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# Retailer Shopping Guide

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NEWSPAPER

# Billboard

85th  
YEAR

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Oct. 25, 1980 • \$3 (U.S.)

## Piracy In Europe Tied Into Organized Crime

By WOLFGANG SPAHR

HAMBURG—According to a German record industry research team, organized crime is now involved in European record and tape piracy, with Mafia-style violence threatened to dealers who hint at cooperation with the police.

This is just one of the startling facts unearthed by investigators representing all areas of the industry, from the copyright society GEMA to individual record companies and to the German branch of the International Federation of Producers of Phonograms and Videograms.

Wolfgang Nick, one of the legal team representing the industry, says: "We are finding evidence of violent gangsters, linking together through the whole of the European territories, being more and more involved in piracy over recent months.

"And we have heard how some of these gangsters warn dealers that any kind of help given to the police in their inquiries could lead

(Continued on page 77)

## Chicago FMer Defends Springsteen Preview

By JOHN SIPPEL

LOS ANGELES—In an unprecedented move, WMET-FM Chicago general manager Bruce Holberg explained his premature air preview of Bruce Springsteen's "The River" CBS album Oct. 8 to irate Windy City retailers in a three-page letter. Local area dealers had flooded the station with complaints anent the advance, complete playthrough of the LP.

Holberg defended his pre-release play of the entire two-pocket album. No pre-promotion spots were run. Holberg states, and he emphasizes there was talkover between and over each cut. Hourly commercial spots were run during the single advance play and the DJ continually emphasized the long-awaited-for album would be in stores Monday and Tuesday (13-14), the letter said.

A survey of Chicago retailers indicates that

## Cassette Dupers See More Plant Capacity

By IS HOROWITZ

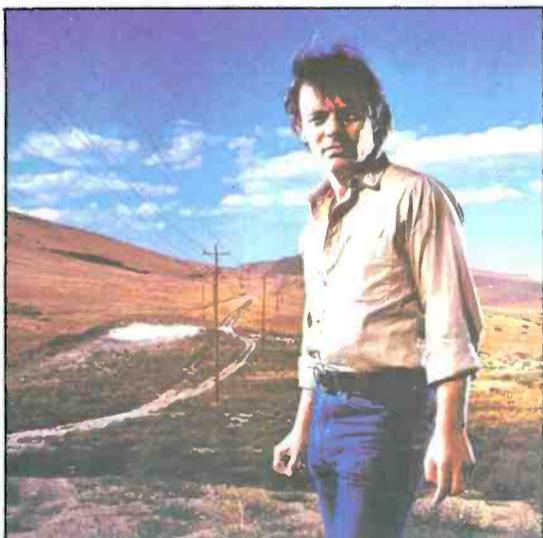
NEW YORK—Heavy demand for prerecorded cassettes is taxing the capacity of many independent tape duplicators across the country.

While some view the jump in demand as primarily a seasonal phenomenon, with no conviction that present high volumes will carry over into December, most see long-term growth patterns demanding expansion of production facilities.

One example is PRC Recording. The tape duplication division in its Richmond, Ind., plant has been on a three-shift, seven-day schedule since the first of October, says Hugh Landy, president.

Current capacity is about 65,000 tapes a day, he states, and expansion goals are keyed to raising the daily duplication rate to 100,000. Landy notes that this is in addition to a "substantial capital investment" made to duplica-

(Continued on page 78)



The sassy and soulful blues/rock of DELBERT McCLINTON is destined to propel him from cult figure to public favorite. His first Capitol album, **THE JEALOUS KIND** (ST-12115), features the sensual single "Giving It Up For Your Love." Produced by Barry Beckett and the Muscle Shoals Rhythm Section on Capitol Records and Cassettes. (Advertisement)

## EIA Courts Tape Firms

By GEORGE KOPP

NEW YORK—The Electronic Industries Assn. Consumer Electronics Group (EIA/CEG) has approved the formation of a blank tape subdivision for both audio and videotape.

The move renews speculation that the EIA will become the major forum for blank tape manufacturers in its fight with the record industry over home taping. ITA, the industry's other trade group, has come under fire from tape makers in recent months because record labels are members of that organization.

The formation of the new division was one of a series of deliberations made by the EIA/CEG's board of directors at its meeting last week.

Only BASF, Maxell, Sony and

(Continued on page 37)

## RIAA: New Royalty Plan

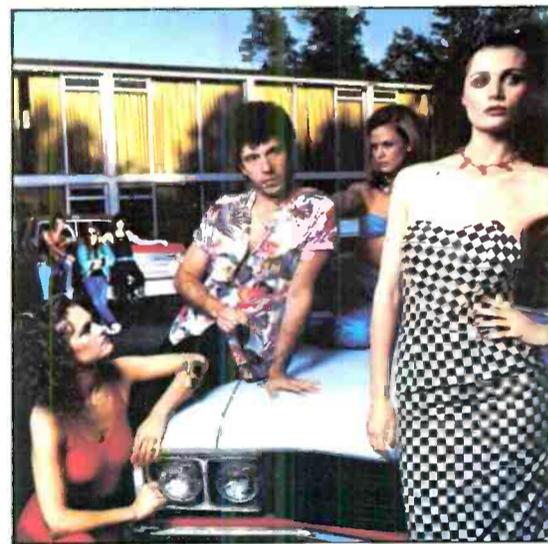
By JEAN CALLAHAN

WASHINGTON—The Recording Industry Assn. of America appears to be making a small concession to publishers' and songwriters' pleas for an increased mechanical royalty rate.

The RIAA proposed Tuesday (14) that the Copyright Royalty Tribunal resolve its rate-setting dilemma by granting automatic adjustments to the current mechanical royalty rate April 1, 1982 and April 1, 1985.

The Tribunal has a mandate from Congress to set a mechanical royalty rate by the end of this calendar year. The National Music Publishers Assn. and the American Guild of Authors and Composers contend that a higher mechanical royalty.

(Continued on page 78)



There's gonna be "Trouble In School" for sure, now that PRIVATE LINES is here. Their debut album (PB 9848) is filled with irresistible hard edged rock, featuring "Young and Sexy," and "Bat an Eye." Available now on Passport Records and Tapes (Marketed by JEM). (Advertisement)

(Advertisement)



Catch Utopia live  
October 31 on their  
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"Live: Utopia's  
Halloween Radio Ball"  
airing 10 PM EST.



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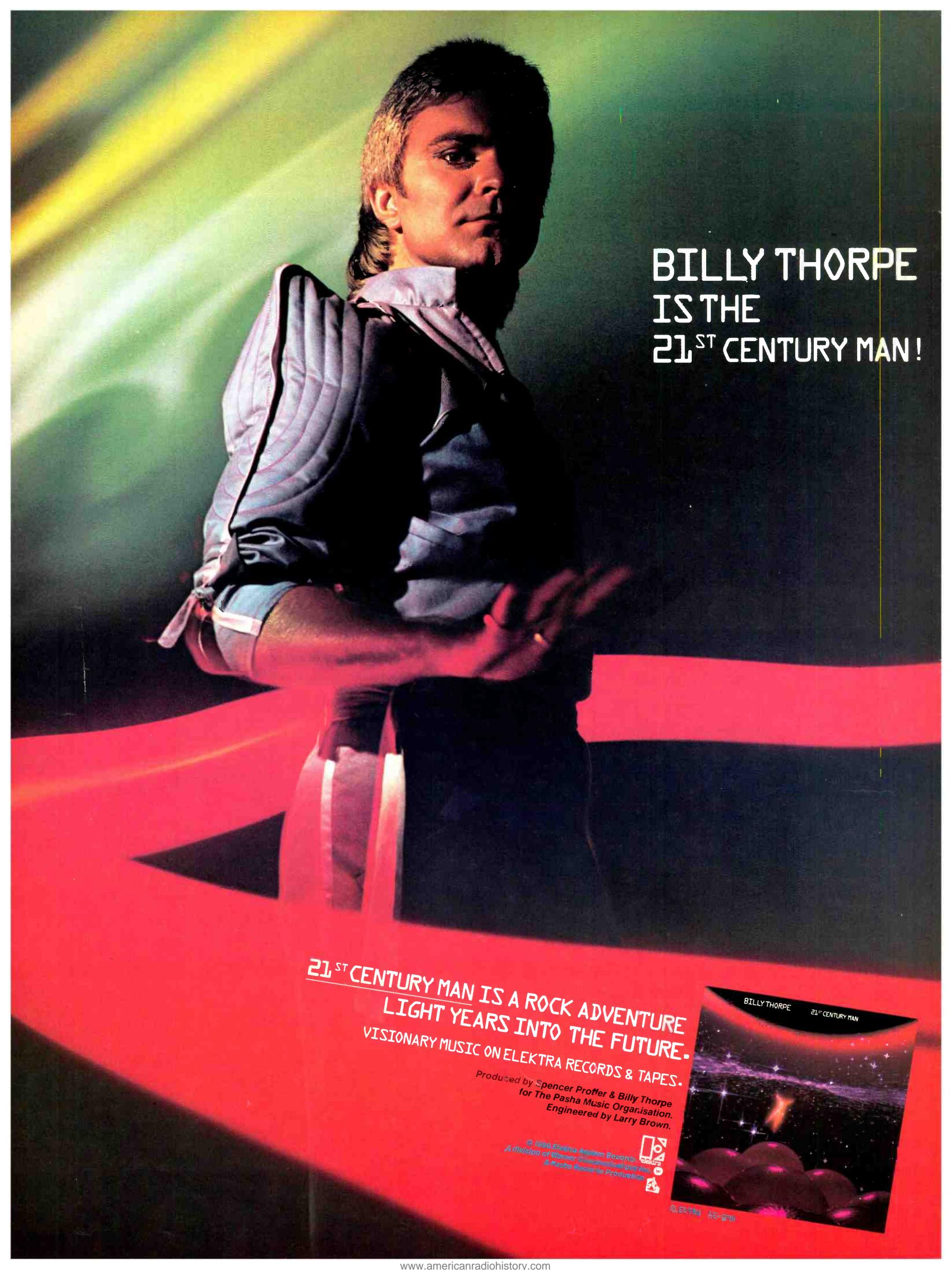
Where the music you get is equal to the fun Utopia gives.  
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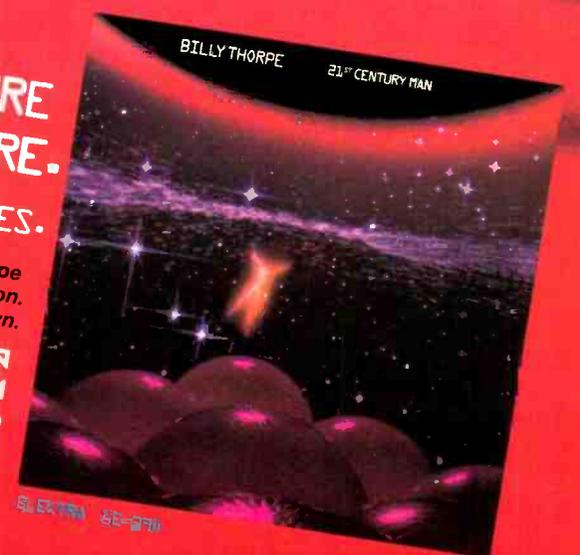


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ELEKTRA 85-070

# Nashville's Music Week Is Hectic, Exhausting

By GERRY WOOD

NASHVILLE — With Johnny Cash and broadcasting executive Connie B. Gay safely situated in the Country Music Hall of Fame and scores of shows staged for thousands of registrants, Nashville's nine-day country music "week" came to a successful conclusion Sunday (19).

The week seemed to rebound from last year's event with the trimmed-down pace of 1979 goosed into higher gear for 1980 with more, and larger, functions.

Registrations, at 3,500, were up

slightly from the previous year. Another 3,000 non-registrants visited Nashville for various music industry functions, awards banquets and corporate meetings. Leading the increase in registrants were deejays, many of them drawn by a renewed emphasis on the deejay, the *raison d'être* for this annual week of music, money talk and mirth.

It was a big week for Nashville hotels—filled to the brim—and for Nashville food and drink caterers. It was also a big week for Barbara

Mandrell, winner of the Country Assn.'s prestigious entertainer of the year award.

And a big week for Charlie Daniels, the 1980 winner of the CMA's Connie B. Gay Founding President's Award. The honor came at the annual membership meeting of the CMA, Thursday (16).

"Charlie Daniels' record as a humanitarian runs the gamut from leukemia research benefits to country music seminars," commented Gay in presenting the award. "He

has been a front line spokesman for country music everywhere—from the 1980 International Music Industry Conference to the Oval office of the White House."

A strong business slant counterbalanced somewhat the endless series of cocktail parties, banquets, boat rides, hospitality suites and shows. The CMA board met Thursday (14) for its fourth quarterly session, the CMA Talent Buyers Seminar produced three days of panels (and higher registration than the

previous year's seminar), and the Federation of International Country Air Personalities not only held a sold-out banquet and show Friday (17), but a nuts-and-bolts radio seminar the previous day.

"Overall the atmosphere was more festive," stated Jerry Strobel, "Grand Ole Opry" public relations executive and Opry House manager. "Maybe the economy is a little better."

BMI, ASCAP and SESAC staged their glittering annual country music awards banquets. Monday's CMA Awards Show, televised in prime time over CBS-TV, launched the official week known as the "Grand Ole Opry" Birthday Celebration. A large press contingent, including the largest international media delegation to attend in history, beamed reports from Nashville to the four corners of the world.

Other highlights include the CMA post-awards party, a Casablanca party for Mac Davis, the Early Bird Bluegrass Concert, WSM "Grand Ole Opry" dinner, the "Grand Ole Opry" Spectacular, RCA Records show and party, Capitol/EMI-Liberty show and party, MDJ's party at Cajun's Wharf, the Ridgetop Riverboat Ramble, CBS' show and party, Warner Bros. show, the Jan Rhee's Marketing reception, MCA show, Dimension Records show, Sho Bud/Baldwin/Gretsch birthday show, Jim Foglesong's MCA party, Phonogram/Mercury party, artist-deejay taping sessions, CMA-DJ luncheon, Nationwide Sound's Halloween party and the Atlas Artists Bureau show and dance.

Several lounges and clubs across the city were hopping every night, including the Exit/In with shows by such acts as Mickey Gilley, Johnny Lee, John Anderson, Tony Joe White, Lacy J. Dalton, Bobby Bare, Rosanne Cash and Rodney Crowell.

(Continued on page 78)



**CASHING IN**—Kenny Rogers, right, presents Columbia artist Johnny Cash with a plaque commemorating his induction into the Country Music Hall Of Fame during the CMA Awards Show broadcast live from the Grand Ole Opry House.



**MAGICAL MOMENT**—While cohost Mac Davis looks on, MCA artist Barbara Mandrell cries with joy as she receives the entertainer of the year award during the CMA Awards Show. Coverage of all the activities appears in this week's country section.

## 1812 Overture Outlets Close In Milwaukee

By MARTIN HINTZ

MILWAUKEE—Milwaukee's 1812 Overture Records and Tapes outlets have been closed.

It's understood that both WEA and CBS Record Distributing in Chicago removed their inventories from the remaining two 1812 stores in Milwaukee last week. Both firms had security agreements with the firm. They are believed to be the only vendors with such protection. WEA's Al Abrams and CBS' Jim Scully would not comment when queried.

The chain, started in 1970 by owner Alan Dulberger, has five outlets in Milwaukee and one in Madison. Despite the unannounced shut-down of the stores, Dulberger's attorney, Philip L. Atinsky, says the chain hopes to reopen at least two of the outlets in Milwaukee by Nov. 1.

The openings reportedly were to depend on negotiations with the Farmers and Merchants Bank of

Menomonee Falls, Wis., which has a security interest on the chain's stock and fixtures.

Bank officials say the firm's assets had been voluntarily surrendered to them upon their request.

"Everyone is cooperating to work out something, but I don't wish to comment on the negotiations right now," says Ronald Bittner, an assistant vice president of commercial loans for the bank.

"I have no idea when the stores might open again. All I know is that the record business is now not what it always has been."

One of the 1812 outlets in the Southridge Shopping Center was closed without notice Oct. 1, shortly after the filing of a suit by the shopping plaza seeking to halt the sale of drug paraphernalia such as pipes, cigarette papers, spoons and other non-record items.

"The store was closed without no-

tice to the landlord and was vacated," says attorney Thomas Herz, who represented Southridge in its original action. "When I was notified of the closing, I told the court that the injunction was moot. The suit is still pending, but nothing is being done about it."

Herz does not rule out the possibility of another lawsuit on the closing, but he says that the Plaza might not file. He refused to comment any further.

Plaza manager Russ Lewis says he was surprised at the vacation and wasn't aware of the move until he saw store employees removing inventory on the morning of Oct. 1.

**Complete coverage of Billboard's first Gospel Music Conference appears this week on pages 61-69.**

"I asked them what they were doing but they weren't communicating with us. So rather than get involved in a verbal thing right there, we went back to our attorneys," Lewis says.

He adds that for some time Southridge had made several requests to 1812 that it not sell the paraphernalia in the outlet but that the material was still on the shelves when the store was shut down.

Signs posted on the doors and in the windows of the other 1812 stores over the weekend (Oct. 11 & 12) said the facilities were closed for "remodeling." Patrons were asked to "watch for reopening." One store employee says he was unaware that the stores were to be closed and when he reported for work the doors were locked.

He says, however, that to his

(Continued on page 12)

## No Cast Album In Sight For '42nd Street'

By IRV LICHTMAN

NEW YORK—Although one of the hottest tickets in town, "42nd Street" remains a musical without a cast album in sight.

The David Merrick show—which opened to ecstatic reviews with added drama from the death of its choreographer, Gower Champion, the afternoon before its opening Aug. 25 at the Winter Garden—is a lavish, refurbished version of the 1933 Warner Bros. film classic, with Harry Warren-composed songs from the film and other Warner musicals of the '30s.

It's understood that Merrick could not come to terms with the Warner or Atlantic label for the production

of a cast package. The labels are sister companies to the publisher of the show's songs, Warner Bros. Music, and had seriously considered doing it, with Jerry Wexler as producer.

Another label, RCA, was believed to be on the brink of making a deal, but, again, could not come to terms

with Merrick. RCA, it's understood, was willing to pay the steep recording costs, believed to be at least \$100,000, and have the album out in time for the Christmas gift-buying season as well.

Merrick himself is said to be negotiating for cast rights. While he's

been involved in many cast album situations, in the past he relied on a former associate to make the deals.

Meanwhile, one label, DRG Records, plans to market an album of songs from the show featuring jazz vocalist-pianist Hazel Scott in several weeks.

Also rumored about, but denied by the Merrick office, were plans for Merrick to establish a second "42nd Street" company which would play New York at the same time as the original company, certainly a precedent-setting approach, to take care of audiences who want to see the show on Broadway.

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## Dentist Acquires Peaches Stores In Philadelphia

PHILADELPHIA — The two Peaches Records & Tapes superstores in this area have been acquired by Cherries Records & Tapes Corp.

A call to the Pennsylvania State Corporations Bureau in Harrisburg reveals that the local firm registered with the state agency Sept. 26, 1980. The principal in Cherries is listed as "A.B. Hinerfeld, 2425 Welch Rd., Philadelphia." The New Jersey and Philadelphia phone directories show no such person listed for either area.

Neil Heiman of Nehi Distributing, Los Angeles, parent firm of the Peaches retail locations, confirms that a Philadelphia dentist, Allen Hinerfeld, has acquired the two stores and was operating them. Calls to the offices of Dr. A.B. Hinerfeld in Philadelphia could not reach the dentist.

Local sources feel the stores are being controlled by Mike Adler, president of Scorpio Distributing of Croydon, Pa., a local suburb. A Scorpio spokesman did state that the giant shock vendor is one-stopping the stores. Adler did not return a phone call made to him regarding the report.

It's reported that gala grand openings of the two stores are planned for early 1981. The 15,000 square foot

(Continued on page 12)

# Executive Turntable

## Record Companies

**Jean Louis Detry** is upped from general manager to president of Carrere Records, the new American arm of Carrere Records based in France. Also at Carrere in New York, **Tom Rogan** becomes national promotion vice president. He had been national promotion director at CTI Records. . . . Four changes at Warner Bros. Records creative services department in Burbank: **Hale Milgrim**



Milgrim

becomes merchandising director. **Jim Wagner** becomes national merchandising manager. **Laurie Shipp** is upped to national merchandising coordinator and **Nancy Gilkyson** becomes graphic arts production director. Milgrim was merchandising codirector. Wagner was a national merchandising specialist, as was Shipp. Gilkyson served as national merchandising coordinator. . . . **Trevor Lawrence** takes over the newly created post



Gilkyson

of black/progressive music director at Planet Records in Los Angeles. He remains a producer and arranger. . . . **George Martinez** has departed his post as director of advertising with MCA Records in Los Angeles. . . . **Linda Kirishjian** is upped at Columbia Records in New York to national album promotion manager. She had been national secondary promotion manager. . . . **Jonathan R. Black**, who formerly managed Evelyn "Champagne" King and is an entertainment lawyer based in Philadelphia, is now executive vice president of TEC Records. . . . **Allen Weinberg** moves to CBS Associated Labels in New York as senior art director for the art packaging department. He comes from CBS Records International in Paris where he was art director. . . . **Skip Stevens** is promoted to national promotion director at Ovation Records country division in Nashville. He had been assistant promotion director. . . . **Dan Jewell** assumes the spot of marketing director for Spirit Records in Los Angeles. He was with Aldema Marketing, a direct sales organization, before joining the Christian label. . . . **Gene Fiorot** steps to Redline Records and Videoworks as president. Formerly, he was a media specialist in the



Kirishjian

cable tv industry.



Mount

## Marketing

New York area Pickwick Records salesman **Frank Bisbano** is promoted to regional sales manager in that area, while **Alan Jones**, Dallas salesman, moves to Atlanta, where he will be Southern regional manager for the label. . . . **Dave Mount** replaces **Jeff Schiebel** as Los Angeles sales manager for WEA. Mount had been Los Angeles field sales manager. . . . Three appointments at the WEA Boston branch include **Dan Cotter** becoming marketing coordinator, **Fran O'Keeffe** takes over as warehouse manager and **Gina Leto** is now buyer. Cotter was a sales representative, O'Keeffe was branch buyer and Leto was a buyer's assistant. . . . **Michael Green** has left the Scott Young Organization in Atlanta to return to the Midwest where he is a CBS Records resident salesman out of the Chicago branch.



Selsky

## Publishing

**Ira Selsky** takes over as business affairs vice president for Almo & Irving Music and Rondor International, both owned by A&M Records in Los Angeles. He comes from Warner Bros. Records where he had been



Heuer

business affairs director. . . . **Danny Strick** is upped to West Coast professional activities director for United Artists Music in Los Angeles. He had been part of the UA Music professional staff since April 1979. . . . **Phillip L. Rosen** is now a staff attorney for Chappell Music and Intersong Music in New York. He has been working in entertainment law in New York.

## Related Fields

**Wally Meyrowitz**, president of ATI Video Enterprises, has departed the American International group of companies. . . . **Dieter O. Heuer** takes over the presidency of BASF Systems in Bedford, Mass., replacing **Guenter J. Grochla**, president of the firm for the past six years. Grochla becomes the chief operating officer for all BASF group interests in Japan. Heuer was in charge of worldwide marketing and sales of computer media and hardware for BASF AG, parent company of the BASF group. . . . **William G. Mount**, who has held a variety of positions with IBM the past 15 years, becomes programming vice president for DiscoVision Associates in Costa Mesa, Calif. His posts at IBM have been in communications management. . . . **Jack Jackson** exits Audio-Magnetics in Mission Viejo, Calif., as general plant manager. . . . **Nina Levine** joins Byron, Henderson and Associates management, publishing and creative marketing company, as media and product services director. She goes to the New York firm after stints with Rolling Stone magazine, Arista Records and Atlantic Records. . . . **Linda Feldman** now handles marketing for the Filmways Audio Group. She was a communications journalist and marketing consultant. . . . **Jerry M. Orenstein** is the new market research manager at Pioneer High Fidelity in Moonachie, N.J. He spent six years in that field with GAF Corp. and General Motors overseas operations. . . . **Jim Williams** is upped to assistant general manager at Cetec Gauss in Sun Valley, Calif. Before working in positions at Cetec Gauss the past two years, he was manager of quality assurance at RCA Records in Indianapolis. . . . **Sid Goldstein** moves to Orban Associates Inc. in San Francisco as marketing and sales manager of professional audio products. Formerly, he was with Parasound Inc., a marketing consulting firm.



**ZEPPELIN RUSH**—A Chicago Tribune delivery truck is mobbed along Michigan Ave. as fans of the rock group Led Zeppelin await the distribution of concert ticket order forms contained in the paper's Sept. 25 edition. About 1,000 fans staged the vigil in front of the Tribune Tower, but for naught apparently as drummer John Bonham's death Sept. 25 forced cancellation of the group's tour. Four November concerts at the Chicago Stadium had been scheduled.

## CBS JAZZ Lundvall Cites Its Great Potential And Pledges To Continue Cos.' Solid Support

By DOUG HALL

WASHINGTON—Despite more than \$20 million in sales, which will produce "a very substantial profit" for CBS Records, Division president Bruce Lundvall told a Jazz Times conference here the music could be doing a lot better if "we can work together to shape" its future.

Lundvall spoke on the second day, Friday (17) of the three-day conference. He cited the loss of jazz radio station WRVR-FM in New York to country and suggested, "Jazz has a greater potential than it's ever had. And we've failed to help each other reach this growing, changing audience."

Declaring an "absolute dedication to building a viable and complete jazz catalog," Lundvall explained that "we're continuing to selectively sign artists and not only in the fusion category. We've pioneered a dual royalty arrangement, which enables musicians such as Herbie Hancock, Arthur Blythe and Max Roach to gain benefits from both acoustic and electric LPs in proportion to the market for these recordings."

Lundvall also pointed to CBS' \$5.98 catalog line, which he said serves buyers who are unwilling to

purchase full-priced recordings. "We're also beginning to explore an area which taps the versatility of jazz artists. We'd like to apply their skills to classical treatments by uniting jazz and classical musicians on record."

Lundvall said the efforts of his company "begs for support from the rest of the jazz community." He said, "Both musicians and critics must abandon the notion that by seeking bigger markets, jazz artists degrade their professional ethics. Musicians shouldn't be criticized for seeking whatever leverage will permit them to grow professionally."

Turning to radio, Lundvall said "there's little chance that artists who perform only complex instrumentals will gain consistent air exposure. The timing bias of radio simply won't accommodate this."

He also urged jazz artists and promoters of concerts to think in terms of events and urged radio stations to broadcast these events. He illustrated his point saying, "A performance joining Dexter Gordon with George Benson, for example, would emphasize George's purer jazz side and highlight Dexter for the pop and r&b listener."

Part of the problem, Lundvall noted, has been the general downturn in business which forced labels "to drop any group whose cost in the studio was out of proportion to what they could return" and retailers to cut back their orders on slower turning items.

He praised the jazz audience for its vitality "in spite of a volatile economy and a sometimes fallible commercial effort."

The conference, run by retailer Ira Sabin at the Shoreham Hotel, brought together professionals from all segments of the jazz community for a series of free wheeling seminars capped by a jam session Saturday evening (18).

Music began the conference Wednesday with a reception at Blues Alley. Seminars probed the life of the recording studio and touring musician, the difference between small and large label, how to promote jazz and legal aspects of the business. Additional coverage will appear in a forthcoming issue.

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## INFRACTIONS LEAD TO N.Y. CLUB CRACKDOWN

By RADCLIFFE JOE

NEW YORK—Disco owners in New York are working overtime to clean up law infringing aspects of their operations in the face of increasing scrutiny by law enforcement officials including the Internal Revenue Service and the State Liquor Authority.

Together these bodies (the only ones with real clout when it comes to policing the complex nightclub business in this city) have put club owners on notice that slipshod management and flagrant violations of the law will not be tolerated.

It was the efforts of the IRS and the Liquor Authority that brought the once-mighty Studio 54 to its knees, hauled the owners of the multi-million dollar Bond's Casino into court on tax evasion charges, (Billboard Oct. 11, 1980), and last week conducted lightning raids on the popular Fun House and Danceteria discos which temporarily put them out of business, and has since reduced them to little more than juice bars.

In the case of Danceteria (a rock disco) and Fun House (which prided itself on being the successor to the burnt-out Infinity) the Liquor Authority charged that they, along with a lesser known club named, Hell Fire, engaged in selling liquor without the necessary licenses.

In the past week, the Liquor Authority, working in tandem with members of the Public Morals Division of the New York Police Dept., and headed by Norbert Ohwat, the Liquor group's director of enforcement, have raided Fun House, Danceteria and Hell Fire, and allegedly seized "hundreds of bottles" of liquor which the authority claims were being dispensed for cash at the clubs without licenses. Danceteria and Fun House have since reopened for business serving only soft drinks. The operators of Hell Fire could not be reached for comment.

In explaining the Liquor Authority's position on the raids, Ohwat said that it was a stepup in the law

(Continued on page 31)

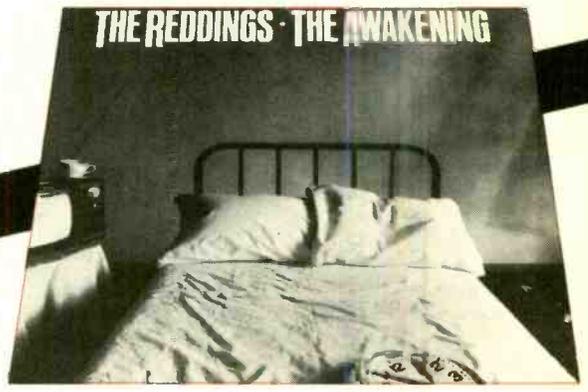
OCTOBER 25, 1980 BILLBOARD

# This is your Reddings alert!

This official announcement is to inform everyone about the upbeat debut album by The Reddings.

It's called "The Awakening" and with it Otis' sons and nephew are going to take the legendary Redding name back to the top of the charts. "Remote Control," the first single, is receiving automatic acceptance at radio across the country and across the board. And listener enthusiasm is uncontrollable!

"The Awakening"  
The debut album by The Reddings.  
On Believe In A Dream Records and Tapes.



## Creditors Of Capricorn To Vote On Plan

By ROMAN KOZAK

NEW YORK—Creditors of the bankrupt Capricorn Records are voting on a plan of reorganization that has been recommended by the official creditors committee.

A hearing to count the mail-in votes, and to confirm the plan if it passes, has been set for Nov. 7 at U.S. Bankruptcy Court for the Middle District of Georgia, Macon Division.

Both PolyGram and the Allman Bros. Band, the two largest claimants, have approved the plan, but the votes of Capricorn's numerous smaller creditors are still uncertain, sources say.

Under the terms of the reorganization, PolyGram, the principal creditor, will get the Capricorn catalog, which includes hits by the Allman Bros. Band and the Marshall Tucker Band; other creditors get to split \$500,000 which Capricorn founder Phil Walden promises to repay in seven years; and Walden gets to keep his studio in Macon, Ga. and the Capricorn name and logo. All artists still signed to Capricorn can reject their contracts provided they notify Capricorn in writing before the plan is confirmed, and they waive all claims to administrative expenses.

In a letter to creditors signed by  
(Continued on page 81)



**JOHNSON BENEFITS**—David Johnson, president of Broadway Sound Studio in Muscle Shoals, receives the money raised for him at a recent Muscle Shoals Music Assn.-sponsored benefit. Johnson was severely injured in an auto accident last June. With him are Travis Wammack, board member of the Assn., left, recording artist Tony Joe White, one of the entertainers at the benefit and Buddy Draper, right, executive director of the trade group.

## Warners Launches 12-Inch, \$4.98 EP

By JEAN WILLIAMS

LOS ANGELES—Warner Bros. is believed to be the first major label to experiment with what it calls "com-

mercial 12-inch EPs" played at 33 1/3 r.p.m. and packaged like an LP. The EP will list for \$4.98.

Among other reasons, the concept was developed as an intermediary step between albums.

The EP is basically a "promotional tool" aimed at the consumer, says Pete Johnson, WB's vice president and creative director, designed to stimulate LPs and fill in voids between regular LPs.

The label opted to call the product EPs "for lack of a better name," says Tim Devine, a Warner's product manager. He notes that while it's not a traditional EP it does have four cuts, and any other name may confuse the consumer.

"One of the problems with the 10-inch EP as we see it is that when it's in store bins it slides behind albums and get lost. Most stores are not going to create a new section for this product so we're going for convenience with the album size. When customers flip through the albums our product will be right there and easily visible," says Johnson.

Johnson and Devine say they are not attempting to deceive the public into believing the EPs are actually albums. It's clearly written on the front of the jacket that it's an EP.

First product to be released on EPs are by Robin Lane & the Chartbusters and Gang of Four, both relatively new groups.

"Both groups had LPs released earlier this year," says Devine. "Robin Lane & the Chartbusters gained a substantial following on the East Coast. On the other hand, Gang of Four got no airplay but a strong media blitz resulted in sales. This group won't have a new LP until next spring and the EP will keep it alive until then. This piece of product also will support its tour."

Both executives admit Warner Bros. will earn, if anything, "very little" on the EPs. However, it boosts the artists' visibility in the marketplace, which the company believes translates into album sales.

The groups' managers are pleased with the concept. Mike Limbo, manager of Robin Lane & the Chartbusters, help us conceive the idea. "This

is a different concept for major labels," says Limbo.

"I didn't want the syndrome for my artist that it only comes with product once a year. I didn't want to do a sampler because I believe it does no good with the public—samplers go to the media and radio. I didn't want to do a 10-inch EP because they get lost at the stores.

"Robin is a constant working band and it's good to be out there visible in terms of product," says Limbo. He also believes the EP will sell more of the band's self-titled first LP. The group's EP will also carry liner notes on the back of the jacket.

Limbo claims three cuts on the EP are potential cuts for the next album. The EP was recorded live. Both the label and management believe the EP will not compete with LPs.

With cutbacks of advertising dollars at most record companies, Limbo maintains the EP will take the place of heavy advertising. "We'll lean heavily on promotion and this will be a promotional tool."

Although the label does not plan to make money on the project, total production costs for the recording were only \$6,000, says Limbo. "It was very inexpensive to record."

(Continued on page 47)

## Motown's Network In Europe Alters

This story prepared by Adam White in New York and Peter Jones in London.

NEW YORK—Motown Records is revamping its network of European licensees, leaving EMI in several key territories in favor of aggressive independents.

The news comes as the U.S. label is enjoying its hottest international streak in some years, with product by Diana Ross and Stevie Wonder, in particular, selling strongly in many markets.

The new licensing pacts, effective Jan. 1, 1981, see Motown switch to Bellaphon exclusively in West Germany and Austria, and Vogue exclusively in France and the Benelux territories. Both Bellaphon and Vogue will be non-exclusive licensees in Switzerland.

In Spain, Motown will go with Belter Records, moving over from Ariola. Licensee for Scandinavia is currently under consideration.

According to Peter Prince, Motown's London-based vice president of international operations, the decision to switch licensing from a multinational to independents in key markets reflects the company's own position as an independent in this, its 20th year of existence.

He acknowledges that there were negotiations with "all" the majors,

(Continued on page 81)

## CBS' HYNES ASKS LABEL, RADIO TRUCE

By DOUG HALL

PHOENIX—"Radio needs a healthy record industry to insure its own prosperity," Ed Hynes, CBS Records national promotion vice president, told the CBS Radio affiliates gathered here for their biannual convention Monday (13).

Frankly discussing the "obvious problems" radio is causing the record industry, Hynes appealed to station managers to discontinue the promotion and airplay of albums in their entirety.

Citing a CBS study (Billboard, Oct. 11, 1980) Hynes pointed to eight million people who tape three albums a year off the radio. "These three albums sold to eight million people would have generated \$96 million in sales," he said.

On top of the home taping problem, Hynes cited radio program-

(Continued on page 23)

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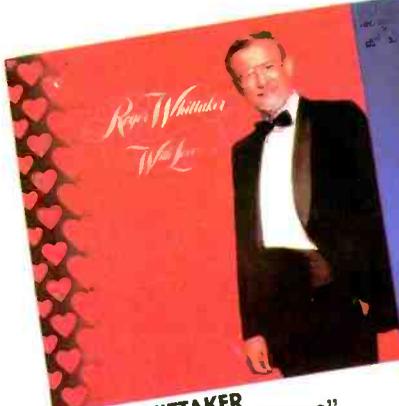
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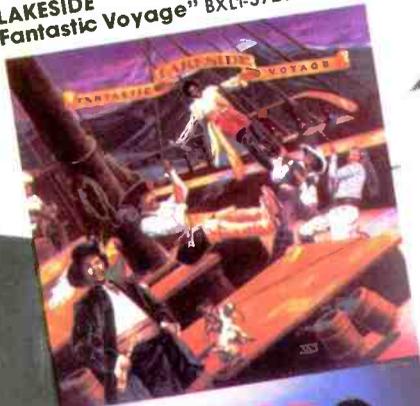
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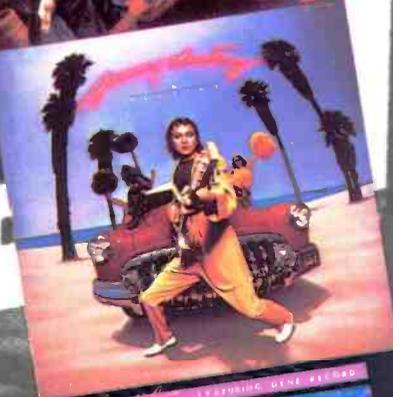
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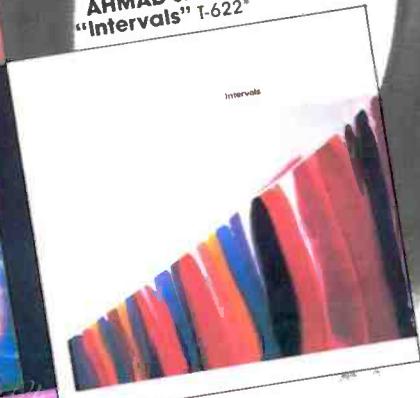
**MAURICE STARR**  
"Flaming Starr" AFL1-3638



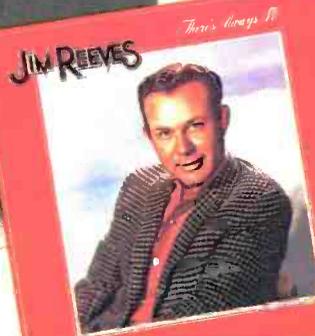
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# Music & Publishing Aid WCI Revenues

NEW YORK—Strong sales from the recorded music and music publishing division helped propel Warner Communications Inc. to record third quarter revenues, net income and earnings per share.

"Recorded music and music publishing had a 20% increase in operating income," reports WCI. "Strong domestic results accounted for virtually all of this gain. The division's revenues also increased 20% to \$199,761,000 for the quarter, with both domestic and foreign sales having approximately equal percentage gains."

Operating revenues of the music division for the third quarter of 1979 were \$166,331,000. For the nine months ending Sept. 30, 1980 the operating revenues were \$538,146,000, up from \$498,611,000 of the nine months last year. Operating income for 1980's third quarter was \$17,251,000, up from \$14,331,000 last year. For the nine-month period the operating income this year was

\$48,222,000, down from last year's \$51,243,000 for the same nine-month period.

"The present strength of WCI's domestic record companies with an impressive domestic and foreign release schedule for the balance of the year should benefit the seasonally strong fourth quarter," the WCI financial report continues.

Earnings per share for WCI Inc. of \$1.11 for the third quarter were 28% above the previous record of 87 cents earned last year. Net income of \$31,900,000 was up 31% from \$24,342,000 for the third period last year. Revenues rose to \$527,673,000 from \$396,613,000.

For the nine months ended Sept. 30, 1980, earnings per share were \$3.24, from \$2.74. Net income of \$92,499,000 for the period, showed an increase of 23% from \$75,352,000. Revenues rose to \$1,404,618,000 from \$1,179,888,000 for the first three quarters of last year.

# Record Profits At RCA

NEW YORK—RCA Inc. earnings in the third quarter and nine months of 1980 reached record levels, the company reports.

RCA does not break down its reports to include the results of its recording operation, but the statement says the consumer electronics division, of which RCA Records is a part, turned in a "strong" performance for the third quarter.

Earnings in the third quarter exceeded by 22% the earnings reported in the quarter of 1979. Net income for the three months ended Sept. 30 amounted to \$80.4 million or 84 cents per common share, as against \$66 million, or 86 cents per share in the third quarter last year. Sales were at a new high of \$1.99 billion, an 8% increase compared with \$1.83 billion a year earlier.

For the first nine months of 1980, earnings set a new record of \$236.2 million, compared with the previous high of \$213.7 million achieved a year ago. Earnings per share amounted to \$2.53, compared to \$2.80 per share in the same period last year. Sales rose 8% to \$5.92 billion, a new high for a nine month period from \$5.47 billion a year ago.

Edgar H. Griffiths, RCA chairman, says it was "noteworthy" that the new earnings were achieved in a recessionary environment, and at a time when there were "increased expenditures for research and development and continued heavy start-up costs" for SelectaVision which he says is on schedule for a national introduction in the first quarter of 1981.

The lower earnings per share for the third quarter and nine months reflect increased dividends for two new classes of preferred stock issued to effect RCA's merger with CIT Financial Corp.

# Ampex & Signal Merger To Be Finalized In Jan.

By JIM McCULLAUGH

LOS ANGELES—No major changes are anticipated for the Ampex Corp., the Redwood City, Calif., manufacturer of professional audio and video equipment as well as blank audio and videotape, in the wake of an announced merger with the Signal Companies, Inc.

The two entities had previously announced plans to merge last February but mutually called off those negotiations in April.

The new agreement, essentially, calls for an agreement in principle to merge Ampex with Signal through an exchange of common stock. That means an exchange of .85 of a Signal common share of stock, prior to an announced stock split, for each common share of Ampex Corp.

The merger, now expected to be consummated by January of 1981, is subject to the completion of a definitive agreement by the board of directors and shareholders of each company, as well as a favorable tax ruling and approval by various regulatory agencies.

Ampex has approximately 11 million common shares outstanding and an additional approximate 2 million shares reserved for issuance upon conversion of convertible de-

(Continued on page 10)

# Market Quotations

As of closing, October 16, 1980

1980		NAME	P-E	(Sales 100s)	High	Low	Close	Change
High	Low							
1 1/2	3/4	Altec Corporation	—	21	1	15/16	15/16	-1/16
39	26	ABC	6	294	33 1/2	32 1/2	32 1/2	— %
36 1/2	27 1/4	American Can	6	180	33 1/2	33 1/2	33 1/2	Unch.
34 1/2	14 1/2	Ampex	15	1798	34 1/2	33 1/2	33 1/2	+ %
5	2 1/2	Automatic Radio	—	26	3	3	3	Unch.
55 1/2	42 1/2	CBS	8	598	53 1/2	52	52	- 1
34 1/2	34	Columbia Pictures	8	67	39 1/2	39	34 1/2	+ 1/4
8 1/2	4	Craig Corporation	—	8	6	5 1/2	6	+ 1/4
53 1/2	40 1/2	Disney, Walt	11	637	46 1/2	45 1/2	45 1/2	- 1/4
12	7	Filmways, Inc.	—	271	9	8 1/2	8 1/2	- 1/2
20 1/2	11	Gulf + Western	4	1441	18 1/2	18	18 1/2	- %
14 1/2	7 1/2	Handleman	7	95	13 1/2	13	13 1/2	- 1/2
13	5 1/2	K-tel	7	56	10 1/2	10 1/2	10 1/2	+ 1/4
43 1/2	75 1/2	Matsushita Electronics	11	17	43	42 1/2	42 1/2	- %
57 1/2	44 1/2	MCA	9	475	55 1/2	59 1/2	55	- 1/4
19 1/2	10	Memorex	—	163	14 1/2	13 1/2	14 1/2	- 1/4
62 1/2	46 1/2	3M	10	745	57 1/2	56 1/2	56 1/2	- 1/4
70	41 1/2	Motorola	13	1670	72	70 1/2	70 1/2	+ %
37	23 1/2	North American Philips	6	249	35	39 1/2	34 1/2	+ %
8 1/2	4 1/2	Orox Corporation	36	16	8 1/2	7 1/2	7 1/2	Unch.
23	13 1/2	Pioneer Electronics	15	7	22 1/2	22 1/2	22 1/2	+ 1/4
31	18 1/2	RCA	9	3086	31 1/2	30 1/2	30 1/2	- %
16 1/2	6	Sony	13	2117	15 1/2	15	15 1/2	Unch.
33 1/2	20 1/2	Storer Broadcasting	9	2639	31 1/2	30 1/2	30 1/2	+ 1 1/2
7	3	Superscope	—	123	4 1/2	4	4	- %
35 1/2	25 1/2	Taft Broadcasting	9	66	30 1/2	29 1/2	29 1/2	- 1/4
20 1/2	14 1/2	Transamerica	5	933	20	19 1/2	19 1/2	- 1/4
39 1/2	29 1/2	20th Century	6	50	37 1/2	37 1/2	37 1/2	- 1/4
62 1/2	39 1/2	Warner Communications	14	714	62 1/2	60 1/2	60 1/2	- 1

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

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.

## INFLIGHT MUSIC

# Aircarriers Meet To Up Profitability

LOS ANGELES—Twenty-three aircarriers, both domestic and foreign, will discuss buttressing profitability of inflight entertainment facilities, including recorded music, Sunday through Tuesday (26-28) at the Pointe Resort Hotel in Phoenix.

The airlines, members of the Airline Entertainment Assn., will be joined by seven major recorded music program suppliers in addition to movie and sound hardware vendors in an effort to make on board audio and visual programming more self-liquidating.

## Craig Earnings Dip

COMPTON, CALIF.—Earnings for the Craig Corp. here for the first fiscal quarter ended Sept. 30 are \$169,000 or 6 cents per share compared with \$1 million or 33 cents per share shown for the corresponding quarter last year. Sales of \$32,680,000 are below the \$36,103,000 sales recorded in the same period last year.

## For the Record

NEW YORK—It was the CBS Records Group, not the CBS/Columbia Group, that went up 6% in the third quarter as was reported in last week's issue.

The 25 carriers are estimated to jet more than 66% of the approximately 72 million passengers annually on planes equipped with a/v or audio-only equipment. The captive air audio audience is the largest such grouping available to the recorded music industry.

Right from the keynote address, "Airline Entertainment—A Marketing Tool Or A Frill," by association president C.F. Van Every, director of passenger and inflight service planning. Western Airlines, through presentations by individual airline executives, the 200-plus registrant conference will dissect improving and costing out present methodologies.

Mike Gormley of A&M Records is the industry representative on the "Audio Programming Concepts" panel, moderated by Music In The Air's Bill Stewart. Other panel members are Craig Cutler, Horizon Audio Creations; John Doremus; John Chinn, Inflight Services Inc. and Brian Langevad, Transcom.

Elektra/Asylum chairman of the board Joe Smith will forecast the "Direction Of Music In The '80s" in yet another music-oriented session.

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(Continued on page 10)

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CAN DEFENSE USE RIAA REPORT?

## Decision Pends In Goody Case

By RICHARD M. NUSSER

NEW YORK—A federal appeals court here has reserved decision on whether or not the defense in the Sam Goody case has the right to examine sensitive Recording Industry Assn. of America reports on alleged counterfeit traffic. But the court indicates it may recommend that a compromise be worked out between the various parties.

The three-man court met Thursday (16) to hear oral arguments on the relevancy of the RIAA documents to the defense's case. The defense contends that Goody executives may not have had "guilty knowledge" of dealing in bogus tapes because counterfeiting is widespread. The defense cites statements by RIAA president Stan Gortikov to substantiate its claim.

The appeals court, however, raised the possibility that the RIAA reports may not offer con-

clusive proof of widespread counterfeiting, and seems to suggest that there may be other ways to establish the defense claim. Judge William Mansfield also speculates that if the industry is, indeed, "riddled" with counterfeit product, that doesn't mean that anyone who traffics in them isn't guilty as the government charges.

The court hints, via questioning of Goody attorney Kenneth Holmes, that it perceives the contempt citation against the RIAA as a vehicle for appeal rather than evidence of failure to comply with the defense subpoena. And Mansfield casts doubt on whether the RIAA files would contain conclusive proof since some of them could ostensibly contain only third party allocations or hearsay evidence.

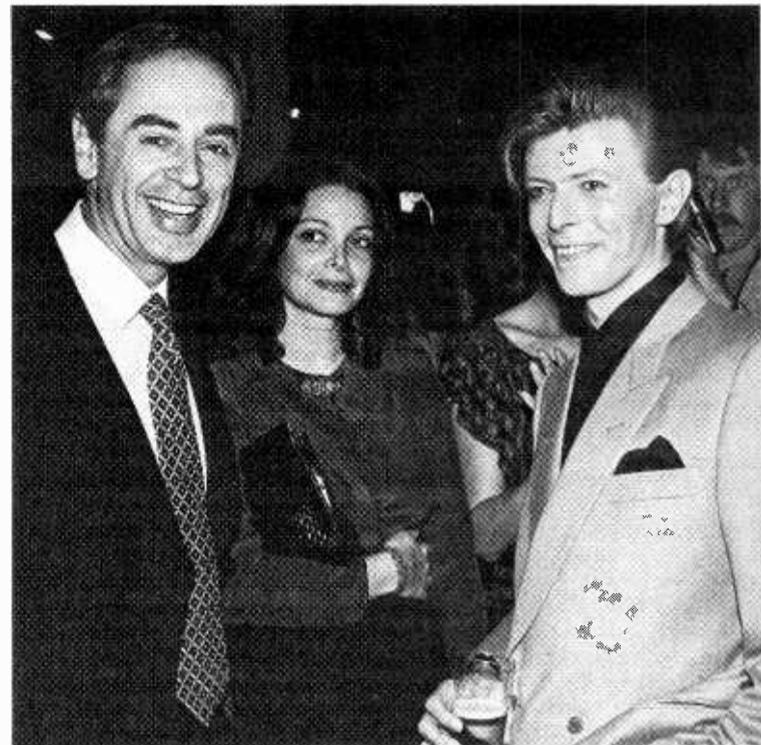
In a brief filed prior to Thursday's arguments, Goody lawyers again declare that "at least two of

the major issues" in the coming trial will be whether the recordings involved were counterfeit and whether the defendants knew that. The RIAA documents, says the defense, would have "important bearing on the defendants' state of mind" with respect to the alleged counterfeit goods.

The defense quotes Gortikov's speech before the March 1980 gathering of the National Assn. of Recording Merchandisers, where Gortikov claimed 90% in a survey of 500 retail outlets showed evidence of counterfeit product. The defense also says that statement means "either virtually all retailers in the country are dishonest or it is extremely easy to dupe innocent retailers into purchasing recordings later found to be counterfeit."

Both the RIAA and the government have attacked this argument on the grounds that it would be

(Continued on page 12)



WHITE WAY—David Bowie relaxes backstage after his opening night performance in "The Elephant Man" on Broadway. Celebrating with Bowie are RCA Records president Bob Summer and his wife Renee.

## Disneyland Label Going Into Pop House Of Mickey Mouse Also Prepping First Singles

By JOHN SIPPEL

LOS ANGELES—Disneyland Records is going the pop route. Following the chart-making success of "Mickey Mouse Disco," the veteran children's label is expanding its horizons to include a regular flow of non-movie/cartoons LP/tape music albums. In addition, Disneyland is releasing its first 45 singles ever, to \$1.69.

"Mickey Mouse Disco," the label's first original production in 1979, has sparked the issue of two \$4.98 list LPs, and Songtapes cassette/book releases, both of which offer original contemporary repertoire. Both will be advertised and promoted as pop releases.

"Going Quackers," featuring Donald Duck, "That Waddlin' Crazy Guy," is a 14-song collection, featuring both original songs by Larry Groce and Will Ryan and Phil Baron.

The latter duo are former Cleveland DJs at WBBG, brought to the attention of Disneyland a&r chief Jymn Magon by John Gibbons, a one-time Disney gagwriter. The two are featured on the record vocally as "Willio & Phillio."

The companion album, "Partners," features Mickey Mouse, Goofy and Donald Duck, along with Groce, doing 14 country standards and originals.

Record division vice president Gary Krisel estimates 8,000 retail locations will soon be provided with

floor-stand "Disney Gift Centers," containing a prepack. The self-merchandising LP fixture carries a 100-album assortment of the three pop-oriented \$4.98 titles and stands 48 inches by 26 inches wide and 16 inches deep. The other corrugated four-color display piece holds 150 assorted \$1.79 Little LPs, 25 \$4.98 Songtapes and 35 \$3.49 Storyteller book and cassette sets. It is 52 inches by 26 inches by 16 inches.

The first \$1.69 45 in a four-color sleeve carrying the same artwork as the "Quackers" album cover couples "Goin' Quackers" with "Vacuum Cleaner Hoses."

The original music releases from the Disneyland wing break sharply with tradition, where for years the label released material tied-in directly with Disney films.

Krisel notes that the Disney art and cartoon staff is working on possible shorts which might feature songs from the two new pop pack-

ages. Following the success of "Mickey Mouse Disco," Disney films released a seven-minute theatrical release based on music from the "Disco" album.

Krisel says cassette versions of the two new albums will be slightly delayed on this release, but in the future, LP and cassette albums will release simultaneously.

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### Aircarriers Meet

• Continued from page 9

Air Canada, Eastern National Air France, Air India, Braniff, British Airways, Canadian Pacific, British West Indian Airways, Frontier, American, Alaska, Singapore, TWA, Lufthansa, Japan, Pakistan, Philippines, Saudi Arabian, United, Western, Alitalia and SAS.

### Ampex, Signal In Merger Accord

• Continued from page 9

ventures and exercise of outstanding employe stock options.

On Oct. 7, 1980, Signal declared a three for two split of its common stock to be distributed Dec. 19 1980 to shareholders of record Nov. 10, 1980. After the split, the exchange will be 1,275 of Signal common shares for each common share of Ampex.

According to Forrest N. Shumway, Signal chairman and chief executive officer: "Ampex is a well managed, high technology company. It is Signal's operating philosophy to provide Ampex with extensive autonomy to carry on its existing management and operating policies."

In addition to designing, manufacturing and marketing worldwide professional audio and video systems, as well as magnetic tapes and accessories, it also produces computer memories and data handling products.

At the end of its fiscal year ended May 3, 1980, it reported sales of \$469 million. The firm employs 12,000.

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# 1812 Overture Stores Close In Milwaukee

• Continued from page 3

knowledge none of the 70 or so employees in the firm were fired or released. Office workers were still answering telephones Thursday (16); however, neither Dulberger nor other 1812 officials could be reached for comment.

The closing was not entirely unexpected. Billboard has learned of meetings Dulberger had with record suppliers this past summer to work out some sort of payment arrangements.

In July, Milwaukee Circuit Court Judge William Jennaro entered a \$46,951.96 default judgment against the chain for alleged non-payment of funds that Ticketron claimed it was owed for sales handled by 1812.

The chain's stores at 1901 E. North Ave. and at 5821 W. Capitol Drive in Milwaukee closed Oct. 10, Atinsky says. The other Milwaukee

area stores and the Madison store at Westgate Mall closed the preceding week.

Atinsky had been telling the local newspapers that record sales at 1812 had dropped about 20% in the past year, about the same as a nationwide decrease.

Dulberger's first store was opened in 1970 and soon outgrew the original 500 square foot facility on the city's East Side. The store then moved into a former supermarket nearby, which was closed by a fire in 1978.

Dulberger had also been president of Landmark Productions, Inc., which handled concert promotion, club dates, sporting events and trade shows. The company was formed in 1977 after Dulberger split from his partner Randy McElrath in their old Daydream Productions. McElrath went on to form another promotion company called Stardate.



Billboard photo by Kim Kelly

**COLLECTORS HUNT**—Chicago area record collectors flock to the third annual ALS Mammoth Music Mart with hopes of uncovering that special rare edition. The Sept. 24-29 medical research fundraiser, sponsored by the Les Turner ALS Foundation, netted \$50,000 through sale of new and used records, sheet music, musical instruments, and audio gear. Site of the sale once again was Skokie, Ill.'s, Old Orchard shopping center.

## RSO WILL DISTRIBUTE 2 VIRGIN LPs

NEW YORK—With its 18-month distribution deal with Atlantic Records at an end, Virgin Records in the U.S. will have its next two releases by Ian Gillan and XTC released here via RSO Records pending a new longterm distribution deal.

Atlantic, meanwhile, will still work the two Virgin LPs, by Captain Beefheart and Fingerprintz, it has recently released, says Ken Berry, president of Virgin in the U.S. who adds that Virgin will also continue to release product through its Virgin International label, which is distributed through JEM Records.

The Gillan and XTC LPs, due Nov. 4, will be on a joint Virgin-RSO logo, but the artists will remain signed to Virgin, says Berry.

Virgin's release schedule calls for further product to be released early next year, but, says Berry, negotiations are now going on as to who will distribute it in the U.S.

## Decision Pends

• Continued from page 10

much more difficult to buy and sell counterfeits on the scale that Goody is accused of dealing without knowing it.

The appeals court's decision could take weeks to be handed down. If it decides to arrange a compromise and limit the defense subpoena it may order the RIAA and the government to negotiate an alternative agreement with the defense.

## Unicorn Sticks To Idealistic Philosophy

LOS ANGELES—Although new acts are finding it difficult getting airplay, Unicorn Records, independently distributed by MCA, is adhering to its idealistic philosophy of releasing only "valid product by young artists."

Says Daphna Edwards, president of the 14-month-old label: "If we can break through and filter fresh blood into the industry instead of rehashing the '60s, maybe it will help reshape the industry."

"We want to be the kind of record company that releases impeccable product that shows growth from one record to the next."

"People think I'm crazy when I say I want to do something idealistic instead of for monetary gain, which is what the industry is based on."

Three acts are signed to Unicorn including J.D. Drews, whose single "Pass It On" is getting airplay in certain parts of the country with an LP expected in November; Joe Chemay, who arranged Pink Floyd's "The Wall," as well as arranging, playing and orchestrating with a number of other major acts, and Guy Thomas.

Edwards says she was approached by established acts but shied away because she didn't want to retreat familiar sounds with artists following trends.

"I get mad when artists redo familiar songs because they might have a hit with it. If you have nothing to say you shouldn't record," says Edwards.

In addition to overseeing the operation of Unicorn, Edwards also

## Dentist & Peaches

• Continued from page 3

local store and the 14,500 square foot location in adjacent Maple Shade, N.J., have retained most of the Peaches employees in the change-over.

Scorpio has increased the inventory of the two major stores since the ownership change. Locals report there is a larger percentage of cut-outs and deletions in both stores. Scorpio is also increasing its purchases of frontline albums generally, local suppliers state.

Cherries is also reported to be preparing to open more outlets in the immediate area.

## Label Searches For 'Impeccable' Youthful Talent

By ED HARRISON

coproduces with Chemay Unicorn product and is actively involved in calling radio stations to familiarize them with the label and its records.

Edwards had previously produced Jimmy Spheeris and some demos before that and went to engineering school to get acquainted with the basics of production.

She has intentionally stayed clear of name producers with track records, electing instead to try to recreate sounds she heard in her head in the studio. She also opted to go against the grain of producing formulated records aimed at a specific demographic with gimmicky hooks and choruses.

When looking for distribution for Unicorn, Edwards notes that she

didn't want a custom label deal because of the lack of freedom and the need for money for production. "We wanted something that gave us enough leeway," says Edwards "and enough money so we wouldn't be restricted in production and therefore have to settle for anything less."

According to Edwards, Dick Whitehouse of Curb Records heard some of the material and referred her to Al Bergamo, president of MCA Distributing.

Promotion of Unicorn product is being spearheaded by Stu Yahm from the label's Century City headquarters and implemented with independent promotion people across the country.

Edwards adds that Unicorn is keeping a low-key profile, avoiding any gimmicky publicity ploys in favor of letting the music stand on its own.

She intends to restrict the label to no more than 10 acts and focus on one record at a time from a promotion standpoint.

## RELEASES IN JANUARY

### Excelsior Moves Into Country Derby

NASHVILLE—Citing the burgeoning effects of country music's "spectacular growth in the market," Excelsior Records is now moving into the country area.

Excelsior, a division of Pickwick Records in Minneapolis, will be working with approximately eight artists within the coming year, and plans to release its first country product in January.

"We're looking at artists with significant careers who haven't yet received the right attention they deserve from a major record company," says Pickwick Records vice president Don R. Johnson. "Initially, we expect to be signing several acts in a mid-career status with strong country potential."

Johnson says that future expansion for Excelsior's country division will possibly include a Nashville office. He notes that the label intends to keep its roster limited "so that we will be able to give each release concentrated marketing and promotion attention."

Radio promotion will be handled

by independent promoters with national promotion coordination handled through Keeley-Pride Promotions in Nashville. Steven Vining, Pickwick's director of a&r, will coordinate artist development for the label's new country operation. Distribution is slated to be handled by Pickwick, All South, Alpha, Alta, MS, Piks, Pacific Record Service and Schwartz Brothers.

Johnson says that the label will be offering substantial label support in the form of artist showcases for press, radio and accounts to accompany its release in selected markets.

"We feel that the significant growth of country music and our own success with full and mid-price product through Excelsior makes this move a natural one for us," adds Johnson.

Excelsior recently received a gold record for its "Chipmunk Punk" LP, which to date has reportedly sold more than 650,000 units and is currently being released in Europe.

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IT'S US—Casablanca's Cameo group meets its fans at a Los Angeles Freeway Records store to promote its new "Feel Me" LP. Group members involved are: T.C. Campbell, Tomi Jenkins, Stephen Moore, Anthony Lockett and Gregory Johnson.

## HERMAN'S PLEA L.A. AFM Head Asks For Help Against Strikebreakers

By CARY DARLING

LOS ANGELES—Max Herman, president of AFM local 47 here, has sent a letter to President Carter and other officials Thursday (16) urging the government to take action to curb struck film producers from using "foreign strikebreakers."

"My position is that what the producers are doing is using foreign strikebreakers," says Herman. "If you have a strike and you bring in foreign workers, that's an anti-American action."

Herman is referring to the situation whereby film producers are having their productions scored overseas in light of the AFM strike here against them. Musicians are striking over the issue of residual payment for the re-use of music from previous productions. The strike is in its 11th week.

"Normally, I don't think the government should get involved," continues Herman, "but the government has an obligation to say to them 'hey, you deal with Americans.'"

In addition to the President, the letter was sent to California Gov. Edmund Brown Jr., Los Angeles Mayor Thomas Bradley, the Los Angeles city council and members of Congress.

Meanwhile, picketing continues at the MGM, 20th Century-Fox, Paramount, Walt Disney, Universal, Hanna-Barbera and the Burbank Studios here. These studios have so

## QUEEN WILL HEAR ARETHA

LOS ANGELES—Aretha Franklin performs a one-woman show at a command performance for Queen Elizabeth and the royal family at the London Palladium Nov. 17. The singer also makes appearances at the Royal Victoria Hall in London on Nov. 19 through 21.

She will be accompanied by her long-time conductor H.B. Barnum and backup singers Margaret Branche, Brenda Bryant and Vanetta Fields.

far refused to sign any type of interim agreement with the union.

Five smaller independent production firms signed interim agreements last week with the AFM, bringing the number to 47. They are: EDJ

Music, Los Angeles; Jergensen Productions, New York; Every Wednesday Productions, Los Angeles; Alégria Productions, Los Angeles, and Tomorrow Productions of New York.

## Carrere Scouts U.S. For Talent; Signings On Way

By ED HARRISON

LOS ANGELES—Now that Atlantic-Distributed Carrere Records has opened U.S. offices in New York and Burbank (Billboard, Oct. 18, 1980) it plans to scout U.S. acts.

Jean Louis Detry, president of Carrere's U.S. operation, says that U.S. signings will be forthcoming shortly to supplement Sheila B. Devotion, Saxon and Stingray, the label's three international acts released here.

"I believe that the '80s will be a decade of independent labels, primarily because of their ability to concentrate on breaking records while at the same time developing new acts for longevity," says Detry.

Although Detry expresses interest in heavy metal, rock and r&b acts, he is keenly eyeing the expanding adult contemporary market looking for soft rock Top 40 acts with the ability to penetrate the adult contemporary market.

Detry notes that Carrere will not be an outlet for European product but will lean more towards American talent.

Carrere is establishing a U.S. a&r staff with Stuart Love, vice president of a&r on the West Coast already in touch with recording studios, pro-

## Directory On Way

NEW YORK—The International Jazz Federation will publish the fourth edition of the Jazz Reference Series, entitled Jazz Business U.S.A. The Book is a directory listing addresses of artists, agents, managers, clubs and others involved in the jazz scene. The Federation says there is no fee to obtain a listing.

## Rock 'n' Rolling

# O Records Offering 7-Inch Mini Albums

By ROMAN KOZAK

NEW YORK—Hoping to capitalize on the growing interest in dance-oriented rock, former disco producer Bobby Orlando has formed O Records, an independently distributed label that will concentrate on seven-inch 33 r.p.m. "mini albums" containing four songs each. Initial releases this month and next will be by Barbi & the Kens, the Heavies, the He-Man Band, I-Spies, Klaus Voegal, and the Flirts.

O's debut release was the dance rock "Mondo Man" single by Kid Creole & the Coconuts' backup singer Roni Griffith, released through Vanguard Records, and which debuted at 64 on the Billboard Disco Chart.

O's mini LPs will list for \$3.98, with Orlando expecting them to retail at stores for \$2.98. There will be no "A" or "B" sides indicated on the records, though they will all be packaged with erotic picture sleeves "But no smut," promises Orlando.

He expects to promote his music via the new dance rock clubs, and through post disco radio. And he will publish O Art, a 30-page magazine featuring artwork from his records. There will be live concert and promotional trips by his artists, with Barbi and the Kens scheduled to visit Chicago, New York, Boston, Philadelphia, Cleveland, San Francisco and Los Angeles in November.

Orlando admits it's a difficult prospect to begin a record company in these times, especially one concentrating on music that may be too disco for AOR radio and too "white" for disco stations. But if the B-52s can make it, so can his acts, believes Orlando.

"Dance will last forever, but people are no longer that interested in disco. I want to do rock, and some electronics, but everything dance-oriented," says Orlando. "I have put all my life savings into this, and I will try anything."

"It is difficult to do something new when you are famous, because you must be really exceptional or they will nail you to the cross," says Cher, who is famous, but not as the lead singer of Black Rose, a hard rock band with a new record on Casablanca.

"I wanted to do it, but I can't see why everybody should make such a big deal asking me about it. I thought about it as an experiment, but we are already talking about the next record," she continues, interviewed via phone from her Los Angeles home.

Cher started her career in rock 15 years ago with the No. 1 "I Got You Babe" as half of Sonny & Cher, but despite well publicized liaisons with such as Gregg Allman, Gene Simmons and now fellow band member Les Dudek, her career has been oriented mostly to television and Las Vegas.

"I'll do Las Vegas as long as I have to," she says, calling "stupid" a recent incident in Vegas where she was fined for playing too loud. "Natalie Cole and Captain & Tennille play just as loud, but I saw the headlines: 'Japan Bombs Pearl Harbor; Cher Plays Too Loud.'"

She says one advantage to being strictly a recording artist as opposed to a television/Vegas personality is that recording artists generally do not have to live out their lives in the headlines of supermarket tabloids. "They don't have much to say about Neil Young or Joni Mitchell," she notes.

Cher recently hosted "Midnight Special" but beyond that she says she has no current tv or film projects. Instead, there may be a tour of Europe, opening for Bob Seger. Black Rose also opened for Hall & Oates on a tour last summer, where the band played in Central Park with virtually no advance advertising or publicity. Though ATI, the booking agency, wanted a club showcase tour, Cher and the band preferred to work out its music as an opening act.

Generally the band's show was well received by audience and critics, though Cher sounds miffed that more has been said about her new new wavish appearance than about the music, which is more mainstream rock. She says she doesn't even like most of new wave music, except for some songs. She likes the music of Bob Seger better.

"Everybody talks about this look or that look. But I had my hair cut 2½ years ago. And people are influenced by dress. They compared me to Chrissy Hynde. But I had a motorcycle jacket when I was with Sonny, and I still wear the same one."

To help cut down costs, Police, the headliner, and XTC, the opening act, are sharing tour bus, roadies' bus and lighting system on the new U.S. tour that starts this week, playing larger theatres and halls.

"For the past few days I have been on medication for a severe dose of the flu and had been advised not to fly back to the States last night (14) because I felt so dreadful," notes Maurice Gibb.

"However, I had recording commitments in Miami and didn't want to let anyone down. While I was waiting at the airport lounge I had a glass of white wine, and the doctor told me that this combined with the pills I have been taking could have caused me to feel ill when I got on the plane. I was extremely upset by the way this incident has been blown up out of proportion, and it has caused a great distress to my family."

In the "incident" Bee Gee Gibb was booted off a Concorde taxiing at Heathrow Airport in London because "he was a problem on the aircraft and had to be removed," explains a British Airlines spokesman.

Danceteria, the Midtown Manhattan rock/disco, which in recent months has emerged as one of the city's top club venues, was raided by the vice squad, which seized the club's receipts and liquor, and kept it closed for at least one weekend. The club, which served as an after hours meeting place for the city's new wave community, allegedly did not have a valid liquor license. It operated as a private club.

Altogether 27 employees of the club were detained over six hours by the plainclothesmen before being bailed out by the owners, who were not at the club at the time of the raid. Jim Fourrat, one of the partners in Danceteria, vows to keep the 1,000-capacity venue open even if it has to be a juice bar for a while.



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Vol. 92 No. 43

# Performers Are Human, Too

By PETER CRISS

Ten years ago I placed an ad in Rolling Stone that read: "Drummer willing to do anything to make it." Little did I know I'd end up in Kiss doing anything and more, or what the consequences would be.

After a few years of touring nine months out of the year, I'd learned one thing about this industry. Booking agents, managers and promoters sometimes tend to forget one important point—an artist, no matter how willing he or she is to do anything to make it, is only human. With all good intentions, those people involved with acts can literally work them to the breaking point.

I used to pull stunts like throwing televisions into hotel pools... but not just for the fun of it. Once you've been out on the road for 200 days straight you really learn the limits of human frustration, and you go beyond the normal human limits to get rid of it.

Now I'm starting a new career as a solo artist, and I've got to say I'm enjoying it tremendously. Frankly, it's exciting to do interviews, promotional tours and performances when they're handled well. But, when the people working with an act—or the act itself—forget that human flesh can only be pushed so far, watch out!

Life on the road can mean maybe one full night of sleep out of seven, never knowing when you'll get time to eat, and giving up the time when you could take a nap to do interviews. Then one day an itinerary is slipped under your door with a few surprises in it: suddenly there are gigs where you once had a day off, and the tour's been extended another three months.

And people wonder why you tear down hotel walls or throw furniture out the window.

You find yourself playing some hockey arena in North Dakota in the middle of winter, freezing to death, only to get home and learn that you broke even on the tour. And that's only after

## 'Managers & agents could use a taste of road life'

sitting around in a daze for two weeks, dreaming about going home, only to finally realize you are home.

Anyone who's been on the road knows the havoc it causes in personal relationships (it contributed to the break-up of my first marriage) and to one's health.

A few years ago, I got off the road, made my first solo album, and did a television movie ("Kiss Meets The Phantom")—where I sat for 18 hours a day in a hot trailer with make-up on waiting to spend 10 minutes in front of the camera. I had a serious car accident that landed me in the hospital with a broken nose, two broken hands and a concussion. The accident was a direct result of my exhaustion.

So on those nights in our early years when Kiss would inflict \$5,000 worth of damage to a hotel, it wasn't just for childish joy. It was out of sheer frustration.

At a recent Billboard Talent Forum I was on a panel with a manager and lawyer who said they only worked with "adult" acts, and didn't have time to be mother, father, sister and brother to the artists, or time for "prima donnas" and "childish behavior."

But acts are pushed to endure things those guys will never know. Put a perfectly adult attorney on the road for nine months, and I think you'll see him get childish, too. I'm just grateful I had a manager who came running when I needed him.

The manager is an important guy—your psychologist, buddy, doctor and a whole lot more. My manager, Bill Aucoin, is one of my closest friends, and was the best man at my wedding.

But when a manager or agent calls to say that you're staying out on the road two more weeks, missing Christmas at home, to play some gigs because "it'll hurt your career if you don't," you know he's right, but sometimes you don't want to hear it.

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.



Peter Criss: "People wonder why you tear down hotel walls or throw furniture out the window."

I'm grateful to managers, agents and publicists for the job they do. I know we couldn't become stars without them. But on behalf of my fellow artists, I'd like to ask them for one favor. Remember that we're like you—we're human. We need an occasional day off, a holiday with our families, a break in the day to do something for ourselves.

Managers and agents could use a taste of road life to help them plan and route the tours they book. The act needs the agent, and Kiss had a great agency who worked the hell out of us. But until you've suffered the road you'll never know how wonderful a day without a gig is.

A day off on the road is such a thrill: you can get some sleep, which is like a miracle, and maybe do such simple things as see a movie or eat a relaxed dinner.

Managers and agents should consult with and listen to the artists when planning tours, and be up-front and honest with them. Knowing the limits of an artist and the dangers of the road can mean the difference between a career of three years or 10.

Everyone also needs to keep in mind the lot of the roadies, who are often neglected and abused by managers, agents the promoters and even the performers.

I remember carrying my drum kit on the A train in New York and saying to myself that if I ever got anyone to do this for me, I'd kiss his ass. Yet I've seen members of bands kick roadies onstage, forgetting that while the artist flew to the gig, the roadies drove all night, set

up, worked the show, broke down the equipment and drove all night to the next gig.

Sometimes my drum roadie, Chuck Elias, would come to me and say "My God, Cat, you should see the food we're eating." The road crew would descend on our food like animals after we left the dressing room.

One day I decided to check it out. Here it was, the middle of winter, and the promoter was serving the roadies cold food. I threw the stuff all over the room—not for fun, but in anger—and then bought them all a hot meal out of my own pocket.

Without a good road crew, you don't have a good band. They deserve the same kind of respect and treatment you'd expect for the band, because they work just as hard, if not harder, for a lot less pay and glory.

I wouldn't want to be a manager or agent, and I wouldn't want to tell them how to do their job. They face tough tasks and make the kind of great moves on an artist's behalf that he/she could never make on his own. Promoters have just as big a job, and take a lot of risks.

## 'The accident was a direct result of my exhaustion'

But we've all got to keep in mind just how tough the road can be on the artists and road crew, especially at the crucial beginning stages of a career. Schedules and routing need to be planned so that artists can have the free time and days off they need, and so that the travel doesn't take an undue toll on the act and crew. Everyone involved with an act has to help make the road a healthy place to live.

I don't think you'll find many touring musicians who'd shy away from good hard work. As I embark on my solo career, I'm working harder than ever. And if I put an ad in the paper today, it would still read: "Willing to do anything to make it."

Frankly, being a performer is something you just can't beat. Please don't let the eagerness of performers and roadies delude you. We do have a breaking point. It's time to replace the words, "Watch me put this tv through the window," with, "Why don't we take Sunday afternoon off?"

Peter Criss, now a solo artist, is a former member of the group Kiss.

## Letters To The Editor

Dear Sir:

Please stop all that nonsense about disco being dead. We in Brooklyn never heard anything so out raged. Rap music, imports and other sources will continue to give their best to disco.

Louie Romero  
Brooklyn, N.Y.

Dear Sir:

We are corporate counsel to Integrity Entertainment

Corp., and as such your article on Page 8 of the Oct. 4 issue has come to our attention.

How were you able to conclude that when a company has a net loss of \$1,233,000 in one year and a net profit of \$272,000 in the following year, it has "posted a 122% gain in net income." It would appear to us, that the net gain in income is infinite. We would recommend that there should be no comparative state-

ment made between a loss year and a profit year.

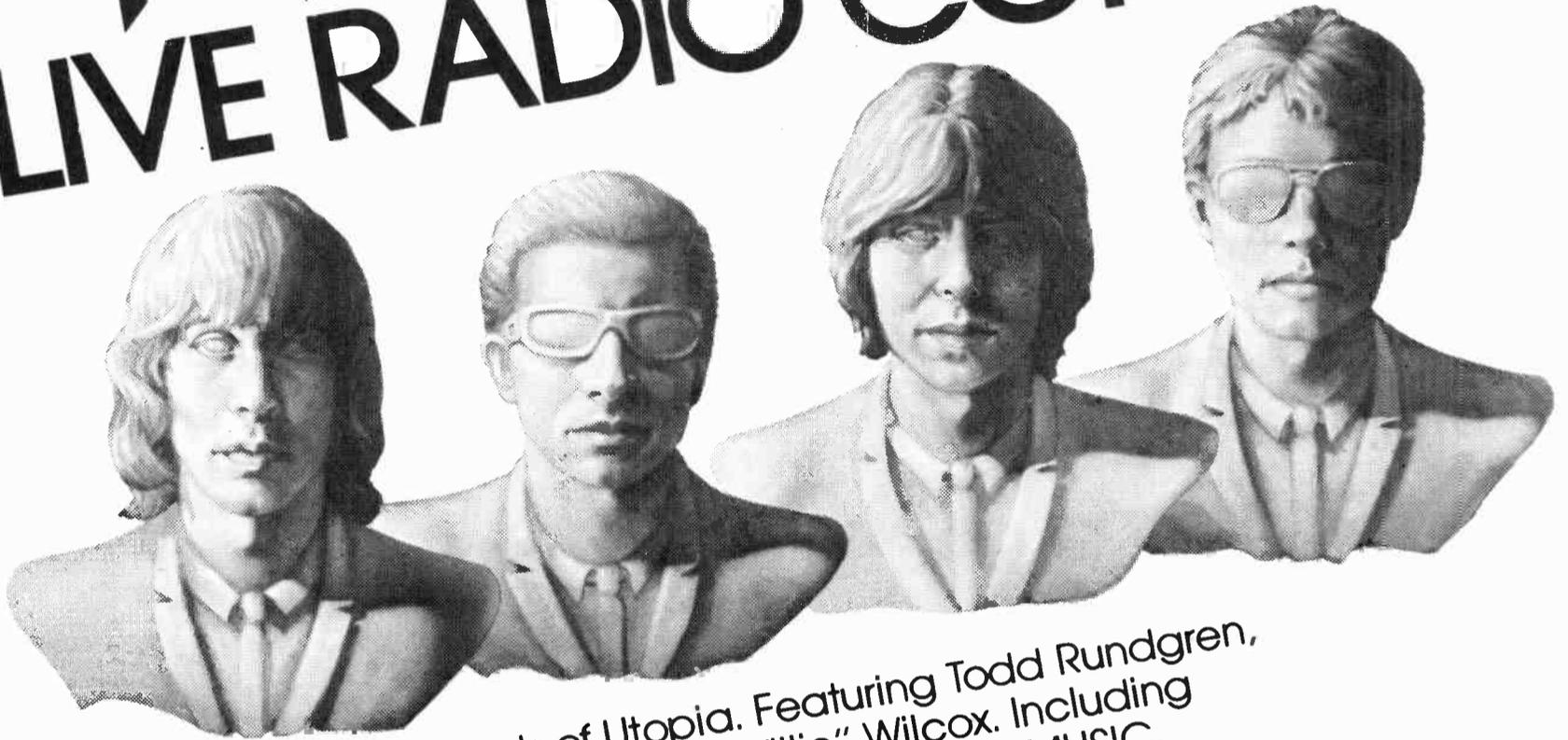
We don't know what, if anything, you can do to remedy the misleading headline and lead paragraph of the article; however, we feel constrained to call the matter to your attention.

Robert E. Fischer  
Lowenthal, Landau, Fischer  
& Singer  
Los Angeles



PRESENTS

# UTOPIA LIVE RADIO CONCERT!



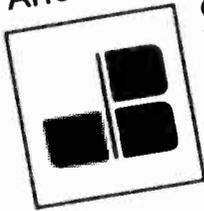
The spectacular sounds of Utopia. Featuring Todd Rundgren, Roger Powell, Kasim Sulton, and "Willie" Wilcox. Including hits from their incredible new album *DEFACE THE MUSIC*, available on Bearsville Records, distributed by Warner Brothers.

## UTOPIA'S NATIONAL LIVE RADIO HALLOWEEN BALL

From John Scher's Capitol Theater in Passaic, New Jersey

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Atlanta	<b>WKLS</b>	Columbus	<b>WLVQ</b>	Indianapolis	<b>WFBQ</b>	New Haven	<b>WPLR</b>	Portland	<b>KINK</b>	St. Louis	<b>WWWK</b>
Baltimore	<b>WIYY</b>	Dallas	<b>KZEW</b>	Jacksonville	<b>WJAX</b>	New Orleans	<b>WRNO</b>	Providence	<b>WBRU</b>	Syracuse	<b>WSYR</b>
Birmingham	<b>WRKK</b>	Dayton	<b>WTUE</b>	Kansas City	<b>KYYS</b>	New York	<b>WNEW</b>	Raleigh	<b>WQDR</b>	Tampa	<b>WQXM</b>
Boston	<b>WBCN</b>	Denver	<b>KBPI</b>	Los Angeles	<b>KLOS</b>	Oklahoma City	<b>KATT</b>	Rochester, N.Y.	<b>WMJQ</b>	Toledo	<b>WIOT</b>
Buffalo	<b>WGRQ</b>	Detroit	<b>WRIF</b>	Louisville	<b>WLRS</b>	Omaha	<b>KEZO</b>	Rochester, Minn.	<b>KROC</b>	Washington, D.C.	<b>WWDC</b>
Charlotte	<b>WBCY</b>	Eau Claire	<b>WBIZ</b>	Madison	<b>WMAD</b>	Orlando	<b>WDIZ</b>	San Diego	<b>KGB-FM</b>	York	<b>WRHY</b>
Chicago	<b>WMET</b>	Grand Rapids	<b>WLAV</b>	Miami	<b>WINZ</b>	Philadelphia	<b>WYSP</b>	San Francisco	<b>KMEL</b>	Zanesville	<b>WOUZ</b>
Cincinnati	<b>WSAI</b>	Hartford	<b>WCCC</b>	Milwaukee	<b>WLPX</b>	Phoenix	<b>KDKB</b>	San Jose	<b>KOME</b>		

# Billboard Singles Radio Action

Playlist Prime Movers ★ Playlist Top Add Ons • Breakouts™

Based on station playlists through Tuesday (10/14/80)

## PRIME MOVERS-NATIONAL

**KENNY ROGERS**—Lady  
**THE JACKSONS**—Lovely One  
**DOOBIE BROTHERS**—Real 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.

## Pacific Southwest Region

### ★ PRIME MOVERS

**KENNY ROGERS**—Lady  
**STEPHANIE MILLS**—Never Knew Love Like This Before  
**THE VAPORS**—Turning Japanese

### ● TOP ADD ONS

**BRUCE SPRINGSTEEN**—Hungry Heart  
**CHRISTOPHER CROSS**—Never Be The Same Again  
**POLICE**—De Do Do Do De Da Da Da

### BREAKOUTS

**STACY LATTISAW**—Let Me Be Your Angel  
**KOOL & THE GANG**—Celebration  
**DIANA ROSS**—I'm Coming Out

## KFI—Los Angeles (R. Collins—MD)

- ★ **KENNY ROGERS**—Lady 15-9
- ★ **STEPHANIE MILLS**—Never Knew Love Like This Before 18-11
- ★ **CLIFF RICHARD**—Dreaming 21-15
- ★ **PAT BENATAR**—Hit Me With Your Best Shot 28-23
- ★ **THE JACKSONS**—Lovely One 22-17
- ★ **KOOL & THE GANG**—Celebration
- **RANDY MEISNER**—Deep Inside My Heart
- **THE KORGIS**—Everybody's Got To Learn Sometime—X
- **DON WILLIAMS**—I Believe In You
- **CHRISTOPHER CROSS**—Never Be The Same Again—D-29
- **ROBERT JOHN**—Sherry—X
- **POLICE**—De Do Do Do, De Da Da Da
- **DIANA ROSS**—I'm Coming Out—D-30
- **CARLY SIMON**—Jesse—D-28

## KHJ—Los Angeles (C. Cook—PD)

- ★ **DOOBIE BROTHERS**—Real Love 8-2
- ★ **KENNY ROGERS**—Lady 20-13
- ★ **CLIFF RICHARD**—Dreaming 17-11
- ★ **BOZ SCAGGS**—Look What You've Done To Me 22-16
- ★ **DONNA SUMMER**—The Wanderer 12-7
- **CHRISTOPHER CROSS**—Never Be The Same Again
- **ROBERT JOHN**—Sherry
- **STACY LATTISAW**—Let Me Be Your Angel—D-30

## KRLA—Los Angeles (R. Stancatto—MD)

- ★ **STACY LATTISAW**—Let Me Be Your Angel 18-13
- ★ **STEPHANIE MILLS**—Never Knew Love Like This Before 8-7
- ★ **DIANA ROSS**—I'm Coming Out 16-14
- ★ **JACKSONS**—Lovely One 20-16
- **STEVIE WONDER**—Master Blaster—D-20
- **LARRY GRAHAM**—When We Get Married
- **WILLIE NELSON**—On The Road Again—D-26
- **ROLLING STONES**—She's So Cold—D-19

## KRTH—Los Angeles (B. Hamilton—PD)

- ★ **DIANA ROSS**—I'm Coming Out 27-19
- ★ **THE VAPORS**—Turning Japanese 10-21
- ★ **ROLLING STONES**—She's So Cold 20-14
- ★ **STACY LATTISAW**—Let Me Be Your Angel 16-12
- ★ **JACKSONS**—Lovely One 19-13
- **POLICE**—De Da Da Do, De Da Da Da
- **BRUCE SPRINGSTEEN**—Hungry Heart
- **LARRY GRAHAM**—When We Get Married—D-29
- **LEO SAYER**—More Than I Can Say—D-28

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

- ★ **BARBRA STREISAND**—Woman In Love 3-1
- ★ **KENNY ROGERS**—Lady 17-10
- ★ **LARSEN-FEITEN BAND**—Who'll Be The Fool Tonight 15-12
- ★ **LEO SAYER**—More Than I Can Say 27-20
- ★ **AMY HOLLAND**—How Do I Survive 25-19
- ★ **CHRISTOPHER CROSS**—Never Be The Same Again—D-28
- ★ **PAUL SIMON**—One Trick Pony—D-30

## KGB (13 K)—San Diego (P. Hamilton—MD)

- ★ **POINTER SISTERS**—He's So Shy 14-11
- ★ **KENNY ROGERS**—Lady 21-9
- ★ **PAT BENATAR**—Hit Me With Your Best Shot 27-24
- ★ **THE JACKSONS**—Lovely One 25-23
- ★ **DONNA SUMMER**—The Wanderer 22-18
- **DON WILLIAMS**—I Believe In You
- **TOM BROWN**—Funkin' For America—D-29
- **WAYLON JENNINGS**—Theme From The Dukes Of Hazzard
- **THE VAPORS**—Turning Japanese

- **BRUCE SPRINGSTEEN**—Hungry Heart
- **SUPERTRAMP**—Dreamer
- **STEVIE WONDER**—Master Blaster—D-27
- **ZAPP**—More Bounce To The Ounce—D-30
- **CHRISTOPHER CROSS**—Never Be The Same Again

## KFXM—San Bernardino (R. Watson—MD)

### No List

## KERN—Bakersfield (C. Davis—MD)

- ★ **CLIFF RICHARD**—Dreaming 12-9
- ★ **STEPHANIE MILLS**—Never Knew Love Like This Before 16-11
- ★ **KENNY ROGERS**—Lady 20-15
- ★ **THE JACKSONS**—Lovely One 25-21
- ★ **DARYL HALL & JOHN OATES**—You've Lost That Lovin' Feelin' 21-19
- **JIMMY HALL**—I'm Happy That Love Has Found You
- **CHRISTOPHER CROSS**—Never Be The Same Again
- **STACY LATTISAW**—Let Me Be Your Angel—D-30
- **THE VAPORS**—Turning Japanese

## KOPA—Phoenix (J. McKay—MD)

- ★ **THE JACKSONS**—Lovely One 20-10
- ★ **KENNY ROGERS**—Lady 11-4
- ★ **DON WILLIAMS**—I Believe In You 23-16
- ★ **LEO SAYER**—More Than I Can Say 27-22
- ★ **WILLIE NELSON**—On The Road Again 18-15
- **STACY LATTISAW**—Let Me Be Your Angel—D-30
- **RANDY MEISNER**—Deep Inside My Heart
- **JIMMY HALL**—I'm Happy That Love Has Found You—HB-29

## KRUX—Phoenix (B. Rivers/K. Russell—MDs)

- ★ **QUEEN**—Another One Bites The Dust 1-1
- ★ **CLIFF RICHARD**—Dreaming 20-13
- ★ **SUPERTRAMP**—Dreamer 19-12
- ★ **KENNY ROGERS**—Lady 11-6
- ★ **DONNA SUMMER**—The Wanderer 10-5
- **CHRISTOPHER CROSS**—Never Be The Same Again—D-36
- **JIMMY HALL**—I'm Happy That Love Has Found You—D-38
- **DON WILLIAMS**—I Believe In You—D-37
- **EDDIE MONEY**—Let's Be Lovers Again
- **POCO**—Midnight Rain—D-40
- **SUZI QUATRO**—Rock Hard
- **WAYLON JENNINGS**—Theme From Dukes Of Hazzard
- **DANDY & THE DOOLITTLES**—Who Were You Thinkin' Of—D-39

## KRQQ (KRQ 94)—Tucson (D. Van Stone—MD)

- ★ **CHRISTOPHER CROSS**—Never Be The Same Again 30-21
- ★ **KENNY ROGERS**—Lady 14-5
- ★ **AL STEWART**—Midnight Rocks 16-13
- ★ **BILLY JOEL**—Sometimes A Fantasy 27-23
- ★ **DARYL HALL & JOHN OATES**—You've Lost That Lovin' Feelin' 20-17
- **PAT BENATAR**—Hit Me With Your Best Shot—D-28
- **BARBRA STREISAND/BARRY GIBB**—Guilty—D-27
- **ROLLING STONES**—She's So Cold—D-30
- **BRUCE SPRINGSTEEN**—Hungry Heart—D-29

## KENO—Las Vegas (B. Alexander—MD)

- ★ **AL STEWART**—Midnight Rocks 9-7
- ★ **STEPHANIE MILLS**—Never Knew Love Like This Before 11-6
- ★ **KENNY ROGERS**—Lady 21-13
- ★ **JACKSONS**—Lovely One 15-10
- ★ **DEVO**—Whip It 12-8
- **CLIFF RICHARD/OLIVIA NEWTON-JOHN**—Suddenly
- **WAYLON JENNINGS**—Theme From The Dukes Of Hazzard
- **BILLY JOEL**—Sometimes A Fantasy—D-30
- **THE CARS**—Touch And Go—D-29
- **RANDY MEISNER**—Deep Inside My Heart
- **KIM CARNES**—Cry Like A Baby
- **DIANA ROSS**—I'm Coming Out—D-25
- **JIMMY HALL**—I'm Happy That Love Has Found You
- **CHRISTOPHER CROSS**—Never Be The Same Again—D-27

## KLUC—Las Vegas (D. Anthony—MD)

- ★ **WILLIE NELSON**—On The Road Again 18-14
- ★ **KENNY ROGERS**—Lady 22-10
- ★ **KANSAS**—Hold On 19-16
- ★ **ROLLING STONES**—She's So Cold 29-23
- ★ **DARYL HALL & JOHN OATES**—You've Lost That Lovin' Feelin' 23-20
- **BRUCE SPRINGSTEEN**—Hungry Heart
- **BARBRA STREISAND/BARRY GIBB**—Guilty
- **JIMMY HALL**—I'm Happy That Love Has Found You
- **LEO SAYER**—More Than I Can Say
- **CHRISTOPHER CROSS**—Never Be The Same Again—D-24
- **BILLY JOEL**—Sometimes A Fantasy—D-28
- **RANDY MEISNER**—Deep Inside My Heart—

## Pacific Northwest Region

### ★ PRIME MOVERS

**KENNY ROGERS**—Lady  
**JACKSON BROWNE**—That Girl Could Sing  
**DEVO**—Whip It

## TOP ADD ONS-NATIONAL

**CHRISTOPHER CROSS**—Never Be The Same  
**Bruce Springsteen**—Hungry Heart  
**JIMMY HALL**—I'm Happy Love Has Found You

### ● TOP ADD ONS

**RANDY MEISNER**—Deep Inside My Heart  
**THE JACKSONS**—Lovely One  
**JIMMY HALL**—I'm Happy That Love Has Found You

### BREAKOUTS

**DIANA ROSS**—I'm Coming Out  
**STACY LATTISAW**—Let Me Be Your Angel  
**BRUCE SPRINGSTEEN**—Hungry Heart

## KFRC—San Francisco (J. Peterson—PD)

- ★ **POINTER SISTERS**—He's So Shy 16-10
- ★ **DEVO**—Whip It 10-4
- ★ **KENNY ROGERS**—Lady 26-20
- ★ **STEVIE WONDER**—Master Blaster 20-15
- ★ **DONNA SUMMER**—The Wanderer 13-8
- **STACY LATTISAW**—Let Me Be Your Angel
- **DIANA ROSS**—I'm Coming Out—D-24
- **DANDY & THE DOOLITTLES**—Who Were You Thinkin' Of—D-29
- **ROBERT JOHN**—Sherry
- **POLICE**—De Do Do Do, De Da Da Da
- **CHICAGO**—Harry Truman

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

- ★ **DEVO**—Whip It 5-3
- ★ **BARBRA STREISAND**—Woman In Love 3-2
- ★ **QUEEN**—Another One Bites The Dust 1-1
- ★ **DONNA SUMMER**—The Wanderer 13-9
- **KENNY ROGERS**—Lady—D-10

## KIOY (K104)—Fresno (M. Driscoll—MD)

- ★ **KENNY ROGERS**—Lady 18-4
- ★ **BARBRA STREISAND**—Woman In Love 4-1
- ★ **THE JACKSONS**—Lovely One 26-11
- ★ **DOOBIE BROTHERS**—Real Love 17-5
- ★ **SUPERTRAMP**—Dreamer 16-9
- **THE POLICE**—De Do Do Do, De Da Da Da
- **BRUCE SPRINGSTEEN**—Hungry Heart—D-30
- **PRINCE**—Uptown—D-29
- **EDDIE MONEY**—Lovers Again
- **VINCE VANCE AND THE VALIENTS**—Bomb Iran—D-10
- **FAT BACK**—Back Street—D-18
- **KIM CARNES**—Cry Like A Baby
- **THE KORGIS**—Everybody's Got To Learn Sometime
- **PAT BENATAR**—Hit Me With Your Best Shot—D-16

## KGW—Portland (J. Wojniak—MD)

- ★ **DOOBIE BROTHERS**—Real Love 14-8
- ★ **DARYL HALL & JOHN OATES**—You've Lost That Lovin' Feelin' 30-23
- ★ **POINTER SISTERS**—He's So Shy 12-7
- ★ **BARBRA STREISAND**—Woman In Love 10-6
- **AL THOMSON**—Live Every Minute
- **JIMMY HALL**—I'm Happy That Love Has Found You
- **KENNY ROGERS**—Lady—D-24
- **LEO SAYER**—More Than I Can Say—D-28
- **CHRISTOPHER CROSS**—Never Be The Same—D-30
- **STEPHANIE MILLS**—Never Knew Love Like This Before
- **JACKSON BROWNE**—That Girl Could Sing—D-29
- **DONNA SUMMER**—The Wanderer—D-27

## KMJK—Portland (C. Kelly—MD)

- ★ **DONNA SUMMER**—The Wanderer 20-11
- ★ **KENNY ROGERS**—Lady 25-17
- ★ **CLIFF RICHARD**—Dreaming 23-15
- ★ **JACKSONS**—Lovely One 30-25
- ★ **STEPHANIE MILLS**—Never Knew Love Like This Before 29-23
- ★ **DOOBIE BROTHERS**—Real Love 10-5
- ★ **DARYL HALL & JOHN OATES**—You've Lost That Lovin' Feelin' 26-18
- **RANDY MEISNER**—Deep Inside My Heart
- **CLIFF RICHARD/OLIVIA NEWTON-JOHN**—Suddenly
- **BILLY JOEL**—Sometimes A Fantasy—D-33
- **THE VAPORS**—Turning Japanese
- **AC/DC**—You Shook Me All Night Long—D-31
- **JIMMY HALL**—I'm Happy That Love Has Found You—X

## KJR—Seattle (T. Buchanan—MD)

- ★ **KENNY ROGERS**—Lady 16-10
- ★ **JACKSON BROWNE**—That Girl Could Sing 20-15
- ★ **STEVIE WONDER**—Master Blaster 21-18
- ★ **LEO SAYER**—More Than I Can Say 22-19
- ★ **STEPHANIE MILLS**—Never Knew Love Like This Before 11-7
- **POLICE**—De Do Do Do, De Da Da Da
- **THE JACKSONS**—Lovely One
- **JIMMY HALL**—I'm Happy That Love Has Found You—D-25
- **CHRISTOPHER CROSS**—Never Be The Same Again—D-27
- **RANDY MEISNER**—Deep Inside My Heart—D-23
- **HARRY CHAPIN**—Sequel

## KYYX—Seattle (S. Lynch—MD)

- ★ **WILLIE NELSON**—On The Road Again 10-6
- ★ **KENNY ROGERS**—Lady 15-11
- ★ **CLIFF RICHARD**—Dreaming 11-10
- ★ **BOZ SCAGGS**—Look What You've Done To Me 3-1
- ★ **DARYL HALL & JOHN OATES**—You've Lost That Lovin' Feelin' 17-12
- **BARBRA STREISAND/BARRY GIBB**—Guilty
- **PAUL SIMON**—One Trick Pony
- **JACKSONS**—Lovely One

- **CHRISTOPHER CROSS**—Never Be The Same Again—D-28
- **BILLY JOEL**—Sometimes A Fantasy—D-29
- **ROGER DALTRY**—Without Your Love—D-30
- **HARRY CHAPIN**—Sequel
- **BRUCE SPRINGSTEEN**—Hungry Heart
- **DOOBIE BROTHERS**—One Step Closer

## KJRB—Spokane (B. Gregory—MD)

- ★ **THE JACKSONS**—Lovely One 20-12
- ★ **BARBRA STREISAND**—Woman In Love 5-2
- ★ **CLIFF RICHARD**—Dreaming 18-14
- ★ **KENNY ROGERS**—Lady 19-11
- ★ **LEO SAYER**—More Than I Can Say 29-23
- **THE KORGIS**—Everybody's Got To Learn Sometime
- **BARBRA STREISAND/BARRY GIBB**—Guilty
- **BILLY JOEL**—Sometimes A Fantasy—D-29
- **RANDY MEISNER**—Deep Inside My Heart—D-30

## KTAC—Tacoma (S. Carter—MD)

- ★ **THE JACKSONS**—Lovely One 28-23
- ★ **DOOBIE BROTHERS**—Real Love 16-9
- ★ **KENNY ROGERS**—Lady 30-24
- **DIANA ROSS**—I'm Coming Out
- **RANDY MEISNER**—Deep Inside My Heart

## KCBN—Reno (L. Irons—MD)

- ★ **DOOBIE BROTHERS**—Real Love 6-1
- ★ **BARBRA STREISAND**—Woman In Love 10-6
- ★ **KENNY ROGERS**—Lady 25-17
- ★ **LEO SAYER**—More Than I Can Say 28-21
- ★ **THE CARS**—Touch And Go 32-26
- **RANDY MEISNER**—Deep Inside My Heart
- **BILLY BURNETTE**—Don't Say No
- **PAT BENATAR**—Hit Me With Your Best Shot—D-36
- **KANSAS**—Hold On—D-40
- **JIMMY HALL**—I'm Happy That Love Has Found You
- **NIELSEN/PEARSON**—If You Should Sail
- **DARYL HALL & JOHN OATES**—You've Lost That Lovin' Feelin'—D-38

## KCPX—Salt Lake City (G. Waldron—MD)

- ★ **DONNA SUMMER**—The Wanderer 12-5
- ★ **CLIFF RICHARD**—Dreaming 15-9
- ★ **DIANA ROSS**—I'm Coming Out 23-17
- ★ **KENNY ROGERS**—Lady 10-6
- ★ **LEO SAYER**—More Than I Can Say 27-15
- **RANDY MEISNER**—Deep Inside My Heart
- **JACKSONS**—Lovely One
- **THE KORGIS**—Everybody's Got To Learn Sometime—D-34
- **EDDIE MONEY**—Let's Be Lovers Again—D-38
- **CHRISTOPHER CROSS**—Never Be The Same Again—D-22
- **MAC DAVIS**—Texas In My Rear View Mirror—D-39
- **JACKSON BROWNE**—That Girl Could Sing—D-35
- **DANDY & THE DOOLITTLES**—Who Were You Thinkin' Of
- **HUEY LEWIS**—Now Here's You—D-40
- **ROBERT JOHN**—Sherry

## KRSP—Salt Lake City (L. Windgar—MD)

- ★ **PAT BENATAR**—Hit Me With Your Best Shot 8-2
- ★ **DEVO**—Whip It 9-3
- ★ **SUPERTRAMP**—Dreamer 14-11
- ★ **BILLY JOEL**—Sometimes A Fantasy 26-20
- ★ **DARYL HALL & JOHN OATES**—You've Lost That Lovin' Feelin' 18-14
- **BRUCE SPRINGSTEEN**—Hungry Heart
- **RANDY MEISNER**—Deep Inside My Heart
- **AL THOMSON**—Live Every Minute—D-25
- **CHRISTOPHER CROSS**—Never Be The Same Again—D-24
- **JIMMY HALL**—I'm Happy That Love Has Found You—D-26

## KIMN—Denver (D. Erickson—MD)

- ★ **KENNY ROGERS**—Lady 15-8
- ★ **JACKSON BROWNE**—That Girl Could Sing 20-13
- ★ **CHRISTOPHER CROSS**—Sailing 8-9
- ★ **BOZ SCAGGS**—Look What You've Done To Me 7-5
- ★ **WILLIE NELSON**—On The Road Again 6-3
- ★ **JIMMY HALL**—I'm Happy That Love Has Found You
- **RANDY MEISNER**—Deep Inside My Heart
- **BRUCE SPRINGSTEEN**—Hungry Heart
- **DON WILLIAMS**—I Believe In You
- **AL THOMSON**—Live Every Minute—D-28
- **CHRISTOPHER CROSS**—Never Be The Same Again—D-27
- **IRENE CARA**—Out Here On My Own—D-29

## North Central Region

### ★ PRIME MOVERS

**KENNY ROGERS**—Lady  
**PAT BENATAR**—Hit Me With Your Best Shot  
**THE JACKSONS**—Lovely One

### ● TOP ADD ONS

**BRUCE SPRINGSTEEN**—Hungry Heart  
**LEO SAYER**—More Than I Can Say  
**CHRISTOPHER CROSS**—Never Be The Same

### BREAKOUTS

**KIM CARNES**—Cry Like A Baby  
**STACY LATTISAW**—Let Me Be Your Angel  
**DOOBIE BROTHERS**—One Step Closer

## BREAKOUTS-NATIONAL

**STACY LATTISAW**—Let Me Be Your Angel  
**DIANA ROSS**—I'm Coming Out  
**BILLY JOEL**—Sometimes A Fantasy

## CKLW—Detroit (R. Trombley—MD)

- ★ **THE JACKSONS**—Lovely One 18-13
- ★ **PAT BENATAR**—Hit Me With Your Best Shot 11-7
- ★ **CLIFF RICHARD**—Dreaming 23-16
- ★ **STEPHANIE MILLS**—Never Knew Love Like This Before 24-18
- ★ **ROLLING STONES**—She's So Cold 20-15
- **BRUCE SPRINGSTEEN**—Hungry Heart
- **LEO SAYER**—More Than I Can Say

## WDRQ—Detroit (J. Ryan—MD)

- ★ **POINTER SISTERS**—He's So Shy 7-4
- ★ **PAT BENATAR**—Hit Me With Your Best Shot 11-8
- ★ **CHRISTOPHER CROSS**—Never Be The Same Again 29-23
- ★ **THE KINGS**—Switchin' To Glide 14-10
- ★ **AC/DC**—You Shook Me All Night Long 16-11
- **DOOBIE BROTHERS**—One Step Closer
- **BRUCE SPRINGSTEEN**—Hungry Heart
- **THE KORGIS**—Everybody's Got To Learn Sometime
- **NIELSEN/PEARSON**—If You Should Sail
- **THE VAPORS**—Turning Japanese
- **POLICE**—De Do Do Do, De Da Da Da
- **BENNY MARDONES**—Hometown Girls—HB
- **JIMMY HALL**—I'm Happy That Love Has Found You—D-26
- **STACY LATTISAW**—Let Me Be Your Angel—HB
- **B-52's**—Private Idaho—D-28
- **DARYL HALL & JOHN OATES**—You've Lost That Lovin' Feelin'—D-30
- **BARBRA STREISAND/BARRY GIBB**—Guilty—D-29

## WAKY—Louisville (B. Modie—MD)



Billboard photos by Chuck Pullin

**Jay Clark: Turning the corner with more community involvement, less emphasis on music, more jock talk and with the help of the New York Yankees. His aim is to attract the older listeners and he will have at his disposal a large promotion budget.**

## N.Y. WABC-AM Looks To 1982 Operations Mgr. Clark Says Yankee Games Will Help

By DOUG HALL

NEW YORK—Jay Clark is in it for the long haul. The new operations manager of WABC-AM thinks the once long-reigning flagship of the ABC Radio chain could be number one again.

"But it won't happen next year," Clark says, who insists, "we are turning the corner."

Clark will not make any radical format changes such as the often rumored switch to some form of all talk. At least he and other ABC executives staunchly deny this. The rumors have been fueled by a drop in the audience share in the summer Arbitron to 4.2, while some observers say that the ABC master plan calls for a format switch should the station slip below a 4.5.

But Clark explains that's not his plan at all. "I'm working to bring in listeners who haven't been listening for a while by keeping the basic format, but by getting more involved in the community."

One way Clark is doing this is with the addition of Yankee baseball play-by-play coverage, which he says is a good community tie. "In the past we played much more music. It was the lifestyle of the 1960s. Music was a huge part of life then."

Recalling his years at WTIC-AM Hartford and WPRO-AM Providence, Clark says he will repeat his efforts to both "entertain the listeners and give listeners information they can use to be entertained."

Clark reasons that "we've got the best personalities in the marketplace, so they will be talking more."

But Clark has cautioned his staff to ask themselves if what they say on the air "will be more meaningful than playing a record. If not, play a record."

He also argues that the Yankee broadcasts are not disruptive to the music format of the station. "We've done some studies and found that 80% of the listeners will stay through a Yankee game."

He sees the games as an opportunity to attract older listeners. The primary audience target is 18 to 49. The games will be talked up through the day, he explains.

On-air promotion is only a small part of the promotion that will be cranked up for the station next year. ABC spokesmen explain the current low ratings as due in part to a lack of advertising and promotion of the station. This money, which would have been spent this year, is being held in reserve for a giant effort in 1981 when Clark has the station fully fine-tuned.

One of the things Clark is looking at is moving Dan Ingram out of morning drive. "It's one possibility," he says. He admits that Don Imus on WNBC-AM is substantial competition. "He has momentum, but he can be beaten in the long haul," Clark asserts.

He is also working with all the jocks on talking more. Clark explains the station must set a special tone in the way it talks to its listeners. He's also adding some news and traffic reports, particularly in afternoon drive. He will not, however,

add major news blocks like WTIC has, he notes.

He also says he might come up with a "better music mix," as he notes his predecessor Al Brady added more gold and lengthened the playlist. "Tight playlist days for AM radio are over," he reasons.

Older listeners all have different tastes, he explains. "You must have a broader base for your music." He says he's done quite a bit of music research and adds, "We've gotten sophisticated in the area of burnout." The station may have more clearly defined dayparts than before and "we may be doing more call-out research."

Possibly most important, Clark detects a determination on the part of the staff to win. "We are winners and we are winning," Clark declares.

## Research, Consulting Booming Policy Need For Quantitative Info Creates Positions

By ALAN PENCHANSKY

CHICAGO—New business opportunities in research and consulting are being created by radio's increased demand for quantitative information with which to support programming policies.

Chicago Programming Resources of Deerfield, Ill., is one of the newest companies feeding sophisticated data to radio programmers. The six-month-old operation utilizes a high-powered computer and specially devised computer programs to produce its reports which are based on air checks and scientific interviews with radio listeners.

Chicago Programming Resources founders Joe Mansueto and Kurt Hanson are both recent Univ. of Chicago business school M.B.A. recipients, and Hanson also is the former research director at Hefel station WLOP-FM here, part of the Abrams network.

According to the researchers, use of high-power data in radio programming began to make big inroads about five years ago, and today quantitative information is found on the desk of all major market contemporary format programmers.

Chicago Programming Resources is promoting its "Competitive Music Monitors" research format, which can be used as a counter-programming tool or to study successful formats in other markets.

The monitor actually updates the idea of a station "air-check," but

### LEADS THE MARKET

## WCOZ-FM In Boston Weds Top 40 & AOR

By RICHARD M. NUSSER

NEW YORK—Programmer John Sebastian's outstanding success with Boston's WCOZ-FM is predicated on a tightly crafted mix of proven hits drawn from instream rock—marriage of traditional Top 40 and AOR.

Sebastian joined the station last June after 13 months at Phoenix's AOR KUPD-FM and stints at Los Angeles' KHJ-AM and KDWB-AM/FM in Minneapolis, the latter stations Top 40 at the time.

WCOZ came from a 4.1 share in the spring to a whopping 7.8 in the summer sweeps to not only lead the intensely competitive Boston market, but to post one of the highest shares for AOR outlets on a national basis.

Research is the key to Sebastian's strategy, and he still relies on the call-outs he helped pioneer in Minneapolis, augmenting that technique now with focus groups in the 15-30-year-old bracket and weekly checks on local retail record sales, when catalog sales are as important as current hits.

"Our format appeals to both the Top 40 and AOR audience," Sebastian says. "We play hard rockers such as AC/DC, Led Zep and the others but we play Eddie Rabbitt, the Beatles and Bob Seger, too."

"If it has the sound, we play it," he adds.

That "sound" is tried and true rock, with the percentage of currents, recurrences and oldies depending on how a song stacks up in the research. Recurrences, for instance,

are yanked or relegated to slow rotation when it's determined that they're "a little burnt out."

"Oh, yes," says Sebastian. "We have definite rotations. We've come up with a formula that really works."

Oldies can range from the Hollies, Creedence Clearwater and other 1960s-1970s hit makers "right back to Elvis," notes Sebastian.

That musical mix appeals to a wide demographic spread. Sebastian points to the Arbitron book to bolster his claim: "We're number one in teens, number one in 18-24 and 18-34, and number one 18-49 men."

Programming, fine tuning, is a daily task at WCOZ, and Sebastian relies heavily on a music director, an assistant music director, a research department and a "tenacious" promotion department headed by Jane Norris.

Station manager Dick Borel has been "very supportive, of course, throughout all this," notes Sebastian.

Since the station is completely preprogrammed, the initial reaction of the jocks wasn't enthusiastic.

"There were complaints," admits Sebastian. "But they now have more freedom to work on what they're saying, rather than hunting for the next record." Despite the preprogramming, the music isn't on carts. Jocks pick the record according to the program. Disks are used to insure the brightest possible sound. Sebastian says.

OCTOBER 25, 1980 BILLBOARD

### MEET DIETER STURM

## Ex-WZUU 'Gorilla' Now Promo Chief

By MARTIN HINTZ

MILWAUKEE — Dieter "T.J." Sturm isn't going to let radio make a monkey out of him. But it almost did 7½ years ago when Sturm, then 17, made a discouraging round of Milwaukee area radio stations looking for a job. Nothing was available until he walked into the WZUU-FM offices just an hour after the facility's gorilla-garbed mascot quit. Sturm was hired on the spot and played the role that same night at a movie premiere.

Now director of promotions for the station, Sturm doesn't have to wear that hot, hairy costume anymore. "It's packed away in a closet, mothballed, thank heavens," says the 24-year-old with a sigh.

Between stints in the monkey suit, Sturm emptied waste baskets, acted as gofer and eventually made it to a couple of graveyard air shifts—a jumbled jack-of-all-trades initiation into the world of broadcast promotions, all under the watchful eye of then station manager Bill Luchman.

Luchman has since moved onto supervise the construction of a Jacksonvile television station owned by Maltrite Corp. of Cleveland, WZUU's parent firm. But four years ago, Luchman gave Sturm a crack at handling radio promos full time. He's been doing it ever since.

"Promotion was always my area of interest," says Sturm. "So when (Continued on page 35)



**Radio Researchers: Kurt Hanson, left, and Joe Mansueto, partners in the newly launched Chicago Programming Resources, check out a radio programming study produced by their computer.**

supplies far greater analytical power to the user.

Each monitor summarizes a station's entire broadcast week—168 hours—in two-part form: a chronological listing of the records played, and an alphabetical breakdown of the musical selections by artist.

"We can go to Boston and monitor a station and essentially give an overview of the playlist and programming strategies," explains Hanson.

"We collapse a week down into 25 hours of tape and then go through those 25 hours of tape," he adds.

Competitive monitor report pricing ranges from \$250 to \$600, depending on the type of format, the market and the age of the information. The firm's goal is to build up a library of reports covering stations in various markets.

Another research format offered by Chicago Programming Resources (Continued on page 21)

# Billboard Singles Radio Action

Playlist Prime Movers ★  
Playlist Top Add Ons ●

Based on station playlists through Tuesday (10/14/80)

Continued from page 18

- THE CHARLIE DANIELS BAND—The Legend Of Wooley Swamp
- WAYLON JENNINGS—Theme From Dukes Of Hazzard—D-30
- DARYL HALL & JOHN OATES—You've Lost That Lovin' Feelin'—D-29

KVIL—Dallas (C. Rhodes—MD)

No List

KFJZ-FM (Z-97)—Ft. Worth (G. Mack—MD)

No List

KINT—El Paso (J. Zippo—MD)

- LEO SAYER—More Than I Can Say 26-18
- DEVO—Whip It 6-2
- KENNY ROGERS—Lady 7-6
- BILLY JOEL—Sometimes A Fantasy 27-19
- BARBRA STREISAND/BARRY GIBB—Guilty
- THE KORGIS—Everybody's Got To Learn Sometime
- CLIFF RICHARD/OLIVIA NEWTON-JOHN—Suddenly
- AIR SUPPLY—Every Woman In The World
- JIMMY HALL—I'm Happy That Love Has Found You—D-29
- CHRISTOPHER CROSS—Never Be The Same Again—D-30
- WAYLON JENNINGS—Theme From Dukes Of Hazzard—D-27
- TIERRA—Together—D-20
- AC/DC—You Shook Me All Night Long—D-28
- KOOL & THE GANG—Celebration D-25

KTSA—San Antonio (J. Walton—MD)

No List

KHFI (K-98)—Austin (E. Volkman—MD)

- DOOBIE BROTHERS—Real Love 10-5
- POINTER SISTERS—He's So Shy 9-3
- DEVO—Whip It 16-9
- BARBRA STREISAND—Woman In Love 13-7
- STEPHANIE MILLS—Never Knew Love Like This Before 19-14
- AC/DC—You Shook Me All Night Long
- DARYL HALL & JOHN OATES—You've Lost That Lovin' Feelin'
- WAYLON JENNINGS—Theme From Dukes Of Hazzard
- JOHN COUGAR—This Time
- THE VAPORS—Turning Japanese
- EDDIE MONEY—Let's Be Lovers Again

KILE—Galveston (S. Taylor—MD)

- STACEY LATTISAW—Let Me Be Your Angel 20-13
- THE JACKSONS—Lovely One 25-16
- KENNY ROGERS—Lady 28-12
- WILLIE NELSON—On The Road Again 19-14
- LARSEN-FEITEN BAND—Who'll Be The Fool Tonight 18-10
- CLIFF RICHARD/OLIVIA NEWTON-JOHN—Suddenly—D-40
- DIANA ROSS—I'm Coming Out—D-37
- KANSAS—Hold On
- CHRISTOPHER CROSS—Never Be The Same Again—D-33
- MAC DAVID—Texas In My Rear View Mirror—D-39

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

- QUEEN—Another One Bites The Dust 1-1
- KENNY ROGERS—Lady 18-8
- STACEY LATTISAW—Let Me Be Your Angel 26-17
- DONNA SUMMER—The Wanderer 13-9
- BARBRA STREISAND—Woman In Love 3-2
- BILLY JOEL—Sometimes A Fantasy
- KIM CARNES—Cry Like A Baby—D-28
- JIMMY HALL—I'm Happy That Love Has Found You
- GEORGE BENSON—Love X Love
- LEO SAYER—More Than I Can Say—D-27
- CHRISTOPHER CROSS—Never Be The Same Again
- CHIC—Real People
- CLIFF RICHARD/OLIVIA NEWTON-JOHN—Suddenly—D-30

KOFM—Oklahoma City (C. Morgan—MD)

- DON WILLIAMS—I Believe In You 10-8
- KENNY ROGERS—Lady 12-7
- CLIFF RICHARD—Dreaming 22-15
- STEPHANIE MILLS—Never Knew Love Like This Before 21-14
- LARSEN-FEITEN BAND—Who'll Be The Fool Tonight 26-16
- ROLLING STONES—She's So Cold—D-29
- THE JACKSONS—Lovely One—D-28
- WAYLON JENNINGS—Theme From The Dukes Of Hazzard—D-30

WEZB—New Orleans (T. Young—MD)

- THE JACKSONS—Lovely One 17-11
- BARBRA STREISAND—Woman In Love 6-1
- KENNY ROGERS—Lady 24-18
- DOOBIE BROTHERS—Real Love 16-10
- DONNA SUMMER—The Wanderer 12-6
- CHRISTOPHER CROSS—Never Be The Same Again
- BRUCE SPRINGSTEEN—Hungry Heart
- JIMMY HALL—I'm Happy That Love Has Found You
- PAT BENATAR—Hit Me With Your Best Shot—D-30

WTIX—New Orleans (G. Franklin—MD)

- POINTER SISTERS—He's So Shy 9-4
- STEVIE WONDER—Master Blaster 17-12
- KANSAS—Hold On 27-19
- JACKSON BROWNE—That Girl Could Sing 33-25
- CHRISTOPHER CROSS—Never Be The Same Again
- BRUCE SPRINGSTEEN—Hungry Heart
- THE KORGIS—Everybody's Got To Learn Sometime
- DON WILLIAMS—I Believe In You
- WAYLON JENNINGS—Theme From The Dukes Of Hazzard
- FRANK STALLONE—Case Of You—D-32
- KIM CARNES—Cry Like A Baby—HO
- JIMMY HALL—I'm Happy That Love Has Found You—D-40

- ALI THOMSON—Live Every Minute—D-37
- LEO SAYER—More Than I Can Say—D-28
- JOHN COUGAR—This Time—D-35
- THE VAPORS—Turning Japanese—D-30

KEEL—Shreveport (H. Clark—MD)

- DIANA ROSS—I'm Coming Out 17-10
- KENNY ROGERS—Lady 23-13
- THE JACKSONS—Lovely One 19-11
- WILLIE NELSON—On The Road Again 11-7
- DONNA SUMMER—The Wanderer 12-8
- KIM CARNES—Cry Like A Baby—D-39
- CHRISTOPHER CROSS—Never Be The Same Again—D-38
- EDDIE MONEY—Let's Be Lovers Again—D-40
- JOHN COUGAR—This Time
- AC/DC—You Shook Me All Night Long
- ANNE MURRAY—Could I Have This Dance—D-34
- JIMMY HALL—I'm Happy That Love Has Found You—D-37
- WAYNE MASSEY—One Life To Live—HO
- ROLLING STONES—She's So Cold—D-35

WFMM—Baton Rouge (J.J. Stone—MD)

- DONNA SUMMER—The Wanderer 13-7
- DEVO—Whip It 14-8
- SUPERTRAMP—Dreamer 21-13
- STACEY LATTISAW—Let Me Be Your Angel 10-6
- DOOBIE BROTHERS—Real Love 5-1
- JIMMY HALL—I'm Happy That Love Has Found You
- STEPHANIE MILLS—Never Knew Love Like This Before
- PAT BENATAR—Hit Me With Your Best Shot—D-28
- CHRISTOPHER CROSS—Never Be The Same Again—D-30

## Midwest Region

★ PRIME MOVERS

- KENNY ROGERS—Lady
- BARBRA STREISAND—Woman In Love
- DOOBIE BROTHERS—Real Love

● TOP ADD ONS

- CHRISTOPHER CROSS—Never Be The Same
- BARBRA STREISAND/BARRY GIBB—Guilty
- DON WILLIAMS—I Believe In You

● BREAKOUTS

- POINTER SISTERS—He's So Shy
- CARLY SIMON—Jesse
- BILLY JOEL—Sometimes A Fantasy

WLS—Chicago (J. Gehron—MD)

- THE VAPORS—Turning Japanese 14-9
- DOOBIE BROTHERS—Real Love 10-8
- KENNY ROGERS—Lady 41-29
- BOZ SCAGGS—Look What You've Done To Me 30-20
- OLIVIA NEWTON-JOHN—Xanadu 13-10
- CARLY SIMON—Jesse—D-15
- POINTER SISTERS—He's So Shy
- KANSAS—Hold On—D-32

WFEM—Chicago (J. Robbins—MD)

- BOZ SCAGGS—Look What You've Done To Me 19-11
- ROLLING STONES—She's So Cold 30-22
- EDDIE RABBITT—Drivin' My Life Away 14-10
- PAT BENATAR—Hit Me With Your Best Shot 12-8
- THE KINGS—Switchin' To Glide 10-7
- AL STEWART—Midnight Rocks—D-28
- CHRISTOPHER CROSS—Never Be The Same Again—D-29
- BRUCE SPRINGSTEEN—Hungry Hearts

WVAP—Indianapolis (D. Bailey—MD)

- STEPHANIE MILLS—Never Knew Love Like This Before 20-12
- DONNA SUMMER—The Wanderer 10-6
- DOOBIE BROTHERS—Real Love 6-4
- BARBRA STREISAND—Woman In Love 11-7
- BOZ SCAGGS—Look What You've Done To Me 9-5
- LEO SAYER—More Than I Can Say
- JACKSON BROWNE—That Girl Could Sing To Me 10-7
- AC/DC—You Shook Me All Night—NP
- BRUCE SPRINGSTEEN—Hungry Heart
- KENNY ROGERS—Lady—D-28
- STACEY LATTISAW—Let Me Be Your Angel—D-29
- THE JACKSONS—Lovely One—X
- IRENE CARA—Out Here On My Own—D-30

WOKY—Milwaukee (D. Cole—MD)

- KENNY ROGERS—Lady 18-10
- BARBRA STREISAND—Woman In Love 7-2
- LEO SAYER—More Than I Can Say 29-24
- CHRISTOPHER CROSS—Never Be The Same Again 30-26
- WILLIE NELSON—On The Road Again 11-8
- DON WILLIAMS—I Believe In You
- BARBRA STREISAND/BARRY GIBB—Guilty
- ROBERT JOHN—Sherry—D-30
- JACKSON BROWNE—That Girl Could Sing—D-28
- JIMMY HALL—I'm Happy That Love Has Found You—D-29

WISM—Madison (S. Jones—MD)

- KENNY ROGERS—Lady 18-8
- DONNA SUMMER—The Wanderer 29-19
- THE JACKSONS—Lovely One 30-21
- JACKSON BROWNE—That Girl Could Sing 26-18
- DARYL HALL & JOHN OATES—You've Lost That Lovin' Feelin' 25-17
- NIELSEN/PEARSON—If You Should Sail
- CHRISTOPHER CROSS—Never Be The Same Again
- KIM CARNES—Cry Like A Baby
- KANSAS—Hold On
- LEO SAYER—More Than I Can Say—D-29

WSPT—Stevens Point (P. Martin—MD)

- KENNY ROGERS—Lady 22-17
- DARYL HALL & JOHN OATES—You've Lost That Lovin' Feelin' 20-16
- SUPERTRAMP—Dreamer 18-13
- THE VAPORS—Turning Japanese 28-21
- AC/DC—You Shook Me All Night Long 24-20
- BRUCE SPRINGSTEEN—Hungry Heart
- CHRISTOPHER CROSS—Never Be The Same Again
- PAT BENATAR—Hit Me With Your Best Shot—D-24
- STACEY LATTISAW—Let Me Be Your Angel—D-29
- IRENE CARA—Out Here On My Own
- RANDY MEISNER—Deep Inside My Heart—D-30

KSLQ—St. Louis (T. Stone—MD)

- ELECTRIC LIGHT ORCHESTRA—All Over The World 18-8
- DOOBIE BROTHERS—Real Love 10-6
- KENNY ROGERS—Lady 24-10
- LEO SAYER—More Than I Can Say 16-12
- JOHN COUGAR—This Time 20-15
- CLIFF RICHARD—Dreaming—29
- STEPHANIE MILLS—Never Be The Same—D-30

KIOA—Des Moines (G. Stevens—MD)

- SUPERTRAMP—Dreamer 19-12
- KENNY ROGERS—Lady 20-13
- BOZ SCAGGS—Look What You've Done To Me 11-8
- DIONNE WARWICK—No Night So Long 24-15
- JACKSON BROWNE—That Girl Could Sing 27-23
- KANSAS—Hold On
- JIMMY HALL—I'm Happy That Love Has Found You
- KIM CARNES—Cry Like A Baby—D-27
- CHRISTOPHER CROSS—Never Be The Same Again—D-30
- DARYL HALL & JOHN OATES—You've Lost That Lovin' Feelin'—D-29

KDWB—Minneapolis (P. Abresch—MD)

- CLIFF RICHARD—Dreaming 9-6
- POINTER SISTERS—He's So Shy 13-9
- AMY HOLLAND—How Do I Survive 15-12
- LEO SAYER—More Than I Can Say 16-13
- DARYL HALL & JOHN OATES—You've Lost That Lovin' Feelin' 19-17
- BILLY JOEL—Sometimes A Fantasy—18
- THE KORGIS—Everybody's Got To Learn Sometime—D-20
- KANSAS—Hold On—D-19
- LARSEN-FEITEN BAND—Who'll Be The Fool Tonight—D-14

KSTP-FM—St. Paul (C. Knapp—MD)

- KENNY ROGERS—Lady 18-10
- BARBRA STREISAND—Woman In Love 7-2
- LEO SAYER—More Than I Can Say 29-24
- CHRISTOPHER CROSS—Never Be The Same Again 30-26
- WILLIE NELSON—On The Road Again 11-8
- DON WILLIAMS—I Believe In You
- BARBRA STREISAND/BARRY GIBB—Guilty
- JIMMY HALL—I'm Happy That Love Has Found You—0-29
- JACKSON BROWNE—That Girl Could Sing—D-28
- ROBERT JOHN—Sherry—D-30

KEYN-FM—Wichita (L. Court—MD)

- CLIFF RICHARD—Dreaming 15-7
- KENNY ROGERS—Lady 12-5
- AMY HOLLAND—How Do I Survive 19-13
- STEPHANIE MILLS—Never Knew Love Like This Before 16-9
- DARYL HALL & JOHN OATES—You've Lost That Lovin' Feelin' 17-8
- BILLY JOEL—Sometimes A Fantasy—D-23
- CHRISTOPHER CROSS—Never Be The Same Again—D-22
- KANSAS—Hold On—D-25
- DIANA ROSS—I'm Coming Out—D-24

WOW—Omaha (D. Davis—MD)

- BARBRA STREISAND—Woman In Love 4-1
- OLIVIA NEWTON-JOHN—Xanadu 13-9
- KENNY ROGERS—Lady 14-10
- BOZ SCAGGS—Look What You've Done To Me 10-7
- LEO SAYER—More Than I Can Say 23-20
- CHRISTOPHER CROSS—Never Be The Same Again—D-27
- JACKSON—Lovely One—NP
- PAT BENATAR—Hit Me With Your Best Shot—NP
- 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 CARS—Touch & Go—NP
- GENESIS—Turn It On Again—NP

## Northeast Region

★ PRIME MOVERS

- KENNY ROGERS—Lady
- DONNA SUMMER—The Wanderer
- LEO SAYER—More Than I Can Say

● TOP ADD ONS

- JIMMY HALL—I'm Happy That Love Has Found You
- BRUCE SPRINGSTEEN—Hungry Heart
- IRENE CARA—Out Here On My Own

● BREAKOUTS

- BILLY JOEL—Sometimes A Fantasy
- ROGER DALTRY—Without Your Love
- DIANA ROSS—I'm Coming Out

WABC—New York (S. Richards—MD)

- POINTER SISTERS—He's So Shy 17-11
- STEPHANIE MILLS—Never Knew Love Like This Before 12-7
- KENNY ROGERS—Lady 23-17
- STEVIE WONDER—Master Blaster 26-20
- BARBRA STREISAND—Woman In Love 5-3
- BRUCE SPRINGSTEEN—Hungry Hearts—LP
- WILLIE NELSON—On The Road Again
- DARYL HALL & JOHN OATES—You've Lost That Lovin' Feelin'—D-45

WNBC—New York (R. Frank—MD)

No List

WXLO (99X)—New York (J. Knapp—PD)

- JERALD HUNT—Can't Fake The Feeling 16-9
- GRANDMASTER FLASH—Freedom 18-10
- JACKSONS—Lovely One 13-7
- THE VAPORS—Turning Japanese 17-12
- TOM BROWN—Funkin' For Jamaica 15-8
- TEDDY PENDERGRASS—Love TKO—D-29
- LIPPS INC.—How Long
- ZAPP—More Bounce To The Ounce
- V. JACKSON—If You Feel The Funk
- SEAWIND—What'cha Doin'
- McFADDEN & WHITEHEAD—I Heard It In A Love Song

WBLI—Long Island (B. Terry—MD)

- CLIFF RICHARD—Dreaming 16-9
- KENNY ROGERS—Lady 21-13
- POINTER SISTERS—He's So Shy 8-4
- CARLY SIMON—Jesse 7-5
- DONNA SUMMER—The Wanderer 5-3
- JIMMY HALL—I'm Happy That Love Has Found You
- CHRISTOPHER CROSS—Never Be The Same Again—D-30
- BILLY JOEL—Sometimes A Fantasy—D-28
- WTRY—Schenectady (B. Cahill—MD)

No List

WBEN-FM—Buffalo (R. Christian—MD)

- DONNA SUMMER—The Wanderer 17-6
- KENNY ROGERS—Lady 9-2
- SUPERTRAMP—Dreamer 20-9
- JACKSONS—Lovely One 33-8
- DARYL HALL & JOHN OATES—You've Lost That Lovin' Feelin' 36-23
- BILLY JOEL—Sometimes A Fantasy—D-37
- DIANA ROSS—I'm Coming Out—D-10
- KANSAS—Hold On—D-36
- JIMMY HALL—I'm Happy That Love Has Found You—D-39
- LEO SAYER—More Than I Can Say—D-32
- ROLLING STONES—She's So Cold—D-31
- PAUL SIMON—One Trick Pony—D-38
- HARRY CHAPIN—Sequel—D-40

WKBW—Buffalo (J. Summers—MD)

- LEO SAYER—More Than I Can Say 26-21
- KANSAS—Hold On
- JIMMY HALL—I'm Happy That Love Has Found You
- THE KORGIS—Everybody's Got To Learn Sometime
- PAT BENATAR—Hit Me With Your Best Shot—D-22
- ALI THOMSON—Live Every Minute—D-26
- THE JACKSONS—Lovely One—D-12
- CHRISTOPHER CROSS—Never Be The Same Again—D-23
- ROGER DALTRY—Without Your Love

WBFF—Rochester (D. Mason—MD)

- KENNY ROGERS—Lady 15-7
- STEPHANIE MILLS—Never Knew Love Like This Before 18-13
- DOOBIE BROTHERS—Real Love 9-6
- DONNA SUMMER—The Wanderer 12-9
- DARYL HALL & JOHN OATES—You've Lost That Lovin' Feelin' 24-18
- DIANA ROSS—I'm Coming Out—D-23
- BILLY JOEL—Sometimes A Fantasy
- AIR SUPPLY—Every Woman In The World
- KANSAS—Hold On—D-24
- CHRISTOPHER CROSS—Never Be The Same Again—D-20

WFBL—Syracuse (T. Davis—MD)

- CLIFF RICHARD—Dreaming 11-7
- DONNA SUMMER—The Wanderer 7-5
- SUPERTRAMP—Dreamer 17-14
- POINTER SISTERS—He's So Shy 6-2
- STEPHANIE MILLS—Never Knew Love Like This Before 9-6
- JIMMY HALL—I'm Happy That Love Has Found You—0-39
- CHRISTOPHER CROSS—Never Be The Same Again
- BILLY JOEL—Sometimes A Fantasy—D-40
- JACKSON BROWNE—That Girl Could Sing—D-32

WOLF—Syracuse (B. Mitchell—MD)

- LEO SAYER—More Than I Can Say 15-11
- AMY HOLLAND—How Do I Survive 8-5
- PAT BENATAR—Hit Me With Your Best Shot 30-25
- JIMMY HALL—I'm Happy That Love Has Found You 26-20
- BILLY JOEL—Sometimes A Fantasy 24-17
- CHRISTOPHER CROSS—Never Be The Same Again—D-27
- DIANA ROSS—I'm Coming Out—D-29
- KIM CARNES—Cry Like A Baby—D-30
- SUPERTRAMP—Dreamer—X
- EDDIE MONEY—Let's Be Lovers Again—X
- POCO—Midnight Rain—X
- CHARLIE DANIELS BAND—The Legend Of Wooley Swamp—X
- THE CARS—Touch & Go—X
- AC/DC—You Shook Me All Night Long—NP
- BRUCE SPRINGSTEEN—Hungry Hearts

WFLY—Albany (B. Mason—MD)

- PAUL SIMON—Late In The Evening 6-5
- DOOBIE BROTHERS—Real Love 2-1
- SUPERTRAMP—Dreamer 14-7
- JACKSON BROWNE—That Girl Could Sing 10-6
- DONNA SUMMER—The Wanderer 17-8
- BILLY JOEL—Sometimes A Fantasy—30

ROGER DALTRY—Without Your Love—33

WPST—Trenton (T. Taylor—MD)

- KENNY ROGERS—Lady 18-13
- DOOBIE BROTHERS—Real Love 4-1
- CLIFF RICHARD—Dreaming 26-22
- CHRISTOPHER CROSS—Never Be The Same Again 35-29
- ROLLING STONES—She's So Cold 15-12
- BRUCE SPRINGSTEEN—Hungry Hearts
- DAVID BOWIE—Ashes To Ashes—LP
- THE KORGIS—Everybody's Got To Learn Sometime
- NIELSEN/PEARSON—If You Should Sail
- ALI THOMSON—Live Every Minute—D-36
- ROGER DALTRY—Without Your Love—HB-32
- AC/DC—You Shook Me All Night—LP
- RANDY MEISNER—Deep Inside My Heart—D-35
- PETE TOWNSEND—Rough Boys—LP

WVBF (F105)—Boston (T. Connerly—MD)

No List

WRKO—Boston (C. Van Dyke—PD)

- KENNY ROGERS—Lady 15-6
- ROGER DALTRY—Without Your Love 24-18
- CLIFF RICHARD—Dreaming 7-3
- POINTER SISTERS—He's So Shy 14-9
- STEPHANIE MILLS—Never Knew Love Like This Before 10-5
- PAUL SIMON—One Trick Pony—D-27
- IRENE CARA—Out Here On My Own
- RANDY MEISNER—Deep Inside My Heart

WHYN—Springfield (A. Carey—MD)

- KENNY ROGERS—Lady 12-4
- STACEY LATTISAW—Let Me Be Your Angel 22-13
- CLIFF RICHARD—Dreaming 17-14
- STEPHANIE MILLS—Never Knew Love Like This Before 14-12
- POINTER SISTERS—He's So Shy 5-3
- KIM CARNES—Cry Like A Baby
- CHRISTOPHER CROSS—Never Be The Same Again
- EDDIE MONEY—Let's Be Lovers Again—D-24
- JACKSONS—Lovely One
- LEO SAYER—More Than I Can Say—D-17

WFTQ—Worcester (S. York—MD)

- THE CHARLIE DANIELS BAND—The Legend Of Wooley Swamp 4-2
- BARBRA STREISAND—Woman In Love 5-1
- SUPERTRAMP—Dreamer 19-13
- POINTER SISTERS—He's So Shy 13-10
- DIANA ROSS—I'm Coming Out 23-18
- ROGER DALTRY—Without Your Love—D-28
- IRENE CARA—Out Here On My Own—D-23
- JIMMY HALL—I'm Happy That Love Has Found You—D-30

WPRO-AM—Providence (S. Burnes—MD)

No List

WPRO-FM (PRO-FM)—Providence (G. Vanni—MD)

- DEVO—Whip It 9-6
- BARBRA STREISAND—Woman In Love 10-8
- SUPERTRAMP—Dreamer 20-17
- KENNY ROGERS—Lady 17-14
- THE CARS—Touch And Go 27-25
- PAT BENATAR—Hit Me With Your Best Shot
- LEO SAYER—More Than I Can Say—29
- KANSAS—Hold On
- DIANA ROSS—It's My Turn
- IRENE CARA—Out Here On My Own—D-28
- ROLLING STONES—She's So Cold—D-27
- ROGER DALTRY—Without Your Love—30

WPJB—Providence (M. Waite—MD)

- DONNA SUMMER—The Wanderer 16-10
- DEVO—Whip It 6-2
- THE VAPORS—Turning Japanese 33-26
- DARYL HALL & JOHN OATES—You've Lost That Lovin' Feelin' 24-17
- THE JACKSONS—Lovely One 17-12
- JIMMY HALL—I'm Happy That Love Has Found You—D-32
- KENNY ROGERS—Lady—D-2
- ROGER DALTRY—Without Your Love—A-33
- CLIFF RICHARD/OLIVIA NEWTON-JOHN—Suddenly—D-34
- DR. HOOK—Girls Can Get It—D-35

WICC—Bridgeport (B. Mitchell—MD)

- KENNY ROGERS—Lady 13-7
- DARYL HALL & JOHN OATES—You've Lost That Lovin' Feel



# Billboard Singles Radio Action

Playlist Prime Movers ★  
Playlist Top Add Ons ●

Based on station playlists through Tuesday (10/14/80)

Continued from page 10

- JIMMY HALL—I'm Happy That Love Has Found You
- LEO SAYER—More Than I Can Say—30
- SUPERTRAMP—Dreamer
- JACKSON BROWNE—That Girl Could Sing—D-28
- ROGER DALTRY—Without Your Love—D-29

### WCCK (K104)—Eire (B. Shannon—MD)

- ★ DARYL HALL & JOHN OATES—You've Lost That Lovin' Feelin' 15-7
- ★ EDDIE MONEY—The Wish 16-10
- ★ SUPERTRAMP—Dreamer 22-18
- ★ ROXY MUSIC—Oh Yeah (On The Radio) 23-16
- ★ AMERICA—Coulda Been The One 32-22
- BRUCE SPRINGSTEEN—Hungry Heart—D-40
- CHICAGO—Song For You
- BILLY JOEL—Sometimes A Fantasy—D-38
- JACKSON BROWNE—That Girl Could Sing—D-33
- RANDY MEISNER—Deep Inside My Heart—D-39
- MOLLY HATCHET—The Rambler
- HARRY CHAPIN—Sequel
- THE KORGIS—Everybody's Got To Learn Sometime

### WPBG—Altoona (T. Booth—MD)

- ★ QUEEN—Another One Bites The Dust 1-1
- ★ POINTER SISTERS—He's So Shy 4-2
- ★ KENNY ROGERS—Lady 16-13
- ★ DOOBIE BROTHERS—Real Love 10-3
- ★ BARBRA STREISAND—Woman In Love 5-4
- BILLY JOEL—Sometimes A Fantasy—D-34
- ROBERT JOHN—Sherry
- DANDY & THE DOOLITTLES—Who Were You Thinking Of
- RANDY MEISNER—Deep Inside My Heart—D-33
- ALI THOMSON—Live Every Minute—D-35

### WKBO—Harrisburg (B. Carson—MD)

- No List
- WQXA—York (S. Gallagher—MD)
- ★ DIANA ROSS—I'm Coming Out 19-8
- ★ DONNA SUMMER—The Wanderer 15-6
- ★ CLIFF RICHARD—Dreaming 22-14
- ★ DOOBIE BROTHERS—Real Love 10-7
- ★ BARBRA STREISAND—Woman In Love 2-1
- THE VAPORS—Turning Japanese
- ROGER DALTRY—Without Your Love
- NIELSEN/PEARSON—If You Should Sail
- RANDY MEISNER—Deep Inside My Heart
- DEVAN PAYNE—Excuse Me
- DIANA ROSS—It's My Turn
- BRUCE SPRINGSTEEN—Hungry Heart—LP
- PAT BENATAR—Hit Me With Your Best Shot—D-24
- JIMMY HALL—I'm Happy That Love Has Found You—D-29
- THE JACKSONS—Lovely One—D-28
- IRENE CARA—Out Here On My Own—DP
- ROLLING STONES—She's So Cold—D-27
- JACKSON BROWNE—That Girl Could Sing—D-30

- WROX (Q-107)—Washington (R. Fowler—MD)
- ★ PAT BENATAR—Hit Me With Your Best Shot 30-24
- ★ CARLY SIMON—Jesse 9-3
- ★ QUEEN—Another One Bites The Dust 1-1
- BARBRA STREISAND—Woman In Love—D-2
- BRUCE SPRINGSTEEN—Hungry Heart
- KANSAS—Hold On
- 707—I Could Be Good For You

### WPGC—Bladensburg (S. Gerinomo—MD)

- ★ CHRISTOPHER CROSS—Never Be The Same Again 21-15
- ★ THE JACKSONS—Lovely One 8-4
- ★ CLIFF RICHARD—Dreaming 15-11
- ★ KENNY ROGERS—Lady 13-8
- ★ DOOBIE BROTHERS—Real Love 4-1
- BRUCE SPRINGSTEEN—Hungry Heart—D-18
- AIR SUPPLY—Every Woman In The World—D-25

### WCAO—Baltimore (S. Richards—MD)

- ★ ANNE MURRAY—Could I Have This Dance 20-15
- ★ KENNY ROGERS—Lady 18-13
- ★ CLIFF RICHARD—Dreaming 15-11
- ★ IRENE CARA—Out Here On My Own 16-12
- ★ DARYL HALL & JOHN OATES—You've Lost That Lovin' Feelin' 22-17
- HARRY CHAPIN—Sequel
- GEORGE BENSON—Love X Love—D-29
- THE KORGIS—Everybody's Got To Learn Sometime
- DON WILLIAMS—I Believe In You—D-30
- JIMMY HALL—I'm Happy That Love Has Found You
- JACKSONS—Lovely One—D-18

### WFBR—Baltimore (A. Szulinski—MD)

- ★ BARBRA STREISAND—Woman In Love 4-2
- ★ JACKSONS—Lovely One 11-7
- ★ KENNY ROGERS—Lady 22-10
- ★ LEO SAYER—More Than I Can Say 23-17
- ★ DARYL HALL & JOHN OATES—You've Lost That Lovin' Feelin' 16-13
- KOOL & THE GANG—Celebration
- JIMMY HALL—I'm Happy That Love Has Found You—D-25
- NIELSEN/PEARSON—If You Should Sail—D-28
- PAUL SIMON—One Trick Pony
- REDDINGS—Remote Control—D-29
- CLIFF RICHARD/OLIVIA NEWTON-JOHN—Suddenly—D-26

### WYRE—Annapolis (J. Diamond—MD)

- ★ CHRISTOPHER CROSS—Never Be The Same Again 30-16
- ★ DARYL HALL & JOHN OATES—You've Lost That Lovin' Feelin' 20-14
- ★ PAT BENATAR—Hit Me With Your Best Shot 26-20
- ★ LEO SAYER—More Than I Can Say 23-18
- ★ DONNA SUMMER—Walk Away 27-24
- ROGER DALTRY—Without Your Love—HB

- RANDY MEISNER—Deep Inside My Heart—HB
- BARRY GOUDREAU—Dreams
- AIR SUPPLY—Every Woman In The World—HB
- ANNE MURRAY—Could I Have This Dance—D-29
- SUPERTRAMP—Dreamer—D-30
- BILLY JOEL—Sometimes A Fantasy—D-27
- JACKSON BROWNE—That Girl Could Sing—D-26
- DANDY & THE DOOLITTLES—Who Were You Thinkin' Of—D-28

### WGH—Hampton (B. Canada—MD)

- No List
- WQRK (Q-FM)—Norfolk (D. Davis—MD)
- ★ SUPERTRAMP—Dreamer 15-11
- ★ STACEY LATTISAW—Let Me Be Your Angel 11-8
- ★ DIANA ROSS—I'm Coming Out 20-16
- ★ KENNY ROGERS—Lady 18-10
- ★ LEO SAYER—More Than I Can Say 25-20
- BRUCE SPRINGSTEEN—Hungry Heart
- CLIFF RICHARD/OLIVIA NEWTON-JOHN—Suddenly
- JACKSON BROWNE—That Girl Could Sing—D-33
- ROGER DALTRY—Without Your Love—D-31
- RANDY MEISNER—Deep Inside My Heart
- PAUL SIMON—One Trick Pony—HB-34
- ALLMAN BROTHERS—Angeline—LP
- GEORGE BENSON—Love X Love—D-27
- STEVIE WONDER—Master Blaster

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

- ★ THE CARS—Touch & Go 11-6
- ★ DOOBIE BROTHERS—Real Love 9-4
- ROBBIN THOMPSON BAND—Brite Eyes 14-7
- ★ ALI THOMSON—Live Every Minute 12-9
- ★ VINCE VANCE—Bomb Iran 6-3
- BRUCE SPRINGSTEEN—Hungry Heart
- RANDY MEISNER—Deep Inside My Heart
- JOHN COUGAR—This Time
- THE VAPORS—Turning Japanese—D-30
- THE KORGIS—Everybody's Got To Learn Sometime
- JIMMY HALL—I'm Happy That Love Has Found You—D-29

### WVLA—Fayetteville (L. Cannon—MD)

- No List
- WISE—Asheville (J. Stevens—MD)
- ★ WILLIE NELSON—On The Road Again 11-6
- ★ KENNY ROGERS—Lady 19-7
- ★ ROLLING STONES—She's So Cold 24-14
- ★ THE CARS—Touch & Go 20-12
- PAUL SIMON—One Trick Pony
- WAYLON JENNINGS—Theme From The Dukes Of Hazzard
- THE KORGIS—Everybody's Got To Learn Sometime—X
- PAT BENATAR—Hit Me With Your Best Shot—D-28
- DIANA ROSS—I'm Coming Out—D-30
- CHRISTOPHER CROSS—Never Be The Same Again—X
- BILLY JOEL—Sometimes A Fantasy—X
- JOHN COUGAR—This Time—D-29
- RANDY MEISNER—Deep Inside My Heart—X
- POLICE—De Do Da Da—D-29
- BARBRA STREISAND/BARRY GIBB—Guilty

## Southeast Region

### ★ PRIME MOVERS

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

### ● TOP ADD ONS

- CHRISTOPHER CROSS—Never Be The Same
- AIR SUPPLY—Every Woman In The World
- PAUL SIMON—One Trick Pony

### ★ BREAKOUTS

- STACEY LATTISAW—Let Me Be Your Angel
- WAYLON JENNINGS—Theme From The Dukes Of Hazzard
- DON WILLIAMS—I Believe In You

### WQXI-AM—Atlanta (J. McCartney—MD)

- ★ KENNY ROGERS—Lady 10-2
- ★ STEVIE WONDER—Master Blaster 11-7
- ★ CLIFF RICHARD—Dreaming 19-13
- ★ STEPHANIE MILLS—Never Knew Love Like This Before 21-11
- CHRISTOPHER CROSS—Never Be The Same Again
- GEORGE BENSON—Love X Love
- LEO SAYER—More Than I Can Say
- DARYL HALL & JOHN OATES—You've Lost That Lovin' Feelin'—D-21
- HARRY CHAPIN—Sequel
- BARBRA STREISAND/BARRY GIBB—Guilty

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

- ★ KENNY ROGERS—Lady 12-4
- ★ DARYL HALL & JOHN OATES—You've Lost That Lovin' Feelin' 15-9
- ★ SUPERTRAMP—Dreamer 22-17
- ★ LEO SAYER—More Than I Can Say 19-12
- ★ IRENE CARA—Out Here On My Own 13-11
- STACEY LATTISAW—Let Me Be Your Angel—D-28
- KIM CARNES—Cry Like A Baby—LP
- THE KORGIS—Everybody's Got To Learn Sometime—D-30
- JOHN COUGAR—This Time—D-29
- RANDY MEISNER—Deep Inside My Heart—LP
- HARRY CHAPIN—Sequel—LP

### WBBQ—Augusta (D. Stevens—MD)

- ★ SUPERTRAMP—Dreamer 16-11
- ★ STACEY LATTISAW—Let Me Be Your Angel 24-15
- ★ WILLIE NELSON—On The Road Again 11-5
- ★ KENNY ROGERS—Lady 19-13
- ★ DONNA SUMMER—The Wanderer 9-4
- BARBRA STREISAND/BARRY GIBB—Guilty
- CHRISTOPHER CROSS—Never Be The Same Again
- DON WILLIAMS—I Believe In You
- GEORGE BENSON—Love X Love
- RANDY MEISNER—Deep Inside My Heart
- BILLY BURNETTE—Don't Say No
- BRUCE SPRINGSTEEN—Hungry Heart
- AIR SUPPLY—Every Woman In The World
- PAT BENATAR—Hit Me With Your Best Shot—D-29
- ALI THOMSON—Live Every Minute—D-30
- WAYLON JENNINGS—Theme From Dukes Of Hazzard—DP
- JOHN COUGAR—This Time—D-28

### WSPA—Savannah (J. Lewis—MD)

- ★ KENNY ROGERS—Lady 12-7
- ★ DEVO—Whip It 18-14
- ★ THE CHARLIE DANIELS BAND—The Legend Of Wooley Swamp 10-6
- ★ DONNA SUMMER—The Wanderer 15-10
- ★ LEO SAYER—More Than I Can Say 25-19

- WAYLON JENNINGS—Theme From The Dukes Of Hazzard—D-34
- BRUCE SPRINGSTEEN—Hungry Hearts—D-31
- PAUL SIMON—One Trick Pony—D-32
- KENNY ROGERS—Long Arm Of The Law—LP-28
- PAT BENATAR—Hit Me With Your Best Shot—D-33

### WSGF—Savannah (C. Stevens—MD)

- ★ KENNY ROGERS—Lady 19-12
- ★ DARYL HALL & JOHN OATES—You've Lost That Lovin' Feelin' 26-16
- ★ DONNA SUMMER—The Wanderer 13-7
- ★ WILLIE NELSON—On The Road Again 24-19
- RANDY MEISNER—Deep Inside My Heart
- PAUL SIMON—One Trick Pony
- BILLY JOEL—Sometimes A Fantasy
- JOHN COUGAR—This Time
- DIANA ROSS—I'm Coming Out—D-28
- JIMMY HALL—I'm Happy That Love Has Found You
- THE JACKSONS—Lovely One—D-30
- LEO SAYER—More Than I Can Say—D-29
- JACKSON BROWNE—That Girl Could Sing—D-25

### WAYS—Charlotte (L. Simon—MD)

- ★ LEO SAYER—More Than I Can Say 22-16
- ★ DARYL HALL & JOHN OATES—You've Lost That Lovin' Feelin' 29-24
- ★ STEVIE WONDER—Master Blaster 23-19
- ★ STEPHANIE MILLS—Never Knew Love Like This Before 8-4
- ★ WAYLON JENNINGS—Theme From The Dukes Of Hazzard 16-12
- L.T.D.—Shine On
- AIR SUPPLY—Every Woman In The World
- JOHN COUGAR—This Time
- PAT BENATAR—Hit Me With Your Best Shot—D-25
- DIANA ROSS—It's My Turn
- PAUL SIMON—One Trick Pony
- POLICE—De Doo Doo
- CLIFF RICHARD—Dreaming—D-29
- JIMMY HALL—I'm Happy That Love Has Found You—D-27
- CHRISTOPHER CROSS—Never Be The Same Again—D-30

### WFLB—Fayetteville (L. Cannon—MD)

- No List
- WISE—Asheville (J. Stevens—MD)
- ★ WILLIE NELSON—On The Road Again 11-6
- ★ KENNY ROGERS—Lady 19-7
- ★ ROLLING STONES—She's So Cold 24-14
- ★ THE CARS—Touch & Go 20-12
- PAUL SIMON—One Trick Pony
- WAYLON JENNINGS—Theme From The Dukes Of Hazzard
- THE KORGIS—Everybody's Got To Learn Sometime—X
- PAT BENATAR—Hit Me With Your Best Shot—D-28
- DIANA ROSS—I'm Coming Out—D-30
- CHRISTOPHER CROSS—Never Be The Same Again—X
- BILLY JOEL—Sometimes A Fantasy—X
- JOHN COUGAR—This Time—D-29
- RANDY MEISNER—Deep Inside My Heart—X
- POLICE—De Do Da Da—D-29
- BARBRA STREISAND/BARRY GIBB—Guilty

- WKTJ—Raleigh (R. McKay—MD)
- ★ ANNE MURRAY—Could I Have This Dance 24-19
- ★ THE JACKSONS—Lovely One 23-15
- ★ DOOBIE BROTHERS—Real Love 10-5
- ★ WAYLON JENNINGS—Theme From The Dukes Of Hazzard 11-7
- ★ BARBRA STREISAND—Woman In Love 9-4
- DON WILLIAMS—I Believe In You
- STACEY LATTISAW—Let Me Be Your Angel
- BURT REYNOLDS—Let's Do Something Cheap And Superficial
- LEO SAYER—More Than I Can Say
- LARRY GRAHAM—When We Get Married
- ROGER DALTRY—Without Your Love
- KENNY ROGERS—Lady—D-25

### WSEZ—Winston-Salem (B. Ciegler—MD)

- ★ KANSAS—Hold On 39-30
- ★ PAUL SIMON—One Trick Pony 38-29
- ★ ALI THOMSON—Live Every Minute 30-25
- ★ STEVIE WONDER—Master Blaster 22-18
- ★ WAYLON JENNINGS—Theme From Dukes Of Hazzard 18-13
- BILLY JOEL—Sometimes A Fantasy—39
- JOHN COUGAR—This Time
- THE KORGIS—Everybody's Got To Learn Sometime
- JIMMY HALL—I'm Happy That Love Has Found You
- STEPHANIE MILLS—Never Knew Love Like This Before
- RANDY MEISNER—Deep Inside My Heart
- ELVIS COSTELLO—Gettin' Crowded—HB
- POLICE—De Do Do Do, De Da Da Da—HB
- BABYS—Turn And Walk Away—HB
- ROBERT PALMER—Johnny & May—HB
- ROBERT PALMER—Sulky Girl—HB
- THE ROBBIN THOMPSON BAND—Brite Eyes—D-38
- POCO—Midnight Rain—D-36
- CHRISTOPHER CROSS—Never Be The Same Again—D-35
- THE VAPORS—Turning Japanese—D-37
- ROGER DALTRY—Without Your Love—D-34
- JOHNNY VAN ZANT—634-5789—LP

### WANS—Anderson (J. Evans—MD)

- ★ KENNY ROGERS—Lady 18-6
- ★ DARYL HALL & JOHN OATES—You've Lost That Lovin' Feelin' 23-15
- ★ DEVO—Whip It 31-24
- ★ ROGER DALTRY—Without Your Love 38-22
- ★ LEO SAYER—More Than I Can Say 30-21
- BRUCE SPRINGSTEEN—Hungry Hearts
- DR. HOOK—Women Can Get It
- RANDY MEISNER—Deep Inside My Heart
- BILLY BURNETTE—Don't Say No—LP
- AIR SUPPLY—Every Woman In The World
- PAT BENATAR—Hit Me With Your Best Shot—D-35

- DIANA ROSS—I'm Coming Out—D-31
- NIELSEN/PEARSON—If You Should Sail—D-38
- CHRISTOPHER CROSS—Never Be The Same Again—D-36

### WTMA—Charleston (R. Tracy—MD)

- ★ THE JACKSONS—Lovely One 23-19
- ★ DONNA SUMMER—The Wanderer 18-10
- ★ POINTER SISTERS—He's So Shy 8-6
- ★ AL STEWART—Midnight Rocks 21-17
- ★ DOOBIE BROTHERS—Real Love 11-8
- LEO SAYER—More Than I Can Say
- BARBRA STREISAND/BARRY GIBB—Guilty
- KIM CARNES—Cry Like A Baby
- THE KORGIS—Everybody's Got To Learn Some Time
- JOHNNY LEE—One In A Million
- DIANA ROSS—I'm Coming Out—D-20
- KENNY ROGERS—Lady—D-25
- IRENE CARA—Out Here On My Own—D-30
- WAYLON JENNINGS—Theme From The Dukes Of Hazzard—X

### KLAZ-FM (Z-98)—Little Rock (D. Taylor—MD)

- ★ DONNA SUMMER—The Wanderer 11-5
- ★ KENNY ROGERS—Lady 25-19
- ★ JACKSONS—Lovely One 18-13
- ★ ROGER DALTRY—Without Your Love 24-11
- ★ PAUL SIMON—One Trick Pony
- MICKEY GILLEY—That's All That Matters—D-36
- LINDA CLIFFORD—Shoot Your Best Shot
- AC/DC—You Shook Me All Night Long—DP
- DANCY & THE DOOLITTLES—Who Were You Thinkin' Of—DP
- THE VAPORS—Turning Japanese—DP
- YES—Into The Lens—DP
- JIMMY HALL—I'm Happy That Love Has Found You—D-33
- DIANA ROSS—I'm Coming Out—D-28
- PAT BENATAR—Hit Me With Your Best Shot—D-31

### WLAC—Nashville (P. Ciacciabella—MD)

- ★ KENNY ROGERS—Lady 13-6
- ★ BARBRA STREISAND—Woman In Love 1-1
- ★ DONNA SUMMER—The Wanderer 20-15
- ★ DARYL HALL & JOHN OATES—You've Lost That Lovin' Feelin' 22-18
- DON WILLIAMS—I Believe In You
- WAYLON JENNINGS—Theme From The Dukes Of Hazzard
- ANNE MURRAY—Could I Have This Dance—D-25
- KIM CARNES—Cry Like A Baby—D-24
- DIANA ROSS—I'm Coming Out—D-21
- CHRISTOPHER CROSS—Never Be The Same Again—D-23

### WWXX (KX-104)—Nashville (B. Richards—MD)

- ★ KENNY ROGERS—Lady 18-6
- ★ JACKSONS—Lovely One 20-18
- ★ PAT BENATAR—Hit Me With Your Best Shot 30-26
- ★ STACEY LATTISAW—Let Me Be Your Angel 16-8
- ★ DARYL HALL & JOHN OATES—You've Lost That Lovin' Feelin' 21-18
- BRUCE SPRINGSTEEN—Hungry Heart
- TIERRA—Together
- RANDY MEISNER—Deep Inside My Heart
- HARRY CHAPIN—Sequel—LP
- DIANA ROSS—I'm Coming Out—D-29
- CHRISTOPHER CROSS—Never Be The Same Again—D-30

### WHBQ—Memphis (C. Duvall—PD)

- ★ POINTER SISTERS—He's So Shy 14-8
- ★ JACKSONS—Lovely One 15-9
- ★ DIANA ROSS—I'm Coming Out 29-21
- ★ KENNY ROGERS—Lady 24-19
- ★ DONNA SUMMER—The Wanderer 22-18
- CHRISTOPHER CROSS—Never Be The Same Again—D-23
- STACEY LATTISAW—Let Me Be Your Angel—D-28
- WAYLON JENNINGS—Theme From Dukes Of Hazzard—D-30

### WNOX—Knoxville (S. Majors—MD)

- No List
- WRJZ—Knoxville (F. Story—MD)
- ★ LEO SAYER—More Than I Can Say 24-15
- ★ KENNY ROGERS—Lady 13-4
- ★ DOOBIE BROTHERS—Real Love 2-1
- ★ BARBRA STREISAND—Woman In Love 3-2
- ★ WAYLON JENNINGS—Theme From Dukes Of Hazzard 16-6
- BILLY JOEL—Sometimes A Fantasy
- JIMMY HALL—I'm Happy That Love Has Found You
- DIANA ROSS—I'm Coming Out—D-31
- CHRISTOPHER CROSS—Never Be The Same Again—D-31
- DEVO—Whip It—D-30
- ROGER DALTRY—Without Your Love

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

- ★ LEO SAYER—More Than I Can Say 13-9
- ★ STEPHANIE MILLS—Never Knew Love Like This Before 16-10
- ★ PAT BENATAR—Hit Me With Your Best Shot 21-15
- ★ KENNY ROGERS—Lady 17-11
- ★ DARYL HALL & JOHN OATES—You've Lost That Lovin' Feelin' 20-14
- CLIFF RICHARD/OLIVIA NEWTON-JOHN—Suddenly—D-30
- DANDY & THE DOOLITTLES—Who Were You Thinkin' Of
- BILLY JOEL—Sometimes A Fantasy—D-26
- JOHN COUGAR—This Time—D-29
- THE VAPORS—Turning Japanese—D-28
- PAUL SIMON—One Trick Pony
- ALI THOMSON—Live Every Minute
- CHRISTOPHER CROSS—Never Be The Same Again—D-22
- ROBBIN THOMPSON BAND—Brite Eyes
- KIM CARNES—Cry Like A Baby—D-27
- BENNY MARDONES—Homelown Girls

### WERC—Birmingham (M. Thompson—MD)

- ★ KENNY ROGERS—Lady 8-1

- ★ CHRISTOPHER CROSS—Never Be The Same Again 20-12
- ★ DIANA ROSS—I'm Coming Out 22-16
- ★ THE JACKSONS—Lovely One 18-10
- ★ ROLLING STONES—She's So Cold 23-18
- PAT BENATAR—Hit Me With Your Best Shot
- ERIC CLAPTON—Blues Power
- BILLY JOEL—Sometimes A Fantasy
- WAYLON JENNINGS—Theme From Dukes Of Hazzard—D-24
- ROGER DALTRY—Without Your Love—D-26
- PAUL SIMON—One Trick Pony—D-25
- BARBRA STREISAND/BARRY GIBB—Guilty

### WERC—Birmingham (M. Thompson—MD)

- No List
- WSGN—Birmingham (W. Brian—MD)
- ★ AL STEWART—Midnight Rocks 10-6
- ★ WILLIE NELSON—On The Road Again 9-5
- ★ CLIFF RICHARD—Dreaming 12-8
- ★ KENNY ROGERS—Lady 14-9
- ★ LEO SAYER—More Than I Can Say 18-14
- CLIFF RICHARD/OLIVIA NEWTON-JOHN—Suddenly
- AIR SUPPLY—Every Woman In The World
- JOHN COUGAR—This Time
- RANDY MEISNER—Deep Inside My Heart
- THE KORGIS—Everybody's Got To Learn Sometime—D-30
- JIMMY HALL—I'm Happy That Love Has Found You—D-28
- BILLY JOEL—Sometimes A Fantasy—D-29

### WAAY—Huntsville (J. Kendrick—MD)

- ★ THE JACKSONS—Lovely One 26-19
- ★ LEO SAYER—More Than I Can Say 21-12
- ★ PAT BENATAR—Hit Me With Your Best Shot 19-14
- ★ CHRISTOPHER CROSS—Never Be The Same Again 23-16
- ★ ROGER DALTRY—Without Your Love 30-23
- RANDY MEISNER—Deep Inside My Heart
- PAUL SIMON—One Trick Pony
- KANSAS—Hold On—D-30
- GEORGE BENSON—Love X Love—D-29
- JOHN COUGAR—This Time
- CLIFF RICHARD/OLIVIA NEWTON-JOHN—Suddenly
- BARBRA STREISAND/BARRY GIBB—Guilty—D-28

### WHYY—Montgomery (R. Thomas—MD)

- ★ CHRISTOPHER CROSS—Never Be The Same Again 22-17
- ★ KENNY ROGERS—Lady 12-6
- ★ JACKSONS—Lovely One 25-19
- ★ LEO SAYER—More Than I Can Say 28-22
- ★ STEPHANIE MILLS—Never Knew Love Like This Before 19-13
- RANDY MEISNER—Deep Inside My Heart
- BARBRA STREISAND/BARRY GIBB—Guilty
- JACKSON BROWNE—That Girl Could Sing—D-28
- JOHN COUGAR—This Time
- THE KORGIS—Everybody's Got To Learn Sometime
- KANSAS—Hold On—D-30
- WAYNE MASSEY—One Life To Live—X

### WJDX—Jackson (L. Adams—MD)

- ★ JACKSON BROWNE—That Girl Could Sing 25-20
- ★ BARBRA STREISAND—Woman In Love 3-3
- ★ DIANA ROSS—I'm Coming Out 12-8
- ★ THE JACKSONS

## XTRA-AM Goes 'Boss,' Takes On Top 40 Format

By ED HARRISON

LOS ANGELES—Citing a huge void on AM radio, XTRA-AM has changed from a beautiful music to a Top 40 contemporary hit format taking on all the characteristics of "Boss Radio," the '60s synonym for rock radio.

According to Roger Agnew, co-program director with Frank Felix of Agnew & Felix Consultancy Inc., beautiful music was losing its audience to FM listeners.

Agnew says the decision to change the format was made about a month before the mid-September switch, giving the station enough lead time to purchase contemporary product and put it on carts.

The decision was also made before KHJ-AM decided to abandon its Top 40 format for country.

XTRA is a 50,000-watt signal whose signal reaches from San Diego to Santa Barbara and as far as Fresno, Montana and Washington at night.

The station is being targeted at the 25-49 demo although Agnew believes that since teens are the core of Top 40, you need to sew up that core in order to win the demo the station is aiming at.

"XTRA is the 1980 version of 'Boss Radio,'" says Agnew. "I don't believe the old days of 'Boss Radio' are dead. If it's done right, there's a big hole for it although the industry doesn't believe it."

XTRA's theme is "Clutter free: the mighty 690."

Agnew is programming a tight playlist with "A" rotations every 1½ hours. He notes there are about five to nine currents (depending on what's available each week), five-10 recurrences and fewer than 100 oldies. He says there is little emphasis on personalities and that deejay chatter is kept to a minimum.

### AT NRBA CONCLAVE

## Just What Is 'Pop Adult?' Programmers Can't Agree

LOS ANGELES—"Pop Adult" was the name of the session, but that label didn't necessarily stick to the format that program directors agreed is not easy to define and difficult to program.

The discussion took place at a programming session at the recent National Radio Broadcasters Assn. convention here and it included adult contemporary, Top 40 and MOR. The programmers included Scotty Brink of KHOW-AM Denver, George Lemich of KSL-AM Salt Lake City, Michael O'Shea of Golden West Broadcasters and Gary Stevens of Doubleday Broadcasting, agreed that community involvement and non-music elements—news, sports and information—were the key to this format.

The music is important too, but just what that music is hard to pin down. Lemich, program director of KSL, noted that both disco and country have been used in this format. "The music is too broad to identify," he said.

Stevens, president of Doubleday, who worked his way up through programming from an on-air WMCA-AM New York "Good Guy" position, warned that "it's not a quick turn format. When you go into it you've got to be patient. You've got to have a three-year plan. If you lose it, it's all over. It's a tough job. You have to keep the station constantly communicating. Don't

There is no news or public affairs programming and promotions are being kept to album and money giveaways.

Playlist selection is based on requests, record sales and "gut feeling," says Agnew. "all the methods that made 'Boss Radio' work."

A new lineup of air talent has been brought in with an intentional snub of Los Angeles personality jocks.

Handling the 5 a.m.-10 a.m. shift is Jerry Hardin from KAMX-AM Albuquerque, Todd Kelly in the midday shift from KMEN-AM San Bernardino, Chris Anderson in afternoon drive also from KAMX, Jeff Golden at night from KSON-AM, San Diego; and Agnew (using the air name Roger Anthony) on the all-night shift.

XTRA's format change is being promoted via television spots, which is the main thrust; and print and billboards in San Diego. More importantly, Agnew is counting on word of mouth, the station's strong signal and its dial position to gain listeners.

The Noble Multi-Media Communications-owned station maintained a beautiful music format from 1967 until the switch last month. From 1957-1961 the station programmed rock as the Mighty 690 before changing to an all-news format in '61.

Agnew says the station went back to its earlier identity "to capture the audience that grew up with the station."

He reports that early response to the format change is more than encouraging with a reported 13,000 phone calls logged in the first week of the changeover.

get comfortable with this format. You have to always run scared."

Brink, who works for Stevens as program director at Doubleday's KHOW, said the demand for 25 to 54-year-old demographics by ad agencies has caused a merger of Top 40 and MOR as many stations seek the same audience.

Lemich illustrated Brink's point, explaining that KSL, which had been an old-line MOR station, had to "change its music for younger adults."

O'Shea, Golden West's national program director, discussing the importance of the talk elements in this format, said that today's personalities cannot talk about themselves like those in years past.

"We're dealing with the me generation. Today's successful personality must understand his audience and he must be more involved with it." He pointed to KMPC-AM Los Angeles as becoming "more of a two-way radio station."

Noting the heavy commitment to talk that KMPC has made, O'Shea denied that all Golden West stations are going talk. "Music is a major factor at KSFO-AM (San Francisco) and KEX-AM Portland (Ore.)." But he added, "There are many opportunities for listeners to get involved. The DJs get involved. People touching people is what personality radio is all about in the 1980s."



LIVE BROADCAST—WIOQ-FM Philadelphia morning man Harvey introduces the Pointer Sisters to open a live broadcast from the Burgundy Room of the Fairmont Hotel.

## Ed Hynes Of CBS Pleads For All-Out Radio-Label Cooperation

• Continued from page 6

ming trends which he characterized as "less adventurous."

Hynes said stations "by and large are playing the hit records by proven artists or records tested in other, smaller markets, and with a proven level of response. These hits, once on the radio, are remaining active for up to six months. For the record company, whose survival is directly tied to its ability to develop new talent and create stars of the future, this creates obvious problems."

Hynes pointed out that "the future of the record industry is new artist development. It is our responsibility to find and develop the talent and the stars of the '80s. The cost of this search is high with studio expenses going up to the \$200,000 dollar mark for a new act.

"Marketing and distribution costs are somewhere in the \$150,000 range. It amounts to roughly \$350,000 to release a record by a new act. The record industry has only broken about six acts so far this year. It has released well over 200 albums, so we've got a pretty low average."

Hynes complained about "slower rotation of music" which he said, "creates fewer impressions on the listener, and is one of the factors contributing to a general reduction of sales that has afflicted our industry."

"Another factor is the fragmentation that radio has been undergoing in recent years. With rare exception, the super Top 40 station that can break a record or an artist in any given market no longer exists. Now the record company needs significant airplay on six or more stations in a market to create a meaningful sales pattern."

Hynes cited a study by McGovern Guild, the radio rep firm, which shows that the "adult contemporary format has become a potent force in the radio industry and in fact has become the leader in format shares in the top 25 markets.

"Adult contemporary as a radio format showed an incredible 61% growth over 1979. The average suspect that when the 1980 figures are tabulated, adult contemporary will continue to post impressive gains in markets across the U.S."

Hynes continued that the format that has suffered most as a result of this trend is Top 40 which has plunged from an average 14.1% in 1978 to a 7.9% in 1979. Overall, the Top 40 format has slipped in excess of 50% since 1975.

"It is clear that a softer sound is

dominating American radio in 1980. Our society has become somewhat more conservative in recent times, and the music that your listeners want to hear reflects that trend. For the record industry, the effects have been pronounced as serious."

In his appeal, Hynes reasoned, "we the record industry are in the same business as you. We are both selling a sound, one that transmits dreams, hopes, emotions and more than people to people.

"We recognize that your problems are our problems. We also understand that our problems are your problems. Neither industry can flourish in the coming years without solid support from the other.

"Both must remain healthy and grow strong along the way. Close communications and an intelligent approach to promotion have become standard fare between record company and radio station in today's marketplace."

Advised Hynes: "The record industry faces tomorrow with anticipation and a measure of confidence that we can answer all challenges in our path. But we will need your support to succeed. A record isn't a hit unless it's on the radio."

Hynes made his remarks after retiring CBS Radio president Sam Cook Digges gave as his swan song a hard hitting attack on the Federal Communications Commission.

Digges said the FCC should get out of regulating programming. Programming decisions should be left to the listeners who "make this decision by turning the dial."

### AM & FM IN PENNSYLVANIA

## Towanda WTTC Heavily Into Jazz

By CARY DARLING

LOS ANGELES—Jazz is not normally programmed in small markets. However, WTTC-AM-FM in Towanda, Pa., programs jazz heavily and general manager/air personality Jack Baker was selected jazz big band disk jockey of the month by Big Bands magazine last May. There is something going on in Towanda in Northeastern Pennsylvania.

"I'm a jazz and big band addict," declares Baker, host of "The Night Train" show which is temporarily off the air. "I'm lucky in that I've been able to turn my hobby into a show." Despite the temporary halt for this show, the station has a steady input of jazz during the evening hours.

Digges attacked the FCC for vacillation on AM stereo. "It approved the Magnavox system and then it reversed itself," he said. But Digges warned that "AM stereo is not a programming answer. Those who failed in mono will fail in stereo."

Digges also attacked the FCC for its actions on 9 kHz spacing on the AM dial. He accused the FCC of having "little regard for the degradation of signals" the move to squeeze more stations on the AM band will cause.

He characterized broadcasters as "shackled" and "at the mercy of bureaucrats." He called citizens' groups' challenges to broadcast licenses a "shabby business encouraged by the FCC." And he said these groups represent neither "the public nor the public interest."

Digges declared "the time has come for total and complete deregulation." He called for Congressional action. The broadcasters will no longer "be pushed around by the bureaucrats."

Digges also predicted that the CBS Radio Network "will be on satellite in the not too distant future." Network vice president and general manager Dick Brescia amplified this, outlining a timetable which calls for a satellite report from CBS consultants by December and a report to affiliates by February.

Brescia cited CBS' move into weekend specials on music personalities and noted the network has added 22 minutes and 30 seconds to the weekly programming scheduled for the coming season.

What allows Baker to program jazz, mostly of the big band and traditional varieties, is the smallness of the market. To please its various audiences, WTTC simulcasts adult contemporary, country, rock and jazz. "If all we'd play is adult contemporary and rock, the old people would stone us," states Baker. "And if we just played jazz, the young people would do the same thing."

Both stations are daytimers which reach into such secondary markets as Scranton-Wilkes-Barre, Pa., and Binghamton, N.Y.

Though jazz is interspersed throughout the broadcasting day, the bulk of jazz is heard on "Night  
(Continued on page 44)

# Billboard Album Radio Action

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

Based on station playlist through Wednesday (10/15/80)

### Top Add Ons-National

- BRUCE SPRINGSTEEN—The River (Columbia)
- THE INMATES—Shot In The Dark (Polydor)
- THE POLICE—Zenyatta Mondatta (A&M)
- TALKING HEADS—Remain In Light (Sire)

### Top Requests/Airplay-National

- PAT BENATAR—Crimes Of Passion (Chrysalis)
- THE CARS—Panorama (Elektra)
- BRUCE SPRINGSTEEN—The River (Columbia)
- QUEEN—The Game (Elektra)

### National Breakouts

- BILLY THORPE—21st Century Man (Elektra)
- KEITH SYKES—I'm Not Strange I'm Just Like You (Backstreet)
- ROSE TATTOO—Rock N' Roll Outlaw (Mirage)
- THE SPECIALS—More Specials (Chrysalis)

**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.

#### KFML-AM—Denver (I. Gordon)

- BRUCE SPRINGSTEEN—The River (Columbia)
- RANDY MEISNER—One More Song (Epic)
- THE INMATES—Shot In The Dark (Polydor)
- TALKING HEADS—Remain In Light (WB)
- AZYMUTH—Outubro (Milestone)
- KEITH SYKES—I'm Not Strange I'm Just Like You (Backstreet)
- BRUCE SPRINGSTEEN—The River (Columbia)
- DAVID BOWIE—Scary Monsters (RCA)
- BRUCE COCKBURN—Humans (Millennium)
- ROLLING STONES—Emotional Rescue (Rolling Stone)

#### KISW-FM—Seattle (S. Slaton)

- BRUCE SPRINGSTEEN—The River (Columbia)
- THE INMATES—Shot In The Dark (Polydor)
- ROSE TATTOO—Rock N' Roll Outlaw (Mirage)
- RANDY MEISNER—One More Song (Epic)
- THE POLICE—Zenyatta Mondatta (A&M)
- AC/DC—Back In Black (Atlantic)
- QUEEN—The Game (Elektra)
- PAT BENATAR—Crimes Of Passion (Chrysalis)
- CARS—Panorama (Elektra)

#### KZEL-FM—Eugene (C. Kowarick/P. Mays)

- BRUCE SPRINGSTEEN—The River (Columbia)
- THE POLICE—Zenyatta Mondatta (A&M)
- BILLY THORPE—21st Century Man (Elektra)
- THE INMATES—Shot In The Dark (Polydor)
- THIN LIZZY—Chinatown (WB)
- UTOPIA—Deface The Music (Bearsville)
- BRUCE SPRINGSTEEN—The River (Columbia)
- THE POLICE—Zenyatta Mondatta (A&M)
- PAT BENATAR—Crimes Of Passion (Chrysalis)
- KEITH SYKES—I'm Not Strange I'm Just Like You (Backstreet)

#### WLQV-FM—Columbus (S. Runner)

- THE POLICE—Zenyatta Mondatta (A&M)
- BRUCE SPRINGSTEEN—The River (Columbia)
- AC/DC—Back In Black (Atlantic)
- QUEEN—The Game (Elektra)
- McGUFFEY-LANE—Paradise Island
- DOOBIE BROTHERS—One Step Closer (WB)

#### WYDD-FM—Pittsburgh (J. Kinney)

- BRUCE SPRINGSTEEN—The River (Columbia)
- TALKING HEADS—Remain In Light (Sire)
- THE POLICE—Zenyatta Mondatta (A&M)
- BILLY PRICE & THE KEystone RHYTHM BAND—Is It Over (Green Dolphin)
- QUEEN—The Game (Elektra)
- ROSSINGTON COLLINS BAND—Anytime Anyplace Anywhere (MCA)
- PAT BENATAR—Crimes Of Passion (Chrysalis)
- KANSAS—Audio Visions (Kirshner)

#### WLFX-FM—Milwaukee (B. Beam)

- BRUCE SPRINGSTEEN—The River (Columbia)
- THE POLICE—Zenyatta Mondatta (A&M)
- TALKING HEADS—Remain In Light (Sire)
- BILLY THORPE—21st Century Man (Elektra)
- QUEEN—The Game (Elektra)
- AC/DC—Back In Black (Atlantic)
- PAT BENATAR—Crimes Of Passion (Chrysalis)
- KANSAS—Audio Visions (Kirshner)

#### WEBN-FM—Cincinnati (C. Gary)

- BRUCE SPRINGSTEEN—The River (Columbia)
- RANDY MEISNER—One More Song (Epic)
- ROLLING STONES—Emotional Rescue (Rolling Stone)
- DOOBIE BROTHERS—One Step Closer (WB)
- KENNY LOGGINS—Alive (Columbia)
- CARS—Panorama (Elektra)

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

- JONI MITCHELL—Shadows & Light (Asylum)
- BRUCE SPRINGSTEEN—The River (Columbia)
- JIMMY FRANK—Such A Pity (Arista)
- RANDY MEISNER—One More Song (Epic)
- BILLY THORPE—21st Century Man (Elektra)
- ROLLING STONES—Emotional Rescue (Rolling Stone)
- THE CARS—Panorama (Elektra)
- KENNY LOGGINS—Alive (Columbia)
- DOOBIE BROTHERS—One Step Closer (WB)

#### ZETA-7 (WORJ-FM)—Orlando (B. Mims)

- BRUCE SPRINGSTEEN—The River (Columbia)
- TALKING HEADS—Remain In Light (Sire)
- MONTY PYTHON—Contractual Obligation (Arista)
- THE CARS—Panorama (Elektra)
- QUEEN—The Game (Elektra)
- MOLLY HATCHET—Beat'n' The Odds (Epic)
- PAT BENATAR—Crimes Of Passion (Chrysalis)

#### WKLS-FM—Atlanta (B. Bailey)

- BRUCE SPRINGSTEEN—The River (Columbia)
- BRUCE COCKBURN—Humans (Millennium)
- 707—(Casablanca)
- CRITICAL MASS—It's What's Inside That Counts (MCA)
- BILLY THORPE—21st Century Man (Elektra)
- ROSE TATTOO—Rock N' Roll Outlaw (Mirage)
- DOOBIE BROTHERS—One Step Closer (WB)
- QUEEN—The Game (Elektra)
- AC/DC—Back In Black (Atlantic)
- PAT BENATAR—Crimes Of Passion (Chrysalis)

#### WQDR-FM—Raleigh (D. Brunty)

- THE POLICE—Zenyatta Mondatta (A&M)
- BILLY BURNETTE—(Columbia)
- LEO SAYER—Living In A Fantasy (WB)
- KEITH SYKES—I'm Not Strange I'm Just Like You (Backstreet)
- DELBERT MCCLINTON—The Jealous Kind (MSS/Capitol)
- PAT BENATAR—Crimes Of Passion (Chrysalis)
- MIKE CROSS—Rock & Rye (GHE)
- MICHAEL STANLEY BAND—Heartland (EMI/America)
- PAUL SIMON—One Trick Pony (WB)

#### WSHE-FM—Ft. Lauderdale (N. Mirsky)

- BRUCE SPRINGSTEEN—The River (Columbia)
- MONTY PYTHON—Contractual Obligation (Arista)
- SUZI QUATRO—Rock Hard (Dreamland)
- THE CARS—Panorama (Elektra)
- YES—Drama (Atlantic)
- DOOBIE BROTHERS—One Step Closer (WB)
- MOLLY HATCHET—Beat'n' The Odds (Epic)

#### KMOD-FM—Tulsa (B. Bruin/C. West)

- THE POLICE—Zenyatta Mondatta (A&M)
- BRUCE SPRINGSTEEN—The River (Columbia)
- JONI MITCHELL—Shadows & Light (Asylum)
- THE ROMEOs—Rock & Roll & Love & Death (Columbia)
- KEITH SYKES—I'm Not Strange I'm Just Like You (Backstreet)
- UTOPIA—Deface The Music (Bearsville)
- KANSAS—Audio Visions (Kirshner)
- QUEEN—The Game (Elektra)
- ROLLING STONES—Emotional Rescue (Rolling Stone)
- DOOBIE BROTHERS—One Step Closer (WB)

#### KBBC-FM—Phoenix (J.D. Freeman)

- STEVE FORBERT—Little Stevie Orbit (Nemperor)
- NIELSEN/PEARSON—(Capitol)
- BRUCE SPRINGSTEEN—The River (Columbia)
- DOOBIE BROTHERS—One Step Closer (WB)
- HALL & OATES—Voices (RCA)
- McVICAR—Soundtrack (Polydor)
- JACKSON BROWNE—Hold Out (Asylum)

#### KWFM-FM—Tucson (J. Ray/J. Owens)

- BRUCE SPRINGSTEEN—The River (Columbia)
- FINGERPRINZ—Distinguishing Marks (Virgin)
- ANGEL CITY—Dark Room (Epic)
- SUZI QUATRO—Rock Hard (Dreamland)
- BRUCE SPRINGSTEEN—The River (Columbia)
- DAVID BOWIE—Scary Monsters (RCA)
- THE CARS—Panorama (Elektra)
- DOOBIE BROTHERS—One Step Closer (WB)

### Western Region

#### TOP ADD ONS:

- BRUCE SPRINGSTEEN—The River (Columbia)
- THE POLICE—Zenyatta Mondatta (A&M)
- THE INMATES—Shot In The Dark (Polydor)
- RANDY MEISNER—One More Song (Epic)

#### ★TOP REQUEST/AIRPLAY:

- QUEEN—The Game (Elektra)
- BRUCE SPRINGSTEEN—The River (Columbia)
- THE CARS—Panorama (Elektra)
- PAT BENATAR—Crimes Of Passion (Chrysalis)

#### BREAKOUTS:

- KEITH SYKES—I'm Not Strange I'm Just Like You (Backstreet)
- BILLY BURNETTE—(Columbia)
- ROSE TATTOO—Rock N' Roll Outlaw (Mirage)
- BILLY THORPE—21st Century Man (Elektra)

#### KMEL-FM—San Francisco (P. Vincent)

- BRUCE SPRINGSTEEN—The River (Columbia)
- BILLY BURNETTE—(Columbia)
- JACKSON BROWNE—Hold Out (Asylum)
- THE CARS—Panorama (Elektra)
- QUEEN—The Game (Elektra)
- BRUCE SPRINGSTEEN—The River (Columbia)

#### KLOS-FM—Los Angeles (R. Pinedo)

- BRUCE SPRINGSTEEN—The River (Columbia)
- DAVID BOWIE—Scary Monsters (RCA)
- BILLY BURNETTE—(Columbia)
- THE CARS—Panorama (Elektra)
- QUEEN—The Game (Elektra)
- ROLLING STONES—Emotional Rescue (Rolling Stones)
- JACKSON BROWNE—Hold Out (Asylum)

#### KSJO-FM—San Jose (F. Andrick)

- BRUCE SPRINGSTEEN—The River (Columbia)
- BRUCE SPRINGSTEEN—The River (Columbia)
- SUPERTRAMP—Paris (A&M)
- QUEEN—The Game (Elektra)
- AC/DC—Back In Black (Atlantic)

#### KGB-FM—San Diego (T. Garcia)

- THE POLICE—Zenyatta Mondatta (A&M)
- KEITH SYKES—I'm Not Strange I'm Just Like You (Backstreet)
- McGUINN-HILLMANN—(Capitol)
- UTOPIA—Deface The Music (Bearsville)
- BRUCE SPRINGSTEEN—The River (Columbia)
- QUEEN—The Game (Elektra)
- CARS—Panorama (Elektra)
- PAT BENATAR—Crimes Of Passion (Chrysalis)
- DOOBIE BROTHERS—One Step Closer (WB)

#### KOME-FM—San Jose (D. Jang)

- BRUCE SPRINGSTEEN—The River (Columbia)
- THE POLICE—Zenyatta Mondatta (A&M)
- RANDY MEISNER—One More Song (Epic)
- THE INMATES—Shot In The Dark (Polydor)
- McGUINN-HILLMANN—(Capitol)
- ROBBIN THOMPSON BAND—Two B's Please (Ovation)
- PAT BENATAR—Crimes Of Passion (Chrysalis)
- QUEEN—The Game (Elektra)
- SUPERTRAMP—Paris (A&M)
- THE CARS—Panorama (Elektra)

### Midwest Region

#### TOP ADD ONS:

- BRUCE SPRINGSTEEN—The River (Columbia)
- TALKING HEADS—Remain In Light (Sire)
- THE POLICE—Zenyatta Mondatta (A&M)
- ANGEL CITY—Dark Room (Epic)

#### ★TOP REQUEST/AIRPLAY:

- PAT BENATAR—Crimes Of Passion (Chrysalis)
- QUEEN—The Game (Elektra)
- AC/DC—Back In Black (Atlantic)
- KANSAS—Audio Visions (Kirshner)

#### BREAKOUTS:

- BILLY THORPE—21st Century Man (Elektra)
- BREATHLESS—Nobody Leaves This Song Alive (EMI/America)
- KEITH SYKES—I'm Not Strange I'm Just Like You (Backstreet)
- FINGERPRINZ—Distinguishing Marks (Virgin)

#### WABX-FM—Detroit (J. Duncan)

- BRUCE SPRINGSTEEN—The River (Columbia)
- SUZI QUATRO—Rock Hard (Dreamland)
- FINGERPRINZ—Distinguishing Marks (Virgin)
- KEITH SYKES—I'm Not Strange I'm Just Like You (Backstreet)
- ANGEL CITY—Dark Room (Epic)
- ROLLING STONES—Emotional Rescue (Rolling Stone)
- AC/DC—Back In Black (Atlantic)
- EDDIE MONEY—Playing For Keeps (Columbia)
- PAT BENATAR—Crimes Of Passion (Chrysalis)

#### KSHS—St. Louis (R. Balis)

- BILLY BURNETTE—(Columbia)
- BRUCE SPRINGSTEEN—The River (Columbia)
- THE INMATES—Shot In The Dark (Polydor)
- 707—(Casablanca)
- BREATHLESS—Nobody Leaves This Song Alive (EMI/America)
- LUNK—All For You (Our Gang)
- KANSAS—Audio Visions (Kirshner)
- MICHAEL STANLEY BAND—Heartland (EMI/America)
- SUPERTRAMP—Paris (A&M)
- MOLLY HATCHET—Beat'n' The Odds (Epic)
- BRUCE SPRINGSTEEN—The River (Columbia)
- BREATHLESS—Nobody Leaves This Song Alive (EMI/America)
- ANGEL CITY—Dark Room (Epic)
- JACK GREEN—Humanesque (RCA)
- TALKING HEADS—Remain In Light (Sire)
- BILLY THORPE—21st Century Man (Elektra)
- MICHAEL STANLEY BAND—Heartland (EMI/America)
- PAT BENATAR—Crimes Of Passion (Chrysalis)
- AMERICAN NOISE—(Planet)
- QUEEN—The Game (Elektra)

### Southwest Region

#### TOP ADD ONS:

- BRUCE SPRINGSTEEN—The River (Columbia)
- SUZI QUATRO—Rock Hard (Dreamland)
- THE POLICE—Zenyatta Mondatta (A&M)
- JONI MITCHELL—Shadows & Light (Asylum)

#### ★TOP REQUEST/AIRPLAY:

- THE CARS—Panorama (Elektra)
- THE DOOBIE BROTHERS—One Step Closer (WB)
- PAT BENATAR—Crimes Of Passion (Chrysalis)
- KANSAS—Audio Visions (Kirshner)

#### BREAKOUTS:

- BILLY THORPE—21st Century Man (Elektra)
- ROSE TATTOO—Rock N' Roll Outlaw (Mirage)
- KEITH SYKES—I'm Not Strange I'm Just Like You (Backstreet)
- THE VAPORS—New Clear Day (U.A.)

#### KZEW-FM—Dallas (J. Dolan)

- BRUCE SPRINGSTEEN—The River (Columbia)
- BILLY THORPE—21st Century Man (Elektra)
- ROSE TATTOO—Rock N' Roll Outlaw (Mirage)
- MONTY PYTHON—Contractual Obligation (Arista)
- KANSAS—Audio Visions (Kirshner)
- THE CARS—Panorama (Elektra)
- PAT BENATAR—Crimes Of Passion (Chrysalis)
- ROSSINGTON COLLINS BAND—Anytime Anyplace Anywhere (MCA)

#### KL0L-FM—Houston (P. Riann)

- BRUCE SPRINGSTEEN—The River (Columbia)
- 707—(Casablanca)
- JACK GREEN—Humanesque (RCA)
- SUZI QUATRO—Rock Hard (Dreamland)
- THE VAPORS—New Clear Day (U.A.)
- THE POLICE—Zenyatta Mondatta (A&M)
- THE CARS—Panorama (Elektra)
- SUPERTRAMP—Paris (A&M)
- JACKSON BROWNE—Hold Out (Asylum)
- PAT BENATAR—Crimes Of Passion (Chrysalis)

### Southeast Region

#### TOP ADD ONS:

- BRUCE SPRINGSTEEN—The River (Columbia)
- TALKING HEADS—Remain In Light (Sire)
- THE INMATES—Shot In The Dark (Polydor)
- MONTY PYTHON—Contractual Obligation (Arista)

#### ★TOP REQUEST/AIRPLAY:

- YES—Drama (Atlantic)
- THE CARS—Panorama (Elektra)
- MOLLY HATCHET—Beat'n' The Odds (Epic)
- PAT BENATAR—Crimes Of Passion (Chrysalis)

#### BREAKOUTS:

- SPYRO GYRA—Carnival (MCA)
- THE SPECIALS—More Specials (Chrysalis)
- KEITH SYKES—I'm Not Strange I'm Just Like You (Backstreet)
- THE POLICE—Zenyatta Mondatta (A&M)

#### WRAS-FM—Atlanta (D. Venable)

- BRUCE SPRINGSTEEN—The River (Columbia)
- TALKING HEADS—Remain In Light (Sire)
- KEITH SYKES—I'm Not Strange I'm Just Like You (Backstreet)
- THE INMATES—Shot In The Dark (Polydor)
- RANDY MEISNER—One More Song (Epic)
- THE SPECIALS—More Specials (Chrysalis)
- B-52's—Wild Planet (WB)
- VAPORS—New Clear Day (U.A.)
- YES—Drama (Atlantic)
- AC/DC—Back In Black (Atlantic)

#### WHFS-FM—Bethesda (D. Einstein)

- TALKING HEADS—Remain In Light (Sire)
- BRUCE SPRINGSTEEN—The River (Columbia)
- THE INMATES—Shot In The Dark (Polydor)
- SPYRO GYRA—Carnival (MCA)
- THE SPECIALS—More Specials (Chrysalis)
- ELVIS COSTELLO—Taking Liberties (Columbia)
- N.R.B.Q.—Tiddlywinks (Rounder)
- DAVID BOWIE—Scary Monsters (RCA)
- THE POLICE—Zenyatta Mondatta (A&M)

### Northeast Region

#### TOP ADD ONS:

- BRUCE SPRINGSTEEN—The River (Columbia)
- TALKING HEADS—Remain In Light (Sire)
- THE INMATES—Shot In The Dark (Polydor)
- RANDY MEISNER—One More Song (Epic)

#### ★TOP REQUEST/AIRPLAY:

- ROLLING STONES—Emotional Rescue (Rolling Stone)
- BRUCE SPRINGSTEEN—The River (Columbia)
- THE POLICE—Zenyatta Mondatta (A&M)
- THE CARS—Panorama (Elektra)

#### BREAKOUTS:

- BILLY THORPE—21st Century Man (Elektra)
- THE SPECIALS—More Specials (Chrysalis)
- SPYRO GYRA—Carnival (MCA)
- ROSE TATTOO—Rock N' Roll Outlaw (Mirage)

#### WNEF-FM—New York (M. McIntyre)

- NEW ENGLAND—Explorers Suite (Elektra)
- BRUCE SPRINGSTEEN—The River (Columbia)
- THE SPECIALS—More Specials (Chrysalis)
- THE INMATES—Shot In The Dark (Polydor)
- BRUCE SPRINGSTEEN—The River (Columbia)
- DAVID BOWIE—Scary Monsters (RCA)
- ROBERT PALMER—Clues (Island)
- ROLLING STONES—Emotional Rescue (Rolling Stone)

#### WRNW-FM—Briarcliff Manor (R. Rizzi)

- BRUCE SPRINGSTEEN—The River (Columbia)
- TALKING HEADS—Remain In Light (Sire)
- THE INMATES—Shot In The Dark (Polydor)
- HARRY CHAPIN—Sequel (Boardwalk)
- STEPHEN BISHOP—Red Cab To Manhattan (WB)
- RANDY MEISNER—One More Song (Epic)
- BRUCE SPRINGSTEEN—The River (Columbia)
- SPLIT ENZ—True Colours (A&M)
- THE POLICE—Zenyatta Mondatta (A&M)
- TALKING HEADS—Remain In Light (Sire)

- WBCN-FM—Boston (J. Mack)
  - BAROOGA—Running Alone (Capitol)
  - CRITICAL MASS—It's What's Inside That Counts (MCA)
  - SKY—(Arista)
  - BRUCE SPRINGSTEEN—The River (Columbia)
  - THE SPECIALS—More Specials (Chrysalis)
  - TALKING HEADS—Remain In Light (Sire)
  - BRUCE SPRINGSTEEN—The River (Columbia)
  - THE POLICE—Zenyatta Mondatta (A&M)
  - TALKING HEADS—Remain In Light (Sire)
  - B-52's—Wild Planet (WB)
- WMMR-FM—Philadelphia (J. Bonadonna)
  - BRUCE SPRINGSTEEN—The River (Columbia)
  - TALKING HEADS—Remain In Light (Sire)
  - RICK DERRINGER—Face To Face (Blue Sky)
  - GARY MYRICK & THE FIGURES—(Epic)
  - ROLLING STONES—Emotional Rescue (Rolling Stone)
  - YES—Drama (Atlantic)
  - SUPERTRAMP—Paris (A&M)
  - PAT BENATAR—Crimes Of Passion (Chrysalis)
- WBRU-FM—Providence (C. Berman)
  - BRUCE SPRINGSTEEN—The River (Columbia)
  - TALKING HEADS—Remain In Light (Sire)
  - THE INMATES—Shot In The Dark (Polydor)
  - BRIAN BRIGGS—Brain Damage (Bearsville)
  - THE UNITS—Digital Stimulation (415 Records)
  - SPYRO GYRA—Carnival (MCA)
  - STEVE FORBERT—Little Stevie Orbit (Nemperor)
  - N.R.B.Q.—Tiddlywinks (Rounder)
  - PSYCHEDELIC FURS—(Columbia)
  - ELVIS COSTELLO—Taking Liberties (Columbia)
- WHCN-FM—Hartford (E. O'Connell)
  - BRUCE SPRINGSTEEN—The River (Columbia)
  - SUZI QUATRO—Rock Hard (Dreamland)
  - THE DOORS—Greatest Hits (Elektra)
  - BILLY THORPE—21st Century Man (Elektra)
  - DOOBIE BROTHERS—One Step Closer (WB)
  - QUEEN—The Game (Elektra)
  - CARS—Panorama (Elektra)
  - AC/DC—Back In Black (Atlantic)

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## New On The Charts



**RANDY MEISNER**  
"Deep Inside My Heart"—★

To most of the public, Meisner represents the classic case of being heard but not seen. He has worked in such groundbreaking country-rock outfits as Poco and Rick Nelson's Stone Canyon Band. As part of the high flying Eagles, he provided lead vocals as well as songwriting skills which he proved by writing the chart topping "Take It To The Limit."

This new single, from his fresh Epic album "One More Song," could make Meisner a solo quantity. Besides featuring an uptempo, finger snapping mood the song boasts the talents of Kim Carnes, who assists on vocals.

The new album is an outgrowth of his first solo LP on Asylum which the artist described as a "revelation"

into the ways of making of a record. With those first time mistakes behind him, and after some time spent in self-examination in his hometown of Scottsbluff, Neb., Meisner began work on the new album.

It features producer Val Garay and writer Eric Kaz who cowrote songs with Meisner. Helping out Meisner are the Silverados: Don Francisco, percussion; Bryan Garofalo, bass; Craig Hull, guitars, pedal steel; Craig Krampf, drums and Sterling Smith, keyboards.

Meisner is managed by Trudi Green, 1800 Marcheeta Pl., Los Angeles, Calif. 90069 at (213) 273-5907. He is booked by John Marx at ICM, 8899 Beverly Blvd., Los Angeles 90048.



**707**  
"I Could Be Good For You"—★

This four-piece band from Los Angeles shows that a term "local band" is not necessarily synonymous with what is called new wave. 707 plays a crisp brand of hard rock of which "I Could Be Good For You" is a shining example.

It is taken from the band's debut Casablanca album which is simply titled, "707." The members had been involved in various types of music before teaming into the current lineup.

Vocalist/guitarist Kevin Russell started at the age of 12 in his father's band, and has worked in various bands since.

Bassist/vocalist Phil Bryant has been a part of several local bands. Drummer Jim McClarty, who hails from Detroit originally as do Russell and Bryant, played in jazz and orchestral situations before joining 707.

Since April 1979, when 707 zoomed in on LA clubs, the band has been a popular attraction. Now, the band is ready to broaden its horizons beyond Los Angeles. 707 is managed by Clara Warren, 8033 Sunset Blvd., Los Angeles, Calif. 90046 at (213) 934-7070. The group is booked by Irvin Arthur and Associates, 9200 Sunset Blvd., Los Angeles, 90069. The phone number is (213) 278-5934.

## Vox Jox

By DOUG HALL

NEW YORK—Bob Hamilton may be the busiest man in radio programming. Not only has he been promoted to be RKO's national music coordinator, but he is continuing as program director for KRTH, RKO's FM outlet in Los Angeles.

Hamilton succeeds Dave Sholin in the national job. Sholin resigned to become an editor of the Gavin Report. Hamilton says he expects no

change in the way the national coordination is handled. He will don a corporate cap on Tuesdays and confer with the RKO p.d.s. around the country on their playlists. And Rich Dees has left KHJ as morning man.

★ ★ ★

Raechel Donahue has taken over the morning drive slot on KWST-FM Los Angeles. . . . "Doctor" Phil Duncan has joined WCLR-FM Chi-

cago as morning drive man. He comes from KXOK-AM St. Louis. . . . Clark Race, morning jock on KBRT-AM Los Angeles and Tony Lupp, general manager of that station, have both left. . . . Bill Lenkey has joined the KFRC-AM San Francisco lineup in the 6 to 10 p.m. slot. He comes from WTIC-AM Hartford.

★ ★ ★

David Hall has been named music director of WKDF-FM Nashville. . . . Steve Kelly has been appointed music director of WRVQ-FM Richmond and will assist p.d. Bill Thomas. . . . Joyce Mercer is the new music director at WIRA-AM Fort Pierce, Fla. . . . Donald Richards has been named station manager of WTMJ-AM Milwaukee.

★ ★ ★

Dick Bartley has been named p.d. at WFYR-FM Chicago succeeding Dave Martin, who has moved to WCFL-AM Chicago. Bartley moves up from assistant p.d. at WFYR. . . . Karen Kershner is leaving her job as advertising and promotion director of Mutual Broadcasting System. . . . Mike Payne has left as p.d. at WNOV-AM Milwaukee and is looking for a new position. He can be reached at 414-442-4572.

★ ★ ★

Bill Torbert has rejoined Stauffer Communications as manager of WIBW-AM-FM Topeka, Kan. . . . Joe Archer has been promoted from sales manager to general manager of WWWW-FM (W-4) Detroit. Rich Piombino has joined the station as promotion director. . . . WCFM-FM Rochester has added a two-hour jazz show Sunday nights at 10:30. The show is hosted by Maureen Flaherty.

## Bubbling Under The HOT 100

- 101—ASHES TO ASHES, David Bowie, RCA 12078
- 102—IF THIS IS LOVE, Melissa Manchester, Arista 0551
- 103—DREAMS, Barry Goudreau, Portrait 270042 (CBS)
- 104—WHY DO FOOLS FALL IN LOVE, Joni Mitchell, Asylum 47038 (Elektra)
- 105—INTO THE LENS, Yes, Atlantic 3767
- 106—UPTOWN, Prince, Warner Bros. 49559
- 107—RUMOURS OF GLORY, Bruce Cockburn, Millennium 11795 (RCA)
- 108—634-5789, Johnny Van Zant Band, Polydor 2126
- 109—TAKE ME DOWN, Exile, Warner Bros. 49548
- 110—BABY DON'T GIVE UP, Bay Brothers, Millennium 11794 (RCA)

## Bubbling Under The Top LPs

- 201—VARIOUS ARTISTS, In Harmony, Warner Bros. BSK-3481
- 202—ANGEL CITY, Darkroom, Epic JE 36543
- 203—HAZEL O'CONNOR, Breaking Glass, A&M SP 4820
- 204—CAPTAIN BEEFHEART WITH HIS MAGIC BAND, Doc at the Radar Station, Virgin VA 13148 (Atlantic)
- 205—RICK DERRINGER, Face To Face, Blue Sky JZ-36551 (CBS)
- 206—PSYCHEDELIC FURS, Psychedelic Furs, Columbia NJC 36791
- 207—JIMMY HALL, Touch You, Epic, JE-36516
- 208—ELLEN SHIPLEY, Breaking Through The Ice Age, RCA AFL1-3626
- 209—JERRY REED, Texas Bound and Flyin', RCA AHL1-3771
- 210—CAPTAIN SKY, Concerned Party #1, TEC 1202

## Mike Harrison

LOS ANGELES—Every several weeks, this column plays catch-up to clear the decks of significant accumulated letters, percepts and business.

**Small Is Beautiful:** Now that the NRBA convention has come and gone, you hear the same basic comments from programmers directing themselves to the same recurring complaints.

First, that when a convention is too big, participants have a difficult time connecting with the people and events that they wish to encounter; and second, the idea of isolating programmers into concurrent format sessions seems to prevent participants from discussing the vital areas of radio programming that are of concern and interest to the majority of formats that can't easily be pigeonholed into standard trade publication designations (which, by the way, includes most contemporary radio stations worth their salt).

**A Salute To John Sebastian:** For WCOZ-FM program director John Sebastian, the road from Minneapolis to Boston via Los Angeles and Phoenix has been rocky, indeed, both literally and figuratively. Sebastian's innovative surfing of the crest of the past five year's virtual tidal wave of cultural/radio change has certainly brought its share of both rewards and tumbles. His present success has been hard-earned.

Sebastian's successful use and pioneering of the concept "passive research" back in the mid-'70s at KDWB-AM-FM Minneapolis not only got that traditional Top 40 operation healthy numbers, but also landed the young programmer the ever-coveted program directorship of KHJ-AM in Los Angeles.

Unfortunately, KHJ had already begun its historic slide and working within that structure Sebastian was no match for the greater forces of nature. Worse, yet, the concept of passive research had proliferated by this time all over the nation—or at least, lots of programmers were saying that they were using the concept to justify a multitude of ill-based methodologies. Most of these campaigns failed and much blame was unfairly heaped upon Sebastian. Goodbye KHJ and so long passive research.

(For the sake of historical perspective, it should be pointed out that the theory of passive research is conceptually sound—but practically impossible to execute given the abilities and resources of the average radio station. Thus, it fell victim to the old radio saw in which the good concept gets the rap for its poor execution.)

Undaunted, Sebastian went off to Phoenix to take over the programming reins of KUPD-FM where he began experimenting with the

emerging (and more easily executed) concept of Top Tracks radio—in this case, built upon the base of both his and KUPD's Top 40 orientations. It worked well: a successful campaign was waged against that market's AOR mainstay, KDKB-FM, and Sebastian began to rebound from the Los Angeles setback.

In a speech at the Goodphone Symposium last winter, Sebastian told the assemblage that he had come to recognize many of the shortcomings inherent in traditional Top 40 radio (shortcomings that cannot be overcome by research, active or passive) and that he was in the process, at KUPD, of realigning his concepts and methodologies toward more of a 1980's Top Tracks approach. He pointed out that now that he saw these ideas working within the structure of a modernized/modified Top 40 station, he would be interested in seeing how well he could make them fare within the environment of an AOR.

Little did he know but at that very symposium his opportunity was beginning to develop. WCO/program director Tommy Hedges met KLOS-FM Los Angeles consultant Jeff Pollack and the way was already being paved for Hedges to join the ABC-FMer.

Shortly thereafter, the WCOZ opening came up and Sebastian beat out a heavy field of contenders for the position. He had now come full circle, from old-line Top 40 to 1980's Top Tracks/AOR.

With a 7.8 (up from 4.1), WCOZ is now the number one rocker in Boston and John Sebastian takes the lead as a major factor in Top Tracks radio.

(He also set an example for the industry on the benefits of having an open mind.)

**Significant Eclipse Dept.:** Well, it finally happened. A look at the New York summer Arbitron reveals that ABC Radio's WABC-AM and WPLJ-FM both have 4.2s. That can certainly be interpreted as a major milestone.

**Educated Listener Letter Dept.:** One of the exciting things I've discovered writing in Billboard is that not only is the publication read by industry professionals, but by educated listeners and music fans as well. I received an interesting letter from Doug Marks Jr. of Dumont, N.J. (who, by the way, indicates his age as being 30).

"With interest, I read your excellent column on Top Tracks radio in the last installment of Billboard. I live eight miles from New York City. Currently in our market, we have an FM station, labeled by p.d. Chuck Morgan as 'mass appeal.' Although most untrained listeners would label WPIX-FM's format as Top 40, this is not strictly the case.

"The format is a successful blend of top tracks from albums that are  
(Continued on page 35)

# Talent

## Hard Rock Banned Indefinitely At Milwaukee's MECCA Venue

By MARTIN HINTZ

MILWAUKEE — An indefinite ban on hard rock concerts in Milwaukee's arena and auditorium complex (MECCA) has been ordered by the facility's directors.

The restriction results from an Oct. 9 riot by rock fans at a Black Sabbath/Blue Oyster Cult concert at the arena. During the disturbance 160 persons were arrested and more than \$10,000 in damages was reported.

The melee erupted when the show was cut short after Black Sabbath band member Geezer Butler was struck on the head with a bottle.

Every available officer in the city was called out about 11:30 p.m. as the crowd of 9,000 rampaged from the building. Windows in the arena were smashed, doors were torn from hinges, furniture was destroyed and telephones were ripped from the walls. Two policemen and dozens of concertgoers were injured.

Other restrictions says MECCA's president Robert O. Ertel include increased security at entrances to prevent people from carrying in cans and bottles to shows, more security personnel assigned to the aisles during concerts and more rigid enforcement of agreements on the lengths of performances.

Ertel says his staff will also screen prospective performing groups more closely to eliminate those that have caused trouble or have drawn un-

ruly crowds elsewhere in the country.

The need for such restrictions is unfortunate, Ertel says, because hard rock bands have been among the most successful musical attractions at the complex. Ertel adds that banning hard rock and beer will cause a serious drop in MECCA's income.

Ertel indicates he will now be considering the booking only of middle-of-the-road performers, giving such examples as Billy Joel and Barry Manilow. He says his staff will assist him in deciding which groups would be considered hard rock and thus falling under the ban. Concerts to be held in MECCA later in October will be allowed to take place but no beer will be sold, he says. The ban on beer will not apply to sporting events or pops concerts presented by the Milwaukee Symphony Orchestra.

Black Sabbath, the second group to perform, was about an hour late getting on the stage. The audience had been boisterous throughout the appearance of Blue Oyster Cult.

By the time Black Sabbath came on, the crowd was increasingly more rowdy. Butler was hit by the bottle as the group started its third number. He was taken to Mount Sinai Medical Center where he received several stitches and was then released.

Andrew Truman, the band's tour manager, had been onstage telling

the crowd to calm down when he was told that Butler was taken to the hospital. Truman then said the band would not resume playing and the show was over.

The audience, however, continued to mill about for 20 minutes when the disturbance broke out as the band's engineers began removing equipment.

After the hall was cleared by police, fighting spread from the MECCA complex into nearby streets and parking lots and structures up to two blocks away. It was more than an hour before police in riot gear could clear the area.

Ertel says the MECCA board of directors will discuss the incident and the restrictions in its regular meeting Wednesday (22).

Damages will be covered by insurance, according to promoter Randy McElrath, whose Stardate Productions organized the concert. McElrath called the ban on hard rock concerts "extreme" and claims such a disruption is unlikely to occur again. He says he is not sure which groups fall under the ban but he will soon be talking with MECCA officials about the situation.

## 508,500 AT MANN SHOWS

PHILADELPHIA—A record 508,500 persons attended the outdoor summer concerts this season at the Mann Music Center in Fairmount Park, taking in 18 concerts of the Philadelphia Orchestra, three opera performances, a special children's concert and 13 special rock and contemporary pop concerts.

This compares with 440,000 attendance at the Mann Music Center in 1979.

Of the total attendance for the concerts in the Mann Center, a new \$7 million venue with open sides that seats 5,000 under a roof and another 10,000 outside on lawn seats and the grass, some 200,000 were admitted free.

The 13 pop/rock concerts are presented by the locally-based Electric Factory Concerts headed by Larry Magid and Alan Spivak. The concerts ranged from Barry Manilow to Hall & Oates.



Billboard photos by Lester Cohen

Citation Time: Steve Gold, left; Jerry Goldstein, center; Sylvia Cumliffe and L.A. Mayor Tom Bradley look over loudspeakers for the Street Scene presented to Gold and Goldstein by the mayor.

## 1 Mil At L.A. Street Scene

LOS ANGELES—An estimated one million persons jammed into nine blocks of the city's downtown area to take part in L.A.'s third annual Street Scene Saturday and Sunday (11-12). This year's event is part of L.A.'s Bicentennial celebration.

The crowd witnessed more than 130 performers perform on 13 stages over the two days. Aretha Franklin officially opened Street Scene with a ribbon cutting ceremony. A parade, believed to be the largest in the city's history, marched to the International stage where the International Children's Choir kicked off the show.

ASCAP took over one stage, country station KLAC-AM sponsored a stage and KMET-FM sponsored one featuring rock'n'roll bands. KACE-FM which has strongly supported Street Scene since its inception, had owner Willie Davis among the group which came up with the Street Scene concept.

The Jos. Schlitz Brewing Co. donated more than \$250,000 to Street Scene, with other financing coming from the National Endowment for the Arts.

Among the artists performing were the entire Osmond Family, Blood, Sweat & Tears, War, Chuck Berry, Norman Connors, Maria Muldaur, Flora Purim & Airtio, Kazumi Watanabe, Sylvie Vartan, Robert John, Little Anthony, the Chambers Brothers, the Bus Boys

and numerous others.

Street Scene organizers structured the event to cater to the tastes of the masses. The celebration was a multi-ethnic potpourri of music, dance, food and films.

Five movies were shown on the side of the City Hall building, including "Betty Boop," "Grease," "Saturday Night Fever," "Monterey Pop Festival" and the "Rocky Horror Picture Show."

Street Scene began Friday evening with a private party tossed by the city and held at City Hall. The affair was a get acquainted party for L.A.'s Mayor Tom Bradley and the Street Scene performers. Chip Carter, son of President Carter was on hand for the festivities. Mayor Bradley presented special citations to Steve Gold and Jerry Goldstein, co-chairmen of the entertainment committee.

Saturday's show started at 11 a.m. with continuous performances until 12:30 a.m. Sunday carried an even more hectic schedule with performances starting at 11 a.m. and winding up shortly after 2 a.m.

With so many people from practically every community in the L.A. area attending the event, many security and police officers were present to maintain order.

One police officer insisted, however, that "there were fewer arrests, with more than one million people in the area for Street Scene, than on a normal weekend."



Celebration Time: Robert John and Maria Muldaur enjoy a private chat at a party kicking off the Street Scene.

## Captain Beefheart Prepares European Tour

By ROMAN KOZAK

NEW YORK—With new LP, "Doc At The Radar Station," on a new label, Virgin/Atlantic, Don Van Vliet, better known as Captain Beefheart, is back doing promotional interviews and getting ready for a European tour.

"I use music as an irritation," says Van Vliet on a rare visit to New York. Van Vliet spends most of his time in a trailer in the Mohave Desert where he paints and composes his music. The cover art on his new LP was created by him.

Beefheart's music, he says, is a reaction against the basic "heart beat" of pop music. It is instead rhythmically complex, frequently discordant, with strange stream of consciousness lyrics.

It is not music to warm an AOR programmer's heart. Nevertheless, it is music that has a firm cult following, and it is music that influences

other artists as diverse as Johnny Lydon and Woody Allen.

Though there are blues, jazz, rock, folk and contemporary classical elements in his music, Van Vliet claims there are no outside influences in his work. And his conversation is like his music, jumping freely from area to area, so a conversation about music moves easily to Ronald Reagan, the horrors of Los Angeles, life in the desert, ecology in general, the world political and cultural situation and British artist Wyndham Lewis, who will be having an exhibition in Manchester, England at the same time Beefheart is set to appear there.

There will be 24 dates in Europe booked by Virgin and the Performing Artists Network. Van Vliet is booked to appear on the "Chorus" television program in France. He may also appear on the "Old Grey

Whistle Test" in Britain. In the U.S. he will be profiled on "Eyewitness Los Angeles" KABC-TV Saturday (25).

When he returns to the U.S. in late November, there will be U.S. dates set by the Rosebud Booking Agency which will include large club and college appearances Beefheart has always been strong in the college market, with college stations most likely to play Beefheart's music. But the commercial stations WLIR-FM at Long Island and KLBJ-FM in Austin, have both gone on the new LP, says Beefheart's manager Ling Lucas. Philip Page has returned to Virgin Records to promote the LP.

The Captain Beefheart & the Magic Band going on tour is the same as on the latest LP, consisting of Van Vliet on vocals, Chinese Gong, soprano sax, bass clarinet,

and harmonica; Jeff Morris Tepper on guitars; Eric Drew Fledman on bass and keyboards; Robert Arthur Williams on drums; Bruce Lambourne Fowler on trombone and original Magic Band drummer John French on guitar, bass, drums, and marimba.

Van Vliet confesses to being a "dictator" in the studio, and even if his music sometimes sounds free form it is all planned that way by Van Vliet. The tour as well as the songs are tightly arranged. Not much jamming goes on in the Magic Band.

Though the new album is the first on Virgin/Atlantic, Van Vliet has been associated with Virgin before in Europe, while previous LPs in the U.S. were released on Warner Bros., Frank Zappa's Discreet label and Mercury.

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## Talent



Billboard photo by Chuck Pulin

**NEW GRACE**—Grace Jones debuts her new show at the Beacon Theatre in New York.

## Tennis Out & Talent In At The Old Rhode Island Aud

**NEW YORK**—The old Rhode Island Auditorium in Providence, which served as the top concert venue in the state in the '50s, '60s and early '70s before being turned into tennis courts, is moving back to music as the Main Event.

The new club, owned in part and operated by local promoter Frank Russo, will open next Friday (25). The club has a capacity of 1,500, with 500 of the original Auditorium seats placed in the balcony. Downstairs there will be table and chairs and capacity for ballroom dancing.

Russo, who says he spent "six fig-

ures" in renovating the venue, plans to book a variety of acts ranging from pop to country to MOR to rock. Some of the acts set to appear include Dave Mason, Robin Lane & the Chartbusters, the Pointer Sisters, Steppenwolf, Jerry Jeff Walker and Angel City. Depending on the act, admission will vary from \$2.50 to \$9.50.

The club is located near Brown Univ. and the Rhode Island School of Design, but Russo says he will not limit the venue to music. He may put in other events as well, mentioning club boxing as an example.

## Talent Talk

**Fleetwood Mac's Mick Fleetwood** and **Stevie Nicks** took the field with the **Univ. of Southern California Trojan Marching Band** at the USC versus Arizona State Univ. halftime show at the Los Angeles Coliseum Oct. 4 during their rendition of "Tusk." Fleetwood played drums and Nicks, appropriately attired in USC colors cardinal and gold, adeptly twirled a baton. Nicks also presented the Trojan band with a gold record for the contribution it made to the recording of "Tusk"—112 members of the Trojan band played on the song from Fleetwood Mac's last album.

**Eagles Don Henley** and **Glen Frey** made guest appearances on the title track of former Eagle **Randy Meisner's** debut album for Epic, "One More Song," to be released this week. This marks the first time the three founding members of the Eagles (along with **Bernie Leadon**) have performed together since "Hotel California" in 1976. **Kim Carnes** also makes a guest appearance on the LP, joining Meisner on the single, "Deep Inside My Heart."

Portrait recording artists **20/20** threw a party in honor of **John Lennon's** 40th birthday Thursday (9) at Madam Wong's West in Santa Monica. Free admission was granted to the first 50 persons who arrived attired in bags. You might remember that Lennon and **Yoko Ono** spent the first 21 or so days of their marriage in bags as a protest for peace, and Ono used to perform dressed in bags. 20/20, whose second album is due for release early next year, performed several Lennon tunes at the show.

Contrary to published reports (Billboard, Oct. 11, 1980), **Graham Parker** has not retired from live performances, says Allen Frey, his U.S. manager. Parker, who has been on

his honeymoon, is writing new material and should play in the U.S. next year.

**Privates**, the club owned and operated by Steven Leber and David Krebs, was set to begin booking live acts in its upstairs ballroom Thursday (9) with **Humble Pie** and a surprise visit by **Aerosmith**. Both acts are managed by Leber/Krebs. . . . To boost attendance the new Starlite Ballroom in Philadelphia put up 500 "free admission with this poster" flyers around town for a recent **Cheetah Chrome** show.

During its recent three-night stint at Madison Squqre Garden, **Queen** had topless waitresses to make sure backstage visitors wouldn't go thirsty. . . . **Cindy Bullens** has left Casablanca with a new LP in the can and is label shopping. . . . **Bob Seger** joined **Bruce Springsteen** onstage at the Univ. of Michigan for an encore of "Thunder Road."

**Lenny White** is doing a "drum clinic" tour with Tama Drums Nov. 3 to 8 in Chicago, Charleston, S.C., Memphis, Dallas, Nashville and Philadelphia, where drum kits and LPs will be given away. White's latest release it "Twennynine With Lenny White" on Elektra. . . . Who's Who guitarist **B.B. King** is showing off his new model Gibson "Lucille" with workshops in Portland, Ore., Newark and Chicago. . . . **Stevie Nicks, Chet Atkins, Les Paul, Chick Corea, Minnie Pearl, and Dick Van Dyke** have all done public service spots for the American Music Conference urging the listeners of more than 7,000 radio stations to learn to play an instrument.

The FM Organization no longer manages the **Atlantics**, though it owns Alltime Records, the bands record company. The Atlantics will find new management elsewhere, says Tom Hauck of the band.

## NEW CLUBS BRING MORE BOOKINGS

# R&B Artists Making a Comeback In New York And Los Angeles

This story written by **Roman Kozak** in New York and **Cary Darling** in Los Angeles.

**NEW YORK**—R&B artists, whose sound in recent years has been buried by disco, funk and rock, are beginning to make a comeback, thanks in large part to the proliferation of the new music rock clubs.

In recent months here Wilson Pickett headlined the Entermedia Theatre, Ray Charles played the Ritz, James Brown did Irving Plaza, Sam & Dave are playing a number of club dates, and Tramps, the center of this new activity, has booked Rufus Thomas, Carla Thomas, Solomon Burke, Syl Johnson and Big Twist & the Mellow Fellows.

While the revival is hardly a tidal wave—even the two Pickett shows at the small Entermedia Theatre did not sell out—nevertheless for many of these artists it is the first opportunity to present their music to a wider contemporary audience in many years in this city.

"I would say it is still a developing situation, that it is still underground but it is expanding," says Terry Dunne, owner of Tramps.

"We are trying to bring in some of the better known acts, and when people realize how great this music is, there will be more word of mouth. You have to understand that a lot of these acts have done many Southern tours but have not played Manhattan in many years. So some are not that well known here."

Some of the other acts that Dunne has either already booked or is working on booking include Don Covey, Clarence Carter, Eddie Floyd, Chuck Jackson and Joe Tex.

Dunne says he is getting a mostly white audience divided between those who remember the music from the first time around and those who have recently discovered it.

Other clubs which have or are planning to book soul acts include the 80s, Trax, Privates, and the Mudd Club.

Observers attribute the new interest in r&b to several factors. The music is perfect to dance to, and it became an instant favorite in the new rock dance clubs which eschew disco.

As these clubs have grown in number, and have come in fierce competition with one another, they have created more opportunities for more different kinds of acts to play.

And what would be more natural then to book acts whose music is often heard between the sets?

WPIX-FM, when it briefly experimented with a new music format was also strong on Motown and Stax acts.

The Clash, on two of its tours, had Sam & Dave and Lee Dorsey opening for it, introducing these acts to a whole new audience. And the Blues Brothers, on LPs and film, are reprising the music, if not the individual artists.

Finding some of the original artists has not been easy, says Dunne. He says he has found many through the musicians themselves who remain in contact with each other. Many, he adds, are signed to agencies which no longer work them, but which still ask for unreal-

(Continued on page 36)

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## Talent In Action

**THE KINKS  
ANGEL CITY**

Forum, Inglewood, Calif.  
Tickets: \$9.50, \$8.50

In the early '70s, when the Kinks could barely give records away, Los Angeles was a stomping ground for Kinks cultists. The British band, sputtering from its initial landing in the mid-1960s British invasion, could regularly fill 3,000-seat halls here while it couldn't get arrested elsewhere.

So, its first ever Forum gig Oct. 10—before a jubilant sellout crowd of 16,000—was a celebration of the fact the cult is now a mass audience. The Kinks proved up to the occasion by putting on a hard rocking, one-hour 55-minute, 21-song set that earned three encores.

There are disconcerting ironies in the success, though. In the days before the band got top 20 albums, there was a certain sense of surprise in a Kinks show. Horn sections, female choruses, mixed media presentations and rock operas were experimented with and discarded. Some of it worked and some didn't but the pleasure came in seeing the band grapple with something new.

Now, stripped down to a simple quintet, the Kinks are just a rock band—though a good one. The show offered here was basically the same the band has been touring with over the past three years. Lead vocalist Ray Davies' cabaret style burlesque humor took a backseat to the thunderous power chords of such favorites as "You Really Got Me," "Lola" and the new "Give The People What They Want."

Australia's Angel City showed in a well received opening 40-minute, eight-song set that there is life after heavy metal. The five-piece outfit played melodic hard rock with a touch of theatrics without resorting to worn-out macho struttings and guitar histrionics. **CARY DARLING**

**BO THORPE  
& GENERATION II**

Copacabana, New York  
Admission: \$10

There aren't many 21-piece dance bands around these days. Especially ones which are not rooted in the past such as the Glenn Miller Orchestra and other assorted ghost bands. So Bo Thorpe is something special on that score.

He's also something special musically. As he says, "When you hire Harry James, you get Harry James. When you hire me, you get a bit of everybody." Not that the Insight recording artist isn't original. He is along with his band and three vocalists—one woman, two men—who sing solo and harmonize. He does his own arrangements of current songs. But he also includes a good portion of the old big band standbys from Harry James to Glenn Miller and even lesser recalled old timers such as Jan Savitt.

For his two-day appearance at the old Manhattan nightspot (Sept. 23-24) he played 20-minute dance sets from 9 p.m. to 1 a.m.

**DOUG HALL**

**GRACE JONES**

Beacon Theatre, New York  
Tickets: \$14.50, \$12.50

Grace Jones debuted her new rock sound and a new six-piece backup band with a 90-minute show to a two-thirds full house here. She convinced more than one sceptic that there is substantial talent behind her various gimmicks.

The show itself was delayed more than 30 minutes because Bob Caviano, who represents and promotes here, fell off the stage 20 feet as it was being set up. He suffered cuts and bruises.

But once the show started it was all Grace. Changing costumes, often and using the risers built into the stage to ascend and descend from view, Jones had all eyes focused on her. All eyes, that is, not blinded by the dozen spotlights on

stage pointed at the audience, and used much too often.

But beyond that, Jones proved she could hold an audience with her style and her voice. Though limited in range, Jones has a powerful and distinctive voice.

When she sings you can understand every word, and going through such relatively difficult material like Tom Petty's "Breakdown" or Roxy Music's "Love Is A Drug" she showed a good understanding of her music.

Most of the 15 songs in the Oct. 4 show were taken from her recent "Warm Leatherette" LP. But even in her older "I Need A Man" material she showed a capacity to grow, while her new band was able to lift the material beyond the disco clichés.

**ROMAN KOZAK**

## Signings

**Elton John** to the Howard Rose Agency Ltd. worldwide for concert bookings. ... **The New Riders of the Purple Sage** to Jonny Podell of the Norbie Walters Agency of New York for all tours. ... **Kathy Westmoreland** to an exclusive record production agreement with W. Stewart Productions Inc. in Los Angeles. She is currently recording at Los Angeles' Alpha Studios and has been known for her seven year singing association with Elvis Presley. ... **Billy Thorpe** to Elektra/Asylum for his "21st Century Man" album. The LP is a continuation of his "Children Of The Sun" saga.

Survey For Week Ending 10/12/80

Billboard®

## Top Boxoffice™

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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>BOB SEGER/BAROOGA</b> —Don Law Co., Boston Garden, Boston, Mass., Oct. 5-7 (3)	35,478	\$9.50-\$10.50	<b>\$368,190*</b>
2	<b>VAN HALEN/TALAS</b> —Bill Graham Presents, Oakland Colis., Oakland, Ca., Oct. 9-10 (2)	23,178	\$7.50-\$9.50	<b>\$210,669*</b>
3	<b>JETHRO TULL/WHITESNAKE</b> —Ron Delsener, Madison Square Garden, New York, N.Y., Oct. 9	19,000	\$9-\$11	<b>\$198,000*</b>
4	<b>BARRY MANILOW</b> —Southwest Concerts, University Of Texas, Austin, Tex., Oct. 6	15,105	\$8-\$12.50	<b>\$168,180</b>
5	<b>JETHRO TULL/WHITESNAKE</b> —Don Law Co., Boston Garden, Boston, Mass., Oct. 11	13,400	\$9.50-\$10.50	<b>\$137,707</b>
6	<b>BRUCE SPRINGSTEEN</b> —Electric Factory Concerts, Riverfront Colis., Cincinnati, Oh., Oct. 4	16,336	\$6.50-\$8	<b>\$138,619*</b>
7	<b>DOOBIE BROTHERS/HUEY LEWIS &amp; THE NEWS</b> —Concerts West, The Colis., Seattle, Wash., Oct. 10	15,000	\$9-\$10	<b>\$135,000*</b>
8	<b>THE KINKS/ANGEL CITY</b> —Avalon Attractions, The Forum, Los Angeles, Ca., Oct. 10	15,136	\$7.75-\$9.75	<b>\$133,293*</b>
9	<b>ELTON JOHN/JUDY TZUKE</b> —Contemporary Prod./New West, Kemper Arena, Kansas City, Mo., Oct. 10	11,389	\$9.50-\$10.50	<b>\$114,783</b>
10	<b>JETHRO TULL/WHITESNAKE</b> —Electric Factory Concerts, The Spectrum, Philadelphia, Pa., Oct. 13	13,929	\$7.50-\$8.50	<b>\$111,014</b>
11	<b>DOOBIE BROTHERS/HUEY LEWIS</b> —Concerts West, The Colis., Portland, Ore., Oct. 9	11,000	\$9.50-\$10.50	<b>\$104,500*</b>
12	<b>ELTON JOHN</b> —Brass Ring Prod., Iowa State University, Ames, Ia., Oct. 11	10,698	\$8.50-\$9.50	<b>\$100,564*</b>
13	<b>JETHRO TULL/WHITESNAKE</b> —Cross Country Prod., Hartford Civic Center, Hartford, Conn., Oct. 6	10,886	\$7.50-\$9.50	<b>\$99,552</b>
14	<b>YES</b> —Bill Graham Presents, Cow Palace, San Francisco, Ca., Oct. 6	8,806	\$8.50-\$10.50	<b>\$91,812</b>
15	<b>TEDDY PENDERGRASS/STEPHANIE MILLS/ECSTASY</b> —Sun Song Prod./Entertainment Leisure Corp., Jacksonville Colis., Jacksonville, Fla., Oct. 12	10,228	\$8-\$9	<b>\$88,772*</b>
16	<b>THE KINKS/ANGEL CITY</b> —Avalon Attractions, San Diego Arena, San Diego, Ca., Oct. 11	8,440	\$8.75-\$9.75	<b>\$80,955</b>
17	<b>TEDDY PENDERGRASS/STEPHANIE MILLS/DYNASTY</b> —Entertainment Industries, Macon Colis., Macon, Ga., Oct. 4	9,014	\$8-\$9	<b>\$78,826</b>
18	<b>ELTON JOHN/JUDY TZUKE</b> —Contemporary Prod./New West, Assembly Center, Tulsa, Okla., Oct. 7	7,039	\$10.75	<b>\$75,699</b>
19	<b>TEDDY PENDERGRASS/STEPHANIE MILLS/DYNASTY</b> —Entertainment Industries/Sun Song Prod., Richmond Colis., Richmond, Va., Oct. 9	8,725	\$8-\$9	<b>\$74,415</b>
20	<b>DOOBIE BROTHERS/HUEY LEWIS &amp; THE NEWS</b> —Concerts West, The Colis., Spokane, Wash., Oct. 8	8,500	\$8.50-\$9.50	<b>\$72,250</b>
<b>Auditoriums (Under 6,000)</b>				
1	<b>THE KINKS/ANGEL CITY</b> —Bill Graham Presents, Oakland Colis., Oakland, Ca., Oct. 7-8 (2)	12,312	\$7.50-\$11	<b>\$113,998*</b>
2	<b>BEATLEMANIA</b> —Monarch Entertainment, Auditorium Theatre, Rochester, N.Y., Oct. 8-12 (5)	12,050	\$6.50-\$12.50	<b>\$110,148</b>
3	<b>JEFF BECK</b> —Ron Delsener, The Palladium, New York, N.Y., Oct. 12 (2)	6,600	\$10.50-\$12.50	<b>\$78,500</b>
4	<b>AL JARREAU</b> —Dimensions LTD, Kennedy Center Concert Hall, Wash., D.C., Oct. 10 (2)	5,486	\$12.50-\$13.50	<b>\$61,649*</b>
5	<b>AC-DC/SAXDN</b> —Don Law Co., Orpheum Theatre, Boston, Mass., Oct. 9-11 (2)	5,600	\$8.50-\$9.50	<b>\$51,059*</b>
6	<b>CARLY SIMON</b> —Don Law Co., Orpheum Theatre, Boston, Mass., Oct. 7 (2)	4,470	\$10-\$12.50	<b>\$48,114</b>
7	<b>MOLLEY HATCHET</b> —Schon Prod., The Hammons Center, Springfield, Mo., Oct. 12	5,700	\$8.50	<b>\$46,196*</b>
8	<b>PETER, PAUL &amp; MARY</b> —Don Law Co., The Hynes Aud., Boston, Mass., Oct. 10	5,100	\$8.50-\$9.50	<b>\$45,779*</b>
9	<b>PAUL SIMON</b> —Don Law Co., The Opera House, Boston, Mass., Oct. 11	2,600	\$12.50-\$15	<b>\$37,040</b>
10	<b>JEFF BECK/MICHAEL STANLEY BAND</b> —Monarch Entertainment, Capital Theatre, Passaic, N.J., Oct. 7	3,144	\$10.50-\$11.50	<b>\$35,255</b>
11	<b>PAUL SIMON</b> —Electric Factory Concerts, Tower Theatre, Philadelphia, Pa., Oct. 8	3,072	\$7.50-\$12.50	<b>\$34,568*</b>
12	<b>THE CARS/THE MOTELS</b> —Contemporary Prod., Kiel Opera House, St. Louis, Mo., Oct. 7	3,406	\$9-\$10	<b>\$32,642*</b>
13	<b>CHARLIE DANIELS BAND/HENRY PAUL BAND</b> —Contemporary Prod., Lloyd Noble Center, Norman, Okla., Oct. 6	3,341	\$8.50	<b>\$28,398</b>
14	<b>PAT BENATAR/THE PROOF</b> —Monarch Entertainment, Capital Theatre, Passaic, N.J., Oct. 10	3,397	\$7.50-\$8.50	<b>\$27,720*</b>
15	<b>LOU RAWLS/NATALIE COLE</b> —Entam Presents, Charleston Municipal Aud., Charleston, W. Va., Oct. 9	2,471	\$10-\$12	<b>\$26,628</b>
16	<b>HANK WILLIAMS JR./GARY STUART</b> —Starbird Prod./Dan Wojcik, Lucie County Civic Center, Ft. Pierce, Fla., Oct. 9	3,904	\$5-\$7	<b>\$25,061*</b>
17	<b>LOU RAWLS/NATALIE COLE</b> —Frank J. Russo/Rockland Concerts, Ocean State Theatre, Providence, R.I., Oct. 6	2,033	\$10.50-\$12.50	<b>\$24,110</b>

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# Disco Business

## Infractions Spur a Cleanup Of N.Y.'s Clubs



Billboard photos by Chuck Pulin

**GOOD VIBES**—Ray Charles, above right, and the legendary Fats Domino, are among the top entertainers that have been serving up a roomful of good musical vibrations at Jerry Brandt's Ritz disco in Manhattan. The club, with a capacity of about 1,000 patrons, has been attracting near capacity crowds since the inception of its new live music policy.

## Miami Hears Blend Of Cultures

### West Indian And Hispanic Music May Trigger a Trend

By SARA LANE

MIAMI—This city with its multi-cultural population which includes a generous sprinkling of Hispanics and West Indians, is striving to become the innovator of American popular dance music in the 1980s.

Artemus Jacobs, president of the Southeastern Disco Asso. here, feels that Miami is capable of achieving this goal which could establish it as a major music city.

He states, "Music has to reflect life, and the various cultures in Miami are coming together, and their music is starting to reflect the various influences."

He adds, "It is especially easy for the Latins to relate to the music of the West Indies and vice versa because the sounds of both people have the same flavor."

Jacobs notes that music heard in the discos of Miami and Ft. Lauderdale is neither hardcore reggae, Latin, nor Afro-Cuban. "Instead, it is a form to which almost anyone can relate," he states.

Jacobs feels that if it continues on its present course, the future of reggae-blended or flavored music "looks very good." He says that each week he receives requests for reggae-oriented products such as Stevie Wonder's "Master Blaster," (which he feels opened the doors of the pop radio stations to reggae), Grace Jones' "The Hunter Is Captured By The Game," and Kid Creole & the Coconuts' new version of Machine's "There But For The Grace Of God Go I."

Jacobs predicts that reggae's popularity will increase with the continued commercialization of the sound. He explains, "With all the Top 40 stations playing 'Master Blaster' I believe similar product will also receive airplay as it's released. This eventually will lead to a more pure form of reggae." Some of the reggae product getting good club play in Miami and Ft. Lauderdale are Bob Marley's "Could You Be Loved," "Uptown Top Rankin," by Joe Gibbs, a record which sold millions in Europe and is starting to break out here, "Don't Stop Until You Get Enough" by Derrick Laro and Trinity, Dee Edwards' "Put Your Love On The Line" and "Reggae Makossa."

"For a long time European reggae artists and labels have been trying to break into the U.S. market. One of the problems has been the revolutionary lyrics of their product. In Europe it doesn't seem to matter," Jacobs explains. "But now with U.S. artists beginning to turn out a more refined reggae sound, it will become more acceptable to audiences here."

Willie Kinlock, known to his audience as Deejay Willie, reluctantly agrees with Jacobs. Still he plays only pure hardcore Jamaican reggae for the weekend crowd at Dimples disco.

Of the so-called reggae products on the market, Kinlock contends that only the Stevie Wonder record comes close to the reggae rooted in Jamaica. "Everyone loves Bob Marley's 'Zion Train,'" he insists, "and while 'Could You Be Loved' got a lot of airplay, my audience wouldn't have danced to it if it hadn't been heard on the radio."

"I have to program both it and Stevie Wonder's single at the beginning or the ending of my reggae session, otherwise no one would dance to them."

Kinlock, a Jamaican who grew up listening first to ska, then rock steady and finally reggae, spent eight years in New York City "hanging out with a friend who was a Jamaican deejay."

It was in New York that Kinlock decided to become a reggae spinner and set about acquiring all the reggae product he could lay his hands on, as well as buying top quality equipment.

"With reggae you must have the best equipment," he says. He uses 18-inch AST speakers, Panasonic Technic turntables and Crown amplifiers. He has also created a few audio specialities of his own to clarify the high tones and to strengthen the best.

"A reggae disk jockey is known by his knowledge of the music. He has to feel it, otherwise it won't work."

It is an instinctive feeling, and Kinlock says it can't be taught to the average deejay unless he has spent years listening to and studying reggae.

"Reggae can't be too funky, nor too wild," he explains. "It has to be

• Continued from page 4

enforcement powers of his organization (a) because after-hours clubs serving illegal liquor seemed to be proliferating, and (b) the authority wanted to do its part in helping to avoid after-hours club catastrophes like the fires in Bronx and Port Chester, N.Y., which claimed several lives a few years ago.

Meanwhile, the state body is mapping its moves against the Bond's casino, whose operators, Maurice Brahm, John Addison, Jay Lawrence Levey and Fifi Nicolas recently pleaded guilty to charges of tax evasion stemming from government claims that they skimmed millions of dollars in cash from Bond's and other clubs they operate here and in Boston.

Sentencing of the four is set for Dec. 4, and Addison, Brahm and Levey could get up to 10 years in jail, and be slapped with fines of up to \$20,000, while Nicolas could draw an eight-year jail sentence.

Meanwhile, the Liquor Authority is awaiting receipt of all the relevant court documents from the Federal government before it proceeds with sanctions against the club's owners. According to Lawrence Gedda, chief executive officer of the Authority, these sanctions could range from disciplinary action against the licensee to an outright lifting of the liquor license.

Although Gedda would not commit himself, it is public record that the Liquor body frowns on serious infractions of the law by its licensees. The lifting of the Studio 54's license, following the tax evasion, conviction of owners Steve Rubell and Ian Schrager, is evidence of this.

Run-ins with the IRS and Liquor

Authority are not the only headaches confronting club owners in the city. An element of violence also seems to be dogging some of the smaller clubs. The latest flareup came Friday (10) at the Ones disco in the trendy Tribeca area of Manhattan.

An argument between two male patrons over the favors of one young woman, led to a gun battle which injured two men, panicked more than 100 other patrons, and ended in a high-speed police chase through the streets of Manhattan.

Dazed owners of the club, located in a tavern more than 100 years old, said after the incident. "We are still trying to piece together exactly what happened."

## Pipe Organ For New Yorkers

NEW YORK—The pipe organ, once the staple musical instrument of roller skating rinks around the country, is making a comeback at the High Roller, roller disco here.

High Roller operators have installed a Wurlitzer pipe organ, and have retained organist Eddie Layton, official organist at Yankee Stadium and Madison Square Garden to play the instrument every Wednesday.

The pipe organ fell out of grace at roller rinks when packaged disco music came to popularity; however, High Roller operators are now re-emphasizing that "the smooth roll-

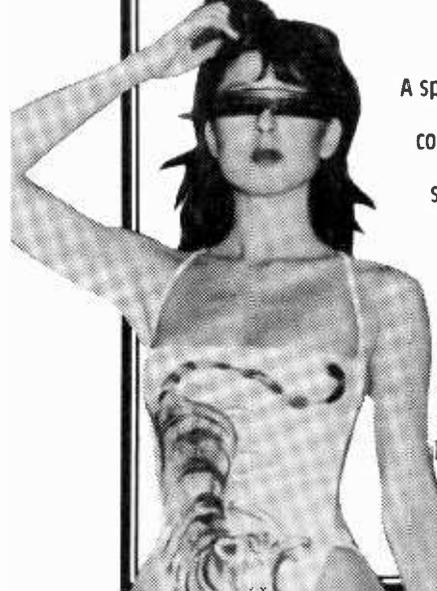
ing sound of an organ, with contemporary tunes, is the most ideal music for skating."

They add, "Not since the surge in popularity of disco skating has a true Wurlitzer instrument been utilized for such purposes."

The unit will first be used on an experimental basis, and if its popularity grows with the skating crowds, as High Roller officials expect it will, the number of days will be extended.

The rink's resident deejay with his library of recorded sounds will be retained, and will alternate with the live organ sounds.

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# PROBE DEATH AT L.I. CLUB

NEW YORK—A pre-dawn fire that gutted a Farmingville, L.I., disco Aug. 31 may be linked to the death of a patron earlier in the month, according to police reports.

Faces, a popular disco owned by Robert Del Russo, was the scene of extensive fire damage, of unknown origin, that destroyed the rear portion of the club. Eight firemen were treated for smoke inhalation in the course of the blaze, which caved in the club's roof. The Suffolk County arson squad is investigating.

Meanwhile, one of the club's bouncers, Michael Rocco, had been arrested and charged with manslaughter in the death of Jeffery Elwell, who apparently died of injuries received in a brawl at the club Aug. 2. There is speculation that the fire was in retaliation for Elwell's death. The Suffolk County homicide squad is investigating. Police say they are considering other theories as well.

## Lighting Company Expands N.Y. Plant

NEW YORK—Times Square Theatrical & Studio Supply Corp., one of the leading suppliers of disco and theatrical lighting in the country, is expanding its Stony Point, N.Y., factory by more than 25,000 square feet.

The enlarged facility will accommodate the increase in demand for Times Square lighting products, according to Robert Hilzen, head of the company.

OCTOBER 25, 1980 BILLBOARD

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# Billboard's Disco Action

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- ### ATLANTA
- This Week**
- 1 **ANOTHER ONE BITES THE DUST**—Queen-Elektra (LP/12-inch)
  - 2 **BREAKAWAY**—Watson Beasley Warner (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 **PRIVATE IDAHO/PARTY OUT OF BOUNDS**—B-52's—Warner (LP/12-inch)
  - 6 **WHIP IT**—Devo—Warner (LP/12-inch)
  - 7 **SELL MY SOUL/I NEED YOU/FEVER**—Sylvester—Fantasy (LP/12-inch)
  - 8 **UNDERWATER**—Harry Thuman—Uniwave (LP)
  - 9 **CHECERZ PAS/BOOGIE TALK**—Madleen Kane—Chalet (LP)
  - 10 **IT'S NOT WHAT YOU GOT**—Carrie Lucas—Solar (12-inch)
  - 11 **SHOOT YOUR BEST SHOT**—Linda Clifford—RSP (LP/12-inch)
  - 12 **THE WANDERER**—Donna Summer—Geffen (12-inch)
  - 13 **HOW LONG/TIGHT PAIR**—Lipps Inc.—Casablanca (LP/12-inch)
  - 14 **JUST LET ME DANCE**—Scandal—SAM (12-inch)
  - 15 **QUE SERA MI VIDA**—The Gibson Brothers—Mango (12-inch)

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

- ### BOSTON
- This Week**
- 1 **I NEED YOUR LOVIN'/CHAINS**—Teena Marie—Motown (LP/12-inch)
  - 2 **CAN'T FAKE THE FEELING**—Geraldine Hunt—Prism (LP/12-inch)
  - 3 **FUNTIME**—Peaches & Herb—Polydor (LP/12-inch)
  - 4 **SHOOT YOUR BEST SHOT**—Linda Clifford—RSD (LP)
  - 5 **FUNKIN' FOR JAMAICA (N.Y.)**—Tom Browne—Arista (LP/12-inch)
  - 6 **LOVELY ONE**—The Jacksons—Epic (LP)
  - 7 **LET'S GET FUNKY TONIGHT**—Evelyn "Champagne" King—RCA (LP/12-inch)
  - 8 **THE WANDERER**—Donna Summer—Geffen (12-inch)
  - 9 **I NEED YOU/SELL MY SOUL/FEVER**—Sylvester—Fantasy (LP/12-inch)
  - 10 **LOVE SENSATION**—Loleatta Holloway—Salsoul (LP/12-inch)
  - 11 **CHECERZ PAS/BOOGIE TALK**—Madleen Kane—Chalet (LP)
  - 12 **IF YOU COULD READ MY MIND**—Viola Wills—Ariola (12-inch)
  - 13 **ANOTHER ONE BITES THE DUST**—Queen—Elektra (LP/12-inch)
  - 14 **THE REAL THANG**—Narada Michael Walden—Atlantic (LP/12-inch)
  - 15 **MORE BOUNCE TO THE OUNCE**—Zapp Band—Warner (LP/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 (LP/12-inch)
  - 4 **LOVE SENSATION**—Loleatta Holloway—Salsoul (LP/12-inch)
  - 5 **I NEED YOUR LOVIN'/CHAINS**—Teena Marie—Motown (LP/12-inch)
  - 6 **I NEED YOU/SELL MY SOUL/FEVER**—Sylvester—Fantasy (LP)
  - 7 **THE WANDERER**—Donna Summer—Geffen (12-inch)
  - 8 **SHOOT YOUR BEST SHOT**—Linda Clifford—RSD (LP/12-inch)
  - 9 **FUNTIME**—Peaches & Herb—Polydor (LP/12-inch)
  - 10 **PRIVATE IDAHO/PARTY OUT OF BOUNDS**—B-52's—Warner (LP/12-inch)
  - 11 **I'VE JUST BEGUN TO LOVE YOU**—Dynasty—Solar (LP/12-inch)
  - 12 **MORE BOUNCE TO THE OUNCE**—Zapp—Warner (LP/12-inch)
  - 13 **UPSIDE DOWN/I'M COMING OUT**—Diana Ross—Motown (LP/12-inch)
  - 14 **JUST LET ME DANCE**—Scandal—SAM (12-inch)
  - 15 **EVERYBODY GET DOWN**—Mouzon's Electric Band—Vanguard (12-inch)

- ### DALLAS/HOUSTON
- This Week**
- 1 **CAN'T FAKE THE FEELING**—Geraldine Hunt—Prism (LP/12-inch)
  - 2 **RED LIGHT/FAME (Fame, Soundtrack)**—Various Artists—RSO (LP/12-inch)
  - 3 **IT'S A WAR/I'M READY**—Kane—Emergency (12-inch)
  - 4 **HE'S SO SHY**—The Pointer Sisters—Elektra (LP)
  - 5 **QUE SERA MI VIDA**—The Gibson Brothers—Mango (12-inch)
  - 6 **THE WANDERER**—Donna Summer—Geffen (12-inch)
  - 7 **I'M COMING OUT**—Diana Ross—Motown (LP/12-inch)
  - 8 **I'VE JUST BEGUN TO LOVE YOU**—Dynasty—Solar (12-inch)
  - 9 **SEA BISCUIT IN THE FIFTH**—Belinda West—Panorama (12-inch)
  - 10 **BREAKAWAY**—Watson Beasley—Warner (LP/12-inch)
  - 11 **FUNKIN' FOR JAMAICA (N.Y.)**—Tom Browne—Arista (LP/12-inch)
  - 12 **WHIP IT**—Devo—Warner (LP/12-inch)
  - 13 **HOW LONG/TIGHT PAIR**—Lipps Inc.—Casablanca (LP/12-inch)
  - 14 **IT'S NOT WHAT YOU GOT**—Carrie Lucas—Solar (12-inch)
  - 15 **LOVELY ONE**—The Jacksons—Epic (LP)

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

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

- ### MIAMI
- This Week**
- 1 **CAN'T FAKE THE FEELING**—Geraldine Hunt—Prism (LP/12-inch)
  - 2 **ANOTHER ONE BITES THE DUST**—Queen—Elektra (LP/12-inch)
  - 3 **PRIVATE IDAHO/PARTY OUT OF BOUNDS**—B-52's—Warner (LP/12-inch)
  - 4 **FREEDOM**—Grand Master Flash—Sugar Hill (12-inch)
  - 5 **LOVELY ONE**—Jacksons—Epic (LP)
  - 6 **SHOOT YOUR BEST SHOT**—Linda Clifford—RSD (LP)
  - 7 **I NEED YOUR LOVIN'/CHAINS**—Teena Marie—Motown (LP/12-inch)
  - 8 **CHECERZ PAS/BOOGIE TALK**—Madleen Kane—Chalet (LP)
  - 9 **UPSIDE DOWN/I'M COMING OUT**—Diana Ross—Motown (LP/12-inch)
  - 10 **LOVE SENSATION**—Loleatta Holloway—Salsoul (LP/12-inch)
  - 11 **JUST LET ME DANCE**—Scandal—SAM (12-inch)
  - 12 **THE WANDERER**—Donna Summer—Geffen (12-inch)
  - 13 **GIVE ME THE NIGHT**—George Benson—Warner (LP/12-inch)
  - 14 **THE REAL THANG**—Narada Michael Walden—Atlantic (LP)
  - 15 **LET'S GET FUNKY TONIGHT**—Evelyn "Champagne" King—RCA (12-inch)

- ### NEW ORLEANS
- This Week**
- 1 **I'VE JUST BEGUN TO LOVE YOU**—Dynasty—Solar (12-inch)
  - 2 **CAN'T FAKE THE FEELING**—Geraldine Hunt—Prism (12-inch)
  - 3 **IF YOU COULD READ MY MIND**—Viola Wills—Ariola (12-inch)
  - 4 **SHOOT YOUR BEST SHOT**—Linda Clifford—RSD (LP)
  - 5 **TAKING OFF**—Harlow—Celsius (LP) Import
  - 6 **YOUR EYES**—Baby O'—Baby O' Records (LP/12-inch)
  - 7 **FOR YOUR LOVE**—Idris Muhammad—Fantasy (LP/12-inch)
  - 8 **LOVE SENSATION**—Loleatta Holloway—Salsoul (LP/12-inch)
  - 9 **I NEED YOUR LOVIN'/CHAINS**—Teena Marie—Motown (LP)
  - 10 **DREAMS AND DESIRES**—Fever—Fantasy (LP/12-inch)
  - 11 **GIVE ME THE NIGHT**—George Benson—Warner (LP/12-inch)
  - 12 **SATURDAY NIGHT**—Herbie Hancock—Columbia (LP/12-inch)
  - 13 **CHECERZ 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)

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

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

- ### PHOENIX
- This Week**
- 1 **DREAMS AND DESIRES**—Fever—Fantasy (LP/12-inch)
  - 2 **SATURDAY NIGHT**—Herbie Hancock—Columbia (LP/12-inch)
  - 3 **WHIP IT**—Devo—Warner (LP/12-inch)
  - 4 **YOUR EYES**—Baby O'—Baby O' Records (LP/12-inch)
  - 5 **CAN'T FAKE THE FEELING**—Geraldine Hunt—Prism (LP/12-inch)
  - 6 **NIGHT CRUISER/GROOVITATION**—Deodato—Warner (LP/12-inch)
  - 7 **FOR YOUR LOVE**—Idris Muhammad—Fantasy (LP/12-inch)
  - 8 **I'VE JUST BEGUN TO LOVE YOU**—Dynasty—Solar (12-inch)
  - 9 **PRIVATE IDAHO/PARTY OUT OF BOUNDS**—The B-52's—Warner (LP/12-inch)
  - 10 **HOW LONG/TIGHT PAIR**—Lipps Inc.—Casablanca (LP/12-inch)
  - 11 **CHECERZ PAS/BOOGIE TALK**—Madleen Kane—Chalet (LP)
  - 12 **IF YOU COULD READ MY MIND**—Viola Wills—Ariola (12-inch)
  - 13 **THE WANDERER**—Donna Summer—Geffen (12-inch)
  - 14 **SHOOT YOUR BEST SHOT**—Linda Clifford—RSD (LP)
  - 15 **IT'S A WAR**—Kane—Emergency (LP/12-inch)

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

- ### SAN FRANCISCO
- This Week**
- 1 **CAN'T FAKE THE FEELING**—Geraldine Hunt—Prism (LP/12-inch)
  - 2 **IF YOU COULD READ MY MIND**—Viola Wills—Prism (12-inch)
  - 3 **UNDERWATER**—Barry Thuman—Uniwave (LP)
  - 4 **ANOTHER ONE BITES THE DUST**—Queen—Elektra (LP/12-inch)
  - 5 **SATURDAY NIGHT**—Herbie Hancock—Columbia (LP/12-inch)
  - 6 **IT'S A WAR/I'M READY**—Kano—Emergency (LP/12-inch)
  - 7 **HOT LEATHER**—Passengers—Uniwave (12-inch)
  - 8 **DREAMS AND DESIRES**—Fever—Fantasy (LP/12-inch)
  - 9 **BOOGIE TO THE BOP**—Mantus—S.M.I. (LP)
  - 10 **PRIVATE IDAHO/GIVE ME BACK MY MAN/PARTY OUT OF BOUNDS**—The B-52's—Warner (LP/12-inch)
  - 11 **WHIP IT**—Devo—Warner (LP/12-inch)
  - 12 **CAPRICORN**—Capricorn—Emergency (12-inch)
  - 13 **I'M COMING OUT**—Diana Ross—Motown (LP/12-inch)
  - 14 **SHOOT YOUR BEST SHOT**—Linda Clifford—RSD (LP)
  - 15 **MONDO MAN**—Ronie Griffith—Vanguard (12-inch)

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

- ### MONTREAL
- This Week**
- 1 **CAN'T FAKE THE FEELING/NO WAY**—Geraldine Hunt—Uniwave (LP/12-inch)
  - 2 **ANOTHER ONE BITES THE DUST**—Queen—WEA (LP)
  - 3 **I'M COMING OUT/UPSIDE DOWN**—Diana Ross—Quality (LP/12-inch)
  - 4 **YOUR LOVE IS A LIFESAVER/STRETCHIN OUT**—Gayle Adams—Quality (LP)
  - 5 **LOVE SENSATION**—Loleatta Holloway—RCA (LP)
  - 6 **GIVE ME THE NIGHT**—George Benson—WEA (LP)
  - 7 **CHECERZ PAS**—Madleen Kane—Uniwave (LP)
  - 8 **DYNAMITE/JUMP TO THE BEAT**—Stacy Lattisaw—WEA (LP/12-inch)
  - 9 **UNDERWATER**—Harry Thuman—Uniwave (LP/12-inch)
  - 10 **NOT TONIGHT**—Macho—Uniwave (LP/12-inch)
  - 11 **HOT LEATHER**—Passengers—Uniwave (LP/12-inch)
  - 12 **THE FACTORY/O.K.**—Instructors—Quality (LP)
  - 13 **S-BEAT/RUNAWAY/RHYTHM OF THE WORLD WORLD**—Gino Soccio—Quality (LP)
  - 14 **THE WANDERER**—Donna Summer—WEA (LP)
  - 15 **PARTY OUT OF BOUNDS/PRIVATE IDAHO**—The 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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This Week	Last Week	Weeks on Chart	TITLE(S), Artist, Label	This Week	Last Week	Weeks on Chart	TITLE(S), Artist, Label
1	13	1	CAN'T FAKE THE FEELING—Geraldine Hunt—Prism (LP/12-inch) PLP-1006/PDS-405	71	2	1	THE REAL THING—Narada Michael Walden—Atlantic (LP) SD 19279
2	7	2	I NEED YOUR LOVIN'/CHAINS—Teena Marie—Gordy (LP) G8-997 M1	72	2	2	WIDE RECEIVER—Michael Henderson—Arista (LP) BDS 6001
3	12	3	ANOTHER ONE BITES THE DUST—Queen—Elektra (LP) 5E 513	63	2	3	CROSS EYED AND PAINLESS—The Talking Heads—Sire Sire (LP) SRK 6095
4	9	4	IF YOU COULD READ MY MIND—Viola Wills—Ariola (12-inch) OP 02203	54	56	4	FAITH—Manicured Noise—Charisma/PRE (7-inch) Import
5	9	5	PRIVATE IDAHO/PARTY OUT OF BOUNDS/GIVE ME BACK MY MAN—B-52's—Warner (LP/12-inch*) BSK 3471	62	3	5	UPTOWN—Prince—Warner (LP) BSK 3478
6	6	6	I NEED YOU/SELL MY SOUL/FEVER—Sylvester—Fantasy (LP) F 9601	66	3	6	SEABISCUIT IN THE FIFTH—Belinda West—Panorama (12-inch) JD 12095
7	14	7	SHOOT YOUR BEST SHOT/IT DON'T HURT NO MORE—Linda Clifford—RSO (LP) RS-1-3087	57	46	7	SPACE INVADER—Playback—Ariola (12-inch) OP 2201
8	17	8	WHIP IT/GATES OF STEEL/FREEDOM OF CHOICE—Devo—Warner (LP/12-inch*) BSK 3435	58	61	8	THE HILLS OF KATMANDU—Tantra—Phillips (LP/12-inch*) Import
9	10	9	FUNKIN' FOR JAMAICA (N.Y.)—Tom Browne—Arista (LP/12-inch*) GRP 5008	59	54	9	COULD YOU BE LOVED—Bob Marley & the Wailers—Island (LP) IS 49547
10	6	10	LOVE SENSATION—Loleatta Holloway—Salsoul (LP) GA-9506	60	60	10	DON'T STOP TIL YOU GET ENOUGH—Derrek Laro & Trinity—Jo Gibbs (12-inch) JGMD 8085
11	5	11	THE WANDERER—Donna Summer—Geffen (7-inch) GE 49563	61	58	11	I WANNA BE WITH YOU/SKIP & DIP—Coffee—De Lite (LP/12-inch*) DSR 9520
12	8	12	CERCHEZ PAS/BOOGIE TALK—Madleen Kane—Chalet/Prelude (LP) CHO 701	62	35	12	EMOTIONAL RESCUE/DANCE/SHE'S SO COLD—The Rolling Stones—Rolling Stone Records/Atlantic (LP) COC-16015
13	13	13	THE ONE TONIGHT/DREAMS & DESIRES—Fever—Fantasy (LP/12-inch*) F 9595	63	43	13	S-BEAT—all cuts—Gino Soccio—Warner/RFC (LP/12-inch*) RFC 3430
14	6	14	FUNTIME—Peaches & Herb—Polydor (7-inch) PD 2115	64	64	14	MONDO MAN—Roni Griffith—Vanguard (12-inch) SPV 37
15	30	15	LOVELY ONE—The Jacksons—Epic (LP) FE 36424	65	53	15	ECHO BEACH/PAINT BY # HEART—Martha & the Muffins—Virgin (LP) 13145
16	16	16	BREAKAWAY—Watson Beasley—Warner (LP/12-inch*) BSK 3445	66	76	16	THE GLOW OF LOVE—Change—Warner/RFC (LP/12-inch) (LP) RFC 3438
17	17	17	IT'S NOT WHAT YOU GOT, IT'S HOW YOU USE IT/KEEP SMILIN'—Carrie Lucas—Solar (12-inch) YD 12015	82	16	17	TURNING JAPANESE—The Vapors—United Artists (LP) T 1049
18	23	18	UNDERWATER—Harry Thuman—Uniwave (LP/12-inch) Import	68	73	18	WE GOT THE BEAT—The Go Go's—Stiff (7-inch) Import
19	24	19	BOOGIE TO THE BOP—Mantus—SMI (LP) SM 7003	69	79	19	S.O.S.—The S.O.S. Band—Tabu (LP) NJZ 36332
20	25	20	IT'S A WAR/AHJIA/I'M READY—Kano—Emergency (LP/12-inch*) (LP/12-inch*) EM 7505	70	80	20	MASTER BLASTER—Stevie Wonder—Tami (7-inch) 54317
21	26	21	MORE BOUNCE TO THE OUNCE—Zapp—Warner (LP) BSK 3463	71	NEW ENTRY	21	JOHNNY & MARY/LOOKING FOR CLUES—Robert Palmer—Island (LP) ILPS 9595
22	15	22	I'VE JUST BEGUN TO LOVE YOU/DO ME RIGHT/GROOVE CONTROL—Dynasty—Solar (LP/12-inch) BXL 1-3576/YD 12027	72	NEW ENTRY	22	ALL MY LOVE—L.A.X.—Prelude (12-inch) PRLD 527
23	19	23	UPSIDE DOWN/I'M COMING OUT—Diana Ross—Motown (LP) M8 936 M1	73	83	23	IF YOU FEEL THE FUNK—La Toya Jackson—Polydor (LP) PD 1 6291
24	7	24	GIVE ME THE NIGHT—George Benson—Quest/Warner (LP/12-inch*) HS 3453	74	84	24	ACTION SATISFACTION/GET DOWN, GET DOWN—Melody Stewart—Roy B. Records/Brasilia (12-inch) RBDS 2512
25	29	25	HOW LONG/TIGHT PAIR—Lippos Inc.—Casablanca (LP) NBLP 7242	75	NEW ENTRY	25	CAN YOU GUESS WHAT GROOVE THIS IS?—Glory—Posse (12-inch) POS 1202
26	40	26	LET'S GET FUNKY TONIGHT—Evelyn "Champagne" King—RCA (LP) AFL 1 3543	76	NEW ENTRY	26	EVERYBODY—Instant Funk—Salsoul (LP) SA 8536
27	47	27	PARTY VIBES/SHAME, SHAME, SHAME—Ike & Tina Turner—Fantasy (LP) F-9597	77	77	27	ANOTHER BRICK IN THE WALL—Snatch—Millennium (12-inch) YD 11793
28	22	28	SATURDAY NIGHT/STARS IN YOUR EYES—Herbie Hancock—Columbia (LP) JC 36415	78	78	28	REAL LOVE—The Doobie Brothers—Warner (LP) HS 3452
29	21	29	QUE SERA MI VIDA—Gibson Bros.—Mango (12-inch) 7783	79	48	15	LOVE DON'T MAKE IT RIGHT—Ashford & Simpson—Warner (LP/12-inch*) HS-3458
30	27	30	NIGHT CRUISER/GROOVITATION—Deodato—Warner (LP) WBSK 3467	80	57	8	WELCOME BACK—all cuts—Peter Jacques—Goody Music (LP) Import (LP)
31	31	31	JUST LET ME DANCE—Scandal—SAM (12-inch) S-12333	81	59	6	LOVE CHILD—Jerree Palmer—Reflection (12-inch) CB! 132
32	32	32	IS IT ALL OVER MY FACE—Loose Joints—West End (12-inch) (Remix) WES 22129	82	67	4	TAKING OFF—Harlow—Celsius (LP) Import
33	33	33	GIVE IT ON UP (If You Want To)—Mtume—Epic (12-inch) 48-50918	83	68	5	HOLDIN' ON—Image—Musique (12-inch) MSQ 2002
34	34	34	CAPRICORN—Capricorn—Emergency (12-inch) EMDS 6511	84	74	7	I HEARD IT IN A LOVE SONG—McFadden & Whitehead—TSOP (LP) J2 36773
35	20	35	FAME/RED LIGHT/HOT LUNCH JAM (Fame, Soundtrack)—Various Artists—RSO (LP) RS-1-3080	85	85	2	EVERYBODY GET OFF—Daybreak—Prelude (12-inch) PRLD 602
36	36	36	EVERYTHING'S SO GOOD ABOUT YOU—Melba Moore—Epic (LP) JE 36412	86	NEW ENTRY	3	JUST HOLDING ON—Ernie Watts—Elektra (LP) 6E-285
37	37	37	I STRIP YOU/FEAR—Easy Going—Importe/12 (MAXI 33) MP 307	87	70	20	FEEL LIKE DANCING/THE HEART TO BREAK THE HEART—France Joli—Prelude (LP) PRL 12179
38	39	38	HOT LEATHER—Passengers—Uniwave (LP) Import	88	88	10	BIG TIME—Rick James—Motown (LP/12-inch*) G8-995M1
39	28	39	FOR YOUR LOVE/DON'T FIGHT THE FEELING—Ildis Muhammed—Fantasy (LP/12-inch*) F 9598	89	89	20	I LIKE WHAT YOU'RE DOING TO ME—Young & Co.—Brunswick (12-inch) D-123
40	50	40	ASHES TO ASHES/FASHION—David Bowie—RCA (LP) AQL 1 3647	90	99	12	BACK STROKIN'—Fatback Band—Spring (LP) SP 1-6726
41	41	41	SLEEPWALK—Ultravox—Chrysalis (LP) CHR 1296	91	75	10	EURO-VISION/DANCE TO THE MUSIC/TWIST A ST. TROPEZ—Telex—Warner/Sire (LP/12-inch*) SRK 6090
42	49	42	LOVE WILL TEAR US APART—Joy Division—Factory (7-inch) Import	92	81	10	ARE YOU READY—Brooklyn Express—BC Records (12-inch) BC 4006
43	45	43	YOUR EYES/IN THE FOREST/DANCE ALL NIGHT—Baby O—Records (LP) BO 1000	93	92	15	PSYCHE—Killing Joke—Rough Trade (7-inch) Import
44	42	44	LADY OF THE NIGHT/THE NATIVES ARE RESTLESS—Ray Martinez & Friends—Importe/12 (MAXI 33) MP-306	94	94	8	UNLOCK THE FUNK—Locksmith—Arista (LP) AB 4274
45	55	45	FEEL GOOD, PARTY TIME—J.R. Funk—Brass/Brasilia (12-inch) 2511	95	NEW ENTRY	9	SPREAD THAT FEELIN' (All Around)—Pleasure—Fantasy (LP) E 9600
46	44	46	DOES IT FEEL GOOD—B.T. Express—Columbia (LP) JC 36333	96	69	18	LET'S GET IT OFF/MAGIC OF YOU—Cameron—Salsoul (LP) SA 8535
47	51	47	HE'S SO SHY—Pointer Sisters—Planet (LP) P-9	97	86	23	YOUR LOVE IS A LIFESAVER—Gayle Adams—Prelude (LP) PRL 12178
48	38	48	HANDS OFF... SHE'S MINE/MIRROR IN THE BATHROOM/TWIST & CRAWL—The English Beat—Sire (LP/12-inch*) SRK 6091	98	87	11	I WANNA GET WITH YOU—Ritz—Posse (12-inch) POS 1201
49	52	49	FREEDOM—Grand Master Flash—Sugar Hill (12-inch) SH 549	99	90	10	THE TILT—7th Wonder—Chocolate City (LP/12-inch*) CCLP 2012
50	65	50	EVERYBODY GET DOWN—Mouzon's Electric Band—Vanguard (12-inch) SPV 36	100	93	18	PARTY ON—Pure Energy—Prism (12-inch) PDS 404

Compiled from Top Audience 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.

# Disco Mix

By BARRY LEDERER

NEW YORK—Carrie Lucas continues to prove that she is one of the more talented and promising artists on the horizon with the release of her Solar album "Portrait Of Carrie." Whether doing a disco-oriented cut or churning out a smoothly arranged funk tune or soulful ballad, her voice shines through.

"It's Not What You Got (It's How You Use It)" at 6:27 has the artist stylized vocals up front. The arrangements as well as Lucas' performance create a warm and happy feeling. This selection is no exception, as the uptempo mood is maintained with a melodic and sweeping production by Leon Sylvers.

"Career Girl" at 6:43 is somewhat sultry and funky in spirit. A strong backup is provided by rhythm and bass guitars with a string section adding fullness. A driving and deliberate pulse is reinforced by background vocalists repeating the title. "Just A Memory" is a pretty ballad featuring the Whispers. It should not be overlooked. Also included is Lucas' earlier hit "Keep Smiling."

Two familiar names returning to the disco scene after a long absence are the People's Choice, and Tom Moulton, producer of their Casablanca album. People's Choice has two cuts worth noting out of the seven included on its new LP. "My Feet Won't Move But My Shoes Did The Boogie" highlights the LP with a funk-oriented downtempo beat. Lead vocalist Fred Brunson gets into nitty gritty style that is almost a wailing gospel number. A steady keyboard and percussion beat provides an infectious hook throughout this 4:24 cut.

"You Ought To Be Dancing" is more commercially-oriented, with the background vocale taking more of a highlight on this predominantly instrumental cut. Emphasis here is on keyboard and guitar riffs that are midtempo in rhythm, and move throughout with two breaks included for additional punch. Surprising on this overall effort is that Moulton, usually known for having most of his cuts on an LP work, has included

much material on the album that has a need to be remixed.

"Get Ready, Get Set" is another cut from the Chaka Khan "Naughty" album that has been made available on a 12-inch 33 1/3 r.p.m. This selection, produced by Arif Mardin on Warner Bros., runs under 4 minutes and works. The disk showcases the artist's soulful vocals and her intensity in style pervades the disk. The feeling is reminiscent of "Rise" and "Hot Butterfly" with its funky handclapping backbeat and grassroots feeling.

The title cut of Chic's newest LP for Atlantic has been released as a 12-inch 33 1/3 r.p.m. "Real People" runs 5:28 and stays true to the form of Chic's familiar style. The formula of Nile Rogers and Bernard Edwards is the right blend of pop, disco and r&b music. The group's harmonies have a catchy feel in this slightly less than mid-tempo beat. Chic's hardcore fans will find no difficulty in accepting this latest effort.

A brassy and full-bodied production makes for good dancing from "All My Love" by L.A.X. on Prelude. This high-powered soulful selection makes effective use of strings as well as a sassy saxophone solo. Momentum is maintained throughout its 6:53 length with an instrumental version offered on the flipside.

Earth, Wind & Fire has always been a favorite among deejays, and the group's most recent outing on ARC Records is "Let Me Talk" at 6:40. A lengthy introduction prevails before the group breaks into its melody line. Robust vocals and forceful arrangements are part of the well-planned structure of this 12-inch 33 1/3 r.p.m. taken from the group's "Faces" LP. The musical expertise of Earth, Wind & Fire is, as usual, in top form and the familiar sound is at its polished best. Producer is Maurice White.

## HOT & NEW

DOWNSTAIRS

# THE DISCO SOURCE

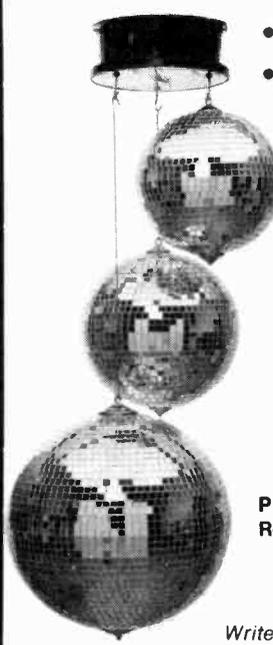
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12"—Chantel/Hit Man; Expose/I Wanna Dance With You; Bobby Youngblood/There's Never Been; Full Force/Turn You On; Lax/All My Love; Holt '45/Ain't Got Time; Glory/Can You Guess What Groove This Is; France Joli/Feel Like Dancing; Bob Marley/Could You Be Loved; Kelly Marie/Fests Like I'm In Love; Coffee/Casanova; George Benson/Love X Love; Idris Muhammad/For Your Love; First Love/Don't Say Goodnight; Candi Staton/Lookin' For Love. LP's—Katmandu; Wilton Felder; Fatback Band; Kurtis Blow; Billy Ocean; Double; Blacklight Orchestra; Amanda Lear; Slave; Kool & The Gang; Michael Narada Walden; Alfonso Surret; Seawind; Lenny Williams; Doobie Bros.; Roy Ayers.

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# Counterpoint

## Zapp Zips Chart With First Album

By JEAN WILLIAMS

LOS ANGELES—Who is Zapp?

Zapp is a little known group that entered Billboard's Top LPs chart five weeks ago with a self-titled LP and last week scored an impressive number 23 with a star.

Zapp is a family group much like the Jacksons. Three brothers front the group, a brother is drummer, a brother is personal manager, a sister at Miami Univ. in Ohio will join the group's activities when she completes school and the father holds it all together.

Zapp is not new to the music scene although the Warner Bros. LP is its first album release. It released two singles on Troutman Brothers Records in 1975 and 1976.

The group, which has been touring with the Commodores and will soon join the Barkays and LTD, also is no stranger to the road.

Zapp is the Troutman family from Dayton, Ohio. According to Larry, eldest of the three fronting members, "We have been performing professionally 10 years." His father Rufus Sr., Larry points out, actually pulled the group together, designating musical roles and selecting outside sidepersons.

Larry notes that the group has constantly toured since its inception. At the time of its inception, however, Zapp was known by another name, Roger.

It carried the name Roger and/or Roger's Human Body until just over a year ago when it signed with Thing Inc., George Clinton's firm.

Clinton, who no longer records, is the mastermind behind Parliament/Funkadelic and he has an interest in Bootsy Collins.

Collins coproduced with Zapp the group's LP. "Zapp" is released on Warner Bros. through a production agreement, says Larry.

Roger (Roger's Human Body) opened for Bootsy on several dates. "As a matter of fact," says Larry, "we're always touring. Of course, we're playing different venues since the album. But last year alone we did 300 dates." He explains that on its own the group primarily played nightclubs across country.

Roger, by the way, is the name of the leader of the group. Although not the eldest, Roger has been in the business longer than other family members and he is accomplished on several instruments.

So who or what is Zapp?

Zapp is the youngest (a teenager) and newest member of the group.

Family members decided to change the group's name to Zapp because the teenager not only brought fresh ideas and a new sound but he wrote most of the material.

"As a group we now focus on Zapp," says Roger. Zapp and Roger maintain they study Billboard's charts to determine trends. "Zapp is young and he is into certain types of music—music that's selling," says Roger.

Larry notes that the versatility of the group allows it to change with the times. "We were playing rock in nightclubs and the club owners told us to play disco," says Larry.

"As for watching the charts to determine trends," injects Roger, "we look at what we have learned and know about the business, then we

# Billboard Hot Soul Singles

Survey For Week Ending 10/25/80

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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	13	<b>FUNKIN' FOR JAMAICA</b> —Tom Browne (T. Brown, T. Smith), Arista/GRP 2506 (Thomas Browne/Roaring Fork, BMI)	★	39	5	<b>KID STUFF</b> —Lenny White (L. White, D.A. Miller, Jr., J.S. Anderson, E. Martinez), Elektra 47043 (Mehoma, BMI)	★	69	3	<b>CAN'T FAKE THE FEELING</b> —Geraldine Hunt (G. Hunt, K. Dyson), Prism 315 (Rebera/Proc/Hyeroton) (Memory Lane, BMI)
☆	5	6	<b>MASTER BLASTER</b> —Stevie Wonder (S. Wonder), Tama 54317 (Motown) (Jobete/Black Bull, ASCAP)	★	42	7	<b>TAKE IT TO THE LIMIT</b> —Norman Connors (P. St. James), Arista 0548 (Tambet, BMI)	★	69	6	<b>BAD BABE</b> —Shotgun (R. Sebastian), MCA 41312 (Home Fire/Funk Rock/Duchess, BMI/MCA)
★	3	10	<b>MORE BOUNCE TO THE OUNCE</b> —Zapp (R. Troutman), Warner Bros. 49534 (Rubber Band, BMI)	★	36	6	<b>WALK AWAY</b> —Donna Summer (P. Bellotte, H. Faltermeyer), Casablanca 2300 (Rick's Music, BMI)	★	70	4	<b>HANG TOUGH</b> —Rockie Robbins (S. Dees), A&M 2264 (Chappell, ASCAP)
★	4	2	<b>ANOTHER ONE BITES THE DUST</b> —Queen (Deacon) (Queen/Beechwood, BMI), Elektra 47031	★	37	7	<b>HOW SWEET IT IS</b> —Tyrone Davis (B. Holland, L. Dozier, E. Holland), Columbia 1-11344 (Stone Agate, ASCAP)	★	70	3	<b>I BELIEVE IN YOU</b> —Idris Muhammad (W. Jimmerson, T. DeZago), Fantasy 902 (Jonady, BMI)
☆	11	4	<b>LOVELY ONE</b> —The Jacksons (M. Jackson, R. Jackson), Epic 9-50938 (Ranjack/Mjac, BMI)	★	38	9	<b>MY PRAYER</b> —Ray, Goodman & Brown (J. Kennedy, G. Boulanger), Polydor 2116 (Shapiro Bernstein & Co./Peter Maurice, ASCAP)	★	72	3	<b>COWBOYS TO GIRLS</b> —Philly Cream (K. Gamble, L. Huff), WMOT 75350 (Razor Sharp/Double Diamond, BMI)
★	6	7	<b>I'M COMING OUT</b> —Diana Ross (B. Edwards, N. Rodgers), Motown 1491 (Chic, BMI)	★	49	3	<b>LOVE X LOVE</b> —George Benson (R. Temperton), Warner Bros./Quest 49570 (Rodsongs, ASCAP)	★	82	2	<b>HOW LONG</b> —Lipps Inc. (P. Carrack), Casablanca 2303 (Anchor, ASCAP)
★	7	12	<b>WHERE DID WE GO WRONG</b> —L.T.D. (S. Dees, J.L. Osborne), A&M 2250 (Irving, BMI/Almo/Microscod, ASCAP)	★	40	6	<b>LET'S GET FUNKY TONIGHT</b> —Evelyn "Champagne" King (T. Life, H. Ali, K. Hadi, E. King), RCA 12075 (Mills & Mills/Six Continents/Aqualeo, BMI)	★	74	3	<b>IT'S NOT WHAT YOU GOT</b> —Carrie Lucas (W. Shelby, R. Randolph), Solar 12085 (RCA) (Spectrum VII/Mykinda Music, ASCAP)
★	8	13	<b>LET ME BE YOUR ANGEL</b> —Stacy Lattisaw (N. M. Walden, B. Hull), Cotillion 46001 (Atlantic) (Walden/Gratitude Sky, ASCAP/Cotillion/Brass Heart, BMI)	★	41	4	<b>THE REAL THANG</b> —Narada Michael Walden (N. M. Walden, B. Hull, C. Rustic), Atlantic 3764 (Walden/Gratitude Sky, ASCAP/Brass Heart/Cotillion, BMI)	★	83	2	<b>HOT CITY</b> —Shadow (L. Ware, W. Beck, J. Williams, C. Willis), Elektra 47002 (Almo/WBSP, ASCAP/Finch Line, BMI)
★	9	5	<b>LET ME TALK</b> —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 Trim/Steelchest, ASCAP)	★	42	6	<b>REAL LOVE</b> —Doobie Brothers (M. McDonald, P. Henderson), Warner Bros. 49503 (Tauripin Tunes/Monoster/April, ASCAP)	★	85	2	<b>THROW DOWN THE GROOVE</b> —H. Bohannon (Bohannon), Phase II 7-5650 (Mr. B., ASCAP)
★	10	13	<b>HE'S SO SHY</b> —Pointer Sisters (T. Snow, C. Weill), Planet 47916 (Elektra) (ATV/Mann & Weill/Braintree/Snow, BMI)	★	63	2	<b>CELEBRATION</b> —Kool & The Gang (R. Bell, Kool & The Gang), De-Lite 807 (Mercury) (Delightful/Fresh Start, BMI)	★	86	2	<b>ONE IN A MILLION</b> —Dee Dee Bridgewater (J. Erickson, T. Bell), Elektra 47064 (Bellboy, BMI)
★	11	4	<b>WIDE RECEIVER</b> —Michael Henderson (M. Henderson, R. Jacobs), Buddah 622 (Arista) (Electrocord, ASCAP)	★	44	13	<b>NO NIGHT SO LONG</b> —Dionne Warwick (R. Kerr, W. Jennings), Arista 0527 (Irving, BMI)	★	88	2	<b>FAMILY</b> —Hubert Laws (H. Laws), Columbia 1-11568 (Hulaws, BMI)
★	12	18	<b>GIVE ME THE NIGHT</b> —George Benson (R. Temperton), Warner Bros./Q West 49505 (Rodsongs, ASCAP)	★	45	6	<b>TELEPHONE BILL</b> —Johnny Guitar Watson (J.G. Watson), DJM 1305 (Mercury) (Vir-Jon, BMI)	★	90	2	<b>REAL PEOPLE</b> —Chic (B. Edwards, N. Rodgers), Atlantic 3768 (Chic, BMI)
★	13	17	<b>I'VE JUST BEGUN TO LOVE YOU</b> —Dynasty (W. Shelby, R. Smith), Solar 12021 (RCA) (Spectrum VII/ Mykinda, ASCAP)	★	46	5	<b>THE TILT</b> —7th Wonder (N. Beard, O. Stokes), Chocolate City 3212 (Casablanca) (Spectrum VII/Mykindamusic, ASCAP)	★	90	2	<b>LET'S DO IT AGAIN</b> —Fatback (B. Curtis, F. Demery), Spring 3015 (Polydor) (Clita, BMI)
★	14	12	<b>NEVER KNEW LOVE LIKE THIS BEFORE</b> —Stephanie Mills (J. Mtume, R. Lucas), 20th Century 2460 (RCA) (Frozen Butterfly, BMI)	★	47	10	<b>SUNRISE</b> —Slick (L. Barry, B. Neale, D. Bernstein), Fantasy 892 (Parker/WIMOT/Across the Miles, BMI)	★	91	2	<b>KEEP IT HOT</b> —Cameo (L. Blackman, A. Lockett), Chocolate City 3219 (Casablanca) (Better Days, BMI/Better Nights, ASCAP)
★	15	10	<b>HERE WE GO</b> —Minnie Riperton (Riperton, Rudolph, Phillips), Capitol 4902 (Dickie Bird/Art Phillips, BMI)	★	48	8	<b>TRIPPING OUT</b> —Curtis Mayfield (B. Sigler, Curtom/RSD 1046) (Unichappell/Henry Suemay, BMI)	★	92	2	<b>LOOK UP</b> —Patrice Rushen (Rushen, Mims, Brown), Elektra 47067 (Baby Fingers/Mims/Shownbrere/ASCAP)
★	20	9	<b>I NEED YOUR LOVIN'</b> —Teena Marie (T. Marie), Gordy 7189 (Motown) (Jobete, ASCAP)	★	49	2	<b>LOVE T.K.O.</b> —Teddy Pendergrass (C. Womack, G. Nobel), P.I.R. 9-3116 (Assorted, BMI)	★	93	2	<b>BOURGIE, BOURGIE</b> —Gladys Knight & The Pips (N. Ashford, V. Simpson), Columbia 1-11375 (Nick O'Val, ASCAP)
★	17	12	<b>I TOUCHED A DREAM</b> —The Dells (E. Record), 20th Century 2463 (RCA) (Angelshell/Six Continents, BMI)	★	50	5	<b>OOH CHILD</b> —Lenny Williams (S. Vincent), MCA 41306 (Kama Sutra/Sleeping Sun, BMI)	★	94	2	<b>THE GLOW OF LOVE</b> —Change (D. Romani, W. Garfield, M. Malavasi), RFC 49587 (Warner Bros.) Little Macho/Ara Pesh, ASCAP)
★	18	14	<b>GIRL, DON'T LET IT GET YOU DOWN</b> —O'Jays (K. Gamble, L. Huff), TSOP 9-4790 (CBS) (Mighty Three, BMI)	★	51	6	<b>SIR JAM A LOT</b> —Captain Sky (D.L. Cameron), TEC 768 (Framingreg, BMI)	★	95	2	<b>FREAK TO FREAK</b> —Sweet Band (C. Small, J. Washington, G. Shider, W. Collins, Uncle Jam 9-9901 (CBS) (Rubber Band, BMI)
★	19	7	<b>FREEDOM</b> —Grand Master Flash and The Furious 5 (T. Armstrong, R. Smith, Furious 5, S. Robinson), Sugarhill 549 (Malaco/Thompson Weekly/Sugarhill)	★	52	4	<b>THROUGHOUT YOUR YEARS</b> —Kurtis Blow (W. Waring, J. B. Moore, K. Blow), Mercury 76083 (Original J.B./Neutral Gray, ASCAP)	★	96	2	<b>WHAT CHA DOIN'</b> —Seawind (S. Wilson, M. Vieha), A & M 0227 (Seawind/Black Bandana, BMI)
★	29	4	<b>UPTOWN</b> —Prince (Prince), Warner Bros. 49559 (Encrip, BMI)	★	53	4	<b>HOLD ON</b> —Nataie Cole (Cole, M. Yancy, K. Yangy), Capitol 4924 (Chappell/Jay's Enterprises/Cole-arama, ASCAP/BMI)	★	97	2	<b>LOVE WON'T LET ME WAIT</b> —Jackie Moore (Eli, Barrett), Columbia 1-11363 (Friday's Child/Mighty Three, BMI)
★	21	15	<b>SOUTHERN GIRL</b> —Maze (F. Beverly), Capitol 4891 (Amazement, BMI)	★	54	4	<b>EVERYTHING WE DO</b> —Rene & Angeia (R. Moore, A. Winbush), Capitol 4925 (Moore And Moore, BMI)	★	98	2	<b>YOU DON'T KNOW LIKE I KNOW</b> —Genty (L. Hayes, D. Porta), Venture 133 (East Memphis, BMI)
★	22	13	<b>DANCE TURNED INTO A ROMANCE</b> —Jones Girls (K. Gamble, L. Huff), P.I.R. 9-3111 (CBS) (Assorted, BMI)	★	55	3	<b>WHEN WE GET MARRIED</b> —Larry Graham (D. Hogan), Warner Bros. 49581 (Big Seven, BMI)	★	99	2	<b>HAPPY FACE</b> —Con Funk Shun (M. Cooper), Mercury 76079 (Val-Joe, BMI)
★	23	11	<b>POP IT</b> —One Way Featuring Al Hudson (A. Hudson, K. McCord), MCA 41298 (Perk's/Duchess, MCA/BMI)	★	56	3	<b>FUNKDOWN</b> —Cameron (R. Muller), Salsoul 2129 (RCA) (One To One, ASCAP)	★	100	2	<b>GET IT</b> —Dramatics (R. Banks, E.A. Green), MCA 51003 (Conquistador/Baby Dump, ASCAP)
★	24	16	<b>UPSIDE DOWN</b> —Diana Ross (B. Edwards, N. Rodgers), Motown 1494 (Chic, BMI)	★	57	10	<b>REMOTE CONTROL</b> —Reddings (N. Mann, B. Beard, C. Fortune), Believe In A Dream 9-5600 (CBS) (Last Colony/Band Of Angels, BMI)	★	91	6	<b>CAN'T KEEP FROM CRYING</b> —Ray Parker Jr. & Raydio (R. Parker Jr.), Arista 0554 (Raydiola, ASCAP)
★	25	10	<b>PUSH PUSH</b> —Brick (R. Hargis, E. Irons, D. Nevins, R. Ransom, J. Brown), Bang 9-4813 (CBS) (W.B./Good High, ASCAP)	★	58	7	<b>EVERYTHING SO GOOD ABOUT YOU</b> —Melba Moore (B. Hawes, V. Carstarphen, M. Moore), Epic 9-50909 (Eptember, ASCAP, Ensign/Industrial Strength, BMI)	★	92	6	<b>FOR YOU, FOR LOVE</b> —Average White Band (B. Champlin), Arista 0553 (Big Heart/Average/Ackee, BMI)
★	26	10	<b>GIVE IT ON UP</b> —Mtume (H. King, E. Moore, Tawatha), Epic 9-50917 (Frozen Butterfly, BMI)	★	59	7	<b>COULD YOU BE LOVE</b> —Bob Marley & The Wailers (B. Marley), Island 49747 (Warner Bros.) (Bob Marley/Almo, ASCAP)	★	93	9	<b>RED LIGHT</b> —Linda Clifford (M. Gore, D. Pitchford), RSO 1041 (MGM, BMI)
★	31	7	<b>NOW THAT YOU'RE MINE AGAIN</b> —Spinners (M. Zager), Atlantic 3757 (Sumac, BMI)	★	60	7	<b>LOVE TOUCH</b> —Jeff & Aleta (W.A. Oldfield, J.P. Richardson, M. Bailey), Spector 00007 (Tunesmith, BMI/Fetus)	★	94	14	<b>SHAKE YOUR PANTS</b> —Cameo (L. Blackman), Chocolate City 3210 (Casablanca) (Better Nights, ASCAP)
★	32	5	<b>S.O.S.</b> —S.O.S. Band (S.O.S. Band, Sigid), Tabu 9-5526 (CBS) (Interior, BMI)	★	61	3	<b>FUN CITY</b> —Vernon Burch (V. Burch, H. Redmond, J. Rey), Chocolate City 3211 (Casablanca) (Rick's/Sand B/Rightsong, BMI)	★	95	2	<b>SEABISCUIT IN THE FIFTH</b> —Belinda Weis (R. Galbraith), Panorama 12094 (RCA) (Mad Lad/ATV, BMI)
★	29	7	<b>HEROES</b> —Commodores (L. Richie, D. Jones), Motown 1495 (Jobete/Commodores Entertainment, ASCAP)	★	62	4	<b>NOW YOU CHOOSE ME</b> —Pleasure (N. Phillips, M. Hepburn, D. Hepburn), Fantasy 900 (Three Hundred Sixty, ASCAP)	★	96	5	<b>HEY THERE LONELY GIRL</b> —Flakes (E. Schuman, L. Carr), Salsoul 7-2130 (Famous, ASCAP)
★	30	17	<b>MAGIC OF YOU</b> —Cameron (R. Muller), Salsoul 72124 (RCA) (One To One, ASCAP)	★	63	16	<b>LOVE DON'T MAKE IT RIGHT</b> —Ashford & Simpson (N. Ashford, V. Simpson), Warner Bros. 49269 (Nick O'Val, ASCAP)	★	97	7	<b>KAMALI</b> —Herb Alpert (D. Barry), A&M 2268 (Badazz/Almo, ASCAP)
★	31	13	<b>I HEARD IT IN A LOVE SONG</b> —McFadden & Whitehead (G. McFadden, J. Whitehead, J. Cohen), TSOP 9-4788 (CBS) (Assorted/Mighty Three, BMI)	★	64	3	<b>I GO CRAZY</b> —Lou Rawls (P. Davis), P.I.R. 9-3114 (CBS) (Web IV, BMI)	★	98	10	<b>UNLOCK THE FUNK</b> —Locksmith (G. Woods, Locksmith), Arista 0543 (Locksmith, ASCAP/Nirvana, BMI)
★	41	5	<b>THE WANDERER</b> —Donna Summer (G. Moroder, D. Summer), Geffen 49563 (Warner Bros.) (Cafe Americana/Revelation/Ed Intro./Intersong, ASCAP)	★	65	16	<b>BIG TIME</b> —Rick James (L. Burgess, J. Calloway, S. Davenport), Gordy 7185 (Motown) (Stone City, ASCAP)	★	99	8	<b>NIGHT TIME LOVER</b> —La Toya Jackson (M. Jackson, L.T. Jackson), Polydor 2117 (Mjac/To Jix, BMI)
★	38	8	<b>HURRY UP THIS WAY AGAIN</b> —Stylists (D. Wansel, C. Biggs), TSOP 9-4789 (CBS) (Assorted, BMI)	★	66	2	<b>GET READY, GET SET</b> —Chaka Khan (E. Chase, K. Anderson, B. Haberman, A. Jacobson), Warner Bros. 49571 (ATV, BMI)	★	100	4	<b>IS IT IN</b> —Jimmy "Bo" Horne (R. Kaistein), Sunshine Sound 1018 (T.K.) (Jobete, ASCAP)

☆ Superstars are awarded to those products showing greatest upward movement on the current week's chart (Prime Movers). ★ Stars are awarded to those products showing greatest airplay and sales strength. ● Recording Industry Assn. Of America seal for sales of 1,000,000 units. (Seal indicated by dot.) ▲ Recording Industry Assn. Of America seal for sales of 2,000,000 units, indicated by triangle.)

OCTOBER 25, 1980 BILLBOARD

(Continued on page 36)

# Milwaukee WZUU-FM's Promo Chief

• Continued from page 19

the station decided to hire a full-time promo person. I figured I was ready."

Sturm eventually put together a staff of nine part-timers—all women who were housewives, models, college students and others—to help him with trade shows, guest appearances and other promo gigs. In addition to creating and following through on events designed to increase market awareness of WZUU, Sturm doubles as the station's photographer.

"Our job is to get people to listen to WZUU and to enhance the station's image," explains Sturm. He works directly with station management and John Chaffee, national program director for Malrite.

He bounces ideas off promo personnel on other Malrite stations throughout the country.

"It takes one person to come up with an idea, then we work through all the problem solving techniques before actually starting work on it," says Sturm.

His first promotion coincided with the arrival of Larry "the Legend" Johnson at the station, with Johnson playing in a local golf tourney. "Larry told everybody that he'd win the tournament, regardless. So we were ready with a helicopter just out of sight over the course when Larry stepped up to tee off," Sturm recalls. The chopper flew overhead and dumped 1,000 ping-pong balls labeled with the station's call letters and Johnson's name.

After the joke, a crew hired by

WZUU cleaned up the mess in about 15 minutes and the tourney continued.

Milwaukee's lakefront Fourth of July fireworks display usually draws upwards of 200,000 persons, so Sturm decided to tap into the event. He hired a computer-wired aircraft to sweep in from the darkness over Lake Michigan just prior to the pyrotechnics. The plane's lighted wings broadcast, "Attention earthlings below. This is a UFO. Take us to your leader. WZUU 96FM."

"That was a low cost, high impact thing and people talked about that one for a long time afterward," Sturm says.

One promotion didn't work out quite as well. A couple of years ago, Sturm held a mock funeral at a local shopping center at Halloween time. A cortege with a casket filled with giveaways was to move to a nearby outdoor theatre for a night of horror flicks sponsored by the station. "We expected about 50 to 75 cars and informed the police to get clearances. More than 400 vehicles showed up," Sturm says.

He finally got the procession rolling and fell in behind the police escort and the hearse. Sturm, however, had a van crammed with prizes that had to be given away at the theatre prior to the show. He pulled out and passed both the hearse and the cops. Within a block, he was pulled over and ticketed for breaking up a funeral procession and take into the local jail because he didn't have cash for bail.

"Bill Luchman just laughed when I made my call from the clink. But he

did come down and get me out. We eventually got all the gifts to the theatre."

Another low cost giveaway involved handing out packages of zinnia seeds at the local realtors home show that annually draws about 100,000 persons. "The demographic was right for that, we aim at the 25-to-34 market who were the same folks who come to these shows."

For the 1980 edition of Summerfest, the 10-day music festival on the lakefront, WZUU sponsored its "zanies." The collection of mimes, musicians, jugglers, clowns and other entertainers roamed the grounds, wearing the station call letters. "We negotiated that through Summerfest itself because we didn't want to just sit out there on the grounds and broadcast like a lot of stations do. This way we weren't limited to only one plot," says Sturm.

The station paid for the sponsorship and received giveaway tickets for on-air promo. Listeners could request packets of six tickets by mail by including a stamped, addressed envelope—thereby holding down station cost. The plug went on the air a week prior to the Summerfest opening and the next day all the

tickets were gone. "We took the first 100 letters that came in; we had more than 2,000 requests. Summerfest tickets are a hot item in this town," Sturm says.

The station also sponsored a lumberjack show at the 1980 Wisconsin State Fair, with about 24,000 persons seeing the free performances staged four times daily, Sturm estimates. The station call letters were prominently displayed over the tanks where the log rolling contests were held. Station personalities participated in various events and plugged the fair and the show on the air.

"We were tired of simply having a booth in the back of the exhibit hall that you found only if you were lost. So we decided to try out the sponsorship. It worked really well and we hope to do something similar next year," Sturm says.

Sturm keeps a record of each promo event that includes details on setting up, cost and an evaluation. A copy remains in his files, one goes to station management; another to Chaffee.

WZUU is also heavily into community projects such as Toys For Tots, March of Dimes and similar programs. The station also cosponsored a disco dance competition with area finalists competing at the Lake Geneva (Wis.) Playboy Club. A Milwaukee couple eventually went on to win the national finals.

"We're going to take a few months to analyze the current book. I don't feel negative about it. I'm positive about what we can do," Sturm predicts.

# Mike Harrison

• Continued from page 25

current, as well as old LPs with a smattering of Top 40 singles material thrown in, running the gamut from hard rock to disco.

"It is an excellent sound and should be a model for such Top 40 outlets as WABC-AM. 'The New 102' may play a current hit track by Diana Ross of the disco genre, 'Upside Down,' and then follow that with such standards as 'Born To Run' by Bruce Springsteen and 'Desperado' by the Eagles. The latter is not available in a single configuration, but was a hit in every sense of the word. Next time you are East, check out WPIX's format."

**A Word From Word:** Finally, I'd like to acknowledge some nice remarks I received from Stan Moser, senior vice president of Word Records, a gospel label based in Waco, Tex.—in response to my comments at the recent Billboard Gospel Music Conference which served, also, as the base of my recent column, "Crossover, Now And Then."

"Your comments about gospel radio becoming another viable minority segment of the radio industry really struck home. It's easy to overlook the assets that we already control in gospel music in search of a larger audience, and your comments brought me back to the vast potential that does exist with gospel programming."

Let me hear from you, either via mail here at Billboard in Los Angeles or at Goodphone (213) 997-8816.

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Written, arranged, produced and directed by HAMILTON BOHANNON.

Hamilton Bohannon records for Phase II Records, Ltd.

Distributed by CBS Records



# EX-STAX STAR Eddie Floyd Emerges As British Act

By ADAM WHITE

NEW YORK—Eddie Floyd is alive and well and gigging in London.

The soul singer, best known for his 1966 Stax smash, "Knock On Wood," is signed in the U.K. to Arista-distributed I-Spy Records, and his first release under the deal is a single, "The Beat Song."

Floyd's new-found popularity in Britain stems, in part, from the revival of interest there in '60s soul music.

Many young bands are featuring Stax and Motown chestnuts in their repertoire, among them the Q-Tips, with whom Floyd jammed onstage last month at London's Marquee club.

Floyd's comeback has also been fueled by Amii Stewart's revival of "Knock On Wood," a top 10 hit on both sides of the Atlantic last year.

He recently told U.K. journalist Jon Futrell, "It got me more jobs. I probably worked more than she did on the tune, because all of a sudden, people started calling me, saying 'hey, we wanna hear the original.' Amii Stewart got me back on my feet."

Floyd's new disk deal came about when Tim Whitsett, a friend of his from their days together at the Stax publishing arm, East Memphis Music, took some of his recent demos to London, and placed them with the I-Spy label.

This isn't Floyd's first trek to Britain, though. He visited the country in the '60s as an artist with the legendary Stax/Volt Revue, and enjoyed a top 20 hit in 1967 with "Knock On Wood" and two lesser chart entries the same year with "Raise Your Hand" and "Things Get Better" (EMI U.K. included those three titles and others on an Eddie Floyd best of album issued in 1978 via Fantasy, custodian of the Stax vaults).

Several other Stax artists are enjoying a revival of fortunes. Sam & Dave have been gigging around the New York area, capitalizing on the interest spurred by the Blues Brothers' revival of their "Soul Man" hit last year. The duo also figures in the new Paul Simon movie, "One-Trick Pony," as part of a '60s revival show.

And Carla Thomas, known for her Stax hits "Gee Whiz" (1961) and "B-a-b-y" (1966), duets with Lenny Williams on a tune on the latter's new album, "Let's Do It Today."

# Graham Teeing His Own Firm

LOS ANGELES—Veteran record promoter Don Graham has formed Don Graham Promotions Ltd. to custom disk promotion for labels, artists and publishers.

Graham's first clients include De-Lite Records, Warner Bros. Records, Warner/Curb Records, Excelsior Records and Dayspring/Word Records.

Graham explains he is doing national disk promotion and music trade publication liaison for clients.

He is specializing in singles with an emphasis on breaking pop, rock and adult contemporary material. He targets records for specific radio stations, he notes, evaluating the music and then mapping out appropriate programs to deliver airplay.

His office is located at 6255 Sunset Blvd., (213) 461-3686.



**NEW CHAMP**—Michael Jackson receives a special award from CBS Records Group president Walter Yetnikoff, left, commemorating four million album sales of "Off The Wall." Jackson is the only recording artist ever to have four top 10 singles from the same album. Also pictured are Jackson's brother, Randy, right, and Johnny Grant of the Hollywood Chamber of Commerce, center.

# R&B Artists Make N.Y.-L.A. Comeback

• Continued from page 27

istic fees. Consequently, he has found it best to deal directly with the artists.

"Those acts who are out there. I wish they wouldn't sit around waiting for the phone to ring, but they would contact us," says Dunne, who also features comparable blues, reggae and rock acts at his club.

Soul music has also had its influence on some of the city's avant-garde acts. The Realtones frequently back up visiting r&b acts, while James White & the Blacks, Defunkt, the Lounge Lizards and others, have taken at least some musical cues from black artists.

On the west coast black music is reaching a pop audience in the Los Angeles area in such clubs as the On Klub, 20 Grand West and Digby's. Howard Paar, manager of the On Klub, has found his venue so successful he and manager Bob Selva are putting the same type of format

into West Hollywood's old Filthy McNasty's. Opened Friday (17), it is now called the Central.

Acts which play Paar's clubs are either r&b, reggae or ska. King Cotton & the Kingpins, the Shicks of Shake and A Band Called Sam are some of the r&b acts that have played the On Klub.

"We would like to get more of the established r&b acts," starts Paar, "but a lot of them don't tour." Paar mentions Wilson Pickett and Lee Dorsey as two artists he would like to feature at the On Klub or the Central.

The clubs feature one act a night while a disk jockey programs r&b, reggae and ska dance music between sets. Disco and new wave are forbidden. "People have been cooperative," Paar continues. "When we first started, people would request the B-52s. But, when we explained what we were trying to do, everyone understood."

# Counterpoint

• Continued from page 34

talk to kids to see what they like. But charts are, for the most part, an accurate reflection of what people are buying."

Zapp is set to go into the studio this week to begin work on its second single, "Be Alright." Lester Troutman is the drummer and Rufus Jr. is manager. Larry is percussionist. Zapp plays bass and Roger plays guitar, bass, keyboards and flute among other instruments.

Other band members are Bobby Glover, vocals; Greg Jackson, keyboards; Jerome Derkerson, saxophone; Eddie Barber, trumpet and Jeanetta Boyce, vocals.

Rufus Sr. operates the group's business ventures from offices in Dayton. Janet will join the firm when she completes college.

Zapp's company is Troutman Enterprises Inc., parent company of Troutman Music. The publishing wing is administered by Rubber Band Music.

Zapp plans to enter the studio New Year's Day to start its second album.

\*\*\*

Bob Marley has suspended his 35-city fall tour reportedly due to extreme exhaustion. The Island recording star was ordered by doctors to cancel a Sept. 23 date in Pittsburgh and check into a hospital. Marley would hear none of that and played the date. He checked into a Florida hospital the next day. His tour dates will be rescheduled.

\*\*\*

Sister Sledge is set to appear on Rich Little's Home Box office special "The Second Annual Rich Little And The Great Pretenders," which debuts Nov. 7. The show was taped live at Las Vegas' MGM Grand Hotel.

\*\*\*

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

# Billboard Soul LPs

Survey For Week Ending 10/25/80

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This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
☆ 4	6	6	<b>ZAPP</b> Zapp, Warner Bros. BSK 3463	39	40	4	<b>I JUST CAN'T KEEP ON GOING</b> Tyrone Davis, Columbia JC-36598
2	1	13	<b>LOVE APPROACH</b> Tom Browne, Arista/GRP 3008	☆ 50	50	3	<b>HURRY UP THIS WAY AGAIN</b> Stylists, TSOP JZ 36470 (CBS)
3	3	12	<b>GIVE ME THE NIGHT</b> George Benson, Warner Bros. HS 3453	41	43	27	<b>THE GLOW OF LOVE</b> Change, RFC 3438 (Warner Bros.)
4	2	19	<b>DIANA</b> Diana Ross, Motown M8-936M7	42	35	9	<b>EMOTIONAL RESCUE</b> Rolling Stones, Rolling Stones COC 16015 (Atlantic)
☆ 18	2	2	<b>TRIO</b> The Jacksons, Epic FE-35424	43	30	19	<b>NAUGHTY</b> Chaka Khan, Warner Bros. BSK 3385
6	6	8	<b>SHINE ON</b> L.T.D., A&M SP 4819	☆ 56	56	2	<b>VICTORY</b> Narada Michael Walden, Atlantic SD 19279
7	5	11	<b>T.P.</b> Teddy Pendergrass, P.I.R. FZ 36745 (CBS)	☆ NEW ENTRY	NEW ENTRY	NEW ENTRY	<b>TAKE IT TO THE LIMIT</b> Norman Connors, Arista AL 9534
8	8	6	<b>THE GAME</b> Queen, Elektra SE-513	46	33	21	<b>'80</b> Gene Chandler, 20th Century T-605 (RCA)
9	9	21	<b>LET ME BE YOUR ANGEL</b> Stacy Lattisaw, Cotillion SD 5219 (Atlantic)	47	47	12	<b>UPRISING</b> Bob Marley & The Wailers, Island ILPS 9596 (WB)
10	7	10	<b>WIDE RECEIVER</b> Michael Henderson, Buddha BDS 6001 (Arista)	48	36	28	<b>AFTER MIDNIGHT</b> Manhattans, Columbia JC 36411
11	10	13	<b>JOY AND PAIN</b> Maze, Capitol ST-12087	49	49	3	<b>I'M YOURS</b> Linda Clifford, RSO RS-1-3087
☆ 14	7	7	<b>IRONS IN THE FIRE</b> Teena Marie, Gordy G8-997M1 (Motown)	☆ 60	60	2	<b>ONE STEP CLOSER</b> Doobie Brothers, Warner Bros. HS 3452
13	13	18	<b>HEROES</b> Commodores, Motown M8-939M1	51	42	7	<b>BADDEST</b> Grover Washington Jr., Motown M9-940A2
☆ 17	26	26	<b>SWEET SENSATION</b> Stephanie Mills, 20th Century T-603 (RCA)	52	29	12	<b>GARDEN OF LOVE</b> Rick James, Gordy G8-995M1 (Motown)
15	11	8	<b>LOVE LIVES FOREVER</b> Minnie Riperton, Capitol 500-12097	53	55	2	<b>WORTH THE WAIT</b> Peaches & Herb, Polydor/MVP PD-1-6298
16	12	9	<b>THE YEAR 2000</b> O'Jays, TSOP FZ 36416 (CBS)	☆ NEW ENTRY	NEW ENTRY	NEW ENTRY	<b>HOLY SMOKE</b> Richard Pryor, Laff 214
17	16	14	<b>ADVENTURES IN THE LAND OF MUSIC</b> Dynasty, Solar BXL1-3576 (RCA)	55	45	16	<b>SHEET MUSIC</b> Barry White, Unlimited Good FZ 36208 (CBS)
18	15	19	<b>ONE IN A MILLION YOU</b> Larry, Graham, Warner Bros. BSK 3447	☆ NEW ENTRY	NEW ENTRY	NEW ENTRY	<b>STONE JAM</b> Slave, Cotillion COC-5224 (Atlantic)
19	19	24	<b>CAMEOSIS</b> Cameo, Casablanca CCLP 2011	57	59	2	<b>WALK AWAY</b> Donna Summer, Casablanca NBLP 7244
☆ NEW ENTRY	NEW ENTRY	NEW ENTRY	<b>CELEBRATION</b> Kool & The Gang, De-Lite DSR-9518 (Mercury)	☆ NEW ENTRY	NEW ENTRY	NEW ENTRY	<b>ARETHA</b> Aretha Franklin, Arista AL 9538
21	20	10	<b>A MUSICAL AFFAIR</b> Ashford & Simpson, Warner Bros. HS 3458	59	46	16	<b>RHAPSODY AND BLUES</b> Crusaders, MCA MCA-5124
22	22	19	<b>THIS TIME</b> Al Jarreau, Warner Bros. BSK 3434	☆ NEW ENTRY	NEW ENTRY	NEW ENTRY	<b>SEAWIND</b> Seawind, A&M SP-4824
23	23	12	<b>I TOUCHED A DREAM</b> The Dells, 20th Century T-618 (RCA)	61	61	14	<b>BLOW FLY'S PARTY</b> Blow Fly, Weird World WWX 2034 (T.K.)
24	24	10	<b>SPECIAL THINGS</b> Pointer Sisters, Planet P-9 (Elektra)	62	64	3	<b>CALL ON ME</b> Evelyn "Champagne" King, RCA AFL1-3543
25	21	18	<b>S.O.S.</b> S.O.S. Band, Tabu NJZ 36332 (CBS)	63	44	5	<b>SELL MY SOUL</b> Sylvester, Fantasy F-9601
26	26	15	<b>CAMERON</b> Cameron, Salsoul SA 8535 (RCA)	64	67	3	<b>THE FUNK IS ON</b> Instant Funk, Salsoul SA 8536 (RCA)
27	27	10	<b>FAME</b> Soundtrack, RSO RS-1-3080	65	52	19	<b>DON'T LOOK BACK</b> Natalie Cole, Capitol ST 12079
☆ 57	2	2	<b>KURTIS BLOW</b> Kurtis Blow, Mercury SRM-1-3854	66	51	20	<b>LOVE JONES</b> Johnny Guitars Watson, DJM 31 (Mercury)
29	31	4	<b>I HEARD IT IN A LOVE SONG</b> McFadden & Whitehead, TSOP JZ 36773 (CBS)	67	53	7	<b>NIGHT CRUISER</b> Eumir Deodato, Warner Bros. BSK 3467
☆ 30	37	4	<b>IN SEARCH OF THE RAINBOW SEEKERS</b> Mtume, Epic JE-36017	68	54	19	<b>LOVE TRIPPIN'</b> Spinners, Atlantic SD 19270
☆ 39	15	15	<b>WAITING ON YOU</b> Brick, Bang JZ-36262 (CBS)	69	66	15	<b>SPECIAL THINGS</b> Pleasure, Fantasy F-9600
32	28	11	<b>NO NIGHT SO LONG</b> Dionne Warwick, Arista AL 9526	70	58	14	<b>SOMETHING TO BELIEVE IN</b> Curtis Mayfield, RSO RS-1-3077
☆ 33	41	3	<b>RAY, GOODMAN &amp; BROWN II</b> Ray, Goodman & Brown, Polydor PD-1-6299	71	34	13	<b>REAL PEOPLE</b> Chic, Atlantic SD 16016
34	25	18	<b>ONE WAY FEATURING AL HUDSON</b> MCA MCA 5127	☆ NEW ENTRY	NEW ENTRY	NEW ENTRY	<b>HOT BOX</b> Fatback, Spring SP-1-6726 (Polydor)
☆ NEW ENTRY	NEW ENTRY	NEW ENTRY	<b>AT PEACE WITH WOMAN</b> The Jones Girls, P.I.R. JZ 36767	72	63	30	<b>ABOUT LOVE</b> Gladys Knight and The Pips, Columbia JC 36387
36	32	6	<b>BRASS CONSTRUCTION VI</b> Brass Construction, United Artists UA 1060	73	65	22	<b>OFF THE WALL</b> Michael Jackson, Epic FE-35745
37	38	3	<b>PUCKER UP</b> Lipps Inc., Casablanca NBLP 7242	74	74	61	<b>LET'S GET SERIOUS</b> Jermaine Jackson, Motown M7-928R1
☆ 38	48	3	<b>LA TOYA JACKSON</b> La Toya Jackson, Polydor PD-1-6291	75	68	29	

☆ 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 25, 1980 BILLBOARD

# Sound Business/Video

## COUNTERFEITS *Blank Audio & Videotapes Are Out There: No Major Problem*

By EDWARD MORRIS

BOWLING GREEN, Ohio—The counterfeiting of blank audio and videotapes is a serious and continuing problem, industry insiders agree, but they also say it's still far from being an alarming one.

Most bogus blanks originate outside the U.S., and it is not always easy to determine who the counterfeiters are. When they are found, though, manufacturers have been quick to counterattack them.

Generally, the counterfeiting takes two forms: copying mechanical specifications (patents) without licensing, and copying logos and brand names.

The Beta and VHS video tape configurations are licensed by Sony and Matsushita, respectively. But

outlaw tape producers in Hong Kong, Taiwan, Mexico and elsewhere, have made forays into this growing market without submitting themselves or their products to the stringent standards Sony and Matsushita impose on their licensees.

Today, almost all the bogus tapes made abroad have been sold abroad. However, the rising popularity of home video equipment in this country makes the U.S. an increasingly tempting target.

In the field of audio tape, counterfeiters aspire to cash in on the visibility and prestige built up by manufacturers through years of quality control, advertising and promotion. To this end, the pirates go in for look-alike packaging and trade names.

Al Pepper, marketing manager for Memorex, indicates that a brand of audio tape called "Memex" has appeared in retail outlets in New York, Los Angeles and perhaps other markets. "The manufacturer is difficult to discern," Pepper says. "It does not

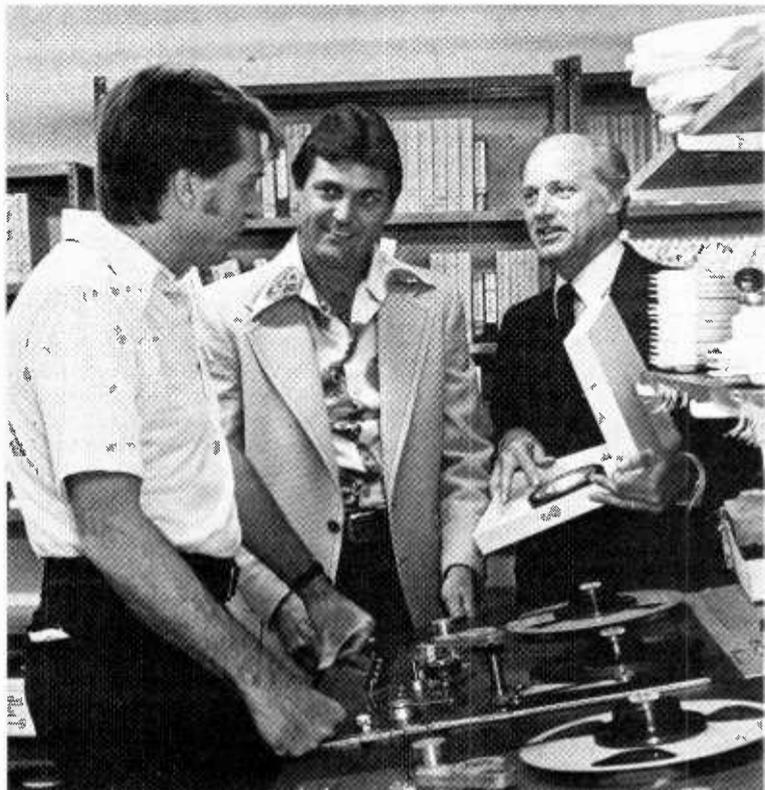
appear to be a domestic product. We're looking into this as an infringement of our logo. We want to explore the legal aspects."

Because the matter is still being investigated, Pepper says that Memorex has not issued any across-the-board alerts to its retail and wholesale customers.

This is not the first possible infringement Memorex has faced. According to Pepper, "There have been a couple of earlier cases, but they're not worth dredging up."

"As long as tape is a profitable part of consumer electronics, counterfeiting will probably continue." That's the prediction of Edward Pessara, national audio/video product manager for TDK. Pessara's company has been afflicted with both audio and video mimicry. "We did have one company that was copying our video package," he says, "but they've agreed to change their packaging."

Pessara says that the audio copies (Continued on page 38)



**TAPE TIME**—National Tape Corp. officials Charles Duncan, left, Jerry Hutchinson, center, and Bill Denny, right, inspect equipment at their newly formed tape duplicating firm headquarters in Nashville. The company occupies the former premises of GRT's plant facility.

### KOHDA SPEAKS OUT

## TDK Appeal Asks Label, Taper Truce

By GEORGE KOPP

NEW YORK—In a rare official response to the record companies, a major blank tape manufacturer, TDK, has called upon both sides in the home taping controversy to cooperate for their mutual benefit.

TDK vice president and general manager Ken Kohda, citing the rapid growth of prerecorded cassettes in Japan, calls tape the wave of the future and urges record labels to beef up the quality and marketing of their prerecorded cassettes. The remarks are meant to "clear the air before the problem becomes too complex for all of us," according to Kohda.

"Eventually, record companies will sell more prerecorded tape than LP records in Japan," Kohda says.

He notes that in the first half of 1980 prerecorded cassette sales jumped 34% over the 1979 figure there, while LP sales dropped 5%. The Japan figures, he believes, provide a strong indication of coming worldwide trends.

Among the factors for the tape growth, he says, are consumer demand for quality and the "portable explosion," including car stereo and the new generation of high quality portable players.

Kohda contends that consumers will pay more for quality, and adds: "Any manufacturer who does not respond to this market demand, or who misreads the extent to which the consumer holds all manufacturers responsible to meet this value-quality demand, are already suffering from slower sales, and they will continue to lose business until they take corrective action. We can work with record companies to meet this growing demand."

He continues: "A tape tax, or any other form of a tax, will not solve the problem. It will not return the consumer to the record companies. Only a higher quality product will accomplish that."

A recent CBS Records blank tape study found that 25% of blank tapes cite quality as a major reason for making their own tapes. The most

frequently cited reasons were the ability to "customize" tapes and saving money (Billboard, Oct. 11, 1980).

Kohda denies he is acting as an official spokesman for the blank tape industry, which has so far failed to formulate a unified response to record company efforts to impose a tax on blank tape. The tape companies have held two meetings since last June's CES to try to hammer out such a position.

### S.F. Show Will Offer a Rock Video Program

SAN FRANCISCO—A video rock theatre will be a highlight of the 1980 San Francisco Hi Fi Stereo Music Show scheduled here for Nov. 7-9 at the Civic Auditorium.

Producers are Terry and Bob Rogers who last organized a Bay Area stereo show in 1978.

Displays and demonstrations, according to the producers, will cover space comparable to 30 square blocks. Some 75 rooms on all four levels of the Auditorium will be employed.

Retailers from the area are also expected to participate as well as local radio stations, augmenting stereo equipment manufacturer exhibits.

Also planned is a multi-media show called "Audioimages" from Multi-Image Showcase.

### Speaker Firm Goes To Audio-Technica

STOW, Ohio—Audio-Technica U.S., Inc., a leading supplier of phono cartridges and accessories which also distributes audiophile recordings, has formally entered the hi fi loudspeaker market by acquiring the assets of Design Acoustics, Inc., Torrance, Calif., and forming the Design Acoustics Division of Audio-Technica.

## Blank Tape Subdivision At EIA/CEG

• Continued from page 1

TDK are EIA members among the tape manufacturers, but a meeting to be held this week while the companies are here for the ITA conference may see other firms joining up. These include Ampex, Fuji, Memorex and 3M, according to EIA/CEG senior vice president Jack Wayman.

Conversations relating to the formation of the subdivision have been going on for many weeks, say tape makers, and such a development in the EIA had been anticipated. Still in doubt is the nature of the tape companies' association with ITA, although a mass exodus from that organization is unlikely.

ITA executive director Henry Brief says he has no comment on the EIA move.

Memorex marketing manager Al Pepper says his company is definitely joining EIA and will also stay in ITA.

"I don't think the two organizations compete," says Pepper. "Both have useful functions for tape people."

As to whether the EIA will play a more significant role in the home taping war, Pepper is noncommittal, stating only that "any trade organization should act in the best interests of its members."

3M marketing manager Steve Frederickson says his company is "considering" joining EIA, but also says that it would remain an ITA member in any case. "We're active in ITA and will continue with it," he says.

The tape subdivision will report both to the audio and video divisions of the EIA/CEG, according to an EIA spokesman.

In other EIA developments, General Electric marketing manager Lud Huck has been named chairman of the EIA/CEG board of directors and video division chairman. Huck replaces Ken Ingram, recently resigned from Magnavox, whose term had expired.

Jeff Berkowitz, vice president and general manager of Technics, takes over the chairmanship of the audio division from Fisher president Howard Ladd, and Pioneer of America president Jack Doyle has been re-elected chairman of the car audio division.

RCA's William Boss was re-elected CEG vice president, and Quasar's Tony Mirabelli was also re-elected chairman of the video systems subdivision.

OCTOBER 25, 1980 BILLBOARD

**AKG**  
ACOUSTICS

**AKG - the ideal partner for professionals**

AKG is an Austrian company engaged in basic research, development, manufacture and marketing of sophisticated and mostly professional audio products.

Sheffield Lab is an American company engaged in direct disc recording and acquired an excellent reputation in this field. Consequently, Mr. Doug Sax, the President of Sheffield Lab, made the following statement:

"For the demanding standards of our custom microphone electronics, Sheffield Lab uses microphone capsules manufactured by AKG. On many of our recordings, the professional microphone of choice is also AKG".

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64 STORES INVOLVED

## Playback Chain In Home Video Thrust

By ALAN PENCHANSKY

CHICAGO—The Midwest's Playback consumer electronics retail chain is well on its way to becoming an emerging major power in the prerecorded home video market.

Prerecorded video stocking in several of the chain's 64 Midwest Playback stores began one year ago and is accelerating rapidly today under the guidance of Skokie, Ill.'s Video Unlimited one-stop, which racks the electronics chain.

The chain recently ran one of the biggest prerecorded video ad campaigns in the history of the burgeoning industry, using 31 60-second television spots in the Chicago market to promote Magnetic Video product.

Video Unlimited's Jeff Abrams, rack coordinator, oversees the chain's videotape stock, advertising and merchandising program. Video Unlimited is part of the Skokie, Ill.-based Sound Unlimited one-stop.

"We pick the titles, set up the advertising and work out the promotions," says Abrams.

Success with video hardware and software is causing audio to be deemphasized at some locations, Abrams reports.

"They have changed a lot of stores to be basically video stores," he explains. "There's less emphasis on the stereo product but the stereo product is still there."

According to Abrams, about half of the playback chain outlets will be carrying the prerecorded cassettes before Christmas. There are 27 Playbacks in the Chicago market.

About 1,400 video titles are warehoused by Video Unlimited, which

is the exclusive distributor for several lines.

Abrams says an assortment of about 150 titles is being put into Playback stores. Some Playbacks contain record and tape departments of up to 600 square feet, Abrams says.

Adds Abrams, "A couple of stores we set up recently are as high as 250 titles."

Abrams says 16 Playbacks are stocking prerecorded video today, twice the number that were involved in the program launch.

By Christmas, the number is expected to double. "We're looking at 15 more stores in the next month and a half," explained Abrams.

Abrams says one major problem that had to be overcome was display fixturing. Special security cases that fit over record racks were designed by Video Unlimited. The units are wall mounted in some stores.

The special cases display the videocassette facings with their graphics and not the spines, Abrams stresses.

Ordering is handled by Video Unlimited; however, store managers and personnel have begun to play a more active role in controlling stock, Abrams indicates.

Video Unlimited took over the Playback account in October 1979, its first venture in rackjobbing. Tv advertising of video movies was launched last December, recalls Abrams.

"Overnight through the running of tv commercials we really thrust them into the video business," he explains.

## Scandinavia: Home Video Rising But There's Still Confusion Over Choice Of Systems

STOCKHOLM—There is predictable confusion among consumers over the bewildering choice of systems but Denmark, like the other Scandinavian territories, is clearly building towards a genuine period of expansion in the video field.

It is easy to talk of a boom era. But the fact is that in these territories even an increase of 100% over the previous year still may not produce enormous figures.

In Denmark, the sales of prerecorded tapes are not large, but the two main distributors, Irish Tape and Video-Ringen, sell to retailers on rent or sales basis. The U.K. television rental shops DER and Teletrent rent out videotapes to consumers in the same way they do tv sets. Danish radio and tv dealers rent video hardware and the actual sales figures are increasing.

Sales of video machines in 1978 was 7,000. The next year it was 14,000. The guestimate for 1980 is at least 20,000 rising annually to 25,000 and then 35,000 units. At the start of the year, 5.4% of Danish households had video equipment. At the end, it will be 9.4%.

The VHS system is biggest in Denmark. The now fading VCR Philips system is vanishing, and the follow-up is the Phillips 2000 system. It does not help the general confusion that Philips is in for a second time to try to conquer the VHS and Beta Japanese systems. Talk of videodisks further confuses the market. But retailers look to video as the next big money-spinner.

The 2000 system looks good to help Philips regain lost market shares. Many European hardware manufacturers look to Philips, including noted Danish company Bang and Olufsen.

In video program terms, Bellevue Studio is the only Danish software video firm with real broadcasting standard, top rock artist Kim Larsen

being a satisfied client. One of the key programs available is a Boney M show from the German Videoring Co., distributed by Irish Tape.

Remaining are problems over royalties, while sales build in the main areas, films, rock shows or porn. One difficulty is fitting in subtitles to programs to suit Danish audiences. But video is building in importance in the advertising world, retail chain Selandia showing film trailers in its shops, as is Burger King.

But the key in Denmark as elsewhere is: which of the various systems will emerge as the winner?

Certainly the year will be good for the Finnish video scene, bolstered by the Olympic Games coverage and around 10,000 domestic hardware units should be installed by the end of the year.

In the Olympic enthusiasm, Fisher and Sanyo product was selling for as little as \$1,000, with Hitachi, Sharp and Philips models going for the \$1,500-\$1,750 bracket as "Olympic specials."

But market development in Finland has been possible because of the high penetration of color tv sets, sales peaking around 100,000 a year. Most video equipment goes through the existing tv and hi fi shops, though the first all-video dealers, notably Audiovideopiste, are coming through, selling and renting as well as importing prerecorded material from the U.S.

Prerecorded videocassettes retail in Finland for around \$95-\$120, with around 200 titles available. Blank videocassettes sell at \$20-\$35, though Philips is now marketing its 2 x 4 hour cassette Video 2000 at \$45. But while the blank cassette market does well, Finns like to record from tv. Erki Lehtonen of Audiovideopiste insists: "The demand for ready-made material will explode, too. We've just formed the country's first home video club. Suomen Kotivideokerho."

Key Finnish video producers are Mainos-TV-Reklam and Helsinki Cable TV, but suffer because they can't be marketed to the masses because of an unsettled copyright situation. Both use Ampex one-inch color recorders, likely to supersede machines using 3/4-inch and 2-inch width.

Suomi-Flimi seems most interested in getting into video production in Finland, but business is still in a low key for Mainos-TV-Reklam, the leading video duplicator. Duplication rate fluctuates between \$80 for one cassette and \$12 for 250 or more. MTV last year duplicated around 3,000 videocassettes. Now various firms in the video field have formed the umbrella organization Videoryhma, with around 40 members.

In Sweden, 1978 was the big breakthrough year in the video field. Almost 20,000 video machines were sold, at a value of \$20 million. Now there are around 70,000 machines nationally.

When video first arrived in Sweden, expectation was high but sales low. Again, the different systems caused confusion. Today Philips VCR is dominant, and the cheapest at around \$1,200. Blank videocassettes cost around \$45. Prerecorded software costs from \$50-\$110.

The record industry is now deeply into the Swedish video field, notably for in-store purposes. Some companies are into prerecorded product, with artists like Abba, the Boppers, Paul and others making video product for sale at around \$55, though sales are not yet exceptional.

As elsewhere in Scandinavia, video in the home is used for taping tv programs. As Stig Anderson, head of Polar Music, wryly observes: "Whatever we do, there are people at home taping it."

## Counterfeit Blank Videotapes

• Continued from page 37

have been from Hong Kong concerns, while the video package counterfeiter was domestic. The fake audio brands, he explains, carried TDK designs and some variation of the company name, such as 'DKT.'

To thwart this practice, TDK introduced "entirely new packaging" in December 1979. It contains "a lot of hidden codes" and has a complex printing pattern. The intent—and so far it's been a successful one—was to make the printing of simulated TDK packs prohibitively expensive.

Coupled with the new design was a three-part alert to TDK buyers, including memos from corporate headquarters to all dealers, full-page ads in the market areas affected, and visits by sales reps and regional managers to dealers to help sift counterfeits from their inventories. "We haven't seen much counterfeit product in 1980," Pessara reports.

Although TDK's legal department has moved vigorously against offenders, Pessara notes that the cases have been resolved before reaching the court stage.

Ira Gomberg, general counsel for Sony, says the company has been confronted by "several occurrences" of videotape counterfeiting. But, he adds, "it has not become a mammoth problem. It's under control to the extent that we have moved on every case."

The fake Sonys have been traced to Taiwan, Hong Kong and the U.S.

They take the form of cassettes which are "normally of an inferior quality," according to Gomberg. "In every instance," he adds, "we've gone in for an injunction and gotten it."

Consumers are the ones being bitten hardest. Panasonic's Peter Schindo believes. Schindo heads up the consumer video section of this division of Matsushita. "Counterfeiting hasn't affected us the least bit," he says.

"There is product coming in that uses reject tape cases and third-rate tape," Schindo explains. Customers

who buy the tape invariably find it deficient and often blame their hardware for the bad pictures. Then dealers are faced with the task of demonstrating to the buyers that it's the tape, not the equipment, that is faulty.

Schindo says the counterfeits he's familiar with are made in Hong Kong and Mexico. "There's not been any made in this country that I know of," he says. "To do it, you have to have manufacturing capability."

Maxell reports difficulty in finding out just who the counterfeiters of its audio tape products are. Gene LaBrie, vice president of consumer audio/video, says Maxell has encountered cases of its name being misused and its label being simulated. He adds that the company is still on the trail of the offenders.

All in all, though, he maintains that the extent of the counterfeiting is small. "We've had some problems—but not enough to make a big thing out of."

He says that Maxell has conducted educational programs for its dealers for years that would make them wise to imitations. "We speak to them, have our clinics, show them what our product is like and what to expect from it."

Other high-profile, high-quality tape makers have been even luckier in avoiding the depredations of counterfeiters. BASF, 3M, and Ampex all report that they have had absolutely no run-ins with the pirates.

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## Audiophile Recordings

**BACH: THE GREAT ORGAN AT METHUEN**—Michael Murray, Telarc DG10049, distributed by Audio-Technica, \$17.98 list.

This is truly one of the historic organs in the country, dating back well over 100 years, up-

dated several times, and installed since early this century in an auditorium that provides a clear setting for its imposing mixture of stops. Telarc's apt microphone placement conveys a true perspective, and if the delivered sound is

somewhat dryer than ideal, this seems more a function of the hall's modest ambient characteristic than of recording philosophy. Too bad that dryness also infects Murray's playing. The music—Bach's Passacaglia & Fugue in C Minor, the

G Minor Fantasia & Fugue and the Toccata in F—could hardly be more familiar, but the organist can be faulted for letting it speak so entirely on its own. Some evidence of emotional involvement would add immeasurably to the otherwise

expert presentation. Soundstream master recording and disk processing are superior.

★ ★ ★  
**MUSIC FROM THE GALAXIES**—London Symphony, Strata, CES Mastersound 35876, distributed by CBS and Sony, \$14.95 list.

Certain to be one of the best selling audiophile disks of the season, the program soars far above its cliché concept by virtue of superior execution at every production level. Some 10 tunes, mostly from sci-fi films and television series such as "Star Wars," "Battlestar Galactica," "Star Trek," etc., are included. The recording team manages to highlight dramatic brass and percussion elements without diminishing in any way the illusion of a real symphony orchestra performing in a good hall. Credit for the pickup must go to Robert Auger, veteran European producer/director, and to the team which captured the results on a Sony PCM-1600 recorder. Also, a special nod to conductor Ettore Strata who directs as if he harbors nary a doubt as to the music's transcendent place in the firmament.

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**Billboard**  
BB 8

## Blaze Ravages Danish Studio; It Won't Reopen

By KNUD ORSTED

**COPENHAGEN** — The Metronome Studio, for two decades a leading recording center in Denmark, will close down, the decision precipitated by a fire caused by an electrical fault which seriously damaged the control room.

The studio is owned by pianist/composer Bent Fabricius-Bjerre who, as Bent Fabric, wrote "Alley Cat." He says he considered closing down even before the fire because "there is too much studio activity in Copenhagen and competition is now fierce."

The fire damaged the 24-track Lyrec recorder and 24-track master console as well as some of the smaller equipment in both main studios in the complex.

Says Fabricius-Bjerre: "With so many recording companies cutting back on their productions today, it would not have been easy to finance a rebuilding project. It was better to close than to rebuild. Instead the building will be turned into offices."

Birger Svan, with Metronome for 13 years as studio manager, will become a freelance operator and is already working in other Danish studios with former Metronome customers.

## Studer Revox Opens New Nashville Plant

**NASHVILLE**—Studer Revox officially opened the new facility of its American subsidiary Sept. 26 at a special press reception hosted by company founder and chairman of the board, Dr. Willi Studer.

The American subsidiary operation occupies 15,000 sq. feet with quality-control audio laboratories on site at its new headquarters located at 1425 Elm Hill Pike in Nashville.

Key Studer Revox manufacturers' representatives, national retailers and editors of professional studio and broadcast publications spent two days touring the plant and also visited local recording studios.

They previewed Studer Revox's new B710 cassette deck, the first of its kind in the company's history. This cassette model will be available in early 1981.

Among those attending the grand opening ceremonies were Dr. Studer; Bruno Hochstrasser, president of Studer Revox America, Inc.; and local government officials from Nashville.

# BILLBOARD'S 2ND INTERNATIONAL VIDEO-MUSIC CONFERENCE



November 20-23, 1980  
Sheraton Universal, Los Angeles

Billboard®

## AGENDA

### THURSDAY, NOV. 20

**9 am-6 pm**  
Registration  
Business/Technical Sessions:  
**2 pm-3:15 pm**  
**FILM & VIDEO: AN EXPLORATION OF FORMAT & TECHNIQUE**  
Moderator: **ROBERT LOMBARD**, Assoc. Producer, Kramer-Rocklen Studios  
Panelists: **JOHN FIELDS**; **TERRY GREENE**, Compact Video; **DAVID HANKINS**, Blue Ridge Films; **MIKE MINKOW**, Movie Magic; **DANIEL PEARL**.  
**3:15 pm-4:30 pm**  
**RECORDING STUDIOS/VIDEO STUDIOS: PLANNING & OUTFITTING THE PRODUCTION FACILITIES OF THE FUTURE**  
Moderator: **CHRIS STONE**, President, Record Plant  
Panelists: **MURRAY ALLEN**, President, Universal Recording Corp.; **MACK EMERMAN**, President, Criteria Recording Studios; **MARK "Moogy" KLINGMAN**, President, Moogtown Productions/West End Sound; **SKIP KONTE**, President, International Automated Media; **MICHAEL WUERGLER**, President, Osmond Int'l Entertainment Center.  
**5 pm-7 pm**  
Opening Reception Hosted by Billboard  
**9 pm-11 pm**  
Video Showcases

### FRIDAY, NOV. 21

**8:30 am-9:30 am**  
Welcoming Remarks: **JIM McCULLAUGH**, **LEE ZHITO**  
Keynote Speakers: **STAN CORNYN**, Sr. Vice President, Warner Communications, Inc.; **CY LESLIE**, President, CBS Video Enterprises  
**9:30 am-10:45 am**  
**PRESIDENTS' PANEL: VIDEO VIEWS THE MUSIC INDUSTRY**  
Moderator: **STEVE THAIMAN**, Executive Director, RIAA  
Panelists: **ANDRE BLAY**, President, Magnetic Video; **NICK DRAKLICH**, President, The Nostalgia Merchant; **JIM FIEDLER**, President, MCA DiscoVision; **DAVID GROSSMAN**, Dir. Video Sales, NFL Films; **BARRY SHERECK**, President, Pioneer Artists.  
**11 am-12:15 pm**  
**CONSUMER VIDEO: AN UPDATE ON HARDWARE & SOFTWARE**  
Moderator: **GEORGE KOPP**, Billboard  
Panelists: **ED ADDIS**, Vice President Sales, Sony Corp.; **JOHN BERMINGHAM**, Nat'l Sales Mgr., Fuji Photo Film USA Inc.  
**12:15 pm-1:30 pm**  
**ASSEMBLING THE RIGHTS . . . MAKING THE DEAL . . . BUSINESS/LEGAL UPDATE**  
Moderator: **DON BIEDERMAN**, Attorney, Mitchell, Silberberg and Knapp  
Panelists: **KENNETH R. DEARSLEY**, Attorney, Denton, Hall & Burgin, London; **JAY COOPER**, Attorney, Cooper, Epstein & Hurewitz; **BOB EMMER**, Attorney, Alive Enterprises; **LARRY HARRIS**, Attorney, V.P. Business Affairs, 20th Century Fox Telecommunications; **BARRY JAY REISS**, Attorney, Vice President, MCA, Inc.; **LESTER SILL**, President, Screen Gems-EMI Music, Inc.  
**1:30 pm-2:30 pm**  
Luncheon with Guest Speaker: **JOE COHEN**, NARM Executive Vice President  
**2 pm-6 pm**  
Exhibits  
**9 pm-11 pm**  
Video Showcases

### SATURDAY, NOV. 22

**8:30 am-9:45 am**  
**THE EVOLUTION OF THE RECORD COMPANY VIDEO DEPARTMENT**  
Moderator: **JIM McCULLAUGH**, Billboard  
Panelists: **JO BERGMAN**, Dir. TV & Video, Warner Bros. Records; **LINDA CARHART**, Nat'l Director of Artist Development, Chrysalis Records; **SHERRY GOLDSHER**, Director Video/Film Operations, Elektra/Asylum Records; **BOB HART**, Manager Video Projects, Capitol Records; **NANCY LEVSKA-FLOWERS**, Director Video Dept., Motown Records  
**9:45 am-11 am**  
**PRERECORDED VIDEO SOFTWARE: A MARKETING/DISTRIBUTION RETAILING ANALYSIS**  
Moderator: **JOHN SIPPEL**, Marketing Editor, Billboard  
Panelists: **RUSS BACH**, Vice President Market Development, WEA; **AL BERGAMO**, President, MCA Distributing Corp.; **RICHARD SCHRAM**, V.P. Planning & Market Development, CBS Specialty Stores/Pacific Stereo; **GENE SILVERMAN**, President, Video Trend  
**11 am-12:15 pm**  
**CREATIVE PRODUCTION . . . THE SHAPE OF VIDEO MUSIC**  
Moderator: **JEFF AYEROFF**, Vice President Creative Services, A&M Records  
Panelists: **KEN EHRlich**, Producer; **JERRY KRAMER**, Producer/Director, Kramer-Rocklen Studios; **ARNOLD LEVINE**, Producer/Director, Vice President Creative Services, Columbia Records; **TOMMY LYNCH**, Producer, Don Kirshner's Rock Concerts  
**12:15 pm-1:30 pm**  
**RECORDING ARTISTS WHO ARE SHAPING THEIR OWN VIDEO FUTURES**  
Moderator: **PAUL FLATTERY**, GFF Video  
Panelists: **MARTY BALIN**, Director-Rock Justice; **JERRY CASALE**, Devo; **BOB GELDOF**, Boomtown Rats; **DAVID PAICH**, Toto; **JEFF PORCARO**, Toto  
**1:30 pm-2:30 pm**  
Luncheon  
**2 pm-6 pm**  
Exhibits  
**9 pm-11 pm**  
Video Showcases

### SUNDAY, NOV. 23

**8:30 am-9:45 am**  
**VIDEO MUSIC: A PROGRAMMING UPDATE**  
Moderator: **SETH WILLENSON**, V.P. Programs & Business Affairs, RCA SelectaVision Video Discs  
Panelists: **CARL DeSANTIS**, Dir. Business Affairs & Program Development, WCI Home Video; **NED KANDEL**, Vice President Programming, CBS Video Enterprises; **BUD O'SHEA**, Vice President, MCA DiscoVision  
**9:45 am-11 am**  
**BROADCAST VIDEO MUSIC: A CABLE/PAY TV/SATELLITE OVERVIEW**  
Moderator: **PETER CARANICAS**, Editor View Magazine  
Panelists: **MIKE CLARK**, Vice President Program Development, Showtime International; **JEFF NEMEROVSKI**, Executive Producer Video West; **ANDREW WALD**, Sr. Vice President Programming, ON-TV  
**11:15 am-12:30 pm**  
**INTERNATIONAL VIDEO . . . A REPORT**  
Moderator: **DONALD MacLEAN**, Director, Thorn-EMI Video Programmes Ltd.  
Panelists: **WALTER LEHNE**, Video Classics, Australia; **BYRON TURNER**, Development Director, Thorn-EMI Video Programmes Ltd.  
**12:30 pm-1:45 pm**  
**VIDEO/AUDIO HARDWARE AND SOFTWARE TECHNOLOGIES . . . THE FUTURE**  
Moderator: **ROGER PRYOR**, General Manager, Sony Digital Audio Products Div.  
Panelists: **DAVID GERSHWINE**, President, Digital Video Systems, Inc.  
**1:45 pm-3 pm**  
Farewell Reception with presentation of Marty Balin's **ROCK JUSTICE**

MORE FEATURES AND  
PANELISTS TO BE ANNOUNCED!

## REGISTRATION FORM

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# Videocassette Top 40

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This Week	Last Position	Weeks on Chart	TITLE Copyright Owner, Distributor, Catalog Number
1	1	17	<b>ALIEN (R)</b> 20th Century-Fox Films, Magnetic Video 1090
2	3	5	<b>COAL MINER'S DAUGHTER (R)</b> Universal City Studios, Inc., MCA Distributing Corporation 66015
3	4	9	<b>THE ROSE (R)</b> 20th Century-Fox Films, Magnetic Video 1092
4	6	37	<b>SUPERMAN (PG)</b> D.C. Comics, Warner Home Video, WB-1013
5	2	29	<b>"10" (R)</b> Orion Pictures Co., Warner Home Video, OR 2002
6	5	21	<b>THE MUPPET MOVIE (G)</b> ITC Entertainment, Magnetic Video, CL-9001
7	NEW ENTRY		<b>CLOCKWORK ORANGE (R)</b> Warner Bros. Inc., Warner Home Video WB-1031
8	17	50	<b>THE GODFATHER (R)</b> Paramount Pictures, Paramount Home Video, 8049
9	NEW ENTRY		<b>EVERY WHICH WAY BUT LOOSE (PG)</b> Warner Bros. Inc., Warner Home Video WB-1028
10	10	37	<b>ENTER THE DRAGON (R)</b> Warner Bros. Inc., Warner Home Video, WB-1006
11	19	9	<b>EMANUELLE: THE JOYS OF THE WOMAN (R)</b> Paramount Pictures, Paramount Home Video 8890
12	12	50	<b>SATURDAY NIGHT FEVER (R)</b> Paramount Pictures, Paramount Home Video, 1113
13	9	5	<b>LIFE OF BRIAN (R)</b> Warner Bros. Inc., Warner Home Video, WB-2003
14	NEW ENTRY		<b>GREASE (PG)</b> Paramount Pictures, Paramount Home Video 1108
15	NEW ENTRY		<b>SATURN III (R)</b> ITC Entertainment, Magnetic Video 9004
16	16	3	<b>BOYS FROM BRAZIL (R)</b> 20th Century-Fox Films, Magnetic Video 9002
17	11	25	<b>EMANUELLE (R)</b> Trinacra Films, Columbia Pictures Home Enter., VH 1019/BE 51195E
18	8	31	<b>HALLOWEEN (PG)</b> Falcon International Prod., Media Home Entertainment, M131
19	7	50	<b>GODFATHER, II (R)</b> Paramount Pictures, Paramount Home Video, 8459
20	25	27	<b>MIDNIGHT EXPRESS (R)</b> Columbia Pictures Industries Inc., Columbia Pictures Home Enter., VH 10400E/BE 51405E
21	29	21	<b>THE DEER HUNTER (R)</b> Universal City Studios, Inc., MCA Distributing Corporation, 88000
22	21	21	<b>NORMA RAE (PG)</b> 20th Century-Fox Films, Magnetic Video, CL 1082
23	NEW ENTRY		<b>KLUTE (R)</b> Warner Bros. Inc., Warner Home Video WB-1001
24	24	3	<b>THE DEEP (R)</b> Columbia Pictures Industries Inc., Columbia Pictures Home Enter., VH 10150E/BE 511558E
25	13	21	<b>(NATIONAL LAMPOONS) ANIMAL HOUSE (R)</b> Universal City Studios Inc., MCA Distributing Corporation, 66000
26	26	3	<b>THE OMEN (R)</b> 20th Century-Fox Films, Magnetic Video, CL 1079
27	27	3	<b>THE GRADUATE (PG)</b> AVCO Embassy Pictures, Magnetic Video, CL 4006
28	NEW ENTRY		<b>THE TURNING POINT (PG)</b> 20th Century-Fox Films, Magnetic Video 1089
29	39	3	<b>ESCAPE FROM ALCATRAZ (R)</b> Paramount Pictures, Paramount Home Video, 1256
30	NEW ENTRY		<b>SILVER STREAK (PG)</b> 20th Century-Fox Films, Magnetic Video 1080
31	31	3	<b>BULLITT (PG)</b> Warner Bros. Inc., Warner Home Video WB-1029
32	NEW ENTRY		<b>SUMMER of '42 (R)</b> Warner Bros. Inc., Warner Home Video WB-1033
33	33	3	<b>HAROLD &amp; MAUDE (PG)</b> Paramount Pictures, Paramount Home Video, 8042
34	NEW ENTRY		<b>JULIA (PG)</b> 20th Century-Fox Films, Magnetic Video 1091
35	NEW ENTRY		<b>OMEN II (R)</b> 20th Century-Fox Films, Magnetic Video 1079
36	38	5	<b>BREAKING AWAY (PG)</b> 20th Century-Fox Films, Magnetic Video CL-1081
37	NEW ENTRY		<b>BLAZING SADDLES (R)</b> Warner Bros. Inc., Warner Home Video WB-1001
38	NEW ENTRY		<b>SMOKEY AND THE BANDIT (PG)</b> Universal Pictures, MCA Distributing Corporation 66003
39	20	21	<b>THE JERK (R)</b> Universal City Studios Inc., MCA Distributing Corporation, 66005
40	34	21	<b>THE ELECTRIC HORSEMAN (PG)</b> Universal City Studios Inc., Columbia Pictures Industries Inc., MCA Distributing Corporation, 66006

☆ 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.

## Mid-East Video Pirates Annually Net \$40-\$50 Mil

CANNES—Earnings from videocassette piracy in the Middle East were estimated at \$40-50 million annually by Robert Funk, American director of ME operations for U.K. duplicators IVS International.

Speaking at a VIDCOM '80 seminar on Third World markets, Funk said pirates were the only 'big winners,' sometimes selling videocassettes up to two years in advance of local cinema release.

Evidence was that Motion Picture Assn. of America export sales to the Middle East, 10% only a few years back, were now only around 0.5%. Piracy had meant the disappearance of many cinemas in the region. State-controlled television in most countries was not a loser, though with all manner of cassettes flowing in, censorship authorities certainly were.

Funk told delegates the hardware market was 'staggering.' So far this year, 200,000 VCRs have been shipped to the Arab world. Penetration of color tv homes would be 11% by year's end. Bastian Rohrer of Thomson CSF contributed the forecast that by 1984 the Third World, confusingly designated the Fourth Market, would account for 27% of the total world market.

## Video Takes

Spencer Davis, former lead singer of the Spencer Davis Group, has formed a video music production company called VIDMUSE with associate Douglas Jett. First audio/video project Davis is involved with is local Los Angeles rock group Guardian. Two video songs have been competing on the group with post production taking place at the Post Group in Hollywood.

★ ★ ★

MCA Videocassette, Inc., a subsidiary of MCA, Inc., which is marketing prerecorded videocassette software, is moving its corporate headquarters to parent company headquarters in Los Angeles from New York. Gene Giaquinto is president of the firm.

★ ★ ★

TPC Communications, a video production house based in Sewickley, Pa., has formed an in-house creative team to develop new treatments for the video music industry. TPC has recently expanded into program development with a commitment to create products. A current project by First Star Productions, name of the creative team, is a conceptualized video treatment of the rock group the Silencers on Precision Records.

★ ★ ★

The National Video Group, Ltd., an L.A.-based distributor of home video programming, has exclusive rights to the "Flying Fisherman" series. The programs, starring Gada-bout Gaddis, a well-known authority on salt water and fresh water fishing, were produced originally for television syndication. Plans call for packaging six of the programs and marketing the group at a reduced price. At the same time, Linda Dell Orto joins the company as manager of film acquisition and research. She has held positions with Sunn Classic Pictures, Sandy Howard Productions and the M.P.A.A.

## Sound Business/Video



Billboard photo by Heidi Fiechter

New Wave: Eson Shinigowa, self-acclaimed new wave superstar, and Peter Ivers share an expressive moment during a recent taping of "New Wave Theatre" in Los Angeles. Ivers, a rock/film personality, hosts this weekly Theta Cable show which spotlights new wave bands in the Southern California area.

### 250 GROUPS TAPED

## L.A. Theta Cable Beams New Wave

By JIM McCULLAUGH

LOS ANGELES—Producer David Jove is successfully combining new wave rock and video in this market.

For the past four months his "New Wave Theatre" has been a fixture Sunday evenings on Theta Cable's Channel 3 public access station.

The 30-minute formatted show, running at 10 p.m., features new wave groups from the L.A. area each performing one song. Taping is done at a Burbank soundstage using JVC ¾-inch equipment. He figures he has taped 250 groups.

Jove, using one camera, does the shooting and editing himself. The approach, like the music, is spartan but effectively portrays what's presented.

Peter Ivers, a musician, acts as master of ceremonies on the show. His role calls for opening and closing monologs usually touching on social and political issues. Ivers also interviews band members before and after songs.

"I choose groups," explains Jove, "because of lyric content. That's the determining factor. The lyrics have to amount to something."

Among acts already presented on the show are the Surf Punks, Ivy and the Eaters and the Marina Swingers.

The show, which appears to have earned a fair share of viewers who subscribe to Theta Cable, is significant in a number of respects, adds Jove.

It gives new wave acts, he indicates, an opportunity for music and video expression and it is a kind of video music that's not being done generally.

## Greenspan For ITA's Confab

NEW YORK—The ITA Home Video Programming conference kicks off here Tuesday (21). Keynote speaker is Dr. Alan Greenspan, the economist.

The subject of negotiating rights is scheduled to be tackled in a number of seminars, with industry lawyers spearheading the discussion. Movie studios, hardware companies, blank tape companies and retailers are also slated to participate in the conference workshops.

In addition, a panel of investment analysts will give their perspective of the budding industry.

The ITA board of directors will also meet here this week.

"It's spontaneous and live, not the lip-synching, perfectly orchestrated videos that are common by well-known acts," he contends.

One recent segment, for example, featured a lead singer breaking a beer bottle onstage. When he began drinking from it his lip bled—all captured on video.

Because Theta has numerous subscribers in the music/entertainment area, footnotes Jove, the show also actually acts as a kind of a&r vehicle for record executives, many of which watch the show, claims Jove.

While other cities such as New York have new wave cable television shows, another element that makes "New Wave Theatre" unique, according to Jove, is that: "L.A. has a special and distinct kind of new wave. It's different from New York, London or anywhere else."

Jove has enough material now for a possible videocassette or videodisk compilation, which he considers a possibility for the future.

Through his All World Stage production company in Hollywood he also hopes to expand the viewing audience of the show via other cable networks and/or satellite.

## U.S. Sales Of VTRs Up 74% In September

WASHINGTON—VTR sales continue to skyrocket, according to the latest figures from the Marketing Services Dept. of the Electronic Industries Assn.

September sales to retailers of videotape recorders rose 74.4% over the same month in 1979. Units for the month amounted to 93,747, compared with 53,766 last year.

For the first 39 weeks of 1980, VTR sales amount to 487,267, an increase of 65.4% over 294,643 for the same period in 1979.

## Natural History On RCA Videodisks

NEW YORK—RCA will market a series of natural history films from Survival Anglia in videocassettes form, the company says. The first films in disk form will be "The Incredible Flight of the Snow Geese" on one side and "Leopard of the Wild" on the other.

The first film received an Emmy after it was aired in 1973. RCA says the initial Survival Anglia disk will be among the first in its catalog.

# TOP 50 Adult Contemporary

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These are best selling middle-of-the-road singles compiled from radio station air play listed in rank order.

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
☆	1	8	<b>WOMAN IN LOVE</b> Barbra Streisand, Columbia 1-11364 (Stigwood/Unichappell, BMI)
☆	4	4	<b>LADY</b> Kenny Rogers, Liberty 1380 (Brockman, ASCAP)
3	2	10	<b>XANADU</b> Olivia Newton-John/Electric Light Orchestra, MCA 41285 (Jet/Enart, BMI)
☆	5	7	<b>COULD I HAVE THIS DANCE</b> Anne Murray, Capitol 4920 (Vogue & Maple/Welk Music Group/Onhisown, BMI)
5	3	9	<b>LOOK WHAT YOU'VE DONE TO ME</b> Boyz Scaggs, Columbia 1-11349 (Boyz Scaggs, ASCAP/Foster Frees/Irving, BMI)
6	6	13	<b>NO NIGHT SO LONG</b> Dionne Warwick, Arista 0527 (Irving, BMI)
7	7	10	<b>NEVER KNEW LOVE LIKE THIS BEFORE</b> Stephanie Mills, 20th Century 2460 (RCA) (Frozen Butterfly, BMI)
☆	14	5	<b>ON THE ROAD AGAIN</b> Willie Nelson, Columbia 1-11351 (Willie Nelson, BMI)
9	8	12	<b>DON'T ASK ME WHY</b> Billy Joel, Columbia 1-11331 (Impulsive/April, ASCAP)
10	9	11	<b>JESSE</b> Carly Simon, Warner Bros. 49518 (Quakenbush/Redeye, ASCAP)
11	10	8	<b>REAL LOVE</b> The Doobie Brothers, Warner Bros. 49503 (Tauripin Tunes/Monsteri/April, ASCAP)
☆	20	4	<b>WITHOUT YOUR LOVE</b> Roger Daltrey, Polydor 2121 (H.G. ASCAP)
13	13	7	<b>MIDNIGHT ROCKS</b> Al Stewart, Arista 0552 (Frabjous/Approximate, BMI)
14	15	9	<b>HE'S SO SHY</b> Pointer Sisters, Planet 47916 (Elektra) (ATV/Mann & Weill/Braintree/Snow, BMI)
☆	22	3	<b>MORE THAN I CAN SAY</b> Leo Sayer, Warner Bros. 49565 (Warner-Tamertane, BMI)
16	11	12	<b>LATE IN THE EVENING</b> Paul Simon, Warner Bros. 49511 (Paul Simon, BMI)
17	12	16	<b>DRIVIN' MY LIFE AWAY</b> Eddie Rabbitt, Elektra 46656 (Debdave/Briarpatch, BMI)
☆	30	3	<b>YOU'VE LOST THAT LOVIN' FEELING</b> Daryl Hall & John Oates, RCA 13103 (Screen Gems-EMI, BMI)
19	16	15	<b>YOU'RE THE ONLY WOMAN</b> Ambrosia, Warner Bros. 49508 (Rubicon, BMI)
20	27	6	<b>OUT HERE ON MY OWN</b> Irene Cara, RSO 1048 (MGM, BMI/Variety, ASCAP)
21	17	16	<b>SOMEONE THAT I USE TO LOVE</b> Natalie Cole, Capitol 4869 (Screen Gems/EMI BMI/Prince Street/Arista, ASCAP)
☆	22	5	<b>WHO'LL BE THE FOOL TONIGHT</b> Larsen-Feiten Band, Warner Bros. 49282 (Buzz Feiten, BMI)
☆	23	6	<b>IF THIS IS LOVE</b> Melissa Manchester, Arista 0551 (Unichappell/Rocket, BMI)
24	18	11	<b>UPSIDE DOWN</b> Diana Ross (Chic, BMI), Motown 1494
☆	25	3	<b>IF YOU EVER CHANGE YOUR MIND</b> Crystal Gayle, Columbia 1-11359 (Dawn Breaker, BMI/Silver Nightingale, ASCAP)
26	23	17	<b>FIRST TIME LOVE</b> Livingston Taylor, Epic 9-50894 (Bait & Beer, ASCAP)
☆	47	2	<b>NEVER BE THE SAME</b> Christopher Cross, Warner Bros. 49580 (Pop N' Roll, ASCAP)
28	19	8	<b>MY PRAYER</b> Ray, Goodman & Brown, Polydor 2116 (Shapiro Bernstein & Co./Peter Maurice, ASCAP)
29	21	11	<b>YOU'LL ACCOMP'NY ME</b> Bob Seger & The Silver Bullet Band, Capitol 4904 (Gear, ASCAP)
☆	40	4	<b>I BELIEVE IN YOU</b> Don Williams, MCA 41304 (Cook House, BMI)
31	24	13	<b>HEY THERE LONELY GIRL</b> Robert John, EMI-America 8049 (Famous, ASCAP)
☆	32	4	<b>DREAMING</b> Cliff Richard, EMI-America 8057 (ATV/BMI/Rare Blue, ASCAP)
33	25	14	<b>LOOKIN' FOR LOVE</b> Johnny Lee, Asylum 47004 (Elektra) (Southern Nights, ASCAP)
☆	34	5	<b>HOW DO I SURVIVE</b> Amy Holland, Capitol 4884 (April/Paul Bliss, ASCAP)
35	29	24	<b>LET ME LOVE YOU TONIGHT</b> Pure Prairie League, Casablanca 2266 (Kentucky Wonder, BMI/Prairie League, ASCAP)
36	32	17	<b>ALL OUT OF LOVE</b> Air Supply, Arista 0520 (Careers/BRM, BMI/Riva, PRS)
37	37	5	<b>FIRST LOVE</b> Seals & Crofts, Warner Bros. 49522 (Dawnbreaker/Favor, BMI)
38	36	22	<b>STAND BY ME</b> Mickey Gilley, Asylum 46640 (Rightsong/Trio, BMI)
39	34	15	<b>WHY NOT ME</b> Fred Knoblock, Scotti Bros. 600 (Atlantic) (Flowering Stone/United Artists, ASCAP/Whitsett Churchill, BMI)
☆	NEW ENTRY		<b>SUDDENLY</b> Olivia Newton-John/Cliff Richard, MCA 51007 (John Farrar, BMI)
41	33	18	<b>SAILING</b> Christopher Cross, Warner Bros. 49507 (Pop N' Roll, ASCAP)
42	45	2	<b>LET ME BE YOUR ANGEL</b> Stacy Lattisaw, Cotillion 4601 (Atlantic) (Walden/Gratitude, ASCAP/Cotillion/Brass Heart, BMI)
43	NEW ENTRY		<b>LIVE EVERY MINUTE</b> Ali Thomson, A&M 2260 (Almo, ASCAP)
44	44	3	<b>HEROES</b> Commodores, Motown 1495 (Jobete/Commodores, ASCAP)
45	41	13	<b>GIVE ME THE NIGHT</b> George Benson, Warner Bros. 49505 (Rodsongs, ASCAP)
46	46	3	<b>MIDNIGHT RAIN</b> Poco, MCA 41326 (Tarantula, ASCAP)
47	NEW ENTRY		<b>ONLY TIME WILL TELL</b> Firefall, Atlantic 3763 (Powder, ASCAP)
48	48	3	<b>ALL OVER THE WORLD</b> Electric Light Orchestra, MCA 41289 (Jet/Enart, BMI)
49	49	2	<b>OTHER SIDE OF THE SUN</b> Janis Ian, Columbia 1-11327 (Mine/Albert Hammond, ASCAP)
50	35	6	<b>YOU CAN CALL ME BLUE</b> Michael Johnson, EMI-America 8054 (Special, ASCAP)

☆ Superstars are awarded to those products showing greatest upward movement on the current week's chart (Prime Movers). ★ Stars are awarded to those products showing greatest airplay strength. ● Recording Industry Assn. of America seal for sales of 1,000,000 units. (Seal indicated by dot.) ▲ Recording Industry Assn. of America seal of certification for sales of 2,000,000 units. (Seal indicated by triangle.)

## General News



**BIG TOP**—CBS Records Division president Bruce Lundvall presents a copy of the original cast recording of the show "Barnum" to star Jim Dale backstage at the St James Theatre. Looking on at the left is the show's composer and album coproducer Cy Coleman, and at the right is Columbia Records vice president for national a&r Mickey Eichner.

## CBS Linking General Mills On Promotion

NEW YORK—CBS Records, which was recently selling its LPs with hamburgers via a promotional deal with Burger King, is now turning its attention to breakfast cereals.

The record company has hooked up with General Mills for a deal where by 10 CBS catalog LPs are offered at \$3.50 for the first one, and \$3 for additional orders with two proof-of-purchase seals per LP from Golden Grahams cereal boxes.

Included in the deal are catalog titles by Barbra Streisand, Boz Scaggs, Teddy Pendergrass, Kenny Loggins, Lou Rawls, Johnny Mathis, Neil Diamond, Tammy Wynette, Kris Kristofferson and the Emotions.

CBS has "no comment" on the project. "This is a merchandising deal for us, and it would do us no good to talk about it, and tell how we did it. It would only help the competition," says one CBS executive involved in the project.

The promotion is limited to Golden Grahams, and no other General Mills cereal. It is nationwide and is running for two months, though not in all markets at the same time. The offer for the records is good for one year. CBS does all the handling of product and order fulfillment.

A spokesman for General Mills says it is still too early to judge the success of the promotion, and hence too early to make any decisions as to whether it will be involved in any future record tie-ins.

The last time General Mills was involved in a record offer, it was to make available pressings of the old Jack Armstrong radio series through coupons on Wheaties boxes.

## WEA Yule Promo

LOS ANGELES—Buoyed by the success of its four-act summer merchandising "Summer Music Festival," Hank Caldwell, black music marketing vice president for WEA, is staging a Nov. 17-Dec. 22 holiday promotion featuring nine acts.

The prize ante has been increased to \$3,000 for merchandisers and sales and promotion representatives, who create the most compelling in-store displays. Acts involved include: George Benson, Ashford & Simpson, Prince, Lenny White, Grover Washington Jr., Patrice Rushen, Roberta Flack/Peabo Bryson, Narada Michael Walden and Slave.

## WMET-FM Defends Springsteen Playing

Continued from page 1

teen LP before its official release.

There is no indication where the tape or tapes of the Springsteen album used by the stations came from.

Holberg admits that he subsequently received a letter from a CBS Records legal department spokesman reminding him that if the WMET-FM Springsteen play continued before the album's official release date, the label would seek a cease and desist order against the station. This type of letter is common when a label's official promo release date is violated.

In the regular promo copy packages of the Springsteen album received late that week by the nation's stations, a short letter dated Oct. 9

from Bruce Lundvall, CBS Records Division president, stresses the estimated 50 million unit sales amounting to \$400 million lost by home taping in the U.S. Lundvall says the home taping trend "is increasing" and urges stations to help combat the trend.

CBS Records branch in Chicago withdrew advertising support for the Springsteen album from WMET-FM Thursday (9), Holberg says. Like WNEW-FM in New York, WMET-FM had programmed a five-hour "Springsteen: A to Z" special for Saturday (11), which CBS was bankrolling.

When Holberg got the sudden cancellation, he was able to get the Sony blank tape division as an emergency sponsor. Holberg stresses that Sony merely got identification credits during the special and did not utilize commercial messages extolling its products.

Chicago retailers praised the Holberg letter for its forthright attempt to ease the hairy situation. Both retail and racks in the area unanimously report a brisk sales of the \$15.98 list package.

## Award To Leslie

NEW YORK—New York Univ. will honor CBS Video Enterprises president Cy Leslie with its first Creative Leadership in Music Business award Nov. 5. The award is in recognition of Leslie's assistance in setting up the university's music business and technology program.

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# Jazz

## 4th Russian River Fest Big Draw Brubeck, Tjader, Brown Band Spark No. Calif. Event

GUERNEVILLE, Calif. — The Russian River Jazz Festival solidly established itself as an important force in Northern California jazz with its fourth annual event. The festival, held at Johnson's Beach here, drew 4,200 fans opening day Sept. 27 headlining the Dave Brubeck Quartet and 3,000 Sept. 28 headlining Les Brown & his Band of Renown.

Festival director Bob Lucas says the figures for this year's festival, held at this river resort town two hours north of San Francisco, are up over last year.

The Russian River event thus joins the Monterey and Concord Jazz Festivals as the third late summer multiple-day outdoor jazz program in Northern California. Whereas the other two festivals are row seating, the Guerneville festival affords a picnic atmosphere with patrons spread out on blankets at a spot where the Russian River bends through town.

This year the Russian River fest emerged as something of a younger cousin to the long-running Monterey event, with Cal Tjader, Richie Cole & Alto Madness and the Brubeck aggregation all playing Guerneville one week after Monterey.

Lucas, in fact, praised Monterey founder Jimmy Lyons for aid and consultation to the lesser festival. "We were able to work together on this," says Lucas. "Jimmy helped us greatly by releasing Brubeck to play

for us even though Monterey was to have been an exclusive. Dave had been planning to vacation after Monterey so we talked him into taking his vacation up here."

Lucas says the festival enjoyed a brisk walkup business, with about 2,000 day-of-show tickets going each afternoon. Advance two-day tickets were pegged at \$15, with advance singles at \$8 and \$9 the day of show.

The Swedish Jazz All-Stars opened the programs both days. Following on Saturday were Madeleine Eastman with the Duncan James Quartet, Richie Cole & Alto Madness, the Bennet Friedman band, and then Tjader and Brubeck.

Sunday's program featured Quintessence, a local group; Andy Narell, whose steel drum rhythms enlivened the crowd; Shelly Manne with Bill Watrous; Red Norvo with Howard Allen, and Les Brown.

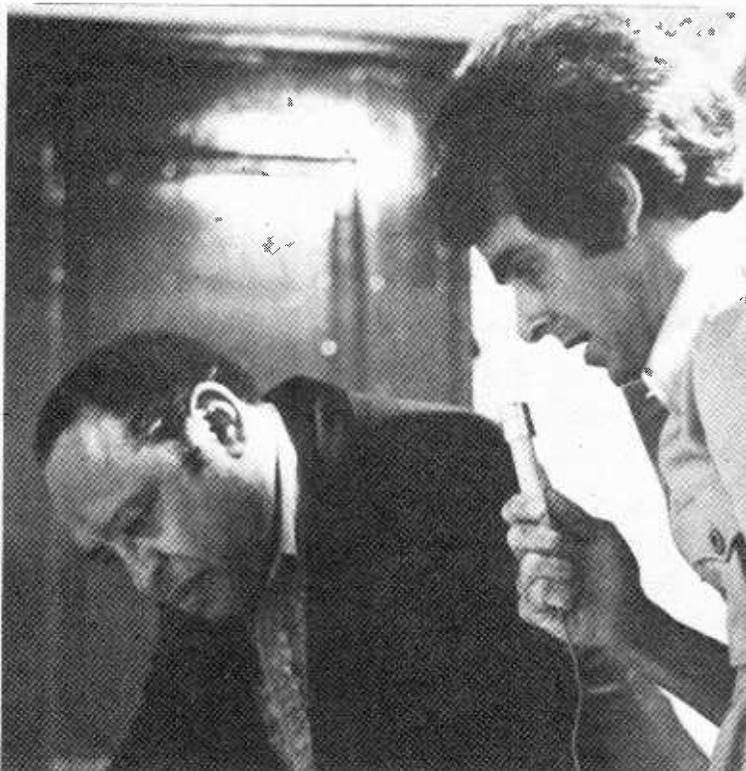
Following Brubeck's set, director

Lucas, himself a piano veteran of 26 professional years, led the Bob Lucas Trio, augmented by vocalist Lin McPhillips and alto wunderkind Matt Catingub.

The festival was a tribute to Brubeck, coproduced by the Russian River Chamber of Commerce, the Russian River Creative Arts Foundation and the Davis Bynum Winery. Emcees for the shows were Jerry Dean of KJAZ-FM and Jim Eason and Al "Jazzbo" Collins of KGO-AM. JACK McDONOUGH

### Firm Duke Tribute

LOS ANGELES—A benefit concert celebrating the music of Duke Ellington and also honoring critic Leonard Feather will be held Jan. 3 at the Music Center. Proceeds will go to the Duke Ellington School of the Arts in Washington, D.C. George Wein is producing the show.



Superstar: Lionel Hampton is interviewed by Jack Baker for WTTC-FM.

## WTTC In Towanda Big In Tiny Market

• Continued from page 23

Train." Until recently, this was a four-hour talk and music show heard every Friday at 7 p.m. on WTTC-FM which is licensed to stop broadcasting at 11 p.m.

Because of conflicting schedules, the Baker-hosted show has been shelved for the time being. "We're going to bring it back but probably in a one-hour format," explains Baker, who does morning and afternoon shifts at the small station. He says his work load is the basic reason for the termination of "Night Train" in its previous form. The show has been on the air for nine years.

"We have a lot of interviews on tape but what's holding us back is time," claims Baker, who produces and researches his own shows.

In the past, Baker has done interviews with Buddy Rich, Count Basie, Lionel Hampton, Ella Fitzgerald, Woody Herman and others. Most are conducted in nearby towns where these artists are performing, such as Scranton, Binghamton or Elmira, N.Y.

"I do them in dressing rooms, backstage, anywhere I can," says Baker, who has a method of overcoming any resistance the artist might have to granting an interview to an unknown station. "I always take an old photo of them and an album, one that has been out a long time. That way, they know I'm interested in a jazz interview—not just another media interview."

So far, Baker says all those who have been interviewed have agreed to do a promo tape for the station. Upcoming interviews are with Billy May and Ray Anthony.

## Distribution Binder: Nessa & Steeplechase

CHICAGO—Jazz producer Chuck Nessa's Nessa Records label has been brought under the Steeplechase Productions, Inc. umbrella for national distribution. Nessa is a mainstream and avant-garde jazz label.

Independently distributed Steeplechase Productions, with headquarters in Chicago, is the U.S. manufacturing and marketing subsidiary of Denmark's Steeplechase jazz label. The new firm is headed

To keep jazz alive in the late night spot vacated by "Night Train," Baker and program director/music director and air personality Mike Thomas program such artists as Maynard Ferguson and Bob James along with Barbra Streisand and Billy Joel.

Baker also judiciously programs such AOR artists as Pink Floyd and the blue Oyster Cult. "The easiest thing for me to do would be to program an adult contemporary format but this market calls for a diversified format. Sometimes there is a clash but we try to block program somewhat," he says.

In the mornings, from 6 a.m. to 7 a.m. it's country; 7 a.m. to noon is adult contemporary, 1 p.m. to 4 p.m. starting with jazz but edges more into soft rock as school is ending while evenings are an adult contemporary/jazz AOR mix.

Air personalities are Baker, Mike Thomas, Joe Middleton and Joel Crayton. The FM is 3,000 watts. The AM is 500 watts.

Aside from some print advertising and bumper stickers, WTTC has not gone in for heavy promotion in its hometown of 6,000 people or any neighboring communities. "We really don't have to do that," states Baker. "We're established. We've been in the market 22 years."

### Morgan Broadcasts

LOS ANGELES—The Lanny Morgan Quintet was heard live Sunday (12) over KKKO-FM which will broadcast the second hour of his two-hour concert from the California Music of Science and Industry,

by Chuck Nessa.

U.S. distribution of Nessa Records had been handled by Flying Fish Records. The Nessa catalog contains 17 titles.

European marketing of the line reportedly also will be handled by Steeplechase.

Founded 10 months ago, Steeplechase Productions has issued 23 LPs. Precorded cassette tapes imported from Denmark also are distributed by the firm.

## Jazz Beat

LOS ANGELES—Toshiko Akiyoshi and husband Lew Tabackin have formed their own label, Ascent, which will initially start off as a mail-order operation out of North Hollywood. First two releases: "Farewell" by their band and "Black And Tan Fantasy" by Tabackin's trio.

The duo's big band offerings have previously been on RCA in the U.S. Notes Toshiko: "We had some offers from other record companies but all of them wanted to have some control over the music, which is our strength and reason for being. We agreed that starting our own company was the only way we could maintain a high level of creativity and musical integrity." The firm's mailing address is PO Box 9275, North Hollywood, Calif. 91609.

Palo Alto Records, a new label in Northern California, is issuing the debut LP by Full Faith & Credit, a big band led by Dent Hand and Paul Robertson, principals in Capital Preservation Fund, the oldest money market mutual fund firm on the West Coast. Robertson plays alto sax and flute and trumpeter Jim Benham is the Fund's chairman. Palo Alto also has an LP by Robertson with Mike Melvoin, Jim Hughart and Larry Bunker called "The Song Is You."

The Hartford, Conn., Jazz Society's Jazz Festival '80 Saturday and Sunday (18, 19) was scheduled to feature Jaki Byard, Dizzy Gillespie, the Art Ensemble of Chicago with Anthony Braxton, Marian McPartland, Herb Ellis and Barney Kessel. The two days of shows were at the Lincoln Theatre at the Univ. of Hartford.

The Universal Jazz Preservation Society of Alhambra, Calif., has received a \$2,500 grant from the National Endowment for the Arts to establish a committee for youth on the history of jazz.

Bud Shank, Jack Nimitz, Mike Lang, Tommy Tedesco, Bobby Bryant and Joe Porcaro perform on the John Parker LP for Kneptune International of music from the tv series "Dallas" which Parker has written. Kneptune is located in Vancouver, Canada.

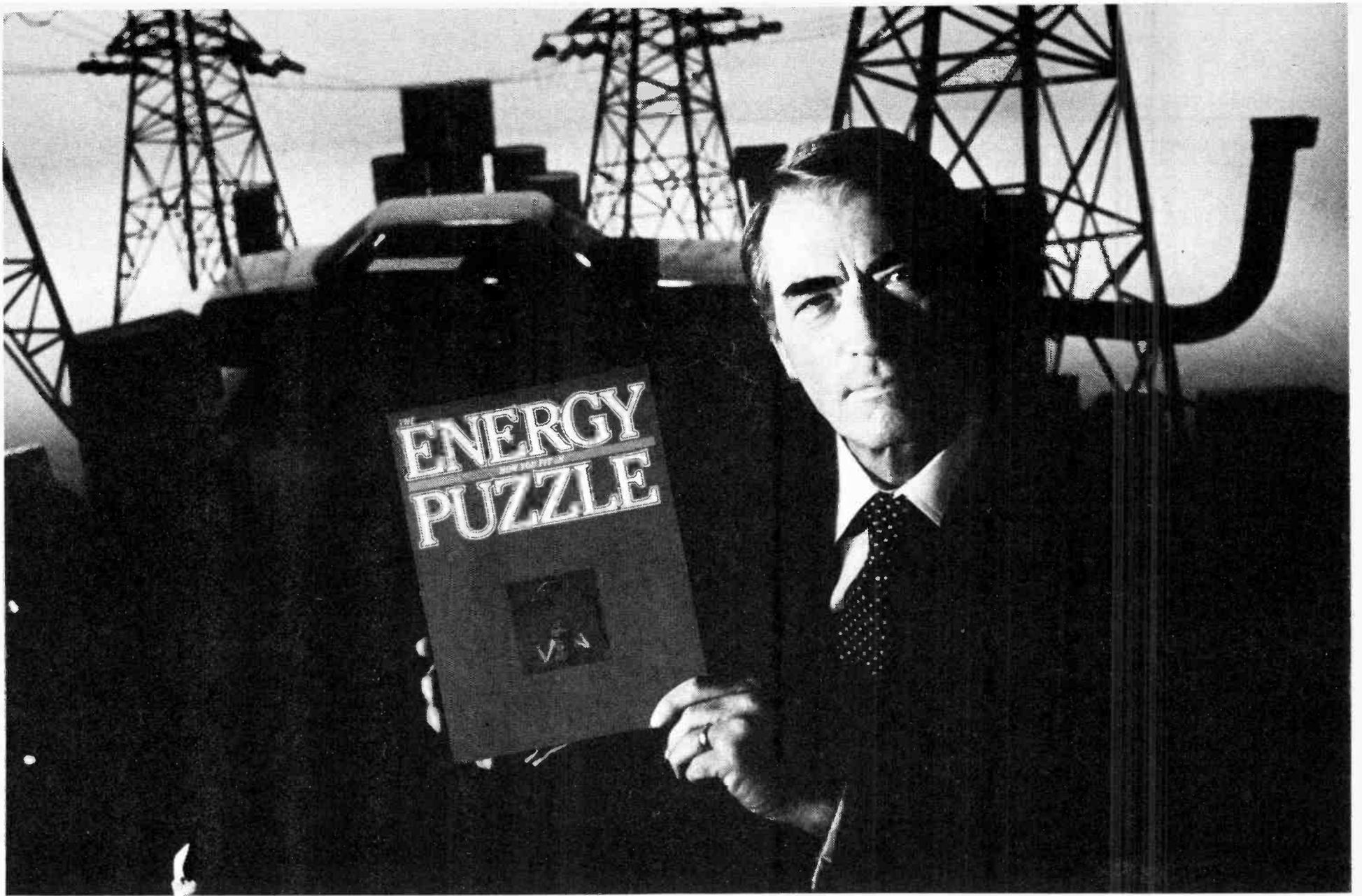
Stephane Grappelli and David Grisman played together at Carnegie Hall Saturday (11). ... Gilberto's, a new jazz room in Cucamonga, Calif., tees an afternoon series of live shows with Jack Nimitz and Lanny Morgan Sunday (19). ... singer Johnny Hartman opens a three-week gig at Marty's in Manhattan Monday (20). ... Tal Farlow performs at the Carnegie Recital Hall in Gotham Sunday (26).

Send items for Jazz Beat to Billboard, 9000 Sunset Blvd., Los Angeles, Calif. 90069.

Survey For Week Ending 10/25/80					
Billboard Best Selling Jazz LPs			Billboard Best Selling Jazz LPs		
This Week	Last Week	Weeks on Chart	This Week	Last Week	Weeks on Chart
1	1	12	26	24	20
2	2	15	27	27	24
3	4	18	28	28	5
4	3	16	29	NEW ENTRY	
5	6	16	30	29	14
6	25	2	31	31	8
7	5	7	32	30	28
8	9	8	33	34	12
9	10	13	34	44	2
10	11	10	35	36	4
11	7	10	36	26	22
12	8	12	37	32	6
13	12	8	38	NEW ENTRY	
14	19	4	39	39	5
15	13	17	40	40	36
16	14	35	41	45	3
17	17	5	42	41	48
18	18	28	43	35	4
19	37	2	44	33	19
20	22	3	45	46	2
21	21	5	46	NEW ENTRY	
22	15	10	47	38	34
23	23	6	48	48	3
24	16	31	49	49	51
25	20	24	50	42	32

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General News New Companies

Byron, Henderson & Associates formed by Bruce Henderson and Toby Byron as a management, publishing and creative marketing organization. Firm represents E/A artists Twennynine and Lenny White, among others. Address: 225 W. End Ave., New York 10023. (212) 580-0723.

Beck and Call Co., formed by Becky Meagher to handle custom

backstage catering and production assistance for tours and artist management. Address: P.O. Box 51017, Jacksonville Beach, Fla. 32250. (904) 246-8766.

DAG Records launched by Dennis A. Gannage as a division of World Sound Recording, Inc. First release is "Easy to Love You." Address: 20472 Purlingbrook, Livonia, Mich. 48152. (313) 474-2645.

IF Productions formed by Tom Ingegno and Mike Frenchik to handle management, publishing and production. Company has signed Thrills. Address: 15 Glenby Ln., Brookville, N.Y. 11545. (516) 626-9504; and 22240 Schoenborn St., Canoga Park, Calif. 91304. (213) 883-4865.

Linhardt Group, Inc. formed as a joint venture by Beam Junction, Ltd. and Berlin/Carmen International Artist Management. Jerald Silverhardt, who'll serve as chief executive officer, will handle the tv and motion picture packaging for Beam

Junction as well as the management firm's artists, which include Ronnie Spector, Genya Ravan and others. Address: 360 E. 72nd St., New York 10021. (212) 288-8492.

Class Act Enterprises, an artist management group, formed by Elektra artist Patrice Rushen, her coproducer Charles Mimes Jr., Sheila R. Eldrige and William Cope III. Address: 1150 S. La Brea, Los Angeles 90019. (213) 923-7271.

Intrepid Records & Filmworks formed by president Ronald L. Gil-lum and Earline A. Bentley, vice president. Address: P.O. Box 8033, Kansas City, Mo. 64209. (816) 924-3441.

Paradigm Airstrip Records, Tapes & Videodisks Inc. formed by the merger of Paradigm Records and Airstrip Records. Stuart Jacob Glas-er is the president. Address: 110 Gough St., San Francisco 94102. (415) 552-6895.

K II Management founded by Ron Kramer, former president of Beechwood Music and Amherst Records, and Bruce Kramer, ex-Screen Gems and Gem management executive. Initial signings are Maria Muldaur, Arista artist Karen Tobin and producer Steven Buckingham. Address: P.O. Box 966, Pacific Palisades, Calif. 90272. (213) 459-6282.

John R. Ronge, CPA whose practice includes entertainment business management, tax planning, corporate accounting and real estate investment analysis, opens office in L.A. Address: One Century Plaza, 2029 Century Park East, Los Angeles 90067. (213) 556-0255.

Gregory McKay expands his business manager role to include personal manager in the entertainment field. Address: 9401 Wilshire Blvd., Beverly Hills, Calif. 90212. (213) 275-4622.

Patrick Williams Salvo & Associates, a p.r. firm, launched by journalist/tv producer Patrick Salvo. Other services include career counseling, photo sessions and logo creation, among others. Address: 602 Dunsmuir Ave., Los Angeles 90036. (213) 937-6732.

G&P Records launched by Nicholas Cosmas and George Hornfeck. Firm is now in the process of signing new and established acts and acquiring labels. Address: 539 W. 25 St., New York 10001 (212) 675-6060.

Sandhill Foxfire Records formed by Bob Ayres. First release is Ayres' "Grand Island Tornado." Address: 107 N. Hull, Minden, Neb. 68959. (308) 832-0941.

Rockin' Horse Records formed by Steve Rosenthal. First release of this

independent pop label is a debut LP by the TV Babies. Address: 13 E. 17 St., New York 10003. (212) 255-7674.

GJP Productions, Inc., formed by Gilbert Figer, Steven Martonick and Daniel S. Mallory as a publisher, record label and concert promoter. First signing is Gil Figer and Friends. Address: 511 Newell, Walla Walla, Wash. 99362. (509) 525-0913.

Myko Music Publishing (BMI) and Ariana Record Co. formed by singer/songwriters Gasper & Dukes. First release is Gasper & Dukes album "Ep." Address: 808 S. Pantano Rd., Tucson 85710. (602) 885-5931.

LeCam Records reviewed by Major Bill Smith with a production deal with Joey Welz' Dawn Productions, and a new single by Welz, "Hey Baby." Address: P.O. Box 11156, Ft. Worth, Tex. (717) 964-2222.

Earth Base One Publishing Co. formed to distribute "No Cover" LP. Address: Marco Di Baggio, P.O. Box 774, New York 10274. (212) 625-1020.

Grey Music Productions started by Lanny Grey as a recording studio and songwriters service. Address: 606 Lantana Road, Lantana, Fla. 33462. (305) 582-2420.

Santa Anita Hosts Warren & Explorer

LOS ANGELES—RSO artist Paul Warren & Explorer appear in a special infeld concert at Santa Anita racetrack's upcoming Youth Day Saturday (25). All persons between the ages of 18 and 24 are to be admitted for a special "tax only" price of 25 cents. Sponsored by KWST-FM, the last Youth Day with artists Sue Saad & The Next, drew 5,000 persons.

Unusual Solar LP

LOS ANGELES—A compilation album will be issued in Spanish by American acts on Solar. The artists involved are the Whispers, Shalamar, Carrie Lucas, Dynasty, Lakeside and Midnite Star with San Marino Productions producing the Spanish lyrics. RCA distributes the LP worldwide.

Pomerantz Focus

LOS ANGELES—Pacific Records is releasing this week that label's debut album by David Pomerantz. The singer-songwriter has had his songs performed by Barry Manilow, Phoebe Snow, John Denver, Bette Midler, the Fifth Dimension and Cliff Richard, among others. Coinciding with the release of "The Truth Of Us" LP, Pomerantz is embarking on a cross-country tour.

Warners Launches 12-inch EPs

Limited to unproven talent, says Johnson. He notes that the concept applies easily to established artists. "There are some artists who may not release product for more than two years. The EP will work well as intermediary product," says Johnson. He suggests that most of these artists have at least four tunes in the can at all times. And there's no problem packaging them.

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# DG Launches Budget LP Sets

CHICAGO—Deutsche Grammophon is breaking into the super discount merchandise field with a new series of budget-priced multiple record sets.

The disk anthologies, called "Bargain Boxes," will carry a \$4.98 per disk list price, lowest cost ever offered on imported DG product.

Four Bargain Boxes are being released this month, including the complete Dvorak Symphonies (nine records), the complete Schubert Symphonies (five records), major Bach orchestral works (nine records), and major piano sonatas of Schubert (nine records).

DG's U.S. vice president Allison Ames says DG product at \$4.98 list was available last in 1960 when full-price albums were being imported by MGM.

U.S. production of the album packaging and elimination of fancy color inserts helps make the pricing possible today, explains Ames. The

By ALAN PENCHANSKY

albums contain only a black and white listing of contents.

Another cost-cutting factor is the high LP quantity per set. Says Ames, "You have to have a huge quantity per unit to make this kind of price possible."

Ames points out that the boxed-set market is a particularly large part of the European classical business.

"There have been many boxes offered this way in Europe, particularly at half price," she explains.

According to Ames, promotional in-store banners, print advertising materials and a 60-second radio commercial script have been produced.

Ames says one problem she has taken steps to counteract is that dealers are sticking the sets above list price, or offering no discounts.

"I have slapped stickers on these things putting in big type what the suggested list is so that they have to

be marked down," Ames explains. "The dealers simply are not used to dealing with DG at a budget price."

Featured in the Dvorak symphonies edition is the Berlin Philharmonic under Czech conductor Rafael Kubelik. Karl Bohm directs the Schubert symphonies with the Berlin Philharmonic.

Bach selections offered by the Munich Bach Orchestra under Karl Richter include the complete "Brandenburg Concertos," orchestral suites and harpsichord concertos.

Wilhelm Kempf, who is celebrating his 85th birthday Nov. 25, is the pianist in the Schubert sonata survey.

According to Ames, the next Bargain Box release will include Karajan's 1961-62 Beethoven Symphonies recording. Ames says reaction to the first release is being studied to determine future release plans.



Meet Mehta: New York Philharmonic conductor Zubin Mehta, left, is accompanied by CBS Masterworks head Joe Dash at a recent Sam Goody in-store in Manhattan. Mehta's digital Beethoven "Eroica" recording is one of the top classical CBS Records priorities this fall.

## CBS 'Eroica' Rates Special Exploitation

NEW YORK—CBS Records is using illuminated billboards in New York subway and railroad stations to promote its new Beethoven "Eroica" recording with Zubin

Mehta and the New York Philharmonic.

The billboards are one uncommon aspect of a major campaign to support the release. Print and radio advertising, in-store appearances by Mehta and store window displays also are being used.

The \$14.95 list Mastersound digital recording was the official 1980 European tour album for the Philharmonic. It is the first digital taping of the Beethoven masterpiece.

Print advertising for the release will be carried by more than a dozen consumer publications, according to CBS. Cities in which radio spots are airing include Boston, Chicago, Cleveland, Houston, Los Angeles, New York, Philadelphia and San Francisco.

## Angel/EMI Conference For L.A.

LOS ANGELES — Angel/EMI Records will hold its North American classical conference here at the Sheraton Universal Hotel, Monday to Thursday (20 to 23).

Attending, in addition to the company's L.A. and New York-based a&r. sales and management staffs, will be Peter Andry, director of the International Classical Division/EMI Music, London; Cesar Ciceron, manager of classical repertoire/EMI Capitol de Mexico, Mexico City; and Dennis Kashup, Angel representative of EMI/Canada, Mississauga, Ontario.

Special guests will include Bhaskar Menon, chairman and chief executive of EMI Music, Worldwide, and Don Zimmermann president, Capitol / EMI - America / Liberty Records Group (North America).

## Classical Notes

A party honoring the 106th birthday of Arnold Schoenberg, held at the Arnold Schoenberg Institute on the UCLA campus, Sept. 13, was hosted by Institute director Leonard Stein, and Keith Holzman, director of Nonesuch Records. Guests, who included the composer's sons Lawrence and Ronald, heard two fall 1980 Nonesuch albums of digitally-recorded Schoenberg works previewed: The Five Pieces for Orchestra, Op. 16 and the Chamber Symphony, Op. 9, performed by the Los Angeles Chamber Orchestra, conducted by Gerard Schwarz; and the Schoenberg String Quartet No. 2 and Mel Powell's "Little Companion Pieces," featuring the Sequoia String Quartet and Bethany Beardslee, soprano.

OCTOBER 25, 1980 BILLBOARD

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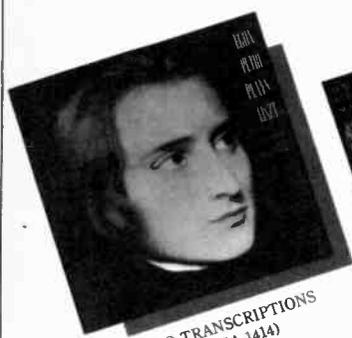
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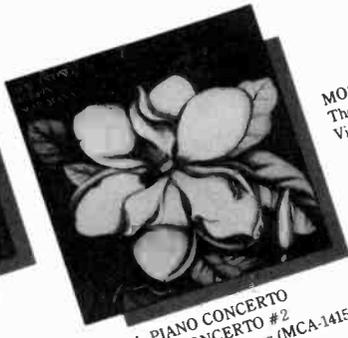
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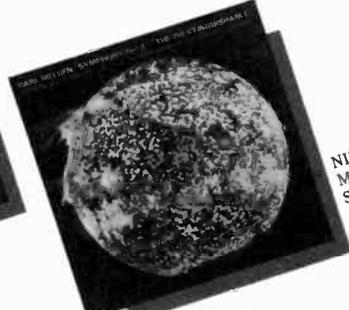
LISZT: PIANO TRANSCRIPTIONS  
Egon Petri, piano (MCA-1414)



SCHUMANN: PIANO CONCERTO #2  
Fou Ts' Ong/London Sym./Maag (MCA-1415)



A BAROQUE CHRISTMAS  
Amor Artis Chorale/Somary (MCA-1418)



TCHAIKOVSKY: ROMEO & JULIET  
1812 OVERTURE; MARCH SLAVE  
Vienna State Opera Orch./Scherchen (MCA-1423)



BAROQUE MUSIC FOR FRENCH HORN & ORCH.  
WORKS BY HANDEL, TELEMANN, BARSANTI  
James Stagliano, horn/Dunn, cond. (MCA-1422)



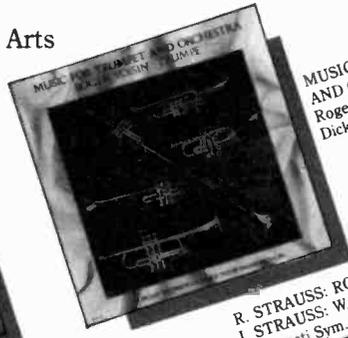
HAYDN: SYMPHONIES NOS. 57 & 86  
Cincinnati Sym./Rudolf (MCA-1405)



MOZART: ARIAS  
Theresa Stich-Randall  
Vienna Orch./Somogyi (MCA-1416)



VERDI: FOUR SACRED PIECES  
Musica Aeterna/Waldman  
(MCA-1420)



MUSIC FOR TRUMPET AND ORCHESTRA  
Roger Voisin, trumpet  
Dickson, cond. (MCA-1417)



R. STRAUSS: ROSENKAVALIER SUITE  
J. STRAUSS: WALTZES, POLKAS  
Cincinnati Sym./Rudolf (MCA-1421)

DVORAK: CZECH SUITE/WIND SERENADE  
Musica Aeterna Orch./Waldman (MCA-1400)

WALTON: FAÇADE  
Gingold, Oberlin; reciters  
Dunn (MCA-1401)

PAGANINI: VLN. CONCERTO #2  
SAINT-SAËNS: VLN. CONCERTO #1  
Ricci/Cincinnati Sym./Rudolf (MCA-1402)

MOZART: FLUTE & HARP CONCERTO  
HANDEL: HARP CONCERTO  
Grandjany/Musica Aeterna/Waldman (MCA-1403)

BAROQUE CHORAL MASTERPIECES  
Amor Artis Chorale/Somary (MCA-1404)

COPLAND: BILLY THE KID/APPALACHIAN SPRING  
Pittsburgh Sym./Steinberg (MCA-1406)

BACH: ORGAN WORKS VOL. I  
Carl Weinrich (MCA-1407)

MUSSORGSKY: PICTURES AT AN EXHIBITION  
SCHUMANN: CARNIVAL, OP. 9  
Benno Moiseiwitsch, piano (MCA-1408)

FIESTA!  
WORKS BY NIXON, REED SURINACH  
Eastman Wind Ensemble/Hunsberger (MCA-1409)

RUGGIERO RICCI PLAYS SARASATE  
Brooks Smith, piano (MCA-1410)

FAURÉ: REQUIEM  
Arroyo, Prey/Musica Aeterna/Waldman (MCA-1411)

BRUCKNER: SYMPHONY #7  
Cincinnati/Rudolf (MCA-1412)

KNAPPERTSBUSCH CONDUCTS WAGNER  
Munich Philharmonic (MCA-1413)

BACH: BRANDENBURG CONCERTOS  
Vienna State Opera Orch./Scherchen  
two-record set (MCA2-9500)

BEETHOVEN: FIDELIO  
Sena Jurinac/Jan Peerce  
Bavarian State Opera Orch./Knappertsbusch  
three-record set/libretto (MCA3-14300)



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# The Great Get Better On Nautilus Superdiscs

We have a straightforward dedication to quality music and sound reproduction. It grew out of our stereo retailing background when we started providing hifi retailers with demo records in 1974. Our commitment has brought us to a position of leadership in the audiophile record industry with a roster of artists that reads like a Who's-Who of modern recording. Our catalog of jazz, popular and rock titles is produced using Direct-to-Disc,

Digital and Half-Speed Mastering techniques that reflect our innovation and attention to detail at every stage of production.

The great do get better on Nautilus Superdiscs with extended dynamic range and wider frequency response that add up to startling clarity and maximum fidelity.

Our dedication to quality gives us the edge.

**Listen To The Difference**

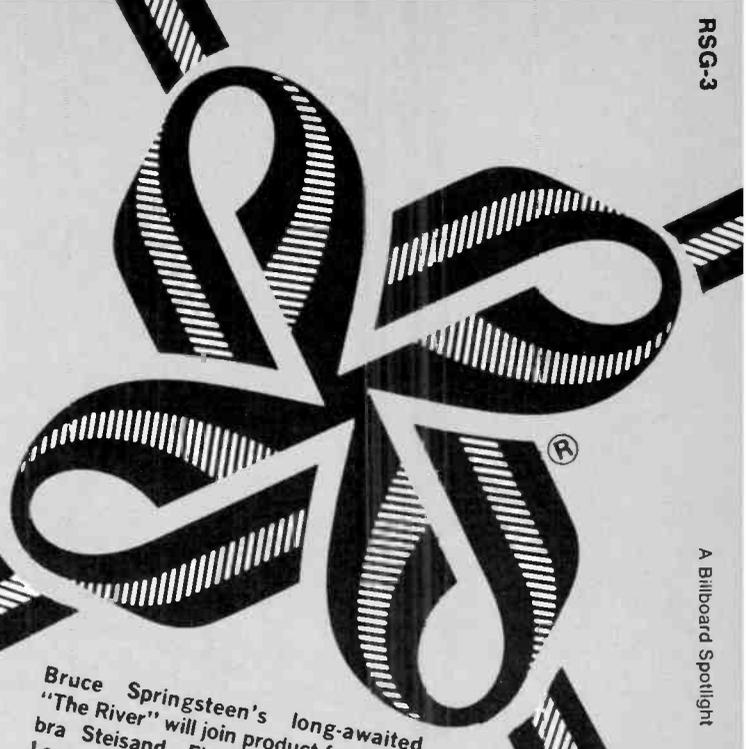


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# Label Super-Product Campaigns Target Holiday Giving

Bruce Springsteen's long-awaited "The River" will join product from Barbara Steisand, Elvis Costello, Kenny Loggins, Earth, Wind & Fire and Cheap Trick in the CBS Christmas rush.



A new release from Stevie Wonder will join those by the Temptations and Jermaine Jackson on Motown.



Atlantic has high hopes for Bette Midler's "Divine Madness" soundtrack, along with releases from Abba, Foreigner, the Blues Brothers, Mass Production and Trammps.



A double live album from the Eagles is due out on Elektra, along with new product from Jori Mitchell, Jerry Lee Lewis, Charlie Rich, Johnny Lee and Queen's "Flash Gordon" soundtrack.



Neil Diamond's "Jazz Singer" soundtrack is on Capitol.

By RICK FORREST



When Dionne Warwick appeared on a recent segment of Johnny Carson's "Tonight Show," her opening remarks centered on the "Gift of Music." That was no accident. Warwick's glowing testimonial to the gift value of records is one example of the way the labels and NARM are working together to promote the "Gift of Music" to the consumer during this fall and Christmas season. Warwick, who is also cutting some radio spots for the campaign, was approached by the association and Arista, her label, and asked to mention the subject on the show. Carson was even primed with the appropriate questions to ask. "It was terrific," says Rick Dobbis, senior vice president of artist development for Arista. "That was probably the best exposure the 'gift' theme has gotten because there was an artist reaching out to millions of people over television. It was quite nice." Although Warwick's statement marks an exception rather than the rule in terms of artist involvement with selling the "Gift of Music" idea, more and more labels are considering it as an added publicity conduit. "My attitude is that more artists can get in on this, but it has to be up to them," agrees Alan Perper, director of adver-

tising for WEA. "Artists used to never want to get involved in selling. It was a terrible word. But more are seeing the reality of the world and realizing the competition for leisure time dollars as I suspect you're going to see more artists getting involved. Look at Stevie Wonder with TDK and Deborah Harry of Blondie with Murjani. If an artist can convey a message and still maintain class and artistic quality, I don't see any problem." Selling music as a gift item is not a revolutionary notion, especially around Christmas. The season is an obvious time of giving and labels and retailers alike have frequently tuned into the consumer's predisposition. "We were the first to do the concept," claims Dennis White, Capitol's vice president of marketing. "We had a big campaign called 'give the gift of music' back in 1967. Everyone since has done themes around the idea and actually the industry has been coing the NARM campaign for years, but only as individuals. What NARM is trying to say to the retailers is to do gift giving themes all the time. They should rely on manufacturers to give them product but take it upon themselves to do their own campaigns with the label participating."

Rick Forrest is an L.A. based freelance writer and a frequent contributor to Billboard.

Label participation, for the most part, has consisted of ad dollars for retail campaigns locally and using NARM's "Gift of Music" slogan and logo on industry print, radio and tv ads, all of which add up to the tidy sum of \$100 million a year. Of course this participation has increased with the encroaching yuletide season. More labels are emphasizing the NARM idea in more aspects of their marketing plans. But the main concern is still specific product and that's where the bulk of the promotion is geared. A&M for example is targeting its energies toward a live double pocket Supertramp live LP and single LPs from the Police and Joe Jackson. Motown is releasing the Temptation's "Give Love At Christmas" as well as LPs by Jermaine Jackson and Stevie Wonder. RCA is scheduling albums from David Bowie, Lakeside, Evelyn "Champagne" King, John Denver, Maxine Nightingale and Shalamar. Casablanca is putting out records by Lipps Inc., Nick Gilder, Captain & Tennille and Cameo. Atlantic expects product from Abba, Foreigner, Blues Brothers, Mass Production and Trammps. The Polygram East group is looking to such black product as Peaches & Herb, Gloria Gaynor, Isaac Hayes, Millie Jackson and Ray, Goodman & Brown. Arista's top projects center on Barry Manilow and an Aretha Franklin debut. MCA is pegging releases for Spyro Gyra, Jimmy Buffett, Rufus and Rupert Holmes. (Continued on page RSG-4)



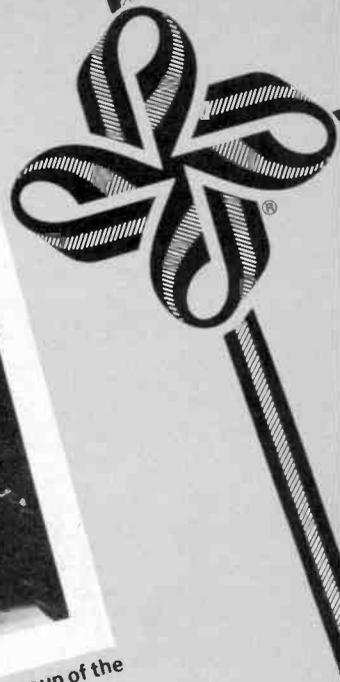
Aretha Franklin's first LP for Arista will be part of its holiday campaign, along with a new release from Barry Manilow.



Blondie's new "Auto American" is out for Christmas on Chrysalis, along with new product from Jethro Tull, the Babys and the Specials.



Rod Stewart is among the all-star lineup of the Warners schedule which includes Stephen Bishop, Van Morrison, Doobie Brothers, Leo Sayer, Dire Straits, Donna Summer, Neil Young, Talking Heads, George Harrison, Van Halen, Carly Simon, Paul Simon and John Lennon.



## Label Super-Product

• Continued from page RSG-3

The Warner Bros. list of fall and Christmas LPs is particularly mindboggling: a new Stephen Bishop, Van Morrison, Doobie Brothers, Utopia, Robert Palmer, Leo Sayer, Pat Metheny, Prince, Shaun Cassidy, Dire Straits, Donna Summer, Neil Young, Talking Heads, Funkadelic, Rod Stewart, George Harrison, Keith Jarrett, an Emmylou Harris Christmas LP ("Light Of The Stable"), Thin Lizzy, Van Halen, Carly Simon, Paul Simon and others.

In merchandising this array of artists Warners has taken a slightly different approach in integrating the NARM slogan and logo with the regular artist merchandising materials.

"Nobody sees a three-inch logo in the corner of a poster," asserts Hale Milgrim, co-director of Warner's merchandising department. "You're lucky if they see the name of the group and some visual image of them."

So Warners in connection with WEA made up one foot square boards with just the logo and slogan.

"These can be tied into any store and with whatever artists we have that sell in that store. It's not tied to any Christmas theme because we want to use it year round. The idea is to get away from holiday connotations. That's part of the problem: consumers are just geared to giving records for Christmas. And by giving retailers these "Gift of Music" boards and our artist posters and point-of-purchase materials we leave it up to them to use their creativity to tailor it to their needs."

Some labels are more closely tying in specific products and/or lines of product to the "Gift" theme.

RCA, for instance, is looking to promote its eight LP "Elvis Aron Presley" set as the perfect gift. The problem is that the 250,000 LP limited edition, which retails at \$69.95, is selling so fast it may not last till December.

Aside from promoting new releases from Barbra Streisand, Elvis Costello, Kenny Loggins, Earth, Wind & Fire, Bruce Springsteen and Cheap Trick, CBS is planning an all-out assault in support of its half-speed master recordings and digital releases, tagging their high price and superb audio quality as prime gift incentives.

"All the plans are still in the design stages," says Giselle Minoli, CBS director of customer merchandising, "but what we plan to do is use the NARM logo, the bow with the musical note, but we're going to be changing the phrasing of the slogan so instead of saying 'Gift of Music' on it, it will say 'give the gift of audiophile recordings on Master Sound Records and Tapes.'"

Elektra, in addition to marketing new release from Joni Mitchell, Jerry Lee Lewis, Charlie Rich, Johnny Lee and a "Flash Gordon" soundtrack written and performed by Queen, is embarking on an ambitious gift giving campaign linked to a series of new "best of" and live albums.

"This is going to be our major thrust in the gift giving area," states Elektra's Vic Faraci, vice president/director of marketing. "We think greatest hits and live albums make one of the best kinds of gifts. For a person who likes a group, what better offering? We're going to be releasing a Doors greatest hits, newly remixed by Doors members, a greatest hits volume two from Linda Ronstadt, Queen's hits and a double pocket live album from the Eagles."

Running from Thanksgiving to Christmas, the Elektra campaign will include massive merchandising, banners, a possible tv campaign and a retail contest.

K-tel, Word and Disneyland/Vista Records are three companies which view their entire line of product as especially geared to the NARM theme and are subsequently planning some very special promotions to tie into the concept.

K-tel is releasing 10 packages over the fall and Christmas:

two adult contemporary pop compilations, "Rainbow" and "Images;" five multi-artist rock assemblages, "Powerplay," "Southern Fried Rock," "Soundwaves," "Hit Line" and "Rock 80;" a country album, "Sundown;" and repackages of Abba and Elton John tunes.

The company is stringing its tv and radio ads over the August/September period for three of the new releases and from late October to December for the remaining seven. Well known for its tv album campaigns, K-tel will feature the "Gift of Music" theme in the script as well as visually with an animated "Gift of Music" logo which the company developed with NARM. The animated video segment is available in varying lengths to labels for tv use but its use by K-tel, which is pushing with \$3-\$5 million into 125 markets and 500 spots, represents a critical factor in tv exposure for the NARM program.

"The whole 'Gift of Music' thing was ideal for us," says David Catlin, vice president and general manager for K-tel U.S. operations. "That's why we're using it so actively. The idea of the campaign was to go after people who aren't normally in the habit of buying records and that category fits our consumer."

"We've done a lot of market research defining who our consumer is and basically it is either the 10 to 16-year-old who is not yet into buying albums or the older person who likes music but doesn't buy LPs very often. For the younger consumer, this is an introduction into music. He or she is mainly interested in the hit songs and later they will develop an interest in the artist on the album."

Catlin adds that K-tel will also have gift giving themes in the point-of-purchase materials for the 25,000-30,000 retail outlets that carry its product and proudly notes that in many of the non-musical stores, the K-tel "Gift of Music" tag will be the only introduction to the concept those stores have.

Word, the largest distributor of religious music, is tying into gift giving through a special kit it is sending to its select 700 retailers. In it will be a "Gift of Music" product mobile, radio spots incorporating the NARM idea, newspaper slicks and four sampler, instore albums, each representing one of four categories of religious vinyl: contemporary, praise, Christmas and black.

"If you are shopping around for gifts today, be sure to visit our record department," the narrator will say in between songs on the Christmas instore LP. "Remember records and tapes always make great gifts, especially during the holiday season."

"You know, some people wait for a special occasion to give a gift," the narrator will note on the black gospel sampler. "But when you think about it, everyday is really an opportunity to give someone a gift. And because music is really an extension of our personality, it's a natural way to express your special message."

"We've never done anything as concentrated as this," says Stan Jantz, Word's director of marketing. "But we really got enthused at the NARM convention and we plan to continue doing this, updating the product and samplers, because for us it's very viable. In gospel you're always talking about giving anyway and it seems people look for things to give that mean something to them and that's what we have."

Children's records are a natural offering during the holidays and Disneyland/Vista Records, the oldest and largest chil-

dren's label, is hooking into the gift giving theme in a big way.

The label has put together two different 48-inch high corrugated cardboard floor displays and entitled them the "Disney Gift Centers." Available to any retail outlet, one display holds Disney's premier line of albums, the other a series of choice seven-inch story and song disks.

"Most of our customers are taking both stands because it gives them a full line of our bestselling product," says Bob Pavlacka, national sales manager for Disney records. "We are looking to have them in about 10,000 locations."

Christmas is as fortuitous a season for the movie industry as it is for the record business. So add that to the music industry's recent love affair with the movies and it's only natural that this should be a time when a lot of soundtracks will be released and heavily promoted as gifts.

Elektra, along with "Flash Gordon" will promote its already released "Urban Cowboy" LP. RCA is putting out the soundtrack for Dolly Parton's "Nine To Five" film. Capitol's offering is the Neil Diamond soundtrack to the "Jazz Singer." Atlantic is releasing the soundtrack to Bette Midler's concert film, "Divine Madness."

And RSO is centering its Christmas lineup around a slew of old and new soundtracks including the recently released "Times Square" LP featuring numerous new wave artists, "The Empire Strikes Back," "Fame," a soundtrack from the tv film "Shogun" and such platinum oldies as "Grease" and "Saturday Night Fever."

The "Popeye" soundtrack is the first release for former Casablanca chief Neil Bogart's new label, the Boardwalk Entertainment Co. The acting and singing in the movie and soundtrack is by "Mork and Mindy" star Robin Williams and actress Shelly Duval and the music composition by Harry Nilsson. Promotion will be heavy and decidedly gift oriented.

Despite all the recent flurry of label activity in the "Gift of Music" campaign, Bogart is rather disappointed with the response of his fellow industryites.

"My daughter Jill was with me at NARM when they announced the 'Gift of Music' program," muses Bogart, "and recently she asked me, 'What happened to that wonderful ad campaign the record business was going to do?' I said, 'Well, most companies think they're doing it. They now have a little logo they put on their albums and in some ads.' She said, 'Yes, Dad, but what happened to the advertising to tell people what a great deal records are?' My answer, 'They haven't done it.'"

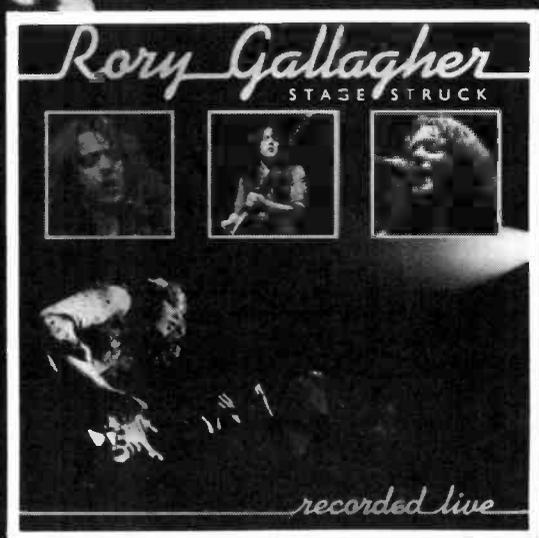
"If there ever was a time not to do the 'Gift of Music' it's Christmas. People automatically buy records for presents and you're not going to educate people who are not into it with a two-month campaign. We should have started months and months ago when we really needed it."

"It would be great if this Christmas signaled the start of 12 months of heavy campaigning. It would be wonderful if by doing that we could really motivate people and create new holidays like the flower industry did with secretaries. But it's important that we be honest with ourselves in realizing we let a marvelous opportunity go by in 1979 and '80. Now that we're going into 1981 and we all feel more optimistic about the future, it's important that we look at the past and realize it's time now to go ahead and really maximize the potential of our industry and this marvelous campaign. That's what I feel."

Billboard

# Rory Gallagher

STAGE STRUCK



Rory Gallagher live is Rory Gallagher at his best. Dynamic, exciting, a premier talent, Gallagher is legendary for his searing blues guitar. Well it's all here on "Stage Struck!" His best, hardest rocking songs. The wildly enthusiastic crowds. The excitement that only a live concert can generate. But most important, here is an incredible performer playing with the kind of non-stop bravado that should make this album a collector's item for every Gallagher fan.



**Chrysalis**  
Records and Tapes  
The album CHR1280  
Produced by Rory Gallagher

By CARY DARLING



Imagine a scene where a 40-year-old woman, alone on a night she is giving a small celebration for herself on her newfound job, sits comforting herself with the umpteenth return of some dull situation comedy. The rambling, split-level house seems more empty than usual since her husband called. He said something about a frazzled boss who absolutely has to have those reports by tomorrow morning.

The college age son, who should have arrived that afternoon, has not even had the courtesy to call. Some celebration, she smiles to herself.

Amidst the electronic chatter of the television, a slight clink at the door signals the arrival of one of her charges. Sheepishly, with his right arm behind his back, her husband enters and confronts her. Before she can launch into a tirade, he pulls out his right arm and hands her a gift. She had been expecting flowers or candy but this is different.

The wind is let out of her sails as she ponders the 12-inch by 12-inch package. Nicely wrapped, it appears to be a record album. She isn't sure, though, as she has never received such a gift before.

In comes her son who is holding a similar package. "What is this? A conspiracy?" she jokes. Her husband's gift is the

Kenny Rogers album which contains the song they fell in love with on their second honeymoon. Her son's package is an oldies compilation of 1950s hits. Just a quick glance down the song titles causes memories of that first kiss, sock hops and revved up '57 Chevys to come flooding back.

They listen to music the rest of the night and she decides to give a record album to her best friend on her birthday next week.

The above scenario may seem more like the fevered fantasy of some overwrought record retailer but, if the NARM "Gift Of Music" Campaign succeeds, it could translate into reality in homes across the country. It doesn't matter if the artist involved is Kenny Rogers, Ella Fitzgerald, Parliament or X—there is an entire untapped market out there of consumers who will give records or prerecorded tapes as gifts.

"The idea of giving records and tapes as gifts is not a new one," says Pat Gorlick, director of special projects for NARM and overseer of the "Gift Of Music" campaign. "Individual manufacturers and merchandisers have used them during Christmas especially. The use of the current campaign had its beginnings in a 1977 Warner Communications study, re-

Cary Darling is an L.A. based freelance writer and frequent contributor to Billboard.

leased in 1978. Based on these findings, we felt we had to reposition our product as a gift item."

It was found that gift giving of records and tapes accounted for 12% of sales but that this segment of the market could be broadened significantly. According to NARM's own initial consumer research surveys, 42% of the American public feel giving prerecorded music as a gift is a good idea.

NARM wanted to initiate a campaign to instill the gift-giving message in retailers and consumers without incurring the \$6 million to \$11 million cost of a national campaign. Through the technique of "piggybacking" on record company ads, costs are being kept down to the \$250,000 needed for a four city market test and additional funds used for putting an independent public relations firm on retainer.

The slogan "Give The Gift Of Music" is accompanied by a gift-bow shaped emblem which lends a visual flair. This design and slogan are to be used in all print ads and the slogan utilized on radio and tv advertising.

Before implementing the campaign though, in addition to the Warner Communications' study, NARM conducted five focus group sessions with 18 to 34 year olds who had purchased at least three records or prerecorded tapes in the last year. "We talked with them about music," continues Gorlick. "Eventually, the conversation led to talk of giving gifts. We ap-

(Continued on page RSG-17)

A Billboard Spotlight



Barrie Bergman, left, Record Bar president, shown presenting a stained glass replica of the Gift Of Music logo to Pat Gorlick, NARM special projects director who presented a show at the Record Bar convention.

At left, two examples of posters suggested by NARM's brochure to guide merchandisers in their use of the Gift Of Music logo.



**Gift of Music: NARM Aims To Give Candy And Flowers A Run For Their Gift-Giving Money**

# Superstar SERIES

CELEBRATING MOTOWN'S TWENTIETH ANNIVERSARY

Volume 1  
DIANA ROSS & THE SUPREMES

M5-101 V1

Volume 2  
MARVIN GAYE & TAMMI TERRELL

M5-102 V1

Volume 3  
EDWIN STARR

M5-103 V1

Volume 4  
FRANKIE VALLI & THE FOUR SEASONS

M5-104 V1

Volume 5  
JR. WALKER & THE ALLSTARS

M5-105 V1

Volume 6  
ISLEY BROTHERS

ME-106 V1

Volume 7  
MICHAEL JACKSON

M5-107 V1

Volume 8  
JIMMY & DAVID RUFFIN

M5-108 V1

Volume 9  
THE SPINNERS

M5-109 V1

Volume 10  
THE ORIGINALS

M5-110 V1

Volume 11  
MARTHA REEVES & THE VANDELLAS

M5-111 V1

Volume 12  
THE JACKSON 5

M5-112 V1

Volume 13  
GLADYS KNIGHT & THE PIPS

M5-113 V1

Volume 14  
THE FOUR TOPS

M5-114 V1

Volume 15  
MARVIN GAYE

M5-115 V1



ON MOTOWN RECORDS & TAPES



# FALL

## MORE SPECIALS



### The Specials CHR 1303

"More Specials" means more fun. And if that's what you're looking for, you've found the right group. The Specials add to their past ska performance a multi-flavored musical touch on their second album.

"More Specials" is a unique blend of ska, pop and rock that should have instant appeal to the group's strong following.

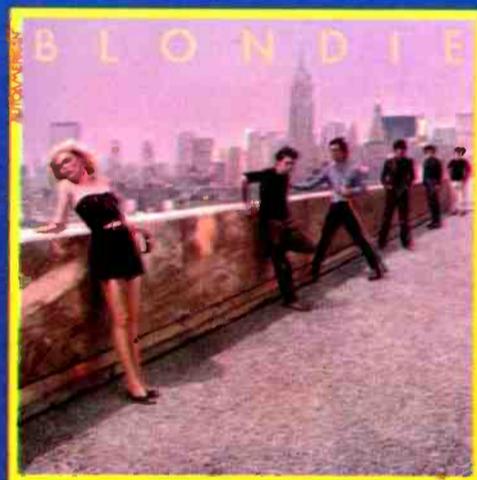
Produced by Jerry Dammers and Dave Jordan.

## THE BABYS-ON THE EDGE



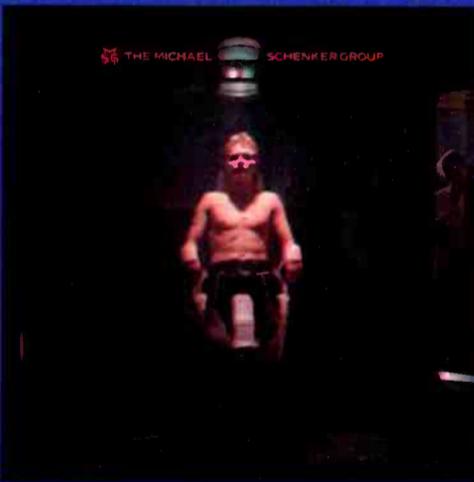
### The Babys CHE 1305

A lot has happened to The Babys in the last five years. A string of hit singles that have become standards. An incredibly successful international tour. Now, on their fifth album, "On The Edge," they've achieved a tight, rocking sound that quickly proves why they're selling out concerts all around America. The Babys are a rock 'n' roll band that's here to stay. Produced by Keith Olsen.



### Blondie CHE 1290

"Autoamerican." Non-stop Blondie. Runs on pure pop energy. Due 11/11. Produced by Mike Chapman.



### Michael Schenker CHE 1302

Michael Schenker embodies the explosive sound of album rock radio today. As former lead guitarist for UFO and one of the group's favored writers, Schenker's debut album is packed with hot riveting rock 'n' roll and has already proven itself a winner at the retail level. This high voltage album will get an extra jolt of support when Schenker begins touring in late October and brings his fiery brand of music back to the states. Produced by Roger Glover.

## ULTRAVOX

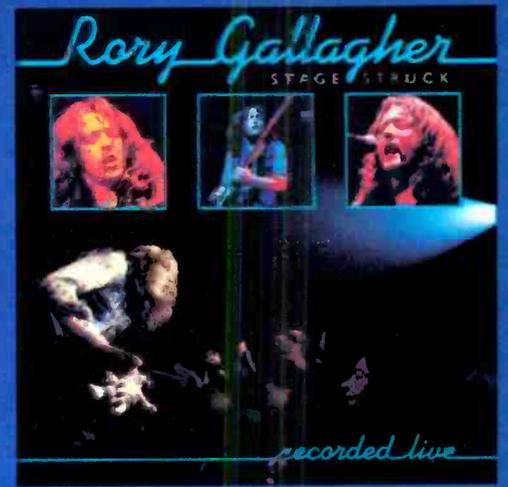
### VIENNA



### Ultravox CHR 1296

Ultravox is modern music at its most accessible and creative level and the group is attracting new fans everywhere on their current tour. Their music has become a staple item at the new dance clubs and their debut album on Chrysalis, "Vienna," provides an equally provocative introduction. It reverberates with powerful electronic rock 'n' roll. Produced by Ultravox and Conny Plank.

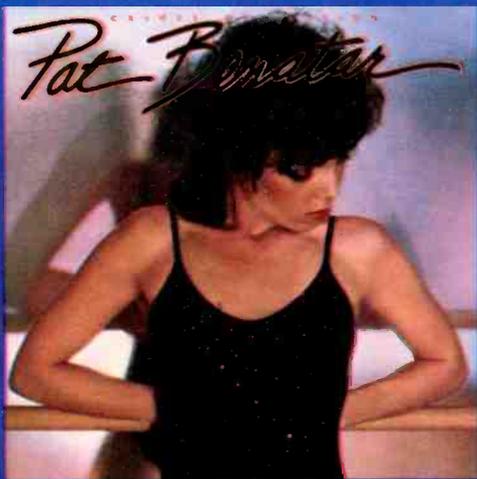
# IMAGES



**Rory Gallagher CHR 1280**  
 Rory Gallagher live is Rory Gallagher at his best. Dynamic, exciting, a premier talent, Gallagher is legendary for his soaring blues guitar. Well it's all here on "Stage Struck." His best, hardest rocking songs. The wildly enthusiastic crowds. The excitement that only a live concert can generate. But most important, here is an incredible performer playing with the kind of non-stop bravado that should make this album a collector's item for every Gallagher fan.  
 Produced by Rory Gallagher.



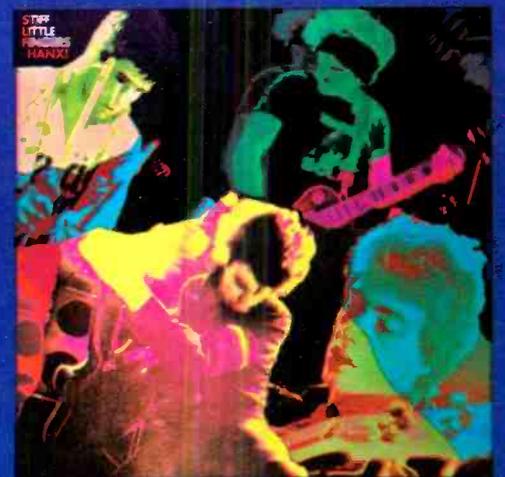
**Jethro Tull CHE 1301**  
 Attention: Red Alert. Ian Anderson is back with a brand new album and a few new faces to remind everyone why Jethro Tull is one of the most popular and respected groups of the past decade. The sound on "A" is exciting, intense and pure Tull. And now Tull has launched a nationwide tour that's guaranteed to bring everyone to attention. You've been alerted. Produced by Ian Anderson and Robin Black.



**Pat Benatar CHE 1275**  
 With one of the nation's fastest selling albums, "Crimes Of Passion," showcasing her multioctave, classically trained voice, Pat Benatar is unquestionably the most successful of all the female performers who recently emerged to challenge rock 'n' roll's male dominated ranks. Pat Benatar is a star.  
 Produced by Keith Olsen.



**Huey Lewis and the News CHR 1292**  
 People in the know...know. Huey Lewis and the News can tackle audiences anywhere and reduce them all to fans within minutes. They have *that* much impact. An extraordinarily visual band that demands attention with their high energy rock 'n' roll, their debut album on Chrysalis combined with their current tour with The Doobie Brothers is bound to bring lots of attention to a band that really deserves it.  
 Produced by Bill Schnee.



**Stiff Little Fingers CHR 1300**  
 This album captures live the intense, dynamic and raw sound of four gutsy young men from Belfast, Ireland. The emotions are strong and the rock reaches a fever pitch on such favorites as "Alternative Ulster" and "Suspect Device." HANX! leaves other live albums for dead!  
 Produced by Doug Bennett.



**Chrysalis**  
 Records and Tapes

# Retailers Rev Up For Gift Season

## THERE MUST BE A BETTER WAY

You've said it with flowers but she was allergic to them, and her eyes puffed up, and she was miserable, and so were you.

You've said it with candy but she went off her diet, and gained back all the weight she had lost, and blamed it all on you.

You've said it with diamonds but you starved for a year while the bills kept coming, and she left you in the lurch anyway.

You've even said it with poetry but she said she'd never read anything so silly in all her life, and you felt like such a fool.

Then you thought, "There must be a better way."

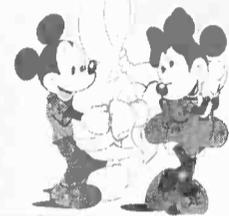
Record Bar has the perfect solution: give records and tapes.



Give the gift of music.



RECORDS & TAPES  
**Record Bar**  
CRABTREE VALLEY MALL



Give the gift of music.



Disneyland



Disneyland



Record Bar, left, communicates the idea of Gift of Music in a poster. At right, the logo of the campaign is used at top of a Disneyland display, right.



By RON TEPPER

"You can't hype a stiff," was the theory that one astute merchandising manager of a major label offered years ago, and that saying is more true today than ever before.

Thus, when NARM penned its "Gift Of Music" campaign nearly six months ago, there were many in the industry—retailers as well as manufacturers—who just looked upon it as an attempt to shoot some adrenalin into a stiff business.

It's no secret, of course, that NARM was aiming to do exactly that and the slogan itself may not have sold anything but the "Gift Of Music" has definitely had an effect on the industry. The most notable impact is in making retailers more aware that records are a viable gift item.

"For years," says Jim Bonk of Stark Records (103 stores), "the florist and candy shops have pumped the idea into consumers' minds that roses and sweets were the way to go for gifts. During that time the record industry has had an ideal gift item only we never told anyone about it. It was something everyone in the industry was aware of but we neglected to push the concept at the retail level. The 'Gift Of Music' made us all more aware of that."

Although the campaign was slow getting started, most re-

tailers have now jumped on the "Gift Of Music" bandwagon and are tying in promotions to the theme.

Stark is a good example. Although the outlets have been stressing that exact theme for the past three years, the NARM emphasis has caused them to rethink the approach and add a few more sales and promotion wrinkles to it.

For example, aside from using the logo on all advertising, they've put it on bags, gift certificates and have stressed it in the stores' special classical club mailer. Stark is also in the process of developing a large, styrofoam "Gift Of Music" sign that will go in each of its outlets.

Additionally, the chain is supplying dealers with 5,000 "Gift Of Music" plastic, pocket calendars. On each calendar, the day before each holiday is circled in red. If consumers come in and buy something on those particular days, they get 10% off.

"We're using it wherever possible," says Bonk, "and in some cases—where we have three to five stores in a market—we're even utilizing the theme on television. As we go along we pick up more ways of marketing it but the real value in the slogan, I believe, is in making us all realize how neglectful we've been of pushing a great gift item."

George Hill of Budget (Denver) is equally as enthused about

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the slogan and its effects as Bonk. The "Gift Of Music" is part of a gift certificate in each of Budget's stores (15 states). There's also a 20x24-foot laminated, mounted blow-up of the theme in each facility. ("The surprising thing," says Hill, "is that although we supplied each of our stores with the mounted blow-up, we keep getting reorders for them. Either they're selling them or...")

Additionally, Budget has supplied black and silver, 2x2 inch labels with the slogan to stores for placement on divider cards. Hill agrees that the industry has been missing an additional sales avenue and that the emphasis has done one thing: "It has awakened many in the industry. All you have to do is look at some of the fast food companies like McDonald's. Just look at the gift certificates they push for holidays. You can see the potential we've been missing when you study its marketing approach."

Musicland (500 stores) has started to incorporate the slogan into its television and print ads. Although the theme was launched nearly half a year ago, the chain is just now beginning its campaign. The same is true for Record Bar (104 outlets) which is placing the slogan on divider cards and other in-store signage.

Why the lag time? There was no definitive answer; however, interest in the slogan began to rise along with sales. Despite

(Continued on page RSG-16)

# After 50 Million Records, The Legend Continues.

# “BOBBY VINTON’S”

## First LP ON TAPESTRY Records

# “ENCORE”

LP: TRS 1000

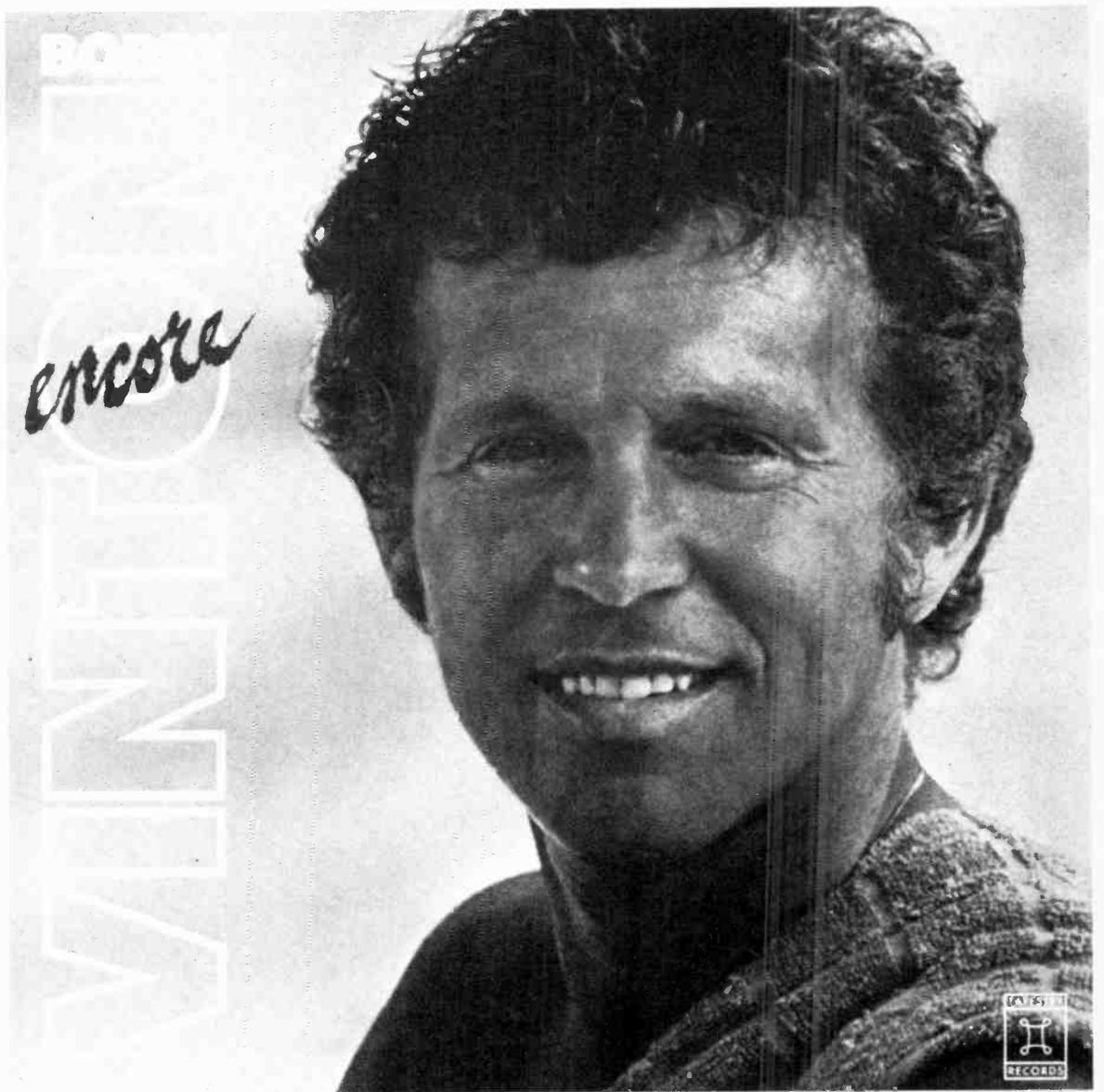
## Featuring The Hit

# “HE.”

## Single

Single: TR 003

## b/w “My First And Only Love”



For years, **BOBBY VINTON** has been a major figure in popular music... hit after hit. Now he's hit a direction that is taking him into areas he's never been before.

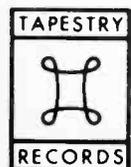
Available at the following distributors:

### EAST

**Malvern Dist.**  
Long Island City, N. Y.  
(212) 392-5700  
G.M. — Joe Grippo

**Malvern Dist.**  
Boston, Massachusetts  
(617) 423-3820  
G.M. — Stan Goodman

**Progress Record Dist.**  
Buffalo  
(716) 835-7475  
P. & S. — Jim McGowen



©TAPESTRY RECORDS.

**Universal Record Dist.**  
Philadelphia, Penn. 19193  
(215) 232-3333  
G.M. — Len Rakliff

**Pickwick International, Fl.**  
Opa Locka, Fl. 33054  
(305) 685-7601  
G.M. — Bob Wilder

**Pickwick International**  
Atlanta, Georgia  
(404) 349-5200  
G.M. — Jack Messler,  
Tom Beckwith

**Memphis Office**  
(901) 454-1286

**Schwartz Brothers**  
Balt. / Wash. / Virginia  
(301) 459-8000  
Jerry Jacobs,  
Tom Adams

### MIDWEST

**Progress Record Dist.**  
Chicago, Illinois  
(312) 593-5955  
G.M. — Harold Davis

**Progress Record Dist.**  
St. Louis, MO. 63105  
(314) 727-3886  
George Genovese

**Pickwick International**  
Minneapolis, Minn. 55426  
(612) 932-7548  
G.M. — Mike Myers

**All South Dist. Corp.**  
New Orleans, LA. 70113  
(504) 568-0971  
G.M. — Richard Brown



Give the gift of music.

**Progress Record Dist.**  
Detroit, Michigan  
(313) 968-4422  
G.M. — Bill Allen

**Progress Record Dist.**  
Cleveland  
(216) 461-7880  
G.M. — Brent Marco

**Progress Record Dist. —**  
Sales, Cincinnati, Ohio  
(513) 771-4190  
G.M. — Dale Puteet

**Progress Record Dist. —**  
Sales, Indianapolis, IN  
(317) 259-4873  
P. & S. — Mike Holmes

**Stan's Record Service**  
Shreveport, LA. 71102  
(318) 222-7182  
G.M. — Frank Spano

### WEST

**Pickwick International — Dallas**  
(817) 261-4281  
G.M. — Don Gillespie

**Pickwick International**  
Houston, Texas  
(713) 780-7650  
S. — Don Gernsbacher

**Pan Am Distributor**  
Denver, Colorado 80223  
(303) 629-1960  
P. — Carolyn Ratts

**Alta Distributor**  
Phoenix, Arizona 85017  
(602) 269-1411  
Dist. Mgr. — Fred Rivers

**Pickwick International**  
Los Angeles, Cal.  
(213) 875-3960  
G.M. — Bill Shaler,

**Pickwick International**  
San Francisco, CA. 94104  
(415) 981-8787  
G.M. — Jack Campbell

**Pacific Records & Tapes**  
Seattle, Washington  
(206) 762-1056  
G.M. — Ed Richter

INDEPENDENT MARKETING DIRECTION



MARKETING INC.

Hollywood, CA.

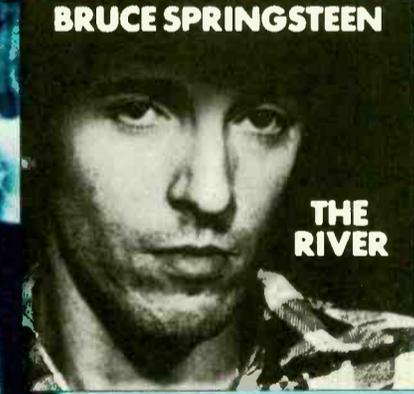
# THERE'S SOMEONE FOR EVERYONE, ON CO



**BARBRA STREISAND. A must for all fans of Barbra, and all fans of Barry. Is there anyone else?**  
FC 36750



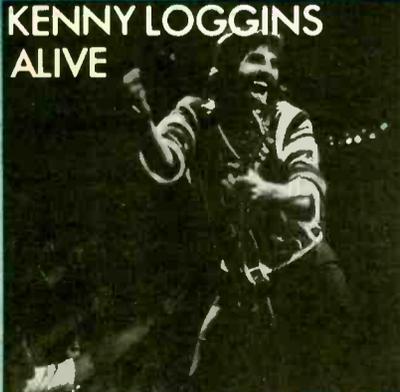
**JOURNEY. Hardly a departure from their sales pattern...this is Journey's latest platinum winner.**  
FC 36339



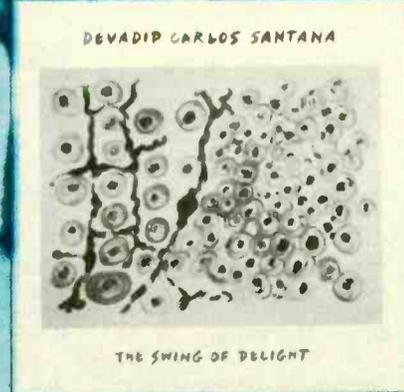
**BRUCE SPRINGSTEEN. For the patient millions. Two records filled with new Bruce.**  
PC2 36854



**EARTH, WIND & FIRE. The biggest is still the best, as their new album proves.**  
KC2 36795



**KENNY LOGGINS. He's better than alright, recorded live on this two-record set.**  
C2X 36738



**DEVADIP CARLOS SANTANA. Digitally-recorded Santana...for fans of great sound and great music.**  
C2 36590

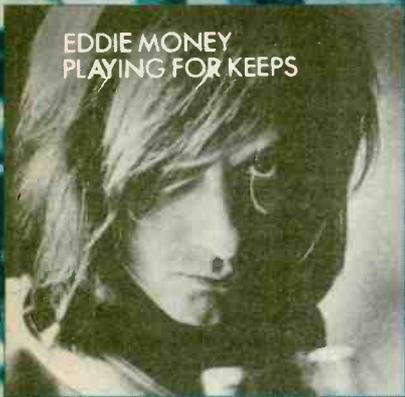


**BOZ SCAGGS. This musically great greatest hits album makes a very tasty gift.**  
FC 36841



**MANHATTANS. Everyone loved "Shining Star," and here's lots more of the Manhattan's very best.**  
JC 36861

# COLUMBIA AND ARC RECORDS AND TAPES.



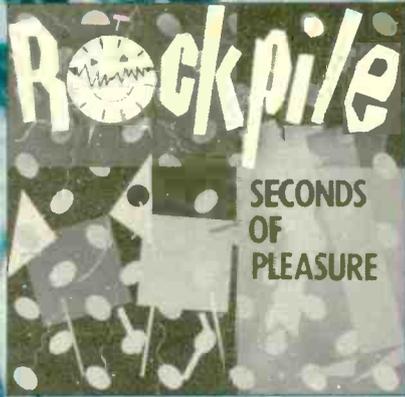
**EDDIE MONEY**  
PLAYING FOR KEEPS

**EDDIE MONEY.** This year when people say, "Money, that's what I want," this is what they mean.  
FC 36514



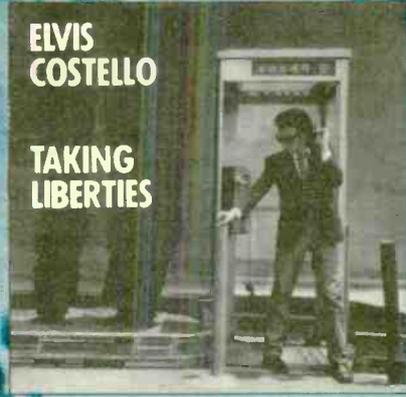
**JUNIE**  
BREAD ALONE

**JUNIE.** From The Ohio Players to P-Funk to this solo album, visionary funk from Junie.  
JC 36585



**Rockpile**  
SECONDS OF PLEASURE

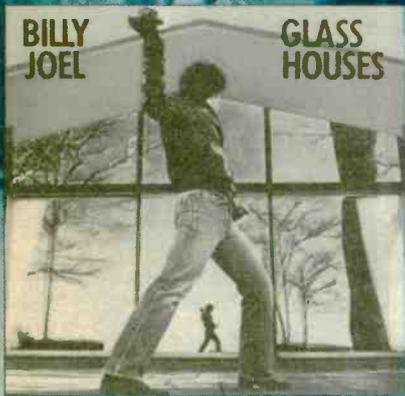
**ROCKPILE.** No more solo albums from Nick Lowe, Dave Edmunds, Billy Bremner and Terry Williams. Rockpile is here.  
JC 36886



**ELVIS COSTELLO**

TAKING LIBERTIES

**ELVIS COSTELLO.** He continues to lead where others follow. A collector's dream come true.  
JC 36839



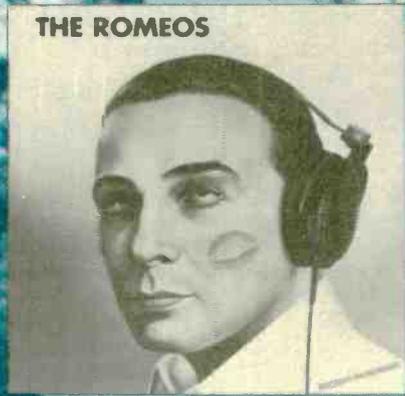
**BILLY JOEL**

GLASS HOUSES

**BILLY JOEL.** There must be someone who doesn't own it...it's still selling! Quadruple platinum.  
FC 36384

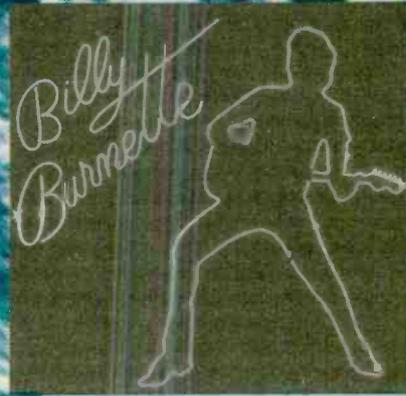


**CHICAGO!** The most identifiable and welcome group in America, makes a perfect gift.  
FC 36517



**THE ROMEOS**

**THE ROMEOS.** For those who keep up...new rock and roll with a classic sound.  
JC 36544



**BILLY BURNETTE.** A new major-league rock star emerges full blown.  
JC 36792

# Five-Year Hot Catalog Chart

## LABEL: BANG (CBS)

BRICK.....Brick (277)

## LABEL: CLEVELAND INT./EPIC

MEATLOAF.....Bat Out Of Hell (34)

## LABEL: EPIC

BOSTON.....Boston (12)  
Don't Look Back (149)  
THE CHARLIE DANIELS BAND.....Million Mile Reflections (137)  
CHEAP TRICK.....Cheap Trick At Budokan (67)  
THE CLASH.....London Calling (272)  
MOLLY HATCHET.....Flirtin' With Disaster (163)  
HEATWAVE.....Too Hot To Handle (162)  
MICHAEL JACKSON.....Off The Wall (31)  
THE JACKSONS.....Destiny (161)  
KANSAS.....Point Of Know Return (65)  
TED NUGENT.....Cat Scratch Fever (243)  
Ted Nugent (135)

## LABEL: FULL MOON/EPIC

DAN FOGELBERG.....Nether Lands (188)  
Phoenix (122)  
FOGELBERG & WEISBERG.....Twin Sons Of Different Mothers (200)

## LABEL: JET

ELECTRIC LIGHT ORCHESTRA.....Discovery (185)  
Out Of The Blue (118)

## LABEL: KIRSHNER (CBS)

KANSAS.....Leftoverture (125)

## LABEL: P.I.R.

O'JAYS.....So Full Of Love (271)  
TEDDY PENDERGRASS.....Life Is A Song Worth Singing (252)  
Teddy Pendergrass (270)  
LOU RAWLS.....All Things In Time (282)

## LABEL: PORTRAIT

HEART.....Dog And Butterfly (147)  
Little Queen (140)

## LABEL: TAPPAN-ZEE (Columbia)

BOB JAMES & EARL K LUGH.....One On One (295)

## LABEL: T-NECK

ISLEY BROTHERS.....Go For Your Guns (202)  
Harvest For The World (279)

## DISTRIBUTOR: MCA

ARTIST—Title (position in top 300)

### LABEL: MCA

CRUSADERS.....Street Life (191)  
LYNYRD SKYNYRD.....Gold & Platinum (209)  
One More Time For The Road (257)  
Street Survivors (263)  
OLIVIA NEWTON-JOHN.....Totally Hot (183)  
POCO.....Legend (105)  
SOUNDTRACK.....Car Wash (236)  
SPYRO GYRA.....Morning Dance (153)

### LABEL: ABC

JIMMY BUFFET.....Changes In Latitudes—Changes In Attitudes (92)

RUFUS/CHAKA KHAN.....Rufus Featuring Chaka Khan (230)

STEELY DAN.....Aja (38)

### LABEL: BACKSTREET (MCA)

TOM PETTY & THE HEARTBREAKERS.....Damn The Torpedos (59)

## DISTRIBUTOR: POLYGRAM

ARTIST—Title (position in top 300)

### LABEL: POLYDOR

ATLANTA RHYTHM SECTION.....A Rock And Roll Alternative (204)  
Champagne Jam (134)  
GLORIA GAYNOR.....Love Tracks (211)  
PEACHES & HERB.....2 Hot (106)

### LABEL: CASABLANCA

KISS.....Alive (79)  
Destroyer (70)  
Rock And Roll Over (136)  
Funkentelechy Vs. The Placebo Syndrome (261)  
PARLIAMENT.....Mothership Connection (168)  
SOUNDTRACK.....Thank God It's Friday (300)  
DONNA SUMMER.....Bad Girls (24)  
I Remember Yesterday (167)  
Live And More (32)  
On The Radio—Greatest Hits Vol. One & Two (116)  
Once Upon A Time (159)

VILLAGE PEOPLE.....Cruisin' (86)  
Macho Man (42)  
Village People (71)

### LABEL: DE-LITE (Mercury)

KOOL & THE GANG.....Ladies Night (90)

### LABEL: RSO

BEE GEES.....Bee Gee's Greatest (223)  
Children Of The World (95)  
Here At Last... Live (33)  
Main Course (214)  
Spirits Having Fun (48)  
ERIC CLAPTON.....Backless (217)  
Just One Night (269)  
Slowhand (69)  
ANDY GIBB.....Flowing Rivers (61)  
Shadow Dancing (123)

### LABEL: SOUNDTRACK

Grease (10)  
Saturday Night Fever (2)  
JOHN STEWART.....Bombs Away Dream Babies (283)

## DISTRIBUTOR: RCA

ARTIST—Title (position in top 300)

### LABEL: RCA

DAVID BOWIE.....Changes One Bowie (287)  
Station To Station (275)  
JOHN DENVER.....Greatest Hits (113)

DR. BUZZARD'S ORIGINAL SAVANNAH BAND.....Dr. Buzzard's Original Savannah Band (144)

DARYL HALL AND JOHN OATES.....Bigger Than Both Of Us (51)  
Daryl Hall & John Oates (96)

WAYLON JENNINGS.....Ol' Waylon (278)  
Outlaws (225)

WAYLON JENNINGS AND WILLIE NELSON.....Waylon Jennings & Willie Nelson (273)

EVELYN "CHAMPAGNE" KING.....Smooth Talk (166)

DOLLY PARTON.....Here You Come Again (152)

ELVIS PRESLEY.....Moody Blue (292)

JEFFERSON STARSHIP.....Earth (138)

### LABEL: A&M

HERB ALPERT.....Rise (170)

THE BROTHERS JOHNSON.....Light Up The Night (251)  
Look Out For #1 (103)  
Right On Time (179)

CAPTAIN & TENNILLE.....Love Will Keep Us Together (114)  
Song Of Joy (76)

RITA COOLIDGE.....Anytime...Anywhere (80)

PETER FRAMPTON.....Frampton Comes Alive (5)  
I'm In You (284)

JOE JACKSON.....Look Sharp (237)

LTD.....Something To Love (227)

CHUCK MANGIONE.....Children Of Sanchez (234)  
Feels So Good (39)

PABLO CRUISE.....A Place In The Sun (142)  
Worlds Away (121)  
Cornerstone (104)

STYX.....The Grand Illusion (23)  
Pieces Of Eight (28)

SUPERTRAMP.....Breakfast In America (14)  
Even In The Quietest Moments (154)  
Brother To Brother (229)

GINO VANELLI.....

GRUNT.....

THE JEFFERSON STARSHIP.....Freedom At Point Zero (267)  
Red Octopus (216)  
Spitfire (164)

LABEL: SALSOUL (RCA)

SALSOUL ORCHESTRA.....The Salsoul Orchestra (207)

LABEL: SOLAR (RCA)

THE WHISPERS.....The Whispers (184)

LABEL: 20th CENTURY (RCA)

ALAN PARSONS PROJECT.....Tales Of Mystery & Imagination (218)

SOUNDTRACK.....Star Wars (108)

## DISTRIBUTOR: WEA

ARTIST—Title (position in top 300)

### LABEL: WARNER BROTHERS

AMERICA.....America's Greatest Hits—History (93)

ASHFORD & SIMPSON.....Send It (248)

B-52'S.....The B-52's (141)

GEORGE BENSON.....Breezin' (30)  
In Flight (157)  
Weekend In L.A. (150)

ALICE COOPER.....Alice Cooper Goes To Hell (296)

CHRISTOPHER CROSS.....Christopher Cross (128)

DIRE STRAITS.....Dire Straits (120)

DOOBIE BROTHERS.....Best Of Doobies (151)  
Minute By Minute (19)  
Takin' It To The Streets (171)

FLEETWOOD MAC.....Fleetwood Mac (6)  
Rumours (1)  
Tusk (139)

RICKIE LEE JONES.....Rickie Lee Jones (130)

NICOLETTE LARSON.....Nicolette (291)

STEVE MARTIN.....Let's Get Small (186)  
A Wild & Crazy Guy (294)

ROSE ROYCE.....In Full Bloom (268)

LEO SAYER.....Endless Flight (117)

SEALS & CROFTS.....Get Closer (274)

ROD STEWART.....Blondes Have More Fun (99)  
Footloose & Fancy Free (107)  
A Night On The Town (77)

VAN HALEN.....Van Halen (13)  
Van Halen II (112)  
Women And Children First (290)

GARY WRIGHT.....The Dream Weaver (58)

ZZ TOP.....Deguello (254)

LABEL: SIRE (Warner Bros.)

PRETENDERS.....Pretenders (131)

TALKING HEADS.....More Songs About Buildings And Food (172)

LABEL: BEARSVILLE

FOGHAT.....Fool For The City (190)

LABEL: WARNER/CURB

SHAUN CASSIDY.....Shaun Cassidy (74)

LABEL: REPRISE

GORDON LIGHTFOOT.....Summertime Dream (146)

NEIL YOUNG.....Rust Never Sleeps (158)

LABEL: ATLANTIC

ABBA.....The Album (129)  
Arrival (177)  
Greatest Hits (253)

AC/DC.....Highway To Hell (176)

THE BLUES BROTHERS.....Briefcase Full Of Blues (222)

CHIC.....C'Est Chic (156)  
Chic Chic (231)

CROSBY/STILLS/NASH.....CSN (213)

FIREFALL.....Firefall (78)

ROBERTA FLACK.....Blue Lights In The Basement (221)

FOREIGNER.....Foreigner (16)  
Double Vision (46)  
Head Games (198)  
Duke (262)  
And Then There Were Three (244)

GENESIS.....

SISTER SLEDGE.....We Are Family (195)

SOUNDTRACK.....The Rose (100)

LABEL: ATCO

BLACKFOOT.....Strikes (265)

GARY NUMAN.....The Pleasure Principle (281)

LABEL: SWAN SONG (Atlantic)

BAD COMPANY.....Desolation Angels (119)

LED ZEPPELIN.....In Through The Out Door (17)  
Led Zeppelin IV (192)  
Presence (239)

LABEL: ROLLING STONES (Atlantic)

ROLLING STONES.....Black And Blue (175)  
Emotional Rescue (180)  
Some Girls (37)

LABEL: ELEKTRA

JACKSON BROWNE.....Running On Empty (43)  
Candy-O (72)

THE CARS.....Cars (11)  
A Night At The Opera (63)  
News Of The World (193)

QUEEN.....

CARLY SIMON.....Boys In The Trees (212)

WARRON ZEVON.....Excitable Boy (298)

LABEL: ASYLUM

JACKSON BROWNE.....Pretender (219)

THE EAGLES.....Greatest Hits 1971-1975 (8)  
Hotel California (26)  
The Long Run (21)  
Greatest Hits (41)  
Hasten Down The Wind (215)  
Living In The U.S.A. (189)  
Mad Love (196)  
Simple Dreams (50)  
JOE WALSH.....But Seriously Folks (285)

LABEL: INDEPENDENT

ARTIST—Title (position in top 300)

LABEL: ARISTA

ALAN PARSONS PROJECT.....I Robot (187)

ERIC CARMEN.....Eric Carmen (165)

G.Q.....Disco Nights (148)

BARRY MANILOW.....Even Now (64)  
Greatest Hits (194)  
Live (45)  
This One's For You (53)  
Trying To Get The Feeling (57)  
Time Passages (249)  
Year Of The Cat (115)  
DIONNE WARWICK.....Dionne (82)

LABEL: GRP (Arista)

ANGELA BOFILL.....Angel Of The Night (260)

LABEL: CAPRICORN

ELVIN BISHOP.....Struttin' My Stuff (293)

MARSHALL TUCKER BAND.....Carolina Dreams (199)

LABEL: CHRYSALIS

PAT BENATAR.....In The Heat Of The Night (73)

BLONDIE.....Eat To The Beat (81)  
Parallel Lines (25)

LABEL: FANTASY

BLACKBIRDS.....City Life (250)

SYLVESTER.....Step Two (276)

LABEL: MOTOWN

COMMODORES.....Commodores (68)  
Hot On The Tracks (155)  
Midnight Magic (85)  
Natural High (160)

THELMA HOUSTON.....Anyway You Want It (178)

JERMAINE JACKSON.....Let's Get Serious (259)

DIANA ROSS.....The Boss (240)  
Diana Ross (220)

LABEL: GORDY

RICK JAMES.....Come Get It (206)

LABEL: KUDU (Motown)

GROVER WASHINGTON JR.....Live At The Biju (299)

LABEL: TAMLA

MARVIN GAYE.....I Want You (289)  
Marvin Gaye Live At The London Palladium (246)

SMOKEY ROBINSON.....Where There's Smoke (205)

STEVIE WONDER.....Songs In The Key Of Life (3)

LABEL: MUSHROOM

HEART.....Dreamboat Annie (29)

LABEL: ROUNDER

GEORGE THOROGOOD.....Move It On Over (173)

LABEL: T.K.

K.C. & THE SUNSHINE BAND.....Part 3 (36)

LABEL: DRIVE (T.K.)

PETER BROWN.....Fantasy Love Affair (88)

The following chart is a compilation of the top 300 pop LPs of the last five years, based on Billboard's Hot LPs and Tapes Chart. Product is listed by distributor, then alphabetically by label, artist and title. The LP's rank within the top 300 is in parenthesis following each title.

It is notable that six artists achieved five LPs in this hot catalog chart (averaging one per year for the last five years). They are: the Bee Gees, Earth, Wind & Fire, Electric Light Orchestra, Barry Manilow, Linda Ronstadt and Donna Summer.

## DISTRIBUTOR: CAPITOL/EMI

ARTIST—Title (position in top 300)

### LABEL: CAPITOL

NATALIE COLE.....Inseparable (258)  
Natalie (245)  
Thankful (169)  
Unpredictable (288)

THE KNACK.....Get The Knack (52)

THE LITTLE RIVER BANO.....Diamantina Cocktail (Harvest) (201)  
First Under The Wire (226)  
Sleeper Catcher (Harvest) (102)

MAZE FEATURING FRANKIE BEVERLY.....Maze Featuring Frankie Beverly (264)

ANNE MURRAY.....Let's Keep It That Way (182)

HELEN REDDY.....Helen Reddy's Greatest Hits (210)

BOB SEGER AND THE SILVER BULLET BAND.....Against The Wind (60)  
Live Bullet (56)  
Night Moves (47)  
Stranger In Town (18)

STEVE MILLER BAND.....Book Of Dreams (66)  
Fly Like An Eagle (20)

PINK FLOYD.....Dark Side Of The Moon (Harvest) (62)

A TASTE OF HONEY.....A Taste Of Honey (286)

BOB WELCH.....French Kiss (109)

WINGS.....Wings At The Speed Of Sound (40)  
Wings Over America (247)

LABEL: EMI-AMERICA

J. GEILS BAND.....Love Stinks (197)

LABEL: UNITED ARTISTS

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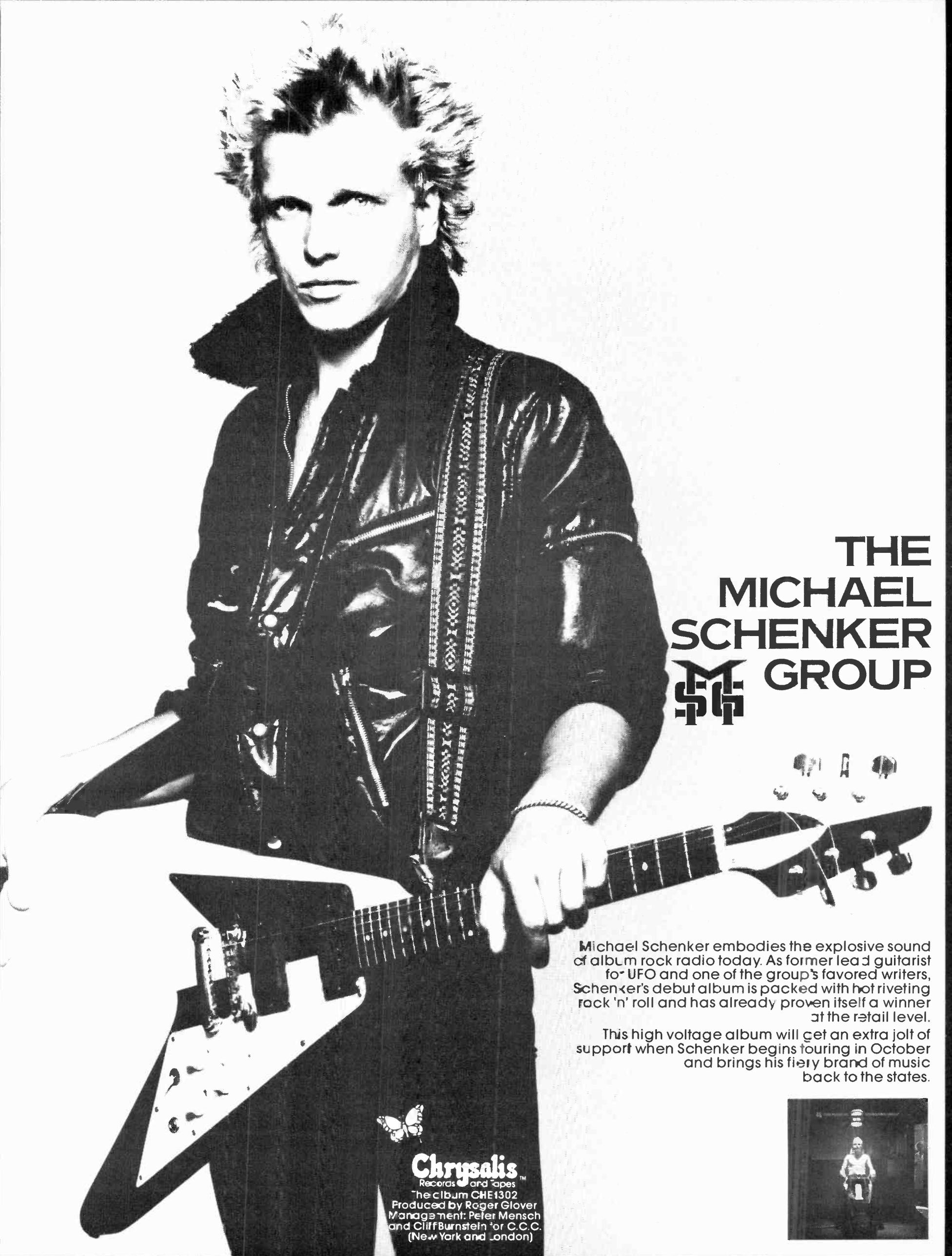
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DAVE MASON.....Let It Flow (235)

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PINK FLOYD.....Animals (256)



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See Article, Sept. 20th Issue Billboard, pg. 32

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*Clavier, July/Aug., 1980*

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*Musical Opinion, London, England, Aug., 1980*

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## Retailers Rev Up

(Continued on page RSG-10)

the moans heard, retailers are unanimous in their feelings that sales are not only up but that this Christmas will be a bonanza.

"It started back in July," says Record Bar's Barrie Bergman, "and every week it has been getting better. In fact, our sales are the best since 1978. We think Christmas will be dynamite."

That assessment is shared by Hill who pinpoints part of the sales rise to the willingness of some labels to drop the price to \$5.98 on a number of albums that have been priced at \$8.98.

"It's the old story of supply and demand. Additionally, I don't think labels gave enough thought to what an \$8.98 price would mean to consumers. Was there test-marketing? Was there consideration of what the consumer's mental attitude was like? Unquestionably, the lower price has done it. The majors finally decided that it was better to sell an LP at \$5.98 than to hold it at \$8.98 and wind up not selling the album for anything more than 45c in scrap. It was a wise move."

Although Budget feels that the \$5.98 price will have a significant impact on Christmas sales, Hill says the company is not counting completely on it. "We're looking at new areas in which to expand our sales this Christmas. For example, we're going to push audiophile and direct-to-disk as a good profit item. Sure, much of it is priced higher—\$16.98—but we think these areas have been ignored and we can sell a lot of it. We're bringing our people together before Christmas for a seminar on the product and how to sell it."

Budget has also done some soul-searching in other areas. Many of its stores—which stocked controversial types of smoking paraphernalia—have removed the goods and replaced the line with cards, books and items that won't generate consumer wrath.

"I think we lost a segment of the market because of some of the additional things our stores carried. People may have shied away from us because of it. With the removal of the paraphernalia, I expect those people will be coming back in and buying records again."

Lower prices and a new emphasis have made Hill enormously enthusiastic about the coming season and those feelings are shared by Bonk.

"This was a good summer and I think it will carry over into Christmas. I'm not sure that people are aware of records as gift items until they enter the store, but we see an excellent gift-giving season coming with the sale of videotape and related software product. Naturally, we're excited about some of the new releases, but our dealers are also looking at video software and an average sale of \$60-\$80."

Bergman is specific about the LPs that will mean a great



deal this season. He's seen great interest in such new LPs as Bruce Springsteen's and, "I think the Donna Summer album will be a monster. Right now, we're still moving a lot of 'Urban Cowboy,' 'Honeysuckle Rose' and 'Queen.' Those will carry over and remain big for the season."

That positive attitude is obviously a reflection of increased sales and a significant consumer turnaround. For nearly a year, consumers were laying back and not buying. Recent attitude surveys, however, show the buyer has regained his confidence and that is certainly reflected at the retail level.

Interestingly, the amount of time it took for the NARM slogan to catch, is reflected at the retail clerk level. Companies are just now beginning to push the slogan and many clerks are hearing about it for the first time.

For example, a random call to clerks at several chains revealed that nearly 30% of all those working at the stores and dealing with the public had "not yet heard of the 'Gift Of Music'." Of the group that was familiar with it, nearly half had read about it in the trades and the other half was familiar with it because of some "push from a major label."

What that means is that many chains have not yet stressed the theme. The Warehouse and Music + stores surveyed, for example, were not aware of it and gift certificates in both chains did not refer to the slogan.

Random surveys are, of course, not 100% accurate, however, the calls do show one thing—no matter how high the enthusiasm is from NARM, labels and artists, the gift of music still has not obtained a full head of steam. And, until that enthusiasm is completely translated to the people who really count—the clerks at those stores—the full impact and sales potential of the "Gift Of Music" will not be realized. The outlook for the upcoming holiday buying season, however, is very optimistic.

Billboard

#### CREDITS

Editor, Earl Paige. Assistant Editor, Susan Peterson. Art, Richard Ikkanda.

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# Gift Of Music

• Continued from page RSG-6

proached them about a possible record industry ad campaign. Normally, consumers don't like additional advertising. They feel bombarded enough already. But they were positive about this campaign.

"Giving records and tapes as gifts is not in the realm of choices for many consumers. It's sort of like finding a new restaurant."

Though the campaign would have been borne out in any case, Gorlick admits the industry slump spurred interest. "The industry has been talking about a generic approach of marketing for a long time now," he notes. "When any industry is doing well you don't spend time on trying to expand the marketplace as a whole. In the past, our business has been hit product oriented. Now, the industry has slowed down and taken a very serious look at merchandising."

The campaign is designed to broaden the marketplace in two areas: in terms of current record buyers giving gifts to each other and record buyers giving gifts to parents/grandparents and others who may not purchase records or tapes regularly. "There's a snowballing effect," he states. "Those who received records as gifts become givers themselves."

By appending itself to existing ads, the slogan will reach all record buyers. K-tel is applying the slogan on the commercials for its \$5 million Christmas campaign which began in August.

Montgomery Ward has issued "Gift Of Music" banners.

The Lieberman organization used mobiles and displays for a summer promotion in its 2,600 racked accounts.

NARM itself has sent out 30,000 decals, issued one foot by four foot "Gift Of Music" banners, and has made available a catalog of promotional items and album stickers.

"A number of merchandisers have holiday gift packs and have 'Gift Of Music' contests. Cable tv is utilizing the theme around some of its music oriented programming," claims Gorlick.

According to NARM, approximately 90% of its membership is implementing the "Gift Of Music" campaign. The remaining 10% are in areas of the industry where utilization would be of little or no value—pressing plants and accessory manufacturers are two examples. NARM claims to have gotten no negative response from its membership.

Aside from the piggybacking ad techniques, the effort is getting added boost from the independent public relations firm of the New York-based Rowland Co. which has been hired by NARM.

Through this channel, magazine editors, writers and talk show producers will be approached about including pieces about the music industry and discussing the alternative of giving music as a gift. The guest promoting the concept could be an artist, industry executive or NARM executive depending on the nature of the article or tv program.

So far, the promotion appears to be working with many merchandisers claiming increased sales of 20% to 30% over normal this past Mother's Day. They believe it is due to the "Gift Of Music" effort.

Part of the fallout from the campaign will be increased concentration on non-Christmas holidays. "For Fathers' Day, retailers used to put up displays two days before," comments Gorlick. "Now they're doing it two weeks before a holiday. They can tie in with the campaign and it gives them a hook."

The international market has reared up and taken notice. Canada is using the campaign in English and French versions. The Quebecois reading of the slogan is translated as "Dites-Le En Musique."

The Anglicized version has crossed the oceans to the U.K. and Australia. Germany is using a similar technique and Holland is considering implementing such a campaign.

Gorlick doesn't see the campaign being utilized for the video market at this point. What he does see is the positioning of the record and tape as an alternative to people searching for the \$10 and under gift.

"In the consumer marketplace, there seems to be a trend to more personal gift giving," he maintains. "Prerecorded music is giving candy and flowers a run for their money."

"Because of health reasons, candy is becoming a turnoff and flowers are expensive. Plus, they don't last. Wine is experiencing a boom now because the gift shares the taste of the giver and it promotes a certain feeling in a personal way. Records are the same. You share a taste with someone and you give a personal gift."

"The economy is working in our favor. At \$3.99, a record wasn't seen as a proper gift. Now, it is. This gift-giving campaign takes the focus away from what record prices were last year and forces consumers to compare them with those of other gifts."

Even in the early stages of formulating the effort—which was a year in preparation—Gorlick says there was little skepticism on the part of the industry. "Skepticism is often aroused when a large dollar outlay is involved and that wasn't the case here. This obviously was something that wasn't going to hurt sales," he says.

As examples of industry penetration, NARM cites that it has made "Gift Of Music" presentations at every major retailer convention this year in addition special presentation for WEA and CBS conferences.

Beside the nuts and bolts dollar and cents angle to the promotion, there are more transcendent goals according to NARM. Gorlick says: "There are three goals to this. One is to raise industry awareness of using records and tapes as gifts. Two is to raise consumer awareness and three is to be a shot in the arm of morale to the industry. This is truly an industry campaign from the top executive ranks to the consumer ranks."

Billboard

# Reminder Order-Form

## ADVERTISERS' INDEX

The product listed below is an index of advertised releases in this special issue.  
Product is listed by distributor, artist, title, label and number.

### CBS

#### ARC/COLUMBIA

Earth Wind & Fire, "Faces," KC236795

#### COLUMBIA

Billy Burnette, "Billy Burnette," JC36792

Chicago, "Chicago," FC36517

Elvis Costello, "Taking Liberties," JC36839

Billy Joel, "Glass Houses," FC36384

Journey, "Departure," FC36339

Junie, "Bread Alone," JC36585

Kenny Loggins, "Alive," C2X36738

#### COLUMBIA (Continued)

Manhattans, "Greatest Hits," JC36861

Eddie Money, "Playing For Keeps," FC  
36514

Rockpile, "Seconds Of Pleasure," JC36886

The Romeos, "The Romeos," JC36544

Devadip Carlos Santana, "The Swing Of  
Delight," C236590

Boz Scaggs, "Greatest Hits," FC36841

Bruce Springsteen, "The River," PC236854

### Independent

#### CHRYSALIS

The Babys, "On The Edge," Chr1305

Pat Benatar, "Crimes Of Passion," CHR  
1275

Blondie, "Auto American," Chr 1290

Rory Gallagher, "Stage Struck," Chr1280

"Huey Lewis and the News," Chr 1292

Michael Schenker, "The Michael Schenker  
Group," Chr1302

The Specials, "More Specials," Chr 1303

Stiff Little Fingers, "Hanx," Chr 1300

Jethro Tull, "A," Chr 1301

Ultravox, "Vienna," Chr 1296

#### MOTOWN

##### "Superstar Series":

"The Four Tops," M5-114V1 (LP); M5-  
114LT (8); M5114LC(cassette)

"Marvin Gaye," M5-115V1 (LT), (LC)

"Marvin Gaye & Tammi Terrell," M5-102V1  
(LT), (LC)

"The Isley Brothers," M-5106V1 (LT), (LC)

"Jackson 5," M5-112V1 (LT) (LC)

"Michael Jackson," M5-107V1 (LT) (LC)

#### MOTOWN (Continued)

"Gladys Knight & the Pips," M5-113Vi (LT)  
(LC)

"The Originals," M5-110V1 (LT) (LC)

"Martha Reeves and the Vandellas," M5-  
111V1 (LT) (LC)

"Diana Ross and the Supremes," M5-101V1  
(LT) (LC)

"Jimmy And David Ruffin," M5-108V1 (LT)  
(LC)

"The Spinners," M5-109V1 (LT) (LC)

"Edwin Starr," M5-103V1 (LT) (LC)

"Frankie Valli," M5-104V1 (LT) (LC)

"Junior Walker," M5-105V1 (LT) (LC)

#### NAUTILUS RECORDINGS

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Rock

Country

MOR

#### SUNCOAST RECORDS

Diane Bish, "The Joy Of Christmas" 805

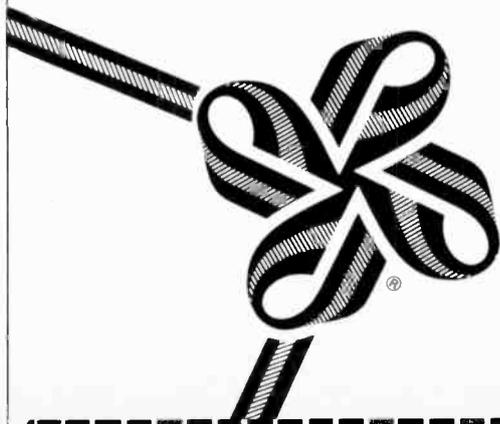
Diane Bish, "The Glory Of The Organ," 803

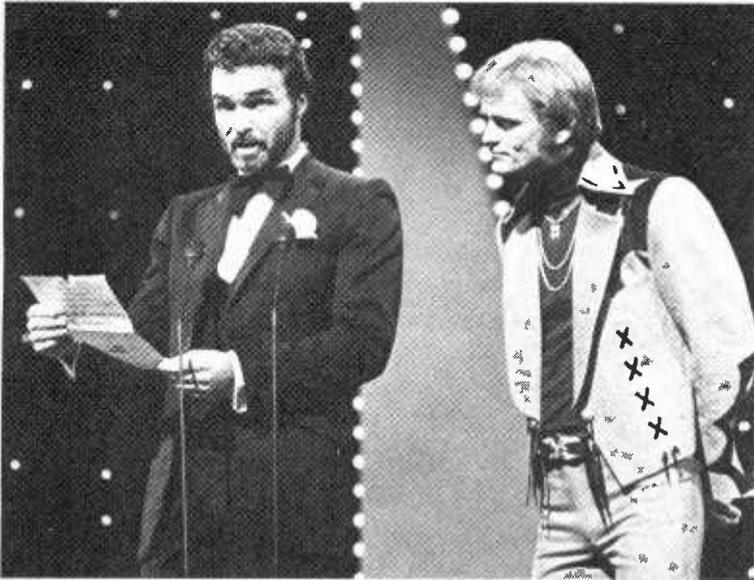
"Vander Schaaf Plays Romantic Music,"  
LS773

"Gatortown Good Time Harmony Four," 792

#### TAPESTRY RECORDS

Bobby Vinton, "Encore," TRS-1000 (also  
cassette)





Gala Awards: At left, surprise guest Burt Reynolds livens up the 14th annual CMA Awards Show when RCA's Jerry Reed invited him to present the female vocalist of the year honors. Next, Connie B. Gay becomes the first broadcaster to be inducted into the CMA Hall of Fame in the newly-



created category of active or inactive non-performers. Gay was a founding father of the CMA. At right, the Charlie Daniels Band accepts its award as instrumental group of the year as the Statler Brothers look on.



## Robert J. Burton BMI Award To 'Suspicious' Song

By GERRY WOOD

NASHVILLE—The song "Suspicious" won top awards at the Broadcast Music Inc. awards ceremonies here.

Writers David Malloy, Randy McCormick, Eddie Rabbitt (also the artist) and Even Stevens joined with publishers Briarpatch Music and Debdave Music in winning the 11th annual Robert J. Burton Award for the most performed BMI country song of the year.

Honoring the late BMI president, the award is an etched glass plaque mounted on a brass pedestal. It was presented at the annual BMI Awards ceremony held Tuesday (Oct. 14) that saw 122 writers and 72 publishers receive citations of achievement for country music popularity from April 1, 1979 to March 31, 1980.

BMI president Edward M. Cramer and Frances Preston, vice president of BMI's Nashville office, presented the coveted awards to the most successful writers and publishers of the performing rights organization.

The top country music writer winners (with three songs each) were Merle Haggard, Kye Fleming, Dennis Morgan, Sonny Throckmorton and Bob McDill.

Winning two awards each were Joe Allen, Charlie Daniels, Stephen Dorff, Bobby Braddock, David Malloy, Barry Mann, Chuck Howard, Even Stevens, Carole Bayer Sager, Harold Reid, Eddie Rabbitt, Don Reid, Curly Putman and Steve Pipin.

Leading the publishing companies was Tree International, racking up 11 awards, followed by House of Gold and Pi-Gem with six each, and, with four each, the Welk Music Group and Screen Gems-EMI.

Garnering three publisher awards were Acuff-Rose Publications, Shade Tree Music, Peso Music and Unichappell Music.

Taking two citations were Al Gallico Music, Algee Music, Briarpatch Music, Begonia Melodies, American Cowboy Music Co., Careers Music, Chinnichap Publishing, Debdave Music, Hallnote Music, Duchess Music, Mullet Music, Malkyle

Music Co., Hatband Music and Irving Music.

Historically, some of the strongest award recipients have been those achieving multiple-year honors. BMI cited 10 songs that had received previous honors.

The leader in this category was "Help Me Make It Through The Night," written by Kris Kristofferson and published by Combine Music—winning an award for the seventh year.

Acuff-Rose Publications accounted for two third-year awards: "Blue Bayou" by Roy Robison and Joe Melson, and "Then You Can Tell Me Goodbye" by John D. Loudermilk.

Second-year awards went to "Blue Kentucky Girl," written by

(Continued on page 58)

## 500 Attend 16th SESAC Awards Party

NASHVILLE—SESAC honored a variety of country music artists, writers, publishers and buyers at its 16th annual awards banquet, Thursday (16). More than 500 industry leaders were on hand for the salutes.

RCA artist Charley Pride was cited for a special international award for his recording of "Crystal Chandeliers." Although never released there as a single, the song was recently named in BBC Radio-2's poll as Great Britain's all-time favorite country song. It was written by Ted Harris and published by Harbot Music.

"Crystal Chandeliers" won SESAC's international award in 1971 and was elected to its hall of fame in 1977.

Other awards and their recipients were: ambassador of country music, Bob Austin; best country album, "My Home's In Alabama"; best album cut, "Let's Get Married Again"

(Continued on page 70)

## Cross Keys And Morrison Pace ASCAP Winners

By KIP KIRBY

NASHVILLE—Cross Keys Publishing and Bob Morrison were the top winners at the gala 18th annual ASCAP country music awards banquet, held for the first time this year at the Maxwell House Hotel.

With an invitation-only crowd of more than 700 industry guests looking on, Cross Keys received its publisher of the year accolade for compiling a total of 13 No. 1 country singles in the past 12 months. It was the first such honor for the Tree company.

Bob Morrison chalked up his second country songwriter of the year victory, earning his award for penning seven No. 1 singles this year, including "Lookin' For Love," "You Decorated My Life" and "Love The World Away."

A total of 113 ASCAP songs were honored in the black tie presentation

ceremonies hosted by the society's new president, Hal David, and by Connie Bradley, recently named Southern regional executive director for ASCAP. John Sturdivant, director of membership and public relations, served as announcer for the awards program.

The festivities were marked by several firsts, including the presence of a 26-piece live orchestra led by Bill Walker. The ensemble, situated on a large stage against a brown taffeta background, performed a rousing opening fanfare entitled "Country Gold" and played medleys of the award-winning songs, including ASCAP's 24 No. 1 country chart songs from the past year.

The live brass and string section added flair and dynamics to the show, replacing the audio/visual multi-media presentation used by ASCAP in recent years.

There were numerous multiple award songwriters honored by plaques at the banquet. These included David Bellamy, Rory Bourke, Kim Carnes, Don Cook, Jim Croce, Rodney Crowell, Bobby Fisher, Jerry Foster, Randy Goodrum, Debbie Hupp, Bucky Jones, Dave Kirby, Richard Leigh, Sam Lorber, Brent Maher, Charles Quillen, Eddy Raven, Bud Renuau, Bill Rice, John Schweers, Jeff Silbar, Sonny Throckmorton, Jim Weatherly and Johnny Wilson.

Multiple publisher award winners receiving ASCAP plaques this year were Almo Music Corp., April Music, Bellamy Bros. Music, Blendingwell Music, Blue Quill, Chappell, Famous Music Corp., Bobby Goldsboro Music, Happy Sack, T.B. Harms Co., Honeytree, I've Got The Music Co., Jobete, Keca Music, Merilark, Milene Music, Music City Music, Sailmaker, Sabal, Southern Nights Music Co., United Artists Music, Warner Bros. Music and Welbeck.

Numerous celebrities, political figures and ASCAP executives were on hand for the evening's festivities which began with cocktails at 6 p.m. and ended with the orchestral strains of the final award-winning song.

Among those attending the banquet were the Bellamy Brothers.

(Continued on page 60)

## 14th CMA Awards Show: It's All Hits And No Errors

NASHVILLE—The 14th annual CMA Awards Show was a night to remember.

It was a night when country music basked in its glory, when everything clicked into place and Nashville turned out in star-studded force to honor its own.

There were no "awards sweeps" this year. Instead, there were individual moments of singular triumph divided among such sentimental favorites as George Jones, Barbara Mandrell, Emmylou Harris and Johnny Cash. And the choices of winners this year showed that CMA members had shifted toward traditional taste in their voting, leaning to artists and songs more deeply rooted in pure country origins.

Harris scored her first-ever CMA victory when she was named female vocalist of the year, following on the heels of her recent bluegrass albums, "Blue Kentucky Girl" and "Roses In The Snow."

George Jones capped a revitalized career effort by winning male vocalist of the year. The legendary singer (who was performing in Nevada and

was unable to attend the ceremonies, also took single of the year honors for "He Stopped Loving Her Today," and brought song of the year awards to songwriters Bobby Braddock and Curly Putnam, who penned Jones' No. 1 hit.

One of the show's most thrilling moments came when Barbara Mandrell was named entertainer of the year by her cohort, Mac Davis. Mandrell, clearly a favorite of the 4,000-person industry crowd overflowing the Opry House, had many in the audience wiping their own eyes as she accepted the prestigious CMA accolade with a tearful, overjoyed speech of thanks.

In what appeared to be a surprise victory, the "Coal Miner's Daughter" soundtrack carted away top album of the year honors, defeating LPs by Kenny Rogers, Charley Pride, Emmylou Harris and Moe Bandy and Joe Stampley in the process.

The Statler Brothers repeated their previous triumphs by winning its eighth vocal group of the year award. Moe Bandy and Joe Stam-

pley took vocal duo of the year honors for their joint recording efforts on "Just Good Ol' Boys."

Although nominated in five different categories, the Charlie Daniels Band managed to pull off only one award as instrumental group of the year. And Roy Clark was voted instrumentalist of the year, marking the third time he has won in this particular category.

In the CMA's annual DJ of the year awards, winners included Lee Shannon of WCCF-AM in Punta Gorda, Fla. (small market); Bob Cole of KOKE-AM in Austin, Tex. (medium market); and Larry Scott, XRLD-AM in Dallas (large market).

Perhaps the emotional high point of the evening was reached when Johnny Cash was voted into the Country Music Hall of Fame, along with Connie B. Gay (in the CMA's newest category of "active or inactive non-performer") and the Original Sons Of The Pioneers (in the "inactive" category).

The tall, usually reserved Cash

(Continued on page 70)

# MCA RECORDS CONGRATULATES OUR 1980 CMA WINNERS



MCA-5136

**BARBARA MANDRELL**  
*ENTERTAINER OF THE YEAR*



MCA-5107

**COALMINER'S DAUGHTER**  
**(ORIGINAL SOUNDTRACK)**  
*ALBUM OF THE YEAR*



MCA-3189

**ROY CLARK**  
*INSTRUMENTALIST OF THE YEAR*

**MCA RECORDS**

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# Hot Country Singles

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**McCLINTON CONCERT**—Capitol's Delbert McClinton raps out a percussive beat performing a cut from his new album, "Jealous Kind," during a concert at Nashville's Exit/In.

## Chart Fax

By SHARON ALLEN

Since "I Wouldn't Want To Live If You Didn't Love Me," in July 1974, Don Williams has collected 11 No. 1 singles, including the present "I Believe In You." This inspiring ballad debuted at 54, then traveled to 40, 30, 22, 9, 7, 3, 2, 1, in just nine weeks and maintained that No. 1 position this week.

Prime movers include—Mickey Gilley from 52 to 32, Charlie Rich from 53 to 34. Kenny Rogers from 31 to 15, Barbara Mandrell from 44 to 31, Conway Twitty from 62 to 50 and Billy "Crash" Craddock from 69 to 51.

"One In A Million," by Johnny Lee, debuts at starred 30, followed by Leon Everette with his first RCA release, "Giving Up Easy," at starred 47. Other debuts include—Merle Haggard, Loretta Lynn, Randy Barlow, Burt Reynolds, Lynn Anderson, Bobby Goldsboro, The Cates, Carlene Carter, Jim Seals and Melba Montgomery.

"Honeysuckle Rose" soundtrack holds the No. 1 position on Billboard's Hot Country LP chart. Ronnie Milsap's "Greatest Hits" LP moves into starred 21 position from 46, in the second week of chart action, and "Help Yourself" by Larry Gatlin and the Gatlin Brothers Band makes a 22 space move from 51 to starred 29. Kenny Rogers' "Greatest Hits," debuts at starred 18. Slim Whitman enters the LP chart at starred 50 and George Jones and Tammy Wynette hit the chart at starred 59 with "Together Again."

## News-breaks

• **NASHVILLE**—Three CBS Nashville-based artists have scored gold or platinum album certifications since January of this year. Willie Nelson's "Stardust" has sold more than two million units. "Willie And Family Live" has racked up in excess of one million units, and both "Willie Sings Kristofferson" and "The Electric Horseman" soundtrack have received gold certification status. Crystal Gayle's "Miss The Mississippi" and Larry Gatlin's "Straight Ahead" have now surpassed gold status in sales.

## Stock Given Away

**NASHVILLE**—The Capitals are using a promotional ploy for their latest Ridgetop release. "Little Ground In Texas." The single is accompanied by a drawstring bag filled with red dirt and a certificate good for one land share in "Capitals Stock." The promo package is being distributed to key radio stations.

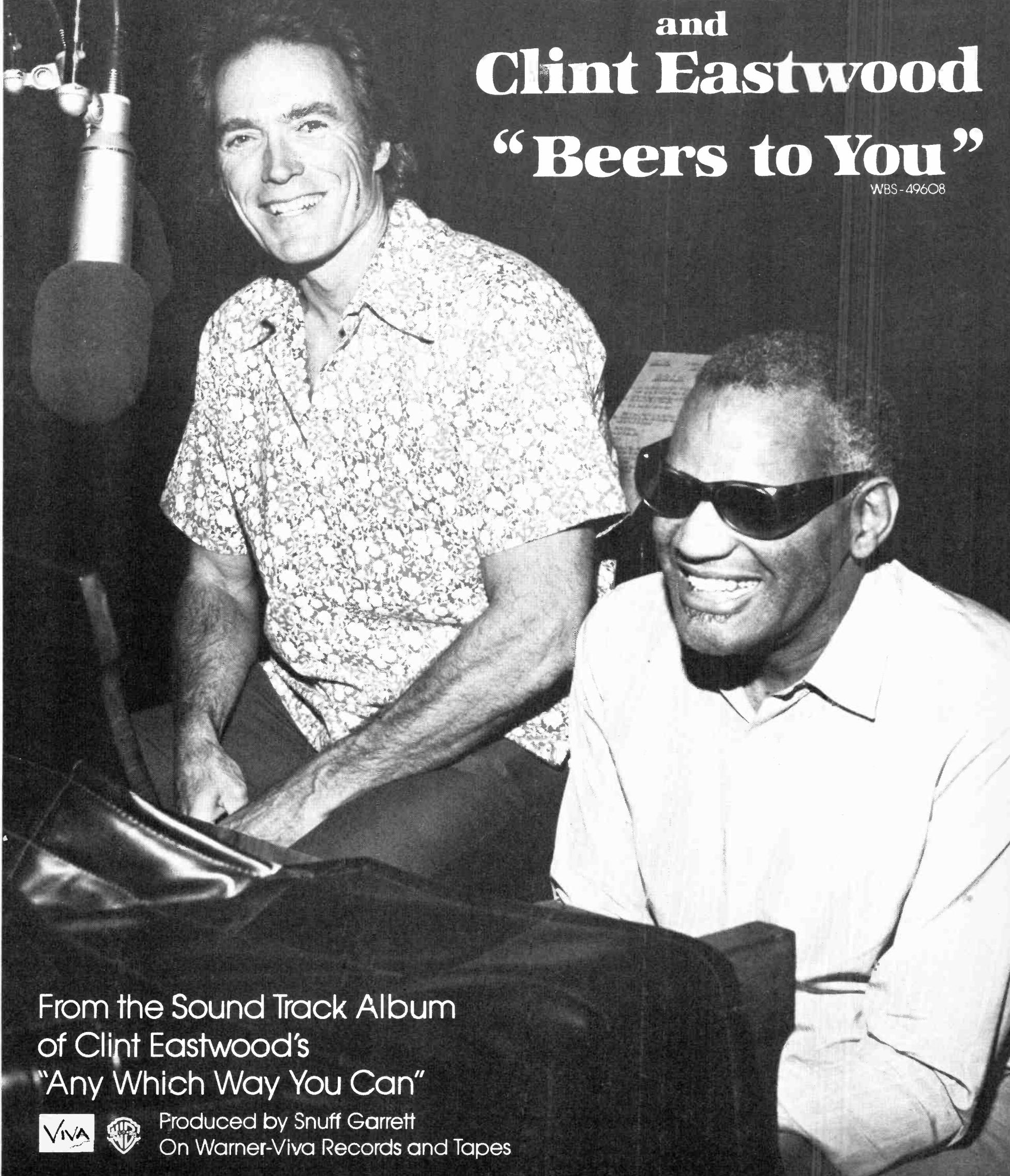
This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
★1	1	10	<b>I BELIEVE IN YOU</b> —Don Williams (R. Cook, S. Hugin, MCA 41304 (Cook House, BMI))	36	36	7	<b>NEVER BE ANYONE ELSE</b> —R.C. Bannon (B. Knight), Columbia 1-11346 (Martragun, BMI)	69	48	15	<b>OLD FLAMES CAN'T HOLD A CANDLE TO YOU</b> —Dolly Parton (P. Sebert, H. Moffatt), RCA 12040 (Right Song, BMI)
★2	2	10	<b>THEME FROM THE DUKES OF HAZZARD</b> —Waylon Jennings (W. Jennings), RCA 12067 (Warner-Tamerlane/Rich Way, BMI)	★37	40	6	<b>NORTH OF THE BORDER</b> —Johnny Rodriguez (S. Davis, B. Sherrill), Epic 9-50932 (Algee, BMI)	★70	78	2	<b>WHO WERE YOU THINKIN' OF—</b> Dandy & The Doolittle Band (J. Glaser, P. Gauvin, C. Pelletier), Columbia 1-11355 (In My Music, BMI)
★3	4	9	<b>ON THE ROAD AGAIN</b> —Willie Nelson (W. Nelson), Columbia 111351 (Willie Nelson, BMI)	★38	41	5	<b>CAN'T KEEP MY MIND OFF OF HER</b> —Mundo Earwood (R. Squires), GMC 111 (Sabal, ASCAP)	★71	84	2	<b>LET ME LOVE YOU</b> —Fred Knoblock (F. Knoblock), Scotti Bros. 607 (Atlantic) (Flowering Stone, ASCAP)
★4	5	10	<b>I'M NOT READY YET</b> —George Jones (T.T. Hall), Epic 950922 (Unichappel/Morris, BMI)	★39	42	6	<b>ANOTHER TEXAS SONG</b> —Eddy Raven (E. Raven), Dimension 1011 (Milene, ASCAP)	72	72	4	<b>ME AND THE BOYS IN THE BAND</b> —Tommy Overstreet (B. Millsap), Elektra 47041 (Ironside, ASCAP)
★5	6	8	<b>COULD I HAVE THIS DANCE</b> —Anne Murray (W. Holyfield, B. House), Capitol 4920 (Vogue/Maple Hill/Onisown, BMI)	★40	43	5	<b>DRINK IT DOWN, LADY</b> —Rex Allen Jr. (S. Throckmorton), Warner Bros. 49562 (Tree, BMI)	★72	NEW ENTRY		<b>WILLOW RUN</b> —Randy Barlow (R. Barlow, F. Kelly), Paid 110 (Frebar, BMI)
★6	7	9	<b>OLD HABITS</b> —Hank Williams Jr. (H. Williams Jr.), Elektra/Curb 47016 (Bocephus, BMI)	★41	47	3	<b>TEXAS IN MY REAR VIEW MIRROR</b> —Mac Davis (M. Davis), Casablanca 2305 (Songpainter, BMI)	74	54	12	<b>STARTING OVER</b> —Tammy Wynette (B. McDill), Epic 9-50915 (Hall-Clement, BMI)
7	3	12	<b>FADED LOVE</b> —Willie Nelson & Ray Price (B. Willis, J. Willis), Columbia 1-11329 (Rightsong, BMI)	★42	49	4	<b>THERE'S ANOTHER WOMAN</b> —Joe Stampley (J. Stampley), Epic 9-50934 (Mullet, BMI)	75	56	12	<b>WOMEN GET LONELY</b> —Charly McClain (L. Rogers, R.C. Bannon), Epic 9-50916 (Warner-Tamerlane, Bill Black, Partnership, ASCAP)
8	9	11	<b>SWEET SEXY EYES</b> —Cristy Lane (R. Jenkins), United Artists 1369 (Kevin Lee, Robchris, BMI)	★43	50	5	<b>A LITTLE GROUND IN TEXAS</b> —The Capitals (B. Fischer), Ridgetop 1080 (Bobby Fischer, ASCAP)	76	57	11	<b>BOMBED, BOOZED, AND BUSTED</b> —Joe Sun (D. Knutson), Ovation 1152 (ATV, Blue Lake, BMI)
★9	10	9	<b>STEPPIN' OUT</b> —Mel Tillis (B. Starr), Elektra 47015 (Cherio, BMI)	★44	45	5	<b>TAKE THIS HEART</b> —Don King (R. Batteau), Epic 9-50928 (April, R. Batteau, Cider, ASCAP)	★77	83	3	<b>AM I THAT EASY TO FORGET</b> —Orion (Singleton, Stevenson, Belew), Sun 1156 (Four Star, BMI)
★10	11	9	<b>HARD TIMES</b> —Lacy J. Oatton (B. Braddock), Columbia 111343 (Tree, BMI)	★45	51	4	<b>FOOD BLUES</b> —Bobby Bare (S. Silverstein), Columbia 1-11365 (Evil Eye, BMI)	★78	NEW ENTRY		<b>LET'S DO SOMETHING CHEAP AND SUPERFICIAL</b> —Burt Reynolds (R. Levinson), MCA 51004 (Pesso/Duchess, BMI)
★11	12	10	<b>PECOS PROMENADE</b> —Tanya Tucker (L. Collins, S. Pinkard, T.L. Garrett), MCA 41305 (Senor/Duchess/Peso/Leeds BMI, ASCAP)	★46	46	7	<b>OUT RUN THE SUN</b> —Jim Chestnut (L. Henley, B. Burnette), United Artists/Curb 1372 (House Of Gold, Vogue, BMI)	★79	NEW ENTRY		<b>BLUE BABY BLUE</b> —Lynn Anderson (M. Clark), Columbia 1-11374 (Warner-Tamerlane/Flying Dutchman, BMI)
★12	13	8	<b>OVER THE RAINBOW</b> —Jerry Lee Lewis (H. Arlen, E.Y. Harburg), Elektra 47026 (Leo Feist, ASCAP)	★47	NEW ENTRY		<b>GIVING UP EASY</b> —Leon Everette (J. Foster, B. Rice), RCA 12111 (April, ASCAP)	80	81	4	<b>IF I COULD SET ME LOVE TO MUSIC</b> —Jerry Wallace (D. Hall), Door Knob 80134 (Door Knob, Think Gold, BMI)
★13	14	7	<b>SHE CAN'T SAY THAT ANYMORE</b> —John Conlee (S. Throckmorton), MCA 41321 (Cross Keys, ASCAP)	★48	55	4	<b>DON'T IT MAKE YOU WANNA DANCE</b> —Bonnie Raitt (R. Wier), Full Moon/Asylum 47033 (Prophecy, ASCAP)	★81	NEW ENTRY		<b>GOODBYE MARIE</b> —Bobby Goldsboro (M. McDaniel, D. Linde), CBS/Curb 5400 (Music City, ASCAP/Combine, BMI)
★14	15	7	<b>IF YOU EVER CHANGE YOUR MIND</b> —Crystal Gayle (P. McGee, B. Gundry), Columbia 1-11359 (Dawn Breaker, BMI/ Silver Nightingale, ASCAP)	★49	NEW ENTRY		<b>I THINK I'LL JUST STAY HERE AND DRINK</b> —Merle Haggard (M. Haggard), MCA 51014 (Shade Tree, BMI)	82	58	15	<b>HEART OF MINE</b> —Oak Ridge Boys (M. Foster), MCA 41280 (Silverline, BMI)
★15	31	3	<b>LADY</b> —Kenny Rogers (L. Ritchie, Jr.), Liberty 1380 (Brockman, ASCAP)	★50	62	2	<b>A BRIDGE THAT JUST WON'T BURN</b> —Conway Twitty (R. Murrain, J. McBride), MCA 51011 (Blackwood/Magic Castle, BMI)	83	59	5	<b>DREAM LOVER</b> —Tanya Tucker and Glen Campbell (B. Darin), MCA 49325 (Screen Gems-EMI, Hudson Bay, BMI)
★16	22	7	<b>THAT'S THE WAY A COWBOY ROCKS AND ROLLS</b> —Jacky Ward (T.J. White), Mercury 57032 (Swamp Fox, ASCAP)	★51	69	2	<b>A REAL COWBOY</b> —Billy "Crash" Craddock (D. Heavener), Capitol 4935 (Achor, ASCAP)	★84	NEW ENTRY		<b>LIGHTNIN' STRIKIN'</b> —The Cates (B. Wayne), Ovation 1155 (Garpac, ASCAP)
★17	21	7	<b>THE BOXER</b> —Emmylou Harris (P. Simon), Warner Bros. 49551 (Paul Simon, BMI)	★52	8	13	<b>LOVING UP A STORM</b> —Razzy Bailey (D. Morrison, J. Slate), RCA 12062 (House Of Gold, BMI)	★85	NEW ENTRY		<b>BABY RIDE EASY</b> —Carlene Carter (R. Dodson), Warner Bros. 49572 (Sea Three, BMI)
18	18	9	<b>ALWAYS</b> —Patsy Cline (i. Berlin), MCA 41303 (Irving Berlin, BMI)	★53	16	13	<b>DO YOU WANNA GO TO HEAVEN</b> —T.G. Sheppard (C. Putman, B. Jones), Warner/Curb 49515 (Tree, BMI/Cross Keys, ASCAP)	86	60	10	<b>GONE</b> —Ronnir McDowell (S. Rogers), Epic 950925 (Rightsong, BMI)
★19	20	8	<b>A PAIR OF OLD SNEAKERS</b> —George Jones & Tammy Wynette (L. Kingston, G. Sutton), Epic 950930 (Hall-Clement/Flagship, BMI)	★54	61	3	<b>LOVE CRAZY LOVE</b> —Zella Lehr (D. Allen, R. Van Hoy), RCA 12703 (Duchess/Posey/Tree, BMI)	★87	NEW ENTRY		<b>BOURBON COWBOY</b> —Jim Seals (D. Hodges, C. Moore, J. Hodges), NSD 66 (Atv, BMI)
★20	23	8	<b>TUMBLEWEED</b> —Sylvia (K. Fleming, D.W. Morgan), RCA 12077 (Pi-Gem, BMI)	★55	65	2	<b>I CAN SEE FOREVER IN YOUR EYES</b> —Reba McEntire (K. Dipiero), Mercury 57034 (Combine, BMI)	88	91	2	<b>REGRETS</b> —Carol Chase (B. Wylick), Casablanca 2301 (Intersong, ASCAP)
★21	29	6	<b>WHY LADY WHY</b> —Alabama (T. Gentry, R. Scott), RCA 12091 (Millhouse, BMI)	★56	66	3	<b>SOMEBODY'S KNOCKIN'</b> —Terri Gibbs (E. Penney, J. Gillespie), MCA 41309 (Chiplin/Tr./Chappell, ASCAP/SESAC)	89	89	2	<b>YOUR MAGIC TOUCH</b> —Pat Garrett (P. Garrett), Gold Dust 102 (Red Barn, BMI)
★22	24	3	<b>SMOKEY MOUNTAIN RAIN</b> —Ronnie Milsap (K. Fleming & D.W. Morgan), RCA 12084 (Pi-Gem, BMI)	57	17	13	<b>PUT IT OFF UNTIL TOMORROW</b> —The Kendalls (D. Parton, B. Owens), Ovation 1154 (Combine, BMI)	90	90	2	<b>ALWAYS, SOMETIMES, NEVER</b> —Nancy Ruid (B. Morrison, M. Paul), Calico 16493 (Music City, ASCAP)
★23	25	8	<b>IN MEMORY OF A MEMORY</b> —Johnny Paycheck (J. Paycheck, R. Pate), Epic 950923 (Bojan, BMI/Max Oayden, ASCAP)	58	19	11	<b>THEY NEVER LOST YOU</b> —Con Hunley (D. Willis, C. Quillen), Warner Bros. 49528 (Chess, ASCAP)	91	70	5	<b>DRINKIN' THEM LONG NECKS</b> —Roy Head (J. Slate, D. Morrison, J.W. Ryles), Elektra 47029 (House Of Gold, BMI)
★24	26	6	<b>BROKEN TRUST</b> —Brenda Lee (J. Hinson), MCA 41322 (Goldline, ASCAP)	59	30	10	<b>HARD HAT DAYS AND HONKY TONK NIGHTS</b> —Red Stegall (E. Kilroy, D. Kirby), Elektra 47014 (Diablo Lobo, Cross Keys, ASCAP)	★92	NEW ENTRY		<b>THE STAR</b> —Melba Montgomery (L. Bach), KARI 111 (Sun-Up, BMI)
★25	33	3	<b>LOVERS LIVE LONGER</b> —Bellamy Brothers (D. Bellamy), Warner/Curb 49573 (Bellamy Brothers/Famous, ASCAP)	60	38	13	<b>YESTERDAY ONCE MORE</b> —Moe Bandy (J. Mundy, P. White), Columbia 111305 (Baray, BMI/Honeytree, ASCAP)	93	92	2	<b>DADDY'S MAKING RECORDS IN NASHVILLE</b> —Legerde Twins (P.D. Clements), Invitation 101 (Bashdad, ASCAP)
★26	27	7	<b>NIGHT GAMES</b> —Ray Stevens (C.W. Kalb, Jr.), RCA 12069 (Ray Stevens, BMI)	61	63	5	<b>LOVE INSURANCE</b> —Louise Mandrell (R.C. Bannon, J. Schweers), Epic 9-50935 (Warner-Tamerlane, BMI/Chess, ASCAP)	★94	NEW ENTRY		<b>IT SURE LOOKS GOOD ON YOU</b> —Dorwood Haddock (B. Fischer), Eagle International 1161 (Bobby's Beat, Lorrville, SESAC)
★27	28	9	<b>TEXAS BOUND AND FLYIN'</b> —Jerry Reed (J. Reed), RCA 12083 (Duchess/Guitar Man/Peso, BMI)	62	64	4	<b>NOT EXACTLY FREE</b> —D.B. McClinton (D. Hall, G. Lumpkin), Sunbird 7554 (Red Ribbon, Hitkit, BMI)	95	75	12	<b>WHEN</b> —Slim Whitman (H. Bouwens), Epic/Cleveland International 9-50912 (Burning River, Two Peters, Blue Moon, BMI)
★28	32	5	<b>YOU ALMOST SLIPPED MY MIND</b> —Charley Pride (T. Seals, D. Goodman, T. Back, D. Barker), RCA 12100 (Danor, BMI)	★63	67	4	<b>HALFTIME</b> —J.W. Thompson (P. Olive, J. Santoro), NSD 62 (Hitkit, BMI)	96	76	14	<b>IF THERE WERE NO MEMORIES</b> —John Anderson (R. McCown), Warner Bros. 49275 (Sawgrass, BMI)
★29	35	4	<b>TAKE ME TO YOUR LOVIN' PLACE</b> —Larry Gatlin and The Gatlin Brothers Band (L. Gatlin), Columbia 1-11369 (Larry Gatlin, BMI)	★64	NEW ENTRY		<b>CHEATIN' ON A CHEATER</b> —Loretta Lynn (J. Wilson, W. Bomar), MCA 51015 (Music City, ASCAP)	97	77	16	<b>CHARLOTTE'S WEB</b> —The Statler Brothers (C. Crofford, J. Durrill, S. Garrett), Mercury 7031 (Pesso, Dutchess, BMI)
★30	NEW ENTRY		<b>ONE IN A MILLION</b> —Johnny Lee (C. Rains), Asylum 47076 (Times Square/Unichappel/Bundin, BMI)	★65	68	5	<b>THE LIGHT OF MY LIFE</b> —David Willis (B. Rabin), United Artists 1375 (Sawgrass, BMI)	98	79	3	<b>LOVE'S SLIPPING THROUGH OUR FINGERS</b> —Billy Walker & Barbara Fairchild (Walker, Riggs), Paid 107 (Best Way, ASCAP)
★31	44	3	<b>THE BEST OF STRANGERS</b> —Barbara Mandrell (K. Fleming & D.W. Morgan), MCA 51001 (Pi-Gem, BMI)	★66	71	3	<b>HE GIVES ME DIAMONDS, YOU GIVE ME CHILLS</b> —Margo Smith (M.A. Kennedy, D. Goodman), Warner Bros. 49569 (Little Jeremy/ Window, BMI)	99	80	3	<b>WHERE DID THE MONEY GO</b> —Hoyt Axton (M. Dawson, H. Axton), Jeremiah 1008 (Lady Jane, BMI)
★32	52	2	<b>THAT'S ALL THAT MATTERS TO ME</b> —Mickey Gilley (H. Cochran), Epic 9-50940 (Tree, BMI)	★67	73	2	<b>SWEET RED WINE</b> —Gary Morris (J.T. Dubois, R. Dubois), Warner Bros. 49564 (Sweet Dreams, BMI)	100	82	3	<b>SAFE IN THE ARMS OF YOUR LOVE</b> —Jim Weatherly (J. Weatherly), Elektra 47027 (Kecca, ASCAP)
★33	34	7	<b>ROSES ARE RED</b> —Freddie Hart (N. Larkin, D. Willis), Sunbird 7553 (Blue Moon, Merilark, April, ASCAP)	68	39	7	<b>UNTIL THE BITTER END</b> —Kenny Seratt (G. Dobbins, T. Daniels, S. Barrett), MDJ 1005 (Chappell, Intersong, ASCAP/Canada, Pro-Cam)				
★34	53	3	<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)								
★35	37	6	<b>BABY, I'M A WANT YOU</b> —Stephanie Winslow (O. Gates), Warner/Curb 49552 (Colgems/EMI, ASCAP)								

★ Superstars are awarded to those products showing greatest upward movement on the current week's chart (Prime Movers). ☆ Stars are awarded to those products showing greatest airplay and 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

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and  
**Clint Eastwood**  
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On Warner-Viva Records and Tapes

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# W W W

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*We are proud of our association with these superstars of our industry.*

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MALE VOCALIST OF THE YEAR...

**GEORGE JONES**

*Epic* RECORDS

VOCAL DUO OF THE YEAR...

**MOE BANDY & JOE STAMPLEY**

 COLUMBIA RECORDS

INSTRUMENTAL GROUP OF THE YEAR...

**THE CHARLIE DANIELS BAND**

*Epic* RECORDS

SINGLE OF THE YEAR...

**"HE STOPPED LOVING HER TODAY"**

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*Epic* RECORDS

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*Written by Bobby Braddock/Curly Putman*

*And to*

**JOHNNY CASH**

*The Newest And Most Youthful Member Of The Country Music Hall Of Fame,  
Our Warmest Congratulations... "Keep Doing It Your Way," John.*

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## CMA SEMINAR

# Talent Buyers Told To Be Optimistic, Adaptable

By EDWARD MORRIS

NASHVILLE — Speakers and panelists pointed to generally good days ahead for the more than 400 participants in the Country Music Assn. Talent Buyers Seminar held here Oct. 10-13. But there were also warnings to everyone in the music industry to be ready to adjust to changing economic, artistic and technological conditions.

Remarking on the economic status of the country music business, accountant Marshall M. Gelfand said, "I can tell you from my perspective that it is healthy—and getting better all the time." Gelfand is managing partner of Gelfund, Breslauer, Rennert, and Feldman, an international accounting firm that represents entertainers.

Gelfand said he did not believe that the current market for country music would drop as it has for disco because it is more rooted in American culture and grew to where it is instead of springing up overnight.

But he warned that prosperity could not be taken for granted. Inflation and the rising price of oil, he noted, severely cut down on the discretionary funds people have to spend—especially families, who are country music's mainstays.

Already, he said, country music concerts have felt the pinch. Artists suffer from inflation, he noted, not only in the ways of everyone else but additionally in the skyrocketing costs of touring.

Gelfand called for a cooperative effort which would involve promoters keeping down the cost of tickets; artists repudiating the "rock'n'roll syndrom" of lazy, overindulgent habits and expenditures; and actively participating in promoting ticket sales in the markets they're playing; record companies restoring their support of artist tours; bookers and promoters limiting their clients to the number they can serve well; and facility owners and unions moderating their financial demands on promoters.

He concluded by saying that artists should be aware of frequent television appearances because it lessens their appeal and salability.

Neil Hickey, the New York bureau chief of TV Guide, told the talent buyers that technological advances in tv transmission, receiving and recording insure an almost unlimited outlet for talent—and old new—if handled right.

"Tv as a one-way purveyor is about to become a thing of the past."

Hickey predicted. Among the new video markets he specified are cable tv, pay cable tv, small special-interest tv stations, video disks, videocassettes, subscription tv, direct broadcast satellite tv and videodisk clubs.

Hickey said these forms would prove a bonanza for the imaginative entrepreneur. Each form, he noted, will call for the finding, production, marketing, and transmission of talent. "Talent managers will be looking for bright new faces," he asserted.

"Country music's fortune will depend on how it adapts to new technology," Hickey maintained. He said the phonograph record accounted for the first significant growth in country music and added, "The soil is more fertile now than ever for the second great growth."

He suggested that the country music industry should immediately create a special board to keep abreast of the new technology and tell its members how it will affect them.

Hickey said he did not believe that tv advances would ever kill the demand for live music—but that even if they did, they could not be stopped.

Panel discussions covered "The Image-Maker's viewpoint On Consumer Trends," "The Explosion Of Country In The Media," "The Artist's Viewpoint," "Country Artists In Clubs And Parks," and "Creative Ideas For Promoting Live Entertainment."

These discussions yielded dozens of suggestions about what people in the industry can do to promote their common concerns:

- Promoters and artists must do more pre-concert coordination to see that the peculiar needs of each side are met. Failure to do this not only creates bad feelings between the two parties, it was agreed, but it also may cause bad performances which will hurt everyone's reputation and pocketbook.

- Conditions for each side should be spelled out in the contract riders and then rigidly adhered to. While the panelists and audience maintained that the riders should not be frivolous, they agreed that once the riders have been accepted, they should be honored to the letter.

- Promoters should not cut corners when featuring an unknown or little known artist because it will likely result in concerts that will alienate fans.

- Small clubs are a good venue for an upcoming artist to polish his or her act and a way to get usable feedback from fans.

- Record companies should help advertise and otherwise promote new artists who are appearing in clubs to minimize the chance of the club losing money on the novices.

- Club owners can and should develop a close contact with artists, particularly since those who succeed may return the favor later.

- It is not necessary for an act to have a hit record to secure a club booking and draw well. Besides, by the time an act plays the club, it may have a hit.

- Supper clubs and country artists can be mutually beneficial.

- Promoters should create the feeling that each concert is an "event" in the life of a fan. Such a feeling may be created through

imaginative packaging of different acts, by blitz advertising campaigns, and by unusual promotions.

- Promoters must know who their audiences are as they can customize their appeal and minimize wasted advertising dollars.

- Promoters can sometimes get free airtime by inducing radio and tv stations to co-sponsor an event.

- It is important for a promoter to project the image of a winner.

- Tv is a better long-term concert promotion than radio.

- If an act fails in a certain area, it pays the promoter to take the time to find out why.

Earl C. Joseph, a staff futurist at Sperry Univac, gave the opening address.

Panelists included:

Artists—Bill Anderson, John Conlee, Little Jimmy Dickens, Larry Gatlin, Rudy Gatlin, Steve Gatlin, Barbara Mandrell, Louise Mandrell, Jerry Reed, Don Reid, Harold Reid and Margo Smith.

Promoters—Steven J. Greil, Ken Kragen, R. Wayne Oldham, Larry Schmittou, Jimmy Gibson, G. K. Spurlock and Lon Varnell.

Talent Managers — Sherwood Cryer, Irby Mandrell, David Skipper and Don Williams.

Bookers—Billy Deaton and Betty Kaye.

Facility Managers—Robert L. Anderson, Jon Bayouth, Paul Buck, Myles Johnson, Bunky Legate, William N. Pauley and Mama Wynette.

Label Reps — Mary Ann McCready and Lynn Shults.

Tv Producers—Robert S. Levinson and Sam Lovullo.

Record Producer — Larry Butler

Air Personality—Ralph Emery.

Advertising Agent—Cerrold R. Robin.

## 200 Stations Air Followup

NASHVILLE—The Country Music Assn. post-awards radio show was carried live by NBC to more than 200 stations in the U.S.

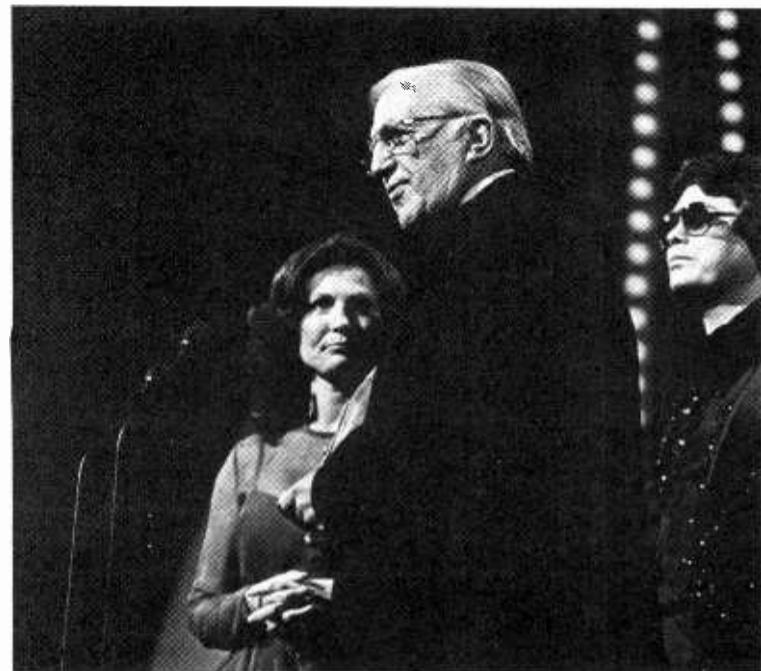
The 90-minute stanza was hosted by Bill Anderson and Ralph Emery, Lee Sherwood, of WMAQ-AM, and Bill Robinson of Musicworks, were roving reporters for the event.

In addition to interviewing most of the major CMA award winners, the host and reporters also talked to surprise guest Amy Carter and her friends Tom T. Hall and Dixie Hall and to the CMA DJs of the year, Lee Shannon, WCCF-AM, Punta Gorda, Fla.; Bob Cole, KOKE-AM, Austin, Tex.; and Larry Scott, KRLD-AM, Dallas.

The show was produced and directed by CMA board member Jim Duncan.

## New Zealand Show

NASHVILLE—Warner Bros. artist Rex Allen Jr. recently taped a segment of "That's Country" in Christchurch, New Zealand. The Bellamy Brothers, touring New Zealand and Australia, guested on another segment of the show. The 50-minute program is taped in an outdoor theatre before a live audience.



MINER'S MOMENT—MCA's Loretta Lynn, left, and Owen Bradley accept the CMA award for "Coal Miner's Daughter" soundtrack as the album of the year. Presenting the award is RCA artist Ronnie Milsap, right. Bradley produced both the original "Coal Miner's Daughter" as well as the movie score.

## PROGRAM REVIEW

# CMA Awards Show Slick, But Insecure

Fourteenth Annual Country Music Assn. Awards, Oct. 13, CBS-TV, produced by Bob Precht.

Country music is a swan that secretly suspects it's an ugly duckling. How else can one explain the tendency of its practitioners to boast publicly of the number of radio stations that have adopted the country music format or proclaim (incorrectly) that country music is a peculiarly American art form? What, after all, do statistics and rarity have to do with quality?

Overall well-paced and attractively staged, this television awards show was still distractingly flocked with these unnecessary moments of defensiveness. It was as if the show's trade association parentage had to be acknowledged by overt acts of boosterism.

This objection aside, however, the ceremony was a model of entertainment. Cohosts Mac Davis and Barbara Mandrell moved the show along without any of that stiffness and contrived banter that afflict most such presentations.

Davis was especially impressive—at ease, witty, complimentary toward his fellow performers, yet free from that hard-to-swallow effusiveness which cheapens rather than elevates its object.

For a while, it looked as if Man-

drell might be little more than the evening's adornment, but her good-humored display of instrumental virtuosity—with turns on the banjo, pedal steel, and sax—laid that apprehension to rest. When let loose, she can dazzle. And she did.

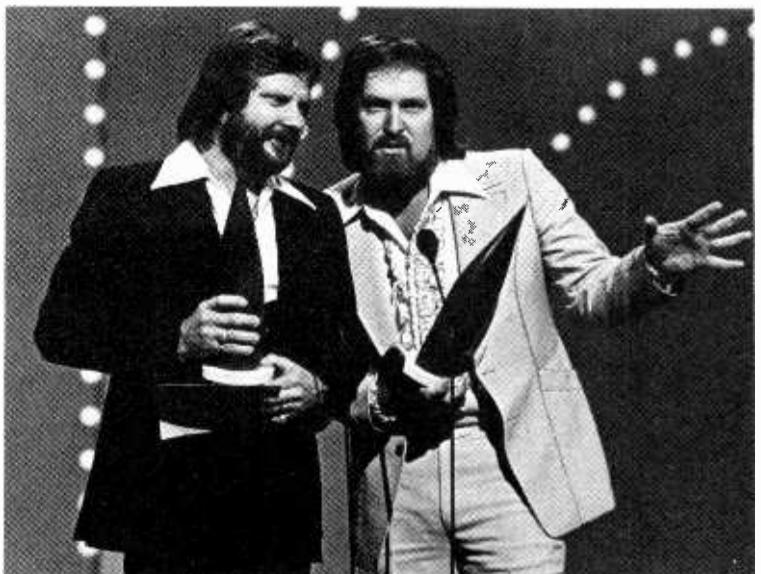
By keeping the number of awards manageable and in categories recognizable to fans, the CMA wisely preserved the stature of the prizes.

Certainly, the quality that country music is most noted for—its ungilded portrayal of raw emotions—was evident in the acceptance speeches of Johnny Cash, elected to the Country Music Hall of Fame, and Mandrell, named entertainer of the year.

Properly speaking, they weren't speeches at all. Rather, they were bits of recollections, observations of the moment and uncensored outpourings of joy. All honest and very moving.

But in the category of things-we-may-never-see-again-but-that's okay was the spectacle of Bill Monroe skipping onto the stage between two ladies who were obviously in a cultural exchange program between Nashville and Dogpatch. Monroe is to frivolity as granite is to Jello. And anyone who dares crack that papal dignity of his has some sins to account for.

EDWARD MORRIS



DYNAMIC DUO—Columbia act Moe Bandy, left, and Joe Stampley receive honors as the vocal duo of the year during the CMA Awards Show.

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b/w  
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# Nashville Scene

By KIP KIRBY

Dressed to the nines and aflame with energy, Nashville moved into the spotlight last week as **CMA Week** burst into high gear. Beginning with the prestigious CMA Awards Show and gala party on Monday straight through to the last banquet and label show at the end of the week, the Nashville music industry soared on a social rollercoaster that put country on center stage

(and its executives and staffers in a state of near-exhaustion).

The week-long event annually brings together a large out-of-town contingent of label brass, foreign publishers, international press and enough celebrities to light up Times Square. (Of course, it's nice to remember in the midst of the hectic hoop-la that we're also celebrating the

55th birthday of the "Grand Ole Opry," the official grand dame of country music itself. Here's to another 55 years of continued success for the "Opry.")

CMA Week is an ideal time to see performances by major country entertainers, and this year was no exception. Almost every major label showcased its artists—and the Capitol/EMI/Liberty show managed to spotlight just about everyone on the label. Making their CMA Week performing debuts this year for Capitol/Liberty were newcomers **Diane Pfeifer**, **Deborah Allen**, **Keith Stegall** and **Richard Leigh**, while **Dottie West** and **Billie Jo Spears** added extra pizzazz to a lineup that consisted of 12 artists. RCA's show was slated to feature **Razzy Bailey**, **Alabama** and **Tom T. Hall**, and MCA was to present **Brenda Lee**, **Loretta Lynn**, the **Oaks** and **Ed Bruce**, among others. CBS stayed busy with its regular mid-week show, three Exit/In showcases—and provided all the talent for this year's FICAP banquet on Friday evening.

Warner Bros. brought **Rodney Crowell** into the Exit, along with his wife, **Rosanne Cash**, for a CBS/Warner Bros. joint program. The label also headlined an Exit/In show with **John Anderson** and the **Bellamy Brothers**. Elektra/Asylum featured **Johnny Lee** on CBS' **Mickey Gilley** and the Urban Cowboy Band showcase, and **Casablanca** staged a gala late-night reception for its artist, **Mac Davis**.

So, with no sleep but high excitement levels, the Nashville music industry managed to survive another dizzying, dazzling CMA Week.

**Helen Cornelius**, who has officially announced that she will be working on her own now, apart from Jim Ed Brown, has signed with United Talent and will be putting together a new road show. Helen's 19-year-old son, **Joe**, was seriously injured when he was kicked in the face by a mule recently, and she spent several nights beside his bed at a Nashville hospital. He will require extensive plastic surgery but is expected to recover with minimal scarring.

Warner Bros.' **Gail Davies** filled in at the Exit/In during CMA Week for the **Bellamy Brothers**, who had to cancel their engagement—their bass player was hospitalized. . . . **Oon Williams** will star in his second BBC-TV special that's taping Nov. 13 at London's Drury Theatre. The hour-long production will feature guests **Diane Pfeifer** and **Raymond Froggatt**, and comes in the midst of Williams' two-week tour of Great Britain and Scotland.

**Cristy Lane** chalked up a record-breaking crowd attendance when she played the Gila County Fair recently in Globe, Ariz. More than 4,000 fans showed up to hear Cristy and gave her a standing ovation when she launched into her hit, "One Day At A Time."

**Gary Stewart** will be headlining the Lone Star Cafe in New York Nov. 3. . . and **Hank Williams Jr.** will be seen on national tv soon chatting with talk show hosts **Toni Tennille** and **Mike Douglas**, as he continues his West Coast road tour.

## Chicago WMAQ Sponsors a Fest

CHICAGO—A WMAQ-AM supported country music festival Oct. 4 & 5 at the International Amphitheatre headlined **Larry Gatlin** and the **Gatlin Brothers Band**.

The event, which included country recording artists and local country music talent, drew an estimated 25,000, according to promoter **Celebration/Flipside Productions**.

Daily WMAQ remote broadcasts from the festival began at 10 a.m. and ran until midnight. Another attraction was the large marketplace area where promoters leased space to businesses offering western clothing, jewelry, recordings, etc.

Talent included **Charlie Rich**, **Brenda Lee**, **Johnny Duncan**, **Janie Fricke**, **Charly McClain**, **B.W. Stevenson** and **Bobby Bare**.

Local acts included the **Country-side Cowboys**, the **Johnny Russ Show**, **Countrystyle**, **Bob Ryman**, the **Silver Spur Band**, **Country Junction**, the **Mavericks**, the **Taylor Compton Band**, and the **Circle K Band**, plus a special guest appearance by **Chicago Bears** country singer **Virgil Livers**.



**HATS OFF**—Larry Hagman, the actor who plays the infamous "J.R. Ewing" on tv's highly-popular "Dallas" series, looks as if he's succumbing to the obvious female charms of Minnie Pearl as she gifts him with one of her flower-bedecked hats. Their "date" took place during Hagman's two-day personal appearance at Nashville's Opryland USA.

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# Billboard Hot Country LPs

Survey For Week Ending 10/25/80  
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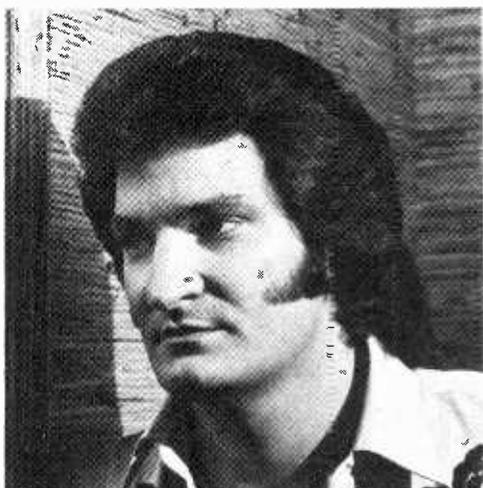
This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
★ 1	8	39	<b>HONEYSUCKLE ROSE</b> Soundtrack Columbia S236752	34	14		<b>WHERE DID THE MONEY GO?</b> Hoyt Axton, Jeremiah JH-5001
2	10	40	<b>I BELIEVE IN YOU</b> Don Williams, MCA 5133	32	30		<b>MILSAP MAGIC</b> Ronnie Milsap, RCA AHL1-3563
3	15	41	<b>HORIZON</b> Eddie Rabbitt, Elektra 6E-276	39	50		<b>WHISKEY BENT AND HELL BOUND</b> Hank Williams Jr., Elektra/Curb 6E-237
4	19	42	<b>SAN ANTONIO ROSE</b> Willie Nelson and Ray Price, Columbia 36476	40	25		<b>DOLLY DOLLY OOLLY</b> Dolly Parton, RCA AHL1-3546
5	23	43	<b>URBAN COWBOY</b> ▲ Soundtrack, Asylum DP 90002	48	69		<b>FAMILY TRADITION</b> Hank Williams Jr., Elektra/Curb 6E-194
6	12	44	<b>FULL MOON</b> ● The Charlie Daniels Band, Epic FE 36571	36	34		<b>TOGETHER</b> The Oak Ridge Boys, MCA 3220
★ 13	4	45	<b>GREATEST HITS</b> Anne Murray, Capitol SOO 12110	37	34		<b>THERE'S A LITTLE BIT OF HANK IN ME</b> Charley Pride, RCA AHL1-3548
8	21	46	<b>MUSIC MAN</b> ● Waylon Jennings, RCA AHL1-3602	49	3		<b>KILLER COUNTRY</b> Jerry Lee Lewis, Elektra 6E 281
9	18	47	<b>HABITS OLD AND NEW</b> Hank Williams Jr., Elektra/Curb 6E-278	41	7		<b>EVEN COWGIRLS GET THE BLUES</b> Lynn Anderson, Columbia JC 36568
10	9	48	<b>SOUNDTRACK</b> Smokey And The Bandit 2, MCA 6106	43	4		<b>TEXAS BOUND AND FLYING</b> Jerry Reed, RCA AHL1 3771
11	15	49	<b>THAT'S ALL THAT MATTERS</b> Mickey Gilley, Epic JE 36492	44	20		<b>YOUR BODY IS AN OUTLAW</b> Mel Tillis, Elektra 6E-271
12	7	50	<b>RAZZY</b> Razzy Bailey, RCA AHL1 3688	NEW ENTRY			<b>SONGS I LOVE TO SING</b> Slim Whitman, Epic JE 36768
★ 17	5	51	<b>THESE DAYS</b> Crystal Gayle, Columbia JC 36512	45	13		<b>ED BRUCE</b> MCA 3242
14	8	52	<b>PORTER AND DOLLY</b> Porter Wagoner and Dolly Parton, RCA AHL1 3700	52	5		<b>NEW YORK TOWN</b> Johnny Paycheck, Epic JE 36496
15	4	53	<b>I AM WHAT I AM</b> George Jones, Epic JE 36586	47	29		<b>LOVE HAS NO REASON</b> Debby Boone, Warner/Curb BSK 3403
16	78	54	<b>GREATEST HITS</b> Waylon Jennings, RCA AHL1-3378	53	6		<b>NO ONE WILL EVER KNOW</b> Gene Watson, Capitol ST 12102
17	22	55	<b>ROSES IN THE SNOW</b> Emmylou Harris, Warner Bros. BSK 3422	50	16		<b>GREATEST HITS</b> Larry Gatlin And The Gatlin Brothers Band, Columbia JC 36488
★ NEW ENTRY		56	<b>GREATEST HITS</b> Kenny Rogers, Liberty L00 1072	60	34		<b>HEART &amp; SOUL</b> Conway Twitty, MCA 3210
19	8	57	<b>ELVIS ARON PRESLEY</b> Elvis Presley, RCA CLP8-3699	58	31		<b>COAL MINER'S DAUGHTER</b> Soundtrack, MCA 5107
20	20	58	<b>MY HOME'S IN ALABAMA</b> Alabama, RCA AHL1-3644	54	26		<b>THE WAY I AM</b> Merle Haggard, MCA 2339
★ 46	2	60	<b>GREATEST HITS</b> Ronnie Milsap, RCA AHL1 3772	NEW ENTRY			<b>TOGETHER AGAIN</b> George Jones & Tammy Wynette, Epic JE 36764
22	9	60	<b>SMOOTH SAILIN'</b> T.G. Sheppard, Warner/Curb BSK 3423	67	25		<b>LOVELINE</b> Eddie Rabbitt, Elektra 6E-181
23	4	61	<b>LOVE IS FAIR</b> Barbara Mandrell, MCA 5136	55	77		<b>BLUE KENTUCKY GIRL</b> Emmylou Harris, Warner Bros. BSK 3418
24	50	62	<b>THE BEST OF EOOIE RABBITT</b> Elektra 6E 235	56	22		<b>THE BEST OF OON WILLIAMS VOL II</b> Oon Williams, MCA 3096
25	129	63	<b>STAROUST</b> ▲ Willie Nelson, Columbia JC 35305	57	81		<b>THE OAK RIDGE BOYS HAVE ARRIVED</b> MCA AY-1135
26	4	64	<b>FAMILY BIBLE</b> Willie Nelson, MCA/Songbird 3258	71	18		<b>OUTLAWS</b> Waylon Jennings, RCA AFL1-1321
27	27	65	<b>ASK ME TO OANCE</b> Cristy Lane, United Artists LT 1023	72	18		<b>WAYLON ANO WILLIE</b> RCA AFL1-2686
28	11	66	<b>10th ANNIVERSARY</b> The Statler Brothers, Mercury SRMI 5027	59	22		<b>MILLION MILE REFLECTIONS</b> The Charlie Daniels Band, Epic JE 36751
★ 51	2	67	<b>HELP YOURSELF</b> Larry Gatlin & The Gatlin Brothers Band, Columbia JC 36582	61	50		<b>PORTRAIT</b> Don Williams, MCA 3192
★ 38	3	68	<b>HARD TIMES</b> Lacy J. Dalton, Columbia JC 36763	62	9		<b>DIAMONO OQUET</b> Conway Twitty & Loretta Lynn, MCA 3190
31	144	69	<b>TEN YEARS OF GOLD</b> ▲ Kenny Rogers, United Artists UA-LA 835-H	63	14		<b>DOUBLE TROUBLE</b> George Jones & Johnny Paycheck, Epic JE-35783
32	28	70	<b>GIDEON</b> ▲ Kenny Rogers, United Artists L00 1935	73	55		<b>STRAIGHT AHEAD</b> Larry Gatlin And The Gatlin Brothers Band, Columbia JC 36250
33	18	71	<b>FRIDAY NIGHT BLUES</b> John Conlee, MCA 3246	64	50		<b>CLASSIC CRYSTAL</b> Crystal Gayle, United Artists L00-982
34	98	72	<b>THE GAMBLER</b> ▲ Kenny Rogers, United Artists UA-LA 934-H	65	30		<b>DOWN &amp; DIRTY</b> Bobby Bare, Columbia JC 36323
35	99	73	<b>WILLIE AND FAMILY LIVE</b> Willie Nelson, Columbia KC 2-35642	68	49		<b>WILLIE NELSON SINGS KRISTOFFERSON</b> Willie Nelson, Columbia JC 36158
36	28	74	<b>IT'S HARO TO BE HUMBLE</b> Mac Oavis, Casablanca NBLP 7207	69	20		<b>BRONCO BILLY</b> Soundtrack, Elektra 5E-512
37	57	75	<b>KENNY</b> ▲ Kenny Rogers, United Artists LWAK 979	75	55		<b>JUST GOOD OL' BOYS</b> Moe Bandy & Joe Stampley, Columbia JC36202
38	31		<b>LACY J. OALTON</b> Columbia NJC 36322				

★ 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.)

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# 193 BMI Awards Given To Songwriters & Publishers

• Continued from page 48A

Johnny Mullins, published by Sure-Fire Music; "Heartbreak Hotel," written by Mae Boren Axton, Tommy Durden and Elvis Presley, published by Tree International; "I Just Fall In Love Again," written by Stephen Dorff, Larry Herbstritt, Harry Lloyd and Gloria Sklerov, published by Hobby Horse Music and Peso Music; "My Heart Has A Mind Of Its Own," by Howard Greenfield and Jack Keller, published by Big Seven Music Corp. and Screen Gems-EMI Music; "Rhythm Of The Rain," by John Gummo, published by Warner-Tamerlane; "Save The Last Dance For Me," by Doc Pomus and Mort Shuman, published by Rightsong Music and Trio Music; and "Til I Can Make It On My Own," written by George Richey, Billy Sherrill and Tammy Wynette, published by Algee Music Corp. and Altam Music Corp.

Once again the BMI Awards were held beneath the circus-sized tent behind the BMI Building on Nashville's Music Row, drawing the top writers, publishers, artists, and music business executives to this annual blue-chip event.

The 88 BMI award-winning songs (as measured by broadcast performances), their writers and publishers are:

**ALL THE GOLD IN CALIFORNIA**—Larry Gatlin, Larry Gatlin Music.  
**AMANDA**—Bob McDill, Vogue Music, Inc.  
**ANOTHER GOODBYE**—Scott English, Barry Mann, Cynthia Weil, ATV Music Corp., Frascotti Music, Mann and Weil Songs, Inc.  
**BACKSIDE OF THIRTY**—John Conlee, House Of Gold Music, Inc., Pommard Publishing Co.  
**BEFORE MY TIME**—Ben Peters, Ben Peters Music.  
**BLUE BAYOU** (third award)—Joe Melson, Roy Orbison, Acuff-Rose Publications, Inc.  
**BLUE HEARTACHE**—Paul Craft, Rocky Top Music, Inc.  
**BLUE KENTUCKY GIRL** (second award)—Johnny Mullins, Sure-Fire Music Co., Inc.  
**THE BULL AND THE BEAVER**—Merle Haggard, Leona Williams, Shade Tree Music, Inc.  
**BUT LOVE ME**—Kenny Nolan, Sound of Nolan Music, Two One Two Music Co.  
**COCA-COLA COWBOY**—Irving Dain, Stephen Dorff, James S. Pinkard, Malkyle Music Co., Peso Music.  
**COME WITH ME**—Chuck Howard, First Lady Songs, Inc.  
**COWARD OF THE COUNTRY**—Roger Bowling, Roger Bowling Music.  
**DAYDREAM BELIEVER**—John Stewart, Screen Gems-EMI Music, Inc.  
**THE DEVIL WENT DOWN TO GEORGIA**—Tommy Crain, Charlie Daniels, Taz DiGregorio, Fred Edwards, Charles Hayward, Jim Marshall, Hat Bend Music.  
**DON'T TAKE IT AWAY**—Max D. Barnes, Troy Seals, Danor Music, Inc., Irving Music, Inc.  
**DOWN ON THE RIO GRANDE**—William Boling, Johnny Rodriguez, Doug Teasley, Dark Stream Music, Hallnote Music, House Of Gold Music, Inc.

**DREAM ON**—Dennis Lambert, Brian Potter, Duchess Music Corp.  
**FADIN' IN, FADIN' OUT**—Bobby Braddock, Sonny Throckmorton, Tree Publishing Co., Inc.  
**FAMILY TRADITION**—Hank Williams, Jr., Bocephus Music, Inc.  
**FAREWELL PARTY**—Lawton Williams, Western Hills Music Corp.  
**FOOLED BY A FEELING**—Kye Fleming, Dennis Morgan, Pi-Gem Music, Inc.  
**FOOLS**—Johnny Duncan, Pi-Gem Music, Inc.  
**HALF THE WAY**—Bobby Wood, Chriswood Music.  
**HAPPY BIRTHDAY DARLIN'**—Chuck Howard, Butter Music.  
**HEARTBREAK HOTEL** (second award)—Mae Boren Axton, Tommy Durden, Elvis Presley, Tree Publishing Co., Inc.  
**HELP ME MAKE IT THROUGH THE NIGHT** (seventh award)—Kris Kristofferson, Combine Music Corp.  
**HOLDING THE BAG**—Patricia Bunch, Buck Moore, Baray Music, Inc.  
**HOW TO BE A COUNTRY STAR**—Don Reid, Harold Reid, American Cowboy Music Co.  
**I CAN'T FEEL YOU ANYMORE**—Theresa Beaty, Coal Miners Music, Inc.  
**I DON'T LIE**—Darrell Puett, David Rosson, Darson Music, Mullet Music Corp.  
**(IF LOVING YOU IS WRONG) I DON'T WANT TO BE RIGHT**—Homer Banks, Carl Hampton, Raymond Jackson, East/Memphis Music, Klondike Ent., Ltd.  
**I JUST FALL IN LOVE AGAIN** (second award)—Stephen Dorff, Larry Herbstritt, Harry Lloyd, Gloria Sklerov, Hobby Horse Music, Peso Music.  
**I KNOW A HEARTACHE WHEN I SEE ONE**—Kerry Chater, Unichappell Music.  
**I LOVE HOW YOU LOVE ME**—Larry Kolber, Barry Mann, Screen Gems-EMI Music, Inc.  
**I MAY NEVER GET TO HEAVEN**—Bill Anderson, Buddy Killen, Tree Publishing Co., Inc.  
**I'D RATHER LEAVE WHILE I'M IN LOVE**—Peter Allen, Carole Bayer Sager, Begonia Melodies, Inc., Irving Music, Inc., Unichappell Music, Inc.  
**IF EVERYONE HAD SOMEONE LIKE YOU**—Bobby Springfield, House Of Gold Music, Inc.  
**IF I COULD WRITE A SONG (AS BEAUTIFUL AS YOU)**—John Adrian, Pick A Hit Music, Inc.  
**IF LOVE HAD A FACE**—Steve Jobe, Steve Pippin, House Of Gold Music, Inc.  
**I'LL BE COMING BACK FOR MORE**—Curly Putman, Sterling Whipple, Tree Publishing Co., Inc.  
**I'M THE SINGER, YOU'RE THE SONG**—Tanya Tucker, Tanya Tucker Music.  
**ISN'T IT ALWAYS LOVE**—Karla Bonoff, Sky Harbor Music.  
**IT MUST BE LOVE**—Bob McDill, Hall-Clement Publications.  
**IT'S A CHEATING SITUATION**—Curly Putman, Sonny Throckmorton, Tree Publishing Co., Inc.  
**I'VE BEEN WAITING FOR YOU ALL OF MY LIFE**—Linda Kimball, Mark Sherrill, Al Gallico Music Corp.  
**JUST GOOD OL' BOYS**—Ansley Fleetwood, Brandwood Music, Inc., Mullet Music Corp.  
**LAST CHEATER'S WALTZ**—Sonny Throckmorton, Tree Publishing Co., Inc.  
**LAY BACK IN THE ARMS OF SOMEONE**—Mike Chapman, Nicky Chinn, Careers Music, Inc., Chinnichap Publishing, Inc.  
**LAY DOWN BESIDE ME**—Don Williams, Jack Music, Inc.  
**LYING IN LOVE WITH YOU**—Dean Dillon, Gary Harrison, Pi-Gem Music, Inc.  
**ME AND MY BROKEN HEART**—Curtis Allen, Boxer Music.  
**MISSIN' YOU**—Kye Fleming, Dennis Morgan, Pi-Gem Music, Inc.  
**MISSISSIPPI**—Charlie Daniels, Hat Band Music.  
**MY HEART HAS A MIND OF ITS OWN** (second award)—Howard Greenfield, Jack Keller, Big Seven Music Corp., Screen Gems-EMI Music, Inc.

**MY OWN KIND OF HAT**—Merle Haggard, Red Lane, Shade Tree Music, Inc., Tree Publishing Co., Inc.  
**NOBODY LIKES SAD SONGS**—Wayland Holyfield, Bob McDill, Hall-Clement-Publications, Vogue Music, Inc.  
**THE OFFICIAL HISTORIAN ON SHIRLEY JEAN BURRELL**—Don Reid, Harold Reid, American Cowboy Music Co.  
**PICK THE WILDWOOD FLOWER**—Joe Allen, Tree Publishing Co., Inc.  
**POUR ME ANOTHER TEQUILLA**—David Malloy, Eddie Rabbitt, Even Stevens, Briarpatch Music, Debdave Music, Inc.  
**RED BANDANA**—Merle Haggard, Shade Tree Music, Inc.  
**RHYTHM OF THE RAIN** (second award)—John Gummo, Warner Tamerlane Publishing Corp.  
**SAIL AWAY**—Rafe Van Hoy, Tree Publishing Co., Inc.  
**SAVE THE LAST DANCE FOR ME** (second award)—Doc Pomus, Mort Shuman, Rightsong Music, Inc., Trio Music Co., Inc.  
**SAY YOU LOVE ME**—Christy McVie, Gentoo Music, Inc.  
**SEND ME DOWN TO TUCSON**—Cliff Crofford, Snuff Garrett, Malkyle Music Co., Peso Music.  
**SHOULD I COME HOME (OR SHOULD I GO CRAZY)**—Joe Allen, Tree Publishing Co., Inc.  
**SOMEBODY SPECIAL**—Donna Fargo, Prima-Donna Music Co.  
**SOMEONE IS LOOKING FOR SOMEONE LIKE YOU**—Gail Davies, Beechwood Music Corp., Dickerson Music, Sister John Music, Inc.  
**SON OF CLAYTON DELANEY**—Tom T. Hall, Hallnote Music.  
**SPANISH EYES**—Charles Singleton, Bert Kaempfert (GEMA), Eddie Snyder, Screen Gems-EMI Music, Inc.  
**STAY WITH ME**—Jimmy Pennington, Careers Music, Inc., Chinnichap Publishing, Inc.  
**STILL A WOMAN**—Marge Smith, Norro Wilson, Al Gallico Music Corp., Dusty Roads Music Corp., Galamar Music, Inc.  
**SUSPICIONS**—David Malloy, Randy McCormick, Eddie Rabbitt, Even Stevens, Briarpatch Music, Debdave Music, Inc.  
**SWEET MELINDA**—Randy Barlow, Fred Kelly, Frebar Music.  
**SWEET MEMORIES**—Mickey Newbury, Acuff-Rose Publications, Inc.  
**THEN YOU CAN TELL ME GOODBYE** (third award)—John D. Loudermilk, Acuff-Rose Publications, Inc.  
**THEY CALL IT MAKING LOVE**—Bobby Braddock, Tree Publishing Co., Inc.  
**TIL I CAN MAKE IT ON MY OWN** (second award)—George Richey, Billy Sherrill, Tammy Wynette, Algee Music Corp., Altam Music Corp.  
**TONIGHT SHE'S GONNA LOVE ME**—Steve Pippin, Johnny Slate, House Of Gold Music, Inc.  
**TOUCH ME WITH MAGIC**—Stephen Bogard, Michael Utley, Algee Music Corp., Lyn-Lou Music, Inc.  
**TRYING TO SATISFY YOU**—Waylon Jennings, Baron Music Publishing Co.  
**TWO STEPS FORWARD AND THREE STEPS BACK**—Jerry Crutchfield, Duchess Music Corp.  
**WHISKEY RIVER**—Johnny Bush, Willie Nelson Music, Inc.  
**YEARS**—Kye Fleming, Dennis Morgan, Pi-Gem Music, Inc.  
**YOU'RE MY JAMAICA**—Kent Robbins, Pi-Gem Music, Inc.  
**YOU'RE THE ONLY ONE**—Bruce Roberts, Carole Bayer Sager, Begonia Melodies, Inc., Fedora Music, Unichappell Music, Inc.  
**YOUR KISSES WILL**—Van Stephenson, House Of Gold Music, Inc.

## Chicago Festivities Tie-In With CMA

CHICAGO—Local support for the 1980 CMA Awards program takes the form of a Phoenix nightclub large screen television program viewing party, Monday (13). Cosponsoring the bash is WJEZ-FM, which plans country deejay personal appearances.

Phoenix band Hotspurs will provide live entertainment following the 1½-hour awards presentation telecast.

CBS Records, with a supply of special country sampler albums for giveaway, also is getting in the action.

## Duo Splits Up

NASHVILLE—Helen Cornelius will no longer be touring with singing partner Jim Ed Brown, according to Top Billing, Inc. The duet had been together since 1977. Reportedly, the two will pursue solo careers.



**STEWART FAN**—RCA artist Gary Stewart hugs one of his biggest fans, Prona Combs, who also happens to be the singer's 78-year-old aunt. The touching moment was backstage after a recent Stewart benefit concert in Wise, Va.

## Detroit Woman Wins IBC's Contest

NASHVILLE—The first prize \$500 winner in IBC Records recent national Jeanne Pruett in-store display contest is Janet Kaplan of Piks Distributors, Detroit. Kaplan utilized the theme of Pruett's latest LP, "Encore," by creating an empty stage, complete with footlights and microphone, in the store's front window.

Rhonda Pollett of Alta Distributors, Phoenix, won the second prize of \$300. Debbie Bilewicz of Piks

Distributors, Cleveland, received \$100 for a third place finish, with \$100 also going to fourth place winner Bob Schanne of Transcontinent Distributors, New Jersey.

Merit awards of \$50 each went to Bob Lipka, Supreme Distributors, Cincinnati, and Johnny Mitchell, Music City Distributors, Nashville.

Contest results were based on Polaroid snapshots of the displays submitted by the entrants.

## British Pick Up Country Sounds

LONDON—Following the American club trend to switch formats from disco to country, Whiskey A Go Go, an established disco since 1954, will experiment with country music every Tuesday night beginning (21).

The club will feature a live country band and a disco with the latest country releases. For the first six weeks, leading British acts will play

the club. If the format switch proves successful, touring American artists will be showcased.

Allen Promotions handles country booking for Whiskey A Go Go. For more information contact: Lee Williams, Allen Promotions, 6a Market Place, Wantage, Oxfordshire, England, OX128AB. Telephone: (02357) 4785/65861.

## DJ Hall Of Fame Finalists Named

NASHVILLE—Finalists for induction into the Disk Jockey Hall Of Fame have been announced for both the living and posthumous categories. Awards will be given at the annual Federation of International Country Air Personalities on Oct. 17

at the Nashville Hyatt Regency Hotel.

Nominees in the living category are Bob Jennings, Charlie Walker and T. Tommy Cutrer. In the posthumous classification, nominees are Skeets Yaney, "Happy" Wilson and Grady Cole.



**OILER BOYS**—Moe Bandy, left, and Joe Stampley, right, are joined onstage by Houston Oiler quarterback Kenny Stabler during the grand opening festivities of Moe and Joe's Honky Tonk in Houston. Stabler contributed to the impromptu rendition of the country music duo's "Good Ole Boys."



**PILOT PROGRAM**—Host Charley Pride congratulates contestant Chuck Flood after he wins a grand prize car by correctly identifying a mystery song on "The Great Country Music Game" television show. Pride served as MC for the pilot game program which features five country music celebrities in a "countrified" version of the familiar "Name That Tune" show.

# A SWEEP FOR

# BMI

## MUSIC

### THE 1980 COUNTRY MUSIC ASSOCIATION AWARDS

ENTERTAINER OF THE YEAR  
BARBARA MANDRELL

SINGLE OF THE YEAR  
GEORGE JONES

ALBUM OF THE YEAR  
COAL MINER'S DAUGHTER

SONG OF THE YEAR  
"HE STOPPED LOVING HER  
TODAY"  
BOBBY BRADDOCK, CURLY  
PUTNAM  
TREE INTERNATIONAL

FEMALE VOCALIST OF THE YEAR  
EMMYLOU HARRIS

MALE VOCALIST OF THE YEAR  
GEORGE JONES

VOCAL GROUP OF THE YEAR  
THE STATLER BROTHERS

VOCAL DUO OF THE YEAR  
MOE BANDY AND JOE STAMPLEY

INSTRUMENTAL GROUP OF THE  
YEAR  
THE CHARLIE DANIELS BAND

INSTRUMENTALIST OF THE YEAR  
ROY CLARK

ELECTED TO THE COUNTRY  
MUSIC HALL OF FAME  
JOHNNY CASH  
CONNIE B. GAY  
BOB NOLAN  
TIM SPENCER



World's Largest Performing Rights Organization

# ASCAP Cites 113 Songs At Maxwell House Banquet

• Continued from page 48A

Charley Pride, Bill Anderson, Georgia's Lt. Gov. Zell Miller, Nashville mayor Richard Fulton, Razy Bailey, Rodney Crowell, Mel Tillis and Ingrid Croce, widow of the late Jim Croce.

Along with president Hal David, ASCAP board members in town for the annual awards were Sal Chiantia, Leon Brettler, Leonard Golove, Arthur Hamilton, Sidney Herman, Gerald Marks, Irwin Z. Robinson, Wesley Rose, Lester Sill and Michael Stewart.

Attending from ASCAP's New York headquarters were Paul Marks, ASCAP managing director; Paul S. Adler, director of membership; Karen Sherry, national director of public relations; Ed Shea, national director of public affairs; Jim Gianopoulos and Lisa Schmidt, assistants to the director of membership; and membership representative Joan Robb.

Attending from the West Coast office were Michael Gorfaine, Western regional director for repertoire; Todd Brabee, Western regional director for business affairs; and membership representatives Julie Locke and Sam Schwartz.

The 113 ASCAP award-winning songs (as measured by broadcast performances), their writers and publishers are:

**A LESSON IN LEAVIN'**—Randy Goodrum, Brent Maher, Chappell Music Co., Blue Quill Music, Sailmaker Music, Welbeck Music Corp.

**A RUSTY OLD HALO**—Bob Merrill, Golden Bell Songs.

**AGE**—Jim Croce, Ingrid Croce, Blendingwell Music.

**ARE YOU ON THE ROAD TO LOVIN' ME AGAIN**—Bob Morrison, Debbie Hupp, Southern Nights Music Co.

**BABY, YOU'RE SOMETHING**—Don Cook, Cross Keys Publishing Co.

**BACK TO BACK**—Jerry McBe, SCOTT-ch & Brandy Music.

**BIG MAN'S CAFE**—Lew Douglas, Nick Noble, Maryon Music Co.

**BLIND IN LOVE**—Robert Corbin, Blendingwell Music, Sabal Music.

**BROKEN HEARTED ME**—Randy Goodrum, Chappell Music Co., Sailmaker Music.

**BUENOS DIAS ARGENTINA**—Udo Jurgens (GEMA), Ben Raleigh, F.A. Music Co., Melodie Der Welt Johann Michel KG (GEMA).

**COME TO MY LOVE**—Sam Lorber, Jeff Silbar, Bobby Goldsboro Music.

**COWARD OF THE COUNTY**—Billy Edd Wheeler, Steeple Hollow Music Co.

**COWBOYS AND CLOWNS**—Gary Harju, Senor Music, Billy Music, WB Music Corp.

**DANCIN' COWBOYS**—David Bellamy, Bellamy Brothers Music, Famous Music Corp.

**DEALIN' WITH THE DEVIL**—Eddy Kaven, Milene Music.

**DO YOU WANNA GO TO HEAVEN**—Bucky Jones, Cross Keys Publishing Co.

**DON'T FALL IN LOVE WITH A DREAMER**—Kim Carnes, Dave Ellingson, Almo Music Corp., Appian Music, Quixotic Music Corp.

**EVEN COWGIRLS GET THE BLUES**—Rodney Crowell, Happy Sack Music Ltd. (Visa Music Division).

**EVERYTHING I'VE ALWAYS WANTED**—Johnny Marks, St. Nicholas Music.

**FADIN' RENEGADE**—Coke Sama, Ironside Music.

**FORGET ME NOT**—Al Byron, Paul Evans, September Music Corp.

**FREE TO BE LONELY AGAIN**—Diane Pfeifer, Brightwater Music Corp., Strawberry Patch.

**FRIDAY NIGHT BLUES**—Sonny Throckmorton, Cross Keys Publishing Co.

**GET IT UP**—Robert Byrne, Tom Brasfield, I've Got The Music Co.

**GIFT FROM MISSOURI**—Jim Weatherly, Keca Music.

**GO FOR THE NIGHT**—Buzz Cason, Buzz Cason Publications.

**GONE AWAY**—Steve Collom, Milene Music.

**GREAT BALLS OF FIRE**—Jack Hammer, Intersong Music.

**HALF THE WAY**—Ralph Murphy, MurfeeZongs.

**HELLO DADDY, GOOD MORNING DARLING**—Sid Linard, Wiljex Publishing Co.

**HOUND DOG MAN**—Thomas Stuart, Fancy That Music Co., Gobion Music Corp.

**I AIN'T LIVING LONG LIKE THIS**—Rodney Crowell, Happy Sack Music Ltd. (Visa Music Division).

**I DON'T DO LIKE THAT NO MORE**—Sonny Throckmorton, Cross Keys Publishing Co.

**I HEAR THE SOUTH CALLIN' ME**—John Bettis, Warner Bros. Music Corp.

**I LOVE THAT WOMAN (Like The Devil Loves Sin)**—Bucky Jones, Wee-B Music.

**PD DO ANYTHING FOR YOU**—Casey Kelly, Julie Didier, Bobby Goldsboro Music.

**PD LOVE TO LAY YOU DOWN**—Johnny MacRae, Music City Music.

**PD RATHER GO ON HURTIN'**—Bud Reneau, Chess Music.

**IF I EVER HAD TO SAY GOODBYE TO YOU**—Steve Gibb, Angel Wing Music.

**IN NO TIME AT ALL**—Archie Jordan, Richard Leigh, Chess Music, United Artists Music Co.

**IT DON'T HURT TO DREAM**—Charles Quillen, Chess Music.

**IT'S LIKE WE NEVER SAID GOODBYE**—Roger Greenaway (PRS), Geoff Stephens (PRS), Dejamus, Cookaway Music.

**IT'S TOO LATE (To Love Me Now)**—Rory Bourke, Gene Dobbins, Johnny Wilson, Chappell Music Co.

**IT'S TRUE LOVE**—Randy Goodrum, Chappell Music Co., Sailmaker Music.

**I'VE GOT A PICTURE OF US ON MY MIND**—Bobby Harden, King Coal Music.

**KAW-LIGA**—Fred Rose, Hank Williams, Milene Music.

**LEAVING LOUISIANA IN THE BROAD DAYLIGHT**—W. Donovan Cowart, Rodney Crowell, Happy Sack Music Ltd. (Visa Music Division), Drunk Monkey Music.

**LEAVIN'S FOR UNBELIEVERS**—Randy Goodrum, Brent Maher, Blue Quill Music, Chappell Music Co., Sailmaker Music, Welbeck Music Corp.

**LET'S PUT OUR LOVE IN MOTION**—Bob Morrison, Johnny MacRae, Larry Rogers, Southern Nights Music Co.

**LOOKIN' FOR LOVE**—Bob Morrison, Wanda Mallette, Patti Ryan, Southern Nights Music Co.

**LOVE HAS TAKEN ITS TIME**—Daniel Keen, Cross Keys Publishing Co., Inc.

**LOVE ME OVER AGAIN**—Don Williams, T.B. Harms Co. (Bibo Music Publishing Inc. Division)

**LOVE THE WORLD AWAY**—Bob Morrison, Johnny Wilson, Southern Nights Music Co.

**LUCKY ME**—Charlie Black, Rory Bourke, Chappell Music Co.

**MAKE MINE NIGHT TIME**—Michael Kossler, Cross Keys Publishing Co., Inc.

**MY EMPTY ARMS**—Kelly Back, Music Craftshop, One More Music.

**MY GUY**—William Robinson, Jr., Jobete Music Co., Inc.

**MY HEART**—Charles Quillen, Chess Music Inc.

**MY HEROES HAVE ALWAYS BEEN COWBOYS**—Sharon Vaughn, T.B. Harms Co. (Jack and Bill Music Co. Division)

**NAKED IN THE RAIN**—Buddy Cannon, Sabal Music, Inc.

**NEVER MY LOVE**—Jerry Foster, Bill Rice, T.B. Harms Co. (Jack and Bill Music Co. Division)

**NO MEMORIES HANGIN' ROUND**—Rodney Crowell, Coolwell Music, Granite Music Corp.

**OH HOW I MISS YOU TONIGHT**—Joe Burke, Benny Davis, Mark Fisher, Bourne Co., World Music, Inc.

**ONE OF A KIND**—Bobby Fisher, Sonny Throckmorton, Honeytree Music Inc. Cross Keys Publishing Co., Inc.

**OUT OF YOUR MIND**—Byron Bill, Welbeck Music Corp.

**OVER**—Jerry Foster, Bill Rice, T.B. Harms Co. (Jack and Bill Music Co. Division)

**PERFECT STRANGERS**—Sam Lorber, Jeff Silbar, Bobby Goldsboro Music, Inc.

**PLAY ANOTHER SLOW SONG**—Kieran Kane, Richard Kane, Cross Keys Publishing Co., Inc.

**PREGNANT AGAIN**—Lee Pockriss, Mark Sameth, Emily Music Corp., Sugar N Soul Music.

**SAIL ON**—Lionel Richie, Jr., Jobete Music Co., Inc. Commodores Entertainment Publishing Corp.

**SILENT NIGHT (After The Fight)**—John Schweers, Chess Music Inc.

**SLIPPIN' UP, SLIPPIN' AROUND**—Barbara Wyrick, I've Got The Music Co.

**SMOOTH SAILING**—Jim Weatherly, Keca Music Inc.

**STARTIN' OVER AGAIN**—Donna Summer, Sweet Summer Night Music.

**STRANDED ON A DEAD END STREET**—Earl Thomas Conley, ETC Music, Easy Listening Music Corp.

**SUGAR DADDY**—David Bellamy, Bellamy Brothers Music, Famous Music Corp.

**SUGAR FOOT RAG**—Vaughn Horton, Cromwell Music, Inc.

**SUNSHINE**—John Evan Edwards, Castle Hill Publishing, Ltd.

**SURE THING**—Earl Thomas Conley, Nelson Larkin, April Music Inc., Blue Moon Music, Merilark Music.

**SWEET MOTHER TEXAS**—Eddy Raven, Milene Music, Inc.

**SWEET SUMMER LOVIN'**—Blaise Tosti, Bud Reneau, Song Yard Music.

**TEMPORARILY YOURS**—Bobby Fisher, Bobby Fisher Music.

**THAT RUN-AWAY WOMAN OF MINE**—Don Cook, Cross Keys Publishing Co., Inc.

**THE BEDROOM**—Ron Muir, Ron Muir Music.

**THE BLUE SIDE**—David Lasley, Almo Music Corp.

**THE CHAMP**—Dave Kirby, Cross Keys Publishing Co., Inc.

**THE EASY PART'S OVER**—Jerry Foster, Bill Rice, T.B. Harms Co. (Jack and Bill Music Co. Division)

**THE LAST COWBOY SONG**—Ron Peterson, Gingham Music Co.

**THE ONE THING MY LADY NEVER PUTS INTO WORDS**—Mike Huffman, April Music Inc., Merilark Music, Prater Music, Inc.

**THE SHUFFLE SONG**—Mack David, Mack David Music Publishing Co.

**THE WAY I AM**—Sonny Throckmorton, Cross Keys Publishing Co., Inc.

**TOO OLD TO PLAY COWBOY**—Dave Kirby, Cross Keys Publishing Co., Inc.

**TRUE LOVE WAYS**—Buddy Holly, MPL Communications, Inc.

**TRYING TO LOVE TWO WOMEN**—Sonny Throckmorton, Cross Key Publishing Co. Inc.

**WAYFARING STRANGER**—Brian Ahern (arranger), Happy Sack Music Ltd. (Visa Music Division)

**WHEN I'M GONE**—Bonnie Murray, Gray Music.

**WHEN YOU'RE UGLY LIKE US**—Rick Schulman, Chess Music Inc.

**WHY DID YOU HAVE TO BE SO GOOD**—Jerry Foster, Bill Rice, April Music Inc.

**WORKIN' AT THE CARWASH BLUES**—Jim Croce, MCA, Inc., Blendingwell Music Inc.

**YESTERDAY ONCE MORE**—Jim Mundy, Honeytree Music, Inc.

**YOU AIN'T JUST WHISTLIN' DIXIE**—David Bellamy, Bellamy Brothers Music, Famous Music Corp.

**YOU DECORATED MY LIFE**—Bob Morrison, Debbie Hupp, Music City Music, Inc.

**YOU FILL MY LIFE**—Otha Young, Addison Street Music, Sterline Music Co.

**YOU KNOW JUST WHAT I'D DO**—Jerry Foster, Bill Rice, T.B. Harms Co. (Jack and Bill Music Co. Division)

**(You Lift Me) UP TO HEAVEN**—Bob Morrison, Johnny MacRae, Southern Nights Music Co.

**YOU PICK ME UP (And Put Me Down)**—Randy Goodrum, Brent Maher, Chappell Music Co., Blue Quill Music, Sailmaker Music, Welbeck Music Corp.

**YOU'D MAKE AN ANGEL WANNA CHEAT**—Bob Morrison, Southern Nights Music Co.

**YOU'RE A PART OF ME**—Kim Carnes, Brown Shoes Music, Chappell Music Co.

**YOU'RE MY KIND OF WOMAN**—Josh Whitmore, Galileo Music, Inc.

**YOU'RE ONLY LONELY**—J.D. Souther, Ice Age Music.

**YOU'RE THE PART OF ME**—Hank Martin, John Schweers, Chess Music Inc.

**YOUR OLD COLD SHOULDER**—Richard Leigh, United Artists Music Co., Inc.

**YOU'VE GOT THOSE EYES**—Eddy Raven, David Powelson, Milene Music, Inc.

## Exploitation For McClain 'Who?'

NASHVILLE—Epic artist Charly McClain is the subject of a major market regional development campaign sponsored by her label and by Top Billing, Inc. which books the artist.

The promotional push has been designed to center around McClain's new album, "Who's Cheatin' Who?" The effort will incorporate radio interviews, label promotions such as album and ticket giveaways, and local television and media coverage supported by national press in New York and Los Angeles.

Rich Schwan, Epic's national promotion manager in Nashville, is handling the "Who's Cheatin' Who?" radio contests and promotions currently being coordinated for this tour. Radio stations will be conducting contests involving McClain in live broadcasts aimed at increasing her visibility in target markets such as San Antonio, Sacramento, San Jose, Houston and Dallas.

This marks McClain's first West Coast tour, notes Mary Ann McCreedy, director of artist development for CBS Nashville, and the development program is concentrating on increasing her sales and recognition in new markets.

## Dean Holds Benefit

NASHVILLE—While appearing in Sparks, Nev., Jimmy Dean learned of Rick McKinley, a 12-year-old leukemia victim, who owed some \$25,000 in medical expenses. Dean and BMI's Joe Moscheo organized a town benefit with headliners Roy Clark, Larry Gatlin, Zella Lehr and Dean. More than the necessary expenses were raised for McKinley and his family.

Additional country coverage on page 70.



Stellar Stevens: RCA's Ray Stevens, right, accepts the award celebrating his induction recently into the Nashville Songwriters Hall of Fame. The award was presented by the Nashville Songwriters Assn.'s Don Robertson during the organization's annual awards banquet during CMA Week.

## Bare WHN Fans' Kudos

NASHVILLE — Manhattan's country fans have chosen their year's top favorites in five different categories as part of WHN-AM's fifth annual Listeners Choice Awards. With an estimated listening audience of more than 1½ million people, WHN claims this to be one of the biggest radio polls of its kind.

Elvis Presley, Kenny Rogers and Crystal Gayle emerged winners in three separate categories this year. Presley has consistently won in at least one category every year, and this time he placed in song of the year category for "There's A Honky Tonk Angel (Who Will Take Me Back In)." This marks the third year that Kenny Rogers has been a winner in the male vocalist, entertainer and song of the year groups.

In WHN's male vocalist of the year award, the top five finalists were Willie Nelson, Elvis Presley, Eddie Rabbitt, Kenny Rogers and Don Williams.

In the female vocalist of the year category, winners were Crystal Gayle, Loretta Lynn, Barbara Mandrell, Anne Murray and Dolly Parton.

In the group or duo of the year class, listeners voted as winners the Charlie Daniels Band, Larry Gatlin and the Gatlin Brothers Band, the Oak Ridge Boys, the Statler Brothers and Conway Twitty and Loretta Lynn.

Larry Gatlin, Crystal Gayle, Willie Nelson, Elvis Presley and Kenny Rogers scored top honors in the entertainer of the year division.

And for song of the year honors, WHN audiences ranked their favorites as "In America" by the Charlie Daniels Band, "It's Like We Never Said Goodbye" by Crystal Gayle, "Lookin' For Love" by Johnny Lee, "Love The World Away" by Kenny Rogers and "There's A Honky Tonk Angel (Who Will Take Me Back In)" by Elvis Presley.

## Paycheck Wraps

NASHVILLE—Johnny Paycheck has finished filming his part in Avco Embassy Pictures' "Take This Job And Shove It." Paycheck plays a dishwasher in a bar run by David Allen Coe and Lacy J. Dalton. The film, slated for a spring release, also stars Eddie Albert, Art Carney, Robert Hayes, Martin Mull and Charlie Rich. Epic producer Billy Sherrill is at the helm for the film's soundtrack album, on which Paycheck sings the title cut.

## 4 Honored By Nashville Songwriters

By ED MORRIS

NASHVILLE—Singing their own praises in what is shaping up to be a banner year for their art, the Nashville Songwriters Assn., International, inducted four new members Sunday (12) into its Hall of Fame. Honored were the late Huddie "Leadbelly" Ledbetter, Mickey Newbury, Ben Peters and Ray Stevens.

The awards were the highlight of the group's 11th annual Hall of Fame ceremonies. Organization president Patsy Bruce set the tone for the evening by assuring the writers, "We're now only limited by our image of ourselves and our talent."

Keynote speaker Hal David of ASCAP re-emphasized this theme, remarking that "The most exciting part of our business is taking place right here in Nashville." Now president of ASCAP, David first gained national acclaim cowriting with Burt Bacharach. He said their first hit was a country song—"The Story Of My Life," recorded by Marty Robbins. Other of their country-tinged efforts are "Sea Of Heartbreak" and "Only Love Can Break A Heart."

Barbara Ringer, former register of copyrights, received the association's president's award for her services in securing extended copyright benefits to songwriters.

Zeke Clements made a special appearance to accept the award first conferred on him when he was elected to the Hall of Fame in 1971.

Among Leadbelly's best-known compositions are "Midnight Special," "Goodnight, Irene" and "Ain't You Glad?"

Newbury has awards for such songs as "Here Comes The Rain, Baby," "Funny, Familiar, Forgotten Feelings," and "An American Trilogy."

Peters penned "Turn The World Around," "Kiss An Angel Good Morning," and "Your Love Put A Song In My Heart," among others.

Stevens' successes range from "Everything Is Beautiful" and "Mr. Businessman" to "The Steak" and "Shriners Convention."

## Davis Relocates

NASHVILLE—Danny Davis Productions has changed locations. Its new address is: 1300 Division St., Nashville, 37203. The mailing address is: P.O. Box 1546, Nashville, Tenn. 37202.

# Forum Works Toward Gospel-Secular Bridge

By GERRY WOOD

From Neil Bogart's kickoff speech to a lively producers' panel, Billboard's first Gospel Music Conference blazed new trails in bridging the waters between the secular and gospel music fields.

It was a trendsetting conclave as both sides explored each other both cautiously and extensively.

Because it was the first of its kind, involving well-balanced panels from both sectors, the conference resulted in some brand new dialog and crystallized many new thoughts in both camps.

Drawing panelists and registrants from across the U.S.—with strong representation from New York, Atlanta, Nashville, Los Angeles and Waco, Tex.—the conclave featured eight panel discussions. These brought together the sectors of retail, radio, television, labels, artists, booking agencies, producers, ad agencies, publishers and performing rights organizations.

Bogart's views from the secular side were balanced the following day as Don Butler, executive director of the Gospel Music Assn., recited some financial figures on the growth of gospel music that were close to staggering.

As conference director Bill Moran prodded, cajoled, questioned and challenged the panelists throughout the sessions, the seminars took

New relationships were established. New ideas were considered, and some were consumed. And who knows where all the creative contacts will lead?

The Billboard Gospel Music Conference was an amalgamation of not only the secular with the religious, but the religious with the religious:

Black gospel meets white gospel. It hadn't happened before. Traditional gospel meets contemporary gospel. It had happened before, but, not this successfully.

Rather than diversify itself into oblivion, the gospel music industry gathered together as never be-

fore—white with black, traditional with contemporary, evangelical with subtle—in seeking to discover the advantages and disadvantages of crossing that barrier into secular success.

The honesty was devastating if not divine.

The music was sublime, if not supreme.

The words were warm, if not wonderful.

Suddenly, you had gospel acts who would remain forever in the church, and others who would take their music and ministry to radio, television and the movies. While Andrae Crouch felt comfortable in the

nebulous confines of "Saturday Night Live," the Rev. James Cleveland has a different view: "I will not prostitute the music for dollars or charts or anybody. I've been richly rewarded in my work—not in dollars and cents—but because I've seen people come to Christ through my ministry."

Cleveland revealed that he had been approached to sing in a Las Vegas hotel recently "and they were talking some good money."

I said, "Who would hear it? Nobody who goes to Vegas and gambles wants to hear that they're living in sin."

A contrasting view came from Ed-

win Hawkins who has had his Oh Happy Day in the world of religious and secular music. It was a No. 1 hit in both fields.

"I'm for broadening the market for gospel music. I have no hangups about taking our show anywhere."

So can Dylan. Cleveland might limit his appearances, but he is definitely not limited when he appears.

"Secular promoters have no sympathy with the industry, opined manager Zack Glickman. Yet it became obvious during this epochal conclave that many executives in the gospel music industry have no sympathy for, or understanding of, the secular music industry.

"The artists need to be more goal-oriented," stated Joe Moscheo, who has been among other things, an artist, goal-oriented, and a successful music business executive.

From creative-oriented to consumer-oriented, gospel music has to overcome the negatives to reach its full potentiality, advised Jim Myers. "From the cradle to the grave, there's a ministry that has to reach all people—and all people respond in different ways," Myers claims.

The volatility of the religious music world was quickly exemplified by



## NEIL BOGART KEYNOTE ADDRESS

# The Road Ahead: Fad Status Or Permanent?

Will gospel music flourish alongside rock, country and other types of music? Or will it just be exploited as a fad that surfaced because times are tough?

Those questions revealed the heart of the Neil Bogart keynote address, kicking off Billboard's Gospel Music Conference at the Sheraton Universal Hotel in Los Angeles Sept. 23-26.

The president of Boardwalk Entertainment Corp. and former head of Casablanca Record & FilmWorks was introduced at the opening banquet by Lee Zhito, Billboard's publisher and editor-in-chief.

Lauding Bogart's "magnetism, vision, vitality and dynamism," Zhito commented, "You have faith in the concept of bringing together the Christian and secular music fields—and faith is the essence."

Bogart believes no one can predict how wide the gospel audience can be or how high its numbers will grow. "What we do know is that if we nurture it properly, and resist the temptation to force it into a demographic mold, that from this area of music new artists could emerge."

Known for his eye for talent (he was head of Buddah Records when the Edwin Hawkins Singers hit with "Oh Happy Day), Bogart added, "The talent is clearly there to make spiritual music an enduring presence in an ever-expanding market."

He touched on the growing ties between the gospel and secular industries, noting, "Those of you here tonight from the gospel labels know that you've got a vast potential audience to reach. Now, the rest of us are sensing just how significant."

That was a theme that surfaced both tangibly and subliminally in the coming sessions of the conference. Citing claims of from 30 million to 65 million followers of the evangelical movement, Bogart called it an "amazing" market and asked, "Has it been tapped? What are you doing to maximize your success with this natural audience?"

Termining it a "marketing man's dream," Bogart added, "Rarely do record companies find such a tailor-made public for their product."

Bogart was the first to bring up the magic word "crossover" and

suggested studying the efforts of the Country Music Assn. in how to reach a broader audience while keeping the foundation strong. "Probably more than any other form of specialized music, country has bridged the gap to the pop audience. And yet, CMA can point with justifiable pride to the gigantic hits that only reached the country audience. They know that crossover is but one yardstick of success."

With the industry moving toward crossover, it's time the gospel leaders asked themselves an important question about what they're marketing, said Bogart. "Is it music . . . or salvation?"

The audience will be specialized if it's just evangelism set to music, but, if the focus remains on the music, the possibilities are infinite, the Boardwalk head predicted.

Bogart pointed to Bob Dylan as setting the most striking example coming out of the current gospel movement. He questioned the "extremely graphic" drawing on the LP jacket, fearing it might turn off some potential consumers. "Audiences resent being told what a

(Continued on page 64)



Billboard Photos by Renee Cottrell  
Lee Zhito, Billboard publisher and editor-in-chief.

on an electric atmosphere, stimulating more questions from the floor than there was time to accommodate.

Agreement wasn't always there . . . but there was honesty. Optimism wasn't always there . . . but there was some encouraging reality. Diversity was always there . . . and there was good reason for it.

The two diverse backgrounds clashed on harmonious and friendly terms, each learning from the strengths of the other. It was a remarkable confrontation before an audience that ranged from new wave to nuns.

The contrast was as vivid as the description one musician concocted in trying to describe a new religious rock sound. "It's like Led Zeppelin meets God."

Said one speaker: "We have many people from different places who are coming from different places.

Where they came was to Los Angeles for the Billboard Gospel Music Conference. They will probably be coming back some day.

Why?

Because new ground was plowed.



Keynoter Neil Bogart, president Boardwalk Entertainment Corp.

Tony Lupo, vice president and general manager of KBRT-AM, Los Angeles. Just a few days after Billboard's gospel conclave, Lupo resigned from his station, citing "irreconcilable differences" with the station ownership. Confirmed reports tangled with rumors in trying to determine what had happened to make a good situation bad.

"No one ever tried to sell us a Christian station," said ad executive Don Foote, Young & Rubicam.

Justifiably, that led to an interesting discussion.

And it all came to the forefront. Radio. Records. Retail. Christian Bookstores. Black. White. And all shades in between.

For once, and for all, it all came into focus.

Gospel music.

The good news music.

The barriers have been bridged.

The frontiers have been faced.

The future is ahead.

And so are problems and promises.

"There will be a Billboard conference next year because it has been very successful," predicted Frances Preston, vice president, BMI/Nashville, who chaired one of the sessions.

# Gospel Conference Coverage

## Conference Examines Pop Tie, Preacher Controversy

Following Neil Bogart's thought-provoking keynote address the previous evening, the Billboard Gospel Music Conference got down to brass tacks in its first session the following morning.

It didn't take long for attorney Al Schlesinger, of the Schlesinger & Guggenheim firm, to get his panel, and the sessions to follow, off to a potent start.

Chairing the set-to titled "Are More Pop Labels Moving Into the Gospel Field? Will There Be More Gospel Labels?," Schlesinger posed some intriguing questions to the panelists: Ray Bruno, president, Epoch/NALR; Dr. George Butler, vice president of a&r for jazz/progressive music, Columbia Records; Ralph Carmichael, president, Lexicon Music; Ray Harris, president, Nashboro Records; Billy Ray Hearn, president, Sparrow Records; Bob MacKenzie, president, the New Benson Co.; Fred Mendelsohn, vice president, Savoy Records; Stan Moser, senior vice president, Word Records; and Jim Foglesong, head of MCA's Songbird label and MCA's country division.

"Is gospel music going to become controversial because of its associations with certain preachers? Will the trend be for pop artists to

gospel label? It's possible, indicated Butler. And it's also possible that gospel can come under existent corporate wings that have carried the Clouds to Grammy success.

Jim Foglesong joins Butler as a major label executive grappling with the growth of gospel. The Songbird situation at MCA has suddenly been thrust in his lap. And Foglesong was quick to set the rapidly developing issue straight before the rumor mills carried an untrue word:

"If there are any feelings that MCA is trying to come in with big bucks and capture the industry, it's not the case. But we are eager to help expand and contribute to this growing market."

Moser, veep of the dominant force in the gospel music field, described Word's creative and executive force as "agile, mobile and hostile," defining the latter term in a positive sense as "aggressive."

He chronicled a game-plan of expansion into films, video products and television programming. Without sacrificing volume, Word has reduced its roster from 126 to 47 acts, said Moser. The firm has also made a major expansion into the black gospel field.

Typical of many of the blunt, truthful statements, pleas and tes-



Panelist Ralph Carmichael, Lexicon Music.



Panelist Dr. George Butler, Columbia Records.



Panelist Ray Bruno, Epoch/NALR.



Panelist Billy Ray Hearn, Sparrow Records.



Panel chairman Al Schlesinger, Schlesinger & Guggenheim.



Panelist Jim Foglesong, MCA/Songbird.



Panelist Stan Moser, Word Records.

record gospel? Or gospel artists to record pop? What about Willie Nelson of CBS Records doing a gospel album on MCA Songbird? Will gospel be the format that breaks the exclusivity that record companies now have?"

Hefty questions. Perhaps enough fodder here for a weeklong session. But this blue-ribbon panel—hailing from New York, New Jersey, Nashville, Waco and Los Angeles—dealt with these issues, and more, in a three-hour session that somehow seemed more like three minutes.

Some major news popped from the seminar. One of the newsbolts came when Butler indicated that CBS Records is on the verge of starting a major gospel thrust.

The success of the Mighty Clouds Of Joy has opened some eyes in the higher realms of the CBS national headquarters regarding the profitability of gospel music. "The major labels are not cognizant of the demographics and significance of gospel music," claimed Butler, adding that CBS is seriously exploring "this form of music."

How serious? Butler revealed that Bruce Lundvall, CBS Records Division president, has suggested that the heads of various CBS departments explore gospel.

Asked by an audience member to be more specific about the CBS plans, Butler explained that such ventures are not done "overnight" at CBS but that he is now looking at gospel groups, quartets and solo performers across the country. "In the very near future, it's my belief that there'll be an announcement that we'll be getting involved in this music."

Stop the presses! CBS launches

timonies rendered in this remarkable conference, Moser admitted, "We know that Waco is not the creative center of the record business, so we've expanded into Hollywood and Nashville."

In the future, Word will be concentrating on expansion into video and film products, foreign language records and strengthening foreign distribution of domestically-oriented products, said Moser.

The distribution angle also fascinated Billy Ray Hearn. Gospel in the '80s has to have better distribution, he maintained. Hearn outlined Sparrow's four-years-plus growth from contemporary Christian music broadening into children's music and, recently, into the Spanish market. "We're trying to offer an alternative for the millions of Christian young people out there," advised Hearn.

"I don't know where it's all going, but it's exciting," said the highly respected Carmichael in what could be the ending theme of the conference. No one could agree on where gospel music was going. No one could agree where secular music was going. But both sectors—and the black and white sectors within the gospel music industry—all agreed that the future did indeed look exciting.

"We feel obligated to make music for everybody," continued Carmichael, pointing out that his Lexicon Music, Inc. is open to the diversity that is running rampant in the gospel music field today. "Our main goal is to communicate gospel through the music."

Bob MacKenzie agreed with Carmichael, and quickly offered his definition of gospel: "Gospel music is



Panelist Bob MacKenzie, New Benson Co.



Panelist Fred Mendelsohn, Savoy Records.



Panelist Ray Harris, Nashboro Records.

the gospel message set to any kind of music—country, pop, rock'n'roll, folk,—ethnic and r&b. And the New Benson Co. is dramatically committed to this definition."

MacKenzie, head of the new conglomerate that combined key assets of Benson, Zondervan and his own Paragon Associates (creating a firm that marshalls the talents of 100 acts on 15 affiliated labels), also took issue with Neil Bogart's definition of gospel as songs that lift the human spirit.

"'The Impossible Dream' and 'I'd Like To Teach The World To Sing' are fine songs that lift the human spirit, but are not gospel songs," commented MacKenzie.

"We're here to see if we can help to bridge the gap," said Savoy's Mendelsohn. He noted that the highly successful firm emphasizes traditional music.

"We also record some sermons and other things that relate to the heritage of black music." A main problem, he stated, was in acquiring radio time for Savoy's product.

Ray Harris informed the audience that Nashboro Records is now expanding its market base. The black-oriented firm plans to expand its type of product and singers, advised Harris, who has been

bel will be "pretty liberal" regarding artists who perform secular on one label and religious music on another, and he added, "We might do LPs with MCA artists that we keep on MCA but distribute through bookstores." Carmichael sees his artists as basically full-time ministers of music. Though he'll start out with a shorter commitment, Carmichael confessed, "I have an artist or two that I'd like 12-year contracts on."

"We're trying to model the world's systems but not the world's relationships," said Moser, explaining that Word's commitment to an artist would probably be stronger than a secular company.

Harris noted that Nashboro is making a longer term commitment for its artists and will be expanding the base of many of its black gospel artists. Bruno advised that, "If we do our job well, we don't have to fear losing our composers."

CBS will use the same contract criteria in signing gospel as the firm uses for pop, according to Butler who came out opposed for one of that label's gospel acts doing a secular LP on another label. "I'm emphatically against that because it's confusing to the consumer."

The Mannhattans are nearly ready

recently thrust into his new position. The new challenge, he says, is a "rewarding experience and a lot more sophisticated than what I originally thought."

The expanding world of Catholic recordings was outlined by Ray Bruno. Consumers have been buying his firm's records not just to learn, but to enjoy, he noted. That resulted in the company producing a much more listenable product. "There are millions of Catholic people who will buy our product because it's their roots."

Bruno indicated his firm will soon start a frontal assault on radio and the secular market: "We've just decided we have some materials we feel would be successful on radio—and we're going into the secular market with our materials without a disregard for our Catholic roots."

Schlesinger directed a discussion into contracts that prompted crystallization of views regarding artists on both secular and gospel labels.

"If Savoy artists wanted to go secular, we'd give them a release on their contract for that purpose," stated Mendelsohn. "You can't serve both sides of the fence—if they went to secular, they'd lose their gospel audience."

Hearn agreed with the Savoy strategy—toward long term commitments. "I want our artists to be totally committed to what we're doing. At Sparrow, I want it 100%, and I want it committed to total ministry."

The money for investment is so great that commitment is needed, nodded Foglesong. "Then when you start to achieve success, you can get more product."

But Foglesong advised that his la-

to do a gospel LP and several other artists are considering cutting gospel albums, revealed Butler. He feels the merchandising end has to be strengthened to bolster gospel sales. "You almost have to search the store to find gospel product. We've got to communicate with the Pickwicks and Handlemans."

Asked whether CBS will be interested in black or white gospel, Butler answered, "I'd be the first to fight getting into one form of gospel only."

How do gospel labels view the coming invasion of the majors? With not too much alarm, if Moser is any indication.

"I don't see the major companies as a competitive factor," he stated, pointing out some reasons, including that major corporations are impatient for earnings which are slow to come in the gospel field and that existing gospel firms have already established a beachhead in supplying Christian bookstores which account for substantial sales.

Butler countered by admitting it would be difficult initially competing with such firms as Word and Light, but that "if CBS and WEA were really to get into it, that would make for a healthier marketplace and be convincing factors in making radio and retail look at gospel more seriously."

Then came a zinger of a question: with gospel labels moving into the secular field, will it come head to head with such secular problems of the past (and perhaps present) as drugs and sex involved in obtaining airplay.

"That's one of the biggest stumbling blocks in getting secular air-

(Continued on page 67)

# Gospel Conference Coverage



Moderator David Payne, Marshall, Morgan & Scott/Pilgrim Records, U.K.



Panelist Edwin Hawkins, artist.



Panelist Walker Hawkins, artist.



Panelist Malik Levy, artist manager.



Panelist Marshall Reznick, Regency Artists.

## Panel Discusses Breaking Acts Internationally

By JEAN WILLIAMS

The session was "How Do You Build A Gospel Act Into International Prominence?" The answer from the panel of experts was—you don't, at least not yet.

The Conference panel, moderated by David Payne, managing director, Marshall, Morgan & Scott/Pilgrim Records in London, clearly believed the gospel market has only just begun to scratch the surface in the U.S. And this market must be captured before venturing abroad.

However, Payne suggested conference attendees begin to look at a world market for exposure of gospel. He cited statistics on possible foreign territories.

With that out of the way, both panelists and audience got down to the business of gospel and the secular market.

Panelists included the Rev. James Cleveland, Zack Glickman, artist manager; Edwin and Walter Hawkins, artists; Malik Levy, artist manager; Joe Moscheo, BMI, Nashville; Marshall Reznick, Regency Artists; Edward W. Smith, artist manager; and Terry Sheppard, International Automated Media.

Levy, who manages Walter Hawkins, believes a major mistake made by the gospel community is at-

tempting to gear itself to the secular market. He insisted the gospel artist's first obligation is to the gospel community.

Artists on the panel appeared not to stress sales in the secular marketplace—and in some cases, not even care if the general market bought their product—as long as their gospel fans held fast.

Glickman, manager of the Mighty Clouds of Joy, maintained that each time the Clouds ventured into the pop field it failed. "My artists are not geared to make records for the secular market," he said.

Andrae Crouch came under fire because of his recent appearance on the "Saturday Night Live" television show.

Said the Rev. Cleveland: "I put restrictions on what I accept. I was called to do the 'Saturday Night Live' show right after Andrae was on the program. I refused because the show is too risqué."

"The show was the most risqué the night Andrae was on. They put him on at the end for about two minutes. This seemed to be done to pacify those Christians who may have been offended by the rest of the show."

Reznick, agent for Crouch, at-

tempted to defend the contemporary gospel star, noting that he does not feel the show on that particular night was risqué. Cleveland stuck to his opinion.

As for gospel artists crossing to the pop field, Walter Hawkins said: "A ministry is not viable if there's no room for growth, but we don't want to crossover and lose our base."

Hawkins cited the success of "Oh Happy Day" as an example of how a gospel act may lose its base. "When we did 'Oh Happy Day' we thought it was just another gospel record. But when it crossed over, the Christian community felt we no longer belonged to them and the secular market felt we were gospel. We had no base for about five years. But it's important that we think in terms of growth."

Hawkins claimed gospel artists are hampered by record companies. "We go into the companies with creative thoughts and they (record companies) don't want to spend the dollars. Let's face facts, they are not going to spend money on something that's not proven."

It was brought out that \$80,000-\$90,000 budgets are offered pop artists while most gospel acts are

forced to record for less than \$10,000.

The Rev. Cleveland charged labels with giving gospel artists "shoeshine money" to record with. The minister later admitted he recently signed a new multimillion-dollar deal with Savoy.

A Word Records representative challenged Cleveland's claim, saying it's been a long time since the Word family of labels spent only \$10,000 on an LP.

Edwin Hawkins insisted he has never heard production of an excellent gospel LP equal that of a secular LP.

Smith, Cleveland's manager, said the gospel industry is too concerned with trying to crack the secular market. "It's a slow process," he said.

"I have no intention of trying to crossover to the secular market," injected Cleveland. "If I crossover fine, but if I don't that's fine also."

Reznick said he believed Crouch signed with Regency because he wanted to crossover. "But I think he has changed his feeling about that now. He does not want to lose his base."

BMI's Moscheo claimed that in most cases what happens to the

artist is the artist's fault. "Most artists are not goal-oriented," he said. Artists need to determine what they want first."

Said Levy: "Gospel people have a responsibility to expand gospel and we have a responsibility to try to help increase gospel by bringing in secular people."

The gospel concert promoter versus the general market promoter also was discussed. Glickman said he has no desire for his artists to work for secular promoters. "I would rather take a chance on a new promoter that we believe in, or even put a promoter in business and play secular halls."

The Rev. Cleveland, the most outspoken of the panelists, pointed out that there is a difference in gospel music and religious music. He sees gospel music as being a part of the ministry, while religious music is not necessarily sung by Christians.

Sheppard on the other hand, said he has difficulty dealing with the secular-sacred syndrome. "I believe a B.J. Thomas has the ability to reach any audience, providing the support systems are there—label and producer among others."



Panelist Rev. James Cleveland, artist



Panelist Zack Glickman, artist manager.



Panelist Joe Moscheo, BMI, Nashville.



Panelist Terry Sheppard, International Automated Media.



Panelist Edward W. Smith, artist manager.



Conference director Bill Moran congratulates Don Butler, GMA executive director, on his speech.

## MONEY & ROOTS *Earning Potential, Origins, Responsibilities Emphasized*

The dollar potential, the multi-ethnic roots and the Gospel Music Assn.'s responsibilities were emphasized in a Conference luncheon speech by Don Butler, Gospel Music Assn. executive director and Nashville NARAS chapter president.

"This industry grosses \$100 million annually from the sale of records and tapes," Butler said. "I'm not speaking of MCA, RCA or the major labels. I'm talking about the exclusively gospel labels."

In other areas, he stated print music earns \$75 million annually and gospel radio accounts for nearly \$40 million in revenue with over 50,000 hours of music programming each week. There are approximately 1,400 stations generating this revenue.

At least 500 full-time individual artists and groups in personal appearances and concerts, generate \$50 million yearly.

However, the bulk of the talk dealt with the roots and flavors of gospel music. According to Butler, there are four distinct styles: traditional, inspirational, black-soul, and contemporary.

"Traditional represents the Southern gospel quartets, family groups, bluegrass and country gospel," he explained. "Its roots come from the folk areas pioneered by Virgil O. Stamps, James Vaughn and the Sacred Harp Singers."

Traditional was passed from generation to generation by music schools or "normals," the publishing of songbooks for use in singing

conventions, radio broadcasts and personal appearances. Famous artists in this mode are the Blackwood Brothers, Florida Boys and the Happy Goodman Family.

"Inspirational" or "MOR" is a mixture of soloists, duets, trios and ensembles. The roots here are deep in church music, hymns and Sunday school songs of the 1800s and the publishing by the Brown & Bigelow, Lorenz and Kieffer-Ruebush companies." The music was developed and nurtured through the revival campaigns of Billy Sunday and Billy Graham," stated Butler. Artists working in this genre include the Bill Gaither Trio, John Talbot and the Mormon Tabernacle Choir.

The third category of black-soul (Continued on page 64)

# Copyrights: Omnipresent & Unlimited Future



Panelist Bill Lowery, Lowery Music.



Panelist Charlie Monk, April/Blackwood.



Panelist Jim Myers, SESAC.



Panelist Chuck Kaye, Geffen/Kaye Music.

"Everything begins with a song," began Frances Preston, vice president, BMI Nashville, in launching the session exploring "The Potential Of The Gospel Copyright."

That potential is omnipresent and has an unlimited future, the panelists came to agree.

Bill Lowery, president of the Lowery Group based in Atlanta, got the conclave off to a rousing start by noting his first copyright—in 1957—was a gospel record, but the music has escalated to new heights. "I've never seen anything like what we have today. There are more religious songs coming into my office daily than ever before. I don't know what to do with them."

Lowery did show he knew what to do with one of them. He proceeded to pull a tape from a white envelope and pitch it to potential producers and artists in the audience—as laughter rocked the room.

Gospel is a new area for the Mighty Three Music Group, informed Earl Shelton, president. The firm wants to get into gospel for two reasons, he said. "We love it, and there's money there."

Noting "our aim is to break down barriers," Jim Myers, president of the Gospel Music Assn. and vice president of SESAC, quoted lyrics from Paul McCartney, Jackson Brown and Supertramp that had strong religious overtones.

"I was fortunate to be able to open the doors to gospel music for some closet Christian songwriters," said Charlie Monk, director of Nashville-Southern operations for April/Blackwood, adding, "This can be a dominant music. It'll not only be a source of income, but a chance for expression by those writers."

Stating that gospel music trade magazine charts are important to the industry, John Sturdivant, director of public relations for ASCAP/Nashville, remarked, "It gives a marketing measure which the record people and artists can use to gauge success."

Sturdivant also called for a song chart to supplement the album charts.

Chairman Preston turned the mike over to Chuck Kaye, president of Geffen/Kaye Music, but not before baiting the publishers by saying, "Chuck, I'm sure you were most concerned when a notable record company executive when appearing before a copyright hearing said that publishers were riding on the backs of record companies and they were no good at all for the need of the songwriter."

The publishers took the bait like Jaws would snap at a swimmer.

"I'd like for that gentleman to

pick up my tab for a year for the writers I've supported for the past 12 years to find out what our contributions were," answered Kaye. He cast publishers into two categories—creative and non-creative.

The latter category is the group "giving us all a bad rap" and Kaye said that category contains managers and attorneys. "When people make statements that creative publishers make no contribution, it's a very shortsighted, extremely limited and unintelligent point of view."

Ray Harris, president of Nashville Records, plunged the knife deeper, asking from the floor, "Why is it that collectively you, as publishers, are not developing writers except when you are involved financially with a record company when you have invested money in an artist?"



Chairwoman Frances Preston, BMI, Nashville.

Lester Sill, president of Screen-Gems/Colgems-EMI Music, scrambled with Lowery and Kaye to answer the question first as Lowery insisted, "Let me have a shot at him."

Lowery reiterated how he works for his writers (spending \$65,000 for an Alicia Bridges LP before he could move the product), then Sill got his chance. "According to Walter Yetnikoff (the CBS Records chief), the publisher does absolutely nothing. I'd like to give Yetnikoff our bill, along with Chuck's bill. It may help his bottom line next year."

Sill stated his firm has just signed one writer for more than \$1.5 mil-

lion with a substantial portion of that money coming upfront. Sill invited Harris to come to his office. "I'll show you lists of people who are into the red for us—and hundreds and hundreds of thousands of dollars, monies we never expect to recoup."

The three performance rights organization executives—Preston, Myers and Sturdivant—fielded a question about the logging procedures of BMI, SESAC and ASCAP.

Then, Bob MacKenzie, president of the New Benson Co., joined the publisher fray by stating, "There was a leader in the Christian music industry who testified on behalf of the RIAA who said that publishers are only accountants. We are serious publishers and we are much more than accountants. The Benson/Paragon publishing group is in the business of developing writers. I wear both hats, but my heart is in the creation of the song and the development of that person who puts his ideas and feelings into that song."

MacKenzie disclosed a unique two-way street bridging the secular/gospel publishing waters. Some of his writers, while remaining exclusive to Benson/Paragon for religious music, will be getting involved with such companies as April/Blackwood and House of Gold Music in their secular writing.

Conversely, MacKenzie has a new situation with House of Gold. "Bob Montgomery has a staff of exclusive writers, many of whom are Christians, who are creating a lot of religious material. We will be dealing with that material, going the other way."

Seymour Heller, chairman of the board of AVI and described by Preston as "a great and famous name I've heard of for a long, long time as representing some of the true greats in the world of music," then rose to praise the role of publishers.

"An artist should depend on publishers like those gentlemen on this panel. Lawyers can make up contracts, but they should not guide the artists' career in this business."

Barbed Sill toward Harris, "Raymond, you ought to pay heed to your partner."

Revelation about a new forthcoming gospel label came in Earl Shelton's reply to a query on the religious music thrust of the Mighty Three Music Group: "I'll be calling Lou Rawls to try to entice him to do either a religious single or album for the new gospel label that we're in the process of launching. We'll be looking for material for artists we'll sign to the label, and we'll be looking for artists."



Panelist Lester Sill, Screen-Gems/Colgems-EMI Music.



Panelist Bob MacKenzie, New Benson Co.



Panelist Earl Shelton, Mighty Three Music Group.



Panelist John Sturdivant, ASCAP.

## The Money Is Big, the Roots Diverse

• Continued from page 63

runs the gamut from spirituals coined during the early settlement years to the contemporary sounds of such artists as Andrae Crouch, Mighty Clouds Of Joy, the Hawkins Family and the Williams Brothers.

"Part of the word contemporary is temporary," noted Butler, in reference to the fourth style. "This is the music that is most fresh and new. It won't replace other forms but they will move over and make room for contemporary."

Contemporary is a catch-all term for everything from adult contemporary to hard rock Christian acts. These include Barry McGuire, B.J. Thomas and Dan Peek.

Butler gave a brief overview of the history and functions of the Gospel

Music Assn. Formed in 1964, it is a nationwide organization which is divided into two segments. There's the grade section for those who earn a portion of their living from gospel music and the associate category for those who are simply interested.

"It is to gospel music what the Country Music Assn. is to country and the Black Music Assn. is to black music and the Academy to the Motion Picture industry," he stated. The association sponsors seminars, workshops and the annual Dove Awards.

"The association is no overnight success," he declared. "You could safely say it has been sleeping with a giant, the gospel music industry. And that giant is stirring."



Speaker Don Butler, GMA executive director and Nashville NARAS president.

## Bogart Keynote Eyes the Requisites Of Permanence

• Continued from page 61

record is; they want to discover what it is."

Disco music suffered this overkill, stated Bogart, claiming that disco believers, trying to create a larger movement for disco, created a backlash instead. "The non-believers became vehement in their opposition, and they rejected it all," he explained. "They rejected the great disco music along with the bad disco music. Which means they lost."

Bogart cautioned the gospel industry about the potential backlash effect.

Tongue firmly planted in check, he commented, "When I closed my keynote address at this year's NARM convention, I called myself a 'born again music man.' Now some of my associates have wondered if that's why I was invited here."

He praised gospel's "attitude of hope" and repeated the definition of gospel as "good news." Regardless of individual beliefs, it's an important part of the American heritage, he continued.

"I hope it will continue to lift our spirits and bring out the very best in artists that it will produce," Bogart concluded.

## Gospel Conference Coverage

# Advice For 'Poor' Christian Stations



Panelist Deborah Gonderil, Western International Media.



Panelist Al Hobbs, WTLC-FM, Indianapolis.



Panelist Bob Anthony, KFRC-AM, San Francisco.



Panelist Robert McIntosh, KPRZ-AM, Los Angeles.



Panelist Tony Lupo, KBRT-AM, Los Angeles.



Panelist Don Foote, Young & Rubicam.

Though the number of Christian radio stations is high, many are financially ailing through their own lack of initiative and some insensitivity by the secular advertising world. This was the consensus of the "Is Secular Advertising Viable On Gospel Music Radio?" Conference session.

Panelists were moderator David Benware, president of David Benware and Associates; Bob Anthony, Christian radio consultant and air personality at KFRC-AM San Francisco; Don Foote, vice president and director of communication services of Young & Rubicam; Deborah Gonderil, senior vice president and research director for Western International Media; Al Hobbs, general manager of WTLC-FM Indianapolis; Tony Lupo, vice president and general manager of KBRT-AM Los Angeles and Robert McIntosh, president and general manager of KPRZ-AM Los Angeles.

Benware noted gospel radio's reliance on talk religious shows is rooted in the "preaching" formats of the 1930s. However, with more radio stations, Christian tv stations and mail-order firms seeking the Christian time and dollar, Christian radio is looking to alternatives. "Lots of Christian radio stations are hurting," he noted. "When you're hurting, you're more open to change." Part of this change for Christian radio could be increased reliance on music and secular advertisers.

Don Foote, of Young & Rubicam advertising agency, and Deborah Gonderil, of Western International Media, both said Christian radio was at fault for not seeking out secular dollars. "No one has ever tried to sell a Christian station to us," noted Foote.

Tony Lupo of KBRT-AM Los Angeles disagreed. "Nobody has ever called Foote because no one has gotten through," he maintained. "I've personally called Young & Rubicam as well as ad agencies in Dallas, Houston and New York City." However, Lupo admits Christian radio tends to be lazy in its pursuit of ads and audiences.

"When I first got into this business, I heard people say 'don't be ambitious. You don't have to be that good.' Why aren't good Christian radio stations getting national buys? Because of the obvious barrier. You have to decide to go after commercial business. You are a Christian business but you're still a business. You've got to have an identifiable format, professionalism and be entertaining."

Bob Anthony, of KFRC-AM San Francisco, bemoaned the money problem afflicting most Christian radio outlets. "Owners don't have the money. So they can't get quality air talent," he stated. "Many Christian radio stations are forced to use block (non-music) programming for the money."

Lack of money leads to a lack of good air talent, good promotion, good advertising and a decent-sized audience. Gonderil suggested these stations use methods utilized by low-rated stations of other formats. "Do research," she said. "Get specific studies of your audience and the Christian community." These can be used to show an advertiser, who may not mind being on a low-rated station, that he or she is hitting their prime demographic target.

"Somewhere out there on the client side are those sympathetic to your feelings," she continued. "You've got to do more serious businesswork. I saw black and

Spanish radio being bought by advertisers a long time ago when it wasn't standard practice. You've got to go and give the advertiser a reason why to buy your station, like the blacks and Hispanics did."

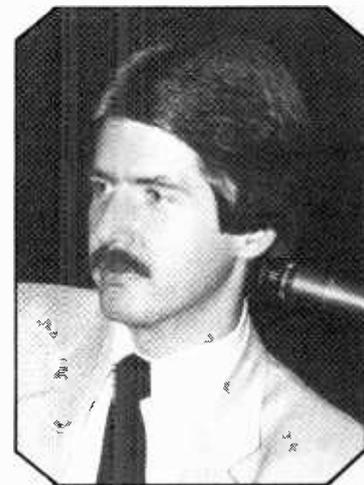
Al Hobbs, of WTLC-FM Indianapolis, noted there are specific problems with black stations which air gospel. "The majority of black Christian programming is on black secular stations. There's a lack of sensitivity in programming and management areas. Gospel is a stepchild to the station and the only person who cares about it often is the gospel air personality," he said.

This "lack of sensitivity" leads to programmers piling all gospel shows in the late night-early morning weekend hours which are not

the hours which secular advertisers are looking for. "There's a great lesson to be learned from classical radio," he continued. "The classical audience is small but it is perceived as being upper class. Gospel has to erase the stigma surrounding it."

Richard McIntosh, of KPRZ-AM Los Angeles, noted his .3 share (150,000 listeners) in the spring Arbitron. He claimed this number is close to that of classical KFAC-AM's, somewhat less than adult contemporary KZLA-AM and approximately the same as KGIL-FM or KGIL-AM if considered separately.

He has done this by retaining the same on-air staff as when the station was MOR and confining the  
(Continued on page 68)



Chairman David Benware, Benware & Associates.

## TV: Is It a Spirituality Stopper? Increasing Coverage May Pose Problems Of Identity

By CARY DARLING



Panelist Pierre Cossette, Pierre Cossette Productions.

Gospel music may become more prominent on television in the future but, in doing so, can it retain its spirituality without becoming just another electronic sideshow? This unresolved question was the crux of the lively Conference discussion panel, "Gospel Talent: Is It Viable On Secular TV?"

On hand were moderator Bob Eubanks, manager of gospel star Andrae Crouch; Pierre Cossette president of Pierre Cossette Productions and Grammy Awards show producer; Seymour Heller, American Variety International board chairman; producer Skip Konte; Marty Krofft, board chairman of Krofft Entertainment; and "Mike Douglas Show" talent coordinator Helaine Swardloff.

All agreed that gospel will become more visible on television in the next few years. "Gospel has great theatricality and always gets applause," reasons Pierre Cossette, who has utilized several gospel acts in his Grammy Awards presentations.

Heller foresees a boom in gospel



Panelist Skip Konte, producer.



Panelist Marty Krofft, Krofft Entertainment.

akin to the current country phenomenon. "If you apply the same methods to gospel that I've used with different artists, it should happen," he said. "I manage Liberate and the story of his success is through television. We had Lawrence Welk and he's still on television."

"Gospel music is happening," echoed Helaine Swardloff. "We'll be using a lot more of it in the future."

However, all is not good news. There are problems. "In the Christian community," started Skip Konte, "the demographics are not well defined. And, most artists in the Christian domain are unknowns. They don't have the visibility that networks require. Once you get by the demographics with a B.J. Thomas or Andrae Crouch, the networks don't want religious opinions expressed."

Eubanks chided the Christian music backers of segregating themselves from the rest of the industry. "Christian acts have to get out and socialize. You've got to mix with the tv and record company people. De-



Moderator Bob Eubanks, manager.

velop personal contacts. In order to widen your audience, you've got to think bigger," he stated.

Eubanks has taken some heat from the Christian community for "secularizing" Andrae Crouch. For example, he booked Crouch on the "Saturday Night Live Show" which is an unorthodox move in the Christian area.

"Andrae reached people who didn't know him before," Eubanks said. "The Christian press has got to stop criticizing when an artist tries to get more Christians."

This brought up the core problem: entertainment versus religion. Audience member Stan Moser, senior vice-president of Word Records, said: "The majority of the Christian audience is buying for persuasive powers, not entertainment." Therefore, the audience gets upset when they see a gospel act pandering to the entertainment needs of a crowd.

This skewing towards entertainment had one audience member complaining that tv producers pre-

(Continued on page 68)



Panelist Seymour Heller, American Variety International.



Panelist Helaine Swardloff, "Mike Douglas Show."

## Gospel Conference Coverage

# Moral Fiber Competes With Rugged Realities



Panelist Mike Harrison, consultant/journalist.



Panelist Mike O'Shea, Golden West Broadcasters.



Panelist Vic Perrotti, Rainbow Promotions.



Panelist Mike Cloer, Word Records.

In a remarkable merger of the moral fiber of gospel music with the rugged realities of secular music, the Conference's crossover radio panel became a unique session in the annals of music business seminars.

Dubbed "Crossover Radio: Is Gospel Music Crossing Over Into Top 40, AOR, R&B and C&W Formats?," the session was led by moderator Bill Moran, the devil's advocate of this religious music conference.

Moran first established through the radio panelists the difficulties of obtaining airplay on any records, much less gospel. Scores of new releases each week fight for very few hours of available airtime.

Then came the specifics on gospel product:

"I get no service, our stations get no service, from gospel labels," claimed Dave Sholin, national music coordinator of RKO Radio.

Mike O'Shea, national program director for Golden West Broadcasters agreed. "Mike Cloer is the only person from the gospel and contemporary Christian areas that I've met and done business with. That's possibly why this form of music has been spinning its wheels in the crossover field."

Cloer, a fellow panelist and director of national radio promotions for Word Records, revealed that he uses his own logo on his stationery, instead of the Word logo, because the Word logo is typecast.

O'Shea admitted that there is bias against gospel product, terming it "unfortunate" and a result of program and music directors lacking experience and knowledge of gospel music.

As close as the panel broadcasters have come to playing gospel music is recent product by Bob Dylan, Paul Davis and Dan Peek.

Bill Hennes, program manager of WMAQ-AM Chicago, criticized some of the local promotion people as "light-weight" and remarked, "There's a great opportunity here for Christian music to make headway." He noted that the new Willie Nelson gospel album stands a "real chance" of getting on his station.

Some headway is being made in Canada, reported Gerry B. Scott, president of Word Records Ltd., Canada. "In the last six months, we've been getting playlists on the Imperials album. It's very exciting."

J.J. Johnson, morning personality and former program director at KDAY-AM in Los Angeles, pointed out that a secular act going gospel has a better chance to get airplay because of name recognition.

The country music/gospel music parallel was stressed by Vic Perrotti, president of Rainbow Promotions, who observed, "Country music used to be in back of the stores; now it's half of the stores."

Gospel music is on the right path, said Perrotti. "Demographically, gospel artists have just now cut records that can make other formats. We have great product, but we need to train our people."

Cloer outlines the frustrations in pitching gospel product at secular stations with an attitude described by Johnson as "Oh-oh, here comes the gospel guy."

Viewed Perrotti, "That fence isn't up any more."

Bill Ray Hearn, head of Sparrow Records, rose from the audience to proclaim that it would be a luxury for his label to have a Mike Cloer concentrating on crossover product. "If we got a hit, I don't know if we could handle the distribution."



Chairman Bill Moran, conference director.

And Bill Cole of Light Records took to the floor to raise another ponderous question: if a gospel record does crossover, is it worth it?

"In the last two years, we've been serious with Andrae Crouch, hiring independent promotion men and using big budgets. We got secular airplay and onto the r&b charts with the last one." But still Cole wondered whether the time, effort and money was worth the added airplay.

Mike Harrison, radio consultant and journalist, posed one of the most intriguing thoughts of the conference when discussing the different connotation of crossover today. "It means simply bumping from one minority to another minority."

The gospel music industry isn't the only one facing the crossover challenge, continued Harrison, noting that it's prevalent in jazz, disco, country, hard rock and soft rock. "All these little fractions out there fighting for their two shares or their three shares. You might be better off just staying together and having gospel radio and get a six share or seven share. It can be done. Gospel could become number one without ever crossing over, as it can become the biggest of the minorities."

Asked by Moran to describe Word's commitment to the crossover market, Stan Moser, senior vice president, advised that Word spends about 5% of its efforts on this marketplace because "we're living on the 95% supporting it." However, he continued, promotion and marketing bridges are being built so Word will be ready when the time comes to expand the thrust.

"When is that time?" asked Moran.

"You want to know the truth?" answered Moser. "Only God knows."

Wearing a Notre Dame jacket, promoter Don Graham animatedly jumped from the floor to proclaim his ignorance of the gospel music industry and his enthusiasm for the Imperials. "I don't know if they're Christians, Hebrews or Giraffes," he shouted to a thunderclap of laughter. "All I know is that they make exciting music—and that's what counts."

A discussion of lyric content followed with Sholin claiming that lyrics are secondary to the music ("90% of our songs are about love") and Johnson confessed, "It's touchy when you start discussing lyrics."

Then, in a first for a religious music conference discussion topic: payola.

### Credits

Coverage of the Gospel Music Conference provided by Gerry Wood, Jean Williams and Cary Darling. Section edited by Gerry Wood. Photos by Renee Cottrell. Graphic artist, Bob Jones.

Golden West's O'Shea claimed payola has never come up at any of the stations he has worked for. J.J. Johnson stated, "Wherever there is a dollar to be made, there's space for corruption."

Mike Cloer stated when he got out of the pop record business temporarily several years ago, he was turned off by the lyrics and the "things that were necessary for me to get records played." He added, "At that time there was nothing unusual about making sure that I had a certain girl at a certain place at a certain time at a certain motel when a certain jock got off work—and he came out with a smile on his face. Marijuana was just getting to be popular. We never got any coke down there because I never got paid enough to be able to afford it."

But Cloer feels such excesses will eventually ruin those who entertain them. "Those who do partake of it and depend on what they get in excess of their salary don't last too long. And the promo people who get involved in that have a short life expectancy in the business, too."

Mike Harrison took the discussion to a deeper level by indicating he felt there's a major distinction between what's illegal and what's immoral. He feels a subliminal form of payola runs rampant in the radio and record industries. "The whole thing is built on favors, politics, relationships and egos. This is something that you folks are going to have to look at squarely."

Registrant Richard Green of Studio City, Calif., offered his opinion that the most important point the Gospel Music Conference raised was that "you've got to go after getting the record played."

Bill Moran asked audience member Don Butler, executive director of the Gospel Music Assn., for his feelings on how the gospel labels will get secular airplay. Butler replied that he didn't feel it would happen soon but "we have a springboard now from which we can experiment with some things. You don't have to spend all your money on one project. You take it a step at a time and learn your way as you go."

Harrison bluntly posed a stark potentiality—the possibility of crossover activity resulting in a backlash pushing the music form back into its place: "It happened with disco, hard rock, new wave, punk rock and it's going to happen with country."

"With religious music, it'll happen even bigger. Should you folks be successful, you will then fail. Not only will you fail from the backlash, you will suffer from the worst of fates—the secular music industry will move in once it sees there's a market here, and it'll market and produce circles around you and then kill the credibility of the whole thing."

Bill Cole wondered aloud if it's worth the price to water down religious lyrics to gain secular airplay—a ploy suggested by two panel members. Stan Moser took the issue further by referring to the conference's theme of "Bridging The Secular Waters" and telling the radio industry panelists. "You are in the process of giving the listeners what they want. And we're in the process of giving them what they must have."

The extemporaneous comment perfectly summarized the potentialities, problems and promises in bridging those sometime troubled waters flowing rapidly between the gospel and secular music industries.



Panelist Bill Hennes, WMAQ-AM, Chicago.



Panelist J. J. Johnson, KDAY-AM, Los Angeles.



Panelist Dave Sholin, RKO Radio.

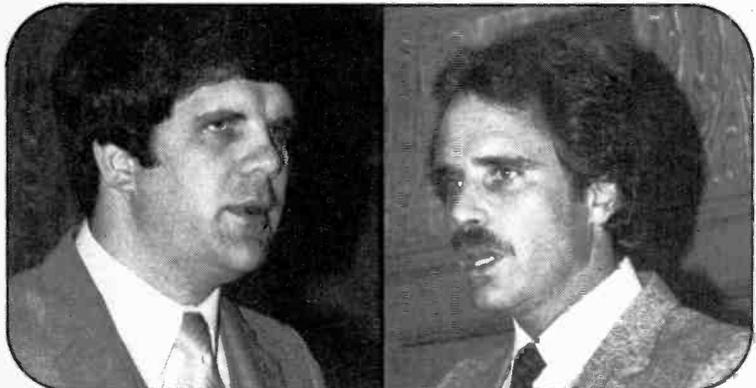


Panelist Gerry B. Scott, Word Records Ltd., Canada.

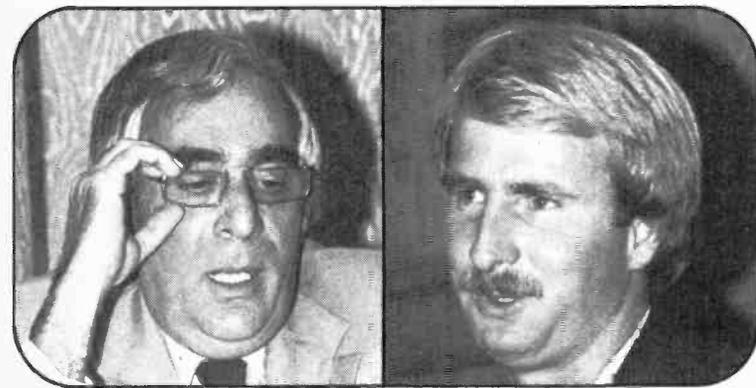
# Merchandising-Marketing Techniques Win Response



Panel chairman Joe Simone, Panelist Lou Fogelman, Music Plus, NARM/Progress Distributors.



Panelist Steve Potraz, Sparrow Records. Panelist Eric Paulson, Pickwick International



Panelist Erv Bagley, Savoy Records. Panelist Roland Lundy, Word Records.



Panelist Macey Lipman, Macey Lipman Marketing. Panelist Richard G. Lionetti, WEA.



Al Bell poses a question from the floor.

Although Eric Paulson, senior vice president and general manager of the rack services division of Pickwick International, consistently came under fire, it was generally agreed that rack operations are not necessarily the best outlets for the exposure of gospel product.

The Conference session was entitled "The Great Merchandising & Marketing Crossover—Into Secular Retail Outlets, Racks & One-Stops. Differences & Similarities In Moving Black & White Gospel Product." The session was chaired by Joe Simone, president of the National Assn. of Recording Merchandisers and Progress Distributors.

Panelists include Erv Bagley, director of sales and marketing at Savoy Records; Lou Fogelman, president of Music Plus; Richard G. Lionetti, vice president of marketing and sales at WEA; Macey Lipman, president of Macey Lipman marketing; Roland Lundy, vice president of sales at Word Records; Steve Potraz, vice president, marketing at Sparrow Records and Paulson.

Lionetti suggested identifying "barometer accounts" (accounts that will stock and work gospel product). He explained that his firm recognizes where its sales potentials are and WEA would never give Pickwick (for example) 1,000 Andrae Crouch LPs because they would probably end up sitting there. "WEA will, however, deal with what it calls 'barometer accounts' in an effort to cross the Crouch LP to the general market. 'Don't look for your market share in racks. They (rack operations) deal with best of packages.'"

Lipman, on the other hand, claimed executives at labels have not realized the sales potential of gospel music. Gospel product may

sell slowly but it sells consistently, said Lipman. "And it has a long shelf life and high profits," he added.

Lipman believes that in order to cross gospel product to the general market, it could be done in disguise. "The way to cross is through fusion such as country to pop, not force," he said. He further suggested the gospel industry develop more young performers "because the young performers don't have to unlearn anything." Lipman mentioned updating gospel's image, starting with the LP jackets.

Several in the audience took exception to Lipman's image statement. Sparrow's Steve Potraz noted that his label's jackets can stand beside any product.

Lipman suggested gospel groups might consider selecting more contemporary names, "not pompous names so they turn off people, but more contemporary names."

In another area, it was pointed out by Word's Roland Lundy that 80% of their business comes from bookstore sales and 20% from the secular shops. It was concluded that the bookstore sales are predominately for white gospel product. It's the reverse for black gospel music. It was stated that 80% of black gospel sales comes from the secular market and 20% from the gospel-only market.

There are other differences in black and white gospel product, according to the panelists. Potraz admitted Sparrow is a white-oriented, Christian label. He also believes the word gospel carries the connotation of black gospel or the vintage Tennessee Ernie Ford-type material.

In the gospel returns area, Lundy stated that Word receives up to 38% returns from racks. Savoy's Erv Bagley, however, was quick to

point out that returns to Savoy (Arista) are extremely low.

Some complaints were lodged against manufacturers for not promptly paying independents. Joe Simone suggested: "On being paid, visibility is important. I get paid from my customers as long as they need me."

A member of the audience claimed there are three problem areas in getting exposure for gospel in retail outlets: not enough shelf space; not the right product or quantity for the shelf space available; and the lack of knowledge or concern by label reps visiting outlets.

All in attendance agreed that educating the general music industry on gospel product is vital. The group also concluded there is little or no market for singles. "Singles for us do not work," said Potraz.

Eric Paulson stated that the gospel business is not objective-oriented enough. "Set a direction heading for an objective," he said. A member of the audience, based in Canada, offered a synopsis on how his firm is educating both the general market and radio stations to the viability of gospel music. "We're also putting together an educational process for dealers. Our product is now identifiable," he said.

Other members of the audience challenged Paulson's "objective-oriented" statement, some pointing out that their objective is to expand beyond bookstores into mainstream outlets.

Paulson noted that gospel marketing programs are not developed with who the competition is in mind or what dollar is being sought. "When you walk into a K mart you're competing with a Fleetwood Mac and you must realize that," he said.

## Where Gospel Ends & Pop Starts

• Continued from page 62

play, and we will not do it," emphatically stated Moser. "We're not in the business of breaking the law or moral codes or turning our back on righteousness and moral purity."

"I endorse what Mr. Moser said," agreed CBS' Butler. "I would not stoop to these practices."

"I'll add an amen," added Fogle-song to an audience that was familiar with his terminology. "I'd never work for a company that I knew was knowingly involved in these things."

Al Bell questioned from the audience the difference between the definitions of gospel and secular, addressing the query to MacKenzie who had said the difference was "spiritual integrity."

Answered MacKenzie, "The difference is in the lyric. We look on the Christian artist as a role model. The artist owes the audience a Christian life as well as performance."

The differences between black and white gospel were defined by Butler—perhaps the first time this delineation has been made in a public conclave: "In black gospel the rhythm borders on an r&b approach, whereas the rhythm is straight ahead in white gospel. Lyrically, black artists improvise a bit more than those in white gospel."

Getting down to specifics, Moser was asked if—knowing the lifestyles of Bob Dylan and Willie Nelson (who

have both released gospel LPs recently)—he could market their product on Word. "Yes on Bob, no on Willie," answered Moser. "Dylan is one of those unique works of God. I wanted us to work with CBS on 'Slow Train Coming.' He would be qualified to minister."

The barrage of questions from the audience—which didn't cease until the session was over, and then spilled over into the next half-hour (an unusual event for a three-hour panel)—provided more meaty comments from the panel.

Stan Moser, referring to church services: "We're the only industry I know of where 10 million custom-

ers willfully gather each week."

A registrant from Pickwick International: "It seems like your marketing is geared toward a very small segment of the record buying public. We, as an industry, ought to look at the alternate modes of music."

Fielding the question of whether there's a line to be drawn in mentioning Jesus or God lyrically in gospel music, Carmichael remarked, "It could be a very simple seed thought—it doesn't always say Jesus or God, but it will always have to be scriptural. It's hard to get the cardinal doctrines in 32 bars of music when I know some preachers who can't do it an hour."



Eric Paulsen has a question for the panel.



Panelist Shannon Williams, Nashboro Records.



Panelist Chris Christian, producer.



Panel chairman Jim Foglesong, MCA/Songbird.



Panelist Bill Maxwell, Light Records.



Panelist Joe English, artist



Panelist B.J. Thomas, artist.

## PRODUCERS GATHERING

# Chris Christian Sees Lyrics As The Fundamental Difference

"There's no such thing as gospel music," said producer Chris Christian in an eye-opening statement for the Conference's producers' panel. "It's gospel lyrics."

Christian, who produces such acts as B.J. Thomas and is a religious music artist himself, was joined in agreement by Joe English, the former drummer for Paul McCartney and Wings, who is now an artist on Refuge Records.

"The lyrics are the main difference," proclaimed English, whose experience in the highest realms of the pop music world and the fundamental levels of the gospel field qualifies him as an expert.

Bill Maxwell, producer and director of a&r for Light Records, is another talent that took the sometimes perilous path from rock to religion. He recalled his early drug-hazed pop days that resulted in him dropping out of the music business, then returning to play drums for Andrae Crouch whom he now produces.

If the producers' panel sounded like the return from Armageddon, it's only because it was. B.J. Thomas, another panelist, related his battles in kicking a drug habit on the way to gospel music stardom.

Chaired by Jim Foglesong, president of the Nashville division of MCA Records and newly named head of MCA's Songbird Records, the session wrapping up Billboard's first Gospel Music Conference dealt with the subject "Production: What Are The Similarities, Differences In Producing Pop And Gospel Records." The panel was well chosen. Each member has had, or does have, a foot in both camps.

Michael Omartian, producer for Warner Bros. Records and an artist with Word Records, is a good ex-

ample. He has achieved major success in both areas (some of the gospel success achieved with his talented writer-artist wife Stormie). His latest secular success was producing the No. 1 song on Billboard's Hot 100 pop chart, "Sailing" by Christopher Cross.

"Working in the secular environment, I see a lot of compromise going on," observed Omartian. "I don't think the Lord would want us to compromise."

Thomas who has enjoyed such major pop hits as "Raindrops Keep Falling On My Head" related his problems in gaining substantial airplay and sales for his gospel albums, and noted he isn't confined to any particular type of music: "I still feel the freedom to do any kind of music."

Thomas feels Christians should assert themselves in the secular music industry. "We need a commitment on the part of Christians to get into the music business and into the secular field."

Adding another dimension, Shannon Williams, director of a&r for Nashboro Records, described that firm's black gospel efforts, pointing out, "The record sales support our idea that there's definitely a market for this type of traditional music."

When the discussion came down to the brass tacks of dollars and cents, Omartian offered that the differences in available monies for secular (more money) and gospel (less money) music causes labels and producers to tailor the product differently. More money doesn't necessarily mean better product, he insisted. "Being given a lot of money causes you to waste a lot of time."

When Omartian mentioned a \$60,000 budget for a certain pop

album, Williams commented that Nashboro could do three albums for that figure.

English recalled the halcyon McCartney days "when there was no budget." Instead, McCartney and Wings, according to English, would "go into the studio, live there, drink tea, get bored and have a boring album."

Maxwell maintained that religious music sessions are preceded by more clear thought and planning than secular sessions because of the money differential. "In secular, you spend the first five hours just arranging the song. In religious music, you spend the time on music and not on waste."

Maxwell has one album of each kind coming out on Andrae Crouch. The Warner Bros. LP will be strong gospel lyrics but with funky, contemporary music, he stated, while the Light album will feature praise music.

Thomas chided both pop and religious songs, claiming "It's hard to find a positive pop song anymore—and there's a tendency in Christian material to make the songs too flowery and not deal with realistic pain." The secular/religious artist also revealed that his second Christian album—"one of the best I've done"—was recorded entirely in one day.

Bill Cole of Light Records questioned Omartian from the audience, noting that his company averages \$30,000-\$35,000 per album in the gospel market. What does that extra \$30,000 for a secular album buy in creativity?

"There can't be much experimentation with a \$30,000 budget," answered Omartian who later mentioned that the Christopher Cross LP budget was in the \$190,000 range. "That extra money bought us more studio time to experiment."

Cole wondered whether the gospel creators might be short-changing themselves. "Perhaps we should do half as many sessions at twice the price."

Thomas agreed that more money leads to more studio time, and he made a plea for obtaining a larger audience for religious music artists. "It hurts me to be doing the music I'm doing and have the audience grow more limited. I want to praise the Lord and go to Heaven, but as long as I'm making records, I want them to sell."

Omartian faulted gospel radio stations for part of that problem, stating, "Christian radio isn't growing as fast as Christian music. We need an increase in quality."



Panelist Michael Omartian, producer.

## Spirituality To Decline In TV Interface?

• Continued from page 65

fer black gospel to white gospel because of the former's theatricality. "Black gospel is more commercial," admitted Eubanks. "The look that some white acts have, I'm sorry to say it, is a small time tv look—with the hairstyles and everything. We've got to get away from that."

"Staying pure gospel will never be viable on network tv," said Cossette.

Krofft, who is producing "The Barbara Mandrell Show" which airs over NBC-TV this fall, is planning to use pure gospel regularly on the show. "It's like the old saying," he started, "you can't be a little bit pregnant. You're either gospel or you're not. We're looking for the real thing."

However, he admits it will be years before an all-gospel music program will make it on network tv. He feels guest spots and segments on secular shows is the best the gospel music industry can expect at this time.

Ray Harris, of Nashboro Records, complained from the audience that he had not heard any of the producers say they would put up any of their own money for a gospel tv show. Cossette replied he had an idea for a show featuring artist Evie Tornquist but she turned it down.

"You can't put up money," added Krofft, "unless the networks are with you." So far, the networks have been resistant to gospel because, according to Cossette, "the advertising people and network executives don't understand gospel. They never understood 'Hee Haw' or 'The Ed Sullivan Show'."

Members of the audience stated perhaps Christians should avoid the secular networks and concentrate on their own networks through independent channels, UHF, cable or satellite. It was also said that one reason for gospel's slow acceptance at the networks is that the industry heads are "non-Christian."



Bill Cole, Light Records, has a comment.

## Poor Stations

• Continued from page 65

bulk of the block talk religious programs to the 6 a.m. to 1 p.m. hours. The rest is Christian music programming. He claimed a big problem comes from religious record advertisers.

"Word has spent \$215 on advertising with us over the last nine months," he said.

Still, the most pressing problem is getting the secular advertiser who doesn't seem to know gospel radio exists.

"Agencies don't know what gospel is," said Gonderil. "They think it's all 'Nearer My God To Thee'."

## New Horizons; Bridging the Secular Waters



Bill Moran, conference director, in a typical pose.



Erv Bagley, Fred Mendelsohn, Elliot Blaine and Lee Zhito discuss Neil Bogart's keynote address.



A Bogart keynote comment.



Bill Moran, Walter Hawkins and the Rev. James Cleveland prepare for a panel.



Chuck Kaye makes a point about publishers.



PTL Pals: Jim Bakker, Tammy Bakker, and Thurlow Spurr attending Neil Bogart's speech.



Shannon Williams lauded and applauded.



Joe Simone in action at the marketing/merchandising panel.



Luncheon in the breezeway.



Gospel talk with Edwin Hawkins, Dr. George Hill and the Rev. James Cleveland.



The New Benson Co.'s Eddie Messick has a question.



Enjoying the closing reception are Star Williams, Bob Cotterell and Dawn Williams.



Lunchtime with Richard Green, Billy Ray Hearn and Sonny Carter.



A good news discussion with David Benware, Don Butler and Jim Black.

OCTOBER 25, 1980 BILLBOARD

## Country

500 Flock To  
14th SESAC  
Awards Gala

• Continued from page 48A

by John Conlee; most promising country music writer of the year, J. Clarke Wilcox; most recorded country song, "Love Is A Cold Wind;" country music writer of the year, Shirl Milete, country song of the year, "Song of the Patriot;" top country syndicated series, "Hee Haw;" and a&r producer of the year, Ray Pennington.

Entertainment for the evening was provided by the Shoppe and comedian Freddie Roman.

A.H. Prager, SESAC's chairman, and Norman S. Weiser, the firm's president, were official hosts of the event. Other SESAC executives on the guest list were Vincent Candilora and Charles Scully, vice presidents; C. Diane Petty, director of country music; Jim Black, director of gospel music; Elaine Cuber, director of promotion activities; David DeBolt, public relations manager, Nashville division; and Betty Swink and Sherrie O'Donnell, coordinators of the Nashville office.

Gospel  
Scene

By GERRY WOOD

Rick Greyson debuts the gospel music scene with his "Well Of Honey" LP, containing a mix of both contemporary, pop/country and traditional material. Four of the tunes were finalist winners in the American Song Festival written by N. Calvin Chowning, Paula Grindstaff and Jim Cline. The LP will be distributed and promoted by Comstock Records of Kansas City.

Light Records plans a major promotion for the September release of Kristle's new LP, "I Can't Let Go." Kristle is evidence of the American success story—escaping a difficult home life as a child to teach herself voice, music composition and mastery of six instruments. She was discovered and signed by the record company who first featured her on Andrae Crouch's title cut from his new album, "I'll Be Thinking Of You."

## New Sales Slant

NASHVILLE—Light Records/Lexicon Music is experimenting with a marketing approach by simultaneously releasing gospel albums and choral collections to soul-gospel one-stops and retail outlets.

The project, directed by Vickie Mack, product administrator, expands opportunities for retailers by making sheet music available for choirs.

## Hail Church Choir

NASHVILLE—Scarritt College was the site for the recent production of "Acts," a musical drama by Buryl Red and Ragan Courtney. Feature was the 80-voice choir from the University United Methodist Church of Baton Rouge, La.

Choir director is Esther Socolofsky. The choir has appeared in other Red/Courtney productions, including "Godspell" and "Celebrate Life."

## 'Family' Taped

NASHVILLE—Sparrow artists Jamie Owens-Collins has finished taping Billy Graham's 1980 Christmas television special, "The Family Gathering." Set to air Dec. 10, the show also features members of the Graham family, Cliff Barrows, George Beverly Shea and Tedd Smith.



**COWBOY REALITY**—Jerry Sebolt, right, director of national country promotion for Capitol/EMI/Liberty Records, shows producer Dale Morris, left, how he hopes to lasso a hit on "A Real Cowboy" by Billy "Crash" Craddock. Morris produced the Craddock single.

## Greentree Offers Holm LP/Biography

NASHVILLE—Greentree Records, affiliated with Benson Publishing Co., is marketing a special Dallas Holm live LP/autobiography package. The album, "This Is My Song," and the book, "This Is My Story," retail for \$13, with the special discount price of \$9.98.

According to Eddy Messick, Benson's senior vice-president, between 20,000-25,000 packages have already been presold to retailers, with sales expected to reach 50,000 sets by the end of the year.

Distribution has been nationwide, with the strongest markets being Dallas, Houston and the Midwest. Promotions include in-store displays featuring 25 packages, containing 15 album sets, along with five each of 8-tracks and cassettes.

The promotion kicked off at the recent Christian Booksellers Assn. convention in Dallas. Holm visited the conclave to autograph some 2,000 limited-edition packages, designed especially for the convention.

Bill Gaither Trio Ends Successful  
2-Week Tour Of Sweden & U.K.

NASHVILLE—The Bill Gaither Trio recently concluded its first two-week tour of Sweden and the U.K.

The tour got off to a humorous start opening night in London. When a circuit overloaded, causing the light system to fail early in the set, the Trio improvised with "I Just Feel Something Good Is About To Happen." Reportedly, the audience

reacted enthusiastically to the act's innovative style.

According to Sue Norman of Word U.K. Ltd., the British sponsor of the tour, one out of every two persons attending the Gaither concerts purchased one of the Trio's albums. Generally, one LP is purchased for every 10 persons in attendance at a gospel concert, says Norman.

## ROCKIN' REGGIE

Reggie Vinson:

"First an innovator of Rock N-Roll. \*  
Now an innovator of today's Gospel Sound."\*\*

TRANSFORMED



\* 5 Gold, 2 Platinum Albums — as songwriter, studio guitarist, background vocals with Alice Cooper and John Lennon.

\*\* Seen on 47 different Christian TV shows, World Wide Ministry, 2 Gospel Albums, Autobiography.

Records and tapes available at record stores and alternative booksellers, or by sending \$6.95 to Reggie Vinson Ministries, Box 73344, Houston, TX 77090. For booking appearances, write: "Reggie" same address above.



**"BANDSTAND" BONANZA**—Alabama sings its big hit, "Tennessee River," in the band's debut on "American Bandstand." The popular tv show devoted an entire program for the first time in its history to country music, spotlighting both Alabama and Lacy J. Dalton.

## RESULT OF BANNER YEAR

Elektra/Asylum Nashville  
Meetings Plan Expansion

NASHVILLE—Currently racking up its biggest year yet in country operations, the Nashville division of Elektra/Asylum recently held a two-day series of internal meetings designed to target key areas of expansion for the label.

The forum—the first of its kind held by Elektra/Asylum's Nashville bureau—honed in on such areas as budgets, a&r, artist development, business administration, international growth, creative services, publicity, marketing, merchandising, new artists and internal operations.

Chaired by vice president Jimmy Bowen, the meetings were attended by Ewell Rousell, general manager; Nick Hunter, marketing director; Martha Sharp, a&r director; Bruce Adelman, national promotion coordinator; Ginger Tillisch, Rousell's assistant; and Abbe DeMontbreun, assistant to Bowen.

Bowen noted that the label has brought its business up "more than 200% from two years ago" and expects that by the end of this quarter, Elektra/Asylum's Nashville operation will have "doubled our 1979 totals."

One of the major topics of discussion was the key role now being played by the Nashville division in the total label picture. "We provide total company support for all of our artists," Bowen emphasized. Added Sharp: "It's important for total company involvement in a&r decisions and the image we present to the music industry."

The Nashville division utilizes all services of the West Coast headquarters, including the international department, video and art departments and the sales and marketing staffs.

Bowen also concentrated attention on the label's overall game plan for each album released, including upcoming or just-released LPs such as Charlie Rich's "Once A Drifter," "The Many Sides Of Roy Head," Johnny Lee's "Lookin' For Love," Hank Cochran's "Make The World Go Away" and "Southern Rain" by Mel Tillis.

Elektra/Asylum has chalked up 15 top 10 singles on The Billboard Hot Country Singles chart during the first three quarters of 1980. Of these, five reached No. 1.

CMA Awards Show:  
Night To Remember

• Continued from page 48A

appeared deeply moved by this tribute—and by the immediate standing ovation he received from the Opry House crowd—openly sharing personal reminiscences and memories and providing words of encouragement for "all the newcomers in country music who are trying to do it their way."

The show sparkled from its opening rousing number introducing the evening's presentors and featuring Danny Davis and Jimmy C. Newman straight on through musical performances by Dolly Parton, Loretta Lynn, Larry Gatlin and the Gatlin Brothers Band, Bill Monroe and the Bluegrass Boys, Charley Pride, and the Charlie Daniels Band.

Presenting the CMA trophies against an elegant mobile background on the Opry stage were Crystal Gayle, Ronnie Milsap, Anne Murray, Minnie Pearl, Mickey Gilley, Ray Stevens, Dottie West, Lacy J. Dalton, Kenny Rogers, the Statler Brothers, Emmylou Harris, Jerry Reed and his surprise guest, Burt

Reynolds.

Reynolds' dry off-the-cuff ad libs had the Opry House crowd in stitches, while Mac Davis' solo acoustic version of "Texas In My Rear View Mirror" and Barbara Mandrell's instrumental showcase on banjo, pedal steel and saxophone proved highlights of the show.

Already the fast-paced, polished and entertaining production is being touted by many in the industry as the best CMA Awards Show yet. Mandrell and Davis made an excellent team of hosts, trading prescribed banter and cue card repartee easily and managing to infuse a natural warmth and humor into the proceedings.

The gala presentation ceremonies were immediately followed by the CMA post-awards party and live radio broadcast from the Roy Acuff Theatre. More than 2,500 industry guests mingled, munched on gourmet buffet food and discussed the evening's events, while jubilant winners held hospitality suites on into the night to celebrate their awards.

KIP KIRBY

## International Briefs

• **LONDON**—Two members of the copyright study group of the Publishers Assn. of China met here with John Deacon, director general of the British Phonographic Industry, as part of a fact-finding trip to the U.K. Deacon talked with Zhao Huixing and Shen Regan, along with Alan Holt of the British Dept. of Trade, which organized the visit, to give them a briefing on copyright protection in this country. Also in the visit was a tour of the BPI's anti-piracy division, which reportedly "greatly impressed" the Chinese, and a meeting with John Hall, legal chief at the International Federation of Producers of Phonograms and Videograms, plus a trip to the EMI factory at Hayes, Middlesex.

• **HELSINKI** — Finland's leading ticket reservation bureau, Lippupalvelu Oy, is to automate its operation within two years, and adopt a U.S. system already used in such European centers as Oslo and Amsterdam. Following this move, Lippupalvelu is expected to branch out into leading department stores across this territory, making people more aware of its service. According to the company, Lippupalvelu sold some 350,000 tickets last year, while its closest rival, Tiketti Oy, handled just 50,000 over the 12-month period. Nearly all Lippupalvelu sales were for concert, sports and theatre presentations.

• **BUENOS AIRES**—As a result of new legislation enacted here, 66 radio stations currently operated by the Brazilian government will be turned over to the private sector within three years. The government's involvement in broadcasting has been restricted to one radio station and one television station in the federal capital, and one radio station in each of the provinces and in Tierra del Fuego. A code of ethics governing the stations under private ownership will be drawn up, and it's decreed that the new owners (licenses will be granted for 15 years, 20 in border areas) must have no connections with foreign or domestic news agencies. Regulatory body charged with overseeing radio's transition from public to private ownership is the Federal Radio-broadcasting Committee.

• **AMSTERDAM**—Because of failing health over the past few years, Wim Brandsteder, 55, has resigned as managing director of Dutch independent Inelco, though he has agreed to stay on as head of the holding company Inelco, Nederland. Succeeding him in the disk division role is Jan Mascini, 50, also managing director of Inelco Management, one of the four other branches of the holding company, which was set up last year when Inelco opened its own headquarters at Aalsmeer, near Amsterdam. Brandsteder has been at the helm of the record company since it was formed in 1957. Since last year, there have been two Inelco deputy managing directors sharing the workload, sales manager Jaap Buetler and national a&r manager, Edo Peck.

• **MOSCOW**—Melodiya here is releasing the first stereo recording of Mikhail Clinka's "Ivan Susanin." Previous mono versions of the classical opera, in 1948 and 1961, were made by the Bolshoi cast and orchestra, conducted Melik-Pashayev, Nebolskin and Khaikin. The new  
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**TOUR CHAT**—CBS Records International's Mauri Lathower, second left, with Earth, Wind & Fire's Maurice White, left, Larry Dunn, right, and Philip Bailey. The act is expected to play before more than 250,000 people during the month-long, seven-city Latin American trek, which began Oct. 10.

## Drinks Levy Spawns 'Underground' Discos

**TAIPEI**—Underground discos are mushrooming all over this capital city of Taiwan, putting the squeeze on the legal ones.

Strange as it may seem, there are only two legal discos in this city of two million—the Juliana's of London-operated Tiffany in the posh Taipei Hilton, and Club 711 in the Central Hotel, which is actually part-disco and part-live entertainment.

Sources said at least 10 underground discos have opened in the last year. Ironically, they are the result of a government tax.

Legal discos are obliged to put a 39% tax on all drinks. This is in addition to the 10% service charge imposed at the Tiffany.

This tax, considered exorbitant, has forced the locals to stay away from the legit discos. As a result, only the status-conscious, the rich and tourists can be seen dancing the nights away at Tiffany and Club 711.

Another result is of course the success of underground discos. These are actually small, dimly lit zooms which could be in homes, offices and apartment blocks.

They have dance floors and disco music played by Mandarin-speaking, and occasionally English-speaking, disk jockeys.

Main reason for the success of these underground venues? They don't levy the 39% government tax.

So teenagers who have little to spend flock to these discos. Entrance is by way of introduction. It's impossible for a foreigner to get in, for example, unless he or she has a "contact," so secretive are these discos. Their existence, however, is an open secret.

Tiffany's disk jockey, Suzanna, says the underground discos have taken away many of its customers.

"We used to get a lot of people here, even on weekdays, but now they're all gone." Aside from this woe, Suzanna also laments on the Unavailability of the top disco hits.

"It takes a long time before a No. 1 hit on Billboard's disco charts is released in Taipei, and sometimes not at all."

Suzanna says she normally gets her records from Singapore, which is not far behind the hits. But again, postal delays and the time spent in communication means that she has to play music that could be one or two months old, or even older.

Club 711's Joe Wang, however, depends solely on records that are sold in Taipei. He even has to buy pirate versions because they're the only ones available, since not all legitimate product is released by the licensees.

Suzanna says she doesn't see any future for legal discos. "I think the government is not too pleased with discos anyway. That's why the tax is so high."

## Press For Tape Levy In Sweden Home Copying, Parallel Imports Concern Scandinavians

**STOCKHOLM**—The music publishing business in all the Scandinavian territories is in a state of change, with the mushrooming of small independent companies, often headed by songwriters or producers, a particularly noticeable trend.

But a vital change looming, in the view of Sture Borge Dahl, president of AIR Music Scandinavia, relates to the suggested levy on blank cassettes, which he estimates will give the Swedish publishing industry around \$12 million annually.

However he says: "This, of course, is much less than the total sum we are losing each year. But the committee working on this problem will almost certainly get its suggested law revisions through for the start of 1981. This will leave us with one big remaining problem and that is one of distribution. How can we divide this sum? How much will go to the authors, the publishers or the record companies?"

"One suggestion has been that we should give over at least 50% of the money to new productions. But then again, who will handle this matter? All existing industry organizations are tied up in other things.

"For me, one thing is crystal clear about the business of home taping. In the end, we have to come up with a new copyright law. Furthermore, the imposition of a levy on blank cassettes will not lead to any kind of cutback in the sale of these tapes."

Borge Dahl, in the midst of music publishing changes, sees parallel imports as a continuing problem at international level. "It's very hard to make the U.S. publishers realize that we can't pay their large advances because we're losing so much money

## SALES UP ON '79

# French Slump Over? Perhaps, Says Report

**PARIS**—Industry organization SNEPA (Syndicat National de l'Édition Phonographique est Audio-Visuelle) has given the record business here food for thought, with publication of a mixed bag of trade statistics, some moderately encouraging, others distinctly alarming.

Sales figures for albums and cassettes come in the first category. In 1979, 65 million LPs were sold, 13% down on the previous year. But in the first six months of this year there was a slight upturn: sales running 5% above 1979 levels, though still well below the 1978 performance.

Cassette sales of 18.5 million in 1979 were also down on 1978 figures, by 5%, but again the first half of this year has witnessed an upward trend: sales 7% up on 1979, 5% up on 1978.

Singles so far this year are 3% down on last year, when a total of 45 million was sold, and as much as 14% down on the levels of 1978.

Taking singles and albums together produces a percentage fall in 1979 of 10% below the previous year's levels, in the first six months of 1980 a fall of 1% below 1979's sales. Since the worst of the slump seems to have come in 1979, the halting of the decline in 1980 is seen here almost as an improvement.

The Syndicate does not regard price rises as a main factor in declining sales, pointing out that though record prices rose by 12% during

1979, the year they were freed, they have only risen by 3.4% in the first half of this year, though inflation is running over 7%.

Moreover, says SNEPA, record costs have only gone up 57% since 1970, while inflation has been 148% over the decade. Bearing in mind that sales tax on disks and tapes remains at 33.3% this is a real achievement, it says.

Total turnover for 1979 is put at around \$497 million at wholesale prices.

Import/export figures are giving rise to some concern in France. In 1979, exports were 17 million disks and 1.9 million cassettes, worth \$54 million. Imports were given as 10.5 million disks and 2.2 million cassettes worth \$15 million.

Unfortunately there is now evidence that exports are falling while imports, and particularly parallel imports, are rising. The first six months of this year showed an increase in imports of 17% over 1979, 27% over 1978.

Equally worrying is the evidence that home taping continues to grow. While record player sales fell 15.4% in 1979 to 850,000 units, tape recorder sales jumped by 26.3% and radio cassette recorder sales by 25%. And as further proof, the Syndicate adduces blank tape sales figures, which show a 12.5% increase to 31 million cassettes.

on products being directly imported. The result is that we have to be much more careful, cautious, when it comes to making decisions over paying advances."

On a more general level, Borge Dahl says it is not so easy for Scandinavian publishers to get covers of catalog material today "because there is not so much local production as there was. Today, the publisher has to have a wide repertoire to cope with new areas of record product, such as cover cassettes, special productions, compilation albums and so on.

"Additionally there is a new line of local music being recorded. Lots of the new and younger groups are

writing their own material. That makes it more important than ever for the publisher to get into the recording business, either with co-productions with record companies or in his own right to license later to a record company.

"Certainly we at AIR are working much more on co-productions today. Also today's publisher tends to work more with demonstration recordings than he did in the past. So AIR is building a small 8-track studio, in partnership with one of our contract writers, which will be used to produce demos. Through it all comes the fact that the musical taste in Sweden today is much more  
(Continued on page 75)

## Close New Zealand Venue

By PHIL GIFFORD

**AUCKLAND**—New Zealand's major rock club, Mainstreet in Auckland, has closed, and there seems to be no chance that it will reopen.

The club has provided a vital venue for breaking acts over the past 18 months, with gigs by the Knack, XTC, the Members and Jo Jo Zep and the Falcons. In addition to imported talent, Mainstreet has offered work to a large number of local bands, with a policy of late-night shows with a four- or five-band lineup.

The closure left 20 staff without jobs, and brought about the cancellation of bookings for 13 bands.

Formerly a ballroom, Mainstreet faced a constant sound problem, due

to its location next to a motel. A court order earlier this year required the club's management to bring noise outside the club down to a limit of 45 decibels.

Failure to do so resulted in a rare writ of sequestration served by the High Court, turning over all assets and funds of Mainstreet to the court.

Mainstreet booking agent Hugh Lynn, who is also New Zealand representative for the Paul Dainty organization, says the loss of Mainstreet is "devastating."

By installing soundproofing, the club had reduced levels outside to 52 decibels. Says Lynn, "I don't think people realize how quiet that is. Normal talking registers around 65 decibels."

## Pirate Sites Are Raided In Taiwan

By PETER ONG

TAIPEI—The record industry's continuing battle against pirates here has yielded some handsome dividends.

According to the sound recording committee of the Taiwan Copyright Holders Assn., raids were conducted on several factories in and around the capital city of Taipei during the period April to July.

A total of 27,000 cassettes and 6,500 cassette inlay cards were seized from these factories.

Similar raids were conducted on 11 small factories in the cities of Taichung, Hsinchu, Shihlin and Sanchung over the same period. The yield: 1,600 cassettes.

The operations were conducted by the association with the help of local police.

According to C.Y. Liao, chairman of the association and president of Four Seas Records, the people involved in piracy were brought to court. They were all fined, but the amounts were "small."

What was significant, however, was that they were made aware of their illegal activities, Liao says.

A large majority of the seized

products were recordings of local singers and artists.

The association has reported its successes to the International Federation of Producers of Phonograms and Videograms, which supports the body.

In its report, the association also outlined some of its antipiracy activities during the same period.

One of these is a proposal to publish a manual on how to stop piracy. The association is currently working on this project, and expects to complete it within the next one or two months.

The association says it has met with the Record Merchants Assn. of Kaohsiung, the second biggest city in Taiwan, to discuss ways of stopping sidewalk hawkers from selling pirated products. But details of those meetings were not contained in the report.

Pirate records and tapes continue to dominate the record shops and sidewalk stalls in Taipei, Taichung and Kaohsiung. In the last two centres, even the big department stores sell these illegal products.

A majority of the pirate cassettes and records are recordings by local singers and artists. International repertoire is rarely found in these cities because there are very few English-speaking Taiwanese.

A pirate cassette retails for around \$3 (exchange rate is New Taiwanese \$36 to U.S. \$1), compared with between \$4 and \$6 for the original product.

Although the price difference between the two products is small, it means a lot to the Taiwanese music fan, many of whom don't earn much more than \$55 a month.

Music is one of the few and cheaper forms of entertainment, especially for those living in the rural areas.

Because of this, the cassette player has become a sort of standard equipment in many homes. Even the itinerant hawker use music to announce their arrival in a village.

tor and director of international operations.

"Income from our distribution deal with President, and from licensed royalty-earning product, is on the upswing, so we're ready now to step up our album releases. We are re-launching our classical series 'Great Voices Of The Century' with initial releases from Gigli, Callas, Caruso, Trauber and Melba."

Main creative duties are to be handled by Kruger's son Howard, now a director and major shareholder in Visual And Audio Leisure Group Ltd., the Kruger holding company for record-television-video-film production.

Coming soon on Magnum is a disco-slanted single from singer Sergio Franchi, "Laugh You Silly Clown," licensed by Kruger's label to MCA in the U.S. Howard Kruger is visiting the U.S. soon to acquire new material and product for all three U.K. labels.

Jeffrey Kruger is also visiting the U.S. to wrap up details of his third annual tour with Jerry Lec Lewis in the U.K., and for visits by Frankie Valli and the Four Seasons, David Soul, Glen Campbell, Frankie Laine and Al Martino.



**GOLD COLLECTION**—Roxy Music's Bryan Ferry, left, and the band's manager, Mark Fenwick, center, receive gold disks for sales in four different markets: Australia, New Zealand, Belgium and Holland. Making the presentations during a pop marketing workshop staged in Hamburg by Polydor International's popular repertoire division is one of that division's executives, Ruediger Litza.

### PRODUCERS, UNIONS DISAGREE

## Little Progress Over U.K. Video Payments

LONDON—There seems no likelihood of a short, sweet solution to the long-running U.K. dispute over video rights as currently argued over by the video producers on the one hand and the unions representing actors and musicians on the other.

That much became abundantly clear at a video clearances conference set up here by the Independent Broadcasting Convention when both sides had plenty to say.

Guy Marriott, Thorn EMI business affairs director, said at the outset he saw no reason why current payment practices should be changed where musicians are concerned. He added that session men should receive a flat rate as negotiated by the Musicians Union for audio bookings.

But John Morton, general secretary of the MU, said it was absolute folly not to pay royalties to the musicians. "The truth of this matter is that many top people in the video business say they'll have to go to multiple markets, such as cable television, to justify the production because a single domestic market just won't cover the requirements.

"That is clearly the prevailing philosophy. Therefore, the musicians expect to be involved in the benefits of their performances. Certainly we're not prepared to accept lower royalty rates simply to help the producers in what is a new market.

"I've always been told that the entrepreneur's profits are made on risk. We, as musicians, are not going to be used as a means of taking away that element of risk."

For Equity, the U.K. actors' union, Peter Plouviez, general secretary, sided firmly with Morton and said: "The expansion of video could well be to the detriment of other industries which currently use the membership of the talent unions.

"Maybe the interest of our members will be to the detriment of the employers' profitability. But the MU and Equity make agreements that are flexible enough to meet the demands of those going out into the marketplace.

"We're saying right from the start that we want a share of the profitability of the new market if there is profitability. And if there isn't, we want payments that remunerate us for the work we do."

Marriott argued that the approach to the rights question in video should be based on the practices of the record industry as "that provides a consensus point between the parties."

But he agreed with the British Video Assn. proposals that there should be a base royalty payment for music at 6 1/4%.

"However, for the people who produce videograms, it's fatal to pay a royalty to background musicians. Instead, they should expect to receive an advance session fee for music to be used to enhance the videogram. When so many of the producers' receipts are so high anyway, I'd suggest that royalty payments should be lower rather than higher."

Marriott also said that a blanket rate, a set amount, for a recording act to be used on a videogram should not be agreed as some acts were a much more valuable commodity than others.

But at the meeting, both sides agreed that unions and industry should link to fight the twin menaces of piracy and home taping.

### Piano Players

WARSAW — The 10th International Chopin Piano Competition, which runs through to the end of the month, formally opened here with a concert by the National Philharmonic Orchestra, with soloist Martha Rogerich.

The contest this year attracted 147 young piano players from 36 countries, and first on stage was the U.K.'s Paul Searle-Barnes.

The 26-strong international jury is chaired by Kazimierz Kord, director of the National Philharmonic and honorary jury chairmen are Arthur Rubinstein and the composer Kazimierz Sikorski.

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recording was spread over a year, yielding a total 158 minutes of playing time. Leading Bolshoi soloists are featured, among them Yevgeni Nesterenko, Bella Rudenko, Tamara Siniavskaya and Vladimir Scherbakov, with the orchestra conducted by Mark Ermler.

• LONDON—The time is right for a new country music company catering specifically for country music addicts, insists leading promoter Mervyn Conn, as he launches his Mervyn Conn Presents label. He says, "I see that large and untapped market out there every year when I present my country music festival at Wembley." Launching the label with a Wanda Jackson album, "Good Times," and singles from Jackson, J.J. Barrie and, later, a Christmas offering from George Hamilton IV, Conn has finalized pressing and distribution deal with Multiple Sound Distributors, giving that company its first non-television promoted products. However, a Hamilton tv album is set for advertising in mid-January. Conn, adding that he is soon to sign another leading country artist, says he's seeking an international marketing director to handle and license the label in Europe.

• TOKYO—Rumiko Koyonagi has been celebrating her 10th year as one of Japan's top singers with a series of concert dates. Upcoming are six nights Nov. 1-6 at the Kokusai Theatre in Asakusa, Tokyo, which the singer will produce herself. Meanwhile, a five-album commemorative set will be issued Tuesday (21) by SMS Records, carrying a \$46 price tag and containing two posters, a 1981 calendar and a 24-page color booklet. During her career Koyonagi has recorded 30 albums and 32 singles, latter selling a total of 10 million copies.

• BRUSSELS—WEA Belgium's five-man promotion team established something of a reputation for creative and original work, notably on Fleetwood Mac's "Tusk" album and, more recently, the Yes release "Drama," via a dial-an-excerpt scheme. Promotion manager Herman Schueremans is particularly proud of the effort devoted to the Pretenders at a time when they were virtually unknown in the international market. A one-hour special made with the band was the first promotional film available, and was picked up by Veronica and several overseas networks, a most unusual occurrence. A similar special on the Undertones was likewise welcomed in other markets, even as far afield as Australia. Luisa Fernandez was selling 60,000 units per single before her career made any headway outside Belgium. Claudja Barry's "Dancing Shoes" reached the charts only in Belgium. As Schueremans says, "That proves we can even promote international repertoire ourselves without always falling back on media influences from Holland, West Germany, France or wherever."

• PARIS — Rondor Music International, overseas division of A&M's publishing companies in the U.S., Almo and Irving, has set up an office here under the director of Jeremy Jones, named publishing coordinator Europe. Jones was for two years with EMI Italiana in Rome, and, more recently, assistant to Derek Green, senior vice president of

(Continued on page 73)

### EMI Relocates

MILAN—EMI Italiana, one of the longest-established record companies in Italy, is moving its headquarters from Rome to Caronno Pertusella, where it already owns a pressing plant and a warehouse.

The company, formerly known as Voce Del Padrone (His Master's Voice), was initially based in Milan for some 40 years, up to 1972, when all the main offices were transferred to Rome.

All that was left here was a promotion division, also covering press, and the Caronno Pertusella complex, just a few miles outside Milan. Now, according to Alex Rotelli, managing director, EMI Italiana will be centered there but will maintain branch offices in both Rome and Milan.

## Kruger Beefs Up Energy Imprint; Launches Magnum

LONDON—Just 18 months after dramatically cutting back his Ember Records operation and liquidating that company's assets, Jeffrey S. Kruger here has decided the time is right to expand again.

In 1979, he predicted a sharp decline in the world record business, but he now says: "The wheel is turning. With companies finally cutting back to tight professional teams and letting go all superfluous deadwood, I sense a new enthusiasm in the air."

Result is an increase in releases on the Energy label, which was launched earlier this year with a David Soul single and album. This is a record company run by the Kruger outfit as a joint venture with Roger St. Pierre.

And Kruger is launching a new label, Magnum, featuring new singles by young U.S. talent, starting with Tony Walthers, who was lead back-up singer on the Frankie Valli and the Four Seasons road show.

Kruger says: "Over the past 18 months, our catalog sales of mid and low-price albums have exceeded our estimates, and Leslie Lewis has done a fine job on our Bulldog Records label, operating as managing direc-

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A&M Records in London. The new division shares the A&M offices here. Idea behind the new publishing center stems from Bob Grace, president of Rondor International, who wants to coordinate Rondor affiliates in Continental Europe to promote product exposure and exploitation. Major writers linked with Rondor Music International include Bob Marley, Joan Armatrading, Alan Parsons, and members of Dire Straits, Supertramp, Styx and Squeeze.

**AMSTERDAM** — Martin Kleinjan, 38, has become the new managing director of Ariola Benelux. He replaces Wim Schipper, 42, who will concentrate on his job as vice president of the Ariola International group. Schipper has been in charge of Ariola Benelux for seven years. Kleinjan has been general manager of Ariola Belgium since May, 1978. He says that more reshuffles within the company will be made before the end of the year, but none are likely at the Ariola Benelux headquarters in Haarlem, Holland.

**MEXICO CITY**—More than 1,000 people, including representatives from the nation's various retail chains, attended Discos Peerless' recent sales convention here, held at the Maria Isabel-Sheraton. Among the artists showcased were Flower, Jorge Castro, Silvyta Tapia, "Prisma" and Béatriz Adrianna. The company reported sales growth in both international and national repertoire, the former ahead by as much as 70% over the previous year. Among the foreign acts whose product has been well received via Peerless' Maxi line are the Rolling Stones, Edison Laurel, Ray Charles, Engelbert Humperdinck and Los Machucambos. Overseas talent successful via the firm's Rock-O-Teca series include Secret Service (from Sonet), Saxon (Carrere), Macho (Goody Music) and Flower (CCI). Other product from outside Mexico came from Magnet Records (U.K.), WMOT (U.S.) and Butterfly (U.S.). Successful local artists worked by Peerless include Los Babys, Los Freddys, Veronica Castro, "Prisma" and Jorge Castro.

**LONDON**—First recipient of the Performing Right Society's Leslie Boosey Award is John Manduell, principal of the Royal Northern College of Music, and program director of the Cheltenham International Festival of Music. Th Boosey award was founded by the PRS in memory of its late president of honor, who died last year at the age of 92. It goes, every other year, to "someone, not primarily a composer, conductor or soloist, who has made an outstanding contribution to the furtherance of contemporary music, and, in particular, British music." Manduell, 52, is currently chairman of the music panel of the Arts Council of Great Britain.

**PARIS**—Nearly 300 companies from 33 countries have so far confirmed participation at the 1981 MIDEM, to be staged as usual in Cannes, France, Jan. 23-29, which means that around 70% of the available stand space has already been taken up. As this is the 15th anniversary of the record industry event, MIDEM chief Bernard Chevry is lining up an unusually large number of galas—Britain will present one—plus specialist concerts in the country and traditional jazz fields.



Billboard photo by Don Albert

**PRINT PLUG**—Joe Adams, left, manager of Ray Charles, checks out some promotional material for Charles' South African concert tour with that tour's promoter, Ami Artzi. Charles plays dates in Lesotho, Soweto, Johannesburg and Cape Town.

**Rock Festivals Spur Belgian Disk Sales**

By CHRIS SCHRAEPEN

**BRUSSELS**—This year there are, at last, positive signs that the spate of summer pop festivals in Belgium can and is boosting record sales for the groups and artists taking part.

The recent linked events in Torhout and Werchter, in particular, have proved profitable for EMI Belgium which had three acts, Fischer-Z, Mink de Ville and Kevin Ayers involved.

The week immediately after the festivals produced sales in excess of 3,000 album units for Fischer-Z, notably high for a peak summer month. Mink de Ville sales have also gone up, though not to the same extent. Jo Govaerts, EMI marketing manager, says: "This is the first time we've been able to link record sales so strongly with festival impact."

But the Bilzen Festival, it seems, has had less effect, with little sales increase for Dexy's Midnight Runners or the Shirts. The Stranglers, another Bilzen act, sells 75% of its records in Brussels and that public was not present at the Bilzen event.

Says Govaerts: "The promotional activity around the Torhout and Werchter festivals, including large advertisements in the 250,000 circulation Humo magazine, obviously played a part in pushing up artist sales."

Ariola Belgium had four groups at the dual festivals, with a massive upturn in sales for the Kinks' Arista album, "One For The Road," around 10,000 units according to one marketing executive. The Kinks, too, had the benefit of back-up promotion, including a BRT-TV presentation.

For Ariola, the Specials had already reached saturation point with its current Chrysalis album having gone gold, but the company reports a discernible build-up in sales for the Blues Band following the festivals.

Phonogram Belgium also attributes the effects of Torhout and Werchter festival exposure to a revitalizing of sales of Jo Lemaire & Flouze, even though the act was first on. And Phonogram is the only major to report sales action after Bilzen, particularly on the Kids' new single.

For CBS Belgium, with A&M act the Police in for a one-off appearance at Werchter, there was no sales build-up simply because the group had reached saturation point in Belgium with available material.

Says Herman Scheuremans, organizer of the Torhout and Werchter package: "It's good to note that,

while many festivals now are dead or dying, our promotions are stimulating record sales. We're convincing the sceptics that even in difficult times a festival, well promoted, can push product. Maybe we'll get even more cooperation from record companies now they're feeling the benefits."

The second single is called "Beautiful Morning (The Bird Song)," and it's by Herbert Rehbein and orchestra.

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**Retail Scene Hotting Up In British Market**

**LONDON**—The increasingly aggressive drives by disk retail chains here to gain business take a fresh turn via a new development program announced by EMI's HMV web.

In line with other High Street chains, HMV is going all out to boost sales, and will launch a national advertising campaign to this effect. A new 72,000 sq. ft. store will also be opened in Manchester, in time for Christmas.

The chain is aiming for at least 100 branches nationally in less than a decade, plus a complete refurbishing of its flagship West End store in London (with a video product floor) and a new image for all its existing stores.

Says James Tyrell, HMV managing director, "For some time, we've been slow to adapt to a changing market, even though we've long been established as a profitable enterprise. So our chain growth has slowed.

"Now our avowed aim is to show ourselves as a major, recognized retailer in the U.K., based on home entertainment software and allied consumer needs.

"We're already established in London. Now we're going to be truly national."

This follows the news (Billboard, Oct. 11, 1980) that Littlewoods, a High Street multiple, was committing to introducing full-price records

and tapes into 100 of its main stores. Video is vital in this exercise, too.

And Woolworths reported (Billboard, Oct. 11, 1980) that it will be expanding and modernizing many of its record departments, adding video promotions, in line with planning to "promote and sell records more aggressively."

Another U.K. High Street retail firm, Marks & Spencer, is joining the fray. A new range of specially made compilation albums is now on sale in 23 of its 250-plus branches—though not on the St. Michael label set up last year when the chain initially started selling records and tapes.

Most of the new items, with no label identity, feature MOR product by acts such as Johnny Mathis. Disk and tape versions both sell for around \$4.80. Early results of sales are said to be encouraging, so that the chain will increase the number of outlets handling this music software.

**Alva Records**

**WARSAW**—Luigi Alva, Peruvian singer regarded as one of the world's leading tenors, visited Poland to cut an album for local record label, Wifon.

He performed with the Poznan Philharmonic Orchestra, under Wojciech Rajski, singing mainly Mozart works. In the past Alva has frequently appeared in concerts with leading Polish artists.

OCTOBER 25, 1980 BILLBOARD

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# Billboard® Hits Of The World™

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## BRITAIN

(Courtesy of Music Week)  
As of 10/11/80  
SINGLES

This Week	Last Week	
1	1	DON'T STAND SO CLOSE TO ME, Police, A&M
2	2	D.I.S.C.O., Ottawa, Carrere
3	3	BAGGY TROUSERS, Madness, Stiff
4	11	AND THE BIRDS WERE SINGING, Sweet People, Polydor
5	27	WHAT YOU'RE PROPOSING, Status Quo, Vertigo
6	4	MASTER BLASTER, Stevie Wonder, Motown
7	7	IF YOU'RE LOOKIN' FOR A WAY OUT, Odyssey, RCA
8	5	MY OLD PIANO, Diana Ross, Motown
9	22	WOMAN IN LOVE, Barbra Streisand, CBS
10	15	WHEN YOU ASK ABOUT LOVE, Matchbox, Magnet
11	9	AMIGO, Black Slate, Ensign
12	10	KILLER ON THE LOOSE, Thin Lizzy, Vertigo
13	19	CASANOVA, Coffee, Mercury
14	25	GOTTA PULL MYSELF TOGETHER, Nolans, Epic
15	23	YOU'RE LYING, Linx, Chrysalis
16	13	SEARCHING, Change, WEA
17	17	THREE LITTLE BIRDS, Bob Marley & Wailers, Island
18	35	ENOLA GAY, Orchestral Manoeuvres In The Dark, Dindisc
19	8	ONE DAY I'LL FLY AWAY, Randy Crawford, Warner Bros.
20	14	TROUBLE, Gillan, Virgin
21	26	LOVE TIMES LOVE, George Benson, Warner Bros.
22	6	STEREOTYPES, Specials, Chrysalis
23	16	ANOTHER ONE BITES THE DUST, Queen, EMI
24	31	ALL ABOUT LOVE, Air Supply, Arista
25	38	SPECIAL BREW, Bad Manners, Magnet
26	33	ARMY DREAMERS, Kate Bush, EMI
27	12	FEELS LIKE I'M IN LOVE, Kelly Marie, Calibre
28	18	I GOT YOU, Split Enz, A&M
29	36	WHAT'S IN A KISS, Gilbert O'Sullivan, CBS
30	21	I OWE YOU ONE, Shalamar, Solar
31	20	IT'S ONLY LOVE, Elvis Presley, RCA
32	34	PARTY LIGHTS, Gap Band, Mercury
33	NEW	SHE'S SO COLD, Rolling Stones, Rolling Stones
34	NEW	I NEED YOUR LOVE, Teena Marie, Motown
35	NEW	LET ME TALK, Earth Wind & Fire, CBS
36	NEW	WHY DO LOVERS BREAK EACH OTHERS HEARTS, Showaddywaddy, Arista
37	NEW	DOG EAT DOG, Adam & Ants, CBS
38	29	MODERN GIRL, Sheena Easton, EMI
39	30	PARANOID, Black Sabbath, Nems
40	24	EIGHTH DAY, Hazel O'Connor, A&M

### ALBUMS

1	1	ZENYATTA MONDATTI, Police, A&M
2	12	GUILTY, Barbra Streisand, CBS
3	2	ABSOLUTELY, Madness, Stiff
4	4	MOUNTING EXCITEMENT, Various, K-tel
5	6	NEVER FOREVER, Kate Bush, EMI
6	3	SCARY MONSTERS, David Bowie, RCA
7	NEW	CHINATOWN, Thin Lizzy, Vertigo
8	8	THE VERY BEST OF DON McLEAN, United Artists
9	5	MORE SPECIALS, Specials, Chrysalis
10	11	MANILOW MAGIC, Barry Manilow, Arista
11	9	BREAKING GLASS, Hazel O'Connor, A&M
12	7	PARIS, Supertramp, A&M
13	29	TRIUMPH, Jacksons, Epic
14	32	THE LOVE ALBUM, Various, K-tel
15	13	I AM WOMAN, Various, Polystar
16	10	SIGNING OFF, UB40, Graduate
17	NEW	MONSTERS OF ROCK, Various, Polydor
18	17	FLESH AND BLOOD, Roxy Music, Polydor
19	18	GOLD, Three Degrees, Ariola
20	14	GIVE ME THE NIGHT, George Benson, Warner Bros.
21	16	A TOUCH OF LOVE, Gladys Knight & Pips, K-tel
22	15	NOW WE MAY BEGIN, Randy Crawford, Warner Bros.
23	23	MIDNITE DYMANOS, Matchbox, Magnet
24	22	REGGATTA DE BLANC, Police, A&M
25	35	PAULINE MURRAY & THE INVISIBLE GIRLS, Elusive
26	21	DIANA, Diana Ross, Motown
27	19	TELEKON, Gary Numan, Beggars Banquet
28	20	I'M NO HERO, Cliff Richard, EMI
29	27	BACK IN BLACK, AC/DC, Atlantic
30	26	SKY 2, Sky, Ariola
31	39	OUTLANDOS D'AMOUR, Police, A&M
32	28	OSIE OSBOURNE'S BLIZZARD OF OZ, Jet
33	24	THE ABSOLUTE GAME, Skids, Virgin
34	25	THE GAME, Queen, EMI
35	NEW	KILIMANJARO, Teardrop Explodes, Mercury
36	NEW	GLORY ROAD, Gillan, Virgin

37	NEW	BLACK SEA, XTC, Virgin
38	34	BAT OUT OF HELL, Meat Loaf, Epic/Cleveland Intl.
39	30	I JUST CAN'T STOP IT, Beat, Go-Feet
40	NEW	CONTRACTUAL OBLIGATION ALBUM, Monty Python, Charisma

## WEST GERMANY

(Courtesy Der Musikmarkt)  
As of 10/20/80  
SINGLES

This Week	Last Week	
1	1	SANTA MARIA, Oliver Onions, Polydor
2	2	MATADOR, Garland Jeffreys, A&M
3	4	SANTA MARIA, Roland Kaiser, Hansa
4	3	UPSIDE DOWN, Diana Ross, Motown
5	5	TEN O'CLOCK POSTMAN, Secret Service, Strand
6	7	XANADU, Olivia Newton-John & Electric Light Orchestra, Jet
7	6	DREAMIN', Cliff Richard, EMI
8	20	FEELS LIKE I'M IN LOVE, Kelly Marie, Ariola
9	9	ASHES TO ASHES, David Bowie, RCA
10	16	ANOTHER ONE BITES THE DUST, Queen, EMI
11	10	THE WINNER TAKES IT ALL, Abba, Polydor
12	14	CAN'T STOP THE MUSIC, Village People, Metronome
13	12	JOHNNY AND MARY, Robert Palmer, Island
14	11	ES GEHT UM MEHR, Howard Carpendale, EMI
15	13	MIDNITE DYNAMO, Matchbox, Magnet
16	15	WEIL ES DICH GIBT, Peter Maffay, Metronome
17	8	BOBBY BROWN, Frank Zappa, CBS
18	17	COULD YOU BE LOVED, Bob Marley & Wailers, Island
19	22	OOPS UPSIDE YOUR HEAD, Gap Band, Mercury
20	19	FUNKYTOWN, Lipps Inc., Casablanca
21	NEW	MASTER BLASTER, Stevie Wonder, Motown
22	18	LATE AT NIGHT, Maywood, Metronome
23	26	BABOOSHKA, Kate Bush, EMI
24	21	FREU DICH BLOSS NICHT ZU FRUH, Gitte, Gloral
25	23	FIRE ON THE WATER, Orlando Riva Sound, Ariola
26	NEW	ROCK HARD, Suzi Quatro, Dreamland
27	25	TAKE THAT LOOK OFF YOUR FACE, Marti Webb, Polydor
28	NEW	WHAT YOU'RE PROPOSING, Status Quo, Vertigo
29	NEW	YOU SHOOK ME ALL NIGHT LONG, AC/DC, Atlantic
30	28	ALL OVER THE WORLD, Electric Light Orchestra, Jet

### ALBUMS

1	1	REVANCHE, Peter Maffay, Metronome
2	2	SUEDSEE MELODIEN, Islanders, Arcade
3	4	BACK IN BLACK, AC/DC, Atlantic
4	3	XANADU, Soundtrack, Jet
5	7	UPRISING, Bob Marley & Wailers, Island
6	NEW	BEAUTIFUL MOMENTS, Carpenters, Arcade
7	5	NEVER FOR EVER, Kate Bush, EMI
8	NEW	SCARY MONSTERS, David Bowie, RCA
9	10	ROM, Dschinghis Khan, Jupiter
10	6	DIANA, Diana Ross, Motown
11	13	PARIS, Supertramp, A&M
12	NEW	ZENYATTA MONDATTI, Police, A&M
13	8	TRAEUMERIN, Richard Clayderman, Telefunken
14	9	WONDERLAND BY NIGHT, Bert Kaempfert, Polydor
15	14	I'M NO HERO, Cliff Richard, EMI
16	15	HALLO ENGEL, Stefan Wiggershausen, Ariola
17	12	THE GAME, Queen, EMI
18	11	THE WALL, Pink Floyd, Harvest
19	NEW	CLUES, Robert Palmer, Island
20	17	UNMASKED, Kiss, Casablanca

## JAPAN

(Courtesy Music Labo)  
As of 10/20/80  
SINGLES

This Week	Last Week	
1	1	KAZE WA AKIHO, Seiko Matsuda, CBS/Sony (Sun)
2	3	PURPLE TOWN, Junko Yagami, Discmate (Yamaha/PMP)
3	2	HATTOSHITTE GOOD, Toshiniko Tawara, Canyon (Janny's)
4	5	JINSEI-NO-SORA KARA, Chiharu Matsuyama, North (STV Pack)
5	4	WATASHI WA PIANO, Mizue Takada, Teichiku (Burning/PMP)
6	8	DANCING SISTER, Nolans, Epic (PMP)
7	7	JENNY WA GOKIGEN NANAME, Juicy Fruits, Columbia (P.H. Amuse)

8	14	SAYONARA-NO-MUKOUCAWA, Momoe Yamaguchi, CBS/Sony (Tokyo)
9	9	WAKARETEMO SUKINA HITO, Los Indios & Sylvia, Polydor (Tokyo)
10	NEW	AKAI UMBRELLA, Monta & Brothers, Philips (PMP)
11	11	HOW MANY II KAO, Hiroimi Go, CBS/Sony (Burning)
12	13	KOIBITO YO, Mayumi Itsuwa, CBS/Sony (People/PMP)
13	12	CALIFORNIA DREAMIN', Mamas & Papas, Dunhill (Victor)
14	6	AOI SANGOSHO, Seiko Matsuda, CBS/Sony (PMP)
15	10	JUNKO, Tsuyoshi Nagabuchi, Toshiba-EMI (PMP)
16	16	SEXY NIGHT, Junko Mihara, King (Burning)
17	NEW	SANTA MARIA-NO-INORI, Hideki Saijo, RVC (Geiei)
18	15	SAKABA DE DABABA, Kenji Sawada, Polydor (Watanabe)
19	18	YOUNG BOY, Naoko Kawai, Columbia (Geiei)
20	NEW	FUTARI-NO-YOAKE, Hiroshi Itsuki, Tokuma (Sound Eye)

### ALBUMS

1	2	KOIBITO YO, Mayumi Itsuwa, CBS/Sony
2	1	RIDE ON TIME, Tatsuro Yamashita, RVC
3	NEW	INSHOUHA, Masashi Sada, Free Flight
4	3	KAMPAI, Tsuyoshi Nagabuchi, Toshiba-EMI
5	4	SQUALL, Seiko Matsuda, CBS/Sony
6	NEW	CHIKASHITSU-NO-MELODY, Kai Band, Toshiba-EMI
7	7	XANADU, Soundtrack, Jet
8	5	BRINK, Juicy Fruits, Columbia
9	NEW	SOYOKAZE-NO-ANGEL, Cheryl Ladd, Toshiba-EMI
10	6	VIII, Alice, Polystar
11	NEW	LOVE, Naoko Kawai, Columbia
12	13	KATHMANDU, Godiego, Columbia
13	11	DANCING SISTERS, Nolans, Epic
14	12	UTAKATA-NO-OPERA, Kazumiko Kato, Warner Pioneer
15	8	GYAKURYU, Tsuyoshi Nagabuchi, Toshiba-EMI
16	9	MULTIPLIES, Yellow Magic Orchestra, Alfa
17	14	TINY BUBBLES, Southern All Stars, Victor
18	10	FIRST, Toshiniko Tawara, NAV
19	NEW	SASHEI, Asami Kado, Teichiku
20	NEW	YAMATO YO TOWANI DRAMA HEN, Soundtrack, Columbia

## ITALY

(Courtesy Germano Ruscitto)  
As of 10/14/80  
SINGLES

This Week	Last Week	
1	1	AMICO, Renato Zero, Zerolandia/RCA
2	2	OLYMPIC GAMES, Miguel Bose, CBS/CGD-MM
3	3	LUNA, Gianni Togni, Paradiso/CGD-MM
4	5	COBRA, Rettore, Ariston/Ricordi
5	6	STELLA STAI, Umberto Tozzi, CGD-MM
6	7	DOLCE URAGANO, Gianni Bella, CGD-MM
7	4	NON SO CHE DAREI, Alan Sorrenti, EMI
8	8	CANTERO PER TE, I Poo, CGD-MM
9	12	TO CHIAMI AFRICA, Enzo Avallone, WEA
10	NEW	MANY KISSES, Krisma, Polydor/Polygram
11	11	IL TEMPO SE NAVA, Adriano Celentano, Cian/CGD-MM
12	9	10 TO VOGLIO BENE, Roberto Soffici, Cetra/Fonit Cetra
13	15	FIRENZE (CANZONE TRISTE), Ivan Graziani, Numero Uno/RCA
14	14	INNAMORATI, Toto Cotugno, Carosello/Ricordi
15	10	IN ALTO MARE, Loredana Berté, CGD-MM
16	17	BACIAMMI, Marcella, CBS/CGD-MM
17	NEW	UPSIDE DOWN, Diana Ross, Motown/EMI
18	16	BUONA NOTTE BUONANOTTE, Mina, PDU/EMI
19	14	MESSAGE IN A BOTTLE, Police, A&M/CGD-MM
20	NEW	COULD YOU BE LOVED, Bob Marley & Wailers, Island/Ricordi

## HOLLAND

(Courtesy BUMA/STEMRA)  
As of 10/14/80  
SINGLES

This Week	Last Week	
1	1	WOMAN IN LOVE, Barbra Streisand, CBS

Billboard regrets recent errors in the Australian charts published in "Hits Of The World." These errors have been corrected with this week's issue.

2	2	ONE DAY I'LL FLY AWAY, Randy Crawford, Warner Bros.
3	5	DON'T STAND SO CLOSE TO ME, Police, A&M
4	6	MASTER BLASTER, Stevie Wonder, EMI
5	NEW	WHAT YOU'RE PROPOSING, Status Quo, Vertigo
6	NEW	SOME BROKEN HEARTS NEVER MEND, Telly Savalas, Ineco/VIP
7	4	OOPS UPSIDE YOUR HEAD, Gap Band, Mercury
8	10	GIVE ME BACK MY LOVE, Maywood, EMI
9	NEW	GIVE ME THE NIGHT, George Benson, Warner Bros.
10	7	ANAK, Freddy Aguilar, RCA

### ALBUMS

1	1	GUILTY, Barbra Streisand, CBS
2	3	PARIS, Supertramp, A&M
3	NEW	ZENYATTA MONDATTI, Police, A&M
4	2	GREEN VALLEYS, BZN, Mercury
5	4	STORY STERREN GALA, Various, K-tel
6	6	NIEUWE SUCCESSEN, Sunstreams, CNR
7	5	NOW WE MAY BEGIN, Randy Crawford, Warner Bros.
8	9	NEVER FORGOTTEN, Kate Bush, EMI
9	NEW	DIANA, Diana Ross, Motown
10	NEW	LIVE IN CONCERT, Various, K-tel

## AUSTRALIA

(Courtesy Kent Music Report)  
As of 10/20/80  
SINGLES

This Week	Last Week	
1	1	UPSIDE DOWN, Diana Ross, Motown
2	2	MORE THAN I CAN SAY, Leo Sayer, Chrysalis
3	4	ASHES TO ASHES, David Bowie, RCA
4	5	BABOOSHKA, Kate Bush, EMI
5	3	FAME, Irene Cara, RSO
6	8	ECHO BEACH, Martha & Muffins, Dindisc
7	6	MOSCOW, Genghis Khan, Image
8	7	XANADU, Olivia Newton-John/Electric Light Orchestra, Jet
9	11	ALL OUT OF LOVE, Air Supply, Big Time
10	13	THE WINNER TAKES IT ALL, Abba, RCA
11	10	WHAT I LIKE ABOUT YOU, Romantics, Epic
12	9	FALLIN' IN LOVE, Rocky Burnette, EMI
13	15	EVERYBODY'S GOT TO LEARN SOMETIME, Korgis, Rialto
14	18	IT'S HARD TO BE HUMBLE, Mac Davis, Casablanca
15	NEW	YOU SHOOK ME ALL NIGHT LONG, AC/DC, Albert
16	14	EMOTIONAL RESCUE, Rolling Stones, Rolling Stones
17	NEW	DREAMIN', Cliff Richard, EMI
18	NEW	GIVE ME THE NIGHT, George Benson, Warner Bros.
19	18	COME AROUND, Mental As Anything, Regular
20	19	LIFE AT THE OUTPOST, Skatt Bros., Casablanca

### ALBUMS

1	1	SCARY MONSTERS, David Bowie, RCA
2	3	BACK IN BLACK, AC/DC, Albert
3	4	EAST, Cold Chisel, WEA
4	5	FAME, Soundtrack, RSO
5	2	XANADU, Soundtrack, Jet
6	6	THE BOYS LIGHT UP, Australian Crawl, EMI
7	7	GIVE ME THE NIGHT, George Benson, Warner Bros.
8	8	STARDUST, Willie Nelson, CBS
9	NEW	PARIS, Supertramp, A&M
10	9	GLASS HOUSES, Billy Joel, CBS
11	11	CAN'T STOP THE MUSIC, Soundtrack, RCA
12	12	WILD PLANET, B-52s, Warner Bros.
13	10	EMOTIONAL RESCUE, Rolling Stones, Rolling Stones
14	13	FLESH AND BLOOD, Roxy Music, Polydor
15	15	ONE TRICK PONY, Paul Simon, Warner Bros.
16	NEW	NEVER FOREVER, Kate Bush, EMI
17	14	UNMASKED, Kiss, Casablanca
18	18	MIDDLE MAN, Boz Scaggs, CBS
19	16	1980... THE MUSIC, Various, EMI/WEA
20	17	HOLD OUT, Jackson Browne, Asylum

## FRANCE

(Courtesy Videomusic Actualite)  
As of 10/25/80  
SINGLES

This Week	Last Week	
1	1	EVERYBODY'S GOT TO LEARN SOMETIME, Korgis, Rialto
2	11	UPSIDE DOWN, Diana Ross, Motown
3	4	FOOD FOR THOUGHT, UB40, Graduate

4	NEW	AMOUREUX SOLITAIRE, Lio, Arabella
5	NEW	DON'T STAND SO CLOSE TO ME, Police, A&M
6	3	IL JOUAI DU PIANO DEBUT, France Gall, Atlantic
7	17	GABY OH GABY, Baschung, Philips
8	14	L'ENCRE DE TES YEUX, Francis Cabrel, CBS
9	5	LA GROUPE DU PIANISTE, Michel Berger, Warner Bros.
10	NEW	MASTER BLASTER, Stevie Wonder, Motown
11	7	REVIENS, Herve Villard, Trema
12	12	GIVE ME THE NIGHT, George Benson, Warner Bros.
13	NEW	XANADU, Olivia Newton-John/Electric Light Orchestra, Jet
14	8	LES JARDINS DU CIEL, Jairo, Garima
15	NEW	EMOTIONAL RESCUE, Rolling Stones, Rolling Stones
16	NEW	K7, Michael Sardou, RCA
17	NEW	BAGGY TROUSERS, Madness, Stiff
18	9	CALL ME, Blondie, Chrysalis
19	10	MA KEEN DAWN, Five Letters, Atropa
20	13	ELLE, Didier Barbelivien, Picabou

### ALBUMS

1	NEW	ZANYATTA MONDATTI, Police, A&M
2	1	BACK IN BLACK, AC/DC, Atlantic
3	7	FRAGILE, Francis Cabrel, CBS
4	NEW	SCARY MONSTERS, David Bowie, RCA
5	NEW	SIGNING OFF, UB40, Graduate
6	2	PARIS, FRANCE, France Gall, Atlantic
7	10	CRIMES OF PASSION, Pat Benatar, Chrysalis
8	3	BEAUSEJOUR, Michel Berger, Warner Bros.
9	NEW	PARIS, Supertramp, A&M
10	8	REPRESSION, Trust, CBS
11	NEW	SANS ENTRACTE, Julien Clerc, Pathe-Marconi
12	15	DIANA, Diana Ross, Motown
13	6	SENTIMENTAL, Julio Iglesias, CBS
14	NEW	FAME, Soundtrack, RSO
15	9	MOUTH TO MOUTH, Lipps Inc., Casablanca
16	NEW	LIVE, Bernard Lavilliers, Barclay
17	20	VA OU LE VENT TE MENE, Angelo Branduardi, Arabella
18	18	WILD PLANET, B-52s, Warner Bros.
19	11	EMOTIONAL RESCUE, Rolling

## British Unions In Pact

LONDON — The Musicians Union here has agreed a formal "working pact" with the Incorporated Society of Musicians, a professional organization which has often been seen as a rival to the union.

But the two now come together in a bid "to win better opportunities and pay for all musicians and so promote music in a general sense."

There are 42,000 members of the union, which looks after musicians in the pop, light, jazz and chamber music areas. The society has 6,500 members, including many music teachers alongside conductors in the concert, opera and ballet fields and soloists in that area.

The argument means the "closed-shop" rule operated by the union will be amended to take into account society members. Talks have been going on between the two "sides," accelerated by joint action during the two-month musicians strike at the BBC.

Now John Morton, general secretary of the MU, says: "A few different things helped bring us together. There are dangers to musical employment inherent in present economic problems. There are others in developments in video, new television and radio channels, cable and satellite broadcasting and other areas which really could have a dramatic effect on the lives of musicians."

## Scandinavians Expect Levy On Blank Tape

• Continued from page 71

mixed than ever before. English-language material, from the U.K. or U.S., was much more dominant in the marketplace here a few years ago."

The sheet music side of his business looks good to Borgedahl, too. "Sales very much reflect the new musical life in the whole country. Lots of new bands are coming up. It's almost like the early 1960s all over again. People play more music, and that means we sell more sheet music. Today AIR has its own distribution for sheet music in collaboration with Sonet Music.

"An outstanding sheet music success has been Richard Clayderman's 'Ballade Pour Adeline,' which Sonet has. It's sold around 50,000 sheet music copies, which must be some kind of Scandinavian record."

For Finnish publishers, the big news is that the state has agreed to pay local publishing outfits and composers around \$2.2 million as compensation for the illegal photocopying of text-books, professional literature, reference books and so on, covering a three-year period from 1978-1980. This involved copying at various educational centers and the fund distribution is being handled by KOPIOSTO.

## Belgian Fests

• Continued from page 73

Rehbein is the man who arranged many of the late Bert Kaempfert's hits. His disk is just out on the PRT/Piccadilly label, having been picked up by Sparta Florida in London through the Swiss Pink International label.

While the Polydor 45 is an established hit, Sparta Florida is, nevertheless, claiming that it's all a mistake.

Says the publishing firm, "Our bird song record was first played on David Symonds' show on BBC Radio 2. It hadn't then been released in Britain.

"Now people ask about the bird record and are getting the Polydor one, and then they ring up the BBC and say they didn't like it because it wasn't the one they had heard on the radio."

Polydor refutes this theory. "Ours is the original Continental hit. We worked on it, and got airplay, and people are buying it because they want it. We got it out fast and worked on it. The credit is ours."

Basically, Finnish publishers now look for a few further improvements in their lot. For instance, the situation of the Rome Convention is still unsettled in Finland, though the government is looking into its possible ratification. Approval would mean the state-run radio outlet Oy Yleisradio Ab paying some \$500,000 a year.

Artists and producers get no compensation from jukeboxes play in Finland, which is another bone of contention. Something has to be done, publishers feel, to stem the flood of home copying, possibly via a blank tape levy. And there is a strong feeling that legal protection of recorded works and others should be extended to 50 years from the existing 25 years, and that the whole "public domain" situation should be reexamined.

It is in Norway that the emergence of small and independent publishing outfits is particularly noticeable. It stems from an awareness that there is an upsurge of interest in Norwegian-created music, the fans being much less impressed now by local cover versions of international hits.

Certainly this is the view of Philip Kruse, manager of the Frost Music Co., which handles around 50% of local song product, and around a third of all international publishing in Norway—with Norsk Musikforlag and Musikkhuset the other main participants.

Frost Music handles, among many, Arne Bendiksen, Benny Borg, Manu, Snowflake Music, OAS and Arctic, plus Warner Bros., Southern, Noel Gay, RMO, Cherry and the sheet music activities of Sweden Music, Sonet and EMI.

Kruse finds it comparatively difficult to sell Norwegian music outside the Scandinavian region. "It means competing with the rest of the world but in outside marketplaces. We might sell 10-15 songs each year to foreign countries. One outstanding example is Anita Skorgan whose Eurovision entry 'Oliver' has been released with both German and French lyrics.

"But the key problem for Norwegian publishers is to make our foreign counterparts understand that Norway is a very small market of just four million people. We certainly have major problems with pirate imports. We lose so much money in this way, and that makes it much more difficult for us to pay our guarantees for potential hits."

## Mills Takes Moon Award

TORONTO—Composer Frank Mills was awarded the Performing Rights Organization of Canada's Harrold Moon Award at the annual awards gala dinner here earlier this month.

The Moon accolade is the most prestigious handed out by PRO Canada, presented to the music creator who has generated the greatest interest in Canadian music internationally in the preceding year.

Mills was also presented with a PRO Canada award in the pop music category for the "Peter Piper Theme," which won him a Juno as composer of the year this past April.

Burton Cummings was honored with two plaques in the pop category, for "Break It To Me Gently" and "I Will Play A Rhapsody."

Songwriter Adam Mitchell was also cited for two pop awards: "Dancin' Round And Round," recorded by Olivia Newton-John, and "Fool For Love," recorded by Mitchell for the WEA album, "Red Head In Trouble."

Also in the songwriting category, Tony Green was honored for his "Come To Me," recorded by France Joli; "Holiday In Hollywood" earned a citation for creator Richard Stepp; the team of Bryan Adams and Jim Valance were recognized for "Let Me Take You Dancing," recorded by Adams for A&M; Dwayne Ford collected the plaque for "We'll Find A Way," made popular by his wife Patsy Gallant; and Bruce Cockburn was cited for his self-recorded True North hit, "Wondering Where The Lions Are."

Country music citations went to Montreal's Ian Cooney for his Ronnie Prophet-recorded hit "Everybody Needs A Love Song"; Dallas Harns added to this country music awards collections for the chart-topper "I Picked A Daisy"; and Dick Damron's "Sliver And Shine" completed PRO's tribute to the most-performed country works.

Citations for music written in the French language went to Pierre Legare who co-wrote "Quelle Belle Vie" with Gilles Rivard; to Zachary Richard for "L'Arbre Est Dans Ses Feuilles" and to Serge Badaux, co-writer of "L'Amour Que J'ai Perdu."

Paul Hoffer collected the first annual film music award. The composer is vice chairman and musicians' representative of the Academy of Canadian Cinema. Clarinetist Phil Nimmons picked up his first Jazz award and Murray Schafer picked up the Concert Music award.

In the International division, a plaque was presented to Stephen Dorff, Harry Lloyd and Larry Herbstritt for the Anne Murray hit, "I Just Fall In Love Again."

## Horn Flick

TORONTO—Jazz flutist Paul Horn follows his performances at the Telluride Jazz Festival in Colorado with a fall tour and plans to produce a bio pic on his own life, travels and music.

The festival drew 11,000 with Herbie Hancock, Spyro Gyra, Etta James and Woody Shaw among other talents performing. "Inside Paul Horn" is the name for the feature motion picture which is being privately financed. Filming is to begin this month and is to extend through November. Locations include Egypt, China, the U.S. and Canada. Filial Productions of Toronto is producing the movie.

Related news includes Horn now being managed from this city by The Pangea Music House, a division of Beaver Harbour Productions Inc.



**HAPPY YOUNGSTER**—CBS artist Jane Olivor chats with a young admirer during an autograph session held by the singer in Toronto's Eaton Centre, following her successful concert appearance at the city's Ontario Place Forum. Looking on is station CREY on-air personality, Jim Paulsen.

## Plenty Of Canadian Product For Release

By DAVID FARRELL

TORONTO—Record companies in Canada appear to be ignoring the caution that their U.S. counterparts are showing toward new act signings.

In fact, a review of product schedules here shows a flood of Canadian album productions flowing onto the market in the next few weeks by both new and established acts.

Capitol has just issued new albums by Long John Baldry, new signing The Start and a "best of" from Prism. WEA has just launched a marketing campaign for new signing the Teddy Boys debut LP. PolyGram releases new albums by Frank Mills, Martha and the Muffins and singer Andy Kimm, latter under the pseudonym of Baron Longfellow.

RCA, which has scored several substantial sales successes with Canadian acts this year, most notably with Powder Blues (now inked to EMI-America), has just issued new albums by Carroll Baker, the Terry Crawford Band, Stonebolt and Doug and the Slugs. On tap are albums by Manette Workman, Gaston Mandeville and the Diodes. The latter appears on the new Orient Records label, funded by RCA and helmed by producers Willi Morrison and Ian Gunther, both of whom are also tied to RCA through THP Productions, which scored a hit earlier in the year with Toronto band The Cry.

CBS has released a number of new Canadian long players in the past several months by Straight Lines and Loverboy, the latter exceeding gold sales within seven weeks of release, according to the label.

Right now the emphasis is being placed on Bruce Cockburn's "Humans" LP which comes out on the True North label, distributed here by CBS and in the U.S. via RCA on the Millennium logo. Epic U.S. recently signed Canadian singers Susan Jacks and Dan Hill, the latter representing Canada at the Tokyo Song Festival.

MCA is readying release of the new Trooper album, a west coast band that has over one million album sales in the country to date. Considered a priority release by the label, Trooper tours western Canada initially to promote its album, as does Prism with its "Greatest Hits" package on Capitol.

The Prism LP consists of 10 songs, including one new track. "Cover Girl," said to be inspired by the

tragic death of Canadian Playboy cover girl Dorothy Stratten. Passport Records, distributed in Canada by Capitol, will release FM's third album this month and Phonodisc Records is releasing the "Figgy Duff" LP for Posterity Records, an Ottawa based indie label.

True North follows Cockburn's "Humans" LP with a first analog recording for local band Rough Trade, titled "Avoid Freud." The group has one LP on release on the Umbrella label, a direct disk recording made several years back.

A&M is active insofar as promoting Canadian repertoire right now, too. The company has inked distribution pacts in the past month with Sloth Records of Vancouver with immediate release on albums by The Claire Lawrence Band, Valdy and Shari Ulrich. A massive national tour is booked to coincide with the release of the three LPs, a national swing that transports all three acts together for concert dates.

A&M has also inked a deal with Falcon Records, which has new LPs completed by Lydia Taylor and keyboard band Zon.

In addition to this, the company has inked directly several new bands of late, including Ottawa band Fist, Brandon Wolf from Vancouver and songwriter Eddie Schwartz. A&M also distributes El Mocambo Records, a new indie with Canadian album product on release now by Bill and the Bills and the comedy duo of MacLean & MacLean.

Most all of the acts mentioned, established or otherwise, have national or regional tour dates penned in to back the releases. Whether Canadian radio can absorb the flood of material is another question, especially with the 30% Canadian content regulations that invariably sets these albums apart from the regular flow of international product. But random samplings of radio reaction indicates that product origin is no longer as important a factor as before. The Teddy Boys' controversial debut single, "He Only Goes Out With Boys," was an immediate add at the all-important and influential CHUM-AM powerhouse outlet in this city.

Mord significant still is the relatively unknown Bentwood Rucker band's first LP on a one-shot indie label getting radio action at Montreal's influential CHOM-FM and Windsor station CKLW. This, without distribution.





**LATEST HONOR**—German bandleader James Last, second left, is presented with his 154th gold disk, for 250,000 sales of his "Last Plays Robert Stolz" album on Polydor. Also pictured are Last's wife, Polydor International president Richard Busch, left, and Karsten Huegelmann, managing director of television magazine Hoerzu, with which the last LP was released in collaboration.

## IN DISK, TAPE PIRACY

# German Team Finds Mafia's Involvement

• Continued from page 1

to serious injuries for the dealers involved."

It is against this apparently mounting incidence of threats of violence that the combined industry sectors are trying to defeat the pirates.

The basic figures of financial losses to the industry are bad enough in themselves. So far this year, the industry has lost sales of more than 3 million albums and 5 million prerecorded cassettes. That represents 3% of the total turnover of the entire album market and 10% of the overall cassette business.

Most of the pirate albums, according to the investigators, come from Italy, the U.S., Israel and Portugal. The cassette piracy is centered on the frontier regions between Belgium and Germany and in the linked "triangle" of Austria, Switzerland and Germany.

Detectives working for the industry, GEMA, IFPI and the police it-

self, found pirate material in department stores, much of it virtually perfect in every detail. But even harder to unearth is product sold in smaller outlets and emanating from small, "unserious" pressing plants.

Admits Wolfgang Nick: "We've found out about some piracy scandals simply because of chance, by sheer lucky breaks."

On May 9, detectives found a cassette manufacturing plant in Belgium in which were 30,000 pirated prerecorded cassettes. Investigations showed that this factory had sold in Germany alone more than 500,000 allegedly illegal cassettes.

Then on July 9, this year, police found 8,000 allegedly pirate cassettes in Vienna, and alleged pirated product in 1,200 gas stations.

Then, in early September, industry detectives raided a studio in Oberhausen and unearthed much pirate product. The owner allegedly sold tapes to hotels, bars and airports as background music and as music for dancing. Discovered there were 880 tapes, 320 master tapes and more than 20,000 labels. Industry detectives have now reported that the studio owner had a yearly turnover of at least \$100,000 from pirate product alone.

Now, says Wolfgang Nick, industry lawyers are working on around 50 piracy matters in Germany and there's an all-out effort to really hammer the "piracy gangsters" at the beginning of the New Year.

Certainly next year the German courts will hear the start of proceedings with 10 serious and documented cases against two pressing plants in Germany said to be centers of alleged pirate activity.

And in the last month, courts in Hamburg convicted suspected pirates with sentences ranging from nine months in jail to a fine of \$45,000.

## Maffay Platinum

HAMBURG—Metronome singer Peter Maffay is set to receive a platinum disk for 500,000 sales of his album "Revanche" from the company's management next month. Sales hit the 450,000 unit mark by the start of October. Now the artist is set for a national tour of Germany early in 1981, the trek promoted by Fritz Rau, of Lippmann and Rau in Munich.

## Jazz Festival

• Continued from page 76

from the Soviet Union—the Ganelin Trio and Alexei Koslov's Arsenal—and an appearance by the Quintet of Californian Mandolin player, David Grisman.

On Nov. 1, the bill will feature Thad Jones and his Copenhagen-based big band, Eclipse, with special guest singer Dee Dee Bridgewater, the Dizzy Gillespie Quintet, featuring saxophonist James Moody, and the Quartet of saxophonist Arthur Blythe.

The concluding concert Nov. 2 will present Stone Alliance, Oregon (featuring Ralph Towner and Collin Valcott) and the Phil Woods Quartet.

Concurrent with the Berlin Jazz Festival, FMP Records in association with the Berliner Festspiele GmbH, is staging its annual avant-garde jazz festival, Total Music Meeting '80, at the Quartier Latin in the Potsdamer Strasse.

The meeting runs from Oct. 29 to Nov. 2 and features the Michel Pilz/Michel Portal Quintet, The Blue Notes (with Chris McGregor, Dudu Pukwana, Johnny Dyani and Louis Moholo), the Conrad Bauer Trio, and Peter Broetzmann, Han Bennink, Harry Miller, Radu Malfatti, Irene Schweitzer and Ruediger Carl.

# Alaska: the Last Frontier Of Pop

## Northern Stage Offers Luxury Package To Lure Acts

By CARY DARLING

LOS ANGELES—America's last frontier, Alaska, is now being opened up on a regular basis for pop music concerts. With the staging of a three-day Grateful Dead show in Anchorage last June, the plans of the Northern Stage Co. have finally come into reality.

In the past, weather, remoteness and lack of a large population center have kept many acts away from the state. However, Northern Stage offers a "fantasy package," a veritable vacation, to lure acts to Alaska. This package includes hiking, rafting, fishing or any of the other activities in which the act wants to partake—all planned and paid for by Northern Stage.

The firm also picks up the tab on all promotion, transportation, freight and hotels. So far, Northern Stage has presented the Grateful Dead and Bonnie Raitt in this fashion.

"I got involved in politics in Alaska and began putting on shows in 1972 for various causes," says George Lichter, president of Northern Stage. "Then I got involved with Bill Graham and put on shows in South America. But I always wanted to do shows properly in Alaska."

So, Lichter wrote proposal letters to several groups and hooked up with Fred Lappin, formerly of the American Recording Co. (ARC) as vice president. The Grateful Dead were the first to respond. "Every year they would say they were going to do it and they never did," contin-

ues Lichter. "Last December, they said they were serious."

Aside from persuading groups to come to Alaska, Northern Stage had to convince the state itself that it was ready. "Alaska has been skeptical about large groups coming in," confirms Lichter.

Part of this feeling stems from the fact that Anchorage, the largest city of 160,000, has only two small venues: the 3,500-seat West High School gymnasium and 2,000-seat West High School auditorium.

"Audiences aren't used to major entertainment there," says Lappin. "And when someone would bring a show in, the audience would see a

poorly run show with four guys holding flashlights instead of getting the proper lighting." Northern Stage imports much of its sound, lighting and technical equipment from the lower 48 states.

Ticket prices run higher than in the contiguous U.S. "For the Grateful Dead, tickets were \$17.50 and for Bonnie Raitt, tickets were \$14.50. Alaska has the highest cost of living of anywhere in the U.S.," notes Lappin. Both shows sold out.

Though they rarely see live shows, Lichter and Lappin contend Alaskans are abreast of what's going on. "There are a lot of ex-hippies living here and they constitute most of the AOR market. There's almost no r&b in Alaska but there is a market for it and country is big."

Lichter notes that two new venues, a 4,000-seater and a 7,500-seater, are due to open in Anchorage in the next two years. Along with the fact Alaskans may have a lot of disposable income because of the new natural gas finds, he hopes that Alaska will become a regular stopoff for major acts on their way to or from Europe, Asia or Australia.

At present, no other acts are scheduled to play Alaska through Northern Stage though they may bring in an opera company later this year. However, the firm may provide a "fantasy package" for the Grateful Dead in Hawaii. Along with Hawaii, Northern Stage would like to present shows and fantasy packages in other remote areas of the world.

## Links U.K. Firm

NEW YORK—Dance-a-thon/Hottrax Records of Atlanta has signed with Alto-Panama Publishing of London to release catalog selections of European artists and composers in the U.S. First release is album of music by "Yorgos" of Athens performed by Michael Rozakis Orchestra. Label's first international project was a re-release of a \$200 collector's album, "Square Root Of Two" by Little Phil and the Night Shadows in West Germany.

## 45 By Hoovers

LOS ANGELES—The Hoovers, a new act on Airstrip Records, has released its first single, "World Gone Mad," and will have an LP release in mid-November.



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**STREET HITS**—Carl P. Mayfield, left, director of promotions for WKDF-FM in Nashville, presents copies of the radio station's "Street Hits: The Record Album" to members of the Nashville Music Assn.'s board of directors. Proceeds from the LP's sales benefit the Muscular Dystrophy Assn. Receiving copies of the album, which contains songs by 10 local Nashville musical acts, are Don Light, center, Jimmy Bowen, seated, and Bob Montgomery, right.

## Cassette Production

• Continued from page 1

ting facilities in the last six months. Like others surveyed, PRC is still active in 8-track duplication, but finds the proportion steadily shifting toward the cassette configuration. Two-thirds of the company's prerecorded tape production is in cassettes, with 8-tracks continuing to decline.

Landy is not unhappy with this development as he considers cassette duplication much more adaptable to automation than 8-track.

Landy and others conclude that at least part of the current strong demand for cassettes is traceable to labels allowing inventories to shrink under recent austerity programs. As consumer demand recovers, these inventories require replenishment, they point out.

In general, say those contacted, labels are ordering cassettes in more conservative quantities, preferring to reorder frequently than gamble on large initial orders.

At ASR Recording Services, a three-shift, seven-day schedule has been in effect since just after Labor Day, says Sandy Rothberg, coprincipal. Some 130,000 tapes are being produced daily in the company's plants at Glen Rock, N.J., and Canoga Park, Calif., he declares.

Recent expansion will be complemented by a long-term development program that will see ASR capacity doubled by 1984.

Of current production, less than one-third is accounted for by 8-track, but the number in this configuration is fast declining. "I have plenty of 8-track capacity," says Rothberg.

The ASR executive notes increases in demand for non-music cassettes, which he and others agree comprise a substantial chunk of total tape production. Religious, industrial and educational cassettes are given as significant categories, although in the case of educational, numbers are said to be slipping as school budgets are trimmed.

Prerecorded tape production at American Sound Corp.'s plants in North Hollywood, Atlanta and Warren, Mich., totals about 125,000 units a day, of which about 80% are in the cassette configuration, according to Paul Adams, vice president of marketing. "We were never strong in 8-tracks," he admits.

The first three weeks in September, normally a good time of the year, were "extremely slow," Adams reports, but then the company experienced a strong turnaround and now keeps two shifts busy.

Only a week ago a larger building was occupied by American Sound in

Warren, and growth plans call for the eventual acquisition of a fourth facility, probably in the east, says Adams.

One significant exception to reports of strong current experience with cassette production comes from Allison Audio.

**Assistance in preparing this story provided by Irv Lichtman.**

Though not dismissing gains made by cassettes, Louis Ligator, chairman of the Hauppauge, L.I.-based company, says that while offering a second shift backup, it is working below its cassette capacity of 200,000 units a day. This is unusual, he adds, for this time of year when in the past mid-October business meant a full capacity load.

Ligator declares that labels have lowered their orders on initial runs of cassettes. He's also greatly discouraged by label attitudes toward the 8-track configuration.

"They're trying to kill it at a time when they can use all the volume they can get. There are 40 million 8-track units out there and the market remains strong in Latin, Country and black product."

Allison, however, is planning to convert "at least five 8-track systems" to duplication of cassettes, as well as 8-track packaging units. This would reduce its daily 8-track capacity below the current 160,000 units.

Among smaller duplicators riding a steep expansion curve, Tapecom Inc., of Stamford, Conn., is an example of carefully mapped growth. "We've never stopped expanding," says Gene Tornatore, president, who points to successive increases in plant floor space from 5,000 square feet six years ago to a present 24,000 square feet.

Current capacity is 34,000 tapes daily, with two shifts at work since just a week ago. Most of the firm's output is cassette, with a "very small service" in 8-tracks provided.

Tornatore says that at least part of the current surge in cassette demand is due to a relative sell-through among retailers of much of the cut-out merchandise which glutted pipelines the past year or so.

The Tapecom chief also takes note of more modest but more frequent orders now placed by labels. "Where they used to order 100,000 of a hot item, they now order 25,000 and place additional orders, even every other day for in quantities of 10,000.

Much of his potential for growth, says Tornatore, is in the area of non-music cassettes. As do others, he numbers religious and industrial sources as vigorous contributors to total cassette demand.

## COCO LABEL DISTRIBUTION BOLSTERED

NEW YORK—Audiofidelity Records has acquired exclusive worldwide rights to the Latin label, Coco Records, in a move to develop stronger ties with Latin product.

The label, founded by Sam Goff, president of Audiofidelity, among others, has a catalog of 60 albums, including performances by Eddie Palmieri, Raphael Cortijo, Charlie Palmieri, Jose Fajardo, Orquesta Broadway, Yolanda Monge, Wilkins & Lisette, Eydie Gorme and Danny Rivera.

According to Goff, Coco will also actively seek new artists to add to the label's roster. Coco albums carry a suggested list price of \$6.98 and will be sold through Audiofidelity's existing lineup of independent distributors.

Danny Pugliese recently acquired a major interest in Audiofidelity Enterprises, parent of the label.

## RIAA

• Continued from page 1

preferably one based on the percentage of the list price of records, is needed. Until now, RIAA has argued for maintaining the current rate of 2½ cents per tune with no adjustments.

In making the proposal for periodic adjustments, the RIAA emphasizes its continuing position that there is "no justification . . . for any increase . . . under existing economic conditions." The flat cents-per-tune rate should be retained as the prevailing industry practice, the RIAA says.

However, an adjustment in the flat rate proportional to any change in the "average price of leading albums" since the base year 1980 would be made in 1982 and 1985 if the Tribunal accepts the RIAA's proposition. The average price of leading albums would be arrived at by examining the list prices of albums appearing on the music trade journal charts.

According to the RIAA, the flat cents-per-tune rate should be maintained because it has "minimized the cost of royalty administration—which is wasted money for both copyright owners and copyright users."

The RIAA says its plan is simple to administer and also ties interim adjustments for inflation directly to changes in record prices.

## Nashville Week

• Continued from page 3

Deejay week activities were held primarily at the Grand Ole Opry House and the Opryland Hotel, but, as usual, were splayed all over the city. From record label presidents to deejays from faraway places with strange sounding names, the week was a bliss of wining, dining, winning and losing—sleep.

The "Grand Ole Opry's" 55th Birthday Celebration Show running into Sunday climaxed the week's activities.

Most other towns would never be the same again after such an extravaganza that could be made into a movie titled "Gonzo Meets Nashville." For Nashville, it's just another deejay week. A little cleaning up on Monday, with some extra sleep somewhere down the line, and the city, and its bleary-eyed music business inhabitants, will be able to face record business reality again.

## DiscoVision Looks For Recording Acts

By JIM McCULLAUGH

LOS ANGELES—Music will continue to play an increasing role in MCA DiscoVision programming in the future, according to Jim Fiedler, MCA DiscoVision president.

Fiedler acknowledges that his firm, in its role as acquirer and originator of programs for the laser optic videodisk system, is in the negotiating stage with numerous recording artists for both existing and original video music product and expects major program announcements to be forthcoming soon. Video music will entail concert footage and other approaches.

As of Dec. 1, he points out, both the U.S. Pioneer Laserdisk and Mangavox Magnavision videodisk players—both compatible with MCA DiscoVision videodisk software—will be national in distribution.

Pioneer, for example, indicates that 46 U.S. cities covering 400 retail outlets will have its hardware, while the Magnavox rollout is expected to be completed by the end of the year.

In this market, both manufacturers' hardware is available at such

outlets as Federated Electronics, most major department stores and franchised Magnavox home entertainment centers.

Software, manufactured by DiscoVision Associates of Costa Mesa, Calif., with the 3M Co. joining shortly, will be available only in the outlets that carry the hardware, part of the initial marketing strategy.

"But we are studying additional distribution," indicates Fiedler, "with other outlets to be added eventually, such as record stores and video specialty retailers. Even the bookstore might be a viable outlet."

MCA DiscoVision disks are also available to the consumer via a toll-free 800 number.

Fiedler adds that every effort is being made to make titles available in sufficient quantities in all markets. The laser optical camp has been plagued in its selective market approach in the past year with insufficient availability of titles as well as manufacturing/quality control difficulties.

(Continued on page 90)

Survey For Week Ending 10/25/80

## Billboard Hot Latin LPs™

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NO. CALIFORNIA (Pop)		CHICAGO (Salsa)	
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	VICENTE FERNANDEZ 15 exitos mas grandes CBS 20422	1	CELIA, JOHNNY & PETE Vaya 90
2	CHELO Puros boleros Musart 1790	2	EL GRAN COMBO Unity Combo 2018
3	JOSE LUIS RODRIGUEZ Atrevete TH 2095	3	FANIA ALL STARS Commitment Fania 564
4	JULIO IGLESIAS Hey CBS 50302	4	WILFRIDO VARGAS El jeque Karen 52
5	JUAN GABRIEL Recuerdos Pronto 1076	5	HECTOR LAVOE El sabio Fania 558
6	LUPITA DALESIO Inocente pobre amiga Orfeon 16044	6	RUBEN BLADES Maestra vida Fania 576
7	LOS HUMILDES Mas de lo que merecias Fama 595	7	ORQUESTA LA TERRIFICA Casa pobre casa grande Artomax 623
8	VENUS Hoy te quiero tanto Arriva 6009	8	ISMAEL RIVERA El sonero mayor Tico 1437
9	JOSE MARIA NAPOLEON Sin tu amor Raff 9077	9	MARVIN SANTIAGO Caliente y explosivo TH 2089
10	BEATRIZ ADRIANA Adios y bienvenida Perlees 2145	10	OSCAR DE LEON Llego actuo y triunfo TH 2079
11	CAMILO SESTO 15 exitos mas grandes Telediscos 1011	11	LALO RODRIGUEZ Simplemente Lalo Tierrazo 004
12	LOS PASTELES VERDES El solitario Luna 1053	12	ADALBERTO SANTIAGO Feliz me siento Fania 562
13	NELSON NED Primavera de una vida Al 10501	13	LUIS PERICO ORTIZ One of a kind new generation 715
14	JOSE JOSE Si me dejas ahora Pronto 1070	14	JIMMY SABATEUR Fania 565
15	RAMON AYALA Ensename a olvidar Fredy 1165	15	JOHNNY VENTURA Yo soy el merengue Combo 2016
16	LOS POTROS Perlees 10049	16	BOBBY VALENTIN Bronco 111
17	LA MICRA Sea por dios Mar Internacional 120	17	LA SONORA PONCENA Inca 1074
18	ROCIO DURCAL Vol #4 Pronto 1078	18	W. COLON & I. MIRANDA Doble energia Fania 559
19	LOS BUKYS Profono 3024	19	TITO ALLEN Unique Alegre 6023
20	ESTELA NUNEZ Canta a Juan Gabriel Pronto 1079	20	RICHIE REY & BOBBY CRUZ El sonido de la bestia Vaya 88
21	RAFAELA CARRA Latino CBS 55304	21	ROBERTO ROENA Que suerte he tenido de nacer Fania 557
22	VICENTE FERNANDEZ El tapatio CBS 20388	22	RAY BARRETO Reconstruccion Fania 552
23	EMMANUEL Grandes exitos Arcano 3504	23	ORQUESTA HARLOW Dulce aroma del exato Fania 566
24	RAPHAEL Y sigo mi camino Al 60149	24	PACHECO & CASANOVA Amigos Fania 540
25	RIGO TOVAR Mericana 5636	25	CORTIJO El sueno del maestro Tierrazo 003

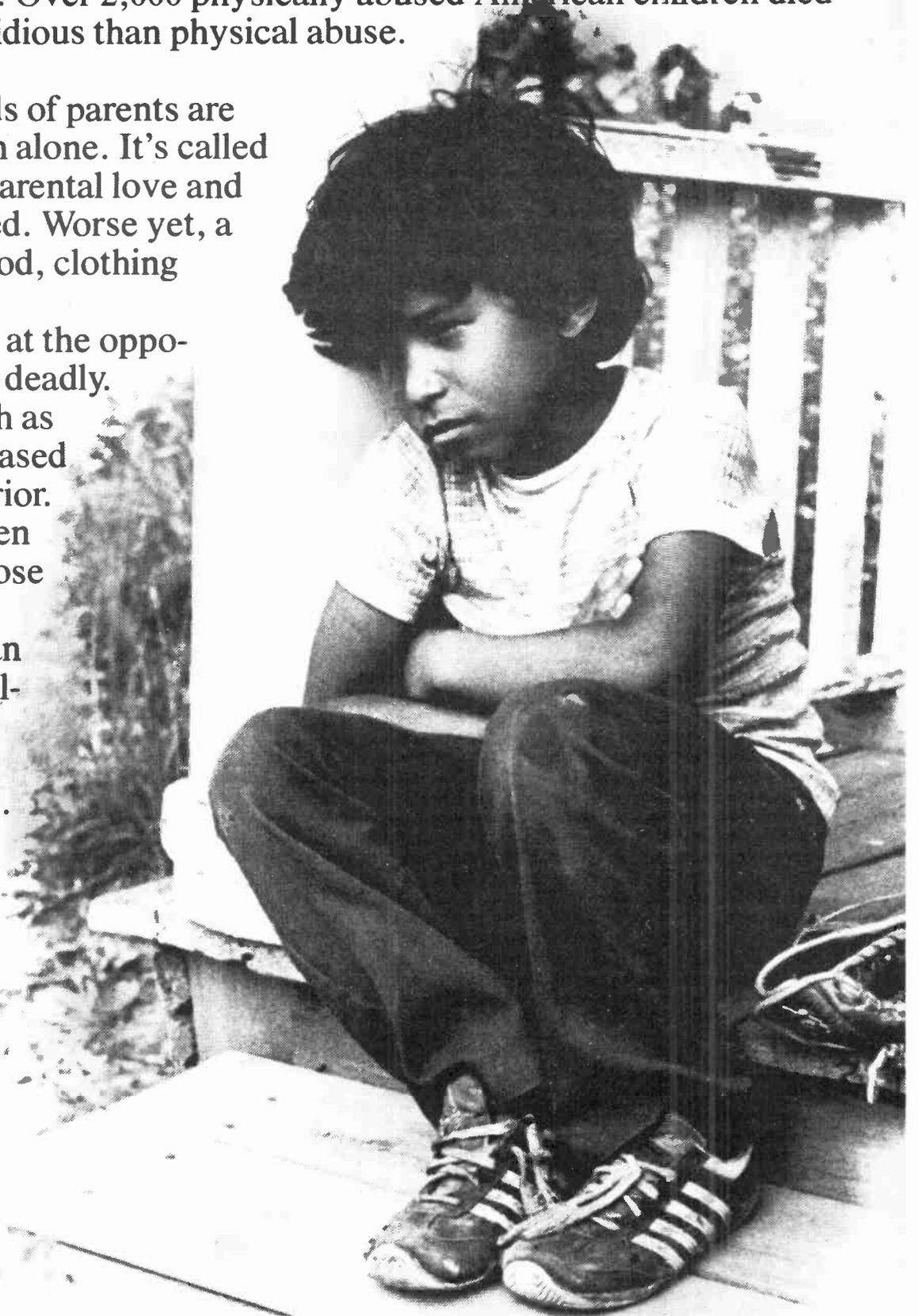
# NEGLECT CAN KILL, TOO. IT JUST TAKES A LITTLE LONGER.

Mention the words "child abuse" and painful images of battered and beaten children probably come to mind. Rightfully so. Over 2,000 physically abused American children died last year. But the problem is more insidious than physical abuse. Much more.

The awful fact is that thousands of parents are abusing their children by leaving them alone. It's called neglect. A child growing up without parental love and attention will grow up bent and warped. Worse yet, a child who isn't provided necessary food, clothing and shelter can, and often does, die.

Physical abuse and neglect are at the opposite ends of the spectrum, but equally deadly. So are other types of child abuse, such as emotional damage, where a child is teased or belittled to the point of feeling inferior. Or sexual mistreatment, where children are abused by a friend, neighbor or close family member.

In all its forms, child abuse is an enormous problem. Each year one million children feel the pain in one way or another needlessly. Needlessly because child abuse can be prevented. If you help.



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## Bowie Boosting 'Elephant Man'

NEW YORK—The recent opening of a movie version of "The Elephant Man" notwithstanding, RCA artist David Bowie has taken the Broadway version of this highly acclaimed, Tony-award winning play to the highest grossing levels of its 17-month run.

Prior to Bowie taking over the lead role in this stirring play about a hideously deformed man in Victorian England, the boxoffice was averaging sales of between 69% and 75% of capacity. However, in the two weeks since the pop music idol has been center stage in this non-musical role, sales have zoomed to between 98% and 101% of capacity.

The dramatic turnaround in box-office figures is due to part to a run on tickets by Bowie's fans (their campy, punk-rock fashions are a standout among the usually conservatively dressed theatre audience), but the strong boxoffice appeal goes well beyond groupie admiration.

## It's 10 Years For 'Dark Side'

MILWAUKEE—"The Dark Side," the nation's longest running commercial jazz program which airs on Milwaukee's WFMR-FM, will be celebrating its 10th anniversary with a massive jam party Oct. 26. The show's originator and host, Ron Cuzner, promises that all stops will be unplugged for the bust in honor of the program's birthday.

Milwaukee native and Vanguard recording artist Bunky Green will headline a lineup of musicians who are donating their talents for a free show at the Metropole Theatre. Locals Larry Lange will head a four-man tenor sax choir, backed up by a rhythm section, and Bill Schaefer will lead a four-piece trombone section.

The sax and trombone units are being assembled expressly for the anniversary party, according to Cuzner, an honorary member of Milwaukee Musicians Assn. Local 8.

Cuzner's show airs from midnight to dawn, Monday through Saturdays, providing about 38 hours of jazz programming weekly. Over the years, Cuzner explains that the focus of the "Dark Side" has changed slightly and is not moving more into acoustic and traditional jazz orientation.

"Maybe it's an unconscious act of rebellion against all this pseudo-jazz. That stuff is distasteful, too heavy," he says.

"I find myself getting into swing jazz. It's more honest and listeners have called in to say that they appreciate what we're trying to do. So much of this manufactured music sounds the same," says Cuzner.

The free show will be open to the public, beginning at 7 p.m.

MARTIN HINTZ

## Chicago Assn. Has 15th Annual Fest

CHICAGO—The 15th annual festival of the Assn. for the Advancement of Creative Musicians included concerts Friday, Saturday and Sunday (17, 18, 19) at the Columbia College Theatre, 62 E. 11th St. Nightly admission was \$5.

Featured Friday (17) were the Art "Turk" Burton Congo Square Artistic Ensemble, Reggie Willis Ensemble and Soji Adebayo & Infinite Spirit Music. The Saturday (18) program included Ajaramu Ensemble, Edward House-Creative Life Force and Fred Anderson Ensemble, and the AACM Orchestra was directed by Vandy Harris the final night's presentation.

## L.A. Ensembles' Workshops Planned

LOS ANGELES — American Society of Music Arrangers is conducting a series of workshops here for woodwind quintet, chamber orchestra, brass ensemble and string quartet beginning Nov. 1.

The woodwind quintet workshop is Nov. 1 at Steinway Hall while the chamber orchestra workshop takes place Nov. 15 at Studio A of Modern Musical Services. The brass ensemble and string quartet workshops take place in Steinway Hall on Nov. 22 and Dec. 6, respectively.

Participation is open to regular members of the association only. Others may observe.

## West End Rocked With Copyright Suit

NEW YORK—Leeds Music Corp. and Sugar N' Soul Music Inc. have filed suit in U.S. District Court for the Southern District of New York charging that West End Music Industries Inc. and its president Ed Kushins recorded and distributed a song the publishers own without accounting or royalties.

In the suit the plaintiffs charge that West End used their song "Doin' The Best I Can" six times on various recordings, and they demanded an accounting, payment and damages as well as all copies and "plates, molds, matrices, mothers, stampers, pressers, winders and other devices from which the first, second, third, fourth, fifth and sixth West End records were made, derived or used by defendants to infringe on plaintiffs' copyright."

## Magnamusic Baton, Baerenreiter Link

CHICAGO—Distribution of rental and performance material for Baerenreiter Music Corp. is being handled by Magnamusic-Baton, Inc. of St. Louis. Magnamusic-Baton also represents Edition Wilhelm Hansen of Copenhagen and London's J. & W. Chester in the U.S.

Composers whose works are contained in the Baerenreiter catalog include Theodore Antoniou, Guster Bialas, Rudolf Kelterborn, Giseler Klebe, Ernst Krenek, Marc Neikrug and Bernd Alois Zimmermann.

## \$980,000 To Go To ASCAP's Writers

NEW YORK—A total of \$980,000 in cash grants has been voted to writer members of ASCAP, representing monies over and above royalties paid for performance of works in ASCAP's sample survey.

Some of the writers singled out in the pop field will not receive the cash grant because their ASCAP royalties exceed the limits for eligibility imposed by a pop awards panel. Awards are also made by a standard awards panel for symphonic and concert music.

Since 1960, ASCAP says it's paid out \$15 million in cash grants to writers in addition to performance fees.

## New Bradley Folio

NEW YORK—Bradley Publications has marketed a new piano/vocal folio, "Today's Top Hits," including such current songs as the Doobie Brothers' "Real Love," the Electric Light Orchestra's "All Over The World," Billy Joel's "It's Still Rock And Roll To Me" and "Don't Ask Me Why." Nine other songs are included.

## McCARTNEYS BUY CLARIDGE

NEW YORK—Paul & Linda McCartney's MPL Communications has purchased the Claridge Music (BMI) catalog from Frank Slay, along with a half-interest in Conley Music (ASCAP) from Slay.

The Claridge copyright holdings are highlighted by six Bob Crewe-Bob Gaudio songs recorded by the Four Seasons during their Philips Records' years, including "Sherry," "Big Girls Don't Cry," "Walk Like A Man," "Candy Girl," "Connie-O," and "Marlena."

Additionally, the catalog contains other hits, including "Palisades Park" (Freddie Cannon, Swan Records), "Incense And Peppermints" (Strawberry Alarm Club, Uni Records) and "Green-Eyed Lady" (Sugar Loaf, Liberty Records).

Bob Crewe retains his half-interest in Conley Music.

## 1980 Music City Song Finals Set

NASHVILLE—Finals in the 1980 Music City Song Festival were set for Friday (17), taking place in Nashville during CMA week.

The judges panel comprised notable country deejays who are members of the Federation of International Country Air Personalities. These include King Edward Smith IV of WSLC-AM; Dale Turner of WSAI-AM; Jerry Adams of KFDI-AM; Chris Adams of KYNN-AM and Les Acree of WMC-AM.

Other judges were Maggie Caverder of the Nashville Songwriters Assn., Ray Pennington of Dimension Records and Dianne Petty, director of SESAC's country division.

The judges were evaluating song and vocal entries in this year's country competition from 50 states and 24 foreign countries. All judging will take place at the Hyatt Regency Hotel.

## Nominate Writers For Hall Of Fame

NEW YORK—Eleven songwriters have been nominated for election to the Songwriters Hall of Fame.

They include Cy Coleman, Norman Gimbel, Alex Kramer and Joan Whitney (as a team), Carolyn Leigh, Jerry Livingston, Johnny Marks, Don Raye, Harold Rome, Paul Simon and George David Weiss.

Following balloting by members of the National Academy of Popular Music, those elected will be honored at the Songwriters Hall of Fame annual awards banquet here next March. Lyricist Sammy Cahn is president of the academy, which houses the Hall of Fame at One Times Square, New York.

## Columbia Pictures Issuing 7 Folios

NEW YORK—The Commodores, Stevie Wonder and Willie Nelson lead seven new folios from Columbia Pictures Publications.

The Commodores are represented with "Heroes" (\$8.95), along with "Stevie Wonder Complete, Vol. 1" (\$14.95), and "Willie Nelson Made Easy For Guitar" (\$5.95).

The other releases include: "Pop Songs For Young String Players" (six editions at \$1.95 each), "Dan Coates Popular Music Made Easy For Piano" (\$3.95), "Color Me Pops No. 8" (\$3.95) and "Columbia Classic Library, Vol. 24," featuring Tchaikovsky's "Nutmacker Suite."

# Publishing

## Complexities Of Intl Subpublishing Bared

By IRV LICHTMAN

NEW YORK—Many lawyers, accountants, managers and others who seek subpublishing deals abroad are "not aware of the implications and complexity of international publishing."

So suggests Dennis Collopy, managing director in the U.K. and vice president and general manager in the U.S. of Riva Records' publishing interests. Collopy divides his time between the two countries.

"In trying to make a deal," says Collopy, "you have to explain that a subpublishing deal should extend beyond collections. Managers, for instance, don't offer a cover clause whereby the subpublisher is allowed an extra percentage if it comes up with covers or obtains a local lyricist for a translation. We're seen as parasites who glean money from record companies."

Collopy insists that many U.S. music people are also ignorant of international royalty factors, such as the U.K.'s mechanical royalty system, which at 6 1/4% of retail price amounts to double that of the U.S.

Meanwhile, Collopy says he's presently revamping his own company's subpublishing deals, which involve about 15 copyrights recorded on Mercury Records here by Rod Stewart, who is managed by

Billy Gaff, who heads the Riva label-publishing complex.

Here again, Collopy is setting certain standards.

"We're not only interested in how well our royalties are collected or how well they do with Rod Stewart-cut material, but also how much effort is put behind the material of other writers." One tie likely to remain intact is with Rondor Music of Australia, headed by John Bromwell. Here, the executive states, the publisher has been able to develop a number of cover situations, including an instrumental album of Stewart material.

Collopy, now working out of a building purchased here by the company at 232 E. 61st St., operates two ASCAP affiliates, HG Music and Riva Music, and a BMI-cleared unit, Avir Music. An East Coast professional manager will be named soon.

Besides Stewart, the company has scored with Roger Daltrey and John Kluge and made a deal for Air Supply with Arista Music in the U.S. that has led to two major hits by the group.

Other projects include a musical out of London and a song tie-in with an upcoming Hanna-Barbara cartoon feature for television.

## Song Festival Semi-Finalists Bared

LOS ANGELES—Ten individuals have been named semi-finalists in the American Song Festival's seventh annual songwriting competition.

In the professional division, the winners are: "Somebody's Lyin' To Someone" by Mike Martin (country); Shawna Harrington and Allan Chapman's "Going Thru The Motions" (easy listening); Leslie Pearl's "Look Before You Love" (Top 40) and Leslie Pearl's "You Made Me Trip, Stumble And Fall" (open competition).

In the amateur division, the winners are: "Damn These Tears" by Jay Byker, Gloria Gold and Toni Beck (country); "Throwing Away The Best Years" by Bob Radliff (easy listening); "Give A Care" by Alan Hale (folk); "Take A Moment In The Morning" by Corinne Porter

## VIRGIN TIES TO CHAPPELL

LOS ANGELES—Chappell Music now administers all of Virgin Records' catalogs in the U.S. on a longterm basis.

The agreement covers all compositions controlled by Virgin Music Ltd., Dinsong Ltd. and Virgin's U.S. publishing affiliates—Virgin Music, Inc. (ASCAP) and Nymph Music, Inc. (BMI).

Recording artists on Virgin's publishing rosters include Devo, the Records, Mike Oldfield, XTC, Tangerine Dream and Sting of the group the Police.

## Rains To Jensing

NASHVILLE—Under a new agreement, Jensing Music will administrate the catalog of writer Chick Rains. Rains joins Jensing staff writers Gary Nicholson, Fred Freeman and Harry Nehls. Jensing is owned by producer Jim Ed Norman.

(gospel); "Just Like In The Movies" (Top 40); and George Uetz's "Music, Sex and Cookies" (open competition).

The vocal performance competition winner is Marsha Graham for her "Perfect Lover." The grand prize winner will be announced later this year here.

## Famous Music Deal

NEW YORK—Famous Music reports it's made a long-term, global copublishing deal with Los Angeles-based Regency Records and Lloyd Segal Management.

The agreement calls for Segal to sign and develop new artist/writers for his Regency label and management firm, with publishing assigned to Loretta Music (BMI) or Squirt Face Music (ASCAP). Famous will also administer the copyrights of all artists appearing through Regency or Segal.

## Bogart Film Tunes

LOS ANGELES — Writer-producer Andrew J. Fenady and composer George Duning, who wrote the music and words for "Looking At You" and "See The Man With Bogart's Face," in the film "The Man With Bogart's Face," are collaborating on a song entitled "Now And Then." It will be one of the themes of the "Bogart's Face" sequel, "The Secret Of Sam Marlow."

## Non-Profit Group

NEW YORK—The Small Independent Record Manufacturers Assn. reports its incorporation as a non-profit organization in New York. Chairman Jimmy Dockett of Star-Vision International Records also says the group is establishing chapters around the country and has compiled a data bank for the use of its members. The group was formed here in August.

# General News Bankrupt Voting

• Continued from page 6

Gus H. Small Jr., chairman of the official creditors committee, the committee warns that rejection of the plan would make it "extremely doubtful" that unsecured creditors would get anything if Capricorn would be forced into liquidation under Chapter 7 of the Bankruptcy Act, because PolyGram has security interests on substantially all the assets of Capricorn and its two publishing companies. No Exit Music and Rear Exit Music.

The three companies filed for Chapter XI on Nov. 21, 1979, after PolyGram, which was distributing Capricorn, demanded in full the balance of almost \$10 million it loaned Capricorn in the previous two years.

According to the disclosure statement filed by Capricorn, the company at the same time was faced with an exodus of its major artists who felt that Capricorn had breached its obligation to promote their albums.

According to the reorganization plan, PolyGram would take possession of all master recordings (valued at \$1 million), all the copyright interests (valued at \$450,000 or less), all unrecouped advance balances to artists (no estimate given), and all recorded inventory. Capricorn has 2,802,719 LPs and tapes in stock, which Surplus Records has valued at \$563,907, or 20 cents each.

For this, PolyGram will drop a \$5,475,708 claim and all further secured claims, according to the reorganization plan, though it will retain its unsecured claim for \$3,924,488. PolyGram also agrees to pay all royalties and mechanicals resulting from the transfer of ownership of the masters.

An agreement on the reorganization of Capricorn should mean that the lucrative Allman Bros. and Marshall Tucker catalogs which have been off the market as a result of Capricorn's financial problems, will reappear in stores under a PolyGram label.

The Allman Bros. Band, meanwhile, has cut its own claim against Capricorn about in half from \$3,969,165, to \$1,984,582 and has agreed to forgo any participation in the first two installment payments made by the debtors.

From the \$500,000 Walden promises to pay, taxes, claims under \$100, certain wages and administration expenses will be paid in full. The remaining creditors will be paid pro rata from the balance.

Securing the debt will be property owned by Walden, including the studio, valued up to \$500,000.

## Black Music Fete

NEW YORK—Cheer Productions announces that the second Canadian Black Music Awards will be presented Nov. 30 in Toronto's Maple Leaf Ballrooms. About 40 awards will be presented in the categories of r'b, soul, funk, reggae, calypso, gospel and jazz. In addition, special awards are slated for promotion and media achievements.

## Firm Branches Out

NASHVILLE—The Star Factory, which handles public relations, publicity and promotion for country artists, has broadened its services to include art layout and design. The firm's address is: 1300 Division St., Nashville 37203. (615) 259-3790.

# Closeup

**GLENN GOULD—Bach Preludes, Fughettas And Fugues. CBS Masterworks. M35891. Produced by Glenn Gould, Andrew Kazdin.**

Glenn Gould is the most idiosyncratic pianist recording today and perhaps the most iconoclastic as well. His idiosyncracies which puzzled or delighted concertgoers included his dress—gloves removed only as he sat down at the keyboard, an ever-present scarf, a dangerously low piano stool—no longer do, since he stopped performing publicly about 15 years ago.

But Gould's most interesting, or most annoying idiosyncrasy, depending on one's point of view, is his singing. Recording engineers have tried in vain to muffle his guttural baritone. Now that Gould shares the producer duties, and will soon take them over entirely, perhaps his voice will emerge more clearly than ever on recordings.

The interesting thing about Gould's singing is that his vocal articulations and phrasings are frequently at odds with what his fingers are doing. In addition, while his voice is musing along with a melodic passage in the treble, his fingers might be bringing out a left hand accompaniment.

As to his iconoclasm, Gould believes that classical performers should use studio "tricks of the trade" to enhance their recorded performances. His fascination with the recording process played a large part in his decision to leave the concert stage.

Gould also likes to doctor his piano, especially for Bach. He has written of his "sober conviction that no piano feel duty-bound to sound like a piano," and the instrument he uses here sound very little like a piano.

The action is to a conventional piano what an IBM Selectric is to an old manual, and the hammers are hard in the extreme. Even the damping action sounds as if it has been made noisier. The entire effect gives the instrument the feel of a harpsichord, but with enhanced reverberance and dynamic flexibility.

The pieces represented here are not well known, although they were composed during Bach's most fertile years, 1720-21, which also produced the Brandenburg Concertos and the Well-Tempered Clavier. This is all the information on the music CBS provides in its skimpy liner notes, a very disappointing change from its usual informative discussions which grace the label's other Gould releases.

The first selection is a grouping of



Glen Gould: He "doctors" his piano playing for Bach.

Six Little Preludes, which show off not only Gould's considerable technique, but also the depth and versatility of the piano. The slow C minor Prelude with its rich upper register detail brings out the harpsichord effect to the full, while in the D major work the instrument sounds like a baroque ensemble. The sustained, flat tones in the base are reminiscent of a viola da gamba.

The next grouping is a pair of preludes and fughettas, one fughetta coming with a bonus of two preludes. In the first of these, in G major, Gould softens his customarily brittle touch and the result is a guitar-like sound, except that the scalic passages are played with lightning speed.

The second side also consists of a group of six preludes and three fugues, plus two additional preludes and fugues. The first prelude here, in C major, is a study in triads with no melodic elements at all. Here Gould seems to be humming some entirely different piece in the background, as if supplying his own melody. The effect is startling.

The second grouping on the side, the three little fugues, is also the best. Sandwiched between two intricate fugues is a two-voice C minor fughetta.

Gould is capable not only of pyrotechnics but also of highly introspective playing, and it is the latter displayed in this deceptively simple fughette. The two voices amount to a conversation between his right and left hands.

Of the final fugues, the E minor shows Gould's genius for articulation to the full. As the theme appears in the different voices he will play now sustained, now staccato, varying the statement each time it occurs.

Here he uses the instrument almost like an organ, where the timbre of each register can suggest a different interpretation of the theme.

GEORGE KOPP

## Met Will Broadcast Recordings

CHICAGO—Stations in the Metropolitan Opera radio network are being notified of the company's plans to continue broadcast operations this year, replacing live performances with opera recordings.

Despite cancellation of the company's 1980-81 season, a 20-week Saturday matinee broadcast series will be launched Dec. 6 as scheduled, the Met indicates.

According to a Met broadcast official, the option of distribution of

taped programming is being explored. Reportedly regular program intermission features will be aired in addition to commercial opera recordings yet to be selected.

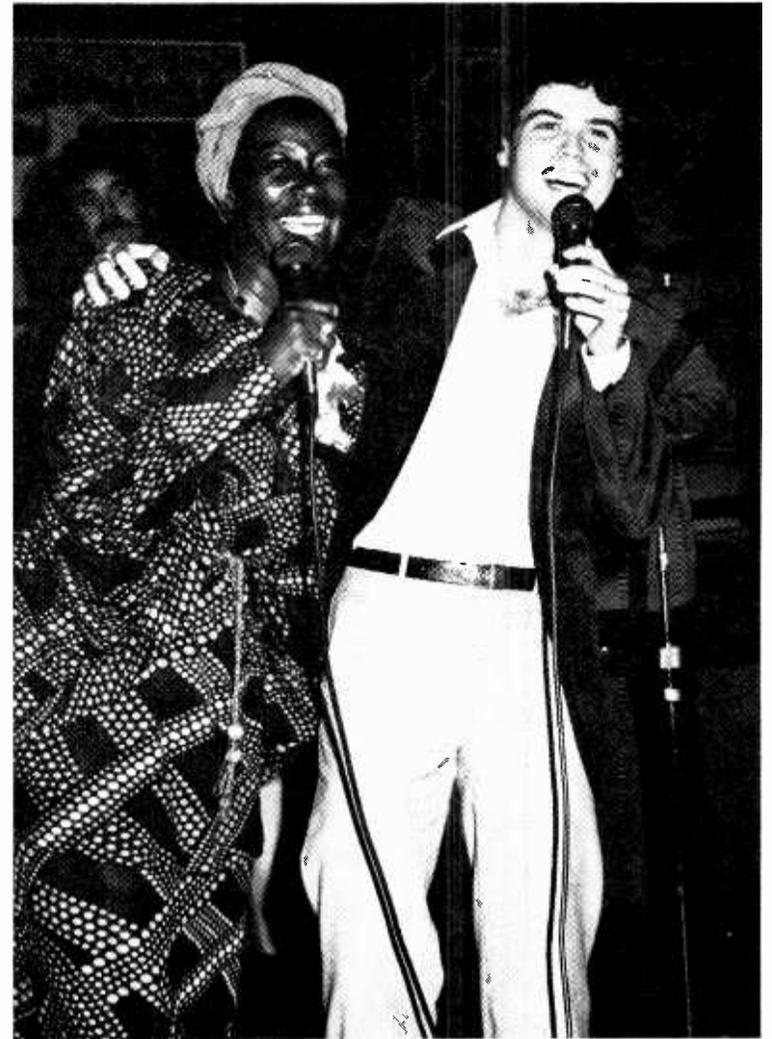
The season cancellation, following a contract dispute between management and the union representing the pit orchestra, was announced Sept. 29. Live Saturday afternoon broadcasts of Met performances over hundreds of U.S. stations are sponsored by Texaco.

## KKGO-FM, L.A. Sidemen Lauded

LOS ANGELES—The local NARAS chapter will laud the leading 22 sidemen plus the group Seawind and KKGO-FM, the all-jazz station, at ceremonies Nov. 15 at the Burbank Studios.

The award to KKGO for its 24-

hour jazz concept marks the first time the local chapter has lauded a radio station. With the demise of WRVR-FM is New York as a jazz outlet, KKGO is now calling itself "America's Number One Jazz Station."



Billboard photo by Neil Zlozower

TAKES TWO—Kim Weston and Donny Osmond join forces for a rousing rendition of "It Takes Two" at a party at L.A.'s Orlando Orsini Restaurant. The event was the sixth anniversary of David Gest & Associates.

OCTOBER 25, 1980 BILLBOARD

# Motown In Europe

• Continued from page 6

but considers it significant that independents can demonstrate enthusiasm and energy—not to mention the right financial terms—in pursuit of new licenses, especially in times of trouble for the worldwide record industry.

But Prince is anxious to give credit to EMI for its work on behalf of Motown (the two companies' relationship goes back more than 15 years in most markets) and points to the breaking of such acts as Teena Marie, Jermaine Jackson and Billy Preston & Syreeta, in addition to sales for established superstars like Stevie Wonder, Diana Ross and Marvin Gaye.

Motown's licensing agreements with EMI in other European territories, including Britain and Italy, still have time to run. Elsewhere in the world, the company is licensed through independents like Quality (Canada), Astor (Australia) and RPM (South Africa).

In terms of sales, Diana Ross and Motown are currently enjoying one of the biggest hits of her career with "Upside Down," and the album from which it comes, "Diana."

The single is top 10 in Canada, West Germany, Australia (No. 1),

France, South Africa, Belgium, Norway, Sweden (No. 1), Israel and New Zealand. It's been top 10 in Holland and the U.K., and in the latter market, Ross' second single from the album, "My Old Piano," is top 10. The LP is basking in similar statistics.

Stevie Wonder's "Master Blaster," the first 45 from his "Hotter Than July" album, is top 10 in Britain, Holland, France and Belgium, and climbing fast in Germany and Australia.

"Hotter Than July" gets released simultaneously around the world Monday (20). The album has been the object of an import ban by Britain's Mechanical Copyright Protection Society, because EMI Holland had ignored the release embargo and put the disk on sale.

EMI U.K. was concerned that imports from that territory would undermine its local sales potential.

Wonder recently played a six-night series of SRO concerts at London's Wembley Stadium. Diana Ross was also in the U.K. recently, ostensibly on a personal trip, but she did embark upon some promotional activities—and collected silver disks for sales of "Upside Down" (250,000 copies) and "Diana" (60,000).

## MCA Starts Regency Distribution

LOS ANGELES—MCA Distribution Corp. has made its third independent distribution deal, this time with Lloyd Segal's Regency Records. MCA will distribute and manufacture Regency product.

In the last few months MCA has picked up distribution for Artists House and Unicorn Records.

The two-year deal with Regency calls for the Nov. 1 release of James Lee Stanley's "Midnight Rain" produced by Stanley and Stephen Bishop and the soundtrack from the

film "Airplane" with music by Elmer Bernstein and comedy dialog from the film.

Also signed to Regency are the Flying Burrito Brothers, Steve Gillette and the Sussman Lawrence Band.

The year-old label was previously distributed by a network of 26 independents.

Included in the deal with MCA is the development of video projects which MCA will distribute.

**John Lennon  
(Just Like)  
Starting Over**

GEF 49604

**Yoko Ono  
Kiss Kiss Kiss**

**The new single,  
from the forthcoming album,  
Double Fantasy**

©HS 2001

**Produced by John Lennon,  
Yoko Ono & Jack Douglas**

**On Geffen Records & Tapes**



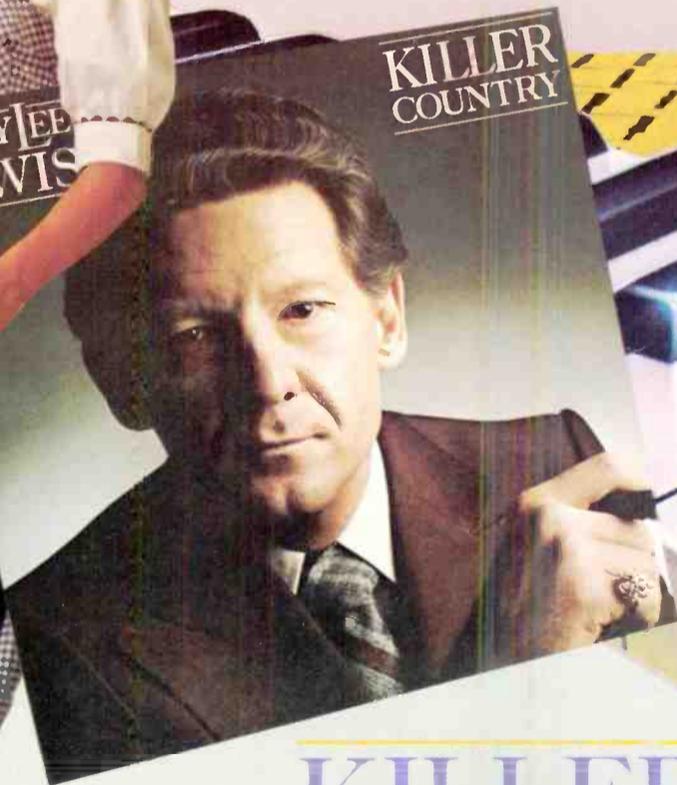
Manufactured exclusively by Warner Bros. Records Inc.



# "OVER THE RAINBOW"

E-47026

THE NEW SINGLE  
FROM THE WIZARDRY OF JERRY LEE



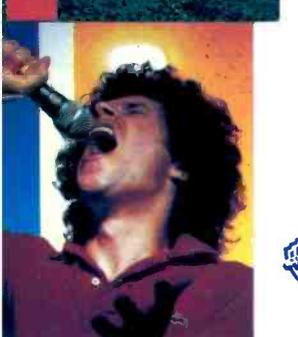
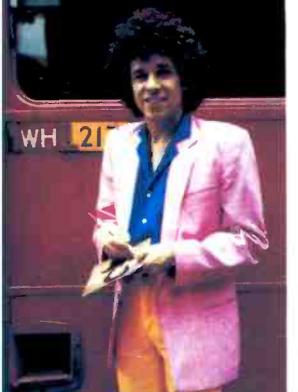
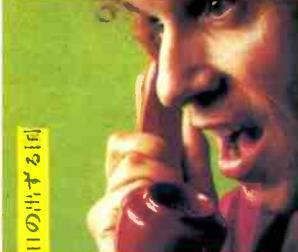
**KILLER  
COUNTRY**  
6E-291  
A NEW ALBUM BY  
**JERRY LEE  
LEWIS**

PRODUCED BY EDDIE KILROY

MANAGEMENT: Robert Porter • 1719 West End,  
Penthouse, Nashville, TN 37203 (615) 320-1187



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**The more things stay the same, the more things change.**

Ask Leo Sayer. His new single, "More Than I Can Say," (WBS 49565) is streaking up the charts with an abandon that could only be called typical Leo Sayer. An international smash hit and with over 200 stations on the song here, "More Than I Can Say" is exploding just like Sayer hits "When I Need You" and "You Make Me Feel Like Dancing" have in the past. But, also as usual, Leo's music has changed. This time it's a tighter, leaner Leo under the guidance of producer Alan Tarney. It's proof that Leo can do it any old way he chooses.

Make your choice  
**Leo Sayer.**  
**Living In A Fantasy.**

Produced and arranged by Alan Tarney  
on Warner Bros. Records & Tapes. BSK 3483

Smart... though she  
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Billboard's®  
Survey For Week Ending 10/25/80

Number of singles reviewed  
this week **89** Last week **87**

# Top Single Picks

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**AIR SUPPLY—Every Woman In The World (3:25);** producers: Robie Porter, Harry Maslin; writers: Dominic Bugatti, Frank Musker; publishers: Pendulum/Unichappell, BMI, Arista AS0564. The Australian group follows its "Lost In Love" and "All Out Of Love" with another melodic midtempo tune filled with lyrical and instrumental hooks. The vocals and harmonies stress the song's poignant message.

**RUPERT HOLMES—Morning Man (3:42);** producer: Rupert Holmes; writer: Rupert Holmes; publishers: WB/Holmes Line, ASCAP, MCA Records 51019. Newest by the master of the narrative is another story song with an identifiable storyline and catchy hooks. Holmes' smooth vocal glides along with the punchy beat.

**POINTER SISTERS—Could I Be Dreaming (3:31);** producer: Richard Perry; writers: Anita Pointer, Trevor Lawrence, Marlo Henderson; publishers: Brintree/Tira, BMI, Kerith, ASCAP, Planet P47920A, (Elektra). Followup to "He's So Shy" is a slick, uptempo number. Vocal performance as usual is a standout.

**EDDIE RABBITT—I Love A Rainy Night (3:08);** producer: David Malloy; writers: Eddie Rabbitt/Even Stevens/David Malloy; publishers: DeDeve/Briarpatch, BMI, Elektra 47066. Another outstanding cut in the rockabilly vein from Rabbitt's successful "Horizon" LP. With its easy-rocking energy, driving percussion and fine-lined electric leads, Rabbitt's echo-laden vocal takes on infectious impact.

**DR. HOOK—Girls Can Get It (3:17);** producer: Ron Haffkine; writer: L. Pearl; publisher: Michael O'Connor, BMI, Casablanca NB2314. Dr. Hook's Casablanca debut is a softly swaying melodic number graced by a strong vocal and effectively used female harmonies.

**MARCY LEVY & ROBIN GIBB—Help Me (3:26);** producers: Robin Gibb, Blue Weaver, writers: R. Gibb, B. Weaver; publisher: Stigwood, BMI, RSO 1047. Levy, who's backed Eric Clapton on many of his albums and tours and Gibb play off each other's vocals in this slick pop song from the "Times Square" soundtrack. The duo harmonize exceptionally well maximizing the song's lyrical impact.

**BABYS—Turn And Walk Away (3:10);** producer: Keith Olsen; writers: Waite, Cain; publishers: Paperwaite/Cainstreet, BMI, Chrysalis CHS2467. This band is known for doing classy, uptempo rockers and this is no exception. Highlighted by hard hitting guitar, track has pop and AOR appeal.

**ERIC CLAPTON & HIS BAND—Blues Power (3:33);** producer: Jon Astley; writers: Eric Clapton, Leon Russell; publisher: Skyhill/Casserole, BMI, RSO 1051. This Clapton classic is given a vibrant workout in a live setting from Clapton's "Just One Night" LP. The searing guitar riffs and dynamic rhythmic support compliment Clapton's forceful vocals.

**HARRY CHAPIN—Sequel (6:36);** producers: Howard, Ron Albert; writer: Harry Chapin; publisher: Chapin, ASCAP, Boardwalk WS85700. First release on Neil Bogart's Boardwalk label features Chapin's sequel to his successful 1972 "Taxi" narrative. Using the same melody, the singer/songwriter has updated the lyrics to pick up where "Taxi" left off.

## recommended

**CHICAGO—Song For You (3:39);** producer: Tom Dowd; writer: P. Cetera; publisher: Double Virgo, ASCAP, Columbia 111376.

**POLICE—De Do Do Do, De Da Da Da (3:12);** producers: Police, Nigel Gray; writer: Sting; publisher: Virgin/Chappell, ASCAP, A&M 2275.

**JIMMY BUFFETT—Hello Texas (2:33);** producer: Jimmy Buffett; writers: Brian Collins, Robby Campbell; publisher: Beef Baron/Lively, BMI, Asylum E47073A.

**CLIMAX BLUES BAND—Gotta Have More Love (3:27);** producer: John Ryan; writers: Guidry, Guidry, Silbar; publishers: World Song/Bobby Goldsboro, ASCAP, Warner Bros. WBS49605.

**ROCKPILE—Teacher Teacher (2:35);** producer: not listed; writers: K. Pickett, E. Phillips; publisher: Aviation, Columbia 111388.

**ENGLAND DAN SEALS—Stones (Dig A Little Deeper) (4:40);** producer: Kyle Lehning; writer: David Loggins; publishers: Patchwork/Leeds, ASCAP, Atlantic 3769.

**SPIDER—Litty Darlin' (3:29);** producer: Peter Coleman; writers: Holly Knight, Amanda Blue; publishers: Land of Dreams, ASCAP, Dreamland 105, (RSO).

**ROXY MUSIC—In The Midnight Hour (3:07);** producers: Roxy Music, Rhett Davies; writers: Copper, Pickett; publishers: Cotillion/East/Memphis, BMI, ATCO 7315, (Atlantic).

**NEW ENGLAND—Explorer Suite (4:25);** producers: Mike Stone, John Fannon; writer: John Fannon; publishers: MCA, Rock Steady, Elektra E47075A.

**MAXINE NIGHTINGALE—All Night With Me (3:15);** producer: Denny Diante; writer: Chris Montan; publishers: Special/Old Sock, ASCAP, RCA JH12117.

**EMILY—Modern Girl (3:28);** producer: Eddie O'Loughlin;

writers: Bugatti, Musker; publishers: Pendulum/Unichappell, BMI, Handshake WS85303.

**CHIPMUNKS—Call Me (3:13);** producer: Steve Vining; writers: D. Harry/G. Moroder; publisher: not listed, Excelsior SIS1002.

**GREG KIHN—I Can't Stop Hurting Myself (3:59);** producer: Matthew King Kaufman; writer: Greg Kihn; publisher: Rye-Boy, ASCAP, Beserkley B47058A, (Elektra).

**MOLLY HATCHET—Beatin' The Odds (3:18);** producer: Tom Werman; writers: B. Thomas, D. Hlubek, D. Roland; publisher: Mister Sunshine, BMI, Epic 1950943, (CBS).

**GEORGE THOROGOOD & THE DESTROYERS—Bottom Of The Sea (3:26);** producer: not listed; writer: McKinley Morganfield; publisher: ARC, BMI, Rounder 4536.

**CHARLIE FLETCHER—Icy Blue (3:05);** producers: Rich Goldman, Stan Hertzman; writer: C. Fletcher; publishers: Planetary/Sunnyslope, ASCAP, Sutra SUA101.



**HEATWAVE—Gangsters Of The Groove (4:02);** producers: James Guthrie, Johnnie Wilder, Jr. writer: R. Temperton; publisher: Rodsongs, Epic 1950945, (CBS). From a soon to be released album, this cut is full of smooth, easy going funk. Harmonies really make this song click.

**SWITCH—Love Over And Over Again (3:49);** producers: Bobby Debarge, Gregory Williams; writers: B. Debarge, B. Debarge; publisher: Jobete, ASCAP, Gordy 7193F, (Motown). Veteran band turns in a midtempo, heavily rhythmic and melodic composition. Strings and horns add to high production values.

## recommended

**DYNASTY—Do Me Right (3:59);** producer: Leon Sylvers III; writers: W. Shelby, N. Beard; publishers: Spectrum/Mykinda, ASCAP, Solar 12127A, (RCA).

**BARRY WHITE—I Believe In Love (3:26);** producer: Barry White; writers: B. White, A. Johnson, S. Hudman; publishers: Seven Songs/Bo-Dake, BMI, Unlimited Gold ZS61420, (CBS).

**SYLVESTER—I Need You (3:40);** producers: Harvey Fuqua, Sylvester; writers: Robinson, Orsborn; publisher: Jobete, ASCAP, Fantasy Honey F903AM.

**GRACE JONES—Breakdown (3:00);** producers: Chris Blackwell, Alex Sadkin; writer: Tom Petty; publisher: Skyhill, BMI, Island IS49603.



**GENE WATSON—No One Will Ever Know (2:53);** producer: Russ Reeder; writers: M. Foree, F. Rose; publisher: Milene Music, ASCAP, Capitol P4940. The steel cries and Watson lets you know what it's crying about in this everblue view of the abandoned lover. There's a commanding fiddle intro, and Watson's phrasing is impeccable.

**SUSIE ALLANSON—Dance The Two Step (2:37);** producer: Michael Lloyd; writers: Lee Holridge/Molly Ann Leikin; publishers: World/Hot Cider, ASCAP, Liberty LT1059. With flashing tambourines and snappy fiddle licks, Allanson cruises through this catchy tune. Her own distinctive harmonies lead a strong background vocal contingent.

**PORTER WAGONER & DOLLY PARTON—If You Go, I'll Follow You (2:39);** producer: Porter Wagoner; writers: Dolly Parton, Porter Wagoner; publishers: Velvet Apple Music/Porter Music, BMI, RCA JH12119. The harmonies are so true and the sentiments so plain that this pledge of love sweeps across the emotions like an old Appalachian hymn. This is still an awesome duo.

**DICKEY LEE—Lost In Love (3:51);** producer: Buzz Cason; writer: Graham Russell; publisher: Careers, BMI, Mercury 57036. This song launched Air Supply onto the pop charts, and it ought to likewise be a strong boost for this artist in country. The song adapts well with a clean, solid arrangement; and Burdick's vocal accompaniment gives a powerful thrust to the production.

**JOHNNY DUNCAN—Acapulco (2:45);** producer: Billy Sherrill; writers: L. Collins, M. Leath; publisher: Senor, ASCAP, Columbia 1111385. Duncan takes a new direction with this breezy south-of-the-border number. His warm vocals are enriched by generous trumpets and a smattering of castanets.

**BILLY EARL McCLELLAND—I Can't Stop Her Now (2:40);** producer: Skip McQuinn; writer: Billy Earl McClelland; publisher: Tree, BMI, Elektra E47044A. McClelland gives a poignant reading of this contemplative and graceful lament. The song is underlined by acoustic guitar and accented with subdued piano and steel.

## recommended

**HANK SNOW & KELLY FOXTON—Check (2:50);** producer: none given; writer: Johnny Mullins; publisher: Earl Barton Music, BMI, RCA JH12102.

**ISAAC PAYTON SWEAT—You Still Know The Way To My Heart (2:59);** producers: John Owens, Johnny Winter; writers: Casey Kelly, Julie Didier; publisher: Bobby Goldsboro Music, ASCAP, Blue Island BIR001A.

**FOXFIRE—Whatever Happened To Those Drinking Songs (2:13);** producer: none given; writers: Dave Hall, Don Miller, Ron Birmann; publishers: Raindance Music/Caseyem Music, BMI, Elektra E47070A.

**ROY HENDRIX—Mind (2:38);** producers: Jerry McGuire, Dony McGuire; writers: Donnie Sanders, Steve Smithson; publisher: Magic Trolley, BMI, Goddess G04980A.

**THE AMAZING RHYTHM ACES—I Musta Died And Gone To Texas (3:06);** producer: Jimmy Johnson; writer: Russell Smith; publisher: Bad Ju-Ju Music, ASCAP, Warner Bros. WBS49600.

**JOHN WESLEY RYLES—Cheater's Trap (2:49);** producer: Ron Chancey; writers: Roger Murrach, Scott Anders; publishers: Blackwood Music/Magic Castle Music, BMI, MCA MCA51013.

**JIMMY BUFFETT—Hello Texas (2:33);** producer: Jimmy Buffett; writer: Brian Collins, Robby Campbell; publishers: Beef Baron Music/Lively Music, BMI, Asylum E47073A.

**CONNIE CATO—Sweet Love Power (3:11);** producer: Blake Mevis; writers: Blake Mevis, Don Pfimmer; publishers: Pi-

Gem Music/Chess Music, BMI/ASCAP, MCA MCA51012.

**TAMMY JO—If I've Got A Heart (2:41);** producer: Harold Bradley; writer: Marsha Mathews; publishers: Great Atlantic Music/Oue Mor Music, ASCAP, Ridgetop R01180A.



**BOBBY VINTON—He (3:10);** producer: Bobby Vinton; writers: Jack Richards, Richard Mullan; publisher: Avas, ASCAP, Tap-estry TR003.

**DAVID POMERANZ—Old Hometown (3:00);** producers: David Pomeranz, Roy Halee; writer: David Pomeranz; publishers: WB/Upward Spiral, ASCAP, Pacific PC200, (Atlantic).

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.

## Billboard's Recommended LPs

• Continued from page 82

Souther's "Only The Lonely." **Best cuts:** "Pickin' Up Strangers," "Once In A Lifetime," "Feels So Good To Win."

**FRANNE GOLDE—Restless, Portrait/Epic NJR36594.** Produced by Peter McIan. MOR songwriter Franne Golde has a harder and more rock oriented sound on her debut LP for Portrait. But she does not sacrifice her songwriting skills in this spirited performance. The music here is solid but still basically soft rock. However, the excursions into rock'n'roll are charming and endearing. Golde has what sounds like a good and reliable studio band behind her, which makes for a winning combination overall. **Best cuts:** "Stranded," "Cool Kids," "Lookin' For The Stranger," "Run For Your Life."

**SUICIDE, Ze AN7080 (Antilles/Island).** Produced by Ric Ocasek. This duo, comprised of vocalist Alan Vega and electronic keyboard whiz Martin Rev, have been together nearly 10 years, and they are still the unheralded pioneers of post-Beatles' rock. This album represents the mellow side of the group, with mysterious, often complex rhythms and Vega's insinuating Lou Reed vocals. Producer Ocasek, incidentally, is the Cars' leading light. **Best cuts:** "Harlem," "Las Vegas Man," "Diamonds, Fur Coats, Champagne," "Dance."

**BLACK SLATE—Red, Green, Black, Alligator AL8301.** Produced by Black Slate. Bruce Iglauer's blues-oriented Alligator label leaps into the modern world with this LP, continuing the label's association with the best of black roots music, of which this is one of the best. The basic sextet here plays basic reggae that is smooth, fluid and capable of coming up with the right crossover material. **Best cuts:** "Reggae Music," "They Can't Make Us," "Amigo."

**CLIFTON CHENIER—Classic Clifton, Arhoolie 1082.** Produced by Chris Strachwitz. These 12 cuts represent a best of singer/songwriter/accompanist Chenier, an acknowledged fountain of Arcadian blues. Raw, gut-bucket sounds are the predominant commodity here, with little more than the washboard accompaniment of brother Cleveland Chenier. For documentation of the Creole sound, and its roots, this disk is unsurpassed. **Best cuts:** "Party Down," "Black Snake Blues."

**LAWRENCE WELK—Reminiscing, Vol. 2, Ranwood R8195.** Produced by George Cates, Lawrence Welk, Randy Wood. Here's a twofold that will please the many loyal followers of Welk's weekly television show. The Dakota maestro spins off 24 tracks, almost all of them likable standards ranging from the "Jenny Lind Polka" to the Beatles' "Yesterday." Welk's band is sleek, precise, well-rehearsed. A strong MOR production. **Best cuts:** "Scatterbrain," "Dancing With Tears In My Eyes," "Too Young."

**DAVE VALENTIN—Land Of The Third Eye, Arista/GRP 5001.** Produced by Dave Grusin, Larry Rosen. Flutist delivers a moody collection of mellow instrumentals (Patti Austin and Luther Vandross contribute vocals on "Open Your Eyes") that have the jazz/pop texture of Spyro Gyra. Each composition including Earth, Wind & Fire's "Fantasy" is highlighted by tasty arrangements, Valentin's flute and support by a cohesive cast of players. **Best cuts:** "Sidra's Dream," "Fantasy," "Land Of The Third Eye."

## country

**JIM REEVES—There's Always Me, RCA AHL13827.** Original producer, Chet Atkins; overdub producers, Bud Logan, Jerry Bradley. All 10 of these numbers have been released before, but only "Blue Side of Lonesome" (which went to No. 1) had significant chart action. The lush arrangements buoy Reeves' mellow delivery. **Best cuts:** "Moon River," "Blue Skies," "After Loving You," "Blue Side of Lonesome," "I Can't Stop Loving You."

**CHET ATKINS & DOC WATSON—Reflections, RCA AHL13701.** Produced by Chet Atkins, John D. Loudermilk. The two old pros play off each other here like trapeze artists. The production captures some of the aura of live performance, and the

liner notes—comprised of comments made by Atkins and Watson during rehearsal—are a small treasure of country music lore. **Best cuts:** "Texas Gales/Old Joe Clark," "Don't Monkey Round My Widder," "Black and White/Ragtime Annie," "On My Way to Canaan's Land."

**JACKY WARD—More!, Mercury SRM15030.** Produced by Jerry Kennedy. Although this ballad laden package doesn't offer any surprises or new musical directions for the mellow-minded Ward, the material does range from Paul Anka's "It Doesn't Matter Anymore" to Bob McDill's "Save Your Heart For Me." Perhaps a more dynamic approach to the arrangements would more effectively showcase this artist's talents. **Best cuts:** Those cited, plus "That's The Way A Cowboy Rocks And Rolls," "Somethin' On The Radio" and "I Just Can't Help Believin'."

## soul

**BOHANNON—One Step Ahead, Phase II JW36867.** Produced by Hamilton Bohannon. Bohannon's versatility is showcased here, from the percussive groove of tracks like "Dance, Dance, Dance All Night" and "Do What'cha Wanna Do" (on which he shares vocals with Keisa Brown and Carolyn Crawford to such sensitive ballads as "Is It Real" and "April My Love" (featuring Liz Lands). There's also a jazzy instrumental workout of the latter tune, featuring the trombone of George Bohannon. **Best cuts:** Those mentioned.

**SLAVE—Stone Jam, Cotillion SD5224.** Produced by Jimmy Douglass, Steve Washington. Four lead vocalists are at work on this, Slave's latest album for Cotillion, and that fact underscores the r&b group's versatility. The eight cuts span brassy, midtempo items like "Feel My Love," solid funk as on "Dreamin'" and "Stone Jam," and mellow ballads such as "Starting Over." The band's harmony vocals in back are strong, too, as is the crisp and economic instrumentation. **Best cuts:** Those listed.

**JUNIE—Bread Alone, CBS NJC36585.** Produced by Walter Morrison. Smooth funk delivered by a craftsman, with plenty of sizzling arrangements and falsetto vocals that drop to perfect whisper. The songs themselves are standards of the slick r&b mold, street smart sophisto-funk, with a hint of Sly Stone. **Best cuts:** "Love Has Taken Me Over," "Funky Parts," "Bread Alone."

## jazz

**OSCAR PETERSON TRIO & SINGERS UNLIMITED—In Tune, Pausa PR7073.** Produced by MPS. Good sounds, pleasant sounds, spin off all nine tracks of this happy collaboration. Peterson never disappoints at the keyboard. And Gene Puerling's vocal charts are well tailored for trio backup. Taped in Germany, this is an LP which is musically attractive, contemporary, and nicely packaged. **Best cuts:** "It Never Entered My Mind," "The Gentle Rain."

**KID ORY & HIS CREOLE BAND—At The Dixieland Jubilee, Dixieland Jubilee (GNP-Crescendo) DJ519.** Produced by Gene Norman. This may well be the finest example of the late Ory's trombone and combo available today. Album comprises 11 tracks, taped in 1948 at the L.A. Shrine Auditorium with venerable names like Darensbourg, Glenn, Garland, Hall and Buckner as sidemen. Ory sings "Muskrat Ramble" and "Eh La Bas." Well recorded, and all 11 tunes are dixieland standards. **Best cuts:** "Muskrat Ramble," "Blues For Jimmy Noone," "Maryland My Maryland."

**AHMAD JAMAL—Intervals, 20th Century-Fox T622.** Reissue produced by Michael Stewart. Eight excellent masters by the veteran pianist are included in this attractive package. They were produced down through the years by Bones Howe, Paul Gayten and Jamal and all display Jamal's superior technique. Five of the batch are Jamal's own compositions. **Best cuts:** "So In Love," "Jordie," "My One And Only Love."

LOVE ON THE ROCKS—Neil Diamond
Capitol 4939
SEQUELL—Harry Chapin
Boardwalk B-5700
SEE TOP SINGLE PICKS REVIEWS, Page 85

Main chart table with columns: THIS WEEK, LAST WEEK, WKS. ON CHART, TITLE—Artist, (Producer) Writer, Label & Number (Distributing Label), and corresponding chart positions for three different charts.

OCTOBER 25, 1980 BILLBOARD

☆ 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.)

Sheet music suppliers are confined to piano/vocal sheet music copies and do not purport to represent mixed publications distribution. ABP = April Blackwood Pub.; ALF = Alfred Publishing; ALM = Almo Publications; A-R = Acuff-Rose; B-M = Belwin Mills; BB = Big Bells; B-3 = Big Three Pub.; BP = Bradley Pub.; CHA = Chappell Music; CLM = Cherry Lane Music Co.; CPI = Cimino Pub.; CPP = Columbia Pictures Pub.; FMC = Frank Music Corp.; HAN = Hansen Pub.; IMM = Ivan Mogull Music; MCA = MCA Music; PSP = Peer Southern Pub.; PLY = Plymouth Music; PSI = Publishers Sales Inc.; WBM = Warner Bros. Music.

HOT 100 A-Z—(Publisher-Licensee)

A-Z index table listing song titles and artists, such as 'A Little Is Enough (Eel Pie/Towser Tunes, BMI)', 'De Do Do Do, De Da Da Da (Virgin/Chappell, ASCAP)', etc.

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
☆	2	3	<b>BARBRA STREISAND</b> Guilty Columbia FC 36750		8.98		36	36	9	<b>MICHAEL HENDERSON</b> Wide Receiver Buddah BDS 6001 (Arista)		7.98	SLP 10	71	71	12	<b>THE CHIPMUNKS</b> Chipmunk Punk Excelsior XLP 6008		7.98	
	2	1	<b>QUEEN</b> The Game Elektra SE 513	▲	8.98	SLP 8	37	39	26	<b>STEPHANIE MILLS</b> Sweet Sensation 20th Century T-603 (RCA)	●	7.98	SLP 14	72	82	4	<b>GARY NUMAN</b> Telekon Atco SD-32-103 (Atlantic)		7.98	
☆	5	3	<b>THE DOOBIE BROTHERS</b> One Step Closer Warner Bros. HS 3452		8.98	SLP 50	38	40	4	<b>JONI MITCHELL</b> Shadows And Light Asylum BB 704 (Elektra)		13.98		73	76	32	<b>WILLIE NELSON</b> Stardust Columbia JC 35305		7.98	CLP 25
	4	3	<b>DIANA ROSS</b> Diana Motown M8 936M1		8.98	SLP 4	39	37	7	<b>AL STEWART AND SHOT IN THE DARK</b> 24 Carrots Arista AL 9520		8.98		74	75	27	<b>GENESIS</b> Duke Atlantic SD 16014	●	8.98	
☆	6	10	<b>PAT BENATAR</b> Crimes Of Passion Chrysalis CHE 1275		8.98		40	30	7	<b>JETHRO TULL</b> A Chrysalis CHE 1301		8.98		75	85	2	<b>MAC DAVIS</b> Texas In My Rear View Mirror Casablanca NBLP 7239		7.98	
	6	4	<b>SOUNDTRACK</b> Xanadu MCA MCA 6100	▲	9.98		41	42	9	<b>SPLIT ENZ</b> True Colours A&M SP-4822		7.98		76	80	32	<b>JOURNEY</b> Departure Columbia FC 36339	▲	8.98	
	7	7	<b>GEORGE BENSON</b> Give Me The Night Warner Bros. HS 3453	●	8.98	SLP 3	42	35	8	<b>MINNIE RIPERTON</b> Love Lives Forever Capitol SOO 12097		8.98	SLP 15	77	61	11	<b>SOUNDTRACK</b> McVicar Polydor PD-1-6284		8.98	
	8	8	<b>THE CARS</b> Panorama Elektra SE 514		8.98		43	43	18	<b>COMMODORES</b> Heroes Motown M8-939M1		8.98	SLP 13	78	67	13	<b>RODNEY DANGERFIELD</b> No Respect Casablanca NBLP 7229		7.98	
☆	10	10	<b>AC/DC</b> Back In Black Atlantic SD 16018		8.98		44	53	16	<b>CARLY SIMON</b> Come Upstairs Warner Bros. BSK 3443		7.98		79	NEW ENTRY		<b>THE POLICE</b> Zenyatta Mondatta A&M SP 4831		7.98	
☆	13	3	<b>SUPERTRAMP</b> Paris A&M SP-6732		13.98		45	50	9	<b>POINTER SISTERS</b> Special Things Planet P-9 (Elektra)		7.98	SLP 24	80	92	2	<b>KOOL &amp; THE GANG</b> Celebrate De-Lite DSR 9518 (Mercury)		7.98	SLP 20
	11	9	<b>THE ROLLING STONES</b> Emotional Rescue Rolling Stones COC 16015 (Atlantic)	▲	8.98	SLP 42	46	46	24	<b>AIR SUPPLY</b> Lost In Love Arista AB 4268	●	8.98		81	72	10	<b>ELVIS PRESLEY</b> Elvis Aron Presley RCA CLP8-3699		69.95	CLP 19
	12	12	<b>PAUL SIMON</b> One Trick Pony Warner Bros. HS 3472		8.98		47	48	12	<b>THE CHARLIE DANIELS BAND</b> Full Moon Epic FE 36571		7.98	CLP 6	82	91	3	<b>STEVE FORBERT</b> Little Stevie Orbit Nemperor JZ 36595 (CBS)		7.98	
	13	11	<b>SOUNDTRACK</b> Honeysuckle Rose Columbia S2-3672		13.98	CLP 1	48	41	16	<b>ROSSINGTON COLLINS BAND</b> Anytime Anyplace Anywhere MCA MCA 5130	●	8.98		83	73	6	<b>VAN MORRISON</b> Common One Warner Bros. BSK 3462		7.98	
	14	15	<b>SOUNDTRACK</b> Urban Cowboy FullMoon/Asylum DP 90002 (Elektra)	▲	15.98	CLP 5	49	47	18	<b>THE KINKS</b> One For The Road Arista AZL 8401		12.98		84	100	3	<b>LIPPS INC.</b> Pucker Up Casablanca NBLP 7242		7.98	
☆	38	2	<b>KENNY ROGERS</b> Greatest Hits Liberty L00-1072		8.98	CLP 18	50	52	7	<b>TEENA MARIE</b> Irons In The Fire Gordy G8-997M1 (Motown)		8.98	SLP 12	85	77	16	<b>JEFF BECK</b> There And Back Epic FE 35684		8.98	
	16	16	<b>CHRISTOPHER CROSS</b> Christopher Cross Warner Bros. BSK 3383	▲	7.98		51	65	4	<b>ANNE MURRAY</b> Anne Murray's Greatest Hits Capitol SOO-12110		8.98	CLP 7	86	83	61	<b>MICHAEL JACKSON</b> Off The Wall Epic FE 35745	▲	8.98	SLP 74
	17	17	<b>JACKSON BROWNE</b> Hold Out Asylum SE-511 (Elektra)	▲	8.98		52	60	8	<b>THE JOHNNY VAN ZANT BAND</b> No More Dirty Deals Polydor PD-1-6289		7.98		87	86	23	<b>EMMYLOU HARRIS</b> Roses In The Snow Warner Bros. BSK 3422		7.98	CLP 17
☆	21	4	<b>KENNY LOGGINS</b> Alive Columbia CX 36738		11.98		53	49	10	<b>THE ALLMAN BROTHERS BAND</b> Reach For The Sky Arista AL 9535		8.98		88	88	6	<b>BARRY GOUDREAU</b> Barry Goudreau Portrait NJR 36542 (CBS)		7.98	
	19	19	<b>TOM BROWNE</b> Love Approach Arista/GRP GRP 5008		7.98	SLP 2	54	45	19	<b>PETER GABRIEL</b> Peter Gabriel Mercury SRM-1-3848		7.98		89	89	5	<b>CRYSTAL GAYLE</b> These Days Columbia JC 36512		8.98	CLP 13
☆	26	2	<b>THE JACKSONS</b> Triumph Epic FE 36424		8.98	SLP 5	55	44	17	<b>STACY LATTISAW</b> Let Me Be Your Angel Cotillion SD 5219 (Atlantic)		7.98	SLP 9	90	80	24	<b>SOUNDTRACK</b> The Empire Strikes Back RSO RS-2-4201	●	13.98	
☆	23	5	<b>ZAPP</b> Zapp Warner Bros. BSK 3463		7.98	SLP 1	56	56	24	<b>PETE TOWNSHEND</b> Empty Glass Atco SD 32-100 (Atlantic)	●	7.98		91	95	21	<b>WAYLON JENNINGS</b> Music Man RCA AHL-1-3602	●	7.98	CLP 8
☆	31	4	<b>DAVID BOWIE</b> Scary Monsters RCA AQL1-3647		8.98		57	58	13	<b>DYNASTY</b> Adventures In The Land Of Music Solar BXL1-3576 (RCA)		7.98	SLP 17	92	101	11	<b>THE VAPORS</b> New Clear Day United Artists LY-1049		7.98	
	23	14	<b>TEDDY PENDERGRASS</b> TP P.I.R. FZ 35745 (CBS)	●	8.98	SLP 7	58	59	12	<b>BOB MARLEY &amp; THE WAILERS</b> Uprising Island ILPS 9596 (Warner Bros.)		7.98	SLP 47	93	93	78	<b>WAYLON JENNINGS</b> Greatest Hits RCA AHL-1-3378	▲	7.98	CLP 18
	24	24	<b>DARYL HALL &amp; JOHN OATES</b> Voices RCA AQL1-3646		8.98		59	54	13	<b>MAZE</b> Joy And Pain Capitol ST-12087		7.98	SLP 11	94	94	39	<b>THE B-52'S</b> The B-52's Warner Bros. BSK 3355		7.98	
	25	20	<b>SOUNDTRACK</b> Fame RSD RX-1-3080	●	8.98	SLP 27	60	57	9	<b>THE O'JAYS</b> The Year 2000 TSOP FZ 36416 (CBS)		8.98	SLP 16	95	87	15	<b>ALABAMA</b> My Home's In Alabama RCA AHL-1-3644		7.98	CLP 20
☆	28	33	<b>BOB SEGER &amp; THE SILVER BULLET BAND</b> Against The Wind Capitol SO3-12041	▲	8.98		61	63	12	<b>DIONNE WARWICK</b> No Night So Long Arista AL 9526		8.98	SLP 32	96	97	4	<b>TOM WAITS</b> Heartattack And Vine Asylum GE-295 (Elektra)		7.98	
	27	27	<b>YES</b> Drama Atlantic SD 16019		8.98		62	55	19	<b>LARRY GRAHAM</b> One In A Million You Warner Bros. BSK 3447	●	7.98	SLP 18	97	NEW ENTRY		<b>UTOPIA</b> Deface The Music Bearsville BRK 3487 (Warner Bros.)		8.98	
☆	33	20	<b>DEVO</b> Freedom Of Choice Warner Bros. BSK 3435		7.98		63	64	54	<b>PAT BENATAR</b> In The Heat Of The Night Chrysalis CHR-1236	●	7.98		98	90	20	<b>BLACK SABBATH</b> Heaven And Hell Warner Bros. BSK 3372		7.98	
	29	29	<b>L.T.D.</b> Shine On A&M SP-4219		7.98	SLP 6	64	70	28	<b>AMBROSIA</b> One Eighty Warner Bros. BSK 3368		7.98		99	107	7	<b>GAMMA</b> Gamma 2 Elektra GE-288		7.98	
☆	32	4	<b>KANSAS</b> Audio Visions Kushner FZ 36588 (CBS)		8.98		65	66	12	<b>EDDIE MONEY</b> Playing For Keeps Columbia FC 36514		8.98		100	NEW ENTRY		<b>ARETHA FRANKLIN</b> Aretha Arista AL 9538		8.98	SLP 58
	31	18	<b>B-52'S</b> Wild Planet Warner Bros. BSK 3471		7.98		66	62	19	<b>AL JARREAU</b> This Time Warner Bros. BSK 3434		7.98	SLP 22	101	99	26	<b>ERIC CLAPTON</b> Just One Night RSO RS-2-4202	●	13.98	
	32	25	<b>MOLLY HATCHET</b> Beatin' The Odds Epic FE 35672		8.98		67	78	3	<b>ROBERT PALMER</b> Clues Island ILPS 9595 (Warner Bros.)		7.98		102	109	2	<b>KURTIS BLOW</b> Kurtis Blow Mercury SRM-1-3854		7.98	SLP 28
☆	51	3	<b>ELVIS COSTELLO</b> Taking Liberties Columbia JC 36839		7.98		68	68	7	<b>MELISSA MANCHESTER</b> For The Working Girl Arista AL 9533		8.98		103	111	4	<b>RAY, GOODMAN &amp; BROWN</b> Ray, Goodman & Brown II Polydor PD-1-6299		7.98	SLP 33
	34	34	<b>EDDIE RABBITT</b> Horizon Elektra GE-276		7.98	CLP 3	69	69	28	<b>BOZ SCAGGS</b> Middle Man Columbia FC 36106	●	8.98		104	104	40	<b>PRETENDERS</b> Pretenders Sire SRK 6083 (Warner Bros.)	●	7.98	
	35	22	<b>BILLY JOEL</b> Glass Houses Columbia FC-36384	▲	8.98		70	81	5	<b>SOUNDTRACK</b> Times Square RSO RS-2-4203		13.98								

☆ 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.)

## BUFFALO PROMO GROUP

# Meyers Helps Both Known & Unknown

By HANFORD SEARL

BUFFALO—Backing new artists, breaking superstars' records and managing/producing unknown acts in this economically-recovering market is the triple goal of the Jerry Meyers Organization.

The independent record promotion group, also known as Record Promotions & Marketing, Inc., boasts representation for all major labels and totals 50 years' experience among its five-member staff.

"It's our business to get records on radio stations, search out early sales patterns, work closely with retail outlets and pick the hits," says president Jerry Meyers.

Meyers reports a sales uptrend in this Western New York area, tagging a product lull as the real culprit for past low sales instead of the sluggish, national financial outlook and the 10% unemployment rate here.

According to Meyers, two top selling LPs can now be purchased for \$11.50 here despite cost increases the last two years and the traditional seasonal slowdown from April to July.

Meyers credits such area radio operations as WBEN-AM-FM, WKBW-AM, WPHD-FM, WGR-AM and WBLK-FM for breaking new artists like Atlantic/Cotillion's Stacy Lattisaw's hit single and LP, "Let Me Be Your Angel."

Underscoring the firm's proven, credible track record since 1971 with Buffalo stations, Meyers anticipates groundwork efforts for Neil Dia-

mond's and Bruce Springsteen's upcoming new releases.

"We know the major priorities of the record companies," admits Meyers. "We work their best product and the more obscure new material. If the record's great, it's destined to become a hit." Meyers reports the Buffalo market is predominantly conservative and leans towards a strong adult-contemporary/pop sound. It responds to most crossover superstars like Kenny Rogers, Diana Ross and Anne Murray.

Meyers reports a close association with major distributors and retailers in the Niagara Frontier region.

At one time, the firm published a weekly retail magazine entitled Report Card on product flow for Buffalo, Detroit, Cleveland and seven other Northeast city markets. It was discontinued after a year for being too time consuming and costly.

Radio stations and musical interests are divided among the firm's five staffers who include Jack Silverstein, Tom Stevens, David Cahn, Sheila Macoff and Franki Nastro.

Operating 12-14 daily hours in suburban Amherst, Meyers' group also primes unknown, promising talent. The most recent project was landing national exposure for a group named Cheeks on Capitol's soundtrack of "Up The Academy."

Other developing acts include former Buffalo native Arie Sigman, now a London resident, the group China from nearby Toronto and Fadele, a local jazz band on a label here.

# Country Fare Clicks For New Fla. Spot

By SARA LANE

FT. LAUDERDALE—What Studio 54 was to disco is what the Silver Saddle Saloon will be to country, if Arnie Wohl has his way here.

Wohl opened the doors to his posh, country-oriented nightclub Sept. 24 and within four weeks, the Silver Saddle Saloon has been the subject of a Wall Street Journal front page profile along with Gilley's, has had its first television show taped on opening night for Home Box Office and from word of mouth advertising is SRO from Thursday to Sunday.

When Wohl and his partners, Zale Bernstein, a tax attorney, and Aaron Hanuka, an international business investor, heard that Bobby Van's Bachelor's III was for sale at a cost of slightly more than \$1 million, the three put the money together, bought it and then added almost one million for renovations.

Renovations include installation of audio and sound systems as well as a 24-track sound studio. While club renovations were going on Wohl went to Nashville, joined the CMA, hired Buck Starr and his band as the house band and "bought a cowboy hat and boots."

On Sept. 24, the doors were opened with recording artist Johnny Lee and the Urban Cowboy Band headlining. The opening show was filmed for HBO.

"We have a room that has concert sound and stage lighting. We installed all this equipment so when tv cameras come in, we wouldn't have to go through the problems of spe-

cial lighting and special sound," Wohl explains.

Silver Saddle Saloons will be opening up in various cities under a franchise program being worked out. The first is slated to open to Atlanta, but Wohl has already been offered \$100,000 for a London franchised club, he says.

In the works are a Silver Saddle record label, and Silver Saddle television productions.

Each month the club will feature a name headliner. Slated to appear are Eddie Rabbitt and Tanya Tucker, and "We're working on the Charlie Daniels Band." As a result of the Wall Street Journal item, Wohl says the "ICMs and William Morris's have been phoning" offering him their country talent.

"We charge a \$5 admission fee which tends to keep out the hardcore, roughneck prototype country musicgoer," says Wohl whose credits include launching WBUS-FM as the first rock station in South Florida, 10 years ago, starting Zoo World, a rock publication, and producing the tv series "Disco Magic" which was syndicated to more than 100 outlets.

## Endhunger Benefit

LOS ANGELES—Singer Dusty Springfield and big band leader Orrin Tucker provide entertainment at the Endhunger benefit here Friday (31). Sponsored by Endhunger, Inc., a charitable organization of San Jose, Calif., the event takes place at the Stardust Ballroom at 7:30 p.m.

# Inside Track

**Top brass at PolyGram Corp.**, including David Braun, newly-named president and chief executive officer of PolyGram Record Operations U.S.A., held meetings Saturday and Sunday (11-12) at the Tarrytown, N.Y., Executive Conference Center. Hottest topic was "profitability" at the company, although word is that the gathering also touched on the possibility that Braun would be the only president in the PRO U.S.A. structure. ... Speaking of meetings, the Pickwick International retail division confers at the Carefree Inn outside Phoenix Wednesday through Friday this week. ... And Phoenix will be without Angela Singer of Associated Distributors and the Circles/Hollywood stores because she's been appointed a member of the Arizona-Mexico Commission. She's been appointed head of the arts and culture wing, which meets with representatives of adjacent Sonora, Mexico, semi-annually.

Neil Bogart continues to firm overseas deals for Boardwalk Records. The new label now has affiliated with Vogue for France and the Benelux countries, Durium for Italy and Gallo for South Africa. Bogart's smart inclusion of the label name on the Harry Chapin album cover, the label's first package, was a master stroke of subtle marketing. Bogart and Dick Sherman were out personally pushing major accounts the "Popeye" soundtrack album coming late this year. ... One of the special events planned for the Billboard Second International Video Music Conference at the Sheraton Universal Hotel, Los Angeles, Nov. 20-23 is a major act in a distant city performing in concert, which would be fed simultaneously via satellite to the global conclave.

Expect a more formal association of those electronics, manufacturing and distributing powers worldwide, which support the laser/optical/videodisk concept to surface in the next six weeks. ... Veteran DJ Casey Kasem plays a consumer advocate in "The Fighting Patriot," a forthcoming flick. ... Some cutouts merchandisers, projecting a lean period with labels cautious in manufacturing initial album runs, may pick up "full-line" deals with smaller labels, whose lines, as one puts it, "fit into the catalog source image" of the company. They also lament labels making the same titles available to multiple schlock suppliers. In assessing the proportion these days of strong versus less marketable goods, one cutouts factor declares: "At one time the mix was one-third high quality and two-thirds poor and you could turn a good profit on that one-third."

CBS talking with at least two more labels for "pressing and distribution" deals is already in high gear with Handshake, Boardwalk, CTI and Midsong. The company's not giving up on luring Bob Fead's Alfa label to that fold. ... The legendary radio personality Bill Randle may link with a new force right around the turn of the year. Randle, the monumental Cleveland radio impactor, is still an educator on the banks of Lake Erie. ... Dis-

ney has licensed a dozen of its live-action features to Home Box Office. Included are "The Black Hole," "The Apple Dumpling Gang" and others. ... The recent NARM-sponsored rackjobber conference went over so well that some of the independent distribution executives who were there because they double into racking are seeking such a vertical meeting to probe their own end of the business. ... Are Stan Myers and Noel Gimbel of Sound Unlimited, Chicago, and Mile Hi, Denver, eying real estate in Southern California for an opening?

Proceeds from the sale of WXRT-FM's "Blues Deluxe" LP are earmarked for the Chicago Public Library's Cultural Center in furthering blues appreciation. The album will be distributed nationally through Bruce Allgauer's Alligator Records when released in November. Lonnie Brooks, Son Seals, Mighty Joe Young, Muddy Waters, Koko Taylor and Willie Dixon performed live at a WXRT blues presentation at the 1980 Chicago-Fest. ... First step in the restoration of Playhouse Square in downtown Cleveland will be the Nov. 21 opening of the lobby of the State Theatre there. The lobby, believed largest of any U.S. theatre, is being converted into a 1940s nightclub motif to seat more than 500. Broadway set designer William Ivey Long is creating a main cabaret, seating 400 and a lounge and mezzanine for 60 each. The Glenn Miller Orchestra opens the venue, backed by local groups. ... "21st Century Man," the new Billy Thorpe rock opera, has not been set for global distribution except in his homeland, Australia, where it will be on Mushroom, distributed by Festival. Coincidentally, Polydor is re-releasing "Children Of The Sun," first part of the trilogy about an extraterrestrial earth visit, now that the Elektra/Asylum package is moving out.

Arista executive vice president Elliot Goldman denies Savoy Records is folding. Arista won't be releasing any more Savoy packages soon. The label will "work the catalog for a while," he admits. ... An undisclosed malfunction in the antenna atop the Empire State Building shut down power on 10 Gotham FM stations for up to an hour Wednesday (15) night. Most of the stations, including biggies like WBLS and WKTU, were back in 20 minutes using auxiliary power. ... Uri Geller, the psychic who bends metal and stops clocks with thought waves, is going to try to work out on "The Beam," the 12-foot steel guitar used by the Ghost Riders when the band plays the Roxy in L.A. Thursday (23). ... Watch for a new association of artists and managers to combat home taping, merchandise pirating, counterfeiting and other industry ills.

Official word is expected this week announcing the return of the televised NARAS Grammy Awards Show to New York, originating from Radio City Music Hall. ... The Wright Communications Group, headed by Ed Wright, has purchased KNAC-FM, a rock station in Long Beach, Calif., subject to FCC approval. Plans are to shift to r&b programming.

## DESPITE AUTOMOTIVE SLOWDOWN

# Car Stereo Sales Rise 10%-15%

By GEORGE KOPP

NEW YORK—Car stereo has played an important part in the growth of blank and prerecorded tape sales, and industry projections indicate the trend will continue.

In spite of severely lagging new car sales, car stereo companies report increases of 10%-15% over last year and expect to see this growth continue into 1981. This is a decline from the boom of a few years ago, when the industry achieved 25% annual growth rates, but industry executives are encouraged nonetheless.

"Sales are going up without question," says Audiovox vice president Steve Trentacoste. "And they're going up in the higher price points. This means better profits for dealers."

Industrywide sales are now put at \$1 billion to \$1.5 billion. This figure would include all components, speakers and car stereo accessories. Car stereo makers say there is a strong trend toward upgrading existing systems as consumers tend to hold onto their cars longer.

The most significant trend in the autosound marketplace is the domination of cassette and the demise of 8-track. "Three or four years ago," says Trentacoste, "it was 70%-30% 8-track. Then it was 50-50. Now it's completely the other way around." The new Audiovox Hi-Comp line of

car tape players offers no 8-tracks, he says.

"Last year we offered two 8-track units in that line," says Trentacoste. "We sold them out, and won't re-order."

Sony entered the market in January with a high-priced line of equipment, exclusively cassette. Now, says Sony's technical coordinator Andy Swenson, the company is beginning to offer some less expensive units. "We positioned ourselves originally above the high-end," says Swenson. "In June we introduced three in-dash cassette/receivers and we can't produce them fast enough."

While retail has done well, the custom market, which supplies units to new car dealers, has been "a disaster," according to Panasonic auto products national sales manager Bob Patterson. Audiovox's Trentacoste agrees: "Our retail business saved us this year. The custom market really suffered."

Autosound specialty stores, audio dealers and mass merchants all sell car stereo. The sophisticated equipment becoming more popular now requires in most cases custom installation, which the specialty retailers are generally more able to provide.

But hi fi stores have been getting more involved with autosound since

the audio industry started on its slide downward, from which it has not yet recovered.

"It's definitely a growth area for hi fi stores," says Patterson, "but they're still learning about the business. On a relative basis the specialty store is doing the best job of moving the equipment."

But Jerry Hendricks, who recently left the home hi fi business at Hitachi to become vice president and general manager of Jensen car audio division, believes the most significant point about distribution is that it is expanding. "It doesn't matter who sells the most," he says. "Car stereo is now everywhere."

Traditionally, California has been the prime autosound market, but there may be some movement Eastward. "Our studies," says Trentacoste, "show that the top market in the country now is the Midwest, centering around Chicago and Detroit. We still sell a lot of units in California, though."

Much has also been written about the demographics of car stereo—that it is an older market than home hi fi and that the product is bought by more women. After numerous studies, however, most executives agree that it is still a male youth-dominated industry, with the prime buyer between 18 and 35.

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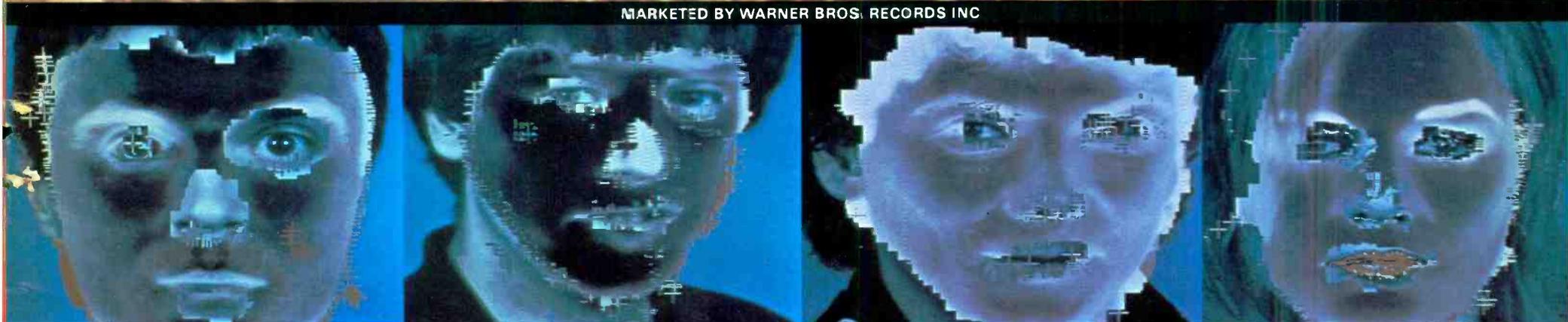
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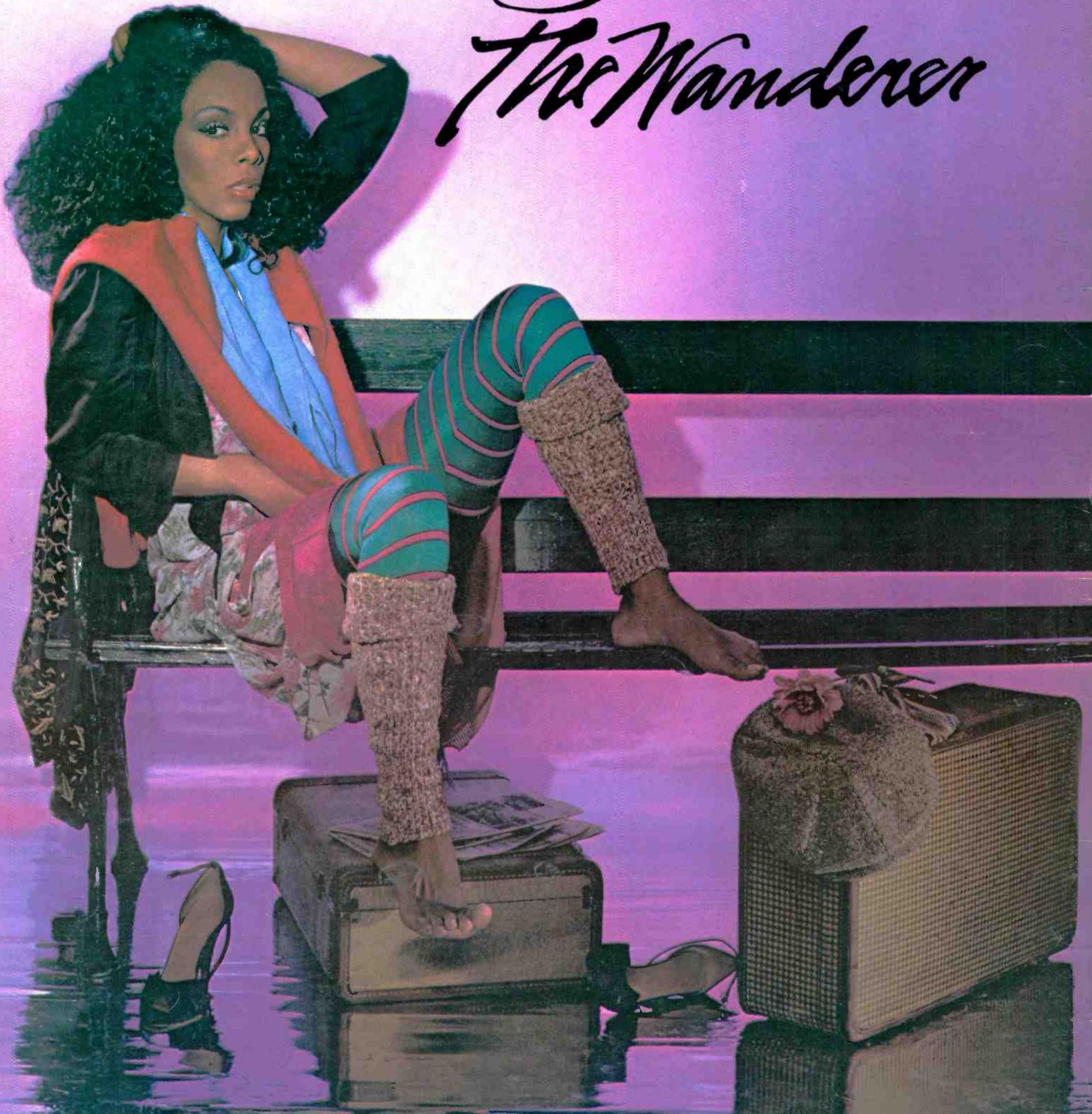


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