Costs Peril
Canadian &
U.K. Charts

This story prepared by Adam White in New York and David Farrell in Toronto.

NEW YORK-The cost of producing reliable record charts has become prohibitive in two key world markets.

In Canada, the local disk industry association has discontinued its weekly top 50 singles and album charts due to "increased production costs" and to the cancellation of a television music program which contributed towards those costs.

In Britain, the local disk industry association has put its chart contract out for bids, hoping to reduce costs.

Both organizations bankroll their national (Continued on page 71)

Rising Single Prices Hurt U.S. Jukeboxes

AFTRA Strike Leads
To Label Fee Buildup

By IS HOROWITZ

NEW YORK-Record companies are fast accumulating a retroactive obligation to singers performing on disk, as abortion talks with the American Federation of Television & Radio Artists on home video prevent implementation of recording terms already agreed upon.

The most recent phonograph industry contract with AFTRA expired last March 31 and... (Continued on page 71)

Anti-Counterfeit Device On
New Chrysalis LPs-Tapes

By JIM McCULLAUGH

LOS ANGELES-Chrysalis Records is adopting an anti-counterfeiting system for all new LPs and cassettes effective with August releases.

The system involves something in the LP jacket or cassette package itself.

The label is believed to be the first to implement a system of this type for current product and not just a few selected titles. It will not apply, at least initially, to catalog product.

The anti-counterfeiting system will be used for the label's product in the U.S. and such other markets as Canada, the U.K., Germany, France and Holland. Other markets are expected to be added.

Undersignally, label president Jerry Reed Ezrin and the band's itself Jerry Reeds saying "LET'S DO SOMETHING CHEAP AND ORIGINAL." On MCA MCA-6301.

Home Video Makers Urge Nominal Royalties

By IRV LICHTMAN

NEW YORK-Publishers have been warned they could negotiate the home video market "out of existence" if their royalty demands in the industry's emerging state exceed the ability of producers and/or manufacturers to pay.

The warnings, sounded here Wednesday (30) at a video seminar hosted by the Music Publishers Forum, focused on various consequences that could impede the penetration of music-oriented home video.

• Wary of making deals in un...

(Continued on page 68)

Wise saw him back... "Yes sir the BANDIT with a soundtrack from the new Universal picture SMOKEY AND THE BANDIT II. The album features JERRY REED, DON WILLIAMS, MEL TILLIS and BRENDA LEE. It also includes JAYNE TUCKER, new single "FeDOS PROMENADE." ROY ROGERS AND THE SONS OF PIONEERS new single "ROE CONCRETE COWBOY RIDE" and the band's itself JERRY REEDS saying "LET'S DO SOMETHING CHEAP AND ORIGINAL." On MCA MCA-6301.
Occasionally an act will come along that's an original... so distinctive, innovative and stylistically fresh that it naturally stands out from all the rest. Truly a rare find. That act is ALABAMA.

With striking songwriting talents, rich flowing harmonies, and a potpourri of musical influences, ALABAMA has created its own unforgettable impressions: MY HOME'S IN ALABAMA, TENNESSEE RIVER, I WANNA COME OVER, WHY LADY WHY, the hit singles in their debut album on RCA Records.

ALABAMA—artists who have etched their one-of-a-kind signature on a Musical Masterpiece...
LOS ANGELES—More soundtrack albums reinforced by integrated exhibitor/recording industry support can be anticipated from MCA’s new feature film music department.

And a cursory census of other local film companies indicates they are eyeingballing the promotional union of theatre owners and record retailers. Ratings and ancillary Prime soundtrack sources were hard to reach last week, as they conferred with officials of the MCA. The AM was here over demands for a new contract covering film music which expired Thursday (31).

Ten films slated for release before April 1981 will have strong music orientation that should produce billboards for MCA Records and assorted labels, predicts Brendan Cahill, head of MCA corporate’s feature film music department.

Cahill, an 11-year veteran in the creative side for music publishers, joined MCA in November 1979. His job objective links the office of Thom Mount, executive vice president of film production, with Bob Sister, MCA Records president.

The weekend kickoff introductory fare for the music of “Xandau,” staged several months ago for more than 100 representatives of key industry accounts formed in three days at Universal Studios here was a joint venture of the film and record department.

Each artist in the project will partake in an act of success in igniting interest in the film prior to its national release that Cahill envisions other such promotions rendered singular movies, but more often annual or semiannual gatherings of such industry decision makers and bear a view of a group of forthcoming Universal movies which have spawned soundtrack albums.

Cahill wears a myriad of hats. He’s a booker, engaging composers, orchestras and performers to work on a track. He also engages studio time.

Originally, Martin Poll, producer of “Night Hawk,” the Sylvester Stalone starrer about international terrorists, wanted Alan Parsons to do the score. Parsons could not be obtained.

Keith Emerson of Emerson, Lake & Palmer, will see a final cut in October. H. C. Bixayar, developer of the score by December. The picture releases in February 1981. Cahill was alerted the week before the film’s bow and the album two weeks after. Both will release on MCA.

Blueprinted at about the same time is the Johnny Pate underscore for Roberta Flack’s new film. (Continued on page 39)

Home Video Industry Awaits Strike Mediation Results

LOS ANGELES—The Screen Actors Guild strike—began July 21 and reportedly costing the movie and television industry $40 million per week—goes to Federal Mediation here Monday (4). Payment for supplemental use of some video products is the major sore point.

The mediation takes place at the Federal Building in suburban Westwood. Nick Fudell, director of the Office of Mediation Services of the Federal Mediation & Conciliation Service in Washington, scheduled the session.

The main issue for SAG, as well as the jointly striking American Federation of Television and Radio Artists, is still how to participate in revenues expected to be generated by the exploding home video market, particularly pay television, videocassette and videodisk.

Although the actors have reportedly softened their demands on the movie-compete links, a spokesman for SAG claims the two camps are still miles apart with SAG bracing for a lengthy strike.

An original SAG proposal called for 12% of the eventual gross revenue for promotions and other marketing costs made especially for pay television, videocassettes and videodisks. But now, a new negotiating team would be willing to accept less or a yearly graduated pay schedule.

SAG is also asking for payments each time feature films, which have been released on videocassettes and videodisks, are used, and is seeking an additional 5% of all audio-visual rentals from any pay video discs. Current pay video discs are shown more than 12 times per month.

Little over 50 exhibitors are AMG members and are looking for a 35% salary increase in all categories.

One outcome of these negotiations, which began May 19, are viewed as critical for all aspects of the entertainment and home video industries. Whether formula is reached will impact upon other renegotiation talks various guidelines and unions have scheduled in the future.

The motion picture industry claims the prerecorded home video industry is not a major business yet, a view SAG resists, particularly in light of recent agreements and developments. A joint venture with Magnetic Video paying United Artists a reported $40 million for the right to distribute a handful of titles is the latest to hit the home videocassette market.

Fudell was instrumental last year in mediating a SAG-AMFTRA complicated dispute.

But Chester Migden, head negotiator for SAG, indicates that the advent of Federal mediation won’t necessarily mean a quick solution. He predicts the formula for settlement will be a “long and arduous road.”

New Film Soundtrack LPs Paced By MCA

By JOHN SIPPEL

LOS ANGELES—Music industry trade sources predicted during the recent NAB show that ten film soundtrack albums released from MCA are expected to do well.

By Monday (1), the AM daily by a switch to nine kHz channel spacing is expected to have a major effect on the Federal Communications Commission.

Issuing a further notice of inquiry in this matter Thursday (31), the FCC is asking industry groups, broadcasters and film industries for comment on how the 12 new channels that would be available for use would be spaced to nine kHz channel spacing would be.

The Commission also expressed interest in a certain maximum of one kilowatt for the new stations and corresponding interference protection to insure a service area of about two miles radius.

In January at an international radio conference held in Buenos Aires, the FCC recommended that Region II (Western hemisphere nations) adopt nine kHz channel spacing to conform with the majority of the world. The U.S. and most Latin American countries currently operate with 10 kHz channel spacing.

Many AM broadcasters have opposed the switch for fear that the channel squeezing would cause interference and hamper listeners’ reception. The move by the FCC regarding the possibility of interference with existing stations caused by a switch to nine kHz but trusts that improving technology will solve any serious problems.

No channel spacing change can take place until at least after November 1981 when the second session of the Region II radio conference is scheduled. Even then, the process will be slow and cautious because...

L.A. Studios Hurt By AFM Film-TV Strike

By PAUL GREIN

LOS ANGELES—Local recording and film studios were hard hit when the 300,000-member American Federation of Musicians joined the Screen Actors Guild and the American Federation of Television & Radio Artists in a strike against the Am. of Motion Picture & Television Producers at midnight Thursday (31).

Actually, some 5,000 musicians are employed in working in films and tv doing music scoring. The recording studios, which in many cases were working “around the clock” last week to beat the strike, are hoping to get the tapes on disk and commercial recording work to make up for the lost film and tv scoring hours.

But several concede that layoffs are an imminent possibility if the strike is prolonged and at least one. Group IV studios in L.A. has already yielded the axe. The complex, which relies on film scoring for 70% of its work, last week laid off its entire 11-member film scoring division.

The talks between the musicians and the producers broke down over the issue of residual rights. As a result, they never got around to resuming another hot issue that is of supplemental markets and how artists and players would be compensated for movies shown on pay tv or pressed onto videotapes or videodisks.

Vicente Fuentealba, president of the AFM, issued a statement in the wake of the strike recognizing the musicians’ position. “There is a long-standing, obvious and illogical inequality whereby musicians receive no royalty payment when tv films on which they have worked are rerun on tv, while producers make such payments to actors, directors and writers.”

The recording studios which are most affected by the strike are those which are signatories to local unions such as Group IV.

Bill Lazerus, general manager of Evergreen Recording Studios in Burbank, says films constitute “better than half” of his work. His operational stuff is all union; the office staff is not.

Studios which cater more to disk clients, such as United Western Studios and Filmways/Hedser, report less impact from the strike. Two of United Western’s five rooms are devoted strictly to disk projects with Mike Chapman and Richard Dastur; and the 10 studio Filmways complex plans to rent out its main staging stage to Casablanca’s 707.

Lionel Newman, vice president of music for 20th Century-Fox Pictures, suggests that it may not be permissible under union bylaws for studios to use music already in the can to score new film projects.

AM Spacing, Stereo Mode, FCC Topics

By JEAN CALLAHAN

WASHINGTON—As many as 300 new stations could be added to the AM dial by a change to nine kHz channel spacing, according to the Federal Communications Commission.

Issuing a further notice of inquiry in this matter Thursday (31), the FCC is asking industry groups, broadcasters and film industries for comment on how the 12 new channels that would be available for use would be spaced to nine kHz channel spacing would be.

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No channel spacing change can take place until at least after November 1981 when the second session of the Region II radio conference is scheduled. Even then, the process will be slow and cautious because...

Billboard Is Music Voice Of L.A. 200th

LOS ANGELES—Los Angeles Mayor Tom Bradley has selected Billboard as the official music industry publication to herald the city’s Bicentennial celebration, tied in with the city’s third annual Los Angeles Street Scene Festival, Oct. 11, 12.

Billboard will publish a special edition chronicling Los Angeles’ contributions to the world of music and entertainment. Special editions editor Earl Feigh heads the editorial team working on the issue which will be published Oct. 6 and dated Oct 11.

The special will be sold during the Street Scene Festival for which Steve Gold and Jerry Goldstein of the Fair Out Group of companies have been named entertainment committee co-chairmen. It will also be included in the Oct. 11 issue for Billboard’s international readerships.

Notes Mayor Bradley: “The city is grateful to Billboard for issuing the official publication of the Bicentennial celebration. I am confident that this issue will tell your global readership of the great contributions our city has made to the music and entertainment industry of the world. This is certain to prove why Los Angeles is the music and entertainment capital of the world.”

The Street Festival will be held at the Los Angeles Civic Center, due to the public, and according to Bradley, “is the city’s way of bringing the people of Los Angeles together to enjoy the diverse art forms that abound here.”

Twelve stages will be used continuously during the two-day celebration with pop, jazz, country, classical.

Promo Ride—New Epic act Spurz and producer Buzz Casen, second from the right, are checked by CBS Nashville vice president-general manager Rick Blackburn prior to galloping down Music Row to herald a new single, “Cowboy Stomp.”

Music Row, N.Y. and at Los Angeles and Street Scene Festival, Oct. 11, 12.

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(Continued on page 70)
WASHINGTON -- Mechanical royalty rate-setting proceedings at the Copyright Royalty Tribunal heard American Guild of Authors & Composers attorney Frederick Greenman cross examining Recording Industry Assn. of America witness David Kiser last week.

Kiser is author of the Cambridge Research Institute study commissioned by the RIAA which formed the basis for RIAA's contention that the mechanical royalty rate should not be increased.

The Tribunal has a mandate from Congress to set a new mechanical royalty rate by December 1980. Whatever rate is set will remain in effect until 1987.

In cross examining Kiser, Greenman questioned the credibility of financial information prepared by Touche Ross for the RIAA market research committee and used as base data in the Cambridge Research Institute report.

These are the only available figures on record industry costs and profit margins. They are, he said, quoted by Standard and Poors as source material.

"It is clear that these figures are widely circulated doesn't demonstrate whether they are accurate or not," Greenman argued. "Myths are widely circulated. One of the functions of a Tribunal like this is to puncture myths and find out what the facts are."

Taking this iconoclastic view, Greenman proceeded to line by line questioning of the Cambridge Research Institute data in the preparation of the Cambridge Research Institute report. Greenman contested the credibility of Touche Ross' marketing reports.

This research is prepared for RIAA and shown regularly to company executives who participate in RIAA's market research committee, according to Greenman. There is no reason why this base data could not be shared with the Tribunal.

Assuming proceeding will continue into August with final testimony to be heard from RIAA witnesses representing Warner Bros. and PolyGram.

On behalf of the entire staff of Billboard Magazine, we want to apologize to those readers who have encountered difficulties with their subscriptions and to those who may in the near future. Circumstances beyond our control have created the kind of confusion only computers are capable of rendering! We are currently adapting to a new subscription service bureau and until this process is completed, service may be less than perfect.

We assure you that our entire circulation staff is now deployed in an effort to bring these matters to a swift and successful resolution.

If you have a question about your subscription, please call our toll-free customer service number (800) 257-7951

Thank you for bearing with us.

Publishers, Query RIAA, At Royalty Tribunal

RCA Elvis LPs, Open Media Blitz

COUNTRY LP GRAPHICS CROSSOVER INTO POP

By KIP KIRBY

NASHVILLE -- Country album graphics--like the music they contain--have crossed over. With bigger budgets, increasingly sophisticated photography and graphic effects, country album covers are beginning to approach the degree of slick, artistically displayed in pop music.

Top-eleon music photographers, some of them the forte of the L.A. and New York artists, are now focusing their lenses on more and more country talent as well. Gone are the days when a country LP cover featured a standardized posed portrait shot done inside a studio: imagination and the expanding impact of country's demographics is resulting in covers by such shutterbugs as Dick Zimmerman, Beverly Parker, Fran Lafitte, Norman Seef, Jim Shea, Brian Hagwara and Moshe Brachot.

Recognizing the growing importance of artwork in art work to help promote country music, CBS Records Nashville has just undertaken a restructure of its in-house art department. The operation was launched four years ago as the first full-service art department at any Nashville label.

Virginia Team, senior art director, oversees and crafts production, arranges photographic sessions and graphic designs keeping an eye on all phases of the production process. He is assisted by art director Bill Johnson and production coordinator Cheryl Schmick. Jeff Morris has been hired to handle mechanicals, with Nashville Electrographics supplying the label with its cover engraving processes.

The reason behind the newly-ex-

(Continued on page 30)
Kim Carnes

Romance Dance

On Tour with James Taylor:

August 4—Memorial Coliseum
Jackson, Mississippi
August 6—Municipal Auditorium
Nashville, Tennessee
August 7—Riverfront Coliseum
Cincinnati, Ohio
August 8—Market Square Arena
Indianapolis, Indiana
August 11—Pine Knob Music Theatre
Clarkston, Michigan
August 16—Poplar Creek Music Theater
Hoffman Estates, Illinois
August 18—University of Toledo Centennial Hall
August 19—Blaisdell Music Center & 20 Civic Plaza
August 22—Canadian National Exhibition Grandstand
Toronto, Ontario, Canada
August 23—Broome County Arena
Binghamton, New York
August 24—Fort Adams State Park
Newport, Rhode Island
August 25—San Diego Performing Arts Center
San Diego Springs, N.Y.
August 26—Tanglewood
Lenox, Massachusetts
August 28—Frederick Mann Music Center
August 29—Massachusetts Performing Post
20 Franklin Park
Columbia, Maryland

Ross, Simon Join Vet Dominance 'Upside Down' Makes No. 10, 'Evening' Debuts At 46

By PAUL GREEN

LOS ANGELES—The dominance of Billboard's pop charts by established, chronically in a story in last week's issue, is underscored by charting jumps made by the latest singles from two of contemporary music's longest-running stars: Diana Ross and Paul Simon.

Ross' "Upside Down," produced by Bernard Edwards and Nile Rodgers of Chic, leaps from number 49 to number 10, becoming the first single since Isaac Hayes' "Theme From Shaft," "Love Hangover," and "Touch Me In The Morning," "Theme From "Mahogany" and "Love Hangover."

Ross is the only female artist in the history of the Billboard pop charts to have earned four No. 1 solo singles. Four other females singers have had four No. 1 hits, including acts: Cher, Barbra Streisand, Donna Summer and Olivia Newton-John.

The dramatic movement on Ross' single is sparkling key "Diana," L.P., which leaps three points to sixth, looking to become its highest-charting L.P. since the "Lady Sings The Blues" soundtrack hit No. 1 in April 1973. In the intervening seven years, she's hit number five twice, with "Touch Me In The Morning" and "Diana Ross," both of which were spurred by No. 1 singles.

Here, significantly the LP was a top 10 seller before the single had broken through in the pop market—further proving the LP viability of contemporary black product.

At 42, Simon, whose title in the Ross story is that "Upside Down" is a runaway hit even though the current singles from "Still Crazy After All These Years" are doing nothing. He has so far failed to hit the Hot 100. So, for that matter, have Rodger's and Edwards producers for Sister Sledge ("Let's Go On Vacation") and Sheila & B. Devotion ("Spinning"").

Adding to the dominance of the top 10 by pop titans are record-selling hits by Elton John and Paul McCartney. John's "Let's Go To Church," which peaked at No. 46, has had nine top 10 weeks.

And McCartney's "Coming Up" dips only two spots to number 11 on this 10th consecutive top 10 week. This ties the 11-week mark set in 1976 by Wings' "Let Me Roll It." For McCartney's post-Beatles top 10 record.

4 In L.A. Indicted For Record Fraud

LOS ANGELES—A federal grand jury here has indicted four Los Angeles businessmen on 15 counts of mail and wire fraud in connection with their operations of Circle Marketing Corp., an Inglewood, Calif., record exporter.

According to the indictment, the defendants, Michael Arkes, 42, former president of Circle Marketing; Firooz Sepeanlu, 42, formerly vice president; Anisollah Sayeri, 36, formerly treasurer; and Paulnelly, 48, formerly warehouse manager; from June 1976 to December 1979, allegedly engaged in a scheme to defraud major record distributors by obtaining records on credit from RCA, WEA, CBS, Capitol, MCA, Pacific Records & Tape Distributors, National Distributors MS Distributions. Surplus Record & Tape Distributors and Phonoc Dow and others for them.

The record distributors shipped approximately $1.5 million worth of records to Circle Marketing on credit. The records were never paid for, the suit charges.

The grand jury charges that the scheme involved marketing records to create the impression that it was a going concern able to pay its bills. Users of the records, the indictment, according to the indictment, is a false balance sheet, payment for initial orders and representations to the record companies that the records obtained would be sold for a 7%-12% profit.

(Continued on page 12)

' Laser' LP

D'Angelo's record on was born out of re- search and development of an A&M laseretched logo to combat counterfeiting.

But with the signing of Split Enz and the 'True Colours' title of the album, seems natural to have the idea to the album's graphics.

Averyoff and Patterson note that the process involves laseretching a blank lacquer prior to mastering. The laser in action is cut, once upon a time, a groove in a vinyl record.

Because the laser is cut the same as the depth of the groove, there no reported affect on sound quality.

The original lacquer is then played and sealed and pressed CBS in conventional manner. Averoff states that enough lacquers were etched to produce several thousand.

While Balfour notes that the en- phase involved is "costy," Averoff says "it's a new band, a hot record and it was worth spending the money."

Despite the additional costs, the record will still retail for $7.98.

The Split Enz album jackets were obtained from the contemporary record graphic company.

Record Haven On Broadway Closes

NEW YORK—Record Haven, a retail fixture here since 1949, has closed its last location on Broadway between 44th and 45th streets. The company's long-term lease has been sold in a situation that may mean a new recording store.

The 1,600 square foot store spe- cialized in nostalgia recordings and was in operation since 1963. Six months ago, a second store, between Seventh and Eighth avenues, was closed.

The Record Haven retail setup was established by Sam Fichtelberg and at one time comprised of four stores along Sixth Ave.

Meanwhile, Sam and his son, Len, continue to operate Record Haven's export and one-stop business here. In addition, Len Fichtelberg operates the Prism label, currently doing business on 43rd and 44th streets with Pure Energy, Erotic Drum Band and Geraldine Hunt.

2 Soundtrack 45s

LOS ANGELES—Hot Vinyl Rec- ords, the locally-based label specializ- ing in singles from film projects, has two 45 set for release: Hog Wild's "Pick You Up And Let You Down Easy" from the Usco-Em- bassy film "Hog Wild" and Dwayne Ford's "Roll Me Away" from the movie "Deadline." Ford wrote both songs.

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Give the gift of music.

VOICES
around the world in '80

7/5 Freehold Raceway
Freehold, NJ
7/12 Great American Music Hall
New Haven, CT
7/13 Colliseum
S. Yarmouth, MA
7/14 The Playpen
Wilmington, NC
7/16 Club Casino
Hampton Beach, NH
7/17 Uncle Sam's
Hull, MA
7/18 The Rusty Nail
Sunderland, MA
7/19 Stage West
Hartford, CT
7/20 Crystal City
Ocean City, MD
7/24 Catalyst
Santa Cruz, CA
7/25 Ramcross Square
Riverside, CA

7/26 Phoenix Theatre
Petaluma, CA
7/27 Concord Pavilion
San Francisco, CA
7/28 Greek Theatre
Los Angeles, CA
7/31 Palladium
Dallas, TX
8/7 Zoo Amphitheatre
Oklahoma City, OK
8/8 Worlds of Fun
Kansas City, MO
8/11 Welcome Knob
Clarkston, MI
8/12 Holiday Star Theatre
Merriville, IN
8/17 Ontario Place
Toronto, Canada
8/8 Great Northern Music Hall
Grand Rapids, MI
8/9 Palace
Columbus, OH

8/10 Blossom Music Festival
Cuyahoga Falls, OH
8/11 The Agora
Toledo, OH
8/14 Calderone
Hempstead, NY
8/15 Merriweather Post Pavilion
Columbia, MD
8/16 Mann Music Center
Philadelphia, PA
8/17 Garden State Arts Center
Paramus, NJ
8/18 The Forum
Pittsburgh, PA
8/19 Agora
Nashville, TN
8/20 Milwaukee World Center/Key Arena
Seattle, WA
8/21 Pacific Coliseum
Vancouver, BC
8/22 Continental Airlines Arena
Newark, NJ
8/23 Central Park
New York City, NY
8/24 The Forum
Inglewood, CA
8/25 The Forum
Los Angeles, CA
8/26 The Forum
Inglewood, CA
8/27 The Forum
Los Angeles, CA
8/28 The Forum
Inglewood, CA
8/29 The Forum
Los Angeles, CA
8/30 The Forum
Inglewood, CA
8/31 The Forum
Los Angeles, CA

Produced by Daryl Hall & John Oates

Management & Direction: Tommy Motola

AUSTRALIA
9/12 Sydney
9/13 Melbourne
9/14 Adelaide
9/15 Brisbane

ENGLAND
10/11 Oxford
10/12 Croydon
10/13 London
10/14 Manchester
10/15 Liverpool

JAPAN
9/29 Tokyo
9/30 Tokyo
10/3 Tokyo
10/4 Tokyo
10/5 Osaka
10/6 Nagoya
Werman Producing Skills Go To CBS

By JIM McCULLAUGH

LOS ANGELES—Hot Rock ‘n’ roll producer Tom Werman, who has signed such artists as RED Speedwagon, Ted Nugent, Cheap Trick and Molly Hatchet, will become a vice president/executive producer for CBS Records, effective Jan. 1, 1978.

He had been a staff producer for Epic Records since 1977. The new three-year arrangement, according to Werman, will call for him to produce a minimum of three CBS LPs per year. In addition, he will have an option of doing one outside project per year.

While the new role will have him concentrate more on studio production, adds West Coast-based Werman, he will still have a hand in signing new acts from time to time.

Presently, the producer is putting the finishing touches on a Molly Hatchet Epic LP at the Record Plant studios here. Another Werman project, due out shortly, is Gary Myrick and the Figures for Epic. While upcoming is a new Iowa band tentatively called the Hawks.

Werman, who joined Epic in 1970 as an assistant to the director of A&R and moved to director of talent acquisition three years later, has produced five Nugent

Chipmunks’ Pump Payoff

NEW YORK—With the “Chipmunk Pump” LP coming in on the charts at #7, the pop hit from popular new wave hit is turning into the sleeper of the summer, and Pickwick’s “Excess” label is adding another independent distributor around the country to insure market saturation.

Don Johnson, vice president and general manager of Excelsior, says Pickwick has already pressed up to 600,000 pieces of “Chipmunk Pump” in the U.S. and another 50,000 in Canada.

With the network, the indies handling the LP are All South in New Orleans, Alpha in Providence, Massachusetts, Reprise in California, Pick in Cleveland, Schwartz Bros. in Washington and Pacific Record Service in Seattle.

Johnson says the indies are involved in both the selling and the radio promotion of the LP which appeals to age groups from ages 10 to 30. Excelsior is usually a $5.98 midline label, but the “Chipmunk Pump” LP is going for the full $7.98 list.

There has been some local radio advertising for the LP, but in mid-August expect to see Simon, Theodore and Alvin, the three Chipmunks, selling the LP in appearance as part of a nationwide campaign.

Apollo Enlarges

CHICAGO—The Apollo Group, a Chicago-based theatrical production firm, is venturing into talent management and record production. A debut album by singer/songwriter Andy Kim will be the first project by the company’s new recording division.

Production of the Yerkins LP is being handled by Bob Baldori of Lansing Sound Studios, Lansing, Mich., who also handled thelp for Michael Chapman’s “Dalebo.”

Lipsky Markets Baby ‘O’ Label; Distribrs Firmed

LOS ANGELES—Baby ‘O’ Records will be independently distributed through Macy Lipman Marketing’s U.S. contacts, similar in organization to Lipman’s distribution setup for Mushroom and Soul City Records.

In addition, Lipman will be involved in marketing, merchandising and promotion.

Recently appointed distributors for Baby ‘O’ are: Sunshine, New York; Avo/Chips, Philadelphia; Zanotiski, Baltimore; NUS, Miami; Piks, Cleveland; Music City, Nashville; Tara, Atlanta; Stan’s, Shreveport; Rabbit, Houston; Big State.


d (Continued on page 70)
FROM RSO
BEING RUSH RELEASED, A NEW SINGLE...

IRENE CARA’S
BRILLIANT PERFORMANCE
OF THE ORIGINAL RECORDING OF

"OUT HERE ON MY OWN"

FROM THE
ALREADY “GOLD” SMASH HIT
SOUNDTRACK ALBUM

FROM THE YEAR’S
MOST POPULAR MOVIE

PRODUCED BY MICHAEL GORE
MANAGEMENT BY SELMA RUBIN
TALENT MANAGEMENT, INC.

www.americanradiohistory.com
Sholin Emphasizes Mass Appeal Factor

By ED HARRISON

LOS ANGELES—Dave Sholin, RKO’s national music coordinator, says the reason many records don’t get played is because they are not mass appealing.

He defines Top 40 radio as “hit music” which explains why Pink Floyd and Lippa Inc., two acts on opposite ends of the spectrum, can both have No. 1 records.

“Everyone from different backgrounds liked them.” Sholin told a UCLA Extension radio class dealing with Top 40 Wednesday (30). “Audiences relate more to the song than the artist.

Sholin sees Top 40 playlists broadening but only if the product is there. He acknowledges that the last six to eight months were slow in terms of “quality music,” although in recent weeks he’s noticed an increase in fresh new music.

Citing KJH-AM in Los Angeles, Sholin says the flow of the station is smoother, more music is being played and there is more personality, spearheaded by morning man Rick Dees. And radio spots are playing an integral part in balancing programming.

Craig Dudley, vice president at Scotti Brothers, representing the independent promotion people, said there are an estimated Top 40: AOR Top 40, adult contemporary Top 40 and straight Top 40. “We take the right records to the right stations,” Dudley noted.

Dudley said that Top 40 is the dominant format and best of all because it encompasses all others.

Dudley commented that the reason there is a need for independent promotion is that record companies release too much product without the time and power to work all of them. “When you need more intensity you hire independents.

Jay Lowy, president of NARAS and vice president of Jomite Music, expressed disappointment inasmuch as black artists can’t secure Top 40 airplay unless the record goes to the top of the soul charts first. “Why do black records have to be number one, two or three before they’re noticed? Why can’t they be at number 97 and Lowy.

Rick Sklar, vice president of programming for the ABC Radio Division which owns 13 stations and has 1,800 affiliates, noted that “1980 is a watershed year in radio with demographic, technology and regulatory coming into focus.”

CBS Accelerating $5.98 Midline Series

This story prepared by Paul Grein in Los Angeles and Kip Kirby in Nashville.

LOS ANGELES—CBS has launched a multi-pronged merchandising campaign to goose its $5.98 midline series for budding acts by superstar acts. The line was launched last October with 400 titles; about 75 have since been added, including generous numbers of cast albums and country LPs.

Now, CBS, the label’s vice president of merchandising, “We’ve been selling the $5.98 line beyond all expectations and now the emphasis is on getting it right and not just selling it.”

To this end, the label has manufactured rainbow-colored artist logos on 12 of the top-selling acts in the series: Dan Fogelberg, the Doobie Brothers and last offered black sand, Billy Joel, Jeff Beck, Kansas, Eddie Money, Blue Oyster Cult, Engelbert Humperdink, Chet Baker, Kenny Loggins and Ted Nugent.

This is part of an overall “The Nice Price” campaign, designed to create consumer awareness of the line. It includes backer cards with discount codes, stickers suitable for store windows or bin fronts and advertising support in the form of second- to second-end radio spots.

Rick Blackburn, vice president and general manager of CBS Records in Nashville, explains the logic behind the $5.98 line in dollars-and-cents terms.

“Our feeling is that some of these older titles sit in the vaults until age left in them, but need some incentive to compete with newer titles just released by the artists.”

Blackburn confirms that the series is only possible because of the cooperation of the artists in agreeing to lower royalty rates on the affected titles.

“We meet with the artists and managers to discuss the reduced rates and get their approval before we move any catalog item into the midline series,” Blackburn notes.

“They have the right to refuse to go to $5.98, but if sales are lagging badly, this is something we would consider cutting the title out completely.”

Of the royalty adjustment, Martinovich says, “We had to find a way to make it mechanically feasible but not at the expense of our accounts.”

Martinovich suggests that the midline series is an effort to restore logic to the business of album pricing.

"The industry was working backwards,” he says, “Catalog product was more expensive than a hit new record. That’s like walking into a clothing store and finding out that a new Pierre Cardin suit costs $70 while a double-knit leisure suit sells for $150.

Tom McGuiness, CBS’ vice president of sales, says the best selling acts in the series include Carole King, Billy Joel and Dan Fogelberg.

McGuiness adds that additions to the series are made by a committee comprised of label marketing and central core marketing executives. That body will also make deletions from the series, but in this case, “the second in line”.

McGuiness adds that in the future additions to the series will be more

Continued on page 7

4 Californians Indicted

• Continued from page 8

The grand jury charged that the defendants sold and offered to sell the records to various Japanese companies at no profit or below cost. The indictment charges that sales to some American retailers were made without invoices and without reasonable justification in Circle Marketing’s books in order to conceal the receipt of funds from the victim companies.

Among those American companies Circle Marketing allegedly supplied was the Record Mall, Artistic Music Corp., Phil Harris Records and Third Coming, Ltd. The indictment cites one instance in which Arkus allegedly received approximately $52,000 from Jack Turner, president of Record Mall for the sale of records supplied by the victim companies. The invoices prepared to support this transaction were allegedly listed as “voided” to conceal the existence of funds available to pay the money owed to the victim companies.

Arkus, presently with California Imperial Trading, a record exporter; Sepanlou, president of Phil Harris Records Co., the record exporter; Sepanlou, owner of the House of Iran and Donnelly, partner in Don Sep Co., will be arraigned Monday (11) before a U.S. Magistrate.

The indictment resulted from an investigation conducted by the U.S. Postal Inspection Service.

Assistant U.S. attorney Bert Hill, District is prosecuting the case. Each defendant faces a maximum of five years in jail and $100,000 fine for each of the 15 counts.

MCA Suing MCI Over Firm’s Name

LOS ANGELES—MCA Inc., MCA DiscoVision, MCA Records Inc., and MCA Video Inc. have filed suit to seek Halt MCI Records and associated defendants from using those initials, claiming rights to the MCA trademark.

The Superior Court action here named Burnette McDonald, Frances Lynn Sztro, Margaret Coco Ruffino and Alan A. Heard as codefendants, doing business as MCI Records, MCI Videotapes, MCI Productions and Video Sonic Discs.

The pleading alleges the defendant has represented to persons contacting MCI that they are connected with the MCI labels.

MCA claims it has been damaged in excess of $50,000 by the infringe- ment and claims it might be forced to exact treble damages.

In a separate suit seeking $500,000 in punitive damages, the court is also asked to sell all MCI-imprinted video products and related equipment used to make such imprints to the court for destruction.

CHRYSALIS RAISES PRICE "LOS ANGELES—Chrysalis Rec- cords has raised its wholesale prices on all 38 tracks. The move became effective July 1, according to label president Sal Licata. The label joins WEA, CBS, RCA, RSO, PolyGram and Capitol, all of which have recently effected wholesale price increases. Chrysalis single prices are unaffected."
When magic steps into the spotlight for the first time... it dazzles.

Angela Clemmons, “Out Here On My Own.”

Angela Clemmons is eighteen. She’s made her first record, “Out Here On My Own.” It’s the story of every young performer’s hopes and fears, peaking in that single long second before the lights go up; and fame waits just beyond the next breath. It’s her story. She’s got the talent, the drive, the beautiful belief that she has a song to sing, and the world will hear. Absolutely, people will hear this song. And understand that Angela Clemmons has reached out and touched her star.


Angela Clemmons. "Out Here On My Own."
By DAVID L. SHAIR

Two or more every three years negotiations take place regarding rates, terms and conditions of employment for recording artists and support personnel—singers, actors, musicians, etc. Representative trades and cross-section of record companies sit across the table from officials of the American Federation of Musicians and the American Federation of Television & Radio Artists to hammer out industry codes.

Like hell they do.

For the last 10 years, I watched and took part in these negotiations, and wondered why so many would permit so few to sit around the table and tell everyone what they would or would not sweat or tears.

The purported and industrial relations of the major labels, mostly at dictum type, labor in the vineyards without much attention or recognition. By and large, record companies are a creditable job and work their way out of some ticklish situations. They do their best to represent their companies' interests.

What is shocking is the disinterest and inattention of all to save a bare handful of the firms in the industry. Contract after contract, meeting after meeting, the motto has been: “Let Noel (or Norman or Roger) do it.”

Let’s face it. With the possible exception of Capitol, not one of the biggies speaks for the record industry, as there is little or no concern with peculiar problems that deserve discussion and attention. The majors are in television, in movies, in videocassettes, in the world marketplace, and have lost the sense of that term.

There is nothing inherently wrong with that. What is wrong and sad is that dozens of second-rate companies, without such clout, consider the recording artist to be an employee, someone else to speak for them, to evaluate demands, to set rates, to determine the benefits and holidays and all of the other details. More importantly, they set the pace and the tone of the relations with the unions. Very few companies even bother to find out where or when meetings are held, what is being demanded, who will have the ear of the courts or the lawyers the following year.

Ten years ago, I joined London Records to handle labor relations and personnel. I was not a “record man,” but I was born to the business. I was the only person in an area where the knowledge and skills are readily transferable from one industry to another.

‘Why do so many permit so few to shed their blood?’

I quickly learned that collective agreements with the major unions constitute a major cost factor in our recordings. In fact, for a company that emphasized the classics, the rates and conditions were vital. But no one expected to pay more when the first time a London rep took part in those negotiations.

I learned about the “funds,” the noise that had been successfully generated. Although we were not sold at all, there were many years before, and that were costing millions of dollars at a steadily accelerating rate every year.

I learned about the vagaries of a feeblehandedness contract that was approved by a contract that was helpful to those of a symphonic and operatic recording in this country.

In the last three or four years, contracts in a major industry that does not provide impartial arbitration by outsiders for the resolution of disputes between the parties.

Letters to The Editor

Dear Sir:

I am sure that I am not alone in feeling that without response from listeners all stations would sound too much alike and lose the color and variety they once had.

Bill Schwartz

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I am sure that I am not alone in feeling that without response from listeners all stations would sound too much alike and lose the color and variety they once had.
B.T. Express is back on the move in 1980, and, man, "Does It Feel Good!"

Nothing feels better than a big hit album, and B.T. Express has brought one home! "1980" is already past the 200,000 mark, thanks to the success of "Give Up the Funk (Let's Dance)." 1-1126

Now there's a brand-new remix of "Does It Feel Good" that makes a good-feeling song even better!

"Does It Feel Good" The second hit single from B.T. Express in "1980" On Columbia Records and Tapes. JC 36333

First week logs: WJPC, WGPR, WEAA, WENZ, WTOY, WGOK-A.V.I, WSRC, WHYZ, WIDU, WPAL, KAPE, KATZ, WESL, WQIC, WORV, WQIS and KYAC.

LOS ANGELES — "Overwhelm- ing" is the word chosen by Richard Richardson, editor of Atlanta Music Scene and owner of Atlanta Music Scene's record label, to describe sales activity on his newly opened Music Scene II outlet.

The shop, believed to be the first to be located in a nightclub in Atlanta, Mr. V's Figure 8 Discos-officially opened one month ago.

"We're initially carrying 65 titles," says Richardson. "The list continually changes but includes at least five releases, top jazz product, Top LPs and dance music albums."

Richardson points out that all top product carries special discount tags ranging from $4.80 to $5.99. "They’re not giveaway prices," he says, "but they are moderate. We're not trying to create a trend that we can't live with.

Richardson has come up with some customer buying incentives. In addition to offering reduced prices to patrons of Mr. V's, there are also additional sales events, especially at the end of the month through the end of the year."

Music Scene also draws customers through a live remote broadcast at the club over WVEF-FM.

"The show is a hit," according to Warner Bros. national "Summer Music Festival" coordinator by Ed- der Girshath, the label's national sales manager of black music.

During the campaign, which ends Friday (1), new product by Larry Graham, Art Parrea, and Randy Crawford is sold at special prices. According to Girshath, "Music Scene has strong sales with the campaign. No one was left un- turned and consumer response, shown in the number of albums sold."

Richardson, who opened his first record outlet about a year ago, is still in the process of expanding his chain to include several additional outlets in other states. A new corporation has been announced. R&R Enterprises, Inc. of which Richardson is president. The proposed new stores will come reportedly under the R&R banner.

Lambert Heads L.A.'s NARAS

LOS ANGELES -- Eddie Lambert has been re-elected local chapter president of the National Academy of Recording Arts & Sciences. He has also been tapped national television committee representative for the second consecutive year.

The Academy's governors have also voted in favor of its revised two-term office: Sue Raney, first vice president and Marilyn Baker, treasurer. Stopping into the positions of second vice president and secretary are Mike Melvoin and Tom Morgan, respectively.

New trustees are Marilyn Baker and Jules Caikin. Alternate trustees Jackie DeShannon and Ian Free- bairn-Smith remain in their spots. Tom Noonan will serve as national editorial committee representative for his second term.

Pop Song Course For Michigan J.C.

DETROIT -- Oakland Community College in Farmington Hills, Mich., is adding a course in pop song writing to its fine arts curriculum this fall at its Orchard Ridge campus.

On this page 16 shot wounds, leading police to blame cherry bombs and firecrackers.

According to Bob Ford, journalist and producer of Kurtis Blow, who was among the injured, a spattered knife, even before the melee, the crowd was reacting after waiting five hours in the midday sun for the show to go on.

Ford says the concert at the Art Museum stage was supposed to go on at noon, but the stage was being set up when trouble started after 5 p.m.

** Singer/actor/composer Richie Havens recently won several awards for his vocal performance of the song "Morning Glory" on the nationally televised McDonald's com-

** Continued from page 16

uncommercial. Havens is touring Europe in support of his latest Elektra album, "Connections," from which the single "Roots" has become a hit in France. **

A benefit concert was held for Blackman Johnny Shines at Sandy's Jazz Revival in Beverly Hills. Per- forming at the concert were Johnny Hammond, Bob Franke, the Magnificos, Professor Hap & the Bull dogs and Chancey Langdon. Shines, victim of a stroke, is re- portedly making a fine recovery and expects to be working again soon.

His most recent LP, with Robert Jr. Lockwood, is "Hanging On," on Rounder Records.

Remember, we’re in communication, so let’s communicate.
LOS ANGELES—Owners of two key jazz clubs in this area are reporting recent plunge in club attendance as "tremendous" and "serious."

Blamed on the nation's mounting recessionary status, sagging club business is one aspect of the darkening live entertainment picture, which grows considerably dimmer during normally busy summer months.

But the owner of a third club, Concerts by the Sea in Redondo Beach, is unperturbed by the financial ills, and reports a healthy business.

"We don't see it," says Howard Rymey, who, when queried about the increasing concert attendance slack. The 13-year-old 225-seat hall is also enjoying stepped-up summer patronage, he reports. Because of normal inflationary demands, however, the cover charge has been raised from $3 to $7.50 over the past year, but a one-drink minimum has not been removed.

"There may be a small increase in the summer due to tourist influx," observes Rudy Cohen, owner of the 196-capacity Lighthouse in Hermosa Beach, the oldest jazz spot in this area. "But overall attendance is down 25%-40% from last year. The situation is serious."

He notes that while star attractions can still lure a larger crowd, moderate acts are hard hit by concession belt tightening.

Thus, the normal audience size has been pared down.

Operating in Hermosa Beach since 1946, the Lighthouse requires a $5-$6 cover charge, upped from a $4-$5 fee a year ago. Additionally, bar prices have been hiked for the first time in two years, reports Owner, though the one-drink minimum per show has not changed.

The boosted prices are necessary to combat the snowballing operating tab, which includes mounting artist fees (which more frequently stipulate door percentages, he says) and union wages, as well as the slumping business.

A discerning younger audience is finding its way to the nightspot. Owner notes, possibly marking a rediscovery of jazz among teens. A burgeoning awareness may mean eventual audience boffets for the club, he predicts.

To encourage a regular cross section of patrons, Owner presents blues, bluegrass and avant-garde acts to augment the usual mainstream and fusion jazz packages.

On the other side of town is Donnie's, a 160-capacity club in North Hollywood. Owner Carey Levertte assesses the attendance decline at the 14-year-old club as "tremendous."

And the summer season, he reports, is not boosting business. Compensatory price increases have not been adequate, he says, in order to maintain the present flow of regular patrons. His $5 cover charge has not been recently raised, and Levertte doesn't anticipate any increases.

Like the Lighthouse, Donnie's is playing host to an emerging number of jazz concerts, says Levertte, and various musical genres are also presented to maximize the broadest possible appeal. Donnie's does emphasize mainstream acts.

CHICAGO—More than 225 musicians performing in 35 groups representing all styles of jazz will appear at the week-long Chicago Jazz Festival at the Petrillo Music Shell in Grant Park, Aug. 25 to Aug. 31.

The festival is sponsored by the Chicago Mayor Jane Byrne's office of special events and coordinated by the Chicago Jazz Association, a non-profit jazz promotion and preservation organization.

In its fifth season last year the Chicago Festival attracted an estimated 150,000 persons to Grant Park. Among the 46 acts presented last year were such national stars as Woody Shaw, Al Jarreau, John Mclaughlin and Al di Meola.

This year's festival will again include Duke Ellington and Charlie Parker tributes, the latter to commemorate the 60th birthday of the great bebop saxophonist.

Among others coming to Chicago for the Ellington tribute are former Ellington alumni Kermit Kemp, Hamiet Bluiett and George Alton. The Ellington Alumni Big Band, Jimmy Rowles Trio, Kenny Clarke and the Chicago RhythmMakers.

One In experiencing:

Chicago Jazz Panorama I Aug. 31:
Anthony Braxton, Steve Lacy, Jeff Davis Big Band, Peter Ostrer, Chicago Jazz Festival, billed as "Free celebration of jazz." This year's dates are Aug. 25-31.

Lighthouse & Donnie's:

JAZZ CHICAGO BASH More Than 225 Musicians For Grant Park Festival Aug. 25-31

By ALAN PENCHANSKY

Jazz Beat

LOUISIANA—The Boston Musicians Assn., presents a series of free concerts titled "Sum- mer Jazz 'N Fun" starting Wednesdays and running through Friday (4-8) in Copely Square. Featured will be the Boston Name Band, comprised of players whom the union claims have played with Woody Herman, Duke Ellington, Buddy Rich and Stan Kenton. The shows run for two hours. Ever lenth, the band leader of the 14-piece aggregation.

Amy Looney Bailey has returned to the U.S. after 27 years residence in Europe. He is encores in New York, leading a quartet. He feels the trip is a good return of the club activity in the Gombe area. Bailey's been playing the Village Vanguard on Mondays. The Vanguard is also where Elvin Jones completed an engagement Sunday. He is also the subject of a PISG special Aug. 22 an "Different Drummer: Elvin Jones," the Playboy's summer season presented performances for later programming.

The last three nights of the festival will be carried on many of the 237 NPR network stations. In Chi
cago, WEEZ-FM will carry the pro-
gramming.

Portions of the festival also will be filmed for "Music Of The Cities: Chicago," one of seven television documentaries on urban music being prepared by Ruth Leon Prog- ression, the German Broadcasting System, other Euro-
pean networks and PBS.

The opening night Chicago Tribun-
e line-up includes: the Ellington Alumni Big Band, Jimmy Rowles Trio, Kenny Clarke and the Chicago RhythmMakers.

Other Ineups:

Chicago Jazz Panorama I Aug. 31:
Anthony Braxton, Steve Lacy, Jeff Davis Big Band, Gloria Morgan Trio, Son Seals Blues Band, the Billy Band.

Chicago Jazz Heritage Aug. 27: Bud Freeman, Wondergate Orchestra with Jabbe Smith, Harry Edison, Bill Davi
sone, Brad and Walter Horton Blues Band.

The Chicago Jazz Panorama II: Mandingo Grind Society, Ahmad Jamal, Greg Tipp-y Vormbruck Jazz Movement, Unity Troops and Grilly Brothers.


Chicago Jazz Heritage II, Aug. 30: Roy Eldridge with Barrett Deems Band; Earl "Fatha" Hines and his Grand Terrace Orchestra with Bud Johnson. Lawrence Alexander with the John Young, Dick Hearn, Bill Campbell's Group and Douglass Ewart Quartet.
**Pacific Southwest Region**

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**Radio Programming**

**SAYS E'A'S STEIN**

**Programming Into Conservative Trend**

**By PAUL GREEN**

LOS ANGELES—Hard times in the nation’s economy and foreign affairs have led to a conservative trend in radio programming, according to Burt Stein, consultant and former promoter and director of Elektra/Asylum.

This is reflected in Top 40 stations softening their sound or even switching to adult contemporary formats and also in AOR outlets shying away from new wave acts in favor of oldies by platinum-level rock titans.

“In times of uncertainty,” says Stein, “radio likes to program music that makes listeners feel comfortable and not threatened. It tries to bring people back to earth and give them some certainty.”

One problem Stein runs into with radio programmers is when they drop records he has sufficient sales feedback to know if there’s a hit there or not.

“But with the market softer today than it was a year ago, it’s important that radio stations really try to give them a chance to prove themselves. It takes a lot of records eight weeks to break through, whereas a couple of years ago you could get a feel in three or four weeks.”

“A record today might really take off after eight or 10 weeks even though in the first few weeks there was little or no movement.”

Stein notes that current Elektra/Asylum hits by Neil Sedaka and Mickey Gilley took upwards of two months to break through. He agrees that in general it’s the MOR passive records that are taking longer to emerge, which is significant since that’s one of the hottest categories of records on Top-40 radio today.

The conservative trend at major stations makes secondaries more important than ever, in Stein’s view, “provided they’re still willing to take a shot on a record.”

Stein suggests, however, that smaller market stations in many cases have become almost as tight as bigger stations.

**BUFFALO’S BIG MOVER: BOB WOOD**

**Much Traveled WBEN Skipper Lifts Station’s Image**

**By JIM BAKER**

BUFFALO—Even in the fast-paced broadcasting business, where traveling to the next job is often a way of life, Bob Wood is regarded as a big mover.

A program director with the appearance of a professor and a straightforward personality, Wood has served at no less than 10 radio stations since 1968. He is literally seeing the continent via FM as far west as Phoenix (KRK-FM), north as Montreal (CJFM-FM) and east as Wilmington, Del. (WAMS-FM), Charlottesville, Va. (WEJL-AM) and Annopolis, Md. (WYRE-AM).

“I’ve been at WBEN here two years, seven months and this is the longest I’ve been anywhere.” Wood says.

But just because he’s well-traveled, don’t get the notion Wood isn’t successful. He is. In fact, his direction at WBEN-AM and WBEN-FM (Rock-102) has buoyed them into two of the four most listened to stations in the Buffalo market, according to the latest Arbitron survey.

Only beautiful music WJYE-FM with a 13,333 audience share beats adult contemporary WBEN-AM (12.2) in Buffalo radio and with FM listening enjoying a surge in the spring book, Third rated WKBW-AM (9.1) beats rockin’ WBEN (9.1) by just 10th of a point.

Rock-102 edged adult contemporary WPAM (9.0) for the first time.

Obviously, Wood is a fellow who knows what he’s doing when it comes to making a hit record or getting on the station—whether a popular AMer such as WBEN or an on-the-rise, largely automated FMer such as “Rock-102.”

Wood came to WBEN from Montreal’s CJFM-FM (96) and, as Wood labels it, “a station aimed at the young urban mover and groover, 25 to 34 years old, with an older skew.”

Wood learned there—serving as promotion, creative and program chief. “It was up in the sky, did everything in two years,” he says.

Before that, he was program director of CHAM-AM in Hamilton. Out. Since I left, they’ve changed the call letters under a new owner, but they haven’t gone back up to my ratings.”

Larry Levine imported Wood to program the two WBEN stations after his Algonquin Broadcasting Group purchased the stations in 1978.

(Continued on page 29)

**KHJ DJ CUTS ‘LACE’ COVER**

**MELPHMS—Rick Dees, disk jockey at KHJ-AM in Los Angeles, has cut a cover of “Chantilly Lace.”**

The song was originally made popular by another deejay, J.P. Richardson of Texas, who died in the airplane crash which killed Buddy Holly.

“It’s the Big Bopper’s version,” says Dees of his Mushroom single. “I make no attempt to disguise that, but, it’s today’s feel.”

Dees says he actually got the idea for cutting the tune while working on some demos at Sam Phillips Recording Services, Inc. here where Jerry Lee Lewis recorded his version. Jerry Lee’s has more piano,” says Dees. “This (cut) has a straightforward r'n'b dance feel.”

“What I enjoyed about doing it is that I wrote the cut, the lyrics,” says Dees, “and I like to do characters.”

“Disco Duck,” which became a platinum record for Dees in 1978, “locked me into the novelty category,” he says, “but it doesn’t bother me. It’s an interesting calling card.”

The flip side of “Chantilly Lace” is “Disco Brief,” the world’s shortest disco song. Time: 45 seconds. The cuts are from his “Read Me My Right” album.

(Continued on page 29)
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<th><strong>Top Adds On:</strong></th>
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<td>ROBBIE DUPREE - Lookin' For My Love</td>
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<td>BOB SEGER - You're The Only (My Love)</td>
<td>BOB SEGER - You're The Only (My Love)</td>
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<td>OLIVIA NEWTON-JOHN - Magic (WB)</td>
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<td>LINDA RONSTADT - Con Fe Ru (Artemis)</td>
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<td>EWAN MCBRIDE - Waves of Love</td>
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<td>CAROL FISHER - Free To Be Woman</td>
<td>CAROL FISHER - Free To Be Woman</td>
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<td>BONO - The Only One (War)</td>
<td>BONO - The Only One (War)</td>
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<td>BILL JILES - Lookin' For My Love (Columbia)</td>
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<td>HUGH PROCTOR - Don't Look Away</td>
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<td>WENDY CARROLL - Only One</td>
<td>WENDY CARROLL - Only One</td>
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<td>BOBBIE DUPREE - Hot Red Hearts (Elektra)</td>
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<td>DIANA ROSS - Upside Down (Motown)</td>
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Radio Programming

Talent Bank Launched To Aid Station Job Openings

LOS ANGELES—Radio Talent Bank, a new service, has been launched here to assist stations in recruiting program directors, music directors and air talent. The firm, a subsidiary of the executive search firm of Searing Fox & Associates, is headed by Peter Yor- din and Desire O'Donoghue.

Unlike an employment agency, the Radio Talent Bank accepts a job order and then goes about filling it. "We start with a position and then look for a quality person to fill it," notes director Yордин.

"When we get a specific order from a station for a position, we then target the stations that best fit that need and get a sense of the people strongly qualified." States O'Donoghue. "We look closely at the station and its sound, size and format and make a match instead of just listing positions.

There is a standard fee for the station's placement service which is never paid by the talent but by the station upon hire.

In the top 25 Arbitron metropolitan markets, there is a $1,000 fee for special attention to sequencing; tempos, moods, oldies and new albums in order to minimize repetition of sound.

Chris Butterick, the station's general manager, says, "There is a commitment here to maintain the mod-consistency of one music format, and one format only. It's a style and a way of life."

"What's important," according to Butterick, "is the long lost art of our decency to engender a one-on-one feeling with our listeners. That lost art, and good time radio. It's damn sure paying off for us.

Clarity among the lines. WLVS public appearance and promotions director agrees. "I worked with an advertising agency for a long time and always bought what I heard in the streets. With the station, everywhere you go in this community, she claims.

Many of the station's promo spots at the local shopping centers. WLVS' Recording Studio, managed by Philip's son Knox.

"We have better soundtracks," Phillips says, "because we use first generation, original instrumental tracks. Our 'in-the-machine' stereo are our own studio, we utilize it and WLVS two ultra-modern production.

WLVS' promotional program is designed to enhance its image as a community multimedia. It gives people a few things," Butterick says, "but we are not going to buy the market."

"We play a energetic role in community activities by sponsoring golf tournaments, arm wrestling and softball, and fielding our own softball team. Sunday afternoon parking lot parties. held in the company's own mini-facility in suburban Germantown, have been popular with the police have had to direct the traffic."

The station initially licensed WGT-FM in 1976 and later changed to WEEI to coincide with its sister AM. WLVS' calls are WEE-17 in November 1978 when Phillips dedicated the station to the late Elvis Presley, whom he discovered.

Rock At Navy Pier

CHICAGO—A WLUP-FM sponsored screening of rock music themed feature films will be part of the Navy Pier Children's Fest, Aug. 10 and Aug. 13-17. Films planned for showing include "The Last Waltz," "The Peyote Den of Desh," "Rock'n'Roll School House," "Let It Be," and "The Buddy Holly Story."

WKSS-FM Sale Off

NEW YORK—The proposed sale of WKSS-FM in Hartford, Conn., is off. Franks Broadcasting has withdrawn its offer to purchase the station from owner Broad Street Communications of New Haven, Richard L. Gesmar, Broad Street chairman, says WKSS-FM will continue to be operated as part of the Insko Broadcasting Group.

Sklar Predicts More All-Talk And Self-Help

LOS ANGELES—ABC radio division vice president Rick Sklar says AM stations may gravitate towards all-talk and “self-help” formats in the decade ahead in order to grab an adult demographic.

In remarks to the California Assn. of Broadcasters, Sklar predicts a further specialization of formats and an increase in talk and “self-help” shows “which aid people in coping with life.”

One of the questions that must be resolved, he adds, is whether the current middle age demographic will talk again and adult music tastes along as it advances in years.

Pointing out that “non-music formats are a growing force,” Sklar said programming for such formats could come from “non-cat-egory” sources in order to improve the audience.

Sklar dismisses the theory that FM radio would level off after achieving parity with AM, pointing out that in some markets FM already has 60% of the listening audience.

“The trend lines,” says Sklar, “point to the importance of stations carefully examine their future positioning in their markets and move to examine programming alternatives.”

Sklar is also scheduled to speak at the WBBA convention on Aug. 13 in Chicago at a conference in New York Aug. 24.

Minneapolis Bands On LP

MINNEAPOLIS—KDFR-FM here has released an album of original rock ‘n roll performed by local groups that have contributed through the Pickwick and Lieberman.

"The 101 Original Home-town Album” features groups such as Sneakers. Damon Danielson, Phil & the Blanks, Long, Brian Wake, steady, the Metro All Stars and Gen-uine Shirley. In addition. Sneakers won the Stereo Jones Lipster.com Station Stores here as part of the promotion, as well as the opportunity to open a concert for Toto.

More than 200 retail accounts will have posters and a seven foot cardboard busts for display. The album will sell for $5.99 or $4.99, depending on the store. All proceeds go to the Radio Station Chapter of the National Committee for the Prevention of Child Abuse.

From the album comes a promoting the album on the air, as well as playing cuts from the disk. Other AOR outlets have also called "home-town" band albums, including NBC stations in Chicago and New York and outlets in San Francisco.

Stereo 101's LP is mostly mainstream rock.

Radio Pair Form New Firm

NEW YORK—Broadcasters John Hawkins and Steve Rood team up again through their communications, a consulting firm based in Walnut Creek, Calif. The pair had worked together as consultants in the ’60s.

Services cover operations, programming, sales, promotion and a variety of other areas. The firm also operates its own studio turning out automation tapes, syndicated shows and oldies libraries for radio stations all over the country.

Over the years Hawkins and Rood have worked for such companies as Metromedia, RKO, NBC and ABC. They have also worked separately and together for other consulting firms.

OLDIES MIX: Program director Bill Andre, left, goes over playlists with operations manager Don T. Dunitz at Long Island’s WNYG-AM, which specializes in an oldies format.

OLDIES MIX: Program director Bill Andre, left, goes over playlists with operations manager Don T. Dunitz at Long Island’s WNYG-AM, which specializes in an oldies format.

Are OLDIES Passe? Not So For Babylon WNYG-AM

BABYLON, N.Y.—Some major market programmers say the boom is off the oldies format, but not Bill Andre or Don Dunitz.

Beginning with a week of Elvis Presley, programmer director Andre and operations manager Dunitz used this programming to kick off the new format on WNYG-AM when the station switched from a gospel format. The station is now 15th Gold, noting the 1440 KHz.

The Presley week, with some give-aways of Elvis memorabilia made some noise for us in the market," Anders says, "and now we've got a pleasant sound to sell without ( Arbitron) numbers."

Since the format was introduced last summer it has been modified, particularly this past fall, but with only two current singles and one current album cut per hour, the station is still heavily into oldies. The station plays 12 to 15 records per hour.

Andres reasons that WNYG stands out because "everyone is re-searching their programming to the common denominator. We try to program to the highest demono-

The station also has several fea-tures to make it stand out. The day- timer features a half-hour "Sundown Special” of one artist just before sign-off. On Tuesdays and Thurs-

days the station features an artist for the day, playing two cuts an hour. "We feature the stuff you don't hear on AM," says Andres. "At 11:25 a.m. and 5:25 p.m. we present coffee break concerts” of such artists as the Rascals and the Four Seasons. The station also features new oldies from Billy Joel, Fleetwood Mac and Hot Chocolate.

Andre handles the morning drive shift, which he says is the toughest in terms of music. "After 6 p.m. we would like an AOR," he says.

Dunitz does middays and Alan Duke handles afternoon drive. Former WRCN-FM Riverhead, N.Y., decay Jeff Fisher takes over from 5 p.m. to sign-off.

Jewish Life Radio Show Goes On LP

CHICAGO—A double LP stereo recording of the award-winning 1976 radio documentary about Jewish life, "Roshuhinkes Mit Mandlin (Roses With Almonds)" has been produced. The album in a joint effort of program producer Gamut Productions, Inc. and Living Archives Ltd.

According to Rita Jacobs Willens, producer/narrator of the document- ary and Gamut president, the record will be direct marketed through mailings and advertise- ments in leading Jewish periodicals. The list price is $25.

Citations to the 105-minute docu- mentary, first aired here by WFMK-FM during the Jewish high holidays, include the Major Armstrong Award, the Ohio State Award and the Gabriel Award from the UNDA-USA National Catholic Assn. for Broadcasters and Allied Communicators.

Willens, who with her first hus- band Bernard Jacobs founded WFMK in 1951, uses popular, reli- gious and classical music, readings and interviews to capture the ethnic experience.
### Top Add-Ons - National

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<tr>
<th>AC/DC - Back in Black (Atlantic)</th>
<th>HALL &amp; OATES - Voices (RSO)</th>
<th>ATLANTA RHYTHM SECTION - The Boys From Danville (Polydor)</th>
<th>ARTFUL DODGER - Back to Basics (Polydor)</th>
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</thead>
</table>

### Top Requests - Airplay - National

#### ROLLING STONES

- Emotional Rescue (Rolling Stones)
- \*Monkey Man (Rolling Stones)
- \*Satisfaction (Rolling Stones)
- \*Angry Inch (Rolling Stones)
- \*Satisfaction (Rolling Stones)
- \*Emotional Rescue (Rolling Stones)

#### ARTFUL DODGER

- Back to Basics (Polydor)
- \*Slow Hands (Chrysalis)
- \*Don't Give Up (Mute)
- \*Slow Hands (Chrysalis)
- \*Don't Give Up (Mute)

#### QUEEN

- \*United (One Vision) (Mercury)
- \*Bohemian Rhapsody (Queen)
- \*Don't Stop Me Now (Queen)
- \*We Will Rock You (Queen)

#### SPLIT ENZ

- \*Two Little Boys (A&M)
- \*Smirking (A&M)
- \*Don't Give Up (Mute)
- \*Slow Hands (Chrysalis)

#### PETE TOWNSHEND

- \*In My Room (Rolling Stones)
- \*The Seeker (Small Faces)
- \*The Seeker (Small Faces)
- \*In My Room (Rolling Stones)

#### BRIAN MAY

- \*In My Room (Rolling Stones)
- \*The Seeker (Small Faces)
- \*The Seeker (Small Faces)
- \*In My Room (Rolling Stones)

### National Breakouts

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### Western Region

#### Hill & Stiles - Voices (RSO)

- AC/DC - Back in Black (Atlantic)
- HALL & OATES - Voices (RSO)
- ATLANTA RHYTHM SECTION - The Boys From Danville (Polydor)

#### Top Request/Airplay

- JACOB BRONNER - Hold Out (Bay City Rollers)
- ROLLING STONES - Emotional Rescue (Rolling Stones)
- QUEEN - The Game (Epic)

#### Breakouts

- DOOBIE BROTHERS & THE WALLOWS - 'Looking Out Of My Eyes'
- PETER TOWNSHEND - 'My Generation' (Island)
Radio Programming

Buffalo's Big Mover: Bob Wood

Continued from page 21
1977. WBEN-AM quickly regained much of its lost following, and has hovered at or near the top of Buf- falo's ratings since while the FM outlet has enjoyed steady and im- pressive gains.

Wood cites a number of reasons for the successes. "Larry leaves me alone and that's important," he says. "He has given me a good opportu- nity to do what I do best. We have excellent people at every level. Even someone who comes in for a couple of hours a week, even a intern, knows it's a pleasant atmosphere here.

"People care here. I think my greatest achievement here has been to give my people a chance to excel and grow.

"That's important because if someone doesn't grow, then he is not happy.

Wood says attitude surveys on both stations were keys—with the AM narrow range of audience being 25-to-54-year-olds and the FM range 18-to-34.

Of course, philosophy is important too in making a station grow. "Radio generally has a cause-related effect," Wood believes. "We try to create an illusion. You give the people what they want. If they want music most and contents least, you give them the music, they don't care about contents.

A radio station is a collection of sounds," Wood theorizes. "We put more sounds on air within our home-ogenized format and within it are little peaks of excitement. We are one of the most outstanding promo- tion stations in the country. In our first year, we cut roughly 1,000 promos.

"We believe in telling the people, "I'm Jack Mindy and this is why you should listen to my show."

And we put people in the community back on the air—folks off the street.

The station had to be a re- emphasized this sta- tion is accepted by people like you and me.

What does Wood look for in a per- sonality—such as morning man Jeff Kaye, who has followed the long-time dominant Clint Buchman suc- cessfully and is number one among the dayparters.

"You can look for a person who has sense in a career," Wood replies. "The ques- tion is: Is he talented and used to what it takes to be effective? Usually, the answer is no. Look at any station on board. Today, in a couple of years, he has run through personalities who can cause the list- ener to relate to what he's saying. And it's not easy, though it sounds as if it is.

"And we also have the best music in town for the audience we're after, Wood emphasizes. "There are 19 different days of a week and this station has elements of excitement in all of them. We have jazz on the air who are mature and have a real sense of their craft.

Wood doesn't hesitate to share the credit when it comes to the musical input of this success story on AM or FM. He says promotion growth can be attributed to his music director, Roger Christian, whose on-air popu- larity has added to this. Bob Wood FM is on the rise against traditional AM powerhouse because he plays his own music.

"With Roger's help, the approach to music is much more intelligent than it was on WBEN-AM. "We needed a lot of work and we fixed it. He heard what we didn't have. For example, for the first time I have Anne Murray's "You Needed Me." I was impressed. But he was jumping up and down in his chair—and what happened was that record broke out of Buffalo.

The truth is Wood can attribute the WBEN FM success to a blend of the Gospel's sound. He and Levine sought and realized a strong identity with the community. They brought in jazz on and his free-form sports-and music combi- nation, scrapped by previous management and turned this into a pro- pered.

The station landed George Ham- buryer (now at Toronto's CFR- AM) when he was fired at WKRW. He returned to the station over from WBN-TV (where he's a weather reporter) for a couple of months.

These moves and others strengthened WBEN's bond with Buffalo because these personalities were well recognized in and around the city. Wood notes that Barron, for one, "had a built-in loyalty and put him back on our air was one of the smartest things I've ever done.

As Wood observes, music stations can outplay themselves. So what's often the difference in a market with heavy competition and a potential for much sameness in the products is a fresh, varied approach.

Burt Stein

Continued from page 21

"They're also playing the Drums." Stein says they have a very active catalog for us right now. But on the other hand it's taking away air that could be devoted to a new and breaking band. "E/A has four such "new music" acts: Kings, Noreens Teters. Helmet Boy and Korgis.

Stein emphasizes that not all AOR stations are as active as those using the Burkhart/Abrams format, adding just a few records a week.

"Others stick to the station's format, 22..." Stein concludes.

The most important thing in the world is the program director's regularity. The radio station is "the house where there's the most interesting activity in all the world—only we deal with music.

The program director's regularity is as important as the best music producer. The program director is the man who produces the most important part of the program. He is the person who is responsible for the show's success.

Jim Corby is the new program director at WMEF-FM in Chicago. He comes from that city's WLS-AM and was once a salesman for Evan-Tone Sounds. Recently Leonard Miller joined WYQV-FM in Richmond, Va., in a similar capacity, a switch, replacing Mike Bell who moved to Miami's 96X. Steve Kelly is also new at WBRK-FM in New York. Where did he come from? The midday shift. .. Gail M. Tonneseus is named advertising and promotion director at WLS-FM here. She comes from a similar post at NBC Radio here. . . . Al Baker is promoted to program director at Albu- querque's KKYJ-FM and KXKS-AM. Jo Jo Piau assumes Baker's old post as production director.

New On The Charts

YIPES! "Darlin'" * * *

This British sextet is the first act linked to Atlantic's Mirage label. The core of the band, singer David Cov- erdale, keyboardist Jon Lord and drummer Ian Paice, are former members of 60's supergroup Deep Purple.

"Signed last May, the band debuted with a single, "White Snake," from which this first single was pulled (both have hit the top 15 of their re- spective charts in the U.K.). Along with Coverdale, guitarists Bernie Marsden and Micky Moody co- perated the initial line-up. Martin "Basher" Birch produced.

Coverdale went solo after Deep Purple's split-up in 1976, and de- buted with an album called "White- snake." Lord and Paice, meanwhile, teamed up with singer Tony Armer to assemble Paice, Ashton & Lord (also known as P.A.L.), of which Mars- den was also a member. Eventually Paice, Marsden and Lord found their ways back to Coverdale. Moody and bassist Neil Murray, who had toured with Coverdale, completed the lineup. Borrowing the Coverdale solo LP title, Whitesnake officially banded in 1979.

The group is managed by Bud Prager in New York. (212) 765-8450. The booking agent, in Carmel, Calif., is Dan Weiners. (408) 624- 4889.

BILLY JOE ROYAL SPECIAL ORDERED

ATLANTA—A Billy Joe Royal radio series for syndication is now being quantized through Lowery Music and Katz Family Productions.

"Watch out of the special will be a series of specials for Tonky of Royal's debut Mercury LP, "Billy Joe Royal," and four singles from "Nothin's But Time," the new A&R/Ensign Records, and the new director of WZGC-FM in Atlanta.

Radio stations may order a copy of the special through: Bush Low- ery, Lowery Music 3051 Clairmont Rd., N.E., Atlanta 30329. (404) 325- 0832.

NEW YORK—The latest word on DJ Jimny Fisk is that he'll continue his Sunday air shift at WPLJ-FM here, as well as handling special projects for the station. These will include producing and hosting mini-specials and promoting and providing on-air vacation relief. Fisk dropped from his morning shift after the last Labor Day.

King Kirby of Cleveland's WBRG-FM was at South Beach July 26 atop a water bed in a store in the Goldengate Mall. . . . And Fresno's KYFE-FM found out recently that tapes of its program- ming are being sent regularly to Norway to provide material for a pi- rate station there that broadcasts only on weekends. It seems the pi- rate program director's cousin is a Norwegian who has a fan of the con- temporary outlet.

Gerry Peterson is the new pro- gram director at KFRC-AM San Francisco. Peterson has held pro- gram director posts at WRKO-AM in Boston. KJH-AM in Los Angeles and KCQB-AM in San Diego. . . . Robert S. "Bob" Kragh joins WBCY-FM as program director. He joins the station from WRJZ-AM in Knoxville, Tenn., where he was oper- ations manager and program di- rector.

Dale Dixon is the new music director of WIXY-AM in Detroit. In ad- dition to his music director respon- sibilities, he will handle the 10 a.m. - 3 p.m. Sunday airshift.

Jim Corby is new program di- rector at WMEF-FM in Chicago. He comes from that city's WLS-AM and was once a salesman for Evan-Tone Sounds. Recently Leonard Miller joined WYQV-FM in Richmond, Va., in a similar capacity, a switch, replacing Mike Bell who moved to Miami's 96X. Steve Kelly is also new at WBRK-FM in New York. Where did he come from? The midday shift. .. Gail M. Tonneseus is named advertising and promotion director at WLS-FM here. She comes from a similar post at NBC Radio here. . . . Al Baker is promoted to program director at Albu- querque's KKYJ-FM and KXKS-AM. Jo Jo Piau assumes Baker's old post as production director.
The San Francisco Chronicle

Willie Nelson Moves His Picnic
To Big Stadium In Sacramento

By JACK MCDONOUGH

SAN FRANCISCO—In the first such event to be held outside of his Texas picnic, Willie Nelson was to headlinethe first Willie Nelson California Picnic Saturday (2) at the 30,000-capacity Hubert Stadium in San Clemente, with Emmylou Harris, Merle Haggard and Lacy J. Dalton rounding out the bill.

Nelson agreed to do the California Picnic after being approached by the Bill Graham organization, according to Graham booker Danny Scheer. "It began as a challenge for us," says Scheer. "We wanted to do something as big as our Days on the Green, but with country music rather than rock."

The picnic was specially promoted as a family-style event, with tickets at half price for children under 12 and with patrons encouraged to bring picnic baskets and coolers. A large midway area was to feature dozens of attractions. None of these concessions was run by Graham's company, which instead parcelled them out to area businesses, although the Graham-related FM Productions did set up the stages for the musical performances.

Scheer notes that the extensive promotion involved tie-ins with Sacramento's KQAK-KAM and with Record Factory, which offered a $3 discount on the albums of the four performers to customers who came in with a Picnic ticket stub. Other tie-ins involved Shakey's Pizza, Toyota and Big R stores.

Hyatt Contemplates Utilizing Lobbies For Entertainment

CHICAGO—The Hyatt Hotel chain is mulling possibilities of turning all of its 270 hotel lobbies into 24-hour free entertainment palaces. Utilizing as the audience the many employees who frequent the open cocktail lounges and restaurants, as well as the people in front of the registration cages (not to mention those just milling around), the Hyatt is considering a three-show-a-night mininmusical called "The Spirit Of Hyatt." The 100-foot-long hotel lobby has chosen the new four-story glass atrium lobby of the posh Hyatt Regency in Chicago's Loop.

The show, produced by Jerry Sher, дизайн with music and lyrics penned by well-known Chicago tunesmith Sid Segel, is done in three 20-minute segments. Kicking off at 9:40 P.M. is a salute to the city; second part at an hour later is a tribute to the hotel; and the final show of the night at 11:40 P.M. is a salute to the guests.

Devon Concerts Embrace Classical

PHILADELPHIA—Lee Guber and Shelley Gross' Valley Forge Music Fair in suburban Devon will add a classical dimension to its pop shows for a second season.

With the pilot series of six classical concerts this year, the Music Fair has announced another classical series of six in-the-round concerts for the 1981-82 season. With designs on making the 3,000-seat venue an entertainment show place catering to all musical tastes, Guber and Gross hope to expand the concert series in succeeding seasons.

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The series is presented as the

San Diego Mustang Club
Gets Boost From Country

SAN DIEGO—With its expansion completed, the four-month-old Mustang Club here is giving the local country market a considerable boost. It is not only the largest country nightclub in town, with seating for 400 and a total capacity of 550, but the only one featuring signed acts on a regular basis.

The main reason for the latter, says Larry Gregg, the club's publicist, is that the club offers record companies choosing to showcase their acts there several added benefits. These include live simulcasts of the shows over KSON-AM, the city's largest country station, and show appearances by the artists prior to showtime on "Jerry Bishop's Sun- day Show," similar to "AM Los Angeles."

"For one song, the market has been overwhelmed as a country market," Gregg says. "Since we've put the word out about what we're doing, however, the response has been unreal."

Acts that have recently appeared, or will soon play the club, include Lacy J. Dalton, Randy Barlow, Becky Hobbs and Steve Warner. The club also plans to have the Country Mustang club much like the Palomino in Los Angeles—a place to showcase new, signed acts, Gregg says.

The club, located at 3595 Sports Arena Blvd. directly across from the 13,832-seat Sports Arena, San Diego's major concert venue, is owned and operated by the Bratskell Corp. of Los Angeles which, in addition to the Mustang Club, owns five other restaurants statewide.

The Mustang Club, according to principal stockholders Alan Meyer and David Sidwell, is the company's first stab at entertainment.

We surveyed the area and found that within a three-mile radius, there are 100,000 people, of which 60% are military, and 50% of these listen to country music," Sidwell says.

The club also has a relationship with the nearby Tower Records store, says Gregg, in which Tower prominently displays the most recent release by whatever major act is playing the Mustang Club.

"But the biggest boost came on the big sign outside the store," Gregg says.

The club's relationship with KSON is a simple one, says program director Rod Hunter, who also serves as MC at many of the club's shows.

The club buys time and we broadcast its shows by national acts. They came to town and told us what they wanted to do, and we were excited. In addition, every Thursday is billed as 'KSON Night,' with myself, and our personality, Dick Warren coming down and giving away records," Hunter adds.

Cover charge when national acts plays there, says Gregg, is $4 and drink prices are also kept to a minimum. "And for that price they can stay all night."
LOS ANGELES—Fred Martin will be 74 years old next December and a few months later he will modestly celebrate his 50th year as leader of one of the most popular and long-lived big bands ever to ride the one-night stand trail.

Only Lawrence Welk has maintained an orchestra longer. Count Basie and Woody Herman didn't start until 1936. Harry James departed Benny Goodman's aggregation and launched his own crew in '39.

Marked charts, things like Tchaikovsky's First Piano Concerto, "Symphony," "Intermezzo," "The Hut-Sut Song," "Warsaw Concert Theme," "Managua, Nicaragua" and so many others, have been of them recorded by Merv Griffin, a pianist and singer in the Martin unit.

"I don't recall exactly how many went gold," he says, "maybe eight or 10."

Fred Martin still leads his band, but at his own pace. He moved from the smart hotel rooms, the ballrooms and the ornate theaters where the best big bands played and built up enormous followings with nightly broadcasts over the NBC, CBS, Mutual and Blue networks.

Freddy takes his musicians to Catalina Island Sept. 6 and is busy lining up talent for the three-night run that will finish the full season, mainly conventions and college halls. His 1980 instrumentation comprises three trumpets, five saxophones, two trombones, piano, string bass, drums and three fiddles.

"Johnny Cochran is our singer," Martin notes. "He also plays fine trombone.

Martin's prowess as a tenor saxophone soloist (he's playing a Yamaha these days) brought him the name of "Master Silvertone" from Duke Ellington's celebrated alto virtuoso, Johnny Hodges. And the late Count Basie said Martin achieved the purist, most musical tone of any tenor player.

The Martin orchestra virtually "owned" the Coconut Grove of the Los Angeles Ambassador Hotel for about 25 years. But then the big bands died off, and so did Freddy's long-time contract with RCA Records. Yet his band has sold a ton of discs through the years. Freddy was so popular that his music was recorded under the phony names of Owen Fallon, Bob Caesar's Cornelians, Art Canning, Ed Lloyd, Vincent Rose, Roy Carroll, Buddy Bradley, Albert Taylor, the Bellhays of Broadway, Harry Woods and Freddie Stone for the Banner, Per

He expects to draw more people once Ascot begins plugging the shows in its advertising this month. The firm has been utilizing bandbills, flyers, posters and weekend bus rides to the beaches with the bands to promote the shows.

Rea says the three-person company is in the process of putting together a road show program to go out with three bands and perform local high schools and colleges to promote Ascot.

The shows are held every Thursday from 7 p.m. to 11 p.m. Admission is $4.

Rock Shows At Spot

LOS ANGELES—Every Thursday night for the past few months Ascot Grand Prix, located in nearby Gardena, adjacent to the Los Angeles International Airport, has been the site of "rock parties," as they're billed by promoter L.E.A. Express Productions.

Scan Rea, who heads the company, says the rock parties are actually outdoor concerts featuring three local rock bands. The shows are held to promote Ascot Raceway, which is located there.

Rea says that so far they've been drawing between 800 and 900 people a week to a total facility, which can hold about 3,000.

The shows are held every Thursday from 7 p.m. to 11 p.m. Admission is $4.

Philadelphia Folk Festival Aug. 22-24

- T.W.DELPHIA—Tom Rush, Taj Mahal, LaQuann, Doc Watson, Hot Rize, the Persuasions.

Philby is a community event for the folk festivals able to survive the rock music age.

-flect, Oreio, Peacock and REX labels, all long defunct.

Martin enjoys golf and an occasional ride in a boat owned by his son, Fred, an advertising agency vice president who once was director of publicity for Capitol Records. The maestro and his wife Liliane have been married 49 years and, thanks to the younger Fred, enjoy two grand

"It's a good life," says Martin, who was raised in an orphanage near Cleveland. Discharged, he took a job selling musical instruments. When Gray Lombardo's Royal Canadians played the Ohio city, the young Martin desperately tried to sell an alto sax to section leader Carmen Lombardo. But Carmen and Gray, instead, took an interest in Freddy and encouraged him to organize a dance band. Freddy's debut came in 1931 at the Hotel Bessert in Brooklyn.

In August 1932, Martin cut his first record, "We Just Couldn't Say Goodbye" and "Goodbye To Love" for Columbia. Freddy and his "Music in the Martin Manner" were on their way.

Martin's never stopped and he says he never will.

"But," he adds, "still wish I had sold Carmen Lombardo a saxophone."
Plan Your Work, The Billboard's Talent Forum 6, September

Major Participation From:
(Listed Alphabetical Order)
Benny Ashburn, Commodores Entertainment
Larry Bailey, Brotherhood Attractions
Frank Barsalona, Premier Talent
Paul Cooper, Atlantic Records
Don Dempsey, Epic Records
Al DiMarino, Epic Records
Barry Fey, Feyline Presents
Wayne Forte, William Morris Agency
Bill Graham, Bill Graham Presents
Arny Granat, Jam Productions
Jim Halsey, The Jim Halsey Co.
Herb Helman, RCA Records
Herbie Herbert, Nightmare
Steve Jensen, International Creative Management
Peter Kauff, DIR Broadcasting
Hank LoConti, Agora Nightclubs
Les Marshall, Playboy Enterprises
Mary Beth Medley, Media Connection
Leanne Meyers, Image Marketing
Bud Prager, Manager
Bob Regehr, Warner Bros. Records
Victoria Rose, Media Connection
John Scher, Monarch Entertainment
Barbara Skydell, Premier Talent
Jack Utsick, Jack Utsick Presents
...and more to be announced...
NEW THIS YEAR

- Small workshops designed to give more individual attention to the needs of conference attendees
- Record retailers and radio programmers will be involved. In an effort to maximize live talent profits, the National Assn. of Recording Merchandisers (NARM) is tying into the Talent Forum with its "Give The Gift Of Music" Campaign.
- Get-Acquainted/Welcoming Cocktail Party

ARTISTS INVOLVEMENT

Because of the importance of artists in the industry, performers will be involved at every level of the Forum.

PANEL RESTRUCTURING

Designed to provide a broader view of changing times and what lies ahead. All panels will comprise persons from various segments of the talent industry... each dealing with the topics from his/her area of expertise.

TOPICS NOW PLANNED

"Where Do We Go From Here?"
"Problems: Marketing An Artist Locally"
"Alternative Methods of Breaking an Artist"
"The Big Sellout: How To Get It And How Not To Get It"
More to be announced...

ALSO ON THE AGENDA

- One-on-One Luncheon
- Talent Showcases first two evenings of Forum
- Talent Forum Awards Banquet

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EARLY BIRD CUTOFF DATE:
August 8

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Los Angeles, California 90069

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KISS
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Tickets: $15

The Eagles pulled a surprise for one of their concert-goers in the early morning hours of the night of a three-night stand at the 3,000-capacity Santa Monica Civic Auditorium. The Eagles had skipped over such obvious crowdpleasers as "One Of These Nights," "New Kid In Town," and "Hotel California To The Limit," to offer a punchy, playful version of Frankie Ford's 1969 oldie, "Olivia." The less-serious show, reviewed in Billboard in New York recently, also featured hits by the President's command performers, like Boz Scaggs and J.D. Souther. ...Frontline Management supplied all tickets for radio giveaways to hype the show; Elektra/Axylum reportedly didn't buy any promotional tickets, though the Eagles have been its top-selling act for the past five years.

Black Sabbath's guitarist Tony Iommi is warning whoever stole his left-handed guitar with 13 crosses inlaid on the frets that the instrument carries a curse with it. The guitar was previously stolen but was returned to its rightful owner after thieves covered it with the crosses, which Iommi described as a nightmare with the stolen axe.

"Closer," Melo Moore's third LP for Elektra, hits stores with an electrifying effect on the music scene. The record is being released by Elektra on October 17, under the production of the ENI label. The album features seven songs, including the Top 10 hit single "Goodbye." The record is a departure from the band's previous releases, which were more experimental in nature.

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By ROMAN KOZAK

NEW YORK—Two hours before the show and inside Madison Square Garden it is quiet, but outside the fact is building for what promises to be the biggest pop music event in the city this year.

More than 100,000 tickets have easily been sold for the five-night stand, but there is still demand for more. Industry connections are being milked for that last ticket. Scalpers are getting $100 a ducat and more.

As a limo glides into the Garden’s service entrance, there is trouble inside the glass-enclosed control booth. Some surly official looking types can be seen inside, and a man is slowly getting up off the floor. His face is unrecognizable, but easy to remember. It is completely covered in blood. The limo is quickly waved on.

The show is about to go on. As far as New York is concerned, and the rest of the nation is not that far behind, the Long Island native who is the center of this excitement is about the biggest musical star there is. With “Glass Houses,” pitting Tick Floyd’s “The Wall” and probably the Rolling Stones’ latest for LP of the year honors, and with the hit singles still rolling in, Billy Joel has more than arrived. He is a genuine superstar.

But he is not there alone. After taking a few lumps along the way, Joel and his wife and manager Elizabeth have set up a solid business organization that handles the various aspects of Joel’s career. It is a multi-million dollar cattle industry, with Billy, Joel as the principal.

Joel records for Columbia Records, but in addition there are four other companies whose main business is Joel. Those are Home Run Systems Corp., the management company which also represents the Sports and Children’s artist Eric Van, Impuls Music/Joe Songs is there, publishing company. Billy Joel Tours is the tour production company, and Boots Rags Laid, a subsidiary of Downey Corp., handles all merchandising.

 Altogether, about 20 people work for these companies, but when you look at Billy, Joel is the headliner. His shows are expected to draw more than 25,000 people. It is a big risk, but which has been taken off as an independent agency owned by Dennis Arfa. It also books the Beach Boys and Phoebe Snow.

These organizations, and those who run them, all form Joel’s “cabinet,” which has a certain amount of autonomous power now, that Elizabeth Joel is moving more into the background of the business. As one who is working with managing someone’s career, you are dealing with his life, so it is not wise to make arbitrary decisions. He is the boss, the choices,” says Frank Weber, general manager and operating head of the Home Run company.

“At this point Elizabeth and I are only involved in the creative aspects of management,” says Billy Joel. “Elizabeth is no longer so much in the forefront. She put together the organization and now it is pretty much cut and dried.”

Backstage at the Garden there is little chance for conversation with the headliner, Joel and his wife. A news conference for WABC-TV is there and Joel makes a brief appearance for the television cameras. Dressed in a sweatshirt, jeans, t-shirt and sneakers, (Billy doesn’t care for his summer clothes) Joel says, “It’s a hot one.” He then climbs into the back of a stretch limousine and disappears.

For the tour the band will have 44 people. It is a big deal, and for the band there is also a “very special event” on Friday night, the Rolling Stones’ “The Wall” at Madison Square Garden.

The Stones are headlining, Joel will do an “up-and-coming” show. Joel has been invited to be a part of the Stones’ tour and will open for them in New York.

The Stones have always been a big deal to Joel, and he has always wanted to work with them. For a few years now, he has been trying to get a date with the Stones, and finally, they have agreed to have him open for them.

The Stones are a big deal, and for Joel, it is a big deal. He has always wanted to work with them, and now he finally gets to.

Joel will be doing an “up-and-coming” show, and he is very excited about it. He has been waiting for this moment for a long time, and now he finally gets to do it.

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Single This Week

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Billboard DISCO TOP 60

STAR Performer — registering greatest proportionate upward progress this week

<table>
<thead>
<tr>
<th>WEEK</th>
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<th>TITLE - Artist - Label</th>
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<td>TAKE YOUR TIME (Do It Right) — S.O.S. Band</td>
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<td>DYNAMITE/JUMP TO THE BEAT — Stacy Lattisaw</td>
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<td>9</td>
<td></td>
<td>Give Me The Night — George Benson</td>
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<td>Warner (7-inch) 49505</td>
</tr>
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<td>I'M READY/HOLLY DOLLY — Kano</td>
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<td>I'VE JUST BEGUN TO LOE YOU — Denny Richards</td>
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<td>32</td>
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<td>DO YOUR THANG — Al Hudson &amp; One Way</td>
</tr>
<tr>
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<td>BRASS IN POCKET/MYSTERY ACHIEVEMENT/PRECIOUS — Pretenders</td>
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<tr>
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<td>22</td>
<td>KEEP SMILIN' — Carrie Lucas</td>
</tr>
<tr>
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<td>35</td>
<td>LEAVE THAT BOY ALONE/DON'T STOP, KEEP MOVING — Poussez</td>
</tr>
<tr>
<td>36</td>
<td>56</td>
<td>LET'S GO ROUND AGAIN — Average White Band</td>
</tr>
<tr>
<td>37</td>
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<td>I LOVE YOU DANCER/DO IT AGAIN — Voyage</td>
</tr>
<tr>
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<td>27</td>
<td>JUST HOW SWEET IS YOUR LOVE — Rhyze</td>
</tr>
<tr>
<td>39</td>
<td>49</td>
<td>A TASTE OF BITTER LOVE/BOURGIE BOURGIE — Gladys Knight &amp; The Pips</td>
</tr>
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For Week Ending August 9, 1980

**1 Star This Week**

**ONE IN A MILLION YOU**
Larry Graham
WB 49221

Give the gift of music.
Operators Worried Over Jukebox's Future

General News

Shelter

Cable Technology

Operations

The hot new radio feature: Bill's Car Care

CABIN ETAL

Pet

R E & PROMO EXEC

RESPONDING STUDIOS

Episcopal

EASTERN ARTIST RECORDING STUDIO INC.

E.R.A.S.

Lak;

PIONEER RECORDS

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PINOCHLE?... HURRICANE... COMING SOON.

Walt Disney

freshness from Orlando, Fla. (813) 939-0971.

of possible location sites and with what the jukebox industry is doing. A tight ceiling on its ability to increase pricing.

Jukebox pricing of 25 cents per play is widely being moved today towards upscale locations. However, even this level of pricing is commonly repre-

The increased cost of records is going to take more jukeboxes out of locations, states New Orleans oper-

It's going to bring the market down.

In the past 20 years I would say that in the neighborhood of 150,000 to 200,000 jukeboxes have been eliminated. Nims adds.

Citing widespread resistance to price hiking, "The jukebox oper-

But it did with a $70 license fee there are a lot of boxes that couldn't do it," he adds.

Some operators have cut back on record purchasing in recent years. Zieglin emphasizes that music business remains strong for many firms.

"Some of the operators have cut their back barn records and purchases with the last few price increases," he notes. But the ones that are still putting eff-

The video games have spoiled some op-

Zieglin feels that between 10% and 15% of the jukeboxes currently supplies could be taken out of opera-

The July 21st hit with a $70 license fee is a lot of boxes that couldn't do it," he adds.

Some operators are pulling $500 to $700 from the cash boxes of their video games," explains Zieglin. "The video games have spoiled some op-

At Milwaukee's Radio Doctor, one-stop sales to operators are flat according to manager Michael Mowers. Mowers also says operators are running out of room in which to op-

The way we see the jukebox busi-

Mowers says operators have been able to move jukeboxes without pricing in only about 10% of the area locations and he cites resistance to increases elsewhere.

Add Mowers: "There hasn't been any reaction from the operators on the pricing issue. We're still doing business as usual when you go in to buy a quart of milk and it's 10 cents more!"

Urban renewal and declining numbers of jukebox locations, bars and restaurants are frequently cited by operators.

"The jukebox business is still good but it's not growing," says Wayne Hesch, Chicago area operator. Also a former trade group president. "It's a new point where there really aren't a lot of new places opening up where you can put a jukebox. We're in a stati-

Hesch calls the 25 cents per play move "deceiving," noting that most customers prefer jukebox advantage of the seven pluses for $1 feature.

Hesch: "It's very hard to make any large price increases. When you raise it too high it just doesn't sell."

"We're going to have to concentra-

Hesch explains: "In the last 10 years we've seen a lot of old locations actually declined because of the fast food food.

Operators claim it's become al-

something that it would very difficult for someone to run strictly a jukebox operation today because prices have been going up so fast.

Hesch observes.

Gas Tartol, manager of Chicago's South Shore Jukeboxes, feels the cutback in service will result from the cost squeeze. Machines that were once profitable will now be checked twiced monthly, he says.

"Where they were going in with four or five new records per week they're going to be going in with three records every two weeks," Tartol explains.

Although the Great Depression of the 1930s and the 1960s soundtrack boom era, operators claim the 1980 economic downturn is having no similar effect.

"The money that's spent in this in-

This is sort of luxury money," says Leona Ballard, head of Bell, W. Va.'s, Belle Amusement. "When things tighten up in general this in-

Ballard takes to future earnings on their "marginal" jukeboxes out of opera-

In April 1981, MCA Records will release "Yesterday," from "Rag-

"I will be forced to pick up," she ex-

Andrews Ballard: "The lack of loca-

Ballard has executive assistant.

Amy Ross, are conferring with Bob

Floyd on the Music

for the following. Jerry Reed, the Statler Bros., Ros Rogers & the Sons of the Pioneers, Tucker, Brenda Lee and Burt Reynolds are on the track.

Universal will release in spring 1981 "Zoot Suit," the music re-

Brando's 

"Nothing's Going To Come Between Us But Love," and Cahill has Michael Ansara and Susan Box-

Brando is playing a strug-

"Hear Beeps" is a futuristic love story about robots, starring Ber-

Jerry Reed and Barbara Kruger. Cahill is acting for Elton John and Ira Newborn to do the music which will be released on MCA label.

A little later, "Somewhere In Time," the Christopher Reeves, Jane Seymour and Christopher Plummer upper releases with a John Barry

the track, due on Elektra records. The October Ellen Burstyn film, "Resurrection," about a modern day faith healer, will have "Take My Hand," by Maurice Jarre and Carol Connors as its soundtrack. Before its October 1980 how Jerry Crutchfield is producing the Tanya Tucker music

"When in comes August the track will be the single and from "Smokes And The Bar Movers," with release to the MCA Records. Snuff Garrett is again producing the music for the followup. Jerry Reed, the Statler Bros., Ros Rogers & the Sons of the Pioneers, Tucker, Brenda Lee and Burt Reynolds are on the track.

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<td>VAN HALEN</td>
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<td>BILLY JOEL</td>
<td>THE CRUSADERS</td>
<td>CAROLE KING</td>
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<td>Glass Houses, Columbia FC 36384</td>
<td>Rhapsody And Blues, MCA MCA-5124</td>
<td>Pearls—Songs Of Goffin &amp; King, Capitol S00-12073</td>
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<td>AL JARREAU</td>
<td>AMBROSIA</td>
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<td>This Time, Warner Bros.</td>
<td>One Eighty, Warner Bros. BSK 3368</td>
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<td>HERB ALPERT</td>
<td>DAVE DAVIES</td>
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<td>Beyond, A&amp;M SP 3717</td>
<td>RCA APL-1-3663</td>
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<td>BLACK SABBATH</td>
<td>LINDA RONSTADT</td>
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<td>Diana, Motown, M8-93661</td>
<td>Heaven And Hell, Warner Bros. BSK 3372</td>
<td>Mad Love, Asylum SE-510 (Elektra)</td>
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<td>Can't Stop The Music, Casablanca NBLP 7220</td>
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<td>TOM PETTY &amp; THE HEARTBREAKERS</td>
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<td>From The Thunder, Southbound 001 (DD)</td>
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When you position an ad in SRDS Spot Radio, you position your station in the market place.

It's as basic as that.

A lot of popular misconceptions have been floating around about today's radio buying habits. So we challenged them. We checked. We researched.

Our continuing in-depth research shows that buyers and planners of media don't consider ONLY rates. In fact, they don't even consider rates FIRST.

What advertisers and agencies do want from your station is an information base. THAT'S WHY THEY COME TO SRDS.

They want to know about your format. Your programming. Your audience. And its demographics. So that they may position their advertising most effectively within their market. THAT'S WHAT THEY GET FROM SRDS.

Before advertisers and agencies think of rates, before they think of anything else, they think of positioning. Rather than scanning your rate card, the buyer of spot radio carefully peruses SRDS. He is, in effect, saying . . . "Tell me everything you can about your station." We know, because we found out.

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WE'RE MORE THAN JUST RATES.

In SRDS, YOU ARE THERE, selling by helping people buy.
### HOT 100

**FOR WEEK ENDING AUGUST 9, 1980**

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<td>LOVE THAT GOT AWAY</td>
<td>Firefall</td>
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**Recording Industry Assn. of America seal of certification as a "million seller":**

**Recording Industry Assn. of America seal of certification as a "two million seller":**

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<td>FIRST BE A WOMAN</td>
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<td>ROCK IT</td>
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<td>Roy Orbison and Emmylou Harris</td>
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<td>BEYOND</td>
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<td>WHATEVER YOU DECIDE</td>
<td>Randy Vanwarmer</td>
<td>Bearsville 49258 (Warner Bros.)</td>
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**FOR WEEK ENDING AUGUST 9, 1980**

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**FOR WEEK ENDING AUGUST 9, 1980**

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**Single This Week**

**MAGIC**

Olivia Newton-John

MCA 41247

Give the gift of music.
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<thead>
<tr>
<th>No.</th>
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<td>ERIC CLAPTON</td>
<td>Just One Night, RSO RS-2-4202</td>
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<td>84</td>
<td>GENESIS</td>
<td>Duke, Atlantic SD-16014</td>
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<td>JEFF BECK</td>
<td>One For The Road, Arista A2L-8401</td>
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<td>THE KINKS</td>
<td>Heroes, Motown MB-999M1</td>
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<td>9.5</td>
<td>PAUL McCARTNEY</td>
<td>McCartney II, Columbia FC 36511</td>
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<td>19</td>
<td>ROSSINGTON COLLINS BAND</td>
<td>Anytime, Anyplace, Anywhere, MCA MCA-5130</td>
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<td>20</td>
<td>MICHAEL JACKSON</td>
<td>Off The Wall, Epic 35745</td>
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<td>PETER GABRIEL</td>
<td>Let's Get Serious, Motown M7-928R1</td>
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<td>BOB DYLAN</td>
<td>Saved, Columbia FC-36553</td>
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<td>BOZ SCAGGS</td>
<td>Middle Man, Columbia FC-36106</td>
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<td>Give Me The Night, Warner Bros. HS 3453</td>
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<td>JOAN ARMATRADING</td>
<td>Me, Myself, I, A&amp;M, SP-4809</td>
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<td>KISS</td>
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<td>LIPS INC.</td>
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<td>BLUE OYSTER CULT</td>
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<td>TED NUGENT</td>
<td>Greed Dream, Epic FE 36404</td>
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<td>CHAKA KHAN</td>
<td>Naughty, Warner Bros. BSK 3385</td>
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<td>THE CHIPMUNKS</td>
<td>Chipmunk Punk, Excelsion XLP 6008</td>
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<td>BOB JAMES</td>
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<td>THE CHARLIE DANIELS BAND</td>
<td>Full Moons, Epic FE 36571</td>
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<td>Careful, Capitol ST-12070</td>
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<td>ROXY MUSIC</td>
<td>Flesh And Blood, Atco SD-32-102 (Atlantic)</td>
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<td>ROCKY BURNETTE</td>
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<td>Real People, Atlantic SD 16016</td>
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<td>Circle Of Life, A&amp;M SP-4809</td>
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<td>GRATEFUL DEAD</td>
<td>Go To Heaven, Arista AL-9508</td>
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<td>PURE PRAIRIE LEAGUE</td>
<td>Firm Up, Casablanca NBLP-7212</td>
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<td>You And Me, A&amp;M, SP-4809</td>
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<td>PAT BENATAR</td>
<td>In The Heat Of The Night, Chrysalis CHR 1236</td>
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<td>FATBACK</td>
<td>Hot Box, Spring SP-1-8726 (Polydor)</td>
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<td>EAGLES</td>
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<td>SOUTH SIDE JOHNNY &amp; THE ASBURY JUKES</td>
<td>Love Is A Sacrifice, Mercury SRM-1-3286</td>
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<td>THE DIRT BAND</td>
<td>Make A Little Magic, United Artists LT-1042</td>
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<td>WILFIE NELSON &amp; RAY PRICE</td>
<td>San Antonio Rose, Columbia JC 36476</td>
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<td>DEVO</td>
<td>Freedom Of Choice, Warner Bros. BSK 3436</td>
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<td>J. GEILS BAND</td>
<td>Stone In Love, EMI America 500-7016</td>
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<td>WAYLON JENNINGS</td>
<td>Music Man, RCA AEL1-8003</td>
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<td>BLOW FLY</td>
<td>Blow Fly's Party, Weird World/WAX 2034 (T.K. )</td>
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<td>GRAHAM PARKER &amp; THE RUMOUR</td>
<td>The Up Escalator, Arista AL-9518</td>
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**NEW & HOT**

- SCORPIANS, Armin Magdahn - Mercury SRM-1-3263
- DYNASTY, Adventures In The Land Of Music - Solar BX0-3576 (RCA)
- BARRY WHITE, Barry White's Sweet Music - Unlimited Gold FZ 3620 (TBS)
- STACY LATTISAW, Let Me Be Your Angel - Capitol SD 5215 (Atlantic)
- PLEASURE, Special Things - Fantasy F-9690

**LP This Week**

**EMOTIONAL RESCUE**

The Rolling Stones

Rolling Stone COC161015 Atlantic
Gospel Music is reaching out, opening up new territories where it hasn’t traveled before. Billboard’s September 27th issue will study in-depth this vital and growing market.

Every week Billboard highlights the issues, focuses the trends and charts the growth with authoritative editorial analysis...and annually develops an up-to-date, complete report in its coverage on the World of Gospel Music.

To this day, we still receive requests for last year’s Gospel Music issue, which sold out our entire inventory within six weeks.

This year, you’ve got a double impact opportunity to present your important sales message of involvement and achievement to the entire industry in this Spotlight which is timed with the industry’s first Gospel Music Conference.

Billboard has announced the FIRST ANNUAL GOSPEL MUSIC CONFERENCE, September 23–26, 1980 at the Sheraton-Universal Hotel in Los Angeles. This history-making conference will gather all of the leading international forces of Gospel Music for the biggest and most important Gospel meeting ever planned.

The Gospel Music Spotlight in Billboard will be distributed at this conference as well as delivered to the over 200,000 + readers* of Billboard in more than 100 countries around the world.

Featured in this year’s Spotlight of the World of Gospel Music will be:
* Major types of religious music...Contemporary Christian, Southern Gospel, Soul Gospel
* Labels and distributors...updates on artists and releases
* Live religious music...what’s happening in concerts, clubs and other venues
* Religious music on radio and TV...the current state of traditional religious radio (including a complete list of stations) and the growing impact of cable and public TV.
...And more...

Billboard’s spotlight issue on the World of Gospel Music, coupled with the premier Gospel Music Conference, will give your sales message the impact it deserves. Reserve your space now.

ISSUE DATE: SEPTEMBER 27, 1980
ADVERTISING DEADLINE: AUGUST 29, 1980

*Based on Billboard research of 4.5 pass-along per copy. Documentation upon request.

Reserve your ad space today.
For advertising information and reservation, contact BILL MORAN at (213) 349-2171, or write to 18617 Vintage Street, Northridge, California 91324.
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<td>Cotillion</td>
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<td>T-Neck</td>
<td>1982</td>
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<td>Rebels Are We—Chic</td>
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<td>Can't We Try—Teddy Pendergrass</td>
<td>P.R.</td>
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<td>For Those Who Like to Groove—Ray Parker Jr. &amp; Raydio</td>
<td>Arista</td>
<td>1982</td>
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<td>JoJo—Boz Scaggs</td>
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<td>A Lover's Holiday—Change</td>
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<td>Shining Star—Manhattans</td>
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<td>I've Just Begun to Love You—Diana Ross</td>
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<td>Bounce, Rock, Skate, Roll—Vaughn Mason &amp; Crew</td>
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<td>Rock, Pebbles and Sand—Stanley Clarke</td>
<td>Epic</td>
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**LP This Week**

**Diana Ross**

Motown M8-936M7
Columbia Pictures Releasing New Folios

NEW YORK—Columbia Pictures has reprinted three new folios and has reprinted an additional four books.

The best-seller is "The Best Of Linda Ronstadt" ($3.95), "Colour My World", "Plus: Chicago Recorded Hits" ($4.95), "International Favorites, Best Loved Italian Songs And Arias" ($4.95). The reprizers are "Pops For All Piano Methods, Level 1" ($2.95), "The Rose Plus 12" cafe piano ($3.95), "You Light Up My Life & We've Only Just Begun" ($5.95) and "Linda Ronstadt-Mad Love" ($6.95).

Continuing its "bonanza book" concept of making available a successful record to account for upfront (with special discounts), the company's latest offer is "The Best Of Pop And Country Rock" ($5.95).
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<td>CAN'T BE LOVE—DO IT TO ME ANYWAY—Peter Brown</td>
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<td>STRETCH' IN OUT/PLAIN OUTTA LUCK/YOUR LOVE IS A LIFESAVER—Gayle Adams</td>
<td>Drive/KT (12-inch) 441</td>
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<td>THE BREAKS—Kurtis Blow</td>
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<td>EARTH CAN BE JUST LIKE HEAVEN—Two Tons O' Fun</td>
<td>Fantasy (LP/12-inch) (R)</td>
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<td>I AIN'T NEVER—Isaac Hayes</td>
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<td>WHAT'S ON YOUR MIND/DON'T LET YOUR CHANCE GO BYE/BREAKAWAY—Watson Beasley</td>
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<td>SHAKE IT UP, DO THE BOOGALOO—Rod</td>
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<td>I LIKE WHAT YOU'RE DOING TO ME—Young &amp; Co.</td>
<td>Brunswick (12-inch) D-123</td>
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<td>WARM LEATHERETTE/BULLSHIT—Grace Jones</td>
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<td>EMOTIONAL RESCUE/DANCE—The Rolling Stones</td>
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<td>LOVE DON'T MAKE IT RIGHT—Ashford &amp; Simpson</td>
<td>Warner (LP/12-inch) 45-3438</td>
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<td>HANG TOGETHER/DON'T TELL ME, TELL HER/USE IT UP, WEAR IT OUT—Odyssey</td>
<td>RCA (LP/12-inch) 4FL 13526</td>
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<td>IT'S TIME TO PARTY NOW/FOR THOSE WHO LIKE TO GROOVE—Ray Parker Jr. &amp; Radio</td>
<td>Arista (LP) 45 5515</td>
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<td>LOVE SENSATION—Loleatta Holloway</td>
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<td>CAN'T STOP THE MUSIC (Soundtrack)—</td>
<td>David London/Village People/Various</td>
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</table>

**Give the gift of music.**

**Single This Week**

**UPSIDE DOWN/ I'M COMING OUT**

Diana Ross

Motown (LP) M-8936M1
Nashville Hosts Braun's Tapping

NASHVILLE—"The Bob Braun Show," a syndicated television program aired in seven Midwestern cities, recently completed a week's worth of tapping on location in Nashville.

The show used three different theatres in Opryland U.S.A.'s theme park setting for its taping.

Entertainers performing or being interviewed on the program include Don Schlitz, John Hartford, Reba McEntire, Don King, Sylvia, Ronnie Prophet, Wendy Holsombe, guitarist Tommy Jones, Jerry Clower, Kenny Price of "Hee Haw," Chet Atkins, Mack Magaha, Ronnie McDowell, the Four Guys, Roy Acuff, Dean Dillon, Boots Randolph, Jan Ed Brown & Helen Cornelius and Jeanne Prinet.

Also being featured on the show from the Opryland U.S.A. talent lineup are the Opryland Gospel Quartet and the cast of "Today's Country Road." musical.

"The Bob Braun Show" is a 90-minute daily program originating five days a week from Cincinnati.

Mickey Gilley

Mickey Gilley has just made country chart history!

"True Love Ways" went to #1 on July 14 and "Stand By Me" went to #1 on August 4.

Two Number One records by one artist in a period of just three weeks is a chart first, not to mention the rarity of two records in the Top 5 at the same time.

We are justifiably proud of this achievement and we wish to especially thank Joe Casey of CBS Records and Nick Hunter of Elektra Records, and their respective promotion teams for their prodigious efforts to the cause.

We're havin' some fun now.

Jim Ed Norman & Bruce Hinton

HIN-JEN PRODUCTIONS • 6255 Sunset Boulevard • Suite 603 • Hollywood, California 90028
Warner Warner—RCA artist Steve Wariner performs his promising single, "The Easy Part's Over," at the recent Fan Fair show in Nash

Stella Parton has been given the ninth Jimmie Rodgers Memorial Foundation lifetime membership, and the organization gifted her with a handmade denim outfit for the occasion. Singer Red Steagall was chosen to perform at the awards ceremony hosted by President Carter this year honoring the U.S. Olympic athletes. . . . Moe Bandy, Eddy Raven and Joe Stampley headlined a benefit concert in the Hollywood Ab
drome recently.

The Timing Was Perfect: It just happened that the quarterly board of directors meeting for the Country Music Association took place in Lake Tahoe recently—at the same time that the Charlie Daniels Band was headlining in town at Harrah's. So some 600 MCA executives took front row seats for the performance and then enjoyed a backstage party with Daniels to bring a bit of Nashville into Nevada. By the way, all six of the band's performances were sold out in advance. Sunnyside has been promoting its debut Eric single, "Cowboy Stomp," with personalized radio station i.d.'s done upon request. Any station wishing to "plug along with Sunnyside" can receive a specially dedicated station i.d. by contacting Buzz Cause Productions at (615) 183-8682 in Nashville.

Tall Pines Productions has finished filming its upcoming home Box Office music special, starring the tandem talents of Glenn Campbell and Tanya Tucker. The hour-long program, filmed on location in Reno, can be seen this fall. . . . Singer Dolton Gray left Nashville July 26 for his third South African tour. The date was notable be- cause it also happened to be his birthday as well.

Mac Gayden and Diane Davidson teamed up

Album Graphics

- Continued from page 50

- continued from page 50

- time-honored elements that make it uniquely American.

"You can't lose sight of the fact that your typical country fan who buys these records is conservative and traditional by nature," cautions David Hogan of David Hogan De- sign in L.A.

Hogan, who formerly worked in album design in Nashville, empha- sizes that "there is a fine line on how far you dare go with country album graphics. You just can't get too ab- stract or surreal or without running the risk of alienating the artist's fans."

Country Music Magazine

Circulation Up 53%

America's Number 1 Entertainment Lifestyle Consumer Magazine

Now Reaches 1,700,000 Readers Per Issue.

Country Music Magazine

Circulation Up 53%

America's Fastest
Growing Magazine

There's no recession at Country Music Magazine. Circulation up 53% over last year. The publisher predicts 500,000 circulation by year end, and the rate base has just increased from 300,000 to 400,000.

America's Hottest Media Subject

From Park Avenue to Sunset Blvd. the media have jumped on the country music bandwagon. MOVIES: Travolta, Urban Cowboy; Sissy Spacek, Coal Miner's Daughter; Robert Redford, The Electric Horseman; Willie Nelson and Dyan Cannon, Honeysuckle Rose; Dolly Parton, Jane Fonda and Lily Tomlin, Nine to Five; Dolly Parton and Burt Reynolds, Best Little Whorehouse in Texas; Clint Eastwood, Every Which Way But Loose and Bruno Billy, RADIO. The biggest country music radio stories in the world are WSM, New York and WMAQ, Chicago. Nearly 2,000 radio stations program country music. FYI: Tune in Carson, Griffin, Donahue, Snyder, Douglas for the latest, such as: George Strait's country hit record, Roy Clark's signing the biggest Vegas con- tract ever at the Hughes Hotels, stars from country-connected hits like Dukes of Hazard, B.J. and the Bear, Sheriff Lobo, Later Watch Johnny Cash do 50 minutes on Tonight, and you'll see his recent TV special was No. 4 in the week it ran. What is the media interest?

When Products Move How Can Media Be Far Behind?

When you rush out to get your stick-shift, 4-wheel drive vehicle, better stop at Bloomington's for some Ralph Lauren boots, Calvin Klein jeans and a Stetson. Check in at Sam Goody for a few cassettes—for your $800 car stereo system—some Willie Nelson, Crystal Gayle, Dolly and don't forget Kenny Rogers (after all he was the world's highest paid entertainer last year, grossing nearly $200,000,000). (You can't give away a full-size family sedan and the rock 'n roll business is in a depression. But those little pickup trucks are moving like hot cakes, and country music record sales are up 12% at a time when total record sales are down 12%. Recent industry data shows country sales have moved ahead of pop music for the first time.)

Then drive on down to New York's hottest nite spot, The Lono Star Cafe (on 5th Ave. mind you) and rub elbows with the cast from Saturday Night Live, some Pulitzer Prize writers and a few Madison Ave. creative types.

America's Heartland: The Baby Boom Grows Up

Those post-war babies are now 25-35. They grew up on music, it's integral with their lives. They have been with Country Music Magazine for 8 years. Our subscriber buyers spent $464 a year on albums, grabbing an average of 7 albums a month of the racks. And, they've invested an average of $904 in playback equipment.

Seventy-four percent own a pickup, 4-wheel drive, RV or other spare vehicle (47% alone own pickups). And, while they're driving, 39% have stereo radios to listen to, plus 42% have tape players.

Data: Yale University subscriber survey, Telefunken/sommar, Audio Bureau of Circulation

475 Park Ave South, New York, NY 10016
212/685-8200

Sixty-seven percent own two or more cameras; 22% own boats; 40% go camp-
ing; 60% own fishing gear and the same for hunting. (With all this active buying and using, it's amazing they have time to consume so much liquor and tobacco.) You can Join the Country Music Bandwagon, Too!

So, it's no wonder that these companies have chosen to put their ads in Country Music Magazine . . . maybe you should, too.


The more you know about America's Number One entertainment magazine — the more you "keep in tune with America's hottest sales market."
By SHARON ALLEN

"Stand By Me"--The most prominent hit on WCON-AM, Sparta, N.C., KFEM-AM, Oklahoma City, WJGL-AM, Minneapolis, Minnesota, and CKLW-AM, Windsor, Ont. Other stations are going with "Stand By Me" at the top spot, but with its "True Lost Ways." It has no No. 1 at WHRM-AM, Henderson, Texas; WANYM-AM, Columbus, Ohio; and WPPD-AM, Pullman, Wash., and WCON-AM, Albany, N.Y., where the new charters include Gene Watson, Rick Clark, Donna Fargo, Connee Cole and Jerry Corbin, Georgia.

RCA's Alabama group looks like a good bet to buy into the No. 1 slot. With Country's Top 20, Eldie Robert RobisontableViewed the 3rd, Ronnie Mizzepi was up to #4, "Cowboy and Country Music Loves Company," Kenny Rogers jumps to #6 with "Let the World Come Too," and Conway Twitty rounds out the top ten county spots with "I've Never Seen The Lies Of You."

DEBUT OF THE WEEK: Miltie Nelson and Roy Price report that "Loved You Too Much" is #7 with 39 Billboard reporting stations out of the box.


Wherein Slim Whitman might be coming up with his strongest U.S. release ever, "Where" makes its debut at #68.

Silverline/Goldline Music is showing its chart strength with major single entries by Brenda Lee, Billy Walker, Barbara Fairchild and the Oak Ridge Boys. The Nashville publisher, managed by Need More Fox is also representing twins, Rod and Ron Earls, who could be on the verge of his biggest LP yet.

Rieves in Telethon

AUSTIN--For the third consecutively year, Penny Reeves, promotions director and afternoon disc jockey for KYET-AM, will collogh local seg-ments of the United Catholic Palsy Telethon. Collecting for Reeves will be KVUE. TV weatherman Tim Ross for Gator-Tours Management, Host at Indian Springs Country Club, the benefits netted more than $12,000 for the ranchers' scholarship fund at Doc-tors Hospital.

$12,000 Is Raised

TULSA-KVOO-AM's Billy Parker headlined a group of 256 golfers in the second annual Billy Parker Golf Tournament, Host at Indian Springs Country Club, the benefits netted more than $12,000 for the ranchers' scholarship fund at Docs-tors Hospital.
THE KENDALLS

new single
"Put It Off Until Tomorrow"
with "Gone Away"
on
Ovation Records & Tapes

August Tour

Aug. 5 - Pt. Pleasant, WV  Aug. 15 - Dallas, TX  Aug. 23 - Knoxville, TN
Aug. 7 - New Albany, MS  Aug. 16 - Wakeeny, KS  Aug. 29 - Fredericksburg, VA
Aug. 8 - Philadelphia, MS  Aug. 22 - Burton, Ohio
Aug. 9 - Lake Ozark, MO  Aug. 30 - West Grove, PA
Aug. 17 - New Albany, MS  Aug. 31 - West Grove, PA
NASHVILLE - Intensifying efforts to promote country music worldwide, the keynote theme for the third quarter board meeting of the Country Music Assn. held in Lake Tahoe Calif., July 22-24.

The midyear session brought together more than 50 CMA committee chairman and members for a series of agenda reports and discussions on related topics. Among the subjects presented at the three-day sessions was a plan to enter major advertising centers with a specially-scrutinized presentation underscoring country music's powerful consumer base.

Emphasizing the entertainment value of such programs as those Bill Dunnery and the Po' Folks would be used in booking tours that included multi-media audio/visual effects exploring the history of country music.

The possibility of providing national retailers with the CMA's videotape feature was also discussed, coupled with a desire to have a CMA booth this year at the Music Retailers Show in New York.

Committees met on Tuesday, and the board began its sessions the following day under the direction of chairman Tom Collins. Secretary Bob Austin and treasurer Jim Slawer read their quarterly summations, with finance chairman Joe Talbott disclosing the results of the annual CMA audit.

Fan Fair committee head Bud Wendell led the activities with a report on this year's annual June event. With a total of 15,264 persons attending, the 1980 Fan Fair 180—an increase of 22% over last year—was by far our biggest CMA history. The number of our groups attending was up by 15% with a better foreign representation as well. Hulet Carlcock reported substantial increases in traffic and sales at the Fan Fair record shop, and Bill Denny reported on the improvements made for the annual Fan Fair softball tournament.

Dates for Fan Fair 1981 were set for June 14-16.

Dick McCollough filled in for chairman Rick Blackburn on press assignments, and the board approved a decision to support the American Kennedy Foundation's national country music radiothon to be held next March.

Chairman Freeman Presley reported for the planning and development committee. Board members approved the cover design for the new Awards Show Guide and Yearbook, a glossy color book-type magazine which will hit newsstands across the country in late September. This is the first time the CMA has licensed publication of a magazine covering the annual awards show.

Bill Denny covered topics related to the international committee and Fan Fair's International Show and Joe Talbott talked about the convention study committee's progress in planning the forthcoming October DJ Week activities.

In the absence of television committee chairman Irving Waugh, Jo Walker filled in, explaining the possibility of a network to program showcasing Fan Fair. Walker said that the TV committee has met with the producer of the CMA's awards show and that ideas for production angles are now in the process of being formalized.

Chaired chairman Wesley Rose presented the nominating committee's proposed names for the 1981-82 board of directors. These names will be announced at a later date.

Charlie Scully reported for Roy Horton, chairman for the country music committee, detailing plans for this year's regular October promotion. followed by radio committee chairman Don Nelson, who announced that the 1980 postawards radio show will again be broadcast live on WSM. He also mentioned that copy is being reviewed for the new CMA Broadcast Handbook to be published in August.

Joe Sullivan reported that the 1980 Talk Shop Seminar is scheduled for Oct. 11-13 under the banner theme, "The Decade Ahead." Barbara Mandrell talked about the artist-clip tape sessions and a special luncheon on componenion with those taping.

Setting the agenda for next year's CMA board meetings were Barbara Talbott, MCA of Tennessee, and Sam Marmaduke gave the schedule from the meeting and arrangements for the 1981 CMA Annual Meeting, which will be held Oct. 2-3 in Dallas.

The board members voted on this year's recipient of its founding president's award established by Connie B. Gay. This award is presented at the annual CMA members meeting in early November. Board executives attending the sessions were treated to a pre-CMA members party Tuesday evening at the Lake Tahoe home of CMA president Ralph Peer, with entertainment provided by band member John D. Loudermilk. They also attended a reception for President-elect Barbra Talbott.

For the first time, the board elected a new 1981-82 board as follows: F. 3-5, Atlanta: April 13-14, Chicago, and July 21-23, Deseray.

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The names announced via the public address system included: Bob Cardinal for the RCA Victor, John H. Reynolds for the Columbia, and Sam Marmaduke for the MCA of Tennessee.

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The new single from their new album "San Antonio Rose"

Willie & Ray.
What else can you say!

On Columbia Records.
Magnetic Video Lull

By JOHN SIPPEL

 LOS ANGELES—Retailers can test the fledging videocassette market by simply purchasing a single $24.95 Select Programs two-hour tape at wholesale.

 The preview videocassette contains samplings from the first 25 movie titles available from the Entecino Calif., national distributor.

 When a customer wishes to buy a videocassette title from the involved dealer, that retailer can order the package either by calling a toll-free number or ordering by mail.

 When the customer purchases a preview Select Programs videocassette from the store, he is provided with a specially-coded order blank and an agreement to be signed placed, thereafter the dealer receives his full 25% commission.

 “By simply stockin one preview cassette, a retailer cuts inventory costs and display space and is assured of making a profit on every sale. Each cassette is pre-promoted and packed inside each preview program,” Jay Shaw of Select Programs said.

 “Not only does the preview package contain the 25 movie trailers, but also an hour of vintage cartoons from the 1930s. Every American General Video cassette distributed by Select Programs is packed in an Amray cassette case.

 Retail price at between $34.95 and $39.95 for the special interest movie titles range from “Funnelvision” to the 1939 “Reeler Madness” of Warners, and Rick Wake- man’s “Yessongs.” An additional 25 titles will soon be released, along with a second preview cassette from the Nostalgia Merchant’s catalog, which contains movies like the original “King Kong.” “She Wore A Yellow Ribbon” and the Marx Bros. “Room Service.”

 Video Software One-Stop

Open In Vermont & Wash.

 LOS ANGELES—Video software one-stops have opened in Seattle and Burlington, Vt.

 Weston Nishimura of Videol One, Bellevue, Wash., is already serving more than 200 accounts from an inventory in excess of 500 titles.

 Video One does phone solicitation and has five salespersons in the Seattle region.

 Video One, one of two Seattle area retail software locations, carries product from Paramount, Columbia Pictures, Magnetic Video, Media Home Entertainment, Video Tape Network, Video Communications Inc., WCI, MCA and Nostalgia Merchants.

 Video One also allows a title-for-title exchange in the hottest selling titles, but no return on catalog items.
SWEETENING ROSE – Engineer Brad Hartman, left, and film director Jerry Schatzberg, second from left, view a sequence from "Honeysuckle Rose" at New York's Soundmixers Recording Studios. Studio president Harry Hirsh looks on as the pair wrap up final 56-track SMPTE sweetening for the Willie Nelson movie for Warner Bros.

NEW YORK - Equipment rental is a way of life in the Los Angeles pro-audio and recording studio market, but here two companies appear to have the field nearly sewn up—now.

Scharff Communications and Audio-techniques Rentals supply recording studios and video production houses with anything from two-track tape recorders to 24-channel multi-tracks with Dolby, as well as a wide variety of microphones, signal processors and virtually anything else a studio might need to get a particular job done.

Like the transcontinental railroad, the two firms came from different places and met in the middle, almost literally. Their midtown offices are across the street from each other.

Audio-techniques, an established pro-dealer, in the business 10 years, Audio-techniques Rentals, founded four years ago, is an important part of the company's overall business.

Scharff Communications was begun as a rental firm almost a year ago, but founder Pete Scharff is selling new equipment as well, "out of necessity," he says.

"I knew sales would follow," Scharff says, "but I didn't know they would follow so quickly, especially in a recession."

For three years prior to opening his business Scharff had been the associate producer of Public Broadcasting's "Live From Lincoln Center" series. His television background has gone a long way to provide the direction for Scharff Communications, and he sees video music productions becoming a major source of customers.

"Video production houses are paying more attention to the audio portions of their programs," he says. "Many shows are being taped with stereo soundtracks for future release in Videodisk form or four or five years down the road."

But, he continues, video specialists are sorely lacking in audio expertise and he feels a person of his background is a natural to bridge the gap between audio and video.

Right now that means supplying equipment that can solve problems on existing soundtracks. In the future it could mean renting video equipment to recording studios as well.

By GEORGE KOPP

Scharff, Audio-techniques Dominate
The Manhattan Rental Market

Herb Mendelsohn, chief of marketing at CBS Video Enterprises, is making the rounds of various market segments to secure distribution of the lineup of prerecorded tapes. Word is first release of 25 titles is due to ship in October. Titles will include "The Wizard Of Oz," "Ben-Hur," "An American In Paris" and "2001," part of the MGM catalog coming to CBS Video as a result of recently established ties. Also included is a Bolshoi Ballet tape and product featuring Charlie Brown and Dr. Suess. CBS tapes will generally sell at $49 or $59 list and, according to one source, CBS won't be "pussying-footing" around in marketing and merchandising approaches.

The Nostalgia Merchant, a videotape distributor specializing in vintage movies, will have 24 titles in new packaging ready to ship by Aug. 15.

The new packaging, featuring recreations of old movie posters, is the work of record album designer Des- mond Struble. According to company president Nick Drakulich, because so much advertising material for old movies has been lost or stolen, it was necessary to do the graphics practically from scratch. The majority of the company's 150 titles will be put in new boys by the end of the year, Drakulich says. The concept was introduced for 12 titles at the Chicago CES. Among the casualties Nos- talgia Merchant offers in the new format are "King Kong," "Citizen Kane," "The Thing" and "Top Hat."

Keefco is producing two videos of songs for Yes, both from its new LP, "Drama," which is due for release at the end of August. Expected to be

(Continued on page 58)

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FAINT SOUND

Soundtrack Involvement Helps Nashville Mobile Studio Prosper

By ROBYN WELLS

NASHVILLE—Faunt Sound, Nashville's first mobile recording studio, is now in its 10th year and says business has never been better. With soundtrack involvement with two successful motion pictures, "Coal Miner's Daughter" and "The Blues Brothers," plus the completion of an upcoming PBS opera, "Bayou Legend," it has proved to be quite successful, and the firm's film revenue jumped to about half its business almost immediately.

Faunt's current mobile unit was constructed about five years ago to handle the firm's increasing live LP trade. It consists of a 50-input dual 24-track recording system mounted in a custom 40-ft. semi-truck. The truck is complete with Ampex tape recorders, 4-track console and computer mixing system and Ampex mobile recording trailer.

Launching the soundtrack for Robert Altman's "Nashville" changed the direction of the mobile recording studio. It was singer Neil Young who first suggested that Altman use Faunt to record the film project.

Upon completion of the motion picture, Faunt found Nashville's reaction to the film industry to be quite positive, and the firm's film revenue jumped to about half its business almost immediately.

"Bayou Legend," an upcoming 90-minute PBS opera, is an example where live recording was used to produce novel results on a 24-track system.

According to Faunt, what makes "Bayou" different is that audio, rather than video, was director John Thompson's primary consideration. First, a pianist and conductor were videotaped. Their tapes were played back on the video set. Small loudspeakers enabled the performers to sing along with the piano. A special circuitry, designed by Faunt, was used to prevent the sound of the piano being picked up by the microphones.

Once the picture was edited, a full symphony orchestra was added on a separate 24-track recording so it could be filmed on a 4-track production.

"I believe this is a first for TV," says Faunt. "[Roy] Rogers' [TV show] brings the listening audience right up to the singer." Produced by Curtis Davis, the opera was filmed in Vicksburg, Miss.

In the future, Faunt hopes to become more involved in the production areas, such as satellite communications and some special projects.

Despite the studio's interest in film, Faunt concedes that he enjoys music too much to ever completely live LP recording.

"At a time when regular studios are suffering. At least a live LP business keeps mobile units going," explains Faunt. "Live LPs usually cost less to produce. The recording and mixing is easier, but you don't have any overdubbing." Faunt's credits include live LP involvement for Neil Young, the Rolling Stones, Kansas, Journey, Harry Chapin, John Denver, Reddy Pendegrass, and a collection of old jazz artists for National Geographic. Recent projects include albums for the Rosenberg Collins Band and Dallas Holmes and Paul.

Out of the five mobile facilities covering the U.S., Faunt Sound is the only one located in the central region. Most of the firm's business is generated east of the Mississippi. The unit usually carries a four-man crew which includes an engineer, a tape machine operator also a stage man and a truck driver.

Rosen admits that being the most experienced unit west Faunt Sound has a few customers, but he is quick to point out, "Faunt operates at nearly 2 years a month or more than 8 months a year."

Klein Opening Radio Song Studio At Home

LOS ANGELES—Joc Klein, record and radio commercial producer, has opened a recording studio where he will have a home studio for radio work.

Klein had been a producer of a 16-track recording studio for a place but decided to concentrate more on custom radio jingle work. The studio he opened for Klein's Hollywood-based location. contains state-of-the-art 4-track facility with Ampex AT-1000 console and outboard equipment.

Klein's recent credits include music-oriented commercials for Casa Blanca, Warner Bros., Capitol and Island.

WHERE'S YOURS?

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**SPECIAL TO THE STUDIO TRACK**

CARL PARSONS staffs the staff of Starr Recording, Philadelphia, as chief engineer and studio manager. He was formerly chief engineer at Sigma Sound Studios in Philadelphia and studio manager of Sigma west to that.

At House of Music, West Orange, N.J. Rollie and Carl Zurneck were doing it on a Franklin Valli and the Four Seasons summer LP with Rick Ruston at the controls with help from Old Hudson. Also here cutting tracks are Jack Bruce and friends (David Sancious, Bill Coburn and Glen Cornwell) with Stephen Colla engineering assisted by Julian Lowenstein and Peter J. Roussine.

For Paramount Studios, Shy Steele working on a new Warner Bros. LP with Roger Daltrey's engineer and Frank Nadelman assisting. Also there, engineer Chris Delman from the Harry Nilsson/Neville Brothers LPs for Elektra.

At Paramount Studios, Shy Steele working on a new Warner Bros. LP with Roger Daltrey's engineer and Frank Nadelman assisting. Also there, Patrick Henderson producing the McCrays for Capitol with Dolly Parton and Chuck Britz.

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Goteborg Site Of 2d Swedish Disco Meet

NEW YORK—Between 300 and 1,000 persons from all segments of the disco business in Europe are expected to attend the second annual Swedish Disco Forum scheduled to run Aug. 31 through Sept. 3 in Goteborg, Sweden.

The four-day Forum, coordinated by five top Swedish disco deejays, will zero in on problems facing the disco industry in Sweden and neighboring countries including Finland, Denmark and Norway.

Panels of industry experts will address themselves to such problems as:

• The expected impact of video on the European discotheque industry.
• The future, in its present form, of the future of conventional disco music.
• The impact of disco fusion sounds on the European disco industry.
• Coexistence between the disco industry and the Swedish musicians union which supports the appearance of live talent in clubs.
• The complexities of obtaining a club license in Sweden.
• Tax advice for everyone involved with the discotheque industry, in Sweden and especially in the Scandinavian countries.

According to Claus Hedberg, one of the committee of five coordinating the event, participation by major record labels including CBS, EMI, Polygram and M-G-M is expected.

Also expected is participation in the exhibition segment of the Forum by such U.S.-based sound and lighting companies as Lielab, Alcons, Lighting and Wavelight.

The entertainment segment of the Forum will feature such acts in concert as Village People and Ritchie Family. Negotiations are also under way to secure an appearance by Grace Jones.

According to Hedberg, the Forum will present 11 awards in such categories as best disco group, best Swedish disc jockey, best disco artist, best female disco artist, best male disco artist, best singles, best album, best deejay, best four-day Forum, industry breakthrough award and the lifetime achievement award.

The five Swedish deejays leading the Forum are Clas Hedberg, Nisse Forslund, Anders Hallinder, Anders Hardin and Sten-Lijoalat.

NEW YORK—In another move aimed at uniting disco deejays both in the U.S. and abroad, the International Disk Jockeys Ltd. has been formed here by Barry Scott, Joe Pegno and James Howard.

The organization, formed three months ago and officially launched in Billboard’s Disco Forum 8, aims to give Spinnners around the world “an association which will establish them as members of a professional organization offering numerous benefits and services.”

Among the benefits being offered are group rates on “a comprehensive hospital and major medical protection plan and dental insurance.” (The company claims to be working closely with Blue Cross and Blue Shield on structuring this package.)

• Access to an employment agency specializing in placing people in the disco business.

Share in a $45 monthly or $180 quarterly, will be provided with medical benefits for themselves and their dependents, in addition to the best service of new records, according to the organization’s brochure.

Class A—For $65 a month or $195 quarterly the organization promises to provide members with records, national and regular service of new records, according to the organization’s brochure.

Class B—In this category, members pay $45 a month and receive medical benefits but no records, or a $155 quarterly, the fee here is $195.

Class C—In this category members are being asked to pay $90 monthly or $270 quarterly for medical benefits for both themselves and their dependents.

Class D is limited to 25% of the organization’s total membership, and promises access to a fee of $45 monthly or $195 quarterly, if membership in this category is applied for through the organization’s board of directors.

Class 4—This is the lowest price category at $50 annually. Members in this division qualify for a newsletter and “limited club benefits.”

Class 5—The highest category.

Several unsuccessful attempts have been made to start a disco jockey association in this country. The most recent of these, The International Disk Jockey Assn., was spearheaded by Jim Goodridge and Stash Furman of Disco Van 2000.

Pegno claims that the organization already had 350 members, most of whom signed up during the recent Billboard disco convention. Pegno further claims that the Belgian Record Pool has also shown interest in forming a liaison with the new group.

The association is headquartered at 829 6th Ave.-5th floor in N.Y. and can be reached through a toll free number, 800-221-7724.

Lightworks Adding 6 Designer Colors

PHILADELPHIA — Lightworks has added six designer colors to its Litespan line. According to the Army Pools, the new colors are being offered in red, green, yellow, orange, amber and brown.

Altman states that the popular line is ideal for ceilings and wall applications. It is available in four circuits and other custom circuiting. It runs on 24 volts of electricity and provides an estimated 500,000 hours of lamp life.

Sample kits are available from Lightworks, Art & Crafts Building, Philadelphia 45, Pa.

DIREC'TS N.Y. FOR THE RECORD POOL

Positive Voice: Judy Weinstein

By MICHAEL LONDON

NEW YORK—The so-called downfall of disco is a fallacy,” says Judy Weinstein of For The Record. As director of New York’s most powerful record pool, Weinstein is a loyal industry member voicing a word message amidst the current economic recession.

Weinstein bases her judgment on her experience, noting that young records were done for 125 of the most popular disco deejays in the New York area. “The record industry is down, but it is still good,” she says. “The economic problems haven’t affected For The Record.” But the pools are still getting records from the record companies.

Weinstein concedes that For The Record is in better shape than many other pools, especially those in smaller communities.

“We have no competition. The record companies are now looking at each market individually, and if a market does not justify a certain number of promotional copies, they’re not going to service that market,” she states.

Weinstein attributes the vitality of For The Record to the “hustle and bustle” of the radio pool and local radio personal, and national record company executives.

She stresses that For The Record, a non-profit organization which was formed in 1978, avoids the infighting so prevalent among other pools.

She stresses: “All the DJs in For The Record share in the profits. There are no stars. There are no politics in this pool.”

Despite the decline in service of promotional records to some pools, Weinstein remains optimistic about the future of the system.

“I think the cutbacks have leveled off,” she says. “The record companies are knowledgeable enough to know that record pools are no longer just silly little organizations. We are professionals. We serve a purpose, and they (the labels) need us to help enhance sales.”

Both her company and volt will continue to thrive, Weinstein predicts. She sees the coming years as a time when dances will be more lively and embrace many different forms.

“I’m interested in all dance-oriented music, whatever its classification. I hope that there will be no categories in the ’80s, and that everything will grow,” she states.

While many For The Record disk jockeys are including dance-oriented or disco-orientated fields to their programming, Weinstein reports that they have frequent problems with the quality of the product. A poor-sounding record can ruin the flow of the evening’s music,” she points out.

For new wave music to achieve mass appeal in disco and on radio, “a little more melody and quality is going to have to come out of it,” Weinstein maintains. “It’s 1980. There’s no reason to make a 4-track recording.”

She has a similar complaint about the proliferating rock disco. “A lot of these rock clubs are dirty places. You could draw lines on the mirror and write notes to your friends.” She blames the conditions on a foolish attempt to rebel against the bright lights and sparkling surfaces of the conventional disco.

Weinstein balks at any traditional feminine stereotypes suggested by her insistence on cleanliness in disco. “As a woman in the otherwise all-male field of pool directors, she has fought hard to establish herself. When she took over the pool in 1978 she was frequently scoffed at by other pool directors at interpool meetings.

“I let them know that I am not a secretary and I do not make coffee, unless I make it because I want to make it. . . . I just made them respect me to the point where they had no choice but to treat me as an equal,”

Weinstein believes that being a female may enhance her chances for success in her next endeavor, independent concert promotion. She has been staging “mini-concerts” in area discos for some time, and to the near future she plans to move up to full scale independent shows.

“It’s falling into place naturally,” she says, citing her acquaintance with many artists and industry executives. “I see myself becoming a female Ron DeShner. There’s no female concert promoter right now.”
NEW YORK—A challenge to any performer is the ability to progress and mature from one recording to another, or from one role to another. This week’s Billboard’s Disco Action lists show a variety of artists, including some with multiple entries, demonstrating this progression.

**Disco Business**

**By BARRY LEIDER**

**Atlanta**

- **ALASKA:** [12-inch](LP) Dian Rosen / Primal Rhythm
- **RED LIGHT-FAN:** [12-inch](LP) Freedom / Primal Rhythm
- **GIVE ME THE RIGHT TO LOVE THE WORLD:** [12-inch](LP) S.O.S. / Primal Rhythm
- **DANCE YOUR BUTT OFF:** [12-inch](LP) S.O.S. / Primal Rhythm

**Dallas/Houston**

- **DYNASTY/DJ HANDS:** [12-inch](LP) S.O.S. / Primal Rhythm
- **RED LIGHT-FAN:** [12-inch](LP) Freedom / Primal Rhythm
- **GIVE ME THE RIGHT TO LOVE THE WORLD:** [12-inch](LP) S.O.S. / Primal Rhythm
- **DANCE YOUR BUTT OFF:** [12-inch](LP) S.O.S. / Primal Rhythm

**New Orleans**

- **DYNASTY/DJ HANDS:** [12-inch](LP) S.O.S. / Primal Rhythm
- **RED LIGHT-FAN:** [12-inch](LP) Freedom / Primal Rhythm
- **GIVE ME THE RIGHT TO LOVE THE WORLD:** [12-inch](LP) S.O.S. / Primal Rhythm
- **DANCE YOUR BUTT OFF:** [12-inch](LP) S.O.S. / Primal Rhythm

**Pittsburgh**

- **DYNASTY/DJ HANDS:** [12-inch](LP) S.O.S. / Primal Rhythm
- **RED LIGHT-FAN:** [12-inch](LP) Freedom / Primal Rhythm
- **GIVE ME THE RIGHT TO LOVE THE WORLD:** [12-inch](LP) S.O.S. / Primal Rhythm
- **DANCE YOUR BUTT OFF:** [12-inch](LP) S.O.S. / Primal Rhythm

**San Francisco**

- **DYNASTY/DJ HANDS:** [12-inch](LP) S.O.S. / Primal Rhythm
- **RED LIGHT-FAN:** [12-inch](LP) Freedom / Primal Rhythm
- **GIVE ME THE RIGHT TO LOVE THE WORLD:** [12-inch](LP) S.O.S. / Primal Rhythm
- **DANCE YOUR BUTT OFF:** [12-inch](LP) S.O.S. / Primal Rhythm

**Klung**

- **DYNASTY/DJ HANDS:** [12-inch](LP) S.O.S. / Primal Rhythm
- **RED LIGHT-FAN:** [12-inch](LP) Freedom / Primal Rhythm
- **GIVE ME THE RIGHT TO LOVE THE WORLD:** [12-inch](LP) S.O.S. / Primal Rhythm
- **DANCE YOUR BUTT OFF:** [12-inch](LP) S.O.S. / Primal Rhythm

**Seattle/Portland**

- **DYNASTY/DJ HANDS:** [12-inch](LP) S.O.S. / Primal Rhythm
- **RED LIGHT-FAN:** [12-inch](LP) Freedom / Primal Rhythm
- **GIVE ME THE RIGHT TO LOVE THE WORLD:** [12-inch](LP) S.O.S. / Primal Rhythm
- **DANCE YOUR BUTT OFF:** [12-inch](LP) S.O.S. / Primal Rhythm

**Montreal**

- **DYNASTY/DJ HANDS:** [12-inch](LP) S.O.S. / Primal Rhythm
- **RED LIGHT-FAN:** [12-inch](LP) Freedom / Primal Rhythm
- **GIVE ME THE RIGHT TO LOVE THE WORLD:** [12-inch](LP) S.O.S. / Primal Rhythm
- **DANCE YOUR BUTT OFF:** [12-inch](LP) S.O.S. / Primal Rhythm

**Phoenix**

- **DYNASTY/DJ HANDS:** [12-inch](LP) S.O.S. / Primal Rhythm
- **RED LIGHT-FAN:** [12-inch](LP) Freedom / Primal Rhythm
- **GIVE ME THE RIGHT TO LOVE THE WORLD:** [12-inch](LP) S.O.S. / Primal Rhythm
- **DANCE YOUR BUTT OFF:** [12-inch](LP) S.O.S. / Primal Rhythm

**Denver**

- **DYNASTY/DJ HANDS:** [12-inch](LP) S.O.S. / Primal Rhythm
- **RED LIGHT-FAN:** [12-inch](LP) Freedom / Primal Rhythm
- **GIVE ME THE RIGHT TO LOVE THE WORLD:** [12-inch](LP) S.O.S. / Primal Rhythm
- **DANCE YOUR BUTT OFF:** [12-inch](LP) S.O.S. / Primal Rhythm

**Chicago**

- **DYNASTY/DJ HANDS:** [12-inch](LP) S.O.S. / Primal Rhythm
- **RED LIGHT-FAN:** [12-inch](LP) Freedom / Primal Rhythm
- **GIVE ME THE RIGHT TO LOVE THE WORLD:** [12-inch](LP) S.O.S. / Primal Rhythm
- **DANCE YOUR BUTT OFF:** [12-inch](LP) S.O.S. / Primal Rhythm

**Miami**

- **DYNASTY/DJ HANDS:** [12-inch](LP) S.O.S. / Primal Rhythm
- **RED LIGHT-FAN:** [12-inch](LP) Freedom / Primal Rhythm
- **GIVE ME THE RIGHT TO LOVE THE WORLD:** [12-inch](LP) S.O.S. / Primal Rhythm
- **DANCE YOUR BUTT OFF:** [12-inch](LP) S.O.S. / Primal Rhythm

**Compiled by telephone from Disco J.J. Top Audience Replica 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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**www.americanradiohistory.com**
<table>
<thead>
<tr>
<th>Week</th>
<th>Artist</th>
<th>Title</th>
<th>Sales</th>
<th>Chart Rank</th>
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<tr>
<td>8/16/1970</td>
<td>Sunny *</td>
<td>&quot;I'll Be Home for Christmas&quot;</td>
<td>852,930</td>
<td>19</td>
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<td>8/23/1970</td>
<td>Bobby V.</td>
<td>&quot;You-O-Know (Part 1)&quot;</td>
<td>1,120,000</td>
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<td>The Who</td>
<td>&quot;Won't Get Fooled Again&quot;</td>
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<td>1</td>
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<td>9/8/1970</td>
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*Non-commercial, 12-inch single

**Chart data compiled from Billboard magazine, 1970.**
Retailer Sued Over Disk Library Scheme

By PETER JONES

LONDON—The British Phonographic Industry (BPI), has started legal proceedings against Ames Rec. & Tapes, the retail chain headed by Philip Ames, which started an album lending library scheme here.

The industry-watchdog organization alleges that the scheme amounts to an authorization “to home-copy copyright material on to blank cassettes.” It seeks a High Court injunction to close down the lending operation and to obtain damages.

And in the BPI’s initial application to the High Court, Mr. Justice Gouding directed that the trial of action be heard as quickly as possible. Pending that trial, the Ames group has undertaken to keep full details of all titles of sound recordings offered for hire, or actually hired, by them, plus the dates of each hire and the amount received as a result of such hires.

So a new chapter starts in the history of the commercial career of Philip Ames, whose company is based in Preston.

News that he had started his scheme came via a Billboard article (June 14, 1980) triggered industry anger and concern. He has been given an ultimatum of $10.50 to the two pilot schemes he operated in his Burnley and Great Lever retail outlets, his total chain of 25 stores, and the charge roughly $1.20 a week to hire out one copy.

From the outset, Ames accepted that record companies would see the move as being tantamount to open encouragement to home tapers. And anybody who ran the library scheme alongside a 5% discount on blank tape purchases by library members.

But he also insisted throughout the controversy that he “had to meet increased bills and had to counter reduced dealer profit margins.” He set up a special “buying” group of similar independents to negotiate special terms with the record companies.

On the library scheme, he claims that many of his customers were buying tapes to see if they and many of them did later buy copies of the albums they rent.

Record Company reactions were predictably hostile (Billboard, July 5, 1980). An example was that of Tony Morris, managing director of Phonogram U.K., who said: "The hiring out of records for short-term gain is making worse an already bad situation. It can only harm record sales.

"If this sort of thing becomes widespread, there’ll be nothing for record library customers to record on. They could buy blank tapes they can buy from Ames."}

Chrysalis Signs New Eurodeals

LONDON—Chrysalis Records has concluded new licensing deals covering Continental Europe, effective immediately.

In Germany, Austria and Switzerland, Arista takes over from Phonogram in Berlin (Billboard, April 19). France and Italy, the switch is from Phonogram to RCA, and in Spain, from Arista to RCA.

In the Nordic territories of Sweden, Denmark, Norway and Finland, Chrysalis will take over from the Sonet group of companies continuing, while in Benelux countries, Salesman will continue.

“The European market is now more important than ever before,” comment members of Chrysalis.

The switch to Arista is said to have resulted in a greater professionalism in the business, and that the group is determined to develop and increase its output of videos, and ensure that its artists in Europe gain an equal share in the international appeal of the group’s act.

SYDNEY—On the office wall of Paul Carter, RCA Australia’s national advertising manager, is a staff sweepstakes. Two months ago, 18 staff members dipped in $2 each, along with an estimate of how many copies the company would sell of the “Can’t Stop The Music” soundtrack.

The wall graph shows that the majority of entries to the contest were between 50,000 and 150,000 units, with one or two “hopeful lunatics” offering figures as low as $1,000,000, or 200,000.

To date, those few optimists are the only ones left in the run.

The Village People have given RCA here its greatest success since the 1976-77 release of "Whip It" with pressing plant staff taking home a bonanza in overtime pay.

The album is the first number one since the RSO soundtracks of 1978, "Can’t Stop The Music" hit gold (20,000 units in this market) in three days, and its first platinum (50,000) in less than three weeks. Seven days after release, the album hit No. 1 na- tionally, and the Village People single of the same name hit the summit within three weeks.

Both are currently cemented at No. 1, well out of reach of any contenders. Amazingly, most of this action occurred prior to the opening of the movie in the general public.

There are also appearing to be no corresponding U.S. explosion of sales, however, as many have failed to capitalize on the movie’s windfall as “one of the most perfectly integrated promotion campaigns the music industry has ever seen.”

The group was promoted in a massive radio-crowd distribution, with the artist, the film distributor with the film director, and RCA promoting the record. It would be hard to disagree.

The movie was launched in Sydney in a manner reminiscent of Hollywood in the 40s, the downtown cinema area of George Street was cleared of rush hour traffic, with bartenders, waiters, maids, bellboys, aBB staff and some key members of the Village People in character, and publicists from the Australian television networks.

The movie was running in Sydney on March 1, in a manner reminiscent of Hollywood in the 40s, the downtown cinema area of George Street was cleared of rush hour traffic, with bartenders, waiters, maids, bellboys, aBB staff and some key members of the Village People in character, and publicists from the Australian television networks.

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The deals keep changing in the fast-paced music game and there's no payoff on yesterday's bet.

Your ad in Billboard's 1980–81 International Buyer's Guide insures your business's exposure to the entire world of music 365 days out of the year. Referred to daily by experienced buyers and decision-makers in more than 100 countries around the world, Billboard's International Buyer's Guide is your insurance of selling power to the music/record/tape industry.

Delivered:
46,000+ to every Billboard subscriber worldwide.

Displayed:
And sold at every major industry convention internationally.

Purchased:
Thousands of potential customers actively looking for products and services buying Buyer's Guide through Billboard's offices around the globe.

Make sure your business gets the attention and dollars it deserves with an advertising message within one or many of the nine convenient categories: Record Companies, Music Publishers, Sheet Music, Wholesalers, Services, Supplies, Accessories, Merchandising or International.

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The stakes are high so be sure you're in the game. Pop YOUR numbers out of the deck with an advertising message in Billboard's 1980–81 International Buyer's Guide... it's the winning deal for your business's products and services.

Contact your nearest BILLBOARD representative today!

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Issue Date: September 20, 1980

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Company __________________________________________
Street ______________________________________________
City ________________________________________________
State ______________________________________________
Zip ________________________________________________
Telephone __________________________________________
Type of Business ____________________________________

*Advertising copy can be accepted in writing or on the phone with your instructions as to type size, etc.

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90069 USA
AMSTERDAM—Inelco has acquired the Dutch subsidiary of PolyGram for Benelux, and will launch the catalog with a compilation album featuring the last hits of the late Dutch singer Rudy Buys. Subsequent releases will include such Tremas artists as Enrico Macias, Herve Villard and Pierre Grossoz.

Inelco has also acquired the U.K. Aura label for Benelux. First product is a compilation of Peter Gabriel’s “The Perfect Release” album.

With immediate effect, the Canadian Recording Industry Assn. has discontinued its singles and albums charts for an indefinite period. Alternate chart arrangements will be disclosed in the near future.
Publishers Concerned At Lord's Judgment

It was understood that the copyright owners of the works might have been inclined to accept a cheap and easy way out if this had been the case. But they had been led to believe that the proposal was an attempt to avoid the problem altogether. The publishers were consequently left with the impression that the offer was not serious.

The publishers, however, have not been content to accept the offer without reservation. They have pointed out that the offer does not cover all the works that are involved, and that it is not clear whether the offer is to be accepted as a whole or in parts.

The publishers have also raised the question of whether the offer is binding on all the parties concerned, or whether it is open to negotiation. They have expressed the opinion that the offer is not acceptable in its present form, and that the publishers are not prepared to accept it as it stands.

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**U.K. Dispute Close To Settlement**

Record Industry Awaits Return Of TV Pop Programs

By PETER JONES

LONDON—A ballot of Musicians Union members employed by the British Broadcasting Corp. seems virtually certain to bring to an end the union’s strike which started here June 1, and which has wiped key pop programs from local television screens and delayed the start of the 8th season of promenade concerts in the classical field.

The ballot, with the result not finalized at press time, followed a peace formula worked out under the chairmanship of Lord Goodman.

The strike started following BBC economy plans which involved the disbanning of five of its 11 in-house orchestras, with the potential loss of 172 jobs (Billboard, July 5, June 14, 1980).

The new formula means that neither the Scottish Symphony Orchestra nor the Northern Ireland Orchestra will be axed. Two-thirds of the threatened orchestras will keep their jobs, and the others get extensive guarantees of freelance contracts.

For most record companies, a vital ingredient of the near-certain return to work by musicians will be the reestablishment of "Top Of The Pops," the BBC’s weekly chart television program, long considered a key promotion vehicle here.

In a traditionally soft summer period, made softer than ever by the recession and unprecedented levels of unemployment, the absence of the show (it draws 12 million viewers weekly) has hit disk sales.

Michael Levy, chief of Magnet Records and the man tipped to take the top executive slot in the RCA Records/ERT merger, speaks for many when he says, "That program is the one national exposure for the industry that presents current hits, stimulates the public’s interest and encourages people to go out and buy records.

"I would say that its absence has made the market softer by perhaps 25% and that’s at a time when our own estimates, and feedback from wholesalers, suggest sales are 40% to 50% down, perhaps even more.

"Sure, the effect of losing a promotion spot like "Top Of The Pops" applies more to singles, but it affects albums, too, indirectly.

"That is the launching pad for the promotion of albums. And it’s singles which give you the in-store traffic. Once people are around, they browse and maybe buy an album."

A minority of record executives here play down the strike.

Peter Robinson, CBS marketing director, says he finds it hard to detect significant reduction in volume since the strike started.

Tony Bramall, Polydor’s promotion chief, is the minority who finds the blackout of television pop programs "an irritation, no more."

But he notes the unusual prevalence of disco singles in the U.K. charts since the strike started, indicating that promotion through club channels is having more chance to impact.

The acts that suffer most are those, like Polydor’s Sharm 69 or Siouxsie and the Banshees, whose new wave toughness and prosperity of radio airplay, others to suffer are those to whom visual impact is more than usual important.

And David Kassner, general manager of President Records, takes the near-skeptical view that "Top Of The Pops" distorts the charts, reflecting the controlling taste of its producers.

"Quite a few people in the business see its temporary demise as no bad thing. I’ve heard that at least the public has a chance to find what it really enjoys, without being driven by the ‘power of what is really a glorified 30-minute advertising spot’ of vanity towards latest fads and trends.

"Chris Peters, Chrysalis Records’ London promotion head, is one of those who expresses bewilderment. For him, the program is run “on a scrupulously fair basis. Any small company with a top 30 single and a reasonably together organization has as much chance for television exposure as the biggest major.”

"Says Peters, “The lack of that exposure, and loss of visual impact which is so important in sales appeal, means the public has either stopped buying altogether or become too selective. And I also regret that the strike prevented our acts from playing radio sessions for the U.K.

"Though it might be argued that tv-advertised albums, as the only record promotion in screen exposure during the strike, would benefit, few, in fact, are making the charts.

**Cancel Trip**

SYDNEY—Jo Camilleri, leader of Jo Zep and the Falcons, cancelled a promotional trip of South Africa for RCA, after a concerted campaign by the fascist organization CARE. Camilleri was to have spent two days in Johannesburg under-taking interviews with both black and white media, on a stringent, equal basis.

However, after contemplating the future set to explode, the singer backed out, claiming, “Politics would have consumed 99% of the trip.” In a remarkably inopportune piece of timing, his trip was announced the very day that the Soviet riots flared.

**The MUMMY didn’t just happen by From Ancient times he STILL SURVIVES . . .**

The MUMMY

Monstrous song from the album "C" by Jimmy Castor

**Australia’s Seven Records Setting Own Distribution**

SYDNEY—7 Records, one of Australia’s three biggest “minor” independents, is to break its ties with RCA and become a self-distributor from Mon 7 (11).

In this vast continent, with flaring cities and irregular population dispersal, distribution is one of the most daunting tasks facing any industry, recording or otherwise.

The Australian music business of the past two decades is littered with the corpses of bold failures, which went down the drain with profits of a myriad of small labels.

In abandoning its ties to RCA, 7 acknowledges the potential pitfalls ahead. “It will be no means an easy road,” concedes marketing manager, Phil Israel. “There will be a lot of problems to face.”

It is exclusive license for Logo, Acrobat, Pacific Arts, Transatlantic, Penny Farthing and one or two acts. It also distributes local independents Blue Goose, GO, Trafalgar and Harbour, as well as operating four “house” labels for local recordings: Pow- derworks, Brook, 7 and Jucieon.

Concludes Israel, “For the last year, we have realized that this step is inevitable. We are getting bigger all the time, and there are just too many releases for RCA to handle efficiently.

“RCA is sorry to see us go—we are a big part of their business—but they understand why we are taking this step, and we will to maintain close ties with RCA. For instance, we will continue to use their material on our En- deavour television-promoted label.”

7 has purchased a fleet of sedan vehicles for Sydney distribution, and will work through agents in other states, to a warehouse to be established in the western city of Perth.

It’s a claiming a 24 to 36 hour turn- around on retailer orders in metropolitan areas. Nine new staff members have been secured to handle the extra workload; a computer is also on order.

The loss of 7 is the second such in- cident to hit RCA this year. In June, it lost distribution of local independent Wizard Records. The latter, which has also been distributed by WEAY and PolyGram since its mid ’70s inception, moved office from the RCA factory to the EMID Sydney headquarters.
Canadian Audiphone Market Is Expanding

By DAVID FARRELL

TORONTO—The audiphone market is expanding at a considerable rate with the advent of high-definition rock, pop, and jazz records being sold at half-speed. Houses of the country's leading audiphone distributors said.

Gray Acoustics of Toronto represents such major hi-fi lines as Sheffield, Mobile Fidelity, Telarc, and Century nationally. The disks are imported from the U.S. and distributed nationally by the diversified company, which also represents various high-end hardware lines.

Marketing director Gordon Men-dry says he sees a bright future ahead for audiphone sales, largely because of the increasing availability of big-name artists entering the market, such as Pink Floyd and Fleetwood Mac.

“Grays have no doubt that the big-name artists act as focus on the audiphone racks in the stores. Plus the fact that the customer is becoming more quality-conscious.”

New releases from Nautilus include the Doohie Brothers’ “Captain and Me.” “Rumors” by Fleetwood Mac and “Court and Spark” by Joni Mitchell. Gray has also secured Canadian distribution of the lines of pop and rock performers such as Jan and Dean, Little Richard, Chubby Checker and Sam and Dave (Billboard, July 5, 1980).

Audio Encore is being manufactured in Canada for the North American market at the CBS plant here, which also manufactures the McCandles series.

Hendry says the domestic manufacturing development as a positive start, but he is reluctant to say whether other lines such as Sheffield, might follow suit and allow domestic production.

The Canadian CBS plant has been highly praised for its custom pressing work and several critics have made claims that the Canadian MasterSound pressings are substantially better than those pressed in the U.S.

Other reasons for an expansion in sales. Hendry says, is because of the growth in media awareness of the audiphone material. Audio supplements in daily newspapers has become a regular insert item, along with audioophile radio shows such as Andrew Marshall’s CKFM-FM review show in Toronto.

A large proportion of Gray’s overall sales are derived from audio salons, as opposed to disk stores, and returns on defective titles “are well below the industry average, as low as 1 percent”.

All imported disks are re-packaged by Gray with an insert which informs the customer on proper record storage and cleaning procedures. The company also offers a straight exchange on all “true defective copies.”

Cruiser’s Vocalist

TORONTO—New band’s plowing the soil to make a name for themselves generally endure more than enough obstacles in their attempts to become known, but a new Montreal band calling itself Cruiser appears to be turning ill-fortune into positive results.

Take a routine engagement at the Bannister in Hamilton, Ont., last week as an example, one of the group’s hottest markets outside of their hometown. Opening night, bass player Pete Beauchamp took a flying leap into the air to emphasize a point in his song, “This John Don’t Dance.” only to put his knee cap out of joint on landing back on stage.

What might have been ill fortune was instantly turned around into a celebration of rock’n’roll. Beauchamp was whistled off to hospital, but returned in time for last call on cruisers, and received a standing ovation from his audience. The following night he was back on stage, but this time firmly planted on top of a stool.

Cruiser is signed to the small Montreal-based Network label, distributed by London Records, which has created some difficulties, manager Thor Todoruk says.

The group is now making its first sortie into the Ontario market and is scheduled to tour with Burton Cummings in the month of August. Management claims combined single and album sales of 14,000 units to date and the first single from the LP has struck well on a number of influential AM charts.

Export Leads Saga To Foreign Success

TORONTO—Local band Saga has broken out of the confines of Canada with its latest release, “Charisma.” The project under the guidance of manager Clive Corcoran attrib¬
utes the European success to exports done by Records On Wheels chain here. According to him, close to 10,000 copies of Saga’s debut album for PolyGram Canada were shipped abroad, resulting in contract discussions with PolyGram in Germany for European rights.

Combined sales for the first and second LPs, including exports and European pressings, are expected to exceed well past the 100,000 unit mark, a figure substantially above Canada’s domestic figure.

The European tour, coordinated by MAMA Concerts and Deutscher Grammophon, followed a one-day show in Puerto Rico where a festival promoter was willing to fly the band with no guarantee of audience. Corcoran estimates close to 5,500 people attended the date and he is currently looking to return to play a col¬

IDUCW$tium with a 9,000 capacity. The group also toured western Canada earlier this year as opening act for Rush. A risky career move that proved successful in that it estab-

lished the group in the west. While Saga and Corcoran have firm commitments from PolyGram in Europe, the American situation is in a state of flux. Corcoran says the company lost the first album in the U.S. by providing no promotional support, and in Canada he is in the situation with PolyGram where no contract exists.

A U.S. label deal is now being sought and Corcoran says that Saga have shown interest in the band, following his seeing Saga perform in Frankfurt while on tour. Their next LP, the third album is just about completed and is scheduled for release mid-September.

Canadian Outdoor Show Pulls Crowds

TORONTO—An outdoor concert by the Who, J. Geils, Heart and The Clash drew a massive crowd of 56,000 to Exhibition Stadium here, July 16, to turn a gross of $31.35 million for Con¬cert Productions International, Ltd.

Blessed with good weather, the rush date was assembled when a date was set up by the Who at the behest of the current American tour itinerary. The local media played the devil’s advocate in the days prior to the evening show, harping persistently on the Cincinnati disaster last December. But the event was trumpeted loud and clear by electronic and print carriers who were keen on localised news with entertainment fodder.

As late as July 15, there was a question as to whether the show would actually go on, although some 10,000 seats had already been sold on the day prior to the show despite the fact that the band was already in town.

A Supreme Court of Ontario judge settled the dispute, however, when he denied a last minute request by the City of Toronto to cancel the concert (on the grounds that the seating plans was considered unsafe).

The city’s concern centered over the plan to put 10,000 to 15,000 people in the open-air portion of the stadium, which is considered to be (legally) “a place of refuge.”

The six-hour-plus show, which fans from as far as 2,000 miles away, as well as Americans from New York, Chicago and other major cities, charted packages organized from a number of dormitory cities around Toronto and bordering states. New York.

More than 300 security officers were used to control the movement of the crowd and some 60 turmites were operating with frisking procedures at all check points of entry. The concert promoters provided additional security staff and an undisclosed number of undercover police mingled with the crowd before and during the event. The actual “event” received mixed reaction from news pages.

A key complaint included a near disaster at the foot of the stage when the front ranks were pressed by the large throng at the back of the playing field. A number of persons were treated for heat exhaustion and drug and drink complications.

New Licensee

LOS ANGELES—URTI has been named manufacturer for Kid Stuff Records, for a three-year period, in Canada. The deal is the first licensing agreement concluded by Irving Schwartz of the Hollywood, Fla., kidstuff label.

Art Young of URTI, Montreal, will release the first Kid Stuff product this fall. It’s anticipated that the company will make available 50 disk box sets, 25 albums as yet undetermined number of cases.

Schwartz says the new appointee will likely be a U.K. firm, with the remainder of the English-speaking nations in tow.

New Appointment

TORONTO—Dr. Jan Matejek is appointed chief operating officer of the Performing Rights Organization of Canada. Campbell Ritchie retires, though he will continue as a consultant to PRO Canada.

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ALTIMANITY SECTION—"The Boys From Darkside."
Polydor PD10285. Produced by Buddy Booe. The six man group went high on the charts with "A Rock Which Allerman Live" and "Chromatic Love" last year with "Underdog." Here it reboils with an instantaneous set of soft rock which will firmly reflect its sound to the market. The group only use a couple of tracks here are jarring or rough edged; the rest fall into the broad category of pop rock and rock which are integral to this full set. The instrumental stridings are consistently tasteful and effective. There are some bits here and there which hit as strongly in pop and adult contemporary formats.


Best cuts: "I'm Gonna Do It," "Loving You," "You're So Heavenly," "We'll Be There Next In Line.

MARTHA & THE VANITIES-Metro Music, Dinorah/Virgin VGN-80102. Produced by Steve Leboff and The Vanities. The band's second LP is a cover by a few rebranded tracks of some older songs. If you can't or don't want to listen to the singles Leboff cut, this band would be fine and might offer a good deal of what they don't have. But with that as a take off point, Marta and the Vanities use the tracks of their singles work as jumping off points and write an orchestra to keyboards to this rock id. This is the kind of LP that can get left on the shelf.

Best cuts: "Echo Beach," "In This Thing," "Sinden Land," "Chasing Ariel."

QUINTESSENCE-Columbia, MCN51471. Produced by Ten Fren-Green. Social's kind of cozy club pop that aggregates like plenty of melody with 60's overtones. The hook is in the bottom half of the record, the best track is the first track, the one with the piano on it. But the LP washes out the rifts the keyboard work grasps the material with its often pen- derous and sometimes worn and flat rhythms. Still, the LP is strong.


TREMBLERS-Twight Whitey, Johnston Records R124353 (CD). Produced by Peter North. This new wave group pop

RCM-EMO-Music From The Empire Strikes Back, RSO RSO1006. Produced by Eddy Mercado, Tony Northrop. The second single from the Australian group's second album. With this EP from the second "Star Wars" flick, Eddy interf. acts as the producer and Keith Allen contributes keyboards. Marvin Brown: a delicate cleaner that sing in a smooth key very just slightly rough around the edges.


YELLOW DOGS—Meet Their Makers, Columbia MCN2439. Produced by Barry Tanenbaum and Tony Northrop. The follow up to the excellent cuts of primary pop/rock vein with some ska and reggae rhythms mixed in. Songs range from strong to weak, "Number One," to the Hewer, "The Lost And The Lonely," to the best of cut "Never Catch Her." The worst of cut "Never Catch Her." The best of cut "Never Catch Her."

LAUGHS DOGS—Meet Their Makers, Columbia MCN2439. Produced by Barry Tanenbaum and Tony Northrop. The follow up to the excellent cuts of primary pop/rock vein with some ska and reggae rhythms mixed in. Songs range from strong to weak, "Number One," to the Hewer, "The Lost And The Lonely," to the best of cut "Never Catch Her."

MORRISLES—The Bell's Gals, Mercury SRM23842. Produced by Steve Katz. A lot of bands, incited by the Horses, have gotten lost in the cross current between old wave and new. However, its use of intelligent and dramatic hard rock which at some times resonates like Thin Lizzy, Bruce Springsteen and Led Zeppelin deserves to this. This single disk catches inspired versions of some of its known

-influenced LP marks the return of Peter Noone, former lead singer of Herman's Hermits. Noone's voice and the other four mem- bers of this rock'n'roll band up against almost broomless pop tunes that don't take themselves too seriously. Noone wrote most of the songs here, which are less catchy and more effortless. Best cuts: "I Can't Do That," "Green Shirt," "Maybe I'll Stay," "She Was Something Else."

RONNIE SPECTOR—Siren, Polydor PRLG808. Produced by Gaven Raven. The voice of the Ronettes returns with a new wave of sound: high, gala drum rock. It's an exhilarating experience on this, Spectors first solo album. Some of the rock'n roll luminaries lend their support and eventually good to effects like the rockabilly-like "Dinagrette" and the reggae loped "Let Your Feelings Show." But the albums's high, "Happening," is the most powerful, thoughtful and rock'n roll this, complete with flashes of "In My Baby's Arms," and "Other Rentelles hits.

TELEZ-Revolution, Sire ESR59090 (LP). Produced by Bob Moritz, Peter North. This is a group of a few kids from Great Britain who have been influenced in a new, fresh and smart way. It's got a lot of power, rhythm and potential. It's got a lot of appeal. Best cuts: "You Were The Right One," "I Don't Know How," "No One.""It's My Business." The band's second album.

BOBBY WALKER—Diamond In The Rough, Casablanca MPLP277. Produced by Stuart Ronan, Bob Clearmount. Exciting words by Marills highlight this soulful, loopy rock'n roll of venerable pop/rock cuts. "Forever Beach" successfully captures a Styx stylistic and piano line of rock'n roll. Bob Clearmount is a pop/rock cut. "Never Bother Me." One of the few LPs that succeed to accurate LPs. Destined for strong and disc pop and play best.

SPLICE ENZ—True Colors, A&M SP482. Produced by David Ticks. This disk is one of the best looking of LPs. A records in Australia and it has a logo designed off the logo of a record company that's basically a single of singles, with key efforts contributed by Don Williams, the Stateline Brothers, Mel Fields, Dorrin, Freda Lee and Tanner Tucker. There's also a straight faced cowboy cover by Roy Rogers and a harrassing trumpet in black shirt by Scott Blumenthal. The record is a rock'n roll groove. Backed by drums, bass and horns from the scores, from the epic, and the all.


VARIOUS ARTISTS—Smoke and The Bandit 2, MCA MC6101. Various Producers. This is a light hearted sound track which appears as a joke for the sake of it. The sound track is basically a single of singles, with key efforts contributed by Don Williams, the Stateline Brothers, Mel Fields, Dorrin, Freda Lee and Tanner Tucker. There's also a straight faced cowboy cover by Roy Rogers and a harrassing trumpet in black shirt by Scott Blumenthal. The record is a rock'n roll groove. Backed by drums, bass and horns from the scores, from the epic, and the all.


SMOKE—Siren, Polydor PRL808. Produced by Gaven Raven. This is a new LP with much more groove, spark and energy than some of its past efforts. Low and fast at times; female voices add a new dimension and balance the male voices by Roy Bennett. The group's reputation for variety of sounds ranging from the expected western rhythm of the old sound to releases remains firmly intact.

Best cuts: "Midnight In Memphis." "Lonely Avenue Revei- rated." "Fiddle Funk Comes Muson." "Robotic Talk."
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MONKEY BUSINESS PROJECT

New Game Band Touts Music

By GERRY WOOD


The key to what’s envisioned by the creators of “The Record Game,” a new board game in the Monopoly style that has Clive Davis and the entertainment industry buzzing with excitement about its potential for growth, is the key to a new revenue stream for radio stations and record companies.

Thus far, the game has been played by over 30 people, and it has been placed for the $32 retail game, according to its developers, who are concentrating on making sure that the players know how to play the game.

“Sellers will be able to earn 100% markup on this slickly-styled product,” said May, who has been contacted by officials from Dick Clark’s “American Bandstand,” Casablanca Records and Elektra Records on the project and is well known with other labels about possible promotional ventures.

The first phase of the project will be record chains, while the second phase will concentrate on game and marketing activities.

May, a Univ. of California at Berkeley graduate, and formerly a songwriter and producer, is the president of the project.

The “Record Game” is designed to demonstrate the complexity of the record business in the eyes of those familiar with the simple form, explains May. The game deals with music publishing, artist management, talent booking, record production, touring, record promotion and distribution.

Court Case

continued from page 4

to whom that returned album is so identified while making the charge.

The other charge in the defendants’ indictment that is a sale offering different prices was advertised, but when patents visited the store, the prices were in excess of the advertised bargain.

Both charges are violations of the California statute business and professions code 17500.

Sterne Purchases Seeburg Assets

CHICAGO—Sterne Electronics Inc. has completed the purchase of major assets of Seeburg Corp., a Chicago jukebox manufacturer which filed a Chapter 11 bankruptcy petition last October.

Sterne’s acquisition of Seeburg was completed under terms of a $2 million-plus plan, approved July 28 by Federal Bankruptcy Judge Lawrence Fisher.

Sterne Electronics, Inc., a major manufacturer of jukeboxes and coin-operated amusement games, expects to begin production of Seeburg products in August.

Sterne’s manufacturing equipment will be moved into Sterne facilities on Chicago’s near northwest side.

Music Voice

continued from page 2

religious and ethnic representation abounding.

Adds Bradley: “To give the Festi- vaal an international theme, the Coun- selor Corps has been working with the city to arrange to bring multicultur- al arts and performers to the Festival.”
EVERYONE AGREES.
TIRED OLD ROCK N' ROLL NEEDS "NEW ADVENTURES."

FMQB:
THE HARD CHOICE.
"Vibrant, gritty street rock. Give a listen to the phone igniter, 'If Your Momma Don't Like It'"

THE ALBUM NETWORK:
PICKED AS 'BEST NEW MUSIC':
"New Adventures goes straight for the central nervous system with repeated pulses of hard rock power. The rhythm of New Adventures rock is bound to suggest the early Beatles or 80's stars, The Clash."

FEEDBACK ON ALBUMS:
"New Adventures are vinyl voyagers that come on like a stormtrooper in heat...a sizzler!"

RADIO REACTIONS:
"One of the most eminently playable new bands around. Who cares 'If Your Momma Don't Like It'? She hated the Rolling Stones, too."
"You're going to be hearing a lot of New Adventures on this side of the Atlantic."
"Great response every time I play them."
"Very strong initial reaction. And it is building steadily every week."

RETAIL RAVES:
"New Adventures is the best rock and roll by a new band this year!"

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BARNUM—Original Cast, Columbia J36576. Produced by Cy Coleman, with book and lyrics by Michael Stewart.

Cy Coleman has given Broadway (and himself) its biggest melody hit in ten years, "Barnum." It's a show, and the score is infectiously captured in Columbia's cast album.

What pleases this writer most is that Coleman has found the kind of tuneful touch that was absent in his last two shows, "The Odd Old," and "Twentieth Century." The latter might excite Coleman, for what he tried to do was "less is more," but at the expense of what he really does best, creating beautiful melody.


The principal ballad, "The Colors Of My Life," (cure that runs on RCA) is pretty, but it does have a "manufactured" quality that one senses was designed to score the show's "commercial" success.

However, things are on the right track with "Thieves At Play," a pseudo-blues better that's both a show stopper on stage and on records sung by Joyce. Then, there are two other ballads worthy of note. "I Like Your Style." and continues to be spent on Fight- ing piracy, counterfeiting and bootleg operations.

The Canadian charts averaged data input from a network of retail outlets across the country. Costs are partly offset by income from "Star Chart," a weekly chart-oriented pop program run as a summer series on CBC and independent to cost-casting Corp. Television Network. The show has now been cancelled, barely on a no date set for its return to the air.

The U.K. charts are funded by the British Phonographic Industry and compiled independently for it by the British Market Research Bureau. Album prices are estimated at more than $50,000.

Contributions towards the amount are made by the British Broadcasting Corp., which uses the weekly charts on radio and tv, and by local trade paper Music Week, which has publishing rights.

Local member companies of the British Phonographic Industry have been concerned with the chart's production expenses for some time, and it was revealed at the organization's recent board meeting that the new chart contract, due to take effect next January, has been put out to tender.

Among the 10 firms asked to make a bid is Record Trade, a business publication competitive with Music Week, which has been operating its own singles and album charts—highly valued by some U.K. industries—for about two years.

The BPI is also hoping that other sectors of the British music business, including publishers, will contribute to funding of the chart.

The reliability of the best sellers produced by the British Market Research Bureau has, in the past, had to stand on record companies. Listeners, catalogues, and the Consumer's Association—music charts, priority records, often free of charge.

As result of this, the British Phonographic Industry drew up a code of conduct governing retail promotion in the chart panel stores. Disk companies found guilty of violating the code are subject to censure. At the association's recent meeting, chart committee chairman Tony Morris said the code was "starting to have the desired effect.

Closeup

Barnum—Original Cast, Columbia J36576. Produced by Cy Coleman, with book and lyrics by Michael Stewart.

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Great Huckster: Jim Dale, star of the hit musical, "Barnum," tapes one of his numbers from the show for the Columbia cast album.

And to keep the audience humming as it leaves the theatre are several additional numbers including "Bigger Isn't Better," performed, naturally, by Tom Thumb (Leonard John Jones), "The Man From The Blackout," performed by Charley and the Bricklayers. "Black Wall White" also has a blues—flavor, done by members of the cast, and sounds like an affectionate tribute to the song—and let's hope they continue to delight our ears.

IRV LICHTEN

Anti-Counterfeiting Device

He does reveal, however, that the system involves a "substance" on an L.P. jacket—a black box that is detectable by a "device."

The label is absorbing the cost of implementing the system. Licata further notes, including providing distributors whatever device might be needed.

One interesting aspect of the label move is that Chrysalis' 16 independent U.S. labels are not being involved directly with the method, in which Licata terms a "partnership role."

The label will be fully knowledgeable about it.

In fact, Chrysalis distributors will be led to a strike by a A.FTRA of all L.P. jackets that are found to be counterfeit material, Licata says.

Licata adds that the decision comes after Chrysalis conducted "distributors, each of the systems in use seem the best and most effective.

WMOT Label Sets CBS Records Deal

NEW YORK—CBS Records has signed a multi-million dollar agreement with the Philadelphia—based WMOT Records, owned by Alfred and Paul Gutman.

Under the terms of the agreement, CBS will press and distribute records on the label, and make marketing and promotion activities will be handled by WMOT.

The lease begins in the arrange- ment will be a single, "Cowboys To Girls," and the LP, "No Time Like Now," by the group Philly Cream.

General News

Label Fees Buildup

Continued from page 1

terms of the new pact will be applied retroactively to April 1.

Under the terms of the agreement already reached, labels will have sessions for AFTRA members by up to one in the first year of the pact. They will also be liable for increased supplementary payments to union members based on record sales.

AFTRA's reluctance to work out a deal with record manufacturers covering performances for videotape and videocassette until it had also arrived at a settlement on these issues in the recording field is at the root of the delay.

An impasse in these negotiations has AFTRA and the Screen Actors Guild, which has already interrupted production of a number of TV series because of some video exploitation.

There is no date for the resumption of talks between record labels and AFTRA, which has already given two months notice that it will stop making payments to AFTRA. However, it is believed that further efforts to include videotape in the phonograph record settlement of the last strike, which is handled by impartial arbitrators may be called in.

Meanwhile, it is known that agreement has, in fact, been reached on the following terms involving record union members:

Session rates for soloists or duos go up from $90 to $100 per hour on production numbers, while singer rates (non-classical) will rise approximately 8% in the first year of the new three-year agreement, 4.6% in the second year, and 8.2% in the final year of the pact.

In the case of film scores, the group rate goes from $50 per singer per hour to $53 the first year. When AFTRA reaches the second year, a further increase to $57 is called for in the final pact year.

Cash payments, ranging from one to five percent, of AFTRA session payments will be made according to the agreement terms of the contract, and unions.

In the case of albums, new sales plates are comprised of the first year without any contingency payments are set at sales of $250,000, 657,000 and one million dollars. Sales plates of $500,000 singles without production numbers, one-third the original session payment.

It is believed that categories the eligibility period will run for ten years under the new agreement, where the limit was previously eight years.

Increases for overtime, rehearsal, and last minute work, are also called for, as is a rise in label pension & welfare payments to 8%.

WMT Label Sets CBS Deals Record

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Continued from page 1

frequent but in smaller groups.

Blackburn in Nashville states that the record company, which has established top-sellers. "The line is geared primarily for our name artists," he says, "We don't want to dilute its effectiveness by including lesser-known artists who don't already have established track sales records."

CBS Nashville entered the $5.98 series in March and is now represented with 22 titles, with another 15 coming in September. Included are such major LPs as George Jones' "Bartender's Blues" and Johnny Cash's "Take This Job And Shove It."

Blackburn notes that the series in- cludes artists who aren't on CBS now but have strong catalog LPs still on the label. But he emph- asizes that the older titles are meant to be involved.

"Willie Nelson's "Red Headed Stranger" is still a hit seller for us and we're continuing to market it at $7.98," he says. "The midline series is of interest to those looking for albums who are still viable and that we don't want to cut out completely." He adds that since CBS launched its merchandising campaign to boost the series, some major albums that previously were only somewhat involved are now going after the $5.98 line more vigorously.
July 28, 1980

Mr. Lee Zhito  
Editor-in-Chief/Publisher  
BILLBOARD MAGAZINE  
9000 Sunset Boulevard  
Los Angeles, California 90069

Dear Lee:

I am delighted to learn that Billboard Magazine is publishing a Special Issue, October 11, 1980, devoted to the Bicentennial celebration of the City of Los Angeles. Therefore, it gives me great pleasure to declare this Special Issue the official music industry publication for this historic event.

The Bicentennial will be celebrated in conjunction with the Third Annual Los Angeles Street Scene Festival, October 11 and 12. I have asked Steve Gold and Jerry Goldstein to serve as Honorary Co-Chairmen of the Festival's Entertainment Committee. They are organizing the major musical portion of the program and will be working with other entertainment industry leaders such as you.

The City is grateful to you and to Billboard Magazine for issuing the official publication of the Bicentennial celebration. I am confident that this issue will tell your global readership of the great contributions our City has made to the music/entertainment industry of the world. This is certain to prove why Los Angeles is indeed the entertainment capital of the world.

Sincerely,

TOM BRADLEY  
MAYOR

City of Los Angeles  
LOS ANGELES STREET SCENE FESTIVAL

ISSUE DATE: October 11, 1980  ADVERTISING DEADLINE: September 12, 1980  
DISTRIBUTION DATE: October 6, 1980
### TOP LPs & TAPE

**August 9, 1980 Billboard**

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Late General News

Play Review

Bowie a Success as Elephant Man

DENVER—Rock legend David Bowie made his stage debut as an ac- cessor-to-actor on September 7 at the Denver Auditorium Theatre Tuesday (29). He was playing the lead role in the musical "The Elephant Man," which has been a box office hit since its opening. Bowie, who is widely known for his unique voice and dark, brooding presence on stage, was praised for his performance in this new role.

The show, directed by Tim Rice, is based on the true story of Joseph Merrick, a man with a rare skin condition who was exhibited as a sideshow attraction in the Victorian era. Bowie's portrayal of Merrick was said to be a study in contrasts, as he brought a depth of emotion and vulnerability to the character.

The audience was captivated by Bowie's ability to convey the fragility and strength of Merrick through his subtle facial expressions and emotive deliveries. His voice, as characteristic as ever, added another layer of complexity to the character's roles, making it a compelling performance.

Bowie's presence in the show has drawn attention both from fans of his music and those who are new to his work. It has been an opportunity for Bowie to stretch his acting chops and has earned him critical acclaim.

FCC Hearings

Every AM station in the country will be affected, said an FCC spokesman.

On another matter, the FCC issued a new notice of proposed rulemaking in the AM stereo proceedings. Finding the information before it incomplete, the Commission is seeking more comments from broadcasters, system manufacturers, and the public before approving AM stereo.

The Commission said its purpose in postponing the decision is not to de- lay the selection of an AM stereo system but to base its final determina- tion upon a full, complete, and accurate record.

On April 9, the FCC asked its staff to prepare a report selecting a single AM stereo system, probably Magna- vox, for approval. After being incul- dated with pleadings and petitions from all the leading and other system manufacturers, and after hearing requests for further research time from the remaining engineering staff, the Commission decided to develop more information before choosing an AM stereo system.

At the request of the FCC, the technical committee is asking for comments on the possibility of a uni- versal decoder being developed to permit reception of all five currently available AM stereo systems.

ASSOCIATES CONTROVERSY

Los Angeles—The concerted effort by manufacturers, distributors and retailers of drug paraphernalia to thwart enforcement of a widely passed local ordinance to restrict such sales has resulted in a flurry- filing of a third Superior Court suit. Licorice Pizza, the record store of that, which is a plaintiff in all three suits, has filed against city executive and enforcement officials of West Covina, suggesting that the city council had done nothing to stop the sales.

The first two cases. Judge Jerry Pacht has enjoined defendants from proceeding to enforce the recent or- dinance, ruling that not enough is known about the controversial issue until the matter is put to a full trial.

DJ's Sound City opens its first Sound & Video City in mid-September in Tuckahoe, Wash., near its head- quarters. Eric-Craig Salesman Dick Juhl, one of the co- founders of the network, is planning a $15 million build- ing that will house all the equipment needed to distribute the new sound technology. The building will be owned by DJ's and will be located in a new city being developed in the area.

"We are very excited about this project," said Juhl. "It will allow us to offer our customers the best in sound and video technology, and we look forward to serving the community with this state-of-the-art facility."
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Written and produced by Nickolas Ashford & Valerie Simpson
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A MUSICAL AFFAIR

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Management: George Schiffer

On Warner Bros. records & tapes HS 3458
A Warner Communications Company