Labels Ignored At NAB Air Their Views

NEW ORLEANS: A radio programming conference without hearing anything from the record label. That's the plan of this third annual National Assn. of Broadcasters Radio Programming Conference, which opened Sunday (24).

Although just about every aspect of programming will be covered before this largest programming gathering comes to a close Wednesday (27), not one workshop, forum or tape session will hear from a record label executive. And that's the way NAB planned it.

Why? "We try to vary our program from year to year," explains NAB spokesman Jack Davis. "We've featured record label people at sessions for the last two years," he says. "No radio people will only be talking to each other.

Motown Records is on the program in a limited way as chief promotion man Skip Miller plans a "Meet The Composers" party before the group performs at a Monday (25) night concert at the conference.

There are other label presentations here such as Vince Furnier and Tonic Linn from Atlantic Records and Harold Childs of A&M, but they will no doubt be limiting their efforts to squeezing the flesh in corridors or taking a program director out to lunch or dinner.

Because there is no record label session on the program, Billboard has offered label promotion executives an opportunity to address the radio programmers. Following are their comments.

Harold Childs, senior vice president sales and promotion, A&M:

"I would ask programmers to look into how their station (Continued on page 19)."

Bonanza Of Superstar Product To Boost Dealer Sales

By PAUL GREEN

LOS ANGELES: Help is on the way. The Eagles and Supertramp, both of whom are coming off No. 1 studio albums, are set to issue double disk live albums this fall, while Rod Stewart and the Doobie Brothers will follow their successful Christmas LPs with pre-Christmas studio albums to top the list of superstar holiday releases.

A double-play Billie Joel album is also a possibility, but the odds last week leaned against its release before Christmas.

The slew of superstar product due out in the next four months suggests that the industry continues to be seasonal in its release patterns.

(Continued on page 52)

U.K. Chart Hype Inquiry Looms

By MIKE HENNESSEY

LONDON. The British Phonographic Industry will initiate a full inquiry by its code of conduct committee into allegations of chart-hyping made in the Granada television program "World In Action" which aired Monday (18).

The program, titled "The Chart Business," was just 10 days after a BBC-TV "Newsnight" program on the U.K. record industry in which former EMI executive Colin Burn claimed that all record companies had lists of shops reporting to the British Market Research Bureau the independent firm which compiles the official U.K. charts for the BPI and offered free gifts as inducements to hype the records.

As part of the restructuring, Jules Malamud, the association's (Continued on page 78)

DEALERS PICK UP ON VIDEO MARKET

By ALAN PENCHANSKY

CHICAGO - Increasing numbers of record and tape retailers are pushing aside pre-coded video startup obstacles and forging an early commitment to what promises to be tomorrow's "boom" home entertainment medium.

Start-up difficulties facing record and tape dealers approaching video range from high (Continued on page 30)

Billboard Expanding Radio

NEW ORLEANS: Billboard's coverage of radio and its involvement in this medium is expanding on several fronts, it was announced at a luncheon Sunday (24), held in conjunction with the National Assn. of Broadcasters Radio Programming Conference here.

The luncheon was hosted by the magazine and served as an organizational meeting for three Billboard radio advisory committees composed of leading radio programmers.

Several steps are underway to expand and further increase the scope of Billboard's charts, associate publications and services. (Continued on page 81)

Taylor Restructures BMA In 3 Phases

By JEAN WILLIAMS

LOS ANGELES: L.A.ordon Taylor, the newly elected president of the Black Music Assn., is restructuring the organization in three phases.

Phase one includes realigning the Black Music Assn.'s executive staff; phase two deals with the reorganization of the group's corporate structure; and phase three involves four "major" projects outlined for the 1980-81 year: the BMA Foundation-a monitoring development program; local chapters and a women's program.

As part of the restructuring, Jules Malamud, the association's (Continued on page 37)

They sing "TOGETHER" like nobody else, THE OAK RIDGE BOYS. One of America's most versatile groups with something for everybody. THE OAK RIDGE BOYS and their latest album "TOGETHER" (MCA 3220) featuring their hit single, "HEART OF MINE" (MCA 41298). Produced by Ron Oden, On MCA Records and Tapes.

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WEA Worldwide System Aids Soundtracks

By ADAM WHITE

NEW YORK—WEA International has developed a specialized marketing system to handle movie soundtracks in worldwide markets, including promotional tie-ins and co-signing with the film's distributors.

The plan's been prompted by the large number of soundtracks which WEA International companies have been releasing in the last few years, including "The Rose," "Urban Cowboy," "The Blues Brothers," "The Shining," "Roadshow," "Brocky Bigby," and "Apocalyse Now."

Among upcoming moves with WEA, label soundtracks include "One Trick Pony" (score written by Paul Simon, from which the title track has already been issued as a single) and "Divine Madness," starring Bette Midler.

Expects WEA International president Nesuhi Ertugan: "Essentially, our New York office develops a general plan of all possible promotional tie-ins, often involving varied divisions of Warner Communications.

"This plan is then discussed with the film distributors' foreign regional coordinators in terms of allocating responsibility and sharing costs.

"After this, our New York office sends the refined plan out to all concerned affiliates, who, in turn, tailor it to meet the demands and character of their specific market."

In this way, says Ertugan, WEA International is exploiting the many promotional alternatives possible overseas, "where the smaller number of radio stations makes mass exposure a greater challenge than it is in the U.S."

The company claims that a two-pronged approach for soundtrack releases has worked successfully. First the promotion is launched with the advance release of a single or singles and is followed by the LP. The budgeted publicity and promotion plans go into motion with these releases," details Tracy Nicholas, director of press and public relations at WEA International, "and are then reactivated and augmented for the second prong when the movie opens."

In the case of the "Urban Cowboy" soundtrack, WEA has promoted international markets with the staggered release of three singles.

As the September European film opening dates draw near, plans will be implemented to hold "Urban Cowboy" dance and trivia contests, and tie-ins are being prepared with the Warner-Lorenz Chaplin line of men's toilestries, and with a number of daughers of Western-inspired fashion.

Nicholas says that Mickey Gilley, owner of the club featured in the John Travolta starring flick, is scheduled to make promotional television appearances in Germany and possibly Sweden.

(Continued on page 92)

Ted Nugent To Keynote Talent Forum; Acts Emphasized

NEW YORK—Ted Nugent will deliver a keynote address at Billboard's sixth International Talent Forum at the Sheraton Center hotel here Sept. 3.5.

And Peter Criss, former drummer/vocalist/keyboardist with Kiss, will make his first industry appearance without makeup when he sits on the panel titled "Artist, Agent, Promoter, Label, Manager, Attorney, Facility—Partners Or Adversaries?"

Tod Rundgren will also participate on the panel at the session titled "Alternative Methods Of Breaking An Artist.

Artists for the first time, will be panelists at each session. Bill Goldin of the Oak Ridge Boys will participate, along with Jeff "Skunk" Baxter and Genny Raven, among others.

Moderating the session "Where Are We—Where Do We Go From Here?" will be Frank Barakela, head of Premier Talent.

Mary Beth Medley will moderate "Alternative Methods Of Breaking An Artist.

Bill Graham will moderate "The Big Scoll—How To Get It And How Not To Get It," followed by "Artist, Label, Manager, Attorney, Facility—Partners Or Adversaries?" to be moderated by Derek Sutton.

One or more luncheons are on the agenda for the last two days of the event. Panels will sit at each table for informal conversations with conference attendees. The first two days of the Forum will be topped off with artist showcases. Set for Sept. 3 are Huey Lewis & The News, Alabama and Point Blank. Sept. 4 will feature Carolyn, Max, Muenster & Love Affair. The awards banquet will close out the convention. Categories have been expanded to reflect the broad talent industry.

Comix Galager will perform at the awards banquet.

One-on-one lunches are on the agenda for the last two days of the event. Panels will sit at each table for informal conversations with conference attendees. The first two days of the Forum will be topped off with artist showcases. Set for Sept. 3 are Huey Lewis & The News, Alabama and Point Blank. Sept. 4 will feature Carolyn, Max, Muenster & Love Affair. The awards banquet will close out the convention. Categories have been expanded to reflect the broad talent industry. Comix Galager will perform at the awards banquet.

The non-exclusive deal with CBS video is for both cassette and disk. The non-exclusive deal with CBS video is for both cassette and disk. The non-exclusive deal with CBS video is for both cassette and disk. The non-exclusive deal with CBS video is for both cassette and disk.
Goldman the Quiet Man Behind Deals

by Richard M. Nusser

NEW YORK—A key executive in the recent Handshake/Hansa/Ariola label deal has steadfastly remained in the background, Aristotle, where he seems to function best.

It's not surprising when one considers that the new Greek has a lot of experience let others bask in the limelight while he cunningly engineers the deals and determines the bottom line in negotiations.

After all, he spent more than a decade as Clive Davis’ “right arm” while Davis established himself as one of the industry’s most outspoken executives.

Now it appears that Goldman is coming into his own, although he is the first to proclaim his continued allegiance to Ariola Records and to Davis. With Davis having been associated since they were with CBS Records, Davis headed the record division then: his presidencies have resulted in huge contracts and other legal matters.

The complementary roles they play today were formed then: Davis the creative music man and Goldman the lawyer.

“He knows Clive’s mind,” says an associate of both men. “Ellio’s one of the great negotiators, really one of the best in the business. Since we closed the deal after Clive suggests the terms, relieving Clive of any pressure with the artist over contracts and allowing him the freedom to be with them in the studio or wherever....”

But now, in addition to his position as executive vice president and general manager of Ariola, Goldman occupies the newly created post of president in charge of U.S. and Canadian operations for the Ariola Group, and is a member of the Bertelsmann-owned company’s international board of directors.

“Generally, first and foremost, my priorities are still directed to Ariola,” Goldman explains. “I don’t want to diminish that in any way. Ariola substantially occupies more of my time than my duties with Ariola.”

Davis has been in charge of the company’s new direction in the mass entertainment market, with a range of options beyond record labels, although Goldman says the overseas Handshake deal is the first of at least several similarly structured deals in the music area.

Goldman describes Ariola’s initial approach in the business as “American” market as being an umbrella for custom labels along the lines of the Warners concept.

“We’re looking for certain select, very special situations and special people who can establish the brand in the market,” he says. “We’ll leave the production deals alone.”

“K.D.” is Goldman’s name. “There could be synergy between Ariola and Ariost in those projects.”

His approach has been to help define the part Ariola will play in establishing Ariola in America.

“One concept was that there are no number of excellent opportunities in the business for three decades. I’m sure isn’t going to be the place for them.” These include films, television and other audio/visual forms of entertainment, he says.

“There are no step-by-step plan or database for something that’s further into the market, he adds.

“Right now I’m letting it come home. We’re about as far away as you can tell, a lot more than you’d think. It may be just a guy with a book or a presentation for an investment in a company.”

“What we’re trying to do is create a business structure so creative guys can come in and operate,” he says, explaining that “creating business structures” is his area of expertise. As Goldman talks about his Ariola assignment, it becomes obvious his tasks include being a talent scout for entertainment properties, a negotiator of deals, and an administrator charged with protecting Ariola’s involvement with the Ariost Group.

The Ariola post, for example, includes acting “as an overreaching force in budgets,” as well as riding herd on present and future executives in the Ariola organization “to see how they make their decisions.”

Part of Goldman’s plan is to allow Ariola’s talent and subsidiary labels to develop their own distribution systems, under his supervision. In those cases, at least those where it doesn’t presently have pressing and distribution facilities. This applies to most of the world outside of Mexico, Europe and Brazil.

CBS EXECS IN POW WOW

NEW YORK—Top CBS executives were in Miami this week for a meeting to tighten up their marketing and promotion. According to top sources, the unpublicized confab will result in more power for regional vice presidents, with Don Van Dorn, executive vice president of CBS for the Midwest, promoted to a senior vice president, while John Kopena, the vice president of national accounts marketing, moves up to a similar senior vice presidency on the East. In turn, Frank Moonie, vice president of marketing for branch distribution, moves to Los Angeles with a senior vice presidency in charge of the Western region.

It is expected that the head offices will have more control over such traditional branch operations as local promotion and merchandising.

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It is expected that the head offices will have more control over such traditional branch operations as local promotion and merchandising.

NEW YORK—FBI agents have swooped down on alleged bootleggers on both sides of the country, promoters commemorating the death of Elvis Presley.

Agents tied to the week-long Elvis Convention in Memphis, FBI agents in Memphis and Staten Island, N.Y., and Federal Marshals in Los Angeles have described as major distributors of allegedly bootleg Presley product, seizing thousands of disks.

On Aug. 14 agents executed search warrants on three distributors selling at the Elvis Convention at the Cook Convention Center in Memphis, seizing more than 1,700 albums. A fourth vendor agreed to a consent to a search of his warehouse at which another 250 albums were seized.

And, in a related action, FBI agents raided the premises of John Greco, doing business as R.T.O. Records at 41 Annadale Rd., Staten Island, where they seized 50,000 LPs, EPs, and cylinders. The search was described as major distributors of allegedly bootleg Presley product, seizing thousands of disks.

The raids follow an eight-month investigation. The only arrest was made in Memphis, where a man was charged with obstruction of justice and assault on a federal officer. FBI agents have filed suit, for up to four years in jail on the charges.

According to the FBI, some Elvis bootleggers have been using legitimate sources through order fan clubs. The investigation shows many of the records to be of questionable origin.

The FBI says the bootleggers also steal each other’s material, and then make their own master reels. They have recognized some existing Elvis recordings, and have altered others with studio musicians hired to play over existing tracks, thus creating “previously unheard” recordings for which gullible collectors pay up to hundreds of dollars.

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Record Companies

Dick Carter, former vice president of marketing at RCA Records in New York, moves over to RCM-distributed Salouss at president. He has acted as consultant for the label since January and more recently served as general manager. Bob Edson promoted to vice president of RSO in New York. He served as senior vice president and general manager for two years, and joined the label in 1976 as vice president of marketing operations.

Rick Fitzgerald elevated to Edson’s post in Los Angeles. Also joining in 1976, Fitzgerald served as vice president of promotion and senior vice president of a&r and promotion, consecutively. ... Ruben Rodriguez named head of promotions in Los Angeles. He served as senior vice president of East Coast promotion. Based in New York, he will also serve as an a&r representative.

He was national radio director at CBS Records in New York. ... Russell "Rusty" Moody upped to director of national a&r field promotion for Capitol in Los Angeles. Previously based in New York, he was the label’s vice president and field manager for the RCA Records division of RCA/CBS in New York. He recently was a vice president for the Eastern operations internal audit department. ... Rick Sellner upped to director of artist/artist relations for Warner Bros. Records in New York. ... Barry "Butch" Johnson upped to head of A&R promotion for Arista Records in New York. He was a member of the group’s promotion department. ... Two promotions at WE in Los Angeles. Waldo Atwood steps up as assistant warehouse manager and Cory Connery is upped to assistant for the warehouse. ... Mike Hyden and Vicki Perez at the Lawndale store. ... Barry Hyden, manager at the Anaheim location, and Hyden’s wife, Sandi, take over the Bernarrino branch.

Marketing

Michael Vassen replaces Jeff Bartlett as director of A&R and promotion for the band’s Arista Records subsidiary. Vassen joined the band in 1984 as vice president of A&R/AD-ventures. Record Bar’s in-house advertising agency in Durham, N.C. Previously, he was a booker, he says, for the trade. Barbara Borel for the post for five years. ... Three new managers take over for the band’s new A&R manager, who joined the band in 1984. ... After 10 years with RCA Records and BMI, composer and producer Roy Smeck for the post for five years. ... Three new managers take over for the band’s new A&R manager, who joined the band in 1984. ... After 10 years with RCA Records and BMI, composer and producer Roy Smeck for the post for five years. ... Three new managers take over for the band’s new A&R manager, who joined the band in 1984. ... After 10 years with RCA Records and BMI, composer and producer Roy Smeck for the post for five years. ... Three new managers take over for the band’s new A&R manager, who joined the band in 1984.
Johnnie Taylor knows something other singers don’t know.

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"Sylvia" is a vocal tour-de-force.

"Signing Off With Love" is one of the mos heart-felt ballads of the year.

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How does Johnnie Taylor keep turning out such consistently excellent albums?

That’s his secret.

HILTON HEAD, S.C.—A 200-plus store chain carrying a constantly turning, quickly replenishable inventory of thousands of audio and video software titles plus accessories and a chain slong in excess of $80 million. This is in the "reasonable expectation" of a group of division heads of the Record Bar for 1990. The present 100-store chain, continuing here at the Hyatt Hotel last week, will exceed $50 million in fiscal 1980 ending this September, according to Barry Bergman, founder/chairman. Twenty years ago when the chain began, it grossed $125,000 in its first 12 months. Financial topper Rus Haggard expressed a 1990 where the cost of goods would be approximately $54 million plus a $17 million payroll.

By JOHN SIPPEL

A Record Bar president Barry Bergman is convinced his company is committed to making 1980-81 the biggest in the chain's history. And the 100-store U.S. chain is committed to a 1981 convention here. Bergman pledged the 1981 meeting during this year's gathering, feeling that a six to eight-week current upturn in his business will continue through the remainder of the year.

Feedback from six stores, presided over by Record Bar corporate entities, convinced Bergman of the sincere commitment of his employees. Operations boss Bill Bestley typed the general tightening up of the stores' operations. Bergman noted. With the annual price-gouging, all record stores over the next 12 months will be converted to a computerized pricing system which will regularly post the 1,000 best catalog product by store and collectively.

To provide for the vertically-oriented outlets which might sell a heavy proportion of one kind of reprint, executive Steve Buck explained how such a location might create its own "limited exception multiple.

"The monitored multiple catalog pool of sales at the 1,000 best selling titles weighted ratings from zero to eight. None will be eligible for this listing until six months of sales experience indicates sales are strong enough to be placed in this pool.

Gray demonstrated the importance of singling out best selling catalog items explaining that in 1977 Record Bar general inventory coverage was possible with 20,000 different product titles in three different configurations.

Today, that stocking possibility has tripled to 600. Through data code poll, a computerized system using the catalog product is introduced to a store's inventory, the home office can notify the store manager when a title has lost its sales momentum.

Executive Joan Heeter said new store conversion to the system is facile. The technology becomes a vital yardstick in establishing opening inventory figures for the new primarily mail store.

On another note, Record Bar's real estate vice president Rich Gonzalez said he is convinced the store concept in new areas like Texas where an Arlington mall store bows shortly and a Killeen Mall opens before 1981. Gonzalez feels the Bergman chain will also extend its present Northwest boundaries from Salt Lake City into Idaho.

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AUG. 11 LOS ANGELES, CA
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AUG. 22/3 FT. LAUDERDALE, FL
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AUG. 26 JACKSONVILLE, FL
AUG. 27 BIRMINGHAM, AL
AUG. 28 MOBILE, AL
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AUG. 31 INDIANAPOLIS, IND.
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SEPT. 13 NORFOLK, VA.
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IT'S WORTH IT.
Audio Chains Turning To Home Video Software And Hardware

This story prepared by Jim McCaffrey, ABKCO's counsel and George Kopf in New York. LOS ANGELES—Major U.S. audio retail chains are aggressively committing themselves to video software and hardware. While some have been merchandising videocassette players and blank videotape, the major trend now is to urge prerecorded video cassette software and prep for the videodisk.

ABKCO's Pacific Stereo, for example, one of the country's largest audio chains with outlets throughout California and Texas, is making a major commitment to video this fall—even allowing store space in some instances that is previously devoted to audio components.

The chain's Texas stores are now carrying the U.S. Pioneer Laserdisk videodisk player and MCA/Philips laser compact disk player, which ABKCO now girding for the videodisk. The chain is going with a major video software program in the fall for the first time. Minneapolis-headquartered TEAM Electronics, which has 135 stores spread throughout 24 states, will also begin placing major emphasis on video by adding prerecorded software in addition to its videocassette player and blank videotape.

According to one TEAM executive, "Video is beginning to account for 10% of each of the $650,000 allotment to the societies. While TEAM is not now merchandising the Laserdisk because none of its stores fall into the four markets where the U.S. Pioneer program is being developed, we have it in some of its stores in the fall as the Pioneer rollout is extended."

A major California chain, Federated, whose 10 outlets in Southern California compete with Pacific Stereo, has added videocassette players and audio retail spots, has re-added prerecorded video software. Federated has been carrying video products for the past 10 years and has already established itself in the market as a video retailer.

Buyer Russ Hackley estimates that the chain moves some 1,500.

(Continued on page 73)

Tribunal Heeds Cable Fee $ Share Pleas

WASHINGTON—The major performing rights societies, ASCAP, BMI, SESAC, and MCA, varying pleas Tuesday (19) before the Copyright Royalty Tribunal for their share of $630,000 of the $14 million cable television royalty pie for 1978.

The Tribunal had previously allotted their respective 40% share of the cable hearing was set to keep the body determined the take of each organization. It is charged in law with making a final decision by Sept. 11.

ASCAP counsel Bernard Korman insisted that the division of money parallel ASCAP's income for local tv performances for that year, which would entitle ASCAP to retain at least a 63% share, with between 1%-2% going to SESAC.

But President Edward Cramer countered that BMI was entitled to an equal split with ASCAP, contending that video payments in the

ABKCO's 9-Month Revenue, Profit Up

NEW YORK—ABKCO Industries Inc. has posted revenues of $7,261,412 and a profit of $609,958 or five cents a share for the four-month period ended June 30, 1980. This compares to revenues of $5,794,538 and a loss of $90,147 or seven cents a share for the corresponding period last year.

Operations for the third quarter ending June 30 showed a profit of $30,944 or one cent per share on revenues of $1,514,800 as compared to a profit of $30,895 or two cents per share on revenues of $1,803,574 for the corresponding quarter last year.

early '70s didn't accurately reflect growth in BMI performance income because BMI's 19741977 average was 14% compared with their 5% take. Thus, under Cram- er's formula, ASCAP and BMI would receive $476,112 each of the $630,000 allotment to the societies.

London Raid Seizes 6,000 Suspect Tapes

LONDON—A crackdown by the British Phonographic Industry's antipiracy squad has resulted in the break-up of what's alleged to have been one of the largest cassette-counterfeiting syndicates in the U.K. Followings a tip-off from an informer whose name is not being revealed because of fears for his physical safety, the anti piracy squad mounted a six-month investigation into the activities of the syndicate operating in the London area.

On Aug. 5, the British Phonog- raphic Industry obtained special High Court orders to inspect premises and seize materials and devices. Nine teams of BPI attorneys and in- vestigators were involved in the following day in a coordinated operation, code-named Radar. As a result, more than 6,000 counterfeit tapes were seized and thousands of pieces of duplicating equipment and hundreds of thousands of inlay cards. The size of the anti piracy operation was told during proceedings in the High Court here Wednesday (21) when Justice Witter, accepting statement's from 19 de- fendants not to deal in counterfeit recordings, pending a full court hearing.

A 17th defendant, who was not represented in court, initially made the subject of an injunction by the judge not to sell, make or handle counterfeit recordings.

All defendants were ordered to produce affidavits within seven days, giving the names and addresses of the people for whom the tapes were made.

John Baldwin, representing K-tel International, was also acting on behalf of all other members of the BPI, told the court that the coun- try's largest synthetic label recording artists by Gladys Knight, Abba, Hot Chocolate, David Cassidy, the Bay City Rollers, Elton John, Johnny Mathis, Andy Williams and the Bea- tles. Nearing that the pirating of record- ings was costing the U.K. industry an estimated $47 million annually. Baldwin said the present case in- volved counterfeiting "on a massive scale."

He said the cassette was almost exact replicas of the real thing, but sold for the lower price of $4.50 compared with the normal retail price of around $9.50.

Some of the defendants denied being part of a syndicate; and one retailer claimed he had bought the cassettes as 'bootleg.'

BPI director general John Deacon commented after the hearing, "One of the critical clues to the counterfeiter tapes, apart from forensic evidence, was their price. Once again, the BPI urges retailers to beware of arti- ficially cheap products from un- usual sources."

ATHENA OUT OF BUSINESS

LOS ANGELES—Athena Artists, 10-year-old agency here, has folded. The loss of its top client, the Dot Band, which has gone to ICM, is the key financial factor in the agency's closing. ICM had originally handled the group.

Chet Hanson, founder and chair- man has joined Free Flow Produc- tions in Austin, Tex., as creative fa- rol; former Athena president, has joined Regency Artists here as head of country music. Elizabeth Rush, who headed Athena's Boston office and covered New York, has joined William Mor- ris in its Gotham office as an agent. Among Athena's artists were: John Prine, Kris Kristofferson, Tom Waits and George Carlin.

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REACH DEALERS & PROGRAMS?

It sure does.

Indirectly. When you reach a dealer or programmer through national consumer advertising, you do exactly what you in- tended. You reach him as a consumer, not as a business- man. You're attempting to sell him a bill of goods while he's eating his breakfast, or watching a sports contest, or listening to his favorite pro- gram.

You're trying to talk business when he's trying to forget business.

There's a very logical way of giving your product and com- pany full and frequent cover- age of the trade, however. You're already in the marketplace, merchandising publications, like Billboard, enable you to reach through the entire distribution chain with your message. To turn off those who turn it all off. And we can prove it— with case history after case history.

 augmentation.

3rd Party Label Deals Snuff Out RCA-PRT link

By MIKE HENNESSEY

LONDON—The collapse last week of the proposed merger be- tween RCA Records U.K. and Pye/ PRT was attributable to problems with RCA's parent company, according to Lord Lew Grade, chairman of PRT's parent company, Associated Communications Corp.

Elaborating on the deal's break- down, which was made public Thursday (18), Grade told Billboard: "We have production and distribution deals with the PRT labels which are conditional upon no changes in management structure, and which require our having our own distribution company."

"We thought that we could find a way around these problems, but it proved not to be the case. So we de- cided to call it off."

Grade stated that the merger idea in a talk with RCA president Edgar Griffiths earlier this year, said that despite the problems, he still wants to make Associated Com- munications' vast feature film and video catalog available through the RCA SelectaVision videodisk system.

"We are going ahead with all speed to make PRT a major pro- ducer of videocassettes and video- 

(Continued on page 63)

Korvettes Creditors Stiffen Their Demands

NEW YORK—Some of the major Korvettes creditors have apparently stiffened their credit demands if shipments are to be made to the ailing supermarket chain and accepted some items. One company has reportedly gone as far as demanding the return of merchant-

(Continued on page 92)
NEW YORK - The first rock concert in Communist China will play on the back of a rodeo.

The China Sports Service has allowed a U.S. rodeo to perform in a 25,000-seat stadium in Peking, April 5 to 25, 1981 and has allowed contemporary music acts to appear as part of the show. Artist Johnnie Ray, Rossington-Collins Band, and Dick Duryea, president of International Western Adventures Inc. organizers of the event, the Chinese signed the contract Thursday (14).

"We will get suitable contemporary acts, not necessarily those booked by AT&T," says Franklin. "We certainly won't bring in any heavy metal bands to China, though I am not loathe to bringing in a country act or two.

Altogether about five acts, none yet chosen, are expected to play on the last two weeks of the rodeo, when the event will be filmed and recorded. Franklin expects to sell the package to television and release an LP.

“This is not a cultural exchange, but it is an exchange of culture if you consider that the Chinese have more than 4,000 years of history and the U.S. has 200, what do we really have?" asks Duryea in explaining why the Chinese would permit this odd mixture of cowboys and musicians.

Duryea says he and Franklin now are looking for acts which would want to play in China next year, with an obvious preference going to known folk and country rock musicians.

I know the Rolling Stones have expressed an interest in playing in China, but if they went I don’t think they would get the sort of response they would expect. The Chinese don’t really relate to that type of music," says Duryea.

"Tell all those managers to stop calling. But the record companies can call. We have lots of solo projects," says Allen Collins and Dusty Rossington, principals of the Rossington-Collins Band.

A report in the New York Times said that the band was between managers and had to lay off managers and offered their services. But, they add, with lawyers, accountants and ICMP booking their shows, they know what they have to do and they are trying to move.

Rossington-Collins is a new band, and the two musicians are pleased that their new material and sound is readily welcomed by the audience. Nevertheless, they are still remembered as the survivors of Lynyrd Skynyrd. Consequently, they had to go on tour with the appropriate show and security.

They say they earned their own money in the current tour (as record company tour support, they say), playing medium-sized halls. And it worked. The Rossington-Collins LP has sold out, the shows are selling out and by late fall they expect to be playing arenas.

Meanwhile, they are writing new material, including songs for a straight country LP Rossington wants to do, as well as some new rock anthems.

"For sure," the only Skynyrd number they perform onstage now, has become FM radio’s most popular request song overtaking Led Zeppelin’s ‘Stairway To Heaven,’ they say. Contrary to a popular misconception, the band does not have an empty microphone spotlighted onstage when it performs the instrumental version of the song as a tribute to the late Ronnie Van Zandt.

* * *

It wasn’t just in Toronto last week where fans got on hand because a show was called off. In Riverside, Calif., four persons were hurt, six were arrested and $4,000 in damage resulted from a melee when a Devo show was cancelled.

The second of two shows Tuesday (19) never got started because of equipment problems with the lighting. Fans reportedly waited five hours in front of the building for the 10:30 show before hearing the announcement at 11:15 p.m.

About 2,100 tickets for the show were sold, and they will be honored Monday (25) when Devo returns for a makeup date.

* * *

Some of those reportedly helping John Lennon and Yoko One in the studio with his new LP include producer Jack Douglas, Cheap Trick members Rick Nielsen and Bun E. Carlos, as well as Andy Newman, Willie Weeks and Earl Stick.

Speculation continues as to which label will release the LP. Lennon once expressed an interest in recording for Portrait, recalls one longtime Lennon fan, noting that the label is now being revitalized.

* * *

Stiff Records is organizing a weeklong showcase of its acts at Hurrah’s in New York beginning Monday (7). Prepared to perform are the Modettes. Joe King Carrasco, Dirty Looks, the Feelies. Any Trouble and a night of Stiff video.
TWELVE MILLION PEOPLE KNOW THE SOUND OF THIS GUITAR.

WE'D LIKE TO INTRODUCE YOU TO ITS OWNER.

Boston guitarist Barry Goudreau, in his first solo effort, featuring the single "Leavin' Tonight," "Barry Goudreau" on Epic/Portion Records and Tapes.

SOLD OUT.
### PART I:

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*Charity Performance*

After a two-month tour that sold clean with record speed, and three months of music at the top of the charts, it's still rock and roll for Billy Joel.

And more to come.

---

"Glass Houses," JVC 3231, is produced by Phil Ramone
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Dull Product Extending Slump?

Retailers Blame Labels At NARM’s Chicago Powwow

By ALAN PENCKSCHY

“Midline product has certainly been a boon to many of us,” Jim Rose explained. “Certain product has reached a point where it was unrealistic to keep it at $9.89 and $8.98.”

Promotional radio programs have increased Flip-Side art floor traffic, said Rosenbaum. “A chain survey of customers indicates that chain buyers also chest to a full-price

Laury Shulman said he is merchandising midprice product. “‘Urban music’ is partly an economy measure on the part of the manufacturer,” he said. “It’s a way of getting a product in a big way that is not being fed to (consumers) is not necessarily what they want to say to the market.”

Explain Rosenbaum, named originator of the new local NARM chapter. “The manufacturers were given a good job of getting to every magazine and telling everybody how bad we were.”

Also noted Rosenbaum: “A lot of the lack of sales has to do with a lack of a lot of really good product to draw customers into.”

Rose Records’ Jim Rose expressed concern about the money/ shrinkage’s effect on business. “To get customers,” he said. “It’s not necessary a product, but a lack of quality as an area of concern.”

“Manufacturers tell us there’s no problem with quality. But still there is a majority of returns that are a problem,” states Gimbel.

Gimbel said strong brand import sales convince him for a market with high quality presence equals.

Unanimous praise was voiced for midprice albums that dealers say are simulating multiple purchase.

Prizes Go To Top Employes Of Chain

*Continued from page 6 from Indiana: City Records, while 10 other winners had their choice of any 25 LP’s from the jazz catalog.

Ken Wages, manager of the big casino night prize, a five-day Utah River rap trip plus $200 spending money.

Debie Kallrab, Maplewood. Minn., takes a companion of her choice to the New Year’s Eve bash.

Broadway musicals plus spending money and Jerry Young. Wilmington, N.C., toired home a video

The more than 20 Bar employees saw three movies. “The Blues Brothers.” “Urban Cowboy” and a preview of “Breaking Glass.”

On other levels: Scott Edwards, Maxwell’s, and Delightful classmates with four good color tv spots. The finale spot in a contest won by Rell, an amateur disc jockey, among other prizes. He was a much Wagnerian tape should move plenty of blanks.

The firm is also providing dealers this fall with new multiple-act pictures and ones fitted with a metal tape light box for highlighting product.

The Fussell Brothers, Bruce Mor- row, Ga.; Matt, Miledgeville, Ga. and Paul, Norfolk, Va. probably hold the frater record for U.S. chains as Bar stores.

Nina Hagen, a reggae singer who bowns via CBS distribution in a couple of weeks, turned on viewers by her CBS suite. The room was jumping. “It’s a disciplined way of laying out a lot of video名列前茅es of estab- lished as well as newcomer talent.

RCA/A&M had the largest label contingent with more than 25 national and regional attendees. Char- ley Hall, Dave Wheeler. Arnie Or- leans and Larry Grauer, held auditions for a new album by Delboy Paton and Porter Wagner. Razzy Bailey and a bness of Ronnie Miiap.

Shulman. “We tried video in one store and found it didn’t sell any records for us. Sure it attracted a lot of traffic but they were watching TV and they weren’t browsing.”

Biggest dealer gripe was reg- istic problem was raised about the subject of advertising.

Gimbel pointed out that the ad moment. The ad money is the drain of business to competing leis- sure industries.

Grauer expressed dissatisfaction with the high cost of radio advertising today and said the glet of the listener is a drop in sales that causes waves reduced the effectiveness of the message.

Shulman. “The search is what manufacturers now use advertising as a way to make dealers take in stores,” he said. “We’re pointing out how serious this is difficult for all.”

Rose also lamented the cut in fund- ing for specialty product like jazz.

“By the good old days two years ago, he explained, “there always seemed to be enough money to go around to experiment.”

The feeling that dealers should have more control over how and when money is adver- tised, and Rosemen launched a blow at nationally prepared 60- second commercials that are ir- rective to locally produced dealer messages.

Rose had been the discussion to point out that increasing leisure- dollar competition from other indus- tries, and then to consider in measuring record business advertis- ing requirements.

Gungo Future

*Continued from page 6
tail dock traffic 20%-25%.

That statistic doesn’t hold with the music labels. The music is in your stores. I don’t feel like I’m in a pressure cooker. You’re in a choice business.”

Mayer that said Disco has developed an improved record care product which coincides with what he hopes will be a general upgrading of the entire industry.

A meeting of the Record Executives and Lionetti of WEA, termly 1980 a ‘bubble’ year.

He emphasized that industry firms must coordinate with Gallagher encouraging profitability. He sig- gled out Record Bar for its stigma for the WEA, $5.98 midrange series in- troduction. “We lowered the price of gold but not the standards.”

Lehman stated that the conven- tion to back the single price rise to $1.69. He explained 45s are essential for promotion.

NEW YORK—A modestly bullish NARM huddle

By IRY LICHMAN

NEW YORK—A modestly bullish NARM business tone. A substantial endorse- ment of label midlines and a call for more manufacturer advertising support at a time when the industry needs it most, underscored a panel discus- sion at the daylong meeting yesterday (Wednesday) (20) hosted by the Na- tional Assn. of Recording Merchandising.

NARM officials said that 125 had paid $25 to attend the regional here, panel presidents and other NARM re- gional cities in its four-year history.

Label representation was spotty, and a contingent that included about 42 retailers and dealers.

The panel, which was consistently advised by Joe Cohn. NARM execu- tive secretary, sent a wave of direct references to pricing and product ti- ties, consisted of Ben Karol of the K Records, Al Burleson of Consumer Affairs, president of the National (20) Record Distributors and Music Warehouse; Burt Gold- shtein of Burt Goldstein Record & Tape Asylum, and Steve Kugel, vice president of operations/ Sa- les at Transcontinental Record Sales.

The panel generally priced to top- ics discussed by about a group of about 40 “fanatic” and customers think “we’re running a sale with arti- cles, that have demonstrated their ability to sell records.”

The panelists generally ap- proved of the idea that a record label merchandising staffers despite staff cutbacks. Yet Goldstein felt it was important to the state of things outside of Manhattan locations, such as New Jersey. Westchester and Long Island.

In a paraphrase of Cohen’s state- ment that for manufacturer’s to cut back on advertising when more advertisers would the consumer’s leisure time dollar is necessary is the “stopping a watch to save time.”

We need more aggressive manufactur- er-produced spots. “I did, how- ever, state that too much time on spending money was given over to the product, rather than enough to time to tell the listener “where the music is.”

Mike Cono noted that “no other industry would take a cutback ap- proach during a soft sell time when you’re expanding.” He said. “If you go down, you’ve got to fight harder and advertising is the best weapon.”

It was stated that the way was the key to sales and advertising had to be “carefully weighed in terms of advertising and pricing to try to pro- mote more price than product. That’s the reason I’ve witnessed the demise of thousands of competi- tors.”

On the subject of precommitted

(Continued on page 38)
I'd Hate To Agree With Sam

By CHARLIE DARWIN

There are thousands of untapped buyers out there

It is time for promotional people to quit worrying about whether a station reports to Billboard or not, or whether a station serves a market of 5,000 or 105,000. There are literally thousands of untapped record buyers out there in small markets who may never hear that new release that the company is so proud on.

Either record labels change their policies, or we sit back and agree with Sam.

Charlton Darwin, program director of KVHR-AM-FM in Salado, Colo., bills himself as "The World’s Ugliest Disc Jockey.”

Commentary

Selling Of Silent Returns

As a retailer and one-stop I have no control over what a record manufacturer may delete from his catalog. Artists, since normal defaults do not affect our returns percentage, I do not care.

But now that “silent” defaults are beginning to account for most of my returns percentages, it is time for a protest to be made.

We have always been told by manufacturers that only defective merchandise should be returned back to our customers. Further, that it should be done on an item-for-item basis, exchanging the same title the buyer has returned.

However, when an item has been deleted without notice such a policy creates all kinds of difficulties. It makes for friction between the retailer and the customer, more importantly between our stores and their customers.

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

Saying By Letter To The Editor

Dear Sir:

We always appreciate the street selling promotions. We have enough problems as it is. We work hard for you selling your product, so why don’t we have some control over this problem? You save millions of dollars, and probably some jobs.

Dear Sir:

As a record merchant, I have been hearing and reading newspaper articles and their concern for the negative impact of home recordings on prerecorded tape sales. I have just received two new releases. Both were shipped without tapes. In order to enjoy these releases you must send me $8.00 for each to have them recorded on your tape.

If you are interested, write me at P.O. BOX 504, Kippen, IA 52248.

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"HAVE A GOOD TIME is the strongest album an American band has made this year, and when the year ends the word 'American' may come off."

THE VILLAGE VOICE 7/9/80

"NEW AMERICAN CLASSIC... the IRON CITY HOUSEROCKERS take for granted a credibility that Springsteen has to strive for..."

ROLLING STONE 8/21/80

" Darkness On The Edge Of Town, Heat Treatment, Mott, and Street Survivors—HAVE A GOOD TIME (BUT GET OUT ALIVE) not only recalls but equals the mature depths of these masterpieces."

CREEM Sept.'80

"This is the essence of the HOUSEROCKERS' sound and fury. Such songs as 'Don't Let Them Push You Around,' 'We're Not Dead Yet'...are angry declarations of independence rooted in the urban blues-rock of Chuck Berry, Bruce Springsteen and the Rolling Stones."

ROLLING STONE 9/4/80

"One reason the IRON CITY HOUSEROCKERS have drawn so much critical praise is that they're bringing fresh energy to a hallowed and somewhat moribund rock tradition."

THE NEW YORK TIMES 7/16/80

MCA RECORDS
Radio: NAB's Programming Conference

DANNY DAVIS PLEADS UNDERSTANDING

Value Of Indie Promo Firms

By KAREN KELLY

LOS ANGELES – The necessity of utilizing independent promotion firms in conjunction with label promotion staffs and the role they play in breaking new artists at this time today were discussed at the Conference of Personal Managers, West's seminar Aug. 14 at the Beverly Hills Hotel. Danny Davis, senior vice president of Capitol Records and the only independent promotion pro of the four panelists, urged the audience to become familiar with what promotion is all about and realize how difficult it is to get a record played, hence the need for independents keenly attuned to the market.

"Radio is at this moment a complex, rival animal and it would be too hoove all of you to understand," he said. "I urge you to make yourself familiar and conversant with it." Davis said that despite the fact he has a staff of 195 in promotion (26 strictly for Casablanca and 12 "triple buggers" who work for Polydor and Warner/CBS), Casablanca as a result of PolyGram's recent restructuring, is a staunch advocate of the independent.

They think particularly important in the markets. "One has to think that they get you the primary stations when it's needed. They just do a better job of catering to the same old thing. This is primarily due to the fact that independents are highly selective in the records they pick. They have promotion, only handling three or four at a time and only those they believe will be a hit. Staff in the majors, on the other hand, might work anywhere from 8 to 15 records at a time, receiving new product all day long.

"A record company promotion man in the field represents the label's entire company and its product," Lavelenthal, a principal in Music Vision, stressed the importance of promotion as a coordinated effort among independents and staff because of the importance of the primary stations.

"Radio is an incredibly insecure business with people who are living and dying by Arbitron ratings that come out every four months. You hear about radio guys who are losing their jobs and getting another job and losing it and ending up with three or four jobs in one year. So they want to have relief from the label, from the independent, from the other stations they talk to, from everyone, so they feel they're making the right decision when they go with a record."

When asked by one of the Stay or so in the audience how record company cutbacks have affected promotion, Davis said, "Obviously economies plays a part in it and there has been a backing off at the record company level."

There were extensive monies being paid along the line to secure a hit. Those kind of monies may not be available now, but their (independents) services are still important and they may not be doing a lot of promotional backing off on our commitment to hit product.

Lavelenthal noted that promotion departments are under fire at many record labels for the amount of money spent in the area, but they do everything they can to keep them. "Anyone worth his salt knows their job is important," he said. "They have been instrumental in making a lot of hit records."

Lavelenthal, Beery and Dudley said they have not felt any slowdown in the businessness as a result of the cutbacks.

Lavelenthal declines to give an estimate of the time it takes to keep a client of an independent promotion campaign, saying "there is no ballpark." Sherwin Bash, president of the Conference of Personal Managers, West, put the price in the "ballpark" of $100,000.

BOSTON — As independent promotion men go, Boston's Jerry Brenner has unique qualifications. He owns part of a 12-store retail chain, enabling him to track consumer demand for a disk from the front counter and alert radio stations to early buying patterns.

He is also an outspoken critic of programming that is solely influenced by advertisers who are forcing radio to adopt formats to fit the narrow demographic needs of advertisers.

Brenner blames some of radio's problems on "too much research," which cramps creative programming efforts.

He won't hesitate to go after secondary market stations in order to fulfill his belief that sufficient action will force larger stations to pick it up. Some promoters would never bother with big market reporting stations.

And Brenner thinks AM radio will evolve into a more powerful force only by adapting some of FM's programming techniques and formats.

"FM radio is doing a job on AM and everybody says it's the signal," Brenner maintains. "It's not the signal. It's the programming. Most of our programmers can't take they the 18-24-year-olds away from FM, but they think they stand an excellent chance of doing it."

"It's the advertisers who are dictating what the radio stations do," he says. "Certain songs, certain music attract females. The advertisers are placing their dollars with a target audience of females 18-34."

"You can't just throw away the teens or the 25-49-year-olds," he adds, predicting that things will have to change.

"Radio today is more comput- ized than ever," he explains. "Loss of consultants telling people what to do, coming in with research teams and all that babylon. In the old days if a radio station heard something and liked it, it played.

"There's too much research now. Everybody's looking for the same demographic, so somebody has to lose. When you have six stations in the same market going, after the same audience something has to happen.

"There's a big revolution coming up in radio," Brenner says. "The others will have to come up with a new game!"

Some of the things Brenner sees coming is a return to personality radio and more mass appeal formats.

What makes Brenner stay with independent promotion when he could be an executive in a thriving retail chain?

"First of all Boston is a tremendous radio town," he says. "And New England is a big territory to a lot of good people willing to take a shot on a record. My success as a promotion man is because I'm considered an expert on the market."

(Continued on page 24)

No End Seen For Rock Changes

By MIKE HARRISON

LOS ANGELES – The rock radio mainstream has been in a state of widening and changing since the late '70s with the end of a period of expected and predictable changes.

While most industry observers still approach the rock-oriented radio demographic in terms of such mid-'70s categorizations as AOR, Top 40 and oldies—reality, the mainstream has blossomed into a multitude of formats and genres that criss-cross and overlap.

The most noticeable turn-of-the-decade changes include the emergence of a widening mainstream, which includes a new level of "top tracks" programming awareness.

With the rock era growing past its first quarter-century mark and the post-war baby-boom generation heading into 30s, the breakdown of rock music into packageable de-mographic and psychographic programming approaches has become increasingly complex.

The mainstream of musical preferences has widened considerably with numerous types and styles of music all vying for mass consumption.

The major question facing radio programmers as they position their stations for competitive combat is how far can they go in trying to span this widening gamut of age differences and lifestyle preferences without falling victim to the pitfalls that can accompany trying to be all things to all people.

OAKLAND, Calif. — Precision programming of music that caters to the Bay Area taste by avoiding slickness and commercialism, the lyric content is the secret of the success of Metromedia's country outlet here, KNEW-AM.

The station, which won Billboard's 1979 major market country station of the year award, is spearheading a continuing interest in country music here to the extent that the station boasts a record of aip in the April-May Arbitron, up from 2.6 a year ago.

General manager Verter Paulsen acknowledges that "Country was late pulling into this market even though it was making in New York and Chicago, and this was due partly to San Francisco's image as a sophisticated city, But we have a tremendous proliferation of lifestyles and ethnic types here."

"Being here in Oakland we sit at the heart of a population center in the East Bay where you'll find urban areas, suburban areas and rural areas. We're strong in many areas of the our home county of Alameda."

"We're strong in Contra Costa County. We're strong up in Santa Rosa, and we're strong down in
Radio Programming Meet Ignores Labels

Radio NAB's Programming Conference

- Continued from page 1

plays records and the criteria for playing those records. I'd ask them to investigate what's going on in countries like Canada and England that have similar tastes so they can be abreast of musical trends because they will eventually be coming to the States.

"I'd make sure they had a blend of music on their station including black music, pop and adult contemporary and to get in touch with what is going on.

"The reason why people aren't buying new records is because radio is not exposing new product. Both industry is having a tough time."

- Rip Pelley, director of format operations, Elektra/Asylum:

"I would hope programmers would consider the radio and record industries as a whole at their convention. I hope they'll take into account the problems the record industry has experienced in the past couple of years: cutbacks and diminished sales.

"We obviously need each other. I hope they'll cooperate in terms of helping to get new product exposed and in maximizing our sales potential by not playing more albums straight through."

"Radio and record companies have an age-old relationship where we want to break new acts and they want to get ratings. That's not going to change. But hopefully even without record company presence there this year, there will be a discussion of both industries' mutual needs."

- Ed Hynes, vice president of national promotion, Columbia Records:

"Our relations with radio are generally good. The record business is solvent. Although there are few $10 million unit sales any more, we are still here, and we have to work closely with each other.

"We will continue to make good viable records to support radio, which in turn will help us.

- Annie Handwerger, vice president of promotion, JEM Records:

"In my opinion the greatest stress in contemporary music in the 1960s should be toward individuality in programming. Musically, the majority of radio stations within a specified format are drawing from the same pool of established artists. While I would not advocate a total diet of previously unexposed talent, I would ask radio to be more open-minded in its approach.

"Every record released represents a sizable investment in time, creative effort and promotion. Take a few calculated risks and give more of this music a legitimate chance in the marketplace.

"The people picking the music are knowledgeable professionals. Give them the trust and respect they deserve. If they decide to take a chance don't bury the record. Give it the same exposure a record by an established artist would get. If there is a negative response or none at all—back away. But more often than not, you think I you will be pleasantly surprised by the results."

- Bob Smith, vice president promotion, RSO:

"I would like to see radio program to a wider demographic target audience by dayparting carefully the music it plays. Obviously its audience shares could be increased and at the same time, a greater variety of music would be exposed which certainly benefit our industry."

"Looking back over the past few months, radio forgotten the younger audience that controls the dial in the summer.

"Is it possible that radio has lost touch of the fact that the huge 18-34 audience was raked on rock it till? Whatever happened to mass appeal radio?"

- Scott Kranzberg, promotion vice president, Boardwalk Entertainment Co.:"Look at any music paper or tip sheet and you'll find a promotion man's dream—charts full of artists' names that a year ago to one knew. Despite the hard times we're in, new talent continues to break through, and radio exposure is an important reason why.

"From a record man's vantage point, it's especially gratifying to see this openness. We're had to cut back on so many of the giveaways and special promotions that we've always assumed were part of breaking a new act, but rather than complain, radio people responded to our limited budgets with great understanding."

"That made it possible for the record companies to keep taking chances on new talent, and also made us aware of our responsibilities to be more selective than we've been in the past, but as we're learning to make judicious releases, broadcasters with foresight are realizing that it's now taking longer to gauge sales responses at the store level.

"Where a record used to have three weeks play before being dropped or switched to another rotation, the soft re-tail market today requires twice that time to judge response. None of who depend on the music business for our livelihood can afford to give up on product as fast as we did. That's a simple fact of survival."

"It's also true that the median age of our society is shifting upward, and this will demand adjustments as well. The current motion of 34 is already at the uppermost limits of the target audience sought by most contemporary music stations. The broadcasters that will succeed at holding onto this audience will be the ones that can accommodate them with a wider range of programming. These post-war boom boom babies have lived through a lot of different pop music styles and they're 12-14-16-18-20-21 years old and all that variety. They want more versatility, more old favorites...just more music."

"Changing with the times, no matter what your business, often demands breaking with the conventional wisdom. In our line, that means challenging assumptions about our demographic projections. Can we continue to assume that active listener requests are coming from the same handful of determined teenagers, and that we needn't bother to examine those patterns more closely? Can we go on accepting the archaic notion that AM equals Top 40?"

"This latter point is especially critical, because old myths like this die hard, even when the facts suggest otherwise. Ask Al Casey at WHB-AM, or Mike McVay at WAKY-AM or John Lander at KCB-AM—they proved that AM is not a format... it's simply a wave length. The resurgence of these stations is proof positive that the quality of a station is as good as its content. That will be the challenge to programmers in the '80s, will matter little where their station lies on the dial. But it's up to us at the record companies to sign artists that you'll want to play, and it's up to you to give those artists the fairest shot you can."

"You've stuck with us during our time of realignment, and it made us all realize that we're in this together. With an alliance like this, things can only get better."

- Richard Palmese, vice president of promotion, Arista Records:

"I once asked a panel of radio station general managers how they viewed the record industry. One panel member responded, 'Thank you record industry because without Fred Silverman, we no have to spend million of dollars to seek our hit programming. The record industry prosperity with free hit programming... hit records.'"

"Thank you radio for freely exposing our industry's hit product. Our hit product, your programming, is music and music is our life. We're in the arts and we cannot afford to let the human element be missing. The institution of research systems active and/or passive has come about, and that is fine."

"As businesses we cannot do without them. The exclusive reliance upon these systems, however, can cause loss of a competitive edge. For it is the human element which has the natural gift of creativity in programming. There lies the understanding that the broadcasting of playlists, exposing new music whether it be rock, rock and roll, country, easy listening, does not rate better than using the computer as a selective criterion of what is up and coming. The real money making breakthroughs are made by the most creative in our medium."

- Billy Buss, vice president of promotion and creative services, Chrysalis Records:

"New innovations in home entertainment, such as cable television, cable radio, videodiscs and other stereoized new ideas, are sure to make the '80s an exciting decade for broadcasters."

"In the 1950s radio faced a major threat with the advent of television. It not only met this challenge, but came up with new and more innovatively creative styles of programming."

"The '80s are commencing with many changes happening in the airwaves. As an example, KLKY-FM in Houston and WVEE-FM in Atlanta are defying the current format classifications, i.e. pop, rock, country, kgb. The format they're using is targeted to appeal to a crossover audience rather than the specified sector of the listening public. This type of innovative programming is just one example of yet many undiscovered and undervalued formats and programming philosophies that will emerge from the broadcasting industry to meet the challenge of the coming decade."

(Continued on page 30)
TOP ADD-ONS - NATIONAL

LARS-EI G-FEET-HER - Who'll Be The Fool Tonight (WB) DARIEN ROSS - Goodbye Oven (Mercury) NANCY LEE COLE - Someone That I Used To Love (Capitol)

PRIME MOVERS - NATIONAL

PAUL SIMON - Late In The Evening (WB) BOB DVESSE - Hot Hearts (EMI) OLIVIA NEWTON-JOHNS - You'll Be The Fool Tonight (WB) PRIME MOVERS - National: AMY HOLLAND - What Do You Say? (Capitol) LINDA LARSEN - Back In Your Arms Again (Arista) GEORGE BENSON - Give Me The Night (WB) ART MCGUFF - You Done Me Wrong (Emi)

Southwest Region


August 30, 1980 BILLBOARD

August 23 - 30, 1980

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Kansas' new single from their forthcoming album "Audio-Visions."
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10/16 St. Louis, MO
10/17 Kansas City, MO
10/18 Oklahoma City, OK
10/19 Salina, KS
10/21 Carbondale, IL

10/25 Huntsville, AL
10/26 Nashville, TN
10/28, 29 Chicago, IL
10/31 Indianapolis, IN
11/2 Cleveland, OH
11/6 West Point, NY
11/9 Portland, ME

1/10 Boston, MA
1/12 Springfield, MA
1/14 Hampton, VA
1/16, 17 Pittsburgh, PA
1/19 Blaughton, NY
1/20 New Haven, CT
1/21 Uniondale, NY

1/22 Philadelphia, PA
1/25, 26 Atlanta, GA
1/28 Biloxi, MS
1/29 Baton Rouge, LA
1/30 Houston, TX
12/5 Miami, FL
12/6 Lakeland, FL

12/7 Jacksonville, FL
12/10 San Antonio, TX
12/12 El Paso, TX
12/13 Phoenix, AZ
12/14 Tucson, AZ
12/16 Los Angeles, CA
12/17 San Francisco, CA
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THE DEMAND HAS BEEN OVERWHELMING.
THE LEGACY BEGAN WITH
DESOLATION BOULEVARD
AND CONTINUES TO GROW WITH SWEET VI.

CONTAINS THE HIT SINGLE "SIXTIES MAN"
Radio: NAB’s Programming Conference

JERRY BRENNER

Promoter Challenges Excessive Research

**Continued from page 18**

Brenner’s career in record promotion and merchandising began 14 years ago with Boston’s Dumont Records, a local distributor.

“I was Bert Johnson’s assistant at first,” he recalls. “The first record I worked was J. Frank Wilson’s ‘Last Kiss.’ In those days all the jocks stacked record hops and we’d bring the artist around to them. Then Bert started to let me work some stations. I ended up taking over promotion for Dumont.”

After Dumont, Brenner went with Transcontinental Distributors, owned by Cecil Seen. “I was head promo man there for about three years until Howie Ring. Bob Levinson and myself decided to start our own business.

The result was a distribution and retail operation called Music Merchants of New England that has evolved into stores going under the New England Music City and Music World imprints. Music Merchants, we realize that distribution arm, has been phased out.

About three years ago Brenner decided to return to record promotion.

“Always did promotion,” he says. “I never really did anything else. No one else had my contacts. I felt I’d be much happier on my own rather than work in the stores.”

Brenner’s New England horror in the chain, but he now supervises a staff of five promotion specialists that cover the New England area and promotes all sorts of music with the exception of classical.

“Make sense of people who work. I was in the market for 15 years. I know the ins and outs and I know at any time what my fingers tell me the sales records are.”

Brenner’s staff consists of Carl Groove, a six-year vet in Northeast promo; Paul Barrett, and Rod Stevens, both former program directors. Al Perry, a former air personality with Boston’s WBZN-FM and Linda Gras, who handles discs and database.

“There’s a lot of records breaking out of the rock clubs,” Brenner says. “Some of them never get on Top 40 radio but they do well on the clubs and that’s what sells them.”

Brenner credits the success of much new-wave and reggae product with club exposure.

Brenner’s firm handles promotion for many major labels on a freelance basis, augmenting the regular label staff. He has also worked for Frontline Management, Bill Graham and other artist representatives promoting concert appearances.

“We get hired by lawyers, agents and the groups themselves sometimes,” he says. “New England is a great place to test a market a new group or a new song.”

“A big mistake many promotion people make is they only worry about getting on the stations that report to the traiders and the tip sheets.”

Brenner says. “We try to create a base. We cover the repeating stations.”

“Occasionally you take a record you don’t think is going to make it, but the least you do is give it a shot. You try to get something going, maybe on the clubs if not on the stations.”

Retail is an area which Brenner considers the most important as radio in breaking a record.

“Getting it on the air is the easy part, but how long does it go on the air when the important work starts?”

Brenner follows up by alighting to stores to the initial airplay and asks if there is a corresponding retail reaction.

“Thats a big part of what we do,” he says. “We solicit business. We encourage in-store play. Sometimes the stores call us and alert us to something going on, and we can do a lot of the box so we can jump on it.”

So far as research is concerned, Brenner says he does his own to suit his own needs. He’s a numbers guy and prefers to look at what his rates are.

“Don’t think there’s one way,” he says. “A program director should have his own research and decide what projects he can make his own decisions. A lot of them only use the research to back up their own suspicions. I’ve been in the business long enough to know management they’re on the right track.”

Brenner says the criteria for airplay are: cover, how it plays in the marketplace, 25% credibility and 25% search. I don’t think research should be done.”

Brenner’s only regret is that program directors don’t spend enough time talking to promotion people.

“Promo people are worth their weight in gold if they provide the right information to a programmer,” he says.
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WUBE  WRKO  WAKY  KSF
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9/9 Pittsburgh, PA 9/23 Dallas, TX
9/11 Buffalo, NY 9/24 San Francisco, CA
9/12 Albany, NY 9/26 Los Angeles, CA
9/13 Providence, RI 9/27 Los Angeles, CA
9/14 Boston, MA 9/28 Los Angeles, CA
9/16 Roslyn, NY 10/1 Tucson, AZ
9/17 New Haven, CT 10/2 Phoenix, AZ
Corinns’ Leave Of Absence Extends 4 Years
Once NAB Critic Viewes its Vice President

WASHINGTON—In October 1976, Wayne Corinns took a year’s leave of absence from the National Assn. of Broadcasters as director of membership. Corinns is still on leave from the NAB. In May 1978, he was promoted to NAB’s vice president for radio.

“Serving on the board, I’ve been a frequent critic of NAB,” Corinns says. “I was always complaining that there were too many lawyers and not enough broadcasters.” He adds that he was a real troublemaker and some people say they bought him off when they offered him the job. But, he’s still here. I consider myself the funnel for radio input.

Eight years ago, there was no radio department at NAB, which was chiefly regarded as a trade organization for the television networks. When the National Radio Broadcasters Assn. was founded, the need to be more responsive to radio broadcasters struck NAB. Board members like Corinns pushed radio representation and their membership became more responsive to its radio members.

“That’s why I’m here, to represent radio people,” says Corinns. “If the day comes that NAB no longer wants radio input, I’ll go back to Boise.”

A year after Corinns joined the staff at NAB, the first radio programming conference was being planned. Corinns confided that NAB “was a non-entity to program directors,” concentrating its efforts on gaining the attention of station owners and managers.

“One day, these p.d.s will be managers,” Corinns says. “And at that point it’s pretty late to expose them to NAB, I wanted to bring them in earlier.”

As NAB’s third annual Radio Programming Conference in New Orleans, the conference will feature several forums which Corinns describes as “sessions with the experts.” The subject matter of the forums—management and promotion—will be a conglomeration of the expanded role program directors are playing at radio stations.

“There is a move toward program directors becoming first class citizens of their community,” says Corinns. “As radio becomes more competitive and the business becomes more professional, people are discovering that innovation is growing in awareness of the p.d.’s unique contributions.”

Program directors often manage larger staffs than any other department in a radio station. Corinns notes, and the four-hour programming management forum will tell p.d.s how to improve internal communications, management, on-air performance and motivation, and the do’s and don’ts of hiring and firing. “P.d.’s are more than mere retention and rotation and pilots to upgrade their profession,” explains Corinns.

The third forum that will help radio programmers compete in crowded markets.

“There are many radio stations in this country,” says Corinns. “One third of them lose money every month. Do you know why they became so responsive to its radio members.

Corinns’ own broadcasting career began in high school when he worked at WRTW-AM in Two Rivers, Wis. He then worked as a weekend announcer for KPG-AM Cedar Rapids.

In 1962, he moved to Boise, taking over a morning show, and began a career at the Brown Institute of Broadcasting in Milwaukee.

In 1978, he joined the NAB staff.

Final Plans: NAB radio vice president Wayne Corinns discuss latest detail tails with Chuck Landsman, who will kick off the celebration being held during the NAB Radio Programming Conference.

Corinns’ leave of absence extends four years.

Corinns’ former broadcasting career began in high school when he worked at WRTW-AM in Two Rivers, Wis. He then worked as a weekend announcer for KPG-AM Cedar Rapids.

In 1962, he moved to Boise, taking over a morning show, and began a career at the Brown Institute of Broadcasting in Milwaukee.

In 1978, he joined the NAB staff.

His philosophy of radio programming emphasizes local service.

“People can have the most sophisticated programming, but you have to be smart about it. You have to be responsive to your community if you want to keep up your ratings,” he says.

His long-range goals include running a radio station group some day. He currently owns KFXD with

Radio: NAB’s Programming Conference

Exhibitors At NAB’s New Orleans Conference

WAYNE CORINNS: A funnel of information for radio.

Drake-Chenault’s “Satcom I” satellite fantasy concert will be the prime emprise by the company. While all major markets are formed, the firm will be selling the show to non-Arbitron rated markets. Also to be exhibited will be the “Weekly Top 30” and some of Drake-Chenault’s other syndicated packages. Suite 2426.

Enterprise Radio of Farmington, Conn., is introducing its new satellite-transmitted radio sports network. Beginning Jan. 1, 1981, the network will broadcast sports features, talk shows, and updates around the clock to more than 400 stations.

Future Media of Hollywood, Calif., offers a look at its syndicated and custom television, outdoor and print marketing campaigns. The firm promises market exclusively on its syndicated campaigns and offers graphic design services for station logos. Booth 25. Suite 2348.

Golden Egg’s “Future File,” featuring three minute vignettes and sketches about the future, will be on display at the firm’s booth. “Future File” is heard on 165 stations. Booth 33. Suite 2624.

The Harris Corp. of Quincy, Ill., is exhibiting two new products. The Harris 5003 program automation system features completely independent terminals, separate files for each schedule, and plain text title display. The 5004 modular on-air production control center is a custom-ported portable and which includes six different mainframe configurations and a choice of 26 plug-in modules. Booths 58, 40, 43, and 45.

IOM Communications will display its Basic A automatic computerized system for radio including instant call and go cart. For the first time in IOM’s history, it will also exhibit a new business computer for billing and accounting. Booth 6.

KataloMusic of Kalahom, Mich., is exhibiting elements of its Beautiful Music Service. These include matched flow constructed quarter hour segments; category services with random selected quarter hour segments, and light contemporary drive time tapes with monthly updates from the latest adult contemporary chart. Booth 28. Suite 2424.

LIPF Inc. of Fraser, Pa., will be exhibiting broadcast transcriptions including a sophisticated offering system engineering drive in theatre. Also on display will be the supplementary systems for the program, including a full range language capability and assistance for the hard of hearing. Booth 39.

Landsman Rivers/Big Music of America of New York will explain its programming and promotion services. These include dedicated and custom basic. Booth 24. Suite 2244.

Media Service Concepts of Chicago is exhibiting its computerized program system for radio program directors has a number of research packages which provide a complete line of research for radio. The system includes school closings, talk show production and music scheduling, and includes a variety of other utility applications. The display will be focus-phone, a research package which brings together small groups of listeners to the call phone. Booth 35.

Micro Talk Corp. of Holyoke, Mass., is exhibiting its newest addition to a producer’s corner configuration. This series includes a 6618 console and a solid all-in-one real tape machine and spot monitor cart machines. Also on exhibit will be photostore pamphlets; a portable appliance for the “show” mode, and a complete line of distribution amplifiers. Booth 41.

The Money Machines of Nashville, Tenn., will introduce its new radio production spots for television, which includes music and animation. Also on exhibit will be money machines and cove- rages, featuring television animation, and the Nashville plus 16 series. The Money Machines are self-contained production libraries which will be on display as well, including “Ward,” “The Money Machines,” “Music, Pleasure, Country,” and “Best Of Everything.” Finally, a three hour weekly syndicated nostalgia program, “Saturday Nite Special,” will be on exhibit. Booth 32. Suite 2342.

Mobile Broadcast Consultants, a full service communications concern, will be offering its Noise 1 format, a contemporized MOR/easy listening format for radio stations. Also, through its Noise 2 music, Noble also offers an experienced staff to help in promotion and programming. In attend ance will be Funky Yancy, sales manager, and Rich Wood, vice-president/program manager. Booth 51.

Peters Productions, Inc. will be exhibiting its various packages including “The Great Ones” (an MOR package of contemporary and traditional), “Natural Sound” (a country package mix of contemporary and traditional), “The Rock” (a Top 40 show), “Wellow Rock” (soft rock), “Country Live” (traditional country), “All Star Country” (contemporary country), and “Music Just For The Two Of Us” (beautiful music). Peters will also display its custom and syndicated jingles and commercials. Booth 37.

Radio Company of Sewell, N.J., will be introducing its new survey system. The system analyzes census surveys and handles up to 52 surveys simultaneously. It performs sophisticated trend analysis on artists and titles, generates random telephone numbers, keeps personnel files, uses the personnel files to execute panel studies. Booth 55.

Songo Mag of Normal, Ill., will be introducing mini-pro, a line assist programmer. This mini-automatic system handles 20 audio sources with up to 100 hops of programming, and it is capable of network joins on a real-time basis. Also on exhibit will be a fully-automatic programmer. Booth 9.

Syndicate Inc. of Los Angeles, distributes by Audio Stimulon, offers several programs on a barter basis, including the two-hour “Jazz Chronicles” show of contemporary jazz among others. Booth 27.

Tuesday Productions will exhibit its syndicated jingle packages including “Whispers,” “Celebration,” “Juke Box,” “Grabber,” “Spin,” KJ Jones and “American Fascia Music,” a country jingle package.

On Sunday evening Tuesday will give a special presentation of its first satellite delivered live radio show called “Satellite Live.” The show, which bowl Sept. 21, will be a celebrity talk show originating from Los Angeles and traveling through an ATS link to 20 major outlets. The show will air every Sunday night from 9 p.m. to 11 p.m. and will allow the public to talk to their favorite celebrities by dialing a toll free number. Booth 53.

28 Systems of Madison Heights, Mich., will show and explain its line of plastic promotional cards it calls “plastic coupons,” available for distribution in a variety of ways, including direct mail and market saturation. Booth 90.

Watermark will be exhibiting samples and brochures of its line programs, “American Top 40,” “American Country Countdown,” “Robert W. Morgan Special Of The Week” and its newest program “Soundtrack Of The 70’s” with host Murray the K. Booths 48, 50.

The following companies also have hospi-tality suites:

ARC Radio Division—Suite 2522
ARC Radio Network—Suite 2148
CBS Radio—Suite 2422
Clear Channel Mutual Broadcasting System—Suite 2548
NRC Radio Network—Suite 2006
Orleans Broadcast Consultants—Suite 2544
Bonneville Broadcast Consultants—Suite 2524
Capital Magnetic Products—Suite 1224
Cawton Webber-Miller—Suite 2212
Consolidated Communications Consultants—Suite 2504
Otis Cooper Productions, Inc.—Suite 2222
Drake-Chenault Enterprises—Suite 2706
Facts: Marketing & Economic Research Corp.—Suite 1424
Farwest Studios—Suite 1180
Firstcom Broadcast Services—Suite 2322
Future Media Corp.—Suite 2348
CGB GI Enterprises—Suite 2529
Merit Griffin Productions—Suite 2006
International Tapetronics Corp.—Suite 2422
JAM Creative Productions—Suite 2522
Kalamucka—Suite 2742
Kai-Hun—Suite 1322
Lansuria Radio Services—Suite 2274
McGuire Golden—Suite 2322
Multiple Systems Analysis—Suite 1000
Muscronic Inc.—Suite 2624
Ohio Associates—Suite—2209
Ram Research Corporation—Suite 2506
KKG Radio Network—Suite 2296
Sundell Network—Suite 2479
TM Companies—Suite 2248
Westwood One—Suite 1806
Wright Web—Suite 2316
Yancey Corp.—Magic Ticket—Suite 2324

Additional information on the exhibits at the National Association of Broadcasters Radio Programming Conference can be found at www.americanradiohistory.com
Radio Programming

Billboard To Increase Airwave Coverage; Plan Chart Expansion

No End Seen For Rock Changes

8 NBCers Flourishing

Lewer Hewan-Lowe, head of Manganese Records and in charge of promotion for reggae artists on Island Records:

"Basically, I would like to see the mass market stop talking about what they are going to play and start playing the music. So often I hear comments like, "I'm going to play the Clash, or whatever, and then they never play the record. A lot of new format stations are leaving music on the air, but radio is still 15 years behind."

"I was at the recent Jack the Rap convention in Atlanta, and you had all these black radio people and re-
dealers from the deep South, and they were enthusiastic about reggae. But they were playing it, not just talking about it. You never hear about them, you only hear about Frankie Crocker, but these are the guys who are really making it hap-

Continued from page 18

Programmer is the tendency of the average consumer to "culture hop" with music. Programmers are at the core of this group has an idea problem," This beat is too disco." They haven't had a hit.

"Preconceived notions restrict cre-
ative thinking. It costs jobs and en-
ducation."

But if Billy would like to see every piece of product in an attempt to provide excuses for not playing the music. Why, he says, "There's been too many people." The listener/buyer who poss-
esses certain catalogues of artists who were trying to say that they are buying a record, and while the goals of the two are not nec-
essarily the same, they are compati-
ble and we can work closer to-
gether."

Skip Miller, Motown vice presi-
dent of promotion:

"We need to create a marriage be-
tween radio and record industry per-
sonally so that this is not depriva-
tion of information. It's silly to be so far apart and I think we'll finally come together. We need more than ever to share information rela-
tive to research, rotation and de-
graphics."

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New On The Charts

Voxbox

By DOUG HALL

PROGRAM REVIEW

Mutual 'Jamboree' Special Is Well-Paced And Varied


New York—This is a well-paced show that runs the gamut of country music from Moe Bandy to Jerry Lee Lewis.

The rest of the lineup, which starts with Mel Tillis, does two or three songs and acts are briefly interviewed by WNKN-New York DJ Lee Arnold.

While Arnold's interviews are brief, there is a lot of background information. For example, Tammy Wynette discloses that she thinks "Stand By Your Man" is the worst song she's ever recorded.

The show comes to its climax with Loretta Lynn, who gets a bit more space than the others. She talks up "Coal Miner's Daughter" after she and Arnold discuss the film of her life which she based on her life.

Arnold does his interviews back-and-forth in dressing room trailers at Brush Run Park, Ohio, where the show was taped during a recent two-day festival.

Most of the 13 artists that are included along the way do their best hits. Ray Stevens does his humorous "Sticks," and Joe Stampley do their "Good Ol' Boys." Hoyt Axton tells Arnold how he's written more than 1000 songs in the past 25 years since he was 15. And then he sings his "Jeru- miah." A real show stopper.

In all the show is entertaining with an appeal that goes beyond the devoted country fan. It's been tightly edited and the cutting back and forth from live performances to interviews works well. DOUG HALL

KINGS

"Switchin' To Glide" ★

Jon and Vangelis are ex-yes singer/songwriter Jon Anderson and Greek avant-garde keyboard//audio composer Vangelis.

The two originally got together to collaborate on a single, "I Hear You Now." When it reached the top 5 on the U.K. charts, however, they decided to record an entire album together, "Short Stories." Anderson was one of the founding members of Yes in 1968. Though the group's personnel changed several times over the years Anderson remained intact until just a few months ago when he bid the group farewell.

Vangelis formed a group called Formexy in the early '60s, bringing pop music to his homeland of Greece. He eventually left the group, went to Paris and started Aphrodite's Child. They broke up over a difference about Vangelis and the group's record label over artistic values.

He remained in Paris for three more years during which time he composed the music for the television movie "Apocalypse des Ani- maux" for French film director

NEW YORK—Tom Wood and Dickick, who work together at WKZ-WF FM (KZ-93) Peoria, are together again at a new station in the Midwest called KMXJ- FM (Magic 105). Wood is the program director and Booth is general manager and owner of the station, which has been put into a Top 40 format.

The station, which used to be the sister station to KZEE-AM, before Booth's Cotal Communications bought it, has been tuned from 28 kw to 100 kw and 100 feet have been added to the transmission tower.

Wood is working the 6 to 10 a.m. shift and Sandy O'Connor, the music director, will be in the 2 to 6 p.m. slot. Tommy Smith is in from 6 to 10 p.m. P.J. McKay is on from 10 p.m. to 2 a.m. and Michael P. is on from 2 a.m. to 6 a.m.

Wood is looking for DJ and production directors to work the 10 a.m. to 2 p.m. position.

Steve Turner has been named music director for KMXJ-AM, based in Phila- delphia, which has moved into a wide-appeal black format. John Pearson, who has worked at several Kansas City stations, has joined KCEZ-FM in that city to work weekends.

Bob Clarke is joining KAZ-AM Weekly, Omaha, Neb., and succeeds Bill Mclean, who is moving to afternoon drive. He had been program- ming KGLR-AM/KNQJ- FM, Bend, Ore. * WPLF-FM New York morning personality Gary Yudman was the opening commentator of a week of Pink Floyd concerts at Earl's Court in London. The station marked the 11th anniversary of Woodstock, Aug. 17, with a special program produced and voiced by Jimmy Flash.

Jeffrey Weber of WAZY-FM (7-96) Lafayette, who is chairman of the membership committee of the Society of Radio Personalities and Programmers has appointed J. Michael McKoy of KOIL-AM Omaha as coordinator of special events. * KNA-C FM, Long Beach, Calif., adds Norm McBride to its morning show. He has been working weekends at the station.

Ten years ago, when "Shotgun" Tom Kelly was Bobby "Shotgun" Callister, he was a jock on KACY-AM Port Hueneme, Calif. He's back on the station for two more shifts in "Michael and Friends." He began the shift Thursday (21). * WBUK-AM Kalamazoo, Mich., has followed new lineup: Scott Allen from 6 to 10 a.m., Rod Kacleck from 10 a.m. to 1 p.m., Col- leen Helf from 1 to 6 p.m. and Mickey Sykes from 6 to 9 p.m. and Jeff Under- hill is working weekends.

Paul "Lobster" Wells has joined KLIV-AM San Jose in the top 3 to 7 p.m. shift. He comes from KSAN- FM (650) San Francisco in the music director, moves from that shift to noon to 3 p.m. Steve O'Neill, who was on the air from 10 to 1 p.m. is now from 9 a.m. to noon. Program director John McLeod is cutting back his morning duties from 6 to 10 a.m. to 6 to 9 p.m.

J.D. Wade is the new program direc- tor at KIHN-AM Phoenix, Ariz., which runs a country format. Since Wade also is foreman of a cattle ranch he feels he knows country mu- sic well. * Cyndr Dewe, air personal- ity on WYSP-FM Philadelphia on weekdays, has moved evenings and host-producer of the Philadelphia television show "Rock Review" will host a new show on KYW-TV at Sunday at 11:30 p.m. called "The Rock 'n Roll Show".

Bill Daniels has joined KLAK- AM Denver as DJ in the 7 p.m. to midnight shift. He succeeds Jon Lawrence, who moves to the 2 to 7 p.m. slot. Daniels was previously at KDOK-AM Denver. * Jeffrey Jay Weber, program-operations man-ager of WAZY-AM Lafayette, Ind., has been named general man-ager of WWCM-AM/ WBBD-FM Terre Haute, Ind. Previously, Weber was p.d. at WNNJ-WMIK-AM Newton, N.J. **

Daniel Lee Smigod has joined WHYI-FM (100) Fort Lauderdale as promotion director. He was formerly a promotion director at WKIX-AM/ WYFY-FM Raleigh, N.C. David Ross, general manager of WYKI-AM/WAKI-AM Miami, has been promoted to group vice president of Metropolis Communications, which owns 100- WYKI . . . WFLR-FM Hemstead, N.Y.—marked its 10th anniversary as a progressive rocker with "Party For The Pink Two" at Belmont Race- track Saturday (23).

Ron Rogers of KVET-AM and KASE-FM in Austin, Tex., has been re- named chairman of the Austin Announcer of Broadcasters for the third consecutive year.

Vice President Continued from page 28 a portant way of reaching out to radio. Nearly every person who is re- leased for the programming conference. There are three times as many exhibitors signed up as there were last year and the number of hospi- tality suites has reached an all-time high.

Cornis is confident that this year's program offers unprec- edented opportunities for program- mers to learn, share experiences and make contacts. "When the conferences go back," he says, "They'll know more about each other's management than to run a radio station."
BUFFALO—Booking new, unex-pected pop acts has been for the best ever attended Chautauqua concert series, an ongoing, 107-year-old, lecture-cultural arts institution.

Located about 60 miles southwest of metropolitan Buffalo, the 1980 season has featured such names as Jane Oliver, Tony Bennett, Rita Coolidge with Booker T. Jones and Dotie West.

“We’ve been trying hard to bring people to Chautauqua, to avoid re-petition and allow at least a year to re-sign an artist,” says Wendy Hutchinson, programming assistant.

According to Hutchinson, the five-man programming office, under the guidance of Dr. Robert Hesse, Chautauqua Institution president and Marie O’Connor, Hesse’s assistant, has aimed its sights at new names and groups.

Other well-known artists to appear at the annual summer event between June 22 and Aug. 24 have included Harry Chapin, Peter Nero, Henry Mancini and Maynard Ferguson all appearing with the Chautauqua Symphony Orchestra.

Composed of musicians from nearby establishments which perform in the traditional winter season, the resident orchestra is part of the institution as is a permanent 75-member staff which handles 300 summer courses.

The classical component of the Chau- tautua series this year has spotlighted such artists as Flustet Jean- pierre Rampal, baritone Robert Merrill with soprano Louise Russell, pianist Emanuel Ax and the New York City Ballet stars.

Although Judy Collins made her debut performance last year and soldout the 6,000-seat amphitheater, she was interested in returning for the 1980 season. Officials maintain their new policy of signing first-time attractions.

Aside from the artistic decision to showcase new names, Chautauqua sources admit the need to counter rival state fairs as well as Buffalo’s entertainment outlets while adjusting to the slowed, area-wide economic picture.

Hutchinson denies Chautauqua competes with other entertainment ventures and reports a contract clause exists, but is seldom enforced, which forbids an artist to appear to within a 90-mile radius in 30 days.

Harry Chapin performed the weekend of Aug. 10 and was set to play Buffalo’s Medley. Fair the next night, but the 25-year-old venue went bankrupt, making Chapin the first of 17 acts booked.

Although Hutchinson cites a 20% increase in ticket prices last year, she maintains the only reports due out in September/ October will re-veal the 1980 season as holding its own compared to past years if not improving in attendance figures.

Season tickets increased from $175 to $225 with increases also seen in play and admission prices. Adult ticket prices range from $5.50 to $9 per day while students are charged with $4.50 children under 12 years free.

Supported 40% by fundraising and grants, the rest of Chautauqua’s $4.2 million budget comes from tickets and tuition fees. About $50,000 in federal and state grants helped to underwrite the opera and symphony programs, themselves re-port ed up in sales 10% and 17% re- spectively in 1979.

Hutchinson reports the annual event draws about 100,000 to 110,000 to Pittsburgh and nearby Erie, Pa. As well as Buffalo. More patrons have been attracted from California and the New York area this year because of increased media coverage and advertising.

“The programming office gathers pertinent facts about various acts and groups from entertainment trade publications along with talent reviews as well as a monthly newsletter for colleges and universities,” adds Hutchinson.

Chautauqua is an Indian term meaning “bag tied in the middle” which is the 15-mile long lake of the same name. The in-stitution is situated on 700 acres alongside that has and 18 miles west of Jamestown, N.Y.

Founded by Lewis Miller and John Humphrey in 1874, Chautauqua was originally a Methodist Church organization.

Knott’s Farm Goes Urban Cowboy

BUENA PARK, Calif.—Urban Cowboy Days came to Knott’s Berry Farm here Thursday (21) and con-tinue until Monday (1).

Mickey Gilley, one of the per- formers in the movie “Urban Cowboy,” also sings traditional country music and is a protégé of Gilley’s in Pasadena, Tex., the world’s largest country nightclub, was to crown Southern California’s “Urban Cow- girl” at his 9:30 p.m. performance in Knott’s Good Time Theater to kick off the festivities. The contest was

Start Big Ed-Cap Video Contest

LOS ANGELES—Big Ed-Cap-tain Video Productions here is sponsoring its first “Talent Scout” Sept. 2-8.

Winner will receive 50 hours of free rehearsal time at the Big Ed Captain Video Productions re-hersal and showcase theatre. In ad-dition, a 20-minute, half-inch video-cassette of the act’s performance will be awarded.

Both signed and unsigned acts may enter (tapes must be received by Aug. 26) and judging will be done by booking managers, producers, booking agents, critics and radio personalities.

Podell, Walters In Collaboration

NEW YORK—Norby Walters As-sociates, the r&b-oriented booking agency, has made a move toward rock now that veteran agent Jonny Podell has brought his own au-tonomous company under the Norby Walters umbrella.

“I was looking to align myself with somebody and Norby was look-ing to incorporate new media di-men-sion,” explains Podell, manager of Blondie, Alice Cooper and the New Riders, which has released two books Marvin Gaye, Kool & the Gang, Peaches & Herb and the Whispers.

Under the terms of the agreement, Podell’s still unnamed new company would be the division of Norby Walters Associates. Podell expects to expand his roster of rock artists.

From 1972 to 1978 Podell owned BMF Enterprises which booked such acts as Crosby, Stills, Nash & Young, the Allman Brothers and George Harrison. In 1979 he briefly teamed with Alex Hodgen of the Empire Agency.

MOTEL MARTHA—Marta Davis fronts the Motels during a recent performance by the Los Angeles group at the Bottom Line in New York.

CELEBRATION PRESENTS

Iowa Isle Of Rock Highlights Summer

CHICAGO—Celebration Produc-tion’s Isle Of Rock Saturday (23) fest-i-val style rock shows open each year at the Chautauqua, Iowa, was to be the Chicago firm’s biggest summer presentation this year.

According to Celebration’s head Bruce Kapp, current economic con-ditions have resulted in one of the slowest outdoor concert seasons in recent memory.

The Isle Of Rock festival, head-lining R.E.O Speedwagon and J. Geils Band had a 27,000 ticket break-even event, according to Kapp. The show was being pro-moted in numerous secondary Mid-west markets with radio, print and television advertising.

Kapp says R.E.O’s engagement at Chicago’s Popular Creek Music Theatre this month prevented him from advertising in Chicago until less than a week before the festival. Celebration couldn’t predict if the festival would be a profit-maker.

“With the economy the way it is you can’t sell until the last minute; it’s really a nail biter,” explains Kapp.

Other festival acts were Sammy Hagar, the Outlaws and Hot Mama Silver. Advance tickets were priced at $12.50.

The concert site was an island in the Mississippi River operated by Davenport as a recreation area. Par-rons parked off the island and walked into the festival area, report-ingly.

Midwest summer concert presen-tations are being targeted by Kapp. Kapp claims that indi-vidual gages are off between 25% and 30%.

The promoter says Budweiser’s re-cent t&b Summerfest is at Chicago’s Soldier Field was the area’s only big scale outdoor event of the season.

ALAN PENCHANSKY

Reggae Act Third World Stretches Out Eclectically

MIAMI—Third World’s current world tour is winding up a cross-country tour, appears to be some-thing of a musical enigma. Known mostly as a reggae act, its music is ac-cepted a hybrid of reggae, rock, r&b, jazz and rock played in a sop-hosticated way not usually associ-ated with the reggae sound. A more decriptive label might be Afro-Car-ibean funk.

“There are so many variables in music that we as a group are not going to limit ourselves to only one thing,” explains guitarist and founding member Steven “Cat” Coore. “We play Jamaican-influenced mu-sic, because that’s what we are, but that doesn’t mean that we all have to sound like Bob Marley.”

This attitude has been accepted by some reggae fans who feel that Third World’s brand of reggae is watered down, losing much of the rawness that is normally associated with reggae music. The success of the group’s single “Now We’ve Found Love” on the disco charts last year only added fuel to the fire. Third World, however, seems unfazed by the criticism.

“If an American group comes out with a tight, clean sound the critics love it, but if a group like that comes out of Jamaica they say ‘It isn’t reggae’,” says Coore. “The fact that we happen to be trained musicians should help us get our mes-sage across to the people.”

The musicians who make up Third World’s brand of reggae, Anthony Bove, the group’s lead singer, Dean ‘Jammin’ Marley,” says Coore. “Music today is becoming less and less compartmentalized. The di-viding lines between music forms are becoming more and more blurred each day.”
The Riviera’s expansion of superstar entertainers contended with major commitments to programming the Las Vegas-based television productions. Hilton entertainment director Tim Walter says, “Las Vegas has always budgeted $25,000 a year for the Riviera’s house band.” Walter elaborates, “The band is a part of the Riviera’s entertainment budget, not a part of the house band’s budget.” The band consists of 12 musicians, including a drummer, a saxophonist, a guitarist, a bassist, a keyboardist, a trumpet player, a trombonist, and a vocalist. The band performs five sets per night, with each set lasting approximately 45 minutes. The band’s repertoire includes classic and contemporary hits from the 1960s to the present day. The band’s musicians are skilled in playing various styles of music, from jazz to rock and roll to country and western. The band’s frontman, a vocalist, also serves as the band’s manager, overseeing the band’s bookings and scheduling. The band’s success has led to invitations to perform at other Las Vegas casinos, as well as touring engagements worldwide. The band’s principal goal is to provide a high-energy performance that keeps the audience entertained and coming back for more. The band’s commitment to excellence and customer satisfaction has earned them a loyal following among Las Vegas entertainment enthusiasts.
ChicagoFest Pulls Together Top Talent

The Chicago Symphony and Eric Leinsdorf perform on the main stage during the recent giant Navy Pier music festival called ChicagoFest. The 15-day festival drew an estimated 890,000 persons. The shows were presented by Festivals Inc.

Scott Wilk & the Walls perform their new rock.

Right: Lonnie Brooks spins off a blues solo.

Below: Peaches and Herb offer sensual soul stylings.

New Orleans group the Wild Tchapanous shows off colorful stage attire.

Below: Hotspurs kicks up a country jam on its stage.

Veteran Chicago bluesman Willie Dixon, above, is a stage headliner for the third straight year.
FRANKIE SIGNS—Frankie Beverly, lead singer of Capitol's Maze, autographs pictures for fans at the Harry Meir Center for Crippled Children in L.A. 

3 Phases In BMA Restructuring 
Executive Staff Pared; Malamud Now a Consultant

Continued from page 1
vice president and chief operating officer, is moving out of that slot to become a non-exclusive consultant. He has been with the organization during its initial two years. Taylor also has trimmed down the organization's internal staff.

The association's financial situation has been in question, with some suggesting the organization may even be "flat broke." "The Blues Brothers Movie" had 12 people on staff," says Taylor. "For a new organization that's too much.

We have reduced the staff to eight. We have some other fiscal concerns that we're dealing with. Simply put, we have cut the budget. We needed to pull in our horns and be more cost efficient in the way we operate the organization.

Part of Malamud's responsibilities as consultant will be fundraising. While he is off payroll, he will act as liaison between the organization and other trade groups, liaison between the organization and trade publications: help to plan and implement conventions, and serve as liaison between the association's chief executive officers and record companies and various other associations. The organization's executive lineup now includes Glenda Garcia, executive director, and George Ware, newly added to the staff as director of programs and special projects. Ware also will assist Garcia in local chapter development.

Gracia's responsibilities include handling all administrative functions of the national office, assist in the development of local chapters, prepare budgets and various projects, such as concept development for black music month, testimonials, fundraisers, conventions and aid in skills bank.

Taylor notes that the 'Blues Music Association' is implementing several programs. "I'm making it perfectly clear that in the 1980-81 year we're not going to deal with a lot of rhetoric. We're going to deal with a small laundry list of priorities."

As for the new chapters, Taylor says: "The approach is that we're not going to consume eight to 10 chapters. We already know we're establishing chapters in E.A. and New York. We will monitor them on a monthly basis and learn from that experience. Hopefully, about six months later we'll be able to establish other chapters and key cities."
aught, the new chapters will be formed following the next board meeting in Detroit, Sept. 4-6.

As for the board and divisions, they too have been restructured. Divisional vice presidents are: Calvin Simpson, president of Simpson's Wholesale, in vice president of performing arts; Bob Law, program director.

BLACK ACTS CLIMB CHART

Los Angeles—Black acts account for a commanding 34% of the top 50 pop albums on this week's Top LPs & Tape chart.

A variety of strains of black music are represented, including reggae (Bob Marley & the Wailers), adult contemporary (Dionne Warwick, disco (S.O.S. Band), jazz-fusion (Al Jarreau, the Crusaders), Top 40 crossover pop (Michael Jackson), and, broadly-defined, blues (Atlantic's veteran-studded "Blues Brothers" soundtrack).

Other black acts adding to the top 50 tally are Diana Ross, George Benson, the Commodores, Cameo, Larray Graham, Teddy Pendergrass, Chic, Stephanie Mills, Ashford & Simpson and the "Fame" soundtrack with Ike Caru.
Survey Finds Middle America Clubs Thriving

Litelab's U.L. Approved Entertainment Lighting Controllers: The Best Keeps Getting Better

IRS Probing Charges Of Profit Skimming

**Disco Business**

*Continued from page 15*

...to meet the demand with bigger and better clubs, featuring state-of-the-art sound and light systems.*

In Washington, state, the 35 members of the Electric Canary Record Pool "continue to support the disco concept with enthusiasm," according to Dan Houk, the pool's codirector.

He admits that new wave and rock have made some inroads into the dance entertainment scene, but stresses that "95% of the music played in area clubs is still mostly disco."

Houk states that the malaise which seems to have gripped some other areas of the country has not affected Washington, and that disco is enjoying remarkable popularity. He also adds that a growing amount of r&b programming is finding its way on the playlists of area disco deejays.

In Indiana, Johnny George of the Indianapolis-based Independent Record Pool, states that the sales of dance music records are at an all-time high, and that the clubs which have failed in the past year are those that "have bastardized their business."

Explaining what he meant by bastardization, George states that some owners panicked during a period earlier this year when the disco business in Indiana showed some softness. "These are the ones that flip-flopped with their programming, jumping from jazz to new wave to disco. As a result, they lost even their loyal patrons."

"However, many strong clubs survived, and are making money. In fact, many clubs are enjoying an increase in business over 1979," adds George.

Among the factors which George credits for aiding the growth of disco in Indiana are increased radio support of r&b and other new dance music being released, and the increased quality of the product being made available by the labels.

George's Independent Record Pool serves disco deejays ranging "from as far north as Chicago, to as far south as Bloomington, Ind." The music of the clubs in his area has remained essentially disco with a generous helping of r&b, although "some of the gay rooms are now programming Top 40 music."

At the 60-member New Orleans Record Pool Al Paez is witnessing "a greater variety in the music being programmed in the clubs, but the disco sound remains as strong as ever."

Paez's pool services disco deejays within a 25-mile radius of New Orleans, and he sees Southern country rock and new wave as gaining popularity in the outlying areas of the city. However, within New Orleans, the people's choice "remains disco with a strong flavoring of r&b because New Orleans is an r&b city."

Paez also credits radio stations in his area with helping to support disco's popularity by programming much of the music being played in the clubs.

The Dixie Dance Kings Record Pool is based in Atlanta but services more than 50 members in such states as the Carolinas and North Florida. However, the pool's director, states that expansion of the disco movement is no longer as rapid and as erratic as it once was, but the clubs that are around doing good business.

He cites such rooms as Packets, Limelight and Backstreet as being among the more successful disco in the greater Atlanta area.

He adds, "About four months ago there was a shakeup in the business, and we went through a nervous period, but the situation has stabilized, and the people are partying as much as ever." He states that at Packets alone close to 2,000 patrons go through the doors on any given weekend.

"What we are seeing now," states Miller, "is the emergence of a serious, more careful club owner who is concerned about his business and the future of the industry, and is working harder than ever to insure its continued success."

**IRS Probing Charges Of Profit Skimming**

*Continued from page 3*

...and Schragger's cooperation with federal authorities was the Aug. 15 raid of the deejay and safe deposit boxes of Addison, Nicolas and Brahms. According to officials at the U.S. Attorney's office here, the raids, based on a 22-page sworn affidavit filed by IRS agent Mark Brot, netted the searchers "about $100,000 in cash, plus the books and records of the discotheques under investigation."

Brett's affidavit alleges that Rubell, while still a restaurateur, "laundered" money skimmed from disco operations in which Addison was either an active or silent partner. The document also claims that Addison talked to Rubell and Schragger of "routinely and extensively skimming profits from all his discotheques, and of having safe deposit boxes overflowing with money which he was interested in getting out of the country" (Billboard Aug. 31, 1980).

Brett's affidavit names Addison and Brahms as having been either active or silent partners in disco clubs as the old Le Jardin, the popular Lee Palace, the recently opened Underground, and other gay rooms including the Fudge Factory, Supper & Toast, and Fabulous.

The affidavit also claims that Addison, a South African, choose to be a silent partner in most of these ventures "because of his inability to procure a liquor license due to his unsavory background and prior criminal record."

Brett's deposition also states that Rubell knew of "extensive skimming of cash" from the burn-out Infinity, and of co-owner Levey's boast that he held $1 million in cash from the club in a safe deposit box. The affidavit states that the information provided by Rubell and Schragger "has been verified through independent investigation by special agents of the IRS."

Investigations into the matter are continuing, and Peter Rubell, assistant U.S. attorney in charge of the case informs that no charges are being contemplated against Addison, Brahms, Nicolas and Levey at this time. If charges are brought, and proven in court, it could jeopardize the future of both New York, New York, and the recently opened Bond's disco, as both clubs could stand to lose their liquor licenses.
New York–Following a noticeable absence, Sylvester’s return to the clubs via his records will be well received with the release of his fan-club LP, "Sylvester’s Most Wanted." Several cuts highlight this latest effort including Peggy Lee’s classic "Foolin’." This tune is given renewed life with a 2:17 minute reworking production. Pulsating guitar and claveen tracks mix well with saucy female backing vocal. The guitar takes on a more dominant role as they manifest themselves as the mainstay instrument of the break, as well as the role of the singer. This rendition stays mostly from the original to an almost gospel-like quality with Sylvester taking on a more singing role in this song. A gospel feeling and spirit is always noticeable in Sylvester’s work and is most apparent in his version of "My Girl" a top 10 hit on this album. "I Need You" is a mid-tempo commercial jam that could be extended to a 12-inch release. "Save My Soul" at 6:29 minutes has a fun jazz feel with emphasis on saxophone and saxophone guitar instrumentation. This cut reaches several crescendos. Produced by Harvey Fuqua and the artist, this latest release is a step forward for Sylvester’s career.

An electronic topcut is given to Guarav with his synthesized version of Ray Charles’ ‘50s hit. "Oh, Pretty Woman." Dancing tracks and vocals provided by a borrowed synthesizer hit this tune in just exciting directions. Running 4:18 minutes, the original melody is main- tained and a new arrangement is offered. A beat- box debut 12 inch 33 1/3 r.p.m. from a local New York label toutedrecord covers. According to Benny Ray Mayor, producer of this track, Harris balls from Belgium and consists of six former members of the track. Elvis Presley’s untimely death three years ago is being commemorated by a special medley available on Disco's latest label. (See Program 3) Produced by Bill Motley (co-owner of the3 supermen Inc), this slide runs 8:50 minutes with a handful of hits most desirable selection. Included are "Don’t Be Cruel," "Return To Sender" and "Tell Me You Love Me." A drum introduction may have been added for the duet who wants to overhaul his first song. Out for several weeks and receiving extensive play is a remake of the Supremes’ classic "Love Child." Recorded by Jere Palmer on Reflections Records this 12 inch 33 1/3 r.p.m. has lead vocals similar to Diana Ross' with backup singers reminiscent of the Supremes. A steady beat creates smooth sailing with piano and drums which provide a distinctive part of this tune. The artist’s performance is as good as Ross’ was in the past, and would be most welcome with current material.

Martin’s band is playing a laser group with paragons as it is evident with its hard-working funkier music on its latest 12 inch 45 r.p.m. from SML. The cut is "Tango To The Roof" a catchy hopscotch tune with emphasis on the brass and percussion sections. The record has a slight rap sound which adds to the production. Side B is "Slidin’ To The Music" which is a smash. Murd and produced by Will Crittenden, this 12 inch 33 1/3 r.p.m. disk is part of the group’s current LP.

Donaldo’s latest release from Warner Ross, is one of his finest efforts to date. The LP and hard cut are called "Night Cruiser," and the latter is available forallon a 12 inch 33 1/3 r.p.m. re- lease. The artist has taken his own brand of jazz and made it appealing to new groups of fans. This hard driving music, with proper arrangements and work well on all selections. Whether for listening or dancing, (broa, who produced and arranged the LP, has added another achievement to his already distinguished credits. A record that suits the disco music with that talent and potential in Full Force. Its first release is on a Dazz Records, a New York label. The group possesses consistent and smooth harmonies with a soulful lead vocalist complementing this style.

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LOS ANGELES—Rusty Garner, longtime executive of Maricotte in KM Promotions, has formed his own promotion and marketing company, Endless Music.

The firm, headquartered in nearby Studio City, counts among its first projects Fever's 12-inch disk "Dreams And Desires" on Fantasy, remixed by Jim Burgess; Claudia Barry's upcoming Casablanca release, Debbie Jacobs' forthcoming LP and assorted titles for Hansa Productions.

Garner, who had soled as KM's vice president of promotion, reportedly mixed the version of "Knock On Wood" that brought Atlantic's Amil Stewart a No. 1 hit in 1976, joining Garner in the firm are Cathy Jacobson, director of East Coast marketing and promotion; Jim Hudak, director of West Coast marketing and promotion; and Howard Halben, director of special projects.

Jacobson was formerly national director of promotion for Ear Marc/ Casablanca; Hudak was director of national disco promotion for A&M; Holben was director of West Coast dance promotion for KM Promotions and Atlantic Records.

Endless Music will, according to Garner, be involved both in creating a disco base in the area and then hopefully crossing them to r&b and pop radio formats.

The firm is located at 12854 Landale St., Studio City, 91604, (213) 760-1979.
A special section two of the October 11, 1980 issue of Billboard will feature in-depth editorial coverage of the history, contribution and impact of Los Angeles on the music/entertainment industry throughout the world.

Los Angeles provides the greatest pool of talent and technology which serves as the launching pad for the future of the entertainment industry.

Billboard is proud to take this story to the entire world to effectively record, measure and predict the importance of the city of Los Angeles and the prospects for the entire business community growth as well as continuing relationships that already generate billions of dollars of annual income.

The Third Annual Street Scene Festival in the streets of Los Angeles on October 11–12, 1980 will kick off the bicentennial year celebration replete with a huge parade of top stars from all forms of entertainment, floats, marching bands, etc. with 12 stages offering daily top live performers to crowds in excess of 300,000 with all entertainment industries participating.

This special section will be far reaching via its worldwide (more than 100 countries) distribution; will be a must read and a must keep roadmap for the more than 250,000 readers of Billboard; and a definite stimulus for investment, deeper involvement and/or the basis for new opportunities in the Los Angeles entertainment business community.

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BILLBOARD’S L.A./200
Celebrating the 200th Anniversary of Los Angeles, The Music/Entertainment Capital of the World
## Single This Week

**FAME/RED LIGHT**  
(Fame, Soundtrack)  
Various Artists  
RSO (LP) RS 1-3080

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**Give the gift of music.**

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### DISCO TOP 60

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<td>GIVE ME THE NIGHT</td>
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<td>LIPPS INC.</td>
<td>LIPPS INC.</td>
<td>LIPPS INC.</td>
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<td>54</td>
<td>KIM CARNES</td>
<td>KIM CARNES</td>
<td>KIM CARNES</td>
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FOR WEEK ENDING AUGUST 30, 1980
THIRD NON-CONSTRUCTIVE TERM
Ray Moore Again Chosen President Of N.Y. NARAS

NEW YORK — The board of govern-
ors of the New York chapter of the Na-
tional Academy of Recording Arts &
Sciences unanimously re-elected Ray
Moore as its president and Harry
Hirsh as its first vice president. It is
Moore’s third non-consecutive term as
head of the New York chapter.

Also chosen to serve as vice presi-
dent were George Milgrim and Jerry
Tyrell. Pat Costello was re-elected
secretary and Larry Keyes treasurer.

The governors elected Moore, Hirsh,
Tyrell, Dan Mengesmor and Al Vanderbilt as the chapter’s repre-
sentatives to the national board of
truek of already. Stolving of THE
Music New York, N.Y.

The list of the newly elected or re-elected
governors to the national board is as
follows: Larry Keyes, Larry L. Keyes,
Tina P. Keyes, Larry L. Keyes, Larry
L. Keyes, Larry L. Keyes, Larry L.
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L. Keyes, Larry L. Keyes, Larry L.
Keyes, Larry L. Keyes, Larry L. Keyes,
### Billboard Hot Country Singles & LPs

**FOR WEEK ENDING AUGUST 30, 1980**

**Single This Week**

**1. COWBOYS AND CLOWNS**
- **MISERY LOVES COMPANY**
- **Ronnie Milsap**
- **RCA 12006**

**HOT COUNTRY SINGLES & LPs**

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Week</th>
<th>Chart Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>THE WAY I AM</td>
<td>Marie Osmond</td>
<td>RCA 12472</td>
<td>18</td>
<td>1</td>
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<tr>
<td>A LEGEND AND HIS LADY</td>
<td>Eddy Arnold</td>
<td>RCA 12385</td>
<td>12</td>
<td>5</td>
</tr>
<tr>
<td>STRAIGHT AHED</td>
<td>Larry Gatlin &amp; Andy Griffith</td>
<td>RCA 12276</td>
<td>47</td>
<td>2</td>
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<tr>
<td>10TH ANNIVERSARY</td>
<td>The Statler Brothers</td>
<td>RCA 12332</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>ASK ME TO DANCE</td>
<td>Crystal Lane</td>
<td>RCA 12306</td>
<td>2</td>
<td>3</td>
</tr>
<tr>
<td>FAMILY TRADITION</td>
<td>Hank Williams, Jr.</td>
<td>RCA 12297</td>
<td>6</td>
<td>10</td>
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<tr>
<td>HABITS OLD AND NEW</td>
<td>KENYON PERREY</td>
<td>RCA 12293</td>
<td>8</td>
<td>5</td>
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<tr>
<td>RAINFOREST CANE IN TEXAS</td>
<td>Gene Watson</td>
<td>RCA 12348</td>
<td>5</td>
<td>5</td>
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<tr>
<td>THAT LOVING YOU FEELING</td>
<td>Again—Roy Drusil &amp; Emmylou Harris</td>
<td>RCA 4709</td>
<td>10</td>
<td>7</td>
</tr>
<tr>
<td>THE BEDROOM</td>
<td>Lynn Anderson &amp; Jody Miller</td>
<td>RCA 12332</td>
<td>28</td>
<td>7</td>
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<tr>
<td>EVEN COWGIRLS GET THE BLUES</td>
<td>Lynn Anderson &amp; Jody Miller</td>
<td>RCA 12332</td>
<td>29</td>
<td>9</td>
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<tr>
<td>WEDDING GOWN MORE</td>
<td>Mickey Gilley</td>
<td>RCA 12342</td>
<td>37</td>
<td>5</td>
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<tr>
<td>TENNESSEE RIVER—Alabama</td>
<td>Mickey Gilley</td>
<td>RCA 12342</td>
<td>29</td>
<td>14</td>
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<tr>
<td>STAND BY ME—Kansas City</td>
<td>Mickey Gilley</td>
<td>RCA 12342</td>
<td>32</td>
<td>17</td>
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<tr>
<td>LOVE IS ALL AROUND—Sherry Curtis</td>
<td></td>
<td>RCA 12342</td>
<td>31</td>
<td>14</td>
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<tr>
<td>YOU CAN'T STILL BE IN LOVE—Again Roy Drusil &amp; Emmylou Harris</td>
<td>RCA 4709</td>
<td>38</td>
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<td></td>
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</table>

**HOT COUNTRY SINGLES**

<table>
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<tr>
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<th>Week</th>
<th>Chart Position</th>
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<td></td>
<td>RCA 12342</td>
<td>31</td>
<td>14</td>
</tr>
</tbody>
</table>
1. RADIO CROSSOVER: GOSPEL MUSIC ON SECULAR STATIONS. White and Black Gospel on Top 40, AOR, R&B and Country Radio are tapping one of the fastest growing audience segments. How is this being achieved?

2. THE GREAT MERCHANDISING AND MARKETING CROSSOVER: Gospel Music is spilling over onto racks and into one-stop, secular retail outlets. What does this phenomenal no-return business mean to wholesalers, dealers and record manufacturers?

3. PROMOTION: What are the differences, the similarities between moving Black Gospel and White Gospel product? Together they total a massive market ... but can they be combined?

4. WHY ARE POP LABELS REACHING MORE FOR GOSPEL MUSIC? Gospel, the one category which has grown in the fact of recession, has grabbed the eye and ear of the pop music industry. Does this mean a scramble for recording artists? More gospel labels? More gospel on secular radio?

5. GOSPEL RADIO: Its pitch for the secular ad dollar. Does it have a chance? Will secular radio fight back by going after gospel business?

6. GOSPEL TALENT: HOW DO YOU BUILD A GOSPEL ACT INTO STARDOM? The market is growing rapidly—will it be profitable for secular managers, secular agencies, secular venues to co-bill gospel acts with pop name artists?

7. PRODUCING: What are the similarities, the differences in producing pop and gospel records? Will be tackled by an all-star panel of producers.

8. THE POTENTIAL FOR THE GOSPEL COPYRIGHT ... spreading the word through publishing.

PLUS, OTHER VITAL ISSUES TO BE DISCUSSED BY THE LEADERS OF BOTH THE POP AND GOSPEL FIELDS.
REGISTRATION FORM

Mail completed form to:
Sulpy Tchalekian/Nancy Falk
Billboard's Gospel Music Conference
9000 Sunset Boulevard
Los Angeles, California 90069

Please register me for Billboard's Gospel Music Conference at the Sheraton-Universal Hotel in Los Angeles, September 23-26, 1980.

I am enclosing a check or money order in the amount of (please check):

☐ $335 Regular Rate
☐ $250 for Students, Panelists, Spouses

Name(s)

Title(s)

Company

Telephone Number ( )

Address

City State Zip Country

You may charge your Gospel Music Registration if you wish:
☐ Master Charge ☐ American Express
☐ BankAmericard/Visa ☐ Diners Club

Credit Card Number

Expiration Date

Signature

Registration does not include hotel* accommodations or airfare. Registrant substitutions may be made. 10% cancellation fee will apply to cancellations prior to September 8, 1980. Absolutely no refunds after September 8, 1980.

Register Now! Registration at the door will be $35 higher.

*All information on hotel accommodations will be mailed to you immediately upon receipt of your completed registration form.

1st Name for Badge

BB 72
<table>
<thead>
<tr>
<th>Nr.</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
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<tbody>
<tr>
<td>1</td>
<td>&quot;I'm Too Late&quot;</td>
<td>Jeanne Pruett</td>
<td>RCA 41255</td>
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<td>&quot;Old Flaming Can't Hold a Candle to You&quot;</td>
<td>Dolly Parton</td>
<td>MCA 41280</td>
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<td>&quot;That's What I Get for Lovin' You&quot;</td>
<td>Eddy Arnold</td>
<td>RCA 20128</td>
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<td>4</td>
<td>&quot;Heart of Mine&quot;</td>
<td>Oak Ridge Boys</td>
<td>MCA 41280</td>
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<td>5</td>
<td>&quot;Charlott's Web&quot;</td>
<td>The Stoller Brothers</td>
<td>Mercury 3031</td>
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<td>&quot;Do You Wanna Go to Heaven?&quot;</td>
<td>T.G. Sheppard</td>
<td>Warner Bros. 49515</td>
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<td>&quot;I've Never Seen the Likes of You&quot;</td>
<td>Conway Twitty</td>
<td>MCA 41271</td>
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<td>&quot;Lovin' Up a Storm&quot;</td>
<td>Razz Bailey</td>
<td>RCA 201262</td>
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<td>&quot;Let's Keep It That Way&quot;</td>
<td>Mac Davis</td>
<td>Casablanca 2286</td>
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<td>&quot;The Last Cowboy Song&quot;</td>
<td>Ed Bruce</td>
<td>MCA 41273</td>
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<td>11</td>
<td>&quot;(You Lift Me) Up to Heaven&quot;</td>
<td>Reba McEntire</td>
<td>Warner Bros. 44031</td>
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<td>&quot;Free to Be Lonely Again&quot;</td>
<td>Debby Boone</td>
<td>Mercury 57002</td>
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<td>13</td>
<td>&quot;He's Out of My Life&quot;</td>
<td>Johnny Duncan &amp; Janie Fricker</td>
<td>Columbia 1-11312</td>
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<td>&quot;Over&quot;</td>
<td>Leon Everette</td>
<td>Warner Bros. 41901</td>
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<td>15</td>
<td>&quot;Put It Off Until Tomorrow&quot;</td>
<td>The Kendalls</td>
<td>Dot 1154</td>
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<td>16</td>
<td>&quot;Bring It On Home&quot;</td>
<td>Big Al Downing</td>
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<td>17</td>
<td>&quot;Faded Love&quot;</td>
<td>Willie Nelson &amp; Ray Price</td>
<td>Columbia 1-11329</td>
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<td>18</td>
<td>&quot;When I Was Making Love to You&quot;</td>
<td>Susie Allanson</td>
<td>United Artists 1305</td>
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<td>19</td>
<td>&quot;Working My Way to Your Heart&quot;</td>
<td>Buckie Lee</td>
<td>Mercury 57027</td>
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<td>20</td>
<td>&quot;Thank You Ever-Lovin'&quot;</td>
<td>Kenny Dale</td>
<td>Capitol 4857</td>
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<td>21</td>
<td>&quot;I Don't Get Better Than This&quot;</td>
<td>Sheila Andrews</td>
<td>Dot 1146</td>
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<td>&quot;Wayfarin' Stranger&quot;</td>
<td>Emmylou Harris</td>
<td>Warner Bros. 44029</td>
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<td>&quot;Sweet Sexy Eyes&quot;</td>
<td>Christy Lane</td>
<td>United Artists 1369</td>
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<td>24</td>
<td>&quot;Bombed, Booze, and Busted&quot;</td>
<td>Joe Sun</td>
<td>Warner Bros. 41952</td>
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<td>25</td>
<td>&quot;I'm Not Ready Yet&quot;</td>
<td>George Jones</td>
<td>Epic 6-09022</td>
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<td>&quot;Gideon&quot;</td>
<td>Kenny Rogers</td>
<td>United Artists 10605</td>
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<td>&quot;Greatest Hits&quot;</td>
<td>Waylon Jennings</td>
<td>RCA AFR-3376</td>
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<td>&quot;That's All That Matters&quot;</td>
<td>Mickey Gilley</td>
<td>Epic JE 36492</td>
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<td>&quot;It's Hard To Be Humble&quot;</td>
<td>Mac Davis</td>
<td>Casablanca NBLP 771207</td>
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<td>&quot;Millsap Magic&quot;</td>
<td>Ronnie Millsap</td>
<td>RCA AFR-3363</td>
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<td>&quot;There's a Little Bit of Hank in Me&quot;</td>
<td>Charley Pride</td>
<td>RCA AFR-3568</td>
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<td>&quot;The Best of Eddie Rabbitt&quot;</td>
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<td>&quot;The Gambler&quot;</td>
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<td>&quot;Together&quot;</td>
<td>The Oak Ridge Boys</td>
<td>RCA AFR-3250</td>
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<td>&quot;Bronco Billy&quot;</td>
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<td>&quot;Lacy J. Dalton&quot;</td>
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<td>38</td>
<td>&quot;Stardust&quot;</td>
<td>Willie Nelson</td>
<td>Columbia JC 36305</td>
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<td>39</td>
<td>&quot;Kenny&quot;</td>
<td>Kenny Rogers</td>
<td>United Artists LWAK 179</td>
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<td>&quot;Whiskey Bent and Hell Bound&quot;</td>
<td>Hank Williams, Jr</td>
<td>Electra 6-E 3571</td>
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<td>41</td>
<td>&quot;Friday Night Blues&quot;</td>
<td>John Conlee</td>
<td>Columbia 11-2484</td>
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<td>42</td>
<td>&quot;Greatest Hits&quot;</td>
<td>Larry Gatlin and The Gatlin Brothers Band</td>
<td>Columbia JC 36348</td>
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</table>

**LP This Week**

**URBAN COWBOY**

_Soundtrack_  
Asylum DP 90002

**Give the gift of music.**
New LP/Tape Releases

This listing of new LP/Tape releases is designed to enable retailers and radio programmers to be up-to-the-minute on available new product. The following abbreviations are used: CA - cassette, LP - LP album, BR - 8-track cartridge, CS - cassette. Multiprice records and/or tapes in a set appear within brackets following the manufacturer number.

**POPULAR ARTISTS**

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<td>HAYWOOD, LEON</td>
<td>Energy</td>
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<td>JACOB'S JUBILEE</td>
<td>World</td>
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<td>LOVE</td>
<td>Columbia</td>
<td>$8.98</td>
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<tr>
<td>DENIS &amp; THE JEWELS</td>
<td>LP</td>
<td>$8.98</td>
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<td>VARIOUS ARTISTS</td>
<td>Rare Blues</td>
<td>$5.98</td>
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<td>warwick, dionne</td>
<td>LP</td>
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<td>ANDERSON, HACKETT</td>
<td>UPSETTER</td>
<td>$5.98</td>
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<tr>
<td>GOUIN, BARRY</td>
<td>Universal Stars</td>
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**NEW & HOT**

- **RICK JAMES**: Garden Of Love, Gordy G9-995M1 (Motown)
- **SPLIT ENZ**: True Colours, A&M SP-4822
- **WHITESNAKE**: Ready An’ Willing, Mirage W & G 1970 (Atlantic)
- **SOUNDRACK**: Caddyshack, Columbia J S 36737
- **WILLIE NELSON**: Willie Nelson And Family Live, Columbia KC-2-35642
**Long Beach Firming Its Fest For Sept.**

LOS ANGELES—The first Long Beach Jazz Festival will be held at the Queen Mary in Long Beach, Calif., Sept. 26-28.

According to Frank J. Russo, president of Quietus Centers of Providence, R.I., which is producing the inaugural event, the three-day show will be the first of a yearly series of jazz fetes to be held at the same site.

Still in the planning stages, the festival will feature five to seven artist per day, though no specific names have been announced as negotiations are still underway, says Russo. Tickets go for $10 and $15.

An added bonus, Russo claims, will be the videotaping of the event by Home Box Office in Los Angeles for international television distribution and for U.S. marketing of videodisks and videotapes.

Russo, whose firm produces more than 100 rock, MOR, country and jazz concerts a year in the Northeast, chose the Long Beach location because of the city’s “magnificent and picturesque” qualities of the Queen Mary.

**Traditional Music Has Own III. Bash**

ROSEMONT, Ill.—The Festival of Traditional Jazz will be held here at the O’Hare-Kennedy Holiday Inn Nov. 7-9. Featured guest artist will be drummer Barret Deems. Also appearing will be Milt Hinton, Bob Wilber, Harry Capell, Billy Butterfield, Ralph Sutton. Franck Jackson, the Original Salty Dogs, Magnolia Jazz Band, Jon Beache of Chicago Jazz and the DeMichaels-Hedges Swingin’.

The event is sponsored by various Chicago jazz organizations to perpetuate traditional Dixieland jazz of the New Orleans and Chicago styles.

**MILES DAVIS**

SAN FRANCISCO— Prestige will release a 12-volume collection of Miles Davis’ early recordings in the limited edition package called “Miles Davis: Chronology.” The heavy box set will carry a suggested retail list of $124.98. It is the single most expensive and intensive artist study in the history of the Fantasy/Prestige/milestone.

The collection of 93 LPs in a box within a box in the bop era while he was working in New York. The compilation was conceptualized by Ralph Jaff, Fantais’s president, and was produced by Orrin Keepnews.

The company is pressing 10,000 copies. Included in a 10,000-word booklet on the significance of these recordings, are written by Dan Morgenstern, the jazz historian. Photos and a complete discography are included.

In the past, Fantasy has issued twofers and three-three-record packages in a “Great Concert Of” series featuring Charles Mingus, Gil Evans, Taylor and Eric Dolphy. This latter series sold for $11.98.

Among the musicians performing with trumpeter Davis are Sonny Rollins, Lee Konitz, Max Roach, Art Blakey, Zoot Sims, John Coltrane, Thelonious Monk, Red Garland, Horace Silver, Charles Mingus, Kenny Burrell, George Coleman, Milt Jackson, Benny Green, Percy Heath, Ros Haynes, Tommy Potter, Jackie McLean, Joe Henderson, Brian Jackson, Earl Jordan, Tappan Zee, and GRP.

**Jazz Beat**

**Japan Festival Lures U.S. Acts**

LOS ANGELES—Four groups of U.S. musicians will be playing Japan Sept. 2-7 at the Asics Jazz Festival.

In group one are Benny Goodman, Teddy Wilson, John Markham, Tom Terran and Dick Nash. In group two: Benny Carter, Teddy Wilson, Sweetie Ellis, Shelly Manne, Helen Humes.


The four groups will be playing the Budokan in Tokyo, the Osaka Expo Field in Osaka and the Yokohama Stadium in Yokohama. Group Dinations of L.A. is putting the package together.

**CBS-Japanese Pact**

NEW YORK—CBS Records has concluded a deal with Japan’s Ait Music to market and distribute product by artists on the Ait roster in the U.S.

**Jazz Room—There’s plenty of elbow room at Chicago’s Jazz Record Mart today thanks to this 3,000 square foot store addition opened in July and claimed to be the largest U.S. jazz specialty retail space. Mart owner Bob Koester of Delmark Records stocks rare LPs and 78s in big live band performances and is hosting live band performances in the remodeled downtown store.**

**JazzAmerica Readied For Both PBS-NPR**

LOS ANGELES—“JazzAmerica” will be presented on public television and radio sometime next year. The series will feature musicians in a variety of settings from festivals to schools to recording studios, discussing and performing their music. Further production plans will be disclosed in the depiction of musicians who have died.

The first series is comprised of four tv programs and six radio programs to be broadcast by the Public Broadcasting System and National Public Radio stations, respectively.

“JazzAmerica” will be financed by grants from the National Endowment for the Arts, KCET-TV in Los Angeles and the Atlantic Richfield Co. Grants total $822,000.

KCET and Lincoln Center for the Performing Arts will coproduce the series. Executive producers are Jeanne Mulcahy of KCET and John Goberman of Lincoln Center. Gary Keys is the producer and Timothy Owens is the coproducer. Both havepawned jazz shows for radio or tv in the past.
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**Single This Week**

**FAME/RED LIGHT**

*Fame, Soundtrack*

Various Artists

RSO (LP) RS 1-3080

*NON-COMMERCIAL 12-inch*
EDUARDO MATA Digital Process Wins Praise Of Dallas Symphony Maestro
By SHIG FUITA

TOKYO—Eduardo Mata, the conductor born in Mexico City who is now the music director of the Dal-
sas Symphony Orchestra, gives dig-
ital recordings of an economic
estastic end, but adds that re-
ords still cannot take the place of
is.

In Japan recently to conduct a
eries of concerts by the Yomiuri
phony Orchestra, Mata said, "He
is happy with the technique of
digital recording," adding, "We
have worked hard to get the dig-
processe more vividly. I think
digital recording is one of the
most important advancements made
in high fidelity technology and a
appearance of the LP record."

He continues, "I think it is more
constant and thorough. But I don't
think records and soundtracks and
quadrophonic sound because it adds
two elements that were missing be-
fore. One of them is a third dimen-
sion in sound. If you close your
nose you seem to be in a room that
has depth. The second element is the
bach of background noise, which
makes the recording somehow better.
I think that recordings are means of
information. They are valuable, es-
specially today in the world, for the
artist cannot be in all the places
there are potential audiences. But the
most important thing, and the
thing that I want to see all musicians
have been educated to create live music.
There is nothing like live music."

Adds Mata, who looks like Paul
Newman, "I don't want to take away
from the importance of recordings,
but I am a little bit skeptical about
the people who claim to be music
lovers only because they buy a lot
of records. As a musical experience,
I prefer a not so good conductor to a
very refined recording."

Mata has been music director of
the Dallas Symphony since Septem-
ber 1977. He chose the orchestra af
fter rejecting offers from different
American orchestras in 1975 and
1976.

About his selection of Dallas, he
cyns, "When this offer was made
I accepted it because I saw the po-
tential to make it a big orchestra in
the top categories. I didn't think that
this was going to be an easy matter
of two or three years. But I thought
it had the potential, both because it
has the basic capability within the
orchestra and also because there is
a lot of money in Dallas."

Mata's digital recordings for RCA
include Ravel's complete "Daphnis
And Chloe" ballet and Stravinsky's
"Firebird" suite and Symphony In C.
An album of Ravel selections in-
cluding "Bolero" will be forthcoming
soon.

Mata also heaps praise on the
"purr" microphone technique that
often goes along with digital record-
ing.

"The microphone technique ap-
croaches closely the idea of a lis-
tener being in front of an orchestra,"
observes the conductor. "When you
hear the record, you are helped to
eat, which is the way you are in
front of an orchestra, as opposed to
the previous technique of recording
that you may complete the microphone
close to every instrument.

"The spectrum of sound is much
wider with digital recording. It presen-
ta better portrait of the mu-
sic I make in the live performance.

"I'm much happier when I do a
good live performance than when I
complete a good recording. As a hu-
man and as an artistic experience,
I think digital recording gives me a
good live performance. That's my goal
and the goal of music making."

SUPERBA LIST TO $4.98
Sine Qua Non Cuts Price

NEW YORK—A digital recording of
excerpts from Gerhard's "Porgy
And Bess," first performed last
month in Creccion-akia, will be released
there by the Music Group and by
Qtron of Brunswick in Eastern Europe.

Technical supervision was by
Dimitri Shostakovich of the Dali-
Park, and his as well as a member
of the orchestra. The new
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Daniels' nominations come in the categories of entertainer of the year, male vocalist of the year, vocal group of the year and instrumental group.

Kenny Rogers and Larry Gatlin with the Gatlin Brothers each scored four nominations apiece. Rogers' nominations were received in the categories of entertainer of the year, male vocalist, single of the year ("Coward Of The County") and album of the year ("Kenny").

The Gatlins are up for entertainer of the year, vocal group, instrumental group and for top single of the year ("All The Gold In California").

The winners will be announced Oct. 13 on the annual CMA awards show hosted this year by Barbara Mandrell and Mac Davis and broadcast live from the Opry House in Nashville.

'Showcase' For 'Opry's' Overflow

NASHVILLE--Tickets for the popular "Grand Ole Opry" performances can be scarce during tourist season, which is why Opryland U.S.A. has come up with its alternative "Opry Star Showcase" series.

The shows feature performers who are members of the regular "Opry" cast and the concerts are held Mondays through Thursdays to complement the weekend "Opry" schedule.

Headliners on the "Star Showcase" series this summer have included Roy Acuff, Larry Gatlin and the Gatlin Brothers Band, Bill Anderson, Jeanie Pruett, Hank Snow, Ronnie Milsap, Dottie West, Marty Robbins, Bill Monroe, Jerry Clower, Don Gibson and Grandpa Jones.

The showcase concludes its season with Jim Ed Brown and Helen Cornelius Thursday (21).

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Willie can't wait to get "On The Road Again."

MUSIC FROM THE ORIGINAL SOUND TRACK OF "HONEYSUCKLE ROSE."

On Columbia Records & Tapes.

Management/Booking Information: Mark Rothbaum, 225 Main Street, Danbury, Connecticut 06810 • 203/792-2400

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www.americanradiohistory.com
**Lyrics a Factor For KNEW-AM**

“Urban areas across the U.S. are interested in country. The music is compatible with the psychology of a lot of people, who may be feeling more patriotic because of conditions. And it’s been helped by other media. Television and film have become aware of country.”

In capitalizing on this national trend in the Northern California area, says Paulsen. “We’re careful not to be too hillbilly or too bluegrass. This is a relatively affluent area, with not as high a percentage of hard hats and blue collar workers. We’re constantly in contact with professional people who tell us they’re avid listeners, so our programming takes that into account.”

Music director Bob Guerra elaborates: “We have a unique situation in Northern California. People don’t go overboard for a Nashville sound. They like a sound devoid of slickness. A Nashville product is to create a record trying to cross into pop, but that takes away some identity from the sound. For instance, we never played Eddie Rabbitt’s ‘Suspicions.’ It was a hit, but it was extremely pop and it didn’t fit for us. On the other hand we’ve played records like Mickey Newbury’s ‘Darling Take Care of Yourself’ and Ricky Scaggs’ ‘I’ll Take the blame.’ The Scaggs song researched excellently for us and the album sold well in the local Tower chain. We were one of the first stations in the country, I think, to add Lady J Dalton,” Guerra says. “We’re careful of lyric content.”

Our ratings with women may not be as high, but we value the women listeners we have, and they’re smart. These women don’t want to be put down.

“Don’t mean fanatic feminists, just the average modern woman who understands the idea of a quid pro quo with a man. You have a high concentration of such women in the Bay Area, and since country music is traditionally chauvinistic we have to be careful.”

Guerra says the station maintains a current playlist of about 40 titles, all preselected for exact spots throughout the day, although the rocks have some latitude in choice of oldies. In drive time, says Guerra, KNEW plays only ‘power oldies.’ Guerra works the afternoon drive shift.

There are three other country stations in the region. KEEN-AM San Jose. KRAK-AM Sacramento and KFAT-FM Gilroy (south of San Jose) but none, says Paulsen, has much impact in the San Francisco metro area. KRAK takes a 4. KFAT a 9, and though KEEN comes in with a 10, Paulsen says that "we have much more impact in San Jose than they have up here. When we run our contests we check the postmarks on the responses carefully, and we have a healthy percentage coming from San Jose.”

The contest are part of an active KNEW promotional pattern that includes “involvement with almost every important country music event in the area.”

---

**Country**

Station visit: KNEW-AM jock Marty Sullivan greets country singer Larry Gatlin at the station’s studios.
COUNTRY MUSIC
IT'S THE WHOLE WORLD!

In 1980, it’s difficult to find a spot on the globe that hasn’t turned on to country. There’s a solid and growing international appetite for country that’s being fed by the explosive increase in its use in today’s top box office attractions. Markets that range from rural to metropolitan are strengthened by country’s continued expansion in syndicated and network TV.

And that means that this year’s Country Music Week will be a fantastic event! And that’s exactly where Billboard’s 18th Annual WORLD OF COUNTRY MUSIC will be with your message telling the world about the successes you’re having on the super-fast country music track.

You can count on your message getting through because the world of country music counts on Billboard every week—this year it’s always the first read and most quoted trade in the industry. Billboard’s WORLD OF COUNTRY MUSIC not only provides fascinating and thought-provoking in-depth coverage of country events of the year, it creates a major story of its own: the publication of Billboard’s Country Music Awards to the top artists, labels and publishers. Featured articles will center on:

COUNTRY MUSIC ARTISTS Who’s moving and in which direction.
COUNTRY CROSSOVERS It’s growing and hot, when does it stop being country?
COUNTRY IN THE MOVIES How far will this amazing explosion go?
COUNTRY RADIO The growth is phenomenal and much of it’s in the big cities.
RETAILING COUNTRY How to keep the cash-flow flowing.
COUNTRY IN CANADA Down home is big and getting bigger way up north.
COUNTRY ALIVE Live entertainment and its many lively venues.
COUNTRY THROUGH THE YEARS Tracing the history of country music’s success.
THE SHAPE OF THE INDUSTRY A close look at the leading country music organizations, country music publishers, and country producers.
Billboard’s expanded photo coverage. That’s a big, big world of country out there, and Billboard spotlight it all.

So contact your Billboard account executive today to reserve your special spot in the 18TH ANNUAL WORLD OF COUNTRY MUSIC. It’s the best way to reach out and touch the whole world of country!

BONUS DISTRIBUTION AT CMA WEEK IN NASHVILLE OCTOBER 14-18

BILLBOARD’S 18TH ANNUAL WORLD OF COUNTRY MUSIC
ADVERTISING DEADLINE: SEPTEMBER 26
ISSUE DATE: OCTOBER 18
PARIS The modus operandi of film and videotape pirates here has been pushed into the spotlight following the arrest of a shopkeeper found in possession of alleged pirated Walt Disney films and epics such as 'Bridge On The River Kwai.' Many Paris hotels have intercom television facilities for guests and frequently use videotape entertainent. By renting a room for a short period, pirates are able to copy a string of major motion presentations. Resultant discreet sales of titles on the product at low prices lead to a thriving business.

The accused shopkeeper indicates he did not sell the offending films but lent them out as "a favor" to friends and clients.

CHICAGO Price cutting, staff cutbacks and increased reliance on commercials and industrial work are some of the ways Chicago-area recording studios are coping with the recession economy.

Factors adversely affecting studio businesses are reported to be the sharp fall-off in major label spending and the downturn of the once-thriving Illinois rock-club scene which had been funneling money into musicians' hands.

Though most Chicago studios are coping with the tighter monetary times, two major downtown studios have put staffs on an independent basis and one of these studios is operating on a skeletal basis today. And another sign of the times is the availability of $33 per hour 24-track studio pricing resulting from the money shortage.

One benefit of the recession is that Chicago's music scene is now relatively self-contained, with fewer major label signings. Rather than acts working in New York or L.A. under major label aegis there's a flurry of networking and indie activity taking place here.

At downtown CRC studios, one of the declining signs of the times is a key profitability factor, jingle business, is up against album work. However, recent music projects have included a Trillion single for Epic and EMI act Gambler's new LP with a reported $100,000 studio budget.

I would say our business is off a little bit where it comes to the record work, CRC president Alan Kubicka explains. But then we never got that big and, you know, the New York and L.A. studios.

Kubicka says price cutting in the areas of 70% to 75% is prevalent today, led by suburban studios that slash even deeper when necessary.

Pumpkin Studios today is perhaps the area's hottest suburban location thanks to owner-engineer Gary Loizzo's 1979 Styx album Grammy nomination. Loizzo recently spent several weeks on live concert taping of the group and Styx's next album will occupy three months of Pumpkins' time in late summer and fall.

If we do get a living for doing just Styx comments Loizzo. Loizzo's work also is sought by lesser known performers. When you get a nomination for a Grammy everyone looks at you in a different way, he observes.

Though Loizzo's fortunes are high today, he's not oblivious to the changes taking place in just three years.

It's terrible, the engineer recalls.

Three years ago did a tremendous amount of development projects for major labels. These were $2,000 and $3,000 projects.

There's no development going on now, the record companies have really taken a step back with development.

Another concern is the Illinois club scene, affected by the double whammy of recession and a res- cinded 18-year-old drinking age.

Band members have little more change in their pocket and were developing themselves, explains Loizzo. Today, people don't come out to the clubs because of the age limit and the recession.

Because many musicians today must work day jobs, Loizzo says the club downtown has turned his studio business largely into a nighttime operation.

And through the recession has generated a great deal of local indie label work. Loizzo says too many people are striving for 'quickness rather than quality.'

Loizzo's rates are $85 per hour for demos, $100 hourly for master work.

Universal Studio's Murray Allen believes the film and video studio scene is comparable to business in other parts of the country. Allen's big downtown facility which has to the studio with its up volume with jingles and film work, is looked to as the city's biggest and most solidly founded operation.

Says Allen: "Since November or December of last year, when the record recession started there's been a big drop off in recording business. But it is true all over the country. In L.A. they're doing twiners two albums for the price of one." he adds.

Allen has resisted cutting prices despite the fact that 24-track time can be had for well under $50 per hour in the area.

We won't cut prices, we just refuse to cut prices, insists the owner. We tell our clients if you go to a cut price room they'll eventually go out of business.

Allen adds: "You don't look at this business on a month to month basis, you look at it long range. Lucky to earn even minimum wages willing to support the studio."

Universal's big studio A with 48-track capability and automated mixing, communicating with sound for $245 hourly.

(Continued on page 66)
In fact:
inch-for-inch, this stylus makes more money than any item in your store!

Dollar-for-dollar, Shure replacement styli make good sense—and high profits!

HIGH PROFITS:
- Shure replacement styli are a high volume sales generator because Shure has been the top-selling cartridge for over 21 years—and that means a ready-made replacement market and assured sales for you.
- More turntables are equipped with Shure cartridges and styli than the next three manufacturers.
- They're seldom discounted!
- They require little space and only a modest investment.
- Shure replacement styli encourage repeat business.

Backed by world-respected Shure name and reputation:
As the acknowledged industry leader in setting and holding the tightest tolerance and uniformity standards possible, you can sell with the confidence that a Shure replacement stylus will bring your customer's cartridge back to its original specifications. The improved listening pleasure and added record protection this affords are valuable sales points that will be understood and appreciated by your customer.

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Over 16 million exposures in national print advertising—in leading magazines like Rolling Stone, High Fidelity, Stereo Review, and dozens of others.

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Shure's new Stylus Selection Guide, Counter Mat, and Stylus Sales Brochure simplify stylus identification, explain the products, and show how easy styli are to replace. Plus, they encourage upgrade sales—higher profits for you!

Shure styli are manufactured in the U.S.A.:
No foreign imitations! No cost-cutting shortcuts of the quality! What's more, you have assured availability since Shure styli are made right here in the U.S.A.

One-year product warranty:
Insures customer satisfaction and is backed by our over 50-year reputation for excellence!

We build our styli better and promote them better... so you can sell them better!
SPARS Conclave in N.Y. On Oct. 30
NEW YORK--The Society of Professional Audio Recording Studios will host the third SPARS Audio Recording Conference Oct. 30 here.
The conference will consist of three seminars dealing with the business, technical and engineering aspects of studio recording.
Seminars will be held on the topic of "Studio Marketing Techniques," "Technical Downtime--The Invisible Thief" and "Good Engineering Practices."

Neve Unit Offered
MENOLO PARK, Calif.—Music Annex Recording Studios has had a 32-input Neve console installed in Studio A by Bay Area Studio Engineering. It has also completed acoustic reconstruction of the control room.

GOLDEN MIKE—Steve Perry of Journey, right, receives a plaque featuring a gold-plated PL80 microphone from Chuck Gring, Electro-Voice's music products sales manager. The firm and Journey have participated in joint tour promotions and the group has been users and supporters of E-V products. The action takes place at the Univ. of Notre Dame during a recent tour stop.

Developer Drops Plan For Oahu Condominium-Studio
HONOLULU—The developer of a luxury condominium and recording studio complex on Oahu’s Sunset Beach has withdrawn his request for a conditional land use permit (Billboard, Aug. 2, 1980) because of community objections.
According to Carl Bernardo, president of American Resources Inc. which had planned to build the complex, many rock stars had indicated interest in purchasing the units, which would have run as high as $400,000 each. But he withdrew the request because of a public furor over the project and, instead, he intends to meet with members of the community and explain the project.
A petition had been signed by 1,200 persons asking the Honolulu Dept. of Land Utilization not to grant a building permit because residents felt that the complex would attract a "rock colony," that it would not fit in with the needs of the community, and that it would prevent affordable housing to be built there for local residents.

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Abbey Road Will Hold Studio Sale
LONDON—Buyers from all over the world are expected for the recording equipment “sale of the century” taking place Oct. 15-16 at EMI’s famous Abbey Road studios.
Centerpiece of the sale is the 4-track recorder, a Studer 337, on which “Sergeant Pepper” was recorded. Alongside a Mellotron with many of the Beatles’ original tapes intact.
Aside from such memorabilia, the main sales covers multi-tracks, mixing desks, monitors, mikes, stands, screens, test equipment, desk cutting and tape duplication equipment, re-verb systems, noise reduction, delays, flangers and much more, along with a jumble sale of other oddments.
It’s a case of off the old and on with the new at Abbey Road, where a 16-channel digital mixer designed and manufactured at the Thore EMJ Central Research Laboratories in Hayes has just been installed for operational evaluation.
The studio has been using EMI’s digital recording system for some time now, with a tape machine made by Thore. EMI division SE Labs, largely for classical recordings. EMI Records’ Michael Gray now predicts that by year’s end the label’s classical output will be digitally recorded.

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Los Angeles—Michael Jackson is producing Bob Dylan for EMI at the Sound Factory, on T.N.T., and Brotner Productions. Alvin Cheung, David Gershon's assistant engineer, has left cheering for Atlantic Records. Jim Huggins and Joe Hatfield are assisting engineer and recording engineer, respectively, for ICMP, the record label for Bruce Springsteen, who is recording at Avatar studios for Columbia. Mike Hedges has produced the debut album by the band the Overtones for RCA. J. J. Cale is producing the second album by the band the Eels for Warner Bros. Records. Al Green is producing his own new album for MCA, and Stevie Wonder is producing his own new album for Motown. Bob Seger is producing his own new album for Capitol Records. John Lennon is producing the new album by the band the Pretenders for Epic Records. Roy Halee is producing the new album by the band the Eagles for Asylum Records. Steve Cropper is producing the new album by the band the Isley Brothers for Atlantic Records. Bob Dylan is producing the new album by the band the Rolling Stones for Reprise Records. John Lennon is producing the new album by the band the Beatles for Apple Records. Roy Halee is producing the new album by the band the Moody Blues for Atlantic Records. John Lennon is producing the new album by the band the Rolling Stones for Reprise Records. John Lennon is producing the new album by the band the Beatles for Apple Records. John Lennon is producing the new album by the band the Beatles for Apple Records. John Lennon is producing the new album by the band the Beatles for Apple Records.

Klipsch Industrial: From nightclubs to concert halls, we’ll take your breath away.

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Klipsch Industrial Horns loudspeakers are the hot new stage speakers that even the most self-satisfied performers love to work with. And in the recording studio more and more producers and engineers are mixing their hits on Klipsch Horns like never before.

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That puts side, clean, high-crowned sound throughout concert halls, theaters, auditoriums, opera houses, concert halls and even outdoor amphitheaters.

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Special thanks to Ray Sound of Tupelo, Mississippi for their kind assistance with this ad.
LOS ANGELES—John Ryan is a producer in demand, buoyed by the recent success of Pure Prairie League’s “Let Me Love You Tonight,” their first hit single of a seven-year career.

“A lot of people were skeptical about us back then,” Ryan didn’t think they had it in them to make a hit. “But this way the whole thing has turned over, a lot of people look at that and say that maybe I had something to do with it and they want me to work with acts that they’ve had a hard time with.”

“I’m being asked to produce a lot of bands and I’m talking to a lot of different record companies. They’re calling me now.”

Ryan, who worked as a disk jockey at WGEL-FM in Chicago before beginning producing in the early ‘70s, says he approaches making records with a radio program-mer’s point of view.

“I’m close to a lot of major program directors at both AOR and Top 40 stations who tell me what they think of my records. Sometimes the feedback I get is like ‘I think this is a commercial’ or ‘I think this is a local hit and the way to use it is to make it a regional hit.’

Although Pure Prairie League has strong country roots, Ryan says he worked hard to make the band sound like “something you’d want to hear on the radio.”

“I fought hard to get pop songs on the album. I think it’s a common practice and I think it’s a bad one and it can be an effective action in that we got the kind of acceptance we did.”

“If I had done a stone country album with the band I would have sold it out because I knew that radio’s exposure is probably the most effective way to find new artists.”

Ryan hopes that although a primary part of his job is being able to work with various artists, it isn’t always easy to do.

“They sometimes say, ‘Do you ever get tired of working with an old guy like me?’ Can’t have a primary job of a person who is being able to work with various artists.”

“Many of the artists I work with make it easier to work with by keeping their emotions in check when they listen to a record. I’m really good for that. I think I’m very sensitive. I’m the first thing they hear when they listen to a record. I really go for that. I’m really better at that and it’s better.”

Ryan strives to be straightforward with the artists who works with. “I try to be honest, even if it involves telling artists that they’re being a little bit too high.”

The bottom line is that there has to be an honesty in the relationship.”

* * *

PRODUCER RYAN
By KAREN KELLY

Studio Track

Positive People at Sigma/Philadelphia for Positive People/ 
Atlantic.

At Soundshop in Nashville, Epic artist Ronnie McDowell finishing up an LP with producer Buddy Killen and engineer Artie Winkler. . . . (Continued from page 63)

A woman for the label. Ron Reynolds engineering.

Don Light is producing a “Newtalk Special” holiday release with engineer John McDonald.

For album with producer Jerry Bradley and engineer Bill Harris.

Loretta Lynn is cutting an album for MCA at Bradley’s studio. . . . Jerry Bradley is producing, Joe Milam engineering and Bobby Bradley producing.

Recent active at Sound Emporium in Nash- 

Susan Dell was also there to record her first single for MCA. . . . John Rhodes, producer for Kathy Parker and Frank Fara, is working with Jim Wilkerson.

At Nashville’s Woodland Sound Studios, Con 
Hansley is laying down tracks for his upcoming Warner Bros. release with producer Tom Collins, engineer Danny Harvey and assistant Richard McCollum.

Buster Donee working on albums for Billy 
Grammer, Rusty Adams and Barbara James St. for Stardust Records at Peter’s Place Studio in Nashville. . . . At the same time, Donee is also completing a project for the Peggy Farland group to be record- ed.

(Continued from page 63)

Mille Jackson is recording for Spring Records at Muscle Shoals Sound Studios in Alabama with producers Rick Hall, Dave Cobb and bandleader Melton. Johnny Rivers recently cut a single and mix his forthcoming RSO album there. Barry Becker is recording New Jersey band Veterans Records/Capitol, and Billy Squier produced sessions there for a Capitol release.

Rick Hall is producing and mixing the Dixie band for RCA at Fame Recording Studios in Muscle Shoals. . . . Southside Johnny’s most recent efforts for Atlantic were recorded at Van 
Garde.

Michael is recording on LP at Quadraphonic in Miami for release in Arista/Arista, Barry Maz 
and Sandy Torres recording with Stevie R. . . .

Now the production company is established and makes a lot easier,” he explains. “For the studio it’s essential to have the bread and butter of the commercial production business.”

And Kanders points to the “Catch 22” of launching a new studio operation.

“Don’t get the business until you get a reputation. And you don’t get a reputation until you get a lot of business.”

At FS Studios on the city’s near south side, owner Paul Serrano speaks candidly about his belt-tight- 
ening. Early Natalie Cole albums were cut here and Serrano has a corner on much of the black prod- uct that is cut in Chicago today.

“I just made some personnel ad- justments,” Serrano explains. “I found that I had a lot of fat here.”

“I do think the country is over- saturated with recording studios,” 
the studio chief adds. “In L.A. there are big studios you can go in and get for $50 per hour, and they’ve got the majority of the record busi- ness for the world.”

Serrano puts some of the blame on Japanese imports, noting that they have better equipment available for amateurs today. “Few of the demo studios equipped with Japa- nese stereo equipment ever go on to- 

gulate into full-fledged studios, the engineering argues.

Frezeman says studio time can be had for 100-150 dollars per hour, but top engineers are not provided at that rate. “The big bonus for our business is the ability to offer much lower rates than comparable stu- dios,” he explains.

A number of the area’s newest facilities is Studio Media, a 24-track oper- ation located in the Evanston sub- urb. The $100 per hour studio has yet to score its first album project and partial support for the operation is coming from a commercial and in- dustrial music affiliate company.

“With the momentum of studio building was generated by the big budget and moderate budget al- 
bums,” explains Ben Kantor, chief engineer. “I think in a general a lot of these studios are under the economic crunch today.”

Studio Media is offering free lim- 
iting service to try to lure commer- cial business from the downtown houses and believes its special acoustical features will help build a music reputation.

However, Kanders admits the stu- dio couldn’t survive today without the commercial production side. “Right now the production company is established and makes a lot easier,” he explains. “For the studio it’s essential to have the bread and butter of the commercial production business.”
There’s more to it than just another pretty picture.

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Videodisk Sales Not Brisk—Not Bad. Either

by George Kopp

RCA on the other hand will market its player as a mass market item stressing simplicity of operation in its advertising. RCA has already signed up Sears and J.C. Penney to sell videodisk players.

"Initial reactions to the Magnavox were highly favorable," said Seattle dealer Dale Schindler of Dale & Dale's TV, "but I feel the software selection has improved considerably since the popular titles that were available.

Schindler was one of the original Magnavox dealers but he says "a little more time has to pass before the videodisk buyer begins to take off. The customer who buys one is not your average customer. He is generally making an investment and he is nervous, though it should become more attractive to more people.

Mark Web, dealer American TV says it is "doing great" with the Pioneer Laserdisc system: "Customers are very enthusiastic, says software will be very similar to the ones we've had a lot of referral business.

The news that should bring the most reactions is that quality was cited by most customers as a reason for buying. We've sold about 200 since January," he says. "Most of our customers purchase about seven disks when they buy the hardware, but they end up buying two more whenever they come back. Most of the customers are VCR owners who want to use the disks they mention regarding the disk are the low software prices, the good picture quality, the fact that they are not producing any free form video music. Bruce Zimmerman, buyer of Minneapolis-based Schaia Electronics says "creating a system with digital time delay and projection tv. That's ultimate system is retailing for about $1,100.

He agrees that "music does seem to be an important factor as far as the disks go. Customers are buying anywhere from half a dozen to a dozen disks at one time," he says. "They are have been good—no super spectacular units whatsoever.

Commenting on possible consumer confusion with the videodisk, Kopp says he doesn't find consumers to be "any more confused than they are with Beta and VHS videocassette recorders."
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Record & Tape Retailers Pick Up On Video

9,000 RESPONDENTS
Pay TV Lure: Films And ‘Special’ Shows

NEW YORK--Movies are the main reason subscribers take pay television today, but entertainment specials are high on their list for desired programming.

In addition, cable subscribers own VCRs at more than twice the national average, and those who do not would much sooner buy a VCR than a videodisk player. The VCR owners build their own tape libraries.

These are among the conclusions of a wide-ranging New Electronic Media study conducted by Arbitron in conjunction with Video Probe, Inc. The complete study will run nine volumes and include 6,000 tabs. The first installment was released to subscribers last week.

The survey questioned households in 25 top markets and questionnaires were returned by 67.7% for a total of 9,000 responses. This was characterized as an "excellent response rate by Arbitron standards."

Arbitron Television marketing vice president Pete Megroz told a news conference here that pay subscribers "want movies and they want all the movies they can get, and more variety in these movies."

The goals of the study are to determine what effect cable, pay cable, VCRs, videodisks and other new media will have on each other and on network TV in the future. The most significant effect, which is taking place already, is that cable is becoming more capable than networks to afford quality programming. As cable and pay TV add subscribers, said Megroz, households receiving only network TV will be in the lowest income brackets. He points to cable's outpacing of the networks for the Leonard-Durant fight as an example of cable's growing clout.

Although movies are far and away the prime reason people subscribe to cable, the study concludes that entertainment specials, Broadway shows and live concert broadcasts would be bought by a large number of subscribers as well.

"Taping," or offering an additional service with the prime pay network, will be an increased source of profit to pay service companies. Megroz said it appears that it is easier to sell a tiered service to new subscribers than it is to go back to households with one service already and offer a second as well.

"Adding tiers makes the profit point much lower for the cable company," he said. At one point he referred to tiering as "a mother lode" of profits.

The study also found that VCR ownership more than twice as high in pay cable homes than it is nationwide. The indication is that these VCR owners are building a library of programming from the service.

Those who buy VCRs who do not own VCRs indicated that they would be far more interested in buying one than they would in buying a videodisk player.

"It appears that the videodisk industry has a monumental selling job to perform," Megroz stated. "Consumers have no conception of the economics of buying a disk of a movie as opposed to tapping it off cable TV."

As a financial investment it's way too early, Shulman concludes. "But we're making our first move."

Results of the big Camelot chain's three-month old video pilot program are positive, particularly in markets with heavy adult population concentration, according to chain accessory buyer Dwight Montjar.

Montjar says about one-quarter of the 100-store web is stocking video titles, with Florida outposting all other areas and video movement so far in Indianapolis, Cincinnati and St. Louis.

"We're going only with the top 50 or so titles, only feature films," Montjar notes. The buyer describes the market as still primarily geared toward age 25 and older customers.

Tight video credit terms make startup a problem for smaller dealers, Montjar concedes. "They have very strict terms and we're used to the liberal record company terms," he added.

"Since we went in on a pilot project we haven't looked at a perma-
numerous titles for the month," he added. "Right now the product is right next to the counter on peg-board shelves."

Video sales prospects also are being eyed by Camelot. Montjar, however, expresses concern about the likelihood of consumer confusion created by three competing videodisk formats. The buyer also would like to see manufacturers take a stronger position against tape rentals in favor of outright sales.

One chain not rushing to break the video ice is the giant Record Bar web. According to chain accessory buyer Reade White-Spinner, blank videocassette sales results have not been impressive and there is no significa-
tic demand for prerecorded product.

"The blank didn't move well because people are going back to the places where they bought their machines," White-Spinner declares. "We thought too much was prerecorded because we have not felt the de-
demand."

"It's too risky," he concludes. "Either the machines aren't out there in quantities enough or people are being loyal to the place they bought them."

"The videodisk would be more in our line," she adds.

At New York's King Karol it's also indicated that the move into video fell in the study stage today.

The Rose Record chain's involve-
ment began in late spring. "It's still a small part of our business but it has been growing," owner Jim Rose re-
lates. "Four stores have it with varying degrees of success."

"But it's a small part of our business but it has been growing," owner Jim Rose relates. "Four stores have it with varying degrees of success."

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"But it's a small part of our business but it has been growing," owner Jim Rose relates. "Four stores have it with varying degrees of success."

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Home Video Update

Home Video Product Going Well, But Music Still Just a Mirage

NEW YORK—Home video is no longer science fiction, but the much-vaunted audio/video "marriage" still is.

In the boardrooms of the major software suppliers and in the marketplaces the industry is tuning into movies, not music. The video music product that will capture the public's imagination has not yet been produced, and possibly has not yet been dreamed up.

But all the evidence shows the home video business gaining a firm hold. Every week in 1980 has set a new record in sales of VCRs to dealers. RCA has upped its estimate of total 1980 recorder sales by 250,000 to 800,000. It even looks as if the VCR format war has entered a period of peaceful coexistence that may last indefinitely.

Even the videodisk formats may be able to exist side by side and prosper. That is the latest pronouncement from Ken Kawi, executive vice president of U.S. Pioneer, makers of an optical laser disk player.

Suppliers of prerecorded video-cassettes have had no problem getting both Beta and VHS tapes to the public. Most say the same will be true with optical and capacitance disks.

As more machines go into more homes the sales of prerecorded programming keep pace, despite an average price of $65 a cassette for feature films.

New York's largest specialty retailer of videocassettes, Video Shack, just had its "best week ever" according to owner Arthur Morowitz.

"The business has exploded," Morowitz says, "but it's still in an em-bryo stage. I expect a birth by mid-November. Prerecorded video will emerge as the perfect Christmas gift."

Like many in the industry, Morowitz believes that the most important thing now is to get as many players into as many homes as possible, and push hard to get major recent movies onto cassette. "Good theatrical releases are good tape sales," he says.

For their parts, software suppliers have gone into high gear in lining up distribution rights to titles. The most aggressive in numbers of titles and (Continued on page 74)

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Billboard Top 40 Video Cassette Sales

There are best selling videocassettes compiled from retail sales, including releases in both Beta & VHS formats.
Continued from page 9

Audio Chains Turn To Home Video Retailing

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The Columbia Lady has come down off her pedestal and is leading the way in the marketplace for the electronic industry's fastest-growing products—videocassettes and videodiscs!

Here's your chance to get in on the ground floor of the most exciting development in home entertainment since commercial television! Start reaping big profits by selling such giant box-office hits as Close Encounters Of The Third Kind, The China Syndrome, Chapter Two and Emmanuelle—and award-winning Columbia Classics like A Man For All Seasons, Gilda and more!

So, if you're in the electronic/appliance, record or photographic business, contact Kay Moszynski, Assistant Marketing Manager, Columbia Pictures Home Entertainment, 711 Fifth Avenue, New York, N.Y. (212) 340-6766. And be a part of history!

Columbia Pictures Home Entertainment
A Division of Columbia Pictures Industries, Inc.

- VCRs per month. The chain has been carrying blank video software.
- We are going to be carrying," he says, "the top 10 or 20 prerecorded videocassette titles and may expand after that. This business is growing so fast. Consumers who come in and buy the video hardware need a place to buy both kinds of video software and we can be their outlet for both."
- On the videodisk: "We'll be there as soon as the product is available in Los Angeles."
- According to Tony Bazlamit, buyer for the sizable Luskin's chain in Baltimore: "Home video sales have gone through the roof. Phenomenal increases. From last January until now, a 208% unit increase over the same period last year. That's attributable to lower price VCRs and more consumer knowledge. It's the biggest growth category for us this year."
- "Cameras, specifically color, have also shown a big, big increase. This shows, I think, that consumers are not just taping from their television sets but are using VCRs for home movies."
- "Blank videotape is also strong. We're now getting into prerecorded this week with three or four different suppliers. We'll be test marketing." Bazlamit also adds that he feels a good portion of Luskin's success is coming from heavy promotion and advertising, particularly since video is still not as recognizable a product as audio.
- "Margins are still poor," he notes also, "so we are working strictly for dollars and not percentage. I don't think that situation will change for the next six months. When the manufacturers introduce new models of VCRs, the price of the discontinued models becomes so low we pass it on to the consumer to clear out inventory. In six months the features the manufacturers want on the VCRs—freeze-frame, slow motion and others—will be on and we'll see more price stabilization."
- Comments Mark Philips of the Sound Advice chain in Miami: "We recognize that video is the growing part of the industry but we have to maintain a valid position in the market. The audio aspects of video will become more important later on. As we develop a new video emphasis, we'll try very hard to integrate it with audio. We're gearing up in those areas where we can get the 25-45-year-old consumer."
- Philips concedes that the South Florida video market has been an extremely competitive one.
- "My bias," he says, "is towards a profitable return on investment. We've pared down our offerings to JVC, VideoStar, the Akai portable with camera and Koss Nova Beam big screen television.
- "As a result of price competition we've ended up with tremendous levels of sales but embarrassing levels of profit. We can't afford to sell at $8 above cost. The Miami market is dominated by exporters and wholesalers. It's the most price competitive in the country. Videocassettes sell for $12 compared with $17.96 in New England."
- "We've tried to emphasize Maxell HG in an effort to make some money on blank tape. Right now projection tv is our most profitable item. I'm not impressed with the disk yet because of its lack of profit potential."
- According to Tim Tyler of the Florida and Iowa Stereo Town chain, "Last September we opened two Video Town stores for high-end video—projection television, VCRs

and cameras. Since then we've added conventional television. We've also opened another Stereo Town with a major video department.

"It still has a lot of future but some of it is here right now. Margins are not as good as hi-fi and it's harder to motivate a salesman. He can make, more selling a $1000 stereo than a $700 VCR. But our people have done very well. "Sales have been good. Traffic has been good. It's mainly a function of how the store is laid out. We have seen an increase in the last month. "The customer is definitely male, more so than in hi-fi or car stereo. I hope it changes. It will as exposure becomes wider."

www.americanradiohistory.com
Magnetic Video, owned by 20th Century-Fox, recently concluded a deal with United Artists for 250 titles, for which Magnetic Video gave $40 to $45 million in guarantees.

The library includes such hits as the James Bond films, Pink Panther films, "Fiddler On the Roof" and "West Side Story."

Magnetic Video also became distributor for a number of ABC-owned titles, including the Olympic special, "The Miracle Of Lake Placid." Other titles in the ABC deal include "They Shoot Horses, Don't They?", "Straw Dogs" and "Charly."

Although feature films are the biggest spur to the industry, and the most sought-after properties, a wide pattern of diversity is evident, ranging from sports programming to classic films to children's shows, as well as rock concerts.

Video Corp. of America president Al Markim speaks of a "prestige factor" in owning classic movies. Video Corp. is probably the largest commercial duplicator in the country and has entered the retail business with a mail-order sale and rental operation.

According to Markim the cassette business is "the same as the movie business. A successful cassette first needs theatrical exposure." Markim believes the future of the industry is "controlled rentals." He favors a marketing scheme consisting of an atypical release followed by controlled rental as soon as the box-office begins to dip, followed by sales.

Video Corp.'s own catalog, though, downplays feature films. It owns the rights to 35 titles, including Dr. Spock tape on child care. Markim predicts that over the years the Spock tape will become one of the top sellers, just as Spock's book continues to sell after 25 years.

The most notable new music release is Time-Life Video's "One For The Road" tape by the Kinks. This tape, distributed by WCI Home Video, is the first made-for-home video music release and it is credited with spurring the entry of record stores into the videocassette business.

Most industry observers believe that record stores will eventually become a major distribution outlet for all home video software.

In its emerging videodisk catalog RCA is assembling a carefully planned shotgun programming selection. Among the latest acquisitions are a boxing package acquired from ABC featuring the fights of Muhammad Ali and Sugar Ray Robinson, various television specials including exclusive rights to "Jeans Of Nazareth," and an impressive number of feature films.

RCA has not neglected music programming either. It has the rights to Elton John's Russian tour, and has entered into agreements with Don Kirshner Productions to create original music-based videodisk programming.

Music-oriented movies such as "Gimme Shelter" and "The Harder They Come" have also been added to RCA's list.

But rights don't necessarily mean releases. RCA programming executive Seth Willenson admits that production capacity is limited, "as it is in any industry. We will have 150 titles available when the player goes on sale and we hope to add about 10 titles a month after that."

So far only one RCA videodisk has come off the assembly line—an animated "Charlie Brown" feature. It is likely that feature films will make up the bulk of the original RCA catalog.

U.S. Pioneer, the company that did as much as anyone to shape the present-day audio industry, has from the first stressed Hi Fi sound as a major advantage of its disk system. But programming for the optical disk is still heavily weighted toward feature films, not music.

Pioneer has set up its own software arm. Pioneer Artists, which plans to release four or five music disks by Christmas.
Non-Profit Loophole
On Royalties Argued

WASHINGTON—Enactment of legislation to exempt non-profit veterans and fraternal organizations from paying public performance royalties would “create serious problems,” stated Edward Cramer, president of BMI, Wednesday before the Senate Judiciary Committee.

Appearing before the subcommittee deliberating the bill, introduced recently by Sen. Edward Zorinsky (D-Nebr.), Cramer charged that such a revision of a Copyright Act would, aside from its doubtful constitutionalrian, raise questions “as to the well-intentioned policy of the main law and have in mind,” from requiring free use of rental halls to plotters.

“The composer of music and the writer of songs is a creator,” Cramer stated before Sen. Dennis DeConcini (D-Ariz.), the only member of the committee present. “What he creates is his property, just as the machine dreamed up by the inventor is his property. The patent law protects the property rights of the inventor; the Copyright Act protects the property rights of the music created.”

Cramer said that Congress had already given “intensive thought and discussion” to the issue from 1965 to 1970, when the revised Copyright Bill was enacted. “Congress,” he said, “specifically eliminated the copyright exemption given for non-profit performance of music under the original act of 1909.

Cramer said it was important to recognize that the new Copyright Act already provides an exemption for music of certain non-profit organizations, including the fraternal orders and veterans posts— from paying royalties on copyrighted music. “These organizations can play all the music they wish for free, long as no admission is charged and to long as no compensation is paid to the musicians, or to the producers of or the promoters of the affair.”

In support of his contention of “widespread exploitation of copyrighted” music by so-called non-commercial organizations, Cramer offered into evidence a sample of ads by organizations listing the public of attend their functions by paying an admission charge.

Testimony on behalf of the bill was offered by Sen. Zorinsky, who later joined Sen. DeConcini on the dais. Other testimony was also heard.

On half of the proposed legislation were representatives of a number of organizations, including the Library of Congress, the Benevolent Protective Order of Elks, the American Legion and the Veterans of Foreign Wars.

WILLIAMS GROUP MAY DEAL WITH SUPERPHON

PRAGUE—Los Angeles-based Don Williams Music Group is pull- ing a first option subpublishing deal with Suprophon here. Individual subpublishing deals would fol- low on all titles for which Suprophon could guarantee local recording.

The company feels this is the best way to do business with Czechoslovakia. The local music market is not big enough to make extensive work on an entire foreign publishing catalog feasible, and German or English subpublishers would hardly be able to influence events without first making a sub-deal with a Czech publisher.

BIG 3 & WARNER BROS.
Publishers Adopting ‘The Gift Of Music’

By Irvine Lichman

NEW YORK—Music publishing companies are now utilizing the “Gift of Music” approach developed earlier this year by the New York Assn. of Recording Merchandisers.

Two major print houses, Big 3 and Warner Bros. Publications, have adopted the slogan and logo on various dealer aids, with special emphasis on the forthcoming fall heavy gift-giving season.

At Big 3, according to Jay Leipzig, the music agent, Big 3 is sending out a poster and flyers from Warner Bros. Publications, notes the firm’s Steve Spooner, director of sales.

Warners has added a slogan concept of its own to the gift promotion. A poster, 12-inches by 24-inches, declares “Give The Gift Of Songbooks Give The Gift Of Music” and lists 25 selected folks. About 4,000 accounts will receive the poster along with a flyer that also plays on the “Gift Of Music” theme. The ads include NARM-developed logos.

Spooner notes that all merchandising aids with the possibility of strong “consumer visibility” will make note of the NARM campaign.

The “Gift Of Music” idea, however, is not a new direction for Co- lumbia Music, as many marketers note. Big 3 is offering the brochure to many accounts on an imprint basis where their own marking appears on the brochure. Some have indicated, Leipzig adds, that they will make similar mailings to their clients.

In addition to the catalogs, Big 3 has included a “Voice To Christmas,” with space devoted to the “Gift Of Music” idea. The poster, 19-inches by 26-inches, features a selection of Big 3 folios and single sheets with a Christmas theme.

The NARM drive is also highly

Richmond, Platz Dissolve Essex Pact

LONDON—Successful independent publishing operation Essex Music Group is to be split outside the U.S. and the 25-year business partnership of David Platz and Howie Richmond dissolved.

Personal reasons prompted the decision, according to Platz, but each of the two new operations will be set up to take the opportunity to streamline corporate administration and personnel needs in keeping with today’s music business requirements.

Thirty staffers working at Essex Music Group’s London offices have been given notice.

An equal division of assets and the company’s 30,000 copyrights will be completed by year’s end, designed to “facilitate the new and separate activities of the Richmond and Platz interests as well as to insure the continuing exploitation of their catalogs.”

Plans are in for work for the company’s many international affiliations to carry on operations under the Essex Music name. Both Platz and Richmond will write international interest of their new operations in the new year.

Howie Richmond was among the first of the post-war Wall Street independent American publishers to set up promotional music publishing companies, fully established in territories outside the U.S.

In 1955, he organized Essex Music Ltd. in England and later appointed Platz as managing director. At the same time, Richmond organized Essex music companies in Australia-New Zealand, France, Germany, Italy, Scandinavia, Holland and Japan.

The TRO-Exx catalog includes the works of the Who, the Rolling Stones, Procol Harum, Moody Blues, T. Rex, Marc Bolan, Pink Floyd, Black Sabbath and Joe Cocker, among others.

Show songs include “Oliver!,” “Stop The World, I Want To Get Off” and “The Roar Of The Greasepaint, The Smell Of TheCowl.”

New songs coming out of existing songwriter agreements and from subpublishing agreements with British and U.S. music companies will continue to be promoted internationally through the Essex subpublishing companies.

11 Workshops Are Projected By L.A. Based Songwriters Group

By Karen Kelly

LOS ANGELES—Songwriters Resources and Services, a national non-profit educational and protective membership organization for songwriters, will sponsor 11 workshops in lyric writing, theory, voice, and the workings of the music industry beginning Sept. 22.

Bob Baxter, who has been teaching the art of performing for more than 20 years, will conduct an eight-week performance workshop. The technique and evaluation seminar for singer-songwriters who want to sharpen their skills for clubs, concerts, auditions and recording dates will conclude with a free concert showcase at the Talent Shop in suburban Reseda that will be open to the public.

Tony Brito, former chief of pop Fader for Columbia in Spain, will teach a workshop on how songwriters prepare wherein students will produce demonstration tapes of their own material.

Doug Thiele, a published songwriter and SRS staff member, will teach a class on songwriting, a class on the music business and one on lyric writing beginning Sept. 22, 23 and 25, respectively.

Jai Michael Josephs, a songwriter, writer/musician/productor/art- anger, will introduce the songwriting theory for 10 weeks beginning Sept. 20. Robert Edwards, a long-time voice teacher, will conduct a 10-week voice class starting Sept. 24.

Additionally, song evaluation workshops will be held in L.A., Long Beach and San Francisco.

SRS, whose membership number is approximately 3,500, and the Los Angeles Songwriters Showcase (formerly the Alternative Choice Songwriters Showcase)—a showcase that enables songwriters to present their material to an audience of other songwriters, composers and publishers—have jointly signed two five-year leases for 3,350 square feet of office space at 6772 Hollywood Blvd., effective Sept. 1.

The two are autonomous agencies and intend to remain so by not that is expected that their proximity to each other will enable them to develop methods to share resources and offer more effective services to songwriters. SRS is attempting to do just that by increasing its visibility and joining other organizations with like interests such as the National Music Council and the Los Angeles Advocates for the Arts.

Billy James, an SRS staff member, says the company has also applied for two grants. One, from the Cultural Arts Commission of the City of Los Angeles, would be used to fund a task force comprised of five musicians to deal with drug abuse and gang violence in South Central L.A.

The musicians, chosen from the community, would rehearse and perform compositions relevant to the lives of members in their community in the hopes that youth might learn from the messages in the songs.

The other grant, from the California Arts Council, would be utilized to fund song evaluation workshops in the Bay Area.

Goff also is involved in a fund raising campaign. David Shire, composer of “The Morning After,” will perform “The Fire Of Love” and “It Goes Like This,” the Academy Award-winning song from “Norma Rae,” is assisting SRS in its endeavors by lending his signature to a letter being sent to approximately 500 persons working in the music industry requesting contributions.
SYNCH YOUR SIGNALS

Advertising Deadline: September 26, 1980
Issue Date: October 25, 1980

Reserve Your Advertising Space Now in The Best Seller That Sells Best
Please have a Billboard Sales Representative contact me to supply:
☐ Additional Information  ☐ Assistance Preparing Advertisement*

Name
Company
Street
State/Zip
Phone Number
Type of Business

*Advertising copy can be accepted in writing or on the telephone with your instructions as to type size, etc.
BILLBOARD'S 1980-81
INTERNATIONAL RECORDING EQUIPMENT
AND STUDIO DIRECTORY.

You'll be in perfect phase for increased sales
with an advertising message in the only
reference source for the equipment and
studio market.

The ONE source with complete
recording studio listings and the finest
distribution in the business.

Your Message Is There At The Time of
Decision

Because this is the sourcebook recording professionals turn
to when they're ready to buy studio time and/or equipment.

They know Billboard has packed the International Recording
Equipment and Studio Directory with the best information
they require for effective decision making, all arranged in
convenient categories for easy reference.

A Top Directory That Works Hard For You
Year Round

No matter how much new business it brings you, it never
asks for a raise or a vacation. What's more, with an ad in the
Directory, you don't have to worry about how to get your
salesperson in the door. Your message is already there in
the Directory that's sitting on the desk or in the briefcase
of every decision maker you want to influence and need
to reach.

The Experienced World Traveler

The Directory promotes your products and services in more
than 100 countries worldwide ... and it's been doing that
successfully for over a decade.

Throughout the world, just as music professionals rely
on Billboard for the latest news on the state-of-the-industry,
they rely on the International Recording Equipment and
Studio Directory listings and advertising for reliable
information.

YOU'RE IN THE BUSINESS OF
PRODUCING PRO SOUND
EQUIPMENT

Your customers cover the spectrum of the music industry
and they're spread all over the world. Billboard's Interna-
tional Recording Equipment and Studio Directory is the only
advertising medium that will reach this entire domestic and
international marketplace.

Sold and distributed in more than 100 countries, the
Directory is used in thousands of active recording studios in
the U.S. and abroad and by major recording artists with their
need to keep up with the state-of-the-art when buying new
equipment for home, studio or stage.

Your directory ad is the best, most reliable and surest
way to reach them all.

Six Thousand Responses Later, It's
Still Selling

A bound-in Reader Service Card ... a bonus to all pro sound
equipment advertisers that key individual ads with a bingo
card number was used for the first time in last year's
Directory. The result? One year and more than six thousand
responses later, the cards are still drawing requests.

YOU OWN OR OPERATE A
RECORDING STUDIO

And there are thousands of potential new customers out
there. How do you identify them? Reach them? Sell them?
If they're in the music business, you can be assured they're
Billboard subscribers and every Billboard subscriber will re-
ceive the 1980-81 Directory as well as bonus distribution
to select audiences and at all major industry conventions
throughout the year, around the world. Your advertising
message in the International Recording Equipment and
Studio Directory will get in the right hands at the right time
... artists on tour looking for rehearsal or remote facilities;
leading independent producers and arrangers; film industry
producers, composers and music editors working on special
projects or on location in an "out-of-town" area; advertising
agencies with their lucrative radio and TV commercial ac-
counts ... and many more.

Your directory ad is the best, most reliable and surest
way to reach them all.

Be Bold With Your Studio Advertising
Message

As a bonus to all studio advertisers, we'll highlight your
listing so that it will stand out from your competition. Eye-
catching bold face type will incorporate your studio, address
and phone number.

Reserve Your Advertising Space Now in The
Best Seller That Sells Best:

Billboard's 1980-81 International Recording Equipment and

Bonus Distribution To:

☐ The Top U.S. Advertising Agencies
☐ All New Companies Listed in Billboard From May, 1980
  Through October, 1980
☐ The Leading Education, Film, Industrial, Religious, Television,
  Theatrical, TV Commercial and Videotape Producers in the
  U.S.

Contact your local Billboard Account Executive Today
...It's the sure way to get your sales signals in sync
for the perfect pitch!
Retailers Lends No More

London—Pressure from the British Phonographic Industry has forced the Bicester record store Disc Discounts to drop its album lending scheme. The BPI threatened a High Court injunction to halt the lending scheme, which it believes infringes copyright by encouraging home taping. Now Manager Richard Ison is fully convinced that the outcome of the BPI's other action against controversial Non-Exclusive agency Amos, whose own record library scheme has been running two months, will be similar. He told BPI director-general John Deacon comments: "With the recession gathering momentum, largely due to the cancerous spread of home taping, we cannot condone any act that would appear to encourage still further growth of this evil."

Deacon welcomed what he called the "responsible decision of Disc Discounts‖ and Honour says the shop still feels it is in the right. It remains to be seen whether the BPI will pursue its beliefs to their logical conclusion by taking action against the many hundreds of record library circulation boards in public libraries throughout the country.

Consumers Are Confused
By French Record Prices

PARIS—The first really comprehensive and nonpartisan survey of the French record market by state of user controversy over pricing. Many organisations have conducted inquiries into the pricing system, but the National Consumers' Institute report published in "50 Million Copies of Records—An attempt to find out what has happened since prices were freed at the end of 1978."

"The black buy- ing public is so confused it hardly knows which way to turn. Non-record prices have gone up by between 10% and 20%, while sales have fallen 20%. Why should retailers raise prices when sales have in creased so little, others so much?" More than 18 months after the end of the "code‖ (or price guideline) by government order, the middle it generated has not cleared. Seven out of 10 retailers in some cities, for instance, feel that their recording product at the old coded price levels. The other three have their own individual ways of calculating prices with or without a discount. These prices are not the same for all customers, though, since many shops give "fidelity cards" allowing regular purchasers to benefit from an extra reduction.

Price-cutting, in France as elsewhere, is widespread. Disks are offered for limited periods at up to 30% off. New releases may be marked down to 25% off to attract street traffic. Large shops go "singles" into "collections" and Nuggs calculate such discounts on the basis of the old "coded" price.

(Continued on page 79)

Inquiry Expected
After Claims Of U.K. Chart Hying

**Continued from page 1**

**Rumours have surmounted the fundamental confusion over which companies are the actual culprits of chart hying. It's understandable that one of the points Fraun said was that there had been no formal complaint about WEA since the BPI code of conduct had been introduced.**

Fraun intended to defer further comment on the program until the committee of enquiry had completed its investigations, but affirmed that he was confident that the outcome of the enquiry would be that WEA's sales methods would be completely exterminated.

Apart from the ex-WEA salesman claiming misconduct on the company's part, the program included a contribution by a former assistant manager of a London record store, who said he had witnessed many attempts to hype records and manipulate the Reps from major companies would come in and "try to push their records and ask you to tick the diary." And an anonymous record store owner, shown in silhouette in the program, who claimed he had worked for a major record shop, said he had witnessed many attempts to hype records and manipulate the Reps from major companies would come in and "try to push their records and ask you to tick the diary."

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Monta Scores Smash: Sales Topping 1.6 M

By SHIG FUJITA

TOKYO—A song with a rhythm-type performance by Monta & Brothers in near-falsetto style is well on its way to selling the hit of the year in this market.

The disk's title is in English, "Dancin' All Night," is a hit for the Monta's lyrics—except for the chorus—are sung in Japanese.

Monta is Yoshimoto Monta, who, despite 10 years in the business, has never previously come even close to a hit. His very recent release, this self-tipped pen, released on the Philips label, has turned out to be such a hit. The song, he says, "is the new darling of the Ray Charles, finding its new popularity to be an exhausting experience. His schedule now includes four or five television interviews a week, a similar number of radio appearances, and sales talks with magazines and newspapers.

The follow-up to the "Dancin' All Night" series, "Dancin' All Night" has already won one accolade, the grand prize in the Philips over-the-air competition for the First Awards for the first half of 1980. Industry sources expect to pick up a second one from now to the end of the year.

Monta & Brothers' album, "Act I," went on sale in disk and tape configurations July 21, and reportedly has sold 450,000 copies (150,000 cassettes) in less than a month.

Two weeks ago the single, the album and the tape monopolized the chart summary simultaneously—a first for Monta, who had previously been only one of the Philips label, says Shigematsu. Monta, whose past is rich and claims of having heard of his song by Ray Charles, is finding his new popularity to be an exhausting experience. His schedule now includes four or five television interviews a week, a similar number of radio appearances, and sales talks with magazines and newspapers.

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Gas Topper Cites Royalty Woes
Acosta: Collections Must Improve In Latin America

BY MARY FISHER

MEXICO CITY—One of the major problems in doing business within the Latin American market involves royalty collections, and the need to better supervise such matters, according to Guillermo Acosta, president and founder of the seven-year-old Discos Gas.

"I've just become too disen-chanted with most of those companies down there," he says, "not only with what I've experienced, but also with what happens by other labels which have tried doing business on an international (basically Latin American) scale."

For more than 18 months, industry veteran Acosta and his vice president brother, Jesus, have been trying to resolve a dispute with Gonzalo Jimenez, managing director of Discos Famoso of Ecuador, over royalty affairs.

Acosta alleges that dozens of letters have gone back and forth between Jimenez and him, plus other correspondence with intermediaries, including the secretary general of the Latin American Federation of Producers of Phonograms and Videograms (FLAPP), Henry Jansen.

"It is always one reason or the other on final approval issues rev-olving around releases," he claims, "and by virtue of the original pro-ducer of the material losing control, the trouble starts."

"Actually, the only two territories in South America where I've had any semblance of luck in license arrange-ments have been Venezuela (Discos Corona) and Colombia (Discos Orbe). But elsewhere, it's just too distracting for words."

Acosta, in expressing his thoughts on trying to find a solution for a re-formation of collections between the Latin American countries, is not im-plying that it's just sour grapes on his part. "FLAPP simply will not touch such a situation, as it deems it too complex."

"But we have to have some sort of change in getting our Latin Amer-i-can recordings recognized as the fullest. Otherwise, we're never going to grow; we're never going to have an improved interchange of product."

Another obstacle Mexico must overcome is the fact that his Latin Amer-i-can branch of Latin American music markets lies across the Atlantic in Spain. The operation Acosta finds it helpful to say on that particular issue.

"The Spaniards have always rec-ognized this territory as bringing back plenty of revenue for them. Yet it's been a struggle for us in making headway over here for our artists."

"Of course, it's OK for the Mexi-cans to record there—Angelica Maria and Los Jose have done recordings in Spanish studios—but try getting airplay or distribution in that country for Mexicans or other Latin Americans is another story."

"Raphael, Julio Iglesias. Camilo Sesto and Rocío Durcal are among many welcomed here with open arms—and they leave with loaded pockets. But a determined effort is never made with our artists over there."

"Only recently has Vicente Fer-nandez, Mexico's consistently top-selling ranchero artist, started to reap some of the returns via record sales and personal appearances. However, he's only one of a few artists that I'm sure could catch on with the Spanish public," Acosta con-tinues.

Reverting to the immediate hurdle though, is that of a better follow-up for royalties within the Latin Amer-i-can bloc, Acosta feels he cannot do too much until the Latin American congress reconvenes October 1981 in Aca-pulco.

"Right now, it's just too expensive and time consuming to make the rounds of the countries down there. Besides, to really keep an eye on them and sustain contacts, one has to travel there at least three times a year."

"I don't mean to stir up contro-versy, but there are enough people who would agree with me. We just need more respect for each other's contracts. It's that simple." Acosta concludes. His brother Jesus seconds the motion.

Until the marketing situation for Gas improves in most parts of Latin America—another impasse it has reached is with its licensee in El Sal-vador, Disecsa, but because of the pol-itical and economic strife going on within that Central American na-tion—collection will be on the Mexican and U.S. Latin markets. Gas is partnered in the States with Conrado Gonzalez under the names of Gas Records and DVDs, Inc.

The Acostas recently completed construction of their new studio complex, and final installation of the 24-track recording con-sole is not yet done. Until it's operative early next year, all production will be done at Lagab studies here and Maga (Acosta-owned) in Guadalajara.

The company also recently ob-tained a 12-label tape duplicating sys-tem (Liberty) for the main building in the most ambitious for an all-Mexican label."

Wholesaleing & Retail Primitive In Kenya

NAIROBI—Both wholesaling and retailing in East Africa is very primitive by any standards, as a re-sult of either the economic dictates of small markets, or of the political dis-tances of the distribution machinery.

In Kenya, there are no rackboards, no self-service, no discount stores. Such, and record distribu-tion is carried out without provincial wholesalers or freighters of sales-people.

There is only one factory in Kenya, from which it can be in-ferred that gross margins depend upon the negotiated and agreed wholesale price rather than the negotiated best pressing deal.

There are more than 50 independ-ent record producers in this tiny market. Pushing out mainly single releases (3,000 plus) in 1979 and in a market of only two million people. Although the volume has dropped considerably so far this year.

The recorded industry sells some number of releases is twofold. First, bands are generally paid the sum of $75 to $200 for a "side," and seldom are any royalties thereafter except by the major companies. The costs are therefore prohibitive to experi-mentation.

The second factor is that con-sumers seem to prefer new labels to companies design and release up to four new imprints a month, hoping to hit a "jackpot" one.

With all of this product, the prob-lem of distribution is magnified since there's so much similarity in the sound that buyers have difficulty discerning which to buy.

Most of the record producers have small wholesale/retail outlets in Nairobi, and others in each of the main areas of Kisumu: Eldoret, Na-kuru, Nyeri and Mombasa.

It's therefore in their interest to push their own releases above those of competitors, sometimes to the ex-tent of stipulating that consumers can only purchase a current hot single if they also buy one of that distributor's new releases.

The problems of distribution are further complicated by the distance between, and the scarcity of, reliable retail outlets. Since there are only about 10 major ones outside of Nai-robi, the prospect of operating a mo-biles recording service is difficult. A salesperson may take orders, re-turn to Nairobi and his source of supply, only to find that payment is not forthcoming. Alternatively, he could take records on the road and, in the outlying areas, stand the risk of armed robbery of merchandise, money or both.

The answer, therefore, has been to rely upon accounts travelling in to Nairobi to buy from either a distrib-utor or from the major disk companies directly, and for cash.

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Online radio advertising each year.

For the long-awaited launching of Discos AC, Spanish corporation...64% of the population have been seriously affected by the administrative shake-up.

MEXICO CITY—The long-awaited launching of Discos AC,...newer stations. But they don't have the same appeal.

Classical music is not the kind of music that...year to...The sale of classical music has been reduced by 8%.

France, where it has...in the...The label will be part of...The Meisels are clearly the..."There will be no..." she added.

Brazilians also have been buying music from..."We don't want to...the new format of popular music..."Rivaz argued..."We are..." he...It will be...the long-running disputes with SACEM...remains to be seen..."We are looking forward to..." he said.

All the news that is important for the music business is gathered in this weekly newsletter...To read it you must subscribe..."It is a..." She added.

The launch of..."Virgin is..." he said. Pegge and..."We hope..." he said. No one..."We are..." he..."It is..." she said.
More Govt. Support For Music Industry?

TORONTO—the Canadian government will likely be taking a greater role in the development of the recording industry in Canada with the appointment of John Watt to the position of senior policy advisor to the Minister of Canadian Heritage, a branch of the Secretary of State's office.

The government has taken an important role in the development of the book and film industries in the past five years, and it is expected that the record industry is now due for a thorough investigation, the results of which would then be used in a policy paper at all levels of government.

Watt is, by his own admission, not an industry lightweight, but has a good background in the industry via a partnership in the small Canadian independent label, Smile Records. He is also immediate past president of the Canadian Independent Record Producers Assn. and a former director of the Canadian Academy of Recording Arts and Sciences (which administers the annual Juno Awards program).

The position created for Watt is expected to make government more accessible to the record industry body, and to formulate a policy paper on pressing problems that the industry currently faces.

Among issues of prime importance are the conformation of booking and pirate recordings, home-taping and an up-dating of the close to 60-year-old copyright regulations. While no firm answer has been ventured on how to combat the home-taping issue, a blank tape surtax is one favored by many in the prerecorded music lobbying group.

Another issue of some importance is to do with tariffs imposed on recording equipment, imported into Canada. The tariff does not apply for equipment used for recording and is considerably unfair by producers here because there are no Canadian manufacturers of studio equipment.

Standard Invests In Italy

TORONTO—Standard Broadcasting Ltd. of Toronto has entered into a joint venture with a major Italian publisher to operate radio stations in Italy.

Standard had a profit of $7.2 million on revenue of $48.5 million in fiscal 1979. Subsidaries of the company own and operate radio and television stations. Eastern Sound studio, news and background music syndication services, radio sales companies and varying interests in 14 of Britain's 28 radio stations.

Revenues on British radio investments increased by more than 50% in '80 fiscal year and it is expected to increase substantially again this year.

The Italian venture ties Standard with two Italian partners in ownership in La Repubblica newspaper and L'Espresso magazine. The joint holding company is called Standard Finanziaria Initiative Radio-televisiva Spa (SFR). SFR has a 60% interest in a radio sales company and 40% is held by other Italian interests.

Standard's share profit is not expected to show improvement from the Italian operations until late 1981, according to a company vice-president.

The decision to move into the Italian broadcast field was partly inspired by results from ownership in Britain's private broadcasting industry, partly from careful analysis of Italy's broadcast market.

Up until five years ago, the broadcasting industry in Italy was totally government-controlled. In 1975 it was discovered in the fine print of the broadcast laws that there were no controls on private broadcasting companies. As a result the market exploded and it is now estimated that there are between 2,000 and 3,000 radio stations in Italy, and 99% in Rome alone.

Golden English

TORONTO—WEA Canada has become the first world territory to gain gold for Marianne Faithfull's "Broken English" album on Island. Other gold (50,000 units) certifications include Pete Townshend's "Empty Glass" on ATO, and Alice Cooper's "Flush The Fashion" on Warner Bros.

General News

RIAA, Goody Vie Over Reports

By RICHARD M. NUSSEY

NEW YORK—the latest legal wrangle in the Sam Goody Inc. case sees the Record Executives Association of America filing additional motions to seek a delay in turning over sensitive investigative reports and answering defense motions charging the RIAA with contempt for the delay.

The RIAA seeks to block the defense motions on the grounds it violates traditional lawyer-client privileges and that release of the information will jeopardize pending civil and criminal cases against other alleged traffickers in counterfeited records. It is a delay pending appeal to a higher court.

The defense wants nearly 10,000 of the RIAA's confidential reports to bolster its claim that defendants Goody and its chief operating officers, lawyers and service representatives could be held criminally liable for counterfeited recordings since so much bogus product was used in the industry distribution pipeline for the time.

The defense feels that the RIAA reports will show this.

The contempt motion arises from confusion over how, if at all, the RIAA will delete the names of undercover agents that are taken from the reports at a reasonable cost. RIAA attorney Roy R. Kucars says the task will cost upwards of $53,000 and may take months, and attributes the delay to the factor. The defense has put a ceiling of $5,000 on the chore.

Judge Thomas Platt returns from vacation Monday (25) and is expected to address this plea and the defense's contempt motions in a court appearance Friday (29).

DYNAMITE LADY—Coliotton Records artist Stacy Lattisaw, 13, signs autographs for her fans during an in-store visit to Los Angeles Delicious Records. Standing to her left is Derek Mack, son of Atlantic Records West Coast promo chief Marty Mack. Lattisaw has charted a single, "Dynamite!," and an album, "Let Me Be Your Angel."

Dean Wallace Record Distributors Move Location

NEW YORK—Dean Wallace Record Distributors in Norwalk, Conn., is moving into larger quarters. The company services 400 to 500 accounts in the East, primarily New England.

Boardwalk & CBS Accord

• Continued from page 3
twice, "Midnight Express," "All That Jazz" and "Thank God It's Friday."

In light of tightened business conditions, Bogart expects some changes in his grand-scale working style. "It will be a much tighter ship," he says. "I still obviously be much more cost conscious."

"But," he adds, "that doesn't mean we should lay down and play dead. The industry can pull back to a certain extent and beyond that we're surrendering. Hopefully, I'll be able to do it without spending as much money—but why shouldn't we have a little fun?"

I think we've seen the last of the glitzy T-shirts and satin baseball jackets," Bogart says. "But we certainly shouldn't cut back at the heart of the business—marketing, promotion and advertising—which I think a list of labels have done."

Bogart says he wants Boardwalk to be less of a whirlwind experience than Casablanca was. "I certainly don't want to grow as rapidly as the N.Y. NARM Parley Halls Midline Albums

• Continued from page 15
tapes, all agreed that cassettes had made tremendous gains, although Steve Goldenstein stated that 8-tracks were "still pretty strong in non-Metro areas. Rural areas are not converting to cassette because of high prices."

Bob McDermott of CBS added that "the RIAA should have come from low income groups. We're going to stay out and see what happens."

Some fear was expressed by NARM's Cohen, however, that delay by music manufacturers might mean that others may become more identified in the consumer's mind with home video.

The issue of home video taping elicited the following comment by Karol, who noted an "upward spiral" in blank tape sales, although he said that prerecorded cassette volume had "exploded." "Manufacturers are wasting their time trying to fight something they cannot stop. It's not had nearly the impact on selling prerecorded tape as they think."

On the issue of soundtracks, original cast albums, the panelists felt that "good" product of this type, particularly soundtracks, benefited from the original exposure potential. Sue Cook, "Soundtracks are visible because of added exposure of a film, starting as a $4 ticket, then a $2 ticket and, finally, down to 80 cents. And after theatrical exposure, you've got television."
OLLIE JONES — White Christmas, Caprice ML7233. Produced by Tony Joe White. The audio version which doesn’t do justice to the Milt Gabler LP keeps him mixed in the "Pole Salute" mode with monotonous effect. While this is a distinctive vocalist who has his own ideas about diction, those ideas can run aground when he tries to show any versatility. The arrangements and production are the same as in the original. When White611c8 within a different direction (as "On Red Rock Women"), it’s a welcome respite, but he doesn’t embrace it on this LP. Best cuts:"Get It", "Red Neck Woman". Vikings don’t let your Cowgirls Grow Up To Be Babes.

ORIGINAL MOVIE PICTURE SOUNDTRACK — The Blue Lagoon, Martin 23125. Produced by Jack Plemons. The executive music from this Columbia Pictures release, composed by Plemons, should provide pleasing background for an intimate love story. The film is reminiscent of the limited textures and harmonies. Balboa "Custom Gold" is one of the collection’s sweeter tunes. Best cuts: "Make It Right”, "Lonely Hearts”, "Goody Two-Shoes”, "Sweet Daddy Floyd’s".

TONY JOE WHITE — The Real Thing, Capitol ML7323. Produced by Tony Joe White. An audio version which doesn’t do justice to the Milt Gabler LP keeps him mixed in the "Pole Salute" mode with monotonous effect. While this is a distinctive vocalist who has his own ideas about diction, those ideas can run aground when he tries to show any versatility. The arrangements and production are the same as in the original. When White611c8 within a different direction (as "On Red Rock Women"), it’s a welcome respite, but he doesn’t embrace it on this LP. Best cuts: "Make It Right”, "Lonely Hearts”, "Goody Two-Shoes”, "Sweet Daddy Floyd’s".

THIRD WORLD — Power in the Street, Island IPS16516. Produced by Alex Sadik, Chris Blackwell. Third World was the first reggae group to cross over with the infectious "Now That We Found Love." The soundtracks for this forthcoming movie, it poses if it can grow roots from its roots into the pop mainstream with the new "Street Fighting”, "Rivier”, "Rosette” in "Power in the Street”, "Now That We Found Love". (Nov version)

VARIUS ARTISTS — Back the Back Door, Mercury SMR13649. Various producers. This is a competent LP containing singles released by Penniman’s Back Door label in the late 1960s. Best tracks here are the versions by the Byrds, Angry Valley, the Baggies, the Marquess, the Solomon Brothers, and a special version of "3:30" by the High Numbers who years ago started calling themselves the Who. But the new bands here do not suffer by any way of comparison. Best cuts: "3:30”, "The Word”, "Freedom Fighters”, "Rockin’ Hero”.

KINNS–Second Time Around, RCA AFL13520. Produced by Ray Davies. It is a venerable tradition in the rock and roll world that when groups change record labels and find a new measure of success, their old company will reissue whatsoever it can’t sell, usually on a budget of best of albums, but not the first for principals August Dangel and Andy Henderson, veterans of Dr. Bizarre’s Swamidance band and often independent projects. The group’s latest cuts: this group has undergone several changes, and have the potential for big hits in the near future. This group has undergone several changes, and have the potential for big hits in the near future. This group has undergone several changes, and have the potential for big hits in the near future. This group has undergone several changes, and have the potential for big hits in the near future.

CRASS–Pansyram, Elektra SESA14. Produced by Ray Thomas Baker. The Cars continue its new wave approach to rock with another set incorporating the mesmerizing vocals of singer and guitarist Benjamin. This album is the first of the definitive Carl Stuedel, which can be heard over repetition. The group’s eccentricity is apparent, however, in that a new hit can’t come about. It is able to include the car and that another phase.

Best cuts: "Pansyram”, "Maid Kit”, "Gimme Some Slack”, "Running To You”.” And So Got It 

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Best cuts: "Pansyram”, "Maid Kit”, "Gimme Some Slack”, "Running To You”.” And So Got It
Razzy... no matter how you spell it... means success.
Six consecutive top five singles mark a path that can only lead to the top with his seventh single, LOVING UP A STORM—a strong contender for #1.
Four singles from his first album; three hits from his new LP, RAZZY (including TOO OLD TO PLAY COWBOY and I CAN'T GET ENOUGH OF YOU).
And we're not through yet... there's another one coming.
Wm. E. McEuen Presents
The Dirt Band

Music in the Making... Magic in the Playing
"Make A Little Magic"

The new album and single:
On United Artists Records and Tapes
Features the new single "Badlands"

Produced by Jeff Hanna & Bob Edwards
STARR PERFORMERS: Stars are awarded on the Hot 100 chart based on the following upward movement, 1-10 Strong increase in sales / 11-20 Upward movement of 6 positions / 21-30 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding pattern. This will, in some cases, block out products which would normally move up with a star. In such cases, products move up to the required upward movement noted above. Recording Industry Assn. of America seal of certification as indicated by bullet. Recording Industry Assn. of America seal of certification as indicated by bullet. Sheet music suppliers are confidential to piano/vocal sheet music copies and do not purport to represent mixed publications distribution. ABP = April Blackwood Pub. ALF = Alfred Publishing. ALM = Alme Publications. A-R = Acuff Rose. B-M = Belmont Mills. BB = Big Bells. B-3 = Big Three Pub. BF = Bradley Pub. CCA = Chappell Music. CLM = Cherry Lane Music Co. CPI = Cemo Pub. CPY = Columbia Pictures Pub. ECM = Franz Music Corp. HAN = Hansen Pub. ICA = Iran Mogul Music. MCA = MCA Music. PSM = Peer Sound Music. PUB = Publishers Sales Inc. RCA = RCA Music Inc. A reflection of National Sales and programming activity by selected dealers, one-stops and radio stations as compiled by the Charts Dept. of Billboard.
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<td>ALABAMA</td>
<td>My Home's In Alabama</td>
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<td>PAT BENATAR</td>
<td>Love Is A Battlefield</td>
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<td>BRYAN ADAMS</td>
<td>(Everything I Do) Is For You</td>
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<td>TEDDY PENDERGRASS</td>
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<td>JOAN JETT &amp; THE BLACKHEARTS</td>
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<td>LITA VROTO</td>
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<td>KATE BUSH</td>
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<td>THE DOOBIE BROTHERS</td>
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<td>LED ZEPPELIN</td>
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<td>BRIAN ENO</td>
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<td>Fantasia On A Theme By Thomas Tallis</td>
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<tr>
<td>26</td>
<td>DEAN MARTIN</td>
<td>Ain't That A Kick In The Head</td>
</tr>
<tr>
<td>27</td>
<td>DON McLEAN</td>
<td>American Pie</td>
</tr>
<tr>
<td>28</td>
<td>BOB MARLEY &amp; THE WAILERS</td>
<td>No Woman, No Cry</td>
</tr>
<tr>
<td>29</td>
<td>STEVIE WYNN</td>
<td>Stronger Than Before</td>
</tr>
<tr>
<td>30</td>
<td>AL GREEN</td>
<td>Love &amp; Happiness</td>
</tr>
<tr>
<td>31</td>
<td>DARYL HALL &amp; JOHN OATES</td>
<td>Maneater</td>
</tr>
<tr>
<td>32</td>
<td>BAND</td>
<td>The Last Waltz</td>
</tr>
<tr>
<td>33</td>
<td>DAVID BOWIE</td>
<td>Starman</td>
</tr>
<tr>
<td>34</td>
<td>ROLLING STONES</td>
<td>Angie</td>
</tr>
<tr>
<td>35</td>
<td>JOHN LENNON</td>
<td>Imagine</td>
</tr>
<tr>
<td>36</td>
<td>CHUCK BERRY</td>
<td>Johnny B. Goode</td>
</tr>
<tr>
<td>37</td>
<td>FREDDIE MERCURY</td>
<td>Radio Ga Ga</td>
</tr>
<tr>
<td>38</td>
<td>BOB MARLEY &amp; THE WAILERS</td>
<td>No Woman, No Cry</td>
</tr>
<tr>
<td>39</td>
<td>THE PLATINUM</td>
<td>Reach For The Sky</td>
</tr>
<tr>
<td>40</td>
<td>STING</td>
<td>Come On</td>
</tr>
<tr>
<td>41</td>
<td>RAY CHARLES</td>
<td>Hit The Road Jack</td>
</tr>
<tr>
<td>42</td>
<td>JOE TEMPLETON</td>
<td>Come On</td>
</tr>
<tr>
<td>43</td>
<td>THE ALLMAN BROTHERS BAND</td>
<td>Rollin'</td>
</tr>
<tr>
<td>44</td>
<td>MAYFAIR</td>
<td>Can't Stop Loving You</td>
</tr>
<tr>
<td>45</td>
<td>JANET JACKSON</td>
<td>Where Have You Been</td>
</tr>
<tr>
<td>46</td>
<td>JAMES BROWN &amp; THE JAZZ DEAN</td>
<td>Please Please Please</td>
</tr>
<tr>
<td>47</td>
<td>ELTON JOHN</td>
<td>Your Song</td>
</tr>
<tr>
<td>48</td>
<td>B.J. THOMAS</td>
<td>Raindrops Keep Fallin' On My Head</td>
</tr>
<tr>
<td>49</td>
<td>THE BEATLES</td>
<td>Help!</td>
</tr>
<tr>
<td>50</td>
<td>BILLY JOEL</td>
<td>River Of Deceit</td>
</tr>
</tbody>
</table>

**Star Performers:** Stars are awarded on the Top LPs & Tape chart based on the following upward movement: + 10 Strong increase in sales (+10 to +50 upward movement of 4 positions / +10 to +100 upward movement of 10 positions). Previous week's starred positions are maintained without a star if the product is in a holding period. This will take some sales of 500,000 units. (Seal indicated by bullet.) Recording Industry Assn. Of America seal for sales of 1,000,000 units. (Seal indicated by triangle.) Recording Industry Assn. Of America seal audit available and optional to all manufacturers.
Closeup

THE ALLMAN BROTHERS BAND—Reach For The Sky, Atlan- 
205 Product. This is the best of "The Brothers, Mike Lawler & John- 
It's been a while since we had an Allman Brothers album like this one toons on the turntable. Solo albums by various Allman band members have had, but nothing that measured up to this latest package.

"Reach For The Sky" is more than a comeback album. It's a triumph for a band many felt would never recover again. The band has experienced ecstatic reviews and cel- 
lar-high lows and still survived. From breaking up to reuniting, the Allman Brothers Band has loaded both bar- 
rels of its essential Southern sound in one gloriously energized ammuni- 
tion and let it rip.

Part of the credit for "Reach For the Sky's" success is due pro- 
ducers Mike Lawler and Johnny Cobb, two Nashville musicologists who understand the importance of mainta- 
inng the Allman's considerable raucous energy and leaning it into a more commercial sound.

The result? A highly appealing LP that stays Top 40 right in the eye and goes up and over the songs in terms of originality. It's got the excitement of "Brothers And Sisters," a slew of new self-penned material that is interesting and different studio effects.

The combination of the Allmans with Lawler and Cobb (who play synthesizers and keyboards on this project) infuses a reddened in- 
to a more commercial sound in the body of the group's sound, bearing out the axiom that less is more often a bigger success.

The unbridled energy that breathed life into Capricorn Rec- 
ords and made "Southern boogie" an elevated art form is evident from the first cut on one side. It's a "Ram- 
blin' Man" styled title kickler "Hell 
High Water" that gives the Allman Brothers a guitar and a smoky warm smoldering within the song.

The band's "Reach For the Sky" is a testimony to the power of music and the skill of its creators.

Korvettes Credit

The Korvettes store in Philadelphia has been noted for its ability to produce national hits on its own label, and this album is no exception.

Several tracks on the album have already charted, and others are expected to follow. The Korvettes have already sold over 1 million copies of this album, and they expect sales to continue to rise.

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WEA Worldwide System

nacional has promoted soundtrack product on its own merits, rather than as connected to the film.

General News

Lifelines

Albums On the Way

Boy, Jeffrey Louis, to Beth and 
Rick Bloom Aug. 9 in Los Angeles. Father is an independent talent agent 
handling Roach and the Bosways.

Marriages

Steve Levine, self-titled "assistant 
reigning looney' at Berserker Re- 
cords, to Jolene Ingber Aug. 10 in 
Los Angeles.

Dianna McCoill, assistant to pro- 
ducer on Berry Oakley's project Miss 
eering engineer and director of opera- 
tions for Sound Emporium Studios in 
Nashville, in Las Vegas July 15.

Deaths

John Sebastian, 65, classical har- 
monic player and father of folk-rock 
musician John B. Sebastian, at his 
home in Los Angeles. Among his recordings were albums for Decca and Columbia.

Harold Adamson, 73, veteran ASCAP 
music publisher and lyricist for 
numerous hit songs, Aug. 17 in Los 
Angeles. Among his hits were "I've 
Got a Feeling," "The Warm 
Weather," and "The 
Way I Love You.

George Jordan Jr., 62, bass player, 
in Ft. Lauderdale, Fl., Aug. 8. He 
led several jazz groups in the South 
through the years.

CLOSEUP ON TAYLOR DIVULGES MAJOR BMA SWITCHES

CBS Records Division: attorney Da- 
vil Franklin; Mo Ostin, chairman of the board, and Bob Ostin, president, 
Robert Summer, president, RCA 
Records; Irwin Steinberg, chairman 
Poly-Gran Records, and Jack O'Brien, 
Joe Cohen, executive director of the National Assn. of Recording 
Chambermusicians; Joe Smith, chairman of Elektra/Aston, Stan Gortkov, 
president of the RIAA, and Bob Os- 
in.

"We have now equal representation on both the East and West Coasts," says 
"....This is a difficult decision for 
us, but we have to do what is right for everyone involved."

The new president has created a 
general steering committee (phase two) for the organization comprised of members of the board of directors and 
advise the new president.

Committee members from the board of directors are: Ewart Ahker, 
Chairman of the Board; Arnold, senior vice president at Aristona; Dave Lieberman, chairman of Ludwig Laboratories; 
George Schiffer, president of Corporate Af- 
fairs Ltd.; Jim Tyrrell, president of the 
Chairman of the Association of the 
and Taylor, vice president and 
general manager of divisional affairs at CBS Records.

Advisory board members are: 
Jerry Moss, chairman of A&M Rec- 
ords; Bob Siner, president, MCA Rec- 
ords; Bruce Lundvall, president, 
A management source connected to 
the deal last week raised the pos- 
sibility of a double live album before Christmas by CBS top act at 60-40 against." Joe's next project could be 
be a live album, or studio album or no album at all.

Bruce Springsteen's follow-up to "The River" has been delayed. "The Edge Of Love" has long been on the "possible" list; only late last week was it given a firm release date. It is now being digitized and mixed.

Two of CBS' big guns for the run are to join forces, and will work on their interesting producer-artists parterrie, Barbra Streisand's album, "The Way We Were," originally scheduled for September, is produced by Barry Gibb, Karl Richardson and Alby Galbraith, Cheap Trick's "All Shook Up," expected on Epic in early Sep- 
tember, is produced by George Martin.

Other top Columbia projects in- 
clude Crystal Gayle's "These Days," due this week; an Elvis Costello al- 
bum, "This Year's Model," in the works;

Nicky Low, in mid-September; a Kenny Loggins single/disk live 
album, "This Year's Model," due in September; the 
Wind & Fire's double-disk studio 
collection "Faces," set for mid-Octo- 
ber, and "The Best Of Aerosmith," due in late October.

Epic projects are topped by Molly 
Hatchet's "The Deeds," due early in the fall; "The Edge Of Love," by Stevie Orbit; Kansas's "Audio-Vi- 
sions," and the Jacksons' "You,

We're not sure about the albums,

and it didn't do a lot for sound- 
track sales because people then identified more with Ronnie Betts 
and Bette Midler as a personality.

In a similar vein are plans for 
John B. Sebastian's debut album, 
hold a press conference in October when the "The Blues Brothers" opens in 
October, the plan is to showcase the 
set of blues musicians is little-known in the U.K., because NBC-TV's "Sat- 
urday Night Live" has not aired there.

Film title changes for linguistic 
reasons also produced confusion for 
WEA International affiliates. Dave 
Evans, a label manager at WEA 
Germany, claims that one of the movie 
titles is changed but the soundtrack 
record retains that title. "In such in- 
stances, we have to promote twice as hard to retain identification between the record and the film."

In several cases, WEA Inter-

WEA Worldwide System

Continued from page 3

The WEA plan also calls upon artists as fully pledged "person- 
allities."" Marc Exiga, marketing 
manager at WEA Filipacchi in France, says, "In this market, it takes more than a good single to sell a soundtrack.

"When clips from 'The Rose' were shown on it, it did a lot for sound- 
track sales because people then identified more with Ronnie Betts 
and Bette Midler as a personality.

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In several cases, WEA Inter-
BONANZA OF ALBUMS

**Continued from page 92**

Meat Loaf's keyboardist Jim Steinmann, who was supposed to have been released at the same time as the long-awaited Meat Loaf album...

**Inside Track**

Reports of Los Angeles! Top 40 KHJ-AM changing to a country format as early as Sept. 1 were running rampant last week, although at press time the station was still rock formulating. The speculation was the resignation of program director Chuck Martin after 18 months on the job. Although there was no confirmation of such a switch from either KHJ or the station, KHJ's new general manager, Neil Rockoff says he is pointing the AM rocker in an adult contemporary direction, but he's waiting for results of a contest that will be moving into "from the field" before he makes a final decision on format. Rockoff would not rule out the possibility that KHJ might go country. He does say the station could be aimed at a 24-49-year-old age group with no attention to teens. Whatever changes are made in the contemporary format will now be directed by Charlie Cook, just arrived from WGBS-AM in Muncie to take over as program director. Cook used to work for Rockoff when Rockoff was head of the Storer chain of stations. WGBS is an adult contemporary station. KHJ morning man Rick Dees is also in the dark about any changes in format, although he did say: "I practice: I rode a horse in from Tarzana this morning." Dees further notes that he thought Rockoff saw a "Travolta mechanical bull in front of the station."

More format changing: Mutual Broadcasting, after more than a year's unfruitful effort to get a response from an audience to its news and talk. "Lifestyle" format on WCLF-AM Chicago, is going back to music and in the words of the station's new general manager, John Bibbs, going back to "the old WCLF when it was the superstation in 1976." WCLF dropped its Top 40 format and its rating race with ABC's WLS-AM Chicago six years ago. The battle went to the local minor label, 88.7 FM, and man Larry Lujack hired away to WCLF. For a time Lujack worked a beautiful music format on WCLF before returning to WLS, moving to another station. WLS stations, according to John Bibbs, who just joined Mutual, "was a move of necessity in order to lure Larry back to Mutual." WKN-S-AM New York program director Ed Salas in a programming consultant, Bibbs is expected to name a producer in the "Lujack" format, and music director, to be announced Friday.

Jingle Bells: Christmass is still four months away, yet Motown isn't wasting any time releasing The Temptations' "Give Love At Christmas" featuring Motown, the label reported. Let's go up an unspecified number of personnel Friday (15).

Why the recurrence affecting L.A. attorneys? If Jay Cooper's firm is an indication, they're holding up well. Comments Cooper: "We're getting people out of deals as well, they come in and they're given tighter security, better scaling and improved crowd controls. They are expected at future rock concerts in Toronto following a riot Tuesday (19) by 1,400 fans after Alice Cooper cancelled his concert at the Canadian National Exhibits grandstand at the last minute. According to Cooper's road manager, Dan Breding, the rock star was "as sick as I've ever seen him" when he boarded a flight from New York to Toronto..."
BOB MARLEY
The WAILERS
and the I THREES

TUFF GONG

UPRISING
The most successful European tour of 1980
playing to over ½ million people

ZURICH Hallenstadion
MUNICH FESTIVAL Olympic
Horse Riding Stadium
* GRENOBLE Palais des Sports
DIJON Parc des Sports
COLOGNE Sporthalle
* LONDON Crystal Palace
Garden Party
KAISERLAUTERN FESTIVAL
Betzenberg Stadium
STRASBOURG Hall Rhenus
ORLEANS Parc des Expositions
BORDEAUX Hall Expositions
30 May
1 June
2 June
3 June
4 June
5 June
6 June
7 June
8 June
9 June
10 June
11 June
*DORTMUND Westfalenhalle
HAMBURG Ernst Merck Halle
OSLO Drammenshallen
STOCKHOLM Grona Lund
COPENHAGEN Forum
* BERLIN Waldbuehne
KASSEL Eissporthalle
* BRUSSELS Forest National
ROTTERDAM Ahoy
LILLE Grand Palais
TOULON Stade Mayol
*MILAN San Siro Stadium
*TURIN Stadio Communale
13 June
14 June
15 June
16 June
17 June
18 June
19 June
20 June
21 June
22 June
23 June
24 June
25 June
26 June
27 June
28 June
BARCELONA Plaza de Toros
Monumental
*NANTES Palais de la Beaujoire
*PARIS Le Bourget
DUBLIN Dalymount Park
13 July
8-9 July
10-11 July
12 July
13 July
14 June
15 June
16 June
17 June
18 June
19 June
20 June
21 June
22 June
23 June
24 June
25 June
26 June
27 June
28 June
30 June

*Record Breaking Attendance
ALL SHOWS S.R.O.
FEATURING THE HIT SINGLE
"LATE IN THE EVENING."
WBS 49511
PRODUCED BY PHIL RAMONE
AND PAUL SIMON

THE MUSIC ON THIS ALBUM
WAS CREATED FOR THE PAUL Simon MOVIE
"ONE-TRICK PONY"