Weekends Are Something Special In Radio

By ED HARRISON

LOS ANGELES - AOR and adult contemporary stations are heating up their special music programming on weekends and holidays, offering a varied range of programs to keep listeners tuned in to the station during these peak listenership times.

During the three-day Labor Day weekend (Aug. 30-Sept. 1), live concerts, block parties, critics' or (our consecutive sets by one artist), oldies and hours featuring one artist were all part of station activities created to keep listeners from changing the dial.

NEW ORLEANS - Station festivities continued throughout the weekend, with special music programs scheduled to entertain, especially when listeners have no time to come back in for the weekend sessions. What better way is there to rack up those quarter hours?

Only notes that KBPI, Austin, will be taking the right time for special music programs? And why are they on the air? Says Frank Cody, program director of KBPI-FM Denver.

"People tune in the radio for an up closer and to be entertained, especially when listeners have no too much free time. Listening time stretches out on the weekends and what better way is there to rack up those quarter hours?"

Cody notes that KBPI utilizes about half of the year's weekends for special programming ranging from artist profiles, a music weekend featuring music and interviews with participants in the Music Concerts, live tracks and concert promotions.

The station has featured Bob Seger, the Doobie Brothers, Rolling Stones, the Who, Eric Clapton, Jimmy Buffet (July 4 concert) and other artists on weekends beginning Friday night at 5 p.m. and continuing through Sunday evenings at 10 p.m. in regular programming.

KBPI's Labor Day weekend included a rock 'n' roll weekend. (Continued on page 19)

AM Tendency In U.S. To Downplay Music?

By DOUG HALL

NEW ORLEANS - A large segment of radio, specifically AM, will be turning its back on music it is indicated in a variety of ways during the three-day National Assn. of Broadcasters Radio Programming Conference which ended here Wednesday (27) at the Hyatt Regency Hotel.

Nowhere was this trend more strongly emphasized than at the final session of the conference entitled "Radio In The '80s" which was designed to take a look into the decade ahead.

Small and large market programmers alike (Continued on page 18)

Mystery Buyer Acquires Mystery Inventory

By JOHN SIPPEL

LOS ANGELES - A mystery buyer appears to have temporarily throttled label creditors of Odyssey Records in their efforts to halt auctioned product dates of the bankrupt western states record chain from coming back in return.

As at auction at the Odyssey headquarters in Capitola, Calif., Monday (25) American Media Communications' Kirt Simmons bought out Billy Robbins of Leopold's with a high of $396,000.

Craig C. Gump, attorney for trustee Paul B. Andrew, confirmed he received a cashier's check for the bid amount Tuesday (26) and was awaiting word as to how the goods would be picked up by a Simmons representative.

A check of the Bay Area phone directory (Continued on page 60)

Rural Areas Love 8-Track But Labels Ignore Demand

By GEORGE KOPP

NEW YORK - Moves by labels to cut back on filling 8-track orders perplexes many distributors in the South and Midwest.

For additional developments, see Commentary, page 16 and Capitol story, page 46.

Despite the strength of cassettes in the country as a whole, 8-track remains the dominant tape format in rural areas.

And 8-track still commands at least half of the tape market in the rural South, with one distributor putting the format at 50%, down from 85% six months ago.

Says Terry Woodward, owner of (Continued on page 46)

Execs Explore Talent Innovations At Forum

NEW YORK - Leading industry executives will probe recent developments in the talent industry, more sophisticated operating practices and future business opportunities at Billboard's Sixth International Talent Forum which runs Wednesday through Friday (3-5) at the Sheraton Centre Hotel here.

The Forum kicks off with a 1 p.m. keynote address, followed by a series of concurrent sessions entitled "The Talent Industry Takes A Look At Itself."

Thursday (4) starts at 10 a.m. with (Continued on page 75)

Chappell Bows Stance For Home Video Use

By IRY LICHMAN

NEW YORK - Chappell Music, in granting home video rights to its copyrights, is now seeking an "agreement to agree" approach with a year's limit before submitting the matter to the American Arbitration Assn.

This new stance, termed "supportive" of the home video industry despite uncharted royalty seas, offers those attempting to obtain theatrical synchronization rights to Chappell music the opportunity to be granted home video rights as well.

The new formula, instituted about a month (Continued on page 32)
ATTENTION: RED ALERT

CROSSFIRE
11.17. FINAL HOUR. JOBSON AND ANDERSON MAKING NOTES.

FYLINDALE FLYER
11.22. FINAL HOUR. ANDERSON GLANCES AT SKY. NO SIGNS AS YET.

WORKING JOHN, WORKING JOE
11.28. FINAL HOUR. BARRE HARD AT IT.

BLACK SUNDAY.
11.36. FINAL HOUR. CRANEY AND PEGG SWAPPING RHYTHMS. IT'S TIME TO THINK ABOUT CHANGING SIDES.

PROTECT AND SURVIVE
11.40. FINAL HOUR. RED GLOW IN SKY. WARNING LIGHTS FLASHING. ANDERSON LOOKS STARTLED.

BATTERIES NOT INCLUDED
11.44. FINAL HOUR. JOBSON'S KEYBOARDS RUN OFF THE MAINS. SWITCHING TO AUXILIARY POWER.

UNIFORM
11.48. FINAL HOUR. JOBSON, PEGG, CRANEY, BARRE, ANDERSON SUITED UP.

4.W.D. {LOL RATIO}
11.52. FINAL HOUR. MOTOR RUNNING. STEADY RHYTHMS. BARRE MONITORS ON HEADPHONES. SIGNAL CLEAR.

THE PINE MARTEN'S JIG
11.56. FINAL HOUR. SOMETHING OTHER THAN BIRDS IN THE SKY. JOBSON MARKS REFERENCE.

AND FURTHER ON
12.00. ZERO HOUR. RED ALERT.

THE ALBUM CHE 1303
PRODUCED BY IAN ANDERSON AND ROBIN BLACK
www.americanradiohistory.com
CBS Alters Field Sales, Distribution Structure

Market Territories Move Up From 5 To 6 Areas

NEW YORK—CBS Records has restructured its field sales and distribution organization, introducing more vice presidents into the field to interface more closely with the New York home office. It has also increased its sales territories from five to six regions.

The reorganization was announced at a meeting of CBS national and international marketing, promotion, and sales executives held at the Fontainebleau Hotel in Miami for four days ending Thursday (28).

The meeting of the top 300 executives from the U.S. and abroad was chaired by Dick Asher, deputy president and chief operating officer of the CBS Records Group.

Under the terms of the reorganization, three CBS Records distribution vice presidents have been created. Each one will oversee the activities of two regions. They will assume the responsibilities in their areas previously handled by the vice president of national account marketing.

The three new vice distribution vice presidents are John Kotecki, vice president of CBS Records distribution in the Eastern Region; Don Van Gorp, vice president of CBS Records distribution for the Western Region; and Frank Mooney, vice president of CBS Records distribution for the Central Region; and Frank Mooney, vice president of CBS Records distribution for the Western Region.

The three will report to Tom McGuinness, newly named vice president of marketing for branch distribution. CBS Records, who in turn reports to Paul Smith, senior vice president and general manager of marketing for CBS Records (Executive Turntable).

The three new CBS Records distribution vice presidents will have the regional vice presidents reporting to them, as well as the regional operations managers.

Kotecki’s Eastern division encompasses the Northeast region: New York, Boston, and Hartford, Conn.; Philadelphia, and now the Washington branches; and the Southeast region, which includes Miami, Atlanta, and now the Memphis branches. Ron Piccolo, based in New York, remains the regional marketing vice president in the Northeast region. Roger Met- ing, based in Atlanta, remains the regional marketing vice president for the Southeast.

Frank Mooney is moving to Los Angeles where he will oversee the Western division; Los Angeles, Salt Lake City, and Honolulu; and the Southwest region that includes Dallas, Houston, and now Denver. Del Coscillo remains the Western regional marketing vice president, and Jack Chase, based in Dallas, has the corresponding job for the Southwest.

Van Gorp will now oversee the activities of the Central division, which includes the Midwest—Chicago, Minneapolis, and St. Louis, while the latter encompasses Cleveland, St. Louis, and Indianapolis. Based in Chicago, this is the new vice president of marketing for the Midwest region, and Rich Kudolla, based in Cleveland, has the same job in the Midcentral region.

(Continued on page 69)

U.S. & GLOBAL

Irving/Almo Divides Management In Half

By PAUL GREIN

LOS ANGELES—Administration of Irving/Almo Music is being divided into domestic and international spheres in the wake of Chuck Kaye’s exit as president of the company for a partnership post in Gerfesh/Kaye Music (Billboard, Aug. 23, 1981). Len Freed, formerly executive vice president of the A&M publishing wing, is now president of Almo/Irving Music (the names are being transposed into alphabetical order), governing publishing activities in the U.S. and Canada.

Bob Grace, managing director of Rondor Music (London), wholly-owned U.K. subsidiary of Almo/Irving, retains that title and also becomes president of Rondor Music International, supervising publishing activities throughout the rest of the world.

Brenda Andrews continues as vice president of professional activities in the firm’s L.A. headquarters.

Fred Grace and Andrews are the three top-ranking Almo/Irving officials to remain with the company. Evan Medow, former vice president of administration and business affairs, is leaving to go into independent practice; Joel Sill, former director of Almo Productions, is exiting for a top music post at Paramount Pictures.

At least at first, Freed will be handling his current job responsibilities as well as those now filled by Kaye and Sill. Medow, however, will be replaced in the next couple of weeks with a business affairs specialist from outside the company, but with a publishing background.

As for Sills’s post, Freed notes: “It’s been a lucrative area with Sill at the helm” (Continued on page 71)

Walt Disney To Tackle Rent/Sell Video Quandary

By JIM McCULLAUGH

LOS ANGELES—Where Walt Disney Home Video enters the consumer videocassette market this month with 10 feature films and three cartoon features, it believes it will have the thorny rent/sell issue licked.

The firm is offering a three-tiered opinion—believed to be the first of its kind in the fledging home video industry—according to Jim Jimirico, president of Walt Disney Telecommunications and Non-Theatrical, a newly formed division of Walt Disney Studios.

Disney will have the opportunity to be either sales or rental outlet on either, or both. There will be separate programs for sales and rental involving separate agreements, financial terms, packaging, inventory and merchandising support, a sig- nificantly different approach from the other major videocassette soft- ware suppliers.

If a dealer wants to rent only, he receives titles on a 13 week cycle. The dealer may rent that title for any price he sets himself as many times as he wants (Continued on page 56)

Some Labels Offer Publishers Liberal Cutout Pay Plan

NEW YORK—Some manufacturers are hoping to soften the hardening stance of music publishers against reduced mechanical royalty rates on cutouts by liberalizing traditional payment norms.

Capitol Records for one is said to have developed an alternate pay- ment plan which is to be presented to publishers shortly for considera- tion. In another case, a major label has offered to include an inflation factor in the cutout payment formula.

For many years publishers, through the Harry Fox Agency, have accepted 12% of the dollar volume realized by bulk sales of cutouts and overruns in lieu of a detailed ac- counting.

Amounts are usually determined during the run of a title by the Agency of label books and take into account guidelines showing propor- tions of product actually requiring royalty payment to the agency.

By IS HORIZOWITZ

Some major publishers, who apparently feel that cutouts pollute the retail market and work to inhibit the sale of current and catalog prod- ucts, thus reducing normal mechani- cal royalty payments, balked at continuing the formula.

Among them is Chappell Music, which more than a half-year ago put labels on notice that the full me- chanical rate would be demanded on cutout and rental income sales (Bill- board, Jan. 12, 1980).

Chappell’s position is still the same, says the company’s president, Irwin Robinson, although he adds that there may be will special cases that could lead to exceptions. One special case, he suggests, might be where the product of a writer/artist pated to Chappell is involved in a promotion that doesn’t sell through.

In general, however, Robinson sees the cutout situation moderating as manufacturers exhibit greater caution in pressing commitments and initial shipments. “In this cli- mate I’d be willing to listen to any proposal,” he says.

Capitol’s move to work out a new cutout formula was contacted by Fox Agency president Al Be- rman, who would not, however, dis- close what terms are now on the table to publisher affiliates. Ber- man stresses that the agency functions en- tirely for the benefit of its clients.

Nor would a Capitol business affi- liate spokesmen discuss the possi- bility of a new royalty accom- modation with publishers. “Such matters are between publishers and ourselves,” he says.

LOS ANGELES—Capitol is adding 172 catalog albums to its $5.98 Greenline series, following two successful tests on $5.98 product in the past year. The series was launched last September with 14 LPs, five more were added in March.

While most of Capitol’s existing $3.98 midline series consists of older catalog titles by MOR and country acts, the $5.98 series is peppered with more recent catalog titles by acts currently hot on the roster: Peabo Bryson, Natalie Cole, Carly King, the Little River Band, Maze, Steve Miller, Anne Murray, Lou Rawls, Bob Seger, Sweet and Bob Welch.

A total of 134 Capitol albums are being added to the $5.98 Greenline—six are 35 UA albums and three on Sun. The UA titles are topped by such name acts as Crystal Gayle, Enchantment and Billie Jo Spears. Gayle has five titles in the series: Gordon Lightfoot, now on Warners, has six.

On the Capitol side, the acts with the most desktop LPs are the Band, with nine; the Beach Boys, with eight; Nat “King” Cole and QuickSilver, each with six; and B.B. DeLuxe, Gentle Giant, Frank Sinatra and Tropicalia, each with five.

According to Donnie White, Capitol’s vice president of marketing, the series will be accompanied by 30-days extended dating and a dealer program whereby ad dollars will be allocated to Capitol district managers to be directed to participating accounts.

White says he plans to have a second substantial addition to the series after the first of the year. He hopes at that time to add titles by acts that elected not to be in this round of releases (including Dr. Hook) and to improve the representation by other acts who are in the series, but only on a limited basis or with marginal LPs.

White explains that several managers put one or two LPs into the series at the reduced artist royalty rate to see if the $5.98 list would indeed spur sales. White hopes to go back to those managers at the end of the year with impressive before-and-after sales statistics.

Most of the $5.98 titles were dropped from Capitol’s $3.98 series, including such Beach Boys titles as “Boy (Continued on page 14)

PIRATE ALERT BEGINS

NEW YORK—The “Hitline Alert” established by the Recording Industry Assn. of America, announced in April, has been activated for the first time following the seizure of 20,000 allegedly illegal tapes in a raid in three locations in Kentucky.

The alert provides a description of seized counterfeit product to manufacturers and retailers through the National Assn. of Recording Merchandisers, enabling them to determine whether they have in their possession the same counterfeit product.

Following the raids by the Kentucky State Police special investigations unit, 12 persons were arrested and eight cited for the distribution and sale of the 8-tracks and cassettes. According to police, the product seized included 15 titles on 12 different labels. They say half was pirated and half counterfeit.

Some of the seized tapes included recent releases by Bob Seger, Led Zeppelin, Billy Joel, Pink Floyd, Van Halen, Heart, Supertramp, Fleetwood Mac and The Eagles.

Under the terms of the “Hitline Alert,” RIAA representatives in the record companies get as detailed as possible descriptions of the seized product, with samples kept at the RIAA office for physical inspection. The descriptions are also sent to the NARM office for dissemination to its membership.

$5.98 SERIES

Capitol Adds 172 Catalog Albums To Prosperous Greenline Series

By PAUL GREEN

Record Companies

Lennie Petez is named Epic/Portraits’ vice president and general manager in New York. He moves up from his vice president of national A&R post at Epic. . . . Gordon Bosson returns to Ariola as president of sales and distribution in New York. After leaving the label three years ago as vice president of marketing, he was vice president and co-owner of Project Three Records. He has also served as United Artists vice president of marketing. He is replacing Leonard Dorf who had that position for two years. Scheer will be pressing over his own consulting firm. . . . Mickey Eicher is appointed as vice president of national A&R at Columbia in New York. With the label since 1972, he has been vice president of East Coast A&R for six years. At the same time, Gregg Geller moves up to the vice president of national A&R slot at Epic also in New York. Previously, he served as West Coast A&R for three years. He most recently was East Coast A&R vice president of contemporary music. At CBS, six new vice presidents step in amidst restructuring in the field sales and distribution divisions. Tom McGuiness, former vice president at the New York sales branch elevates to vice president of marketing for branch distribution. John Kotecki is promoted to vice president of the distribution unit’s Eastern division. With the label since 1966, his most recent position was vice president of national accounts marketing. Don Van Gorp, former vice president of Mid-west region marketing, takes over as vice president of the distribution unit’s Central division in Chicago. Frank Mooney is appointed vice president of the Western division of the distribution wing. He steps up from his vice president of branch marketing distribution post. Jim Scollay, based in Chicago, moves up as vice president of Midwest region marketing. He is the former Chicago branch manager. Finally, Rich Kudolla is named vice president of marketing of the newly formed Western region for the Cleveland/Pittsburgh area. He was branch manager for that region. . . . Claude Nobs, head of the European artists relations office at WEAs International in Montreux, Switzerland, takes on the additional role of European consultant to Warner Communications, Inc. . . . Jimmy Smith is appointed East Coast promotion manager for Motown. Previously, Smith was regional promotion director for ABC Records. He will be based in Kingston, Md. . . . Ben Edmonds transfers to EMI/UA in L.A. from the EMI London office, and becomes EMI/UA’s vice president of A&R. He was formerly director of talent acquisition for Capitol—L.A. before EMI. . . . Michael Solomon is appointed to director of artist relations for Elektra-distributed planet in L.A. He was assistant director of A&R at Elektra. . . . Charlie Lourie moves up as Warner Bros. director of promotion music in L.A. For three years, he was product manager. Also, Bob Gooding joins as manager of East Coast marketing and promotion of progressive music in New York. Formerly with Arista, he was national promotion and advertising director with progressive music. . . . Arnold McClain joins Savoy Records in Elizabeth, N.J., as director of promotion and publicity. He left the lead story spot in New York. . . . RCA promotes four in the field sales division: Joe Wallace, former Rockaway, N.J., distribution manager, is a distribution branch manager. George Jackson moves out of his Atlanta branch sales manager slot to manager of that branch. Harry Fox, former sales representative in Atlanta, takes over as sales representative in Atlanta. . . . John Tompkins moves up as product manager. He steps out of her manager of publicity advertising, merchandise advertising and artist relations post. . . . Debbie Rue is appointed West Coast promotion assistant for Epic Portrait. Associated Labels in L.A. She was a staffer in the promotion department since 1972.

Marketing

David Hurkin is appointed to director of marketing at Pickwick International in Minneapolis. He joined the rackjobber last year to head the newly created national merchandising division.

Publishing

Lance Freed, formerly executive vice president of Irving/Ali Music, is named president of the newly-named Ali/Portrait as part of the same, supervising publishing activities in the U.S. and Canada. Bob Gooding, director of Rondor Music (London) Ltd. retains that post and is also president of Rondor Music International. Freed is based in L.A.: Grace in London. Both report to A&M chairman Jerry Moss. The two replace Chuck Kaye, who left the company to become a partner in Geffen/Kaye Music, (see story on page three). . . . Anita Charron is appointed
"Woman In Love."
From Streisand's forthcoming album, "Guilty."
The single. Written by Barry Gibb and Robin Gibb.
The album. Produced by Barry Gibb, Albhy Galuten & Karl Richardson.
On Columbia Records.

Executive Producer: Charles Kopelman for The Entertainment Co. Produced by Barry Gibb, Albhy Galuten & Karl Richardson. "Columbia" is a trademark of CBS Inc. © 1980 CBS Inc. *Also available on tape.
CBS Revives Portrait Label

NEW YORK—CBS Records has revitalized its dormant Portrait label, renaming it Epic/Portrait, with Leonie Petroc at the helm as vice president and general manager. He will report to Don Demsey, senior vice president and general manager of Epic/Portrait, Associated Labels.

The first artist to be signed to Epic/Portrait is Barry Grieg of the band Boston. A deal to sign Portrait artists Ringo Starr, Frankie Godec, 30/30 and Gene Manson, Pete Collins and Whitesnake will be announced later. CBS will have complete control over artists at Portrait, says CBS. He was the head of A&R for Epic, and his position will be taken over by Gregg Geller, who moves from Columbia where he was the head of East Coast progressive act.

Meanwhile, Mickey Eicher has been appointed vice president of national A&R for Columbia.

JAM SESSION—Keyboard player Lee Curreri, one of the musical stars of the movie "Fame," leads the band Modern Times during an in-store appearance at Manhattan's downtown Record City outlet.

RSO MEET ‘Times Square’ Strategies Planned

LOS ANGELES—RSO held a convention in Atlanta recently to plan the coordination of merchandising, marketing and promotion of the soundtrack and film "Times Square.

In attendance were RSO Records promotion, sales and publicity staff, the Stingwood film company, Poly- Gram Distribution regional vice presidents and sales managers. AFD film distributors and representatives from EMI who will distribute the film internationally.

In addition to a sneak preview of the film, audiences were given a special 12-inch record featuring six key songs from the forthcoming two-record set.

The seminars included slide shows, music from the motion picture and soundtrack and elaborate displays of extensive merchandising and marketing materials including posters, mobiles, pin head covers, flyers and teaser trailers that are made available to retailers and theatre owners in the U.S. and throughout the world.

In an attempt to draw attention to the film prior to its Oct. 17 national release, 20 sneak previews will be shown in different cities Saturday. (With an additional 150-200 additional previews 10 days prior to the film's opening.

Black Music Talks

NASHVILLE—Panel discussions were held recently at the annual National Conference on Black Music Research.

Key speakers included Russell Santek, vice president, BMI; James Tyrrell, T-Electric Records president, and composers Halie Smith and Carmen Moore.

The three-day event was sponsored by Fok, Univ-1 Institute For Research In Black American Music, and the NACR to the National Institute of Commerce.

LICENSEE ACQUISITIONS

Boardwalk Expands Foreign Affiliates

LOS ANGELES—Based on the present pace of acquiring licenses overseas, Boardwalk Records executive vice president and general manager Larry Biegel anticipates a full slate of additional affiliations and record releases in its first year product early in October.

Label president Neil Bogart announced exclusive distribution through Bellaphon of Frankfurt Germany last week for Germany, the U.K., Switzerland, and Austria.

The way prospective licensees are contacting us. I expect the rest of the continent to be represented soon," Biegel states.

Biegel says that he and Bogart will probably tour Europe in October to cement relationships. Branko Zivanovic, president of Bellaphon, sees the addition of Boardwalk firming Bellaphon's newly-opened office in London, headed by Brian Taylor. Biegel is currently negotiating ties in the Orient as well.

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HBO is Making Music With:

Paul Anka
Ray Charles
Roy Clark
Sammy Davis, Jr.
Neil Diamond
Doobie Brothers
ELO

Larry Gatlin
Elton John
Tom Jones
Kiss
Gladys Knight
and The Pips
Jerry Lee Lewis

Melissa Manchester
Barbara Mandrell
Johnny Mathis
Bette Midler
Liza Minnelli
The Osmonds
Eddie Rabbitt

Lou Rawls
Helen Reddy
Diana Ross
Neil Sedaka
Tina Turner
Dionne Warwick
Paul Williams

Plus Linda Ronstadt appearing
in her first major television special

Home Box Office, America's number one pay television network, delivers the music of today to more than four million homes nationwide. That's an affluent, record-buying audience which looks to HBO to bring the best contemporary sound to television. And HBO is committed to doing just that.
NEW YORK—The PolyGram Group, including its PolyGram Record Operations, says its 1979 worldwide turnover almost reached the record-breaking levels of 1978, despite weakened economic conditions.

PolyGram Record Operations, the Group's annual report indicates, "lagged slightly behind the exceptional performance of the preceding year." The Group, a joint venture of the Siemens and Philips companies, reports that consolidated turnover reached almost $1.3 billion, compared with more than $1.2 billion in 1978.

The report also reveals that PolyGram Record Operations' U.S. share of its global revenue dipped significantly in 1979. According to the report, U.S. volume for 1979 was 20% of the division's global penetration, compared with a 33.5% figure in 1978. Other markets showed gains: Europe: from 47% to 56%; Japan: 9% from 8%; and remaining markets: 15% to 12.7.

In relation to the world music market as a whole, as expressed by the company, its own study, the following percentages are stated: Europe: 38%; U.S.: 32%; Japan: 13% and other markets: 17%.

The report notes that the PolyGram Group had no dividend payout in 1979, following a decline in such payments in 1978 over 1977. PolyGram's 1978 sales in the U.S. were more than tripled that of 1977, according to the company's last annual report. Worldwide turnover for the company in 1978 showed an increase of 24% over 1977.

"The Group's results," comments Cees Solleveld in a president's statement in the report, "were influenced by the weak music market, growing piracy, home taping and the unhealthy returns situation in the United States. PolyGram showed its firm confidence in future growth opportunities, however, by making substantial investments during the past year.

"PolyGram" will retire in January and will be succeeded by Dr. Wolfgang Hix, elevated in July from executive vice president to deputy president. The report also says that PolyGram Record Operations turnover "lagged slightly behind the exceptional performance of the preceding year," mainly "reflecting generally deteriorating economic conditions and a stagnant music market worldwide-a situation that continues in 1980.

Without citing specific turnover figures, Solleveld said the company's music publishing unit, Chappell-Intersong, continued a "record-breaking performance," partially, he added, "the result of an overflow from 1978 of substantial first quarter sales increased 11%." He also said that business in direct marketing and trading, including record stores, was "very good." In many markets, the report notes, "radio and television-sav
ted product made a major contribution to turnover. PolyGram's overall sales of this product more than doubled between 1976 and 1979."

The report declares that 1979 worldwide results were influenced more by the music record division than by any other category, and that the latter made a major contribution, but not in the expected form. The music record division was affected by an "enormous cost factor-higher costs as a result of the ever increasing costs in the business from recording to manufacturing and distributing.

The report expresses confidence in the worldwide potential for music. This is underscored, the company says, by the fact that its "$7.8 billion in sales in BASF's 1st Half, Up 12.3% on '79"

NEW YORK—The BASF Group finished the first half of 1980 with sales of $7.8 billion, a 12.3% gain over sales during the first six months of last year, which was attributed to higher price levels.

Pre-tax earnings rose to $424 million, up $54 million over the first half of last year's $370 million. The gain represented a gain of 6%.

Cash expenditures, at $242 million, were down 1.3% from last year's $248 million. BASF Aktiengesellschaft, the parent company of the Group, had sales of $3.7 billion during the first half of this year, a 14.7% gain from last year's $3.2 billion for the same time span. Its pre-tax earnings of $261 million were down from $283 million during the first six months of last year.

BASF's gain in sales is due at least partly to the adjustment of prices to higher raw material costs. Volume, however, was still off and business lagged significantly in the second quarter as pricing by international competitors, high raw material costs and higher corporate costs put BASF's earnings under pressure in the first half of this year.

Excluding one-off 1% of sales in the second quarter as opposed to 7.2% in the previous three months, the orders reflect a declining trend. BASF's capital expenditures for the first half of 1980 were 12% of sales, at $214 million, an 18.2% decline from last year's $261 million during the same time period. The company expects capital expenditures to reach $261 million by the end of the year.

Cetec Corp. Posts Increased Earnings

LOS ANGELES—Cetec Corp., manufacturer of high-speed tape duplicating equipment and professional sound production facilities, reported its sales and earnings for the second quarter and six months.

Sales for the second quarter amounted to $664,000, compared to $558,000 for the second quarter of last year, an increase of $106,000 or 19%. Earnings for the second quarter amounted to $2,400, or $0.10 per share, on sales of $664,000, compared to earnings of $800, or $0.03 per share, on sales of $558,000 for the same period of last year, an increase of $1,600 or 200%.

For the six months, Cetec reports earnings of $2,400, or $0.10 per share, on sales of $1,211,000, compared to earnings of $4,300, or $0.18 per share, on sales of $950,000 for the same period of last year, a decline of $1,900 or 45%.

New Blues Label Founded At Memphis State Univ.

MEMPHIS—High Water Recording Co., a new label owned by Memphis State Univ., debuts with four blues records by artists from Northern Mississippi.

The first release, Raymond Hill's "Going Down," pick up where the numbers on Sam Phillips' Sun label stop, Hill, one of the first artists Philips recorded on Sun, played saxophone on the late Jackie Brenston's "Rocket 88," an early rock'n'roll record. Both High Water and Sun were founded to give blues artists an opportunity to record and market their music commercially.

Other artists featured on High Water are Hill's wife, Jesse Mae McPhail, R.L. Burnside and Ronnie Burnette.

"The purpose of the records," says professor David Evans, who produced the disks through a grant from the National Endowment for the Arts, "is to provide the contemporary blues tradition but also to stimulate and popularize that tradition.

"Major record companies and even the small labels have neglected blues artists in recent years," Evans says. "They work only with established stars and don't try to discover new talent. The liner notes cater mainly to the specialist record collectors and have little impact on the Southern regional market or the musical community that creates and supports the blues."

Memphis State University High Water records through the University to specialist record collectors and to the blues audience for blues in the South. He hopes his dual marketing approach will fill a gap ignored by most record companies.

"High Water will continue to produce blues and other forms of regional music on its own label and as a separate company for other labels," says Evans.

Schwartz Bros. Opens Its $3.5 Million Lanham Structure

NEW YORK—The new 93,000 square foot Schwartz Bros. facility in the Washington Business Park in Lanham, Md., was officially unveiled with open house fanfare Aug. 15.

Hundreds of industry representatives attended, and continuous music was provided by both soul and bluegrass bands.

Almost twice the size of the wholesaler's former facility, the $3.5 million warehouse and headquarters building was financed through a loan from Maryland, Md. Industries Revenue Bonds and is on land purchased by the company two years ago.

About 67,000 square feet serve as a warehouse and distribution center for the wholesaler and its 21-unit Harmony Hut retail chain. The remaining 26,000 square feet are occupied by corporate headquarters and support facilities, including data processing and materials handling systems.

The company says the new facility will allow the不断扩大 its expansion program, which includes the opening of four additional Harmon Hut stores in the fiscal year ending Jan. 31, 1981. As a distributor, Schwartz Bros. represents more than 80 independent labels.

CBS News Sweeten

LOS ANGELES—CBS Inc. is to acquire the operation doing business as CBS News in Las Vegas, Nev., for $9.8 million. The sale of the television station to California, the CBS pressing and duplicating plant, Santa Barbara, is located in that county.
THE NEW SINGLE
Ashes to ashes.
FROM THE ALBUM
scary MONSTERS

*To Be Released 9/19/80
Produced by David Bowie and Tony Visconti
LOS ANGELES—Approximately 300 McDonald’s book covers from the New York metropolitan area will be giving away one million book covers featuring the Charlie Daniels Band. Journey and the Jacksons as part of a back to school promotional the last week in August and first week of September.

The tie-in between McDonald’s and pop artists is part of Rockhill Inc’s increasing emphasis on cross-promoting national advertisers with subscribing music personalities.

According to Jay Coleman, president of the New York-based marketing and merchandising company, the promotion will be supplemented by a television and radio campaign that will feature each of the group’s most recent hits singles. McDonald’s will supply nearly $150,000 worth of media advertising as well as in-store displays.

Each book cover will feature the cover art in color of most recent product, a list of albums in the artist’s catalog and a short biography. Additionally, the book covers will offer T-shirts at a special price.

“The group will benefit by the short and long term exposure,” notes Coleman. “In addition, it will bring in the money from the merchandising.”

Rockhill, which has worked with about 25 artists over the past four years in various advertiser tie-ins, will print the book covers as well as design the book cover artwork. The firm was responsible for choosing the three acts and negotiating with each of their managers.

McDonald’s is testing marketing the promotion in New York for possible expansion into other areas next fall.

Since 1976, Rockhill has negotiated merchandising deals between Joe Cuervo Tequila and the Pre-Patrician League and later David Bomberg, Budweiser backing Journey. Mike Doughty with Marshall Tucker, Blue Oyster Cult with Amplx; Tom Chapin and Mateus Winds; Renaissance and MG cars and Sea Level with JVC Electronics.

Coleman’s biggest and most recent advertiser bookup is with Panasonic whereby Earth, Wind & Fire, backed by a $500,000 television campaign will endorse Panasonic recorders.

On top of that, Panasonic, CBS and Earth, Wind & Fire are tie-in for a “Panasonic Platinum Series” sweepstakes to break Oct. 1 with release of the group’s new “Faces.” About 3,500 display pieces will be put up in record outlets and an additional 5,000 in stereo outlets.

Panasonic is also sponsoring a two-hour radio special in October that will detail the history of Earth, Wind & Fire.

Coleman adds that with record companies decreasing tour support and record companies selling fewer quantities, cross promotions with Madison Ave. are becoming more attractive to both artist and record company for exposure and income.

Because image is vital to both advertiser and artist, Coleman is careful in selecting artist with product. “I found a few years ago there was no contact between national advertisers and the music industry,” says Coleman. “They were trying to sell the same audience, but they weren’t speaking the same language.”

L.A. Academy Overhauls Awards

LOS ANGELES—The annual most valuable player awards given by the local chapter of the Recording Academy are being overhauled.

The awards, designed for music publishers and living in the L.A. area, will be announced at a branch in November.

Entry forms and ballot boxes are being placed in more than 60 area studio. Interested parties have until Sept. 26 to enter a candidate. Only active members of the Recording Academy may vote for nominees or finalists.

This year 21 area musicians will receive special emeritus awards for having won three or more past MVP citations. The awards are now in their seventh year.

Hollywood compels us to admit that you’re not alone

Whenever the cost once secure gets raving when you think it’s a large investment advertising as a cost and to cut it.

Not at all as a company, however.

In recent years a significant change had taken place in the thinking of many management people about advertising budgets. No longer are appropriations cut automatically when the pressure is on.

Why?

For a number of reasons. Among them are:

1. With the growth of the marketing concept advertising is now viewed upon merely as an expense, but as an integral part of the company’s marketing mix.

2. Companies that maintain advertising during recession periods do better in the long run. That was proved conclusively in studies of five separate business cycles made by American Business Press and Meldrum and Faneuil.

3. The cost of a salesman’s salary today makes it impossible for the company to increase the use of advertising. The average cost of a sales call requires a return of $5.18 per sale, according to the latest report by McGraw-Hill. If studies show that a completed advertising sales call—that is, one ad read through by one buying influence—averages only $1.50. Why deny yourself such efficiency?

4. In some cases, there is no way to reach customers except by advertising. The “Paper Mill Study” shows (1) the number of buying influences in the average operation is far greater than marketers are aware of, (2) the majority of these influences are unknown to salesmen, (3) no salesman has the time to contact all influences even if he knew them.

5. Selling costs are down in companies that align trade advertising a larger role in marketing products. So advertising is an investment profit, just like a machine that cuts production costs.

6. Memories are short. There is an estimated 30% turnover every year. According to McDonald’s, then, that lack of advertising contact can quickly result in loss of share of market.

7. Most down periods turn out to be shorter than expected. The history of every previous recession is that it didn’t last as long as expected.

Why? Because specialized business publications remain the most effective and efficient method of reaching these top buying influences in business and industry. And we can prove it.

Write to Billboard or ask your salesman for a copy of "The ABP Library of Publishing, Advertising & Marketing..."

FANATICAL FAN—A rather humbled Barry Manilow autographs a book for 15-year-old fan Lori Scussel following his show at the Concord Pavilion in Concord, Calif. Scussel had toiled for three months writing in the book 10,000 times “You are my singer and my song, Barry Manilow.” She was unable to contact Manilow on her own, but KFRC-AM intervened and set up a phone call which led to the meeting. Scussel also gave her idol two songs she had written for him.

Rock n’ Rolling

U.K. Booker Views New Wave’s Impact

By ROMAN KOZAK

NEW YORK—The punk scene is over, but it is still easier for a new wave English band to come to America than for a mainstream U.K. act. Meanwhile, U.S. new wave acts have almost no appeal in Europe.

Such are the findings of CMI, the Charleston, S.C.-based company, partner in the London-based Argad booking agency. The roster of artists regarded as part of the new wave of the U.S. leans heavily toward the new wave, with the agency representing such acts as the Cars; the Jags, the Com- bokes; International, Ian Gomm, Hum- man League, the Jags; Korg; Random & The Space Vibrations; Steel Pulse; Ultravox, and the Under- tones.

But the U.S. acts that the agency books and promotes in Britain and the Continent, are of a different genre altogether. Such artists includes such acts as the Burrito Bros., J.C. Jale, Ry Cooder, Emmylou Har- ris, Raitly tough. The way the U.S. acts are promoted includes such acts as the Burrito Bros., J.C. Jale, Ry Cooder, Emmylou Harris, Raitly tough. The way the U.S. acts are promoted.

Says CMI’s Bob Wood, “When an English band is on a tour and promote him to the United States, there are usually no dates booked. The way we work it is that the U.S. acts will play small clubs and venues that will step down the U.S. acts to small clubs. The way we work it is that the U.S. acts will play small clubs and venues that will step down the U.S. acts to small clubs. The way we work it is that the U.S. acts will play small clubs and venues that will step down the U.S. acts to small clubs.

But it is not going out on tour to support these releases. It is going back into the studio to make its next LP. "It has become just too expensive to play," says Steve Priest, singer and bass player for the band, "Especially in England. The way we used to play small venues and clubs would be stepping down too much. We'd get into huge expenses to small venues. The way we work it is that the U.S. acts will play small clubs and venues that will step down the U.S. acts to small clubs.

It is a common practice for British acts to go to North America and promote themselves, and then return to the U.K. as a way of getting exposure and garnering interest in their music.

Loudon Wainwright can do concerts, 3,000 capacity, and sellout everywhere. And you can build a following for him. Same thing on the Roaches. And Sonny Terry and Brownie McGhee are very popular,

So for American new wave, who is now Mark the Talking Heads. This is a real band that the critics and the public likes and it can do tours. But will it be able to go on a tour and promote him to the United States, there are usually no dates booked. The way we work it is that the U.S. acts will play small clubs and venues that will step down the U.S. acts to small clubs. The way we work it is that the U.S. acts will play small clubs and venues that will step down the U.S. acts to small clubs.

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By ROMAN KOZAK
THE CLOSER YOU GET THE MOORE YOU LIKE IT!

Everyone who heard her last album, "Burn," remembers how hot it can get when you're near Melba.

Well, her new album is hotter than that! Featured is a McFadden and Whitehead tune, and the single "Everything So Good About You." That single is already 73 in Billboard, 91 in Cash Box and 65 in Record World, and it's just warming up.

Which means Melba's getting "Closer" and "Closer." To the top!

Melba Moore's "Closer"
Her new album. On Epic Records and Tapes.
E.J. TOUR '80

10/4 Champagne, IL
10/5 Lincoln, NB
10/7 Tulsa, OK
10/9 Oklahoma City, OK
10/10 Kansas City, MO
10/11 Ames, IA
10/14 Houston, TX
10/15 Austin, TX
10/16 Dallas, TX
10/18 Denver, CO
10/20 Portland, OR
10/21 Seattle, WA
10/24 Oakland, CA
10/26 Tucson, AZ
10/28 Tempe, AZ
10/29 San Diego, CA
11/1-2 Anaheim, CA
11/6-7 Los Angeles, CA
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WITH THANKS AND APPRECIATION TO YOU ALL

FLEETWOOD MAC
The advent of the tape cartridge in the mid-'60s was as much a boon to our business as many of the "benchmarkers" we as industry recognition as landmark achievements. When we look back, we should see that the tape cartridge right along with the stereo record. Elvis Presley and the Beatles as stimulus for the giant leap made in the past quarter of a century. Yet, in recent months, despite the bonanza that the cartridge has brought to us all, I find it distressing that those of us out in the retail trenches must deal with tory tower attitudes and decisions about tape that don't necessarily apply in the real world . . . the marketplace.

The prevailing themes that I find cause the most problems are: "8-track is dead."

There is no question but that 8-track is slowly regressing while the cassette is very much on the rise. Perhaps 8-track has perhaps overreached prerecorded 8-track on a national basis, al- though from my point of view with 8-track players. Are you fellows in Los Angeles and New York aware that there aren't many new cars being sold these days, so those old cars are around a while longer?

Millions of 8-track players out there won't disappear

Our figures have always shown that the great bulk of our 8-track buyers come from three categories: (1) heavy type rock (2) black music, and (3) country music. Now if you relate our national economic distress to these three groups of consumers, there is almost no one left who is likely to run on down to Radio Shack and pick up a new cassette deck just because they hear those hot new releases that aren't being issued on a rock and roll 8-track.

Obviously, the 16 to 18 year olds (heavy metal, blacks, and all those blue collar factory workers (heavy country) on the unemployment rolls are the types least affected by the current recession. While there still may be enough disposable income available to entertain themselves while they are not working or buying, they are not spending money. If for no other reason, they are not presently using upgrading their entertainment systems.

They can afford software, but no hardware. Stop down at your corner hardware store and find it.

So my point is that 8-track is not going to disappear overnight. There is an 8-track buyer out there, and will be for some time in our industry, as business will not be the only things he wants and needs.

Let's move over to some cause and effect on home taping. How do we get rid of 8-track and 1c-friendly radio, and everyone else for taping. Why don't we shou- lder a little of the burden ourselves?

This is not a pipe dream. There is potential in tapes also de- mand a certain immediacy in availability. Retailers, go back and look at your record dates on the last few month's re-leases and you will find that on so many of the current releases the tape release (both 8-track and cassette) followed the LP release by as much as two weeks. Name them, things like Td Nageng, Teddy Pendergrass, AC/DC, B.O.C., Charles Daniels, etc.

Tape buyers were waiting for these albums, so when they go to the store to buy and they're not there, they leave the store and they go get a cassette copy of the same album but off the shelf. They started to get used to being able to get their music on tape on time. They don't even come in many cases.

And, to think the industry, or maybe the record companies, is considering de-listing of later release dates, add those lose when an 8-track isn't even issued. Many people have had to tape Bennie Mardones from a friend's recorded copy, or else have a friend's copy, or even be able to cut out the song from radio to tape.

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

Joe Bressi's "Lateness of tape releases has alienated the buyer and sent him over to Memores."

This lateness of tape releases, in general, and the lack of any release at all on 8-track on many of this artists has alienated the tape buyer and sent him over to Mdones. But we retailers are castigated for at least being willing to provide that Memores 8-track to our customers.

And now comes the questionable policy of not allowing blank tape advertising along with record advertising. Many 8-track tape dealers will have very little effect on home taping. It will just hurt record sales more, and hurt the health of your account who are already hurting . . . in case you haven't looked at your accounts receiv-ables.

The path that tape is at home is that the person who really cannot afford to buy all his music from the record store and has priced out most of his out of reach and he would rather take the effort and time (and tape it) himself, that he can make his own tape at the price of the $7, or 54 a tape cost today. Except for an occasional purchase, he/she is lost to us. He/she just can't afford us.

That person that many of us try to reach in the best way possible. The high quality TDK or Maxell cassette is obviously the number one tape in the tape we have in our pre-recorded cartridges. It is a very recordable buyer and the audio standards are now making it a tape you can't afford if you're not willing to be ultra tape around with pause buttons. Do we turn off our future customers?

Let manufacturers begin addressing our tape business from a realistic standpoint rather than an emotional one.

1) Don't stop making 8-track. Be more careful in your selling and get the label salespeople to manage their accounts more closely. Returns have been a problem because no one was making an adjustment in selling and buying to compensate for the recession, the cassette, and the massive cutout dumps of 8-tracks that have been made by the labels because of the returns.

2) Stop letting others blame for inroads of home taping

Iran solved its return problems. It banned music. Are we to take your tape into account? If not, what are we to be doing?

3) Release 8-cassettes and tracks on established artists at the same time as the LP. Our industry has enough duplicating ca- pacity to do this and should certainly be able to schedule on our own tapes. Since now 8-track buyers don't have to go to the tape store to buy a cassette tape. We're selling out of stock to the buyer, or by compare buying from tape from our stores (for that old 8-track player that he has) rather than spending valuable leisure time screw around with pause buttons. Do we turn off our future customers?

Let manufacturers begin addressing our tape business from a realistic standpoint rather than an emotional one.
Smash movie. Smash single, "I'm Alright"!
Kenny Loggins on the soundtrack of "Caddyshack."
On Columbia Records and Tapes.

Single — Billboard 27*
Album — Billboard 122*
Cash Box 22*
Cash Box 118*
Record World 26*
Record World 151

*denotes with a Bullet.
Large Segment Of Radio Could Turn Its Back On Music In 80's

expressed the trend in various ways. Carey Davis, station manager of WSDR-AM in St. Paul, Minn., stressed community features and services for his 500-watt station: "We only play music when we don't have something to say."

"Something to say" ranged from farm news, obituaries, travel news, senior citizen news to recipes, sports reports and medical reports. Davis noted that special Arbitron and Mediatrend studies showed 63% to 77% of his market tuned to his station. Advised Davis: "You anguish your automated music system and have the gun to program your station yourself."

At the other end of the spectrum, Bruce Marr, operations director of KVI-AM in Seattle, predicted, "AM will diversify into non-music entertainment. And this programming will be offered with greater flexibility by today's networks and others that don't exist yet. Merv Griffin is trying to pull off radio's version of Exorcist by incorporating syndication of a telephone talk format on a nationwide hookup."

Marr continued: "The future of radio's format will be more of the syndication programming of the 1940s and '50s rather than the '80s or '90s. We are like the auto dealers delivering a 1960s gas-guzzling product. But we instead are playing records for teenagers that are growing older, non-music programming of news and talk are the right answers. During the 1960s FM will play music while AM will talk."

Al Brady, program director of WHDH-AM in Boston, also said radio must look beyond the '50s and "farther." He said, "AM stereo is not the answer. Those who failed in mono will fail in stereo but just sound better." He also said contests, promotions, the right record or right talk topic were not the answers. "You must find out what your audience wants and give it to them." Brady said.

He predicted fragmentation of listenership will lead to innovation. "AM radio is not dead and won't die unless we allow it to because of a lack of imagination."

Brady called Arbitron a "monstrosity," and said qualitative research must go beyond the current quantitative research that tells more than "more tonnage" about listeners.

Rick Sklar, vice president for radio programming at ABC, the panel moderator, predicted that "these next 10 years are shaping up as the greatest in the history of radio."

"Changes in society, technology, demographics and regulation are redefining radio as we know it as much as the changes that occur in public tastes in tunes and topics," Sklar said. "The audience itself is doing something that radio did a long time ago, fractionalizing into individual interest groups and forums.

"There are more individual personal, single listening decisions. What sociologists call demassification of society is occurring as we move from an industrial to information-based social order."

Sklar noted that "the number of young people—teenagers and the 18 to 24-year-old—will drop by a third in this decade. And they will marry later and have fewer kids. Thirty-five to 44-year-olds will increase by about two-thirds and we will have enough people over 64 to make for significant buying power and perhaps another format in that group."

Sklar predicted that radio, all the media, "may be the most suited to benefit from these changes. Radio has the ability to change in programming quickly and economically and still become a more selective medium for a number of specialty networks and syndicated offerings grow."

Sklar said, "New technologies to inform and entertain people will be upon us with an ever-increasing prevalence for the next two decades. But despite competition from them, radio will continue to reach a public because, unlike videodisks, cable TV and videocassettes, radio has the unique ability to reach, inform and entertain people while they are engaged in another activity and with a portability that is an essence of our medium."

"And we must remember that radio remains the medium for free music, while non-free keeps going up in price," Sklar declared.

He also predicted that "radio in the '80s will experience major changes in content and distribution of programming resulting from satellite distribution."

"Some of this programming will be excellent but some will be very inappropriate locally," Sklar warned. "Stations will have to learn how to interpret the best of the centrally produced programming with its access to big names, top talent and top production with the appeal of local material and voices. In the last analyses people will still create the programming and the best programming will attract the most listeners."

Sklar complained that "the Federal Communications Commission seems to be saying that you need more AM competitors. Let's strengthen the dial, squeeze the signals closer and break up the clears. Hundreds of new competitors can be shoehorned in there. If you broadcast music on AM you've found out you're going to have to wait a little longer. You'll have to wait for stereo on yourosalvation."

"And you haven't heard anything about rulemaking to force manufacturers to produce a decent AM receiver that would be competitive with FM. And even all those problems were solved with 450 million receivers out there, it would be the end of the decade if they started today before there would be enough quality AM stereo receivers out there to make a difference."

Len Hensel, general manager of WSMN-AM in Nashville, predicted that "the FCC has put radio on a "treadmill to oblivion."

"To back up Hensel quoted FCC assistant broadcast bureau chief Frank Washington: "Our job is not to put power in the hands of the few but to expand radio until the last one on the air cannot stay on the air."

Hensel warned that radio will not be able to perform a public service if the number of radio stations doubles in the next five years."

NEW ORLEANS—Increased competition between music stations is forcing these listeners to gain advantages over other stations."

"Beyond *The Music* was the workshop Monday (25) during the National Association of Broadcasters Radio Programming conference here which saw even a number for an FM AOR group of stations."

"Your station must sound like your community," he advised and suggested, "you have to know what is important."

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**NAB Workshop Stresses Listener Service Necessity**

NEW ORLEANS—Advisory committees to further strengthen the ties between Billboard and the music programming community of radio were formed Sunday (24) at a Billboard-sponsored luncheon at the opening of the NAB programming conference here.

Doug Hall, Billboard's radio programming editor, appointed Ed Salomon of WHN-AM New York as chairman of an country format advisory committee, John Sebastian of WCOG-FM Fort Lauderdale as chairman of an AOR advisory committee, and Don Kelly of WXLO-FM New York as chairman of a Top 40/adult contemporary advisory committee.

All of these men are program directors at their respective stations. Salomon in turn named Bill Hennes of WMAQ-AM Chicago, Joel Raah of WEET-FM Philadelphia, Billy Parker of KYOO-AM Tulsa, Bob Young of KNEW-AM San Francisco, Dan Hershon, program director WAQM, Miami Beach as committee members.

Sebastian appointed Dave Hamilton of KDWB-AM Minneapolis and Chris Miller of KLOL-FM Houston, Bob Young of WXLO-FM New York, and Tom Owens of KZEW-AM Dallas to his committee.


The first order of business at these committees was to get a "framework review and establish guidelines for the judging of the 1980 Billboard Radio Programming Awards. Further plans for these awards will be announced shortly."

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**Syndicated Stations Grow At Rapid Rate**

NEW ORLEANS—Syndicated radio is growing at a rapid rate, with public service briefs and live music programming in the forefront of that trend. This was among the many topics related to syndicated radio at a forum here Sunday (24) that was part of the NAB Radio Programming Conference. Syndicated musical programming is becoming such a factor in the marketplace that some stations are acquiring rights through syndication and show a "defensive decision" made to prevent competitors in the same market from getting those programs for themselves.

"It's not a bad decision to take a program on a defensive basis providing you're clearing your spots with the syndicator," says John Young. (Continued on page 23)
Radio Programming

AOR, Adult Contemporary Stations Beef Up Weekends

Programs Varied For Peak Listening

• Continued from page 1

featuring lots of music to stretch the weekend" including reports on places to go and things to do. The holiday culminated on Monday (1) with a special concert with Heurt and Robert Palmer, presented with Feistman Presents.

Cody adds that the tradition of doing weekend specials dates back to 1974 when KBPI initiated block party weekends.

Tom Hadges, program director of Los Angeles’ KLOS-FM, had a weekend long block party which featured a particular artist for an entire set. Hadges believes that weekend specials "are another reason for listening."

During the last few months, KLOS has offered "Sidebars," one interrupted album side: the Who A-Z and the Eagles A-Z (inter- spersed with interviews), and a Memorial Day 500 character list. Similar to KLOS, WMMR had a Memorial Day Philadelphia 500, a countdown of the top 500 rock tracks.

At WMMR-FM in Cleveland, program director John Gorman says the holiday weekend consisted Friday night with about eight hours of live music pulled from concert LPs, including local talent. Sunday was an all-oldies day mostly from the 60s.

The station usually programs weekends with live remotes from Cleveland’s Agora club as well as syndicated programs such as "King Biscuit" and "Interview" or in-house produced shows. "Homegrown" spotlights local bands while a jazz hour is a regular Sunday feature.

WPLJ-FM in New York started the holiday weekend rolling on Friday night with a live broadcast of Stephen Stills' Central Park concert. On Saturday from 10 p.m.-11 p.m. the station presented its weekly feature of live artist series, with Cheap Trick spotlighted on (30).

Assistance in preparing this story was provided by Kip Kirby and Robyn Wells.

On Sunday from 7 p.m.-9 p.m. KPLJ presented a BBC Paul McCartney special that included music and interviews pertaining to the ex-Beatle's solo career. And at 9:30, the live broadcast of Charlie Daniels Hartford concert was taped, according to music director Dorothy Vanturin.

Says Nik Von Vogh, program director of KZOK-FM Seattle: "My philosophy toward weekend specials is to create sort of a party atmosphere with live things. It adds to the feeling of the weekend as fun time. Anyone listening to the radio Saturday night is at a party or wishes they were."

KZOK airs live concerts, usually from the Source, on Saturday nights. A Yes broadcast from Madison Square Garden is slated for Saturday (6). A new Sunday evening ’60s and ’70s oldies show from 6 p.m.-9 p.m. has been instituted as well.

"I don’t like having something every week, because it then becomes ho-hum," says Von Vogh. "We had no big block boner for Labor Day because people leave town. The weekend after is a big one."

Says Chris Covack, program director of KZEL-FM in Eugene, Ore.: "Our two biggest holidays for specials are Halloween and July 4 because of the nature of the holiday and music."

On Halloween it’s a good time to get out old Alice Cooper records like "Black Widow," or Black Sabbath and Arthur Brown’s Fire. It’s non-religious and connected to a time of the year. Labor day is not a holiday we put a lot of emphasis on," says Covack.

KZEL’s weekend programming consists of "King Biscuit" hours or an occasional London Wavelength feature, the last one on the Rolling Stones. Sunday evenings are programmed with ’50s and ’60s rock from 9 p.m.-midnight, while the 7 p.m.-9 p.m. slot is filled with jazz.

Sunday mornings feature "Sunrise" from 6 a.m.-10 a.m. which is a combination of classical rock and traditional folk. Live music weekends are also frequently programmed.

Then O’Hara, program director of KGOF in Portland, Ore., says the station recently programmed the "Psychedelic ’60s," a music feature consisting of a late ’60s and rock fantasy. Sunday mornings feature Bill Slater’s "Back Tracks" from 9 a.m.-11 a.m. consisting of FM oldies and there is an occasional live concert, with the next one being Yes from Madison Square Garden (6).

The Charlie Daniels Band concert, Hartford, Conn. Sunday (31), was broadcast live on KSHE-FM in St. Louis, WKLS-FM in Atlanta, WSHI-AM, Ft. Lauderdale airing the event Monday (1).

KMBQ-FM, Shreveport, La., kicked off its four-day "Triple Play Weekend" at 3 p.m. Friday (29). The special featured an artist for three consecutive cuts. Program director Howard Clark says that the station runs triple play weekends every 45-60 days, with positive results.

"We soundly defeated the competition in the last Arbitron, with our ratings going from 3.8 to 7.0," says Clark. "These triple-play weekends really help our ratings. Because people are a fraud they’ll miss something if they turn us off."

WRNO-FM in New Orleans played an in-house special entitled the “All Time Top 300 Of Rock ‘N Roll.” The program will run from noon to midnight on both Sunday (31) and Monday (1), with the No. 1 song playing just before midnight. Monday.

WKQB-FM in Nashville ran a three-day “1980 Rock Awards,” which began on Friday and ran through midnight Monday. Listeners send in their favorite bands, artists and song choices, with the station featuring the winning cuts and selections during the weekend.

Also on Monday evening at 9 p.m. both WKQB and WLAC-AM simulcasted 18-minute fireworks (Continued on page 25)
Pacific Southwest Region

**TOP ADD ONS - NATIONAL**

- **DOOBIE BROTHERS** - Real Love (WB)
- **BARRA STRASIO** - Woman In Love (Columbia)
- **BOB SCAGGS** - Look What You’ve Done To Me (Columbia)

**PRIME MOVIES - NATIONAL**

- **PAUL SIMON** - Late in the Evening (WB)
- **AIR SUPPLY** - All Out of Love (Arabia)
- **DOOBIE BROTHERS** - Real Love (WB)

**BREAKOUTS - NATIONAL**

- **LARSEN FETTEN BAND** - Who’ll Be the Last Night (WB)

North Central Region

**TOP ADD ONS - NATIONAL**

- **DOOBIE BROTHERS** - Real Love (WB)
- **BARRA STRASIO** - Woman In Love (Columbia)
- **BOB SCAGGS** - Look What You’ve Done To Me (Columbia)

**PRIME MOVIES - NATIONAL**

- **PAUL SIMON** - Late in the Evening (WB)
- **AIR SUPPLY** - All Out of Love (Arabia)
- **DOOBIE BROTHERS** - Real Love (WB)

**BREAKOUTS - NATIONAL**

- **LARSEN FETTEN BAND** - Who’ll Be the Last Night (WB)

Southwest Region

**TOP ADD ONS - NATIONAL**

- **DOOBIE BROTHERS** - Real Love (WB)
- **BARRA STRASIO** - Woman In Love (Columbia)
- **BOB SCAGGS** - Look What You’ve Done To Me (Columbia)

**PRIME MOVIES - NATIONAL**

- **PAUL SIMON** - Late in the Evening (WB)
- **AIR SUPPLY** - All Out of Love (Arabia)
- **DOOBIE BROTHERS** - Real Love (WB)

**BREAKOUTS - NATIONAL**

- **LARSEN FETTEN BAND** - Who’ll Be the Last Night (WB)

Midwest Region

**TOP ADD ONS - NATIONAL**

- **DOOBIE BROTHERS** - Real Love (WB)
- **BARRA STRASIO** - Woman In Love (Columbia)
- **BOB SCAGGS** - Look What You’ve Done To Me (Columbia)

**PRIME MOVIES - NATIONAL**

- **PAUL SIMON** - Late in the Evening (WB)
- **AIR SUPPLY** - All Out of Love (Arabia)
- **DOOBIE BROTHERS** - Real Love (WB)

**BREAKOUTS - NATIONAL**

- **LARSEN FETTEN BAND** - Who’ll Be the Last Night (WB)

East Coast Region

**TOP ADD ONS - NATIONAL**

- **DOOBIE BROTHERS** - Real Love (WB)
- **BARRA STRASIO** - Woman In Love (Columbia)
- **BOB SCAGGS** - Look What You’ve Done To Me (Columbia)

**PRIME MOVIES - NATIONAL**

- **PAUL SIMON** - Late in the Evening (WB)
- **AIR SUPPLY** - All Out of Love (Arabia)
- **DOOBIE BROTHERS** - Real Love (WB)

**BREAKOUTS - NATIONAL**

- **LARSEN FETTEN BAND** - Who’ll Be the Last Night (WB)

Southern States

**TOP ADD ONS - NATIONAL**

- **DOOBIE BROTHERS** - Real Love (WB)
- **BARRA STRASIO** - Woman In Love (Columbia)
- **BOB SCAGGS** - Look What You’ve Done To Me (Columbia)

**PRIME MOVIES - NATIONAL**

- **PAUL SIMON** - Late in the Evening (WB)
- **AIR SUPPLY** - All Out of Love (Arabia)
- **DOOBIE BROTHERS** - Real Love (WB)

**BREAKOUTS - NATIONAL**

- **LARSEN FETTEN BAND** - Who’ll Be the Last Night (WB)

**Top Add ONS - Regional Breakouts & National Breaktroughs**

Based on station playlists through Thursday (8/28/80)
Ohio Prof Blackwell Proposes
Increasing Format-Lifestyle Linkup

By RICHARD M. NUSSEY

NEW ORLEANS—Radio pro-
grammers and station man-
agers were told to start thinking hard about what customized 
programming” means. Blackwell 
offered the listeners a glimpse of the lifestyles of their audience if they work to achieve the goal.

Although many programmers and station managers agree with his attitude toward 
programming, Blackwell's market analysis, sponsored by the Radio 
Research Council, was based on the 
idea of “what jazz means to people” which is not consistent with the public interest that exists in the area.

In a 1/2-hour audio/visual presen-
tation, Blackwell outlined the basis for his conclusion by showing how lifestyles determine consumer taste, whether it be for a particular music or for a particular consumer's home.

"Changing American Lifestyles: Implications For Market Strategy," was Blackwell's topic, in which he showed how market research applies to his claim.

He warned that demographic shuffles toward a preponderance of older, better educated, affluent female listener is inevitable with the implication that mass appeal for some formats won't necessarily be radio's salvation.

In fact, Blackwell's presentation pro-
hails further segmentation of formats making in-depth research a crucial factor in programming.

"Demographics and rising educa-
tion are making the radio market more segmented," said Blackwell, as he 
bombarded the audience with statistics in support of his conclusions. As a result, the media and the audience it serves must re-

"Advertisers who demand more and better research from stations," said Blackwell, and "more research managers need to know and understand this function as well as a consumer packaging ex-
pert or they will have consumer product experts who will decide for

For the value of Programming When he advised listeners to think about it as a "barometer of consumer tastes,"

"Music always reflects what's going on," Blackwell said, segueing into a audio/visual presentation of Harry Chapin's "Lipstick on the C"

Things are changing rapidly and the concept of formats is ending, he said, and the radio industry is finding an era of programming to a lifecycle and segmented audience.

\noun{NEW OHIO—Motivating a station's on-air staff and getting the most out of them are topics explored at a session on "Real People."

What You Talent Garden Grows, or an NAB Radio Programming Conference.

Don Bustany, producer of Water-
mark TV's "Top 80," syndicated 
show that advised "working with creative people is not an exact science. There are a wide variety of people in the audience," he said.

"As we look at the creative people, they are self-centered and egocentric, but there's no way to do this other than to be open with creative people and let them know what the limitations are of the audience and what a manager must be aware of." (Continued on page 21)

\noun{Jeter Deejays Impart wisdom at NAB Huddle

NEW OHIO—Some tips on being a better deejay were imparted from three of the best in the business during a "Making Money With Your Mouth" (25) at the NAB programming conference here.

When they weren't getting off of "the jazz" and drawing raucous laughter from the luncheon crowd, Don Imus, WOR-AM (N.Y.), and Ingram of WABC-AM in New York, and Robert W. Morgan of KMPC-AM in Los Angeles, came up with some solid advice.

After suggesting "you've got to sell yourself, your lifestyle, your background, your success of your career," Ingram warned against imitating top deejays. "If there's someone imitating me, he'll never come to New York because I'm already here," he said.

"It's a good move," Morgan added. "You must go to bat for your people. As a program director, you are their direct link to top management. Be a management person. Communicate in clear terms. Stress the team approach and take a ‘yes’ attitude toward your job."

Morgan advised that a successful deejay must not only be top bill but you have to sell yourself and your station. Keep people informed.

"The overnight guy needs to know what's on the air today at all times. He has to look ahead during the day. The overnight spot is a good one to develop some talent." (Continued on page 23)

Morgan added that a successful deejay must "sell themselves" today. Master the art of asking the right questions rather than telling your staff. Make them know you appreciate them. Be constructive in your criticism and see that you get the best from your people.

"You must summed up with the comment: ‘Be a leader, not a boss. Take preventive actions rather than reactive action.’" (Continued on page 23)

Radio Programming

The Third Z

Any column dedicated to over-
viewing the latest developments in radio would be deficient were it not to mention that relatively new area of commercial music best described as "triple-X jazz."

"Triple-X jazz" is a behind-the-
scenery catch-phrase (simply spelled, jazz) that is being used among pro-
grammers and musicians to describe the extremely wide and diverse body of music that is best

Many programmers of jazz are betting on its becoming a major commercial form of sophisticated pop music for the '80s, citing the steady rise in popularity enjoyed by jazz-related music over the past few years as evidence to support their optimism.

During this period, which began roughly around the time of the re-
steer of Steely Dan's highly-re-
voted "Aja" album, more than 100 small, medium and major market radio stations have significantly stepped-up the play of jazz within their otherwise traditional rock/oriented approaches.

This has been accomplished by different stations in three basic ways: first, the scheduling of special one or two-hour jazz programs adjacent to the regular rock format.

Second, some stations are simply increasing the number of jazz tracks being programmed within their formats' regular rotations.

Third, and most dramatically, jazz is becoming more and more a part of the programming and envi-
ronment of the jazz stations. Stations such as KQFG-FM Los An-
geles; WYFT-FM New York; KQED-FM San Francisco; WRU-FM 
Seattle; KKGO-FM Dallas; and WITF-FM Hampton.

And the fact that all jazz is also be-
ing more and more a part of the regular format among campus facilities can be inte-
prated as prognosticatory.

Among the most notable of the di-
verse pioneering rock stations that are increasing the play of jazz as a ratings-getting element are KAZM-AM/FM Seattle; KINK-FM Port-
land; WYDD-FM Pittsburgh; WZOK-FM Rockford; WLR-FM Long Island; WDVE-FM Pitts-
brsburgh; WMFR-FM Philadelphia; WHFS-FM Washington, D.C.; KRE-MFM Spokane; WEEI-FM Boston; WWZ-FM Charleston; WCAN-AM Cambridge; WOUR-
FM Utica; KTIF-FM San Rafael; KKSN-AM Portland; KFEN-FM Mountain View; and KOZZ-FM Reno among others.

This, of course, is a wide spectrum and it extends even further in both directions from the eclectic jazz sounds of purist musicality to highly

Everyone continues to jazz as a whit-
ened strain of traditional rhythm, while even other jazz forms are strikingly flavored by folk, salsa and disco.

Where I stand, jazz is all these things and more. Jazz is the early '80s result of massive late '70s music and cultural crossover.

Approaching the subject from a demographically marketing standpoint, jazz can be considered the rock generation's first adult-oriented un-
derground, an area that the Howdy Woody set reaching maturity.

This maturation is not only wrecking rock programmers and their listeners, but is redefining a significant segment of the musical population as well—adolescents not to be ignored.

(Continued on page 25)
NEW ORLEANS—The importance of radio input for the Billboard charts was emphasized to radio programmers at two sessions Sunday (24) during the NAB programming conference here. Billboard associate publisher Bill Wardlow, who directs the charts, covered the subject during a Billboard-sponsored luncheon and a Top 40 rap session Sunday night.

Wardlow explained that Billboard's Hot Chart is based on data which combines retail sales and radio airplay. "It is radio that brings a record on the chart," Wardlow told the rap session. "And radio is important clear to the top, but at the top record sales influence the positions by three to one."

Wardlow said that "within the next few weeks," the radio airplay input to both the Hot 100 and the singles Radio Action Charts will be expanded. He stated that stations feeding the Hot 100 will climb to more than 150 stations from a current 120. At the Radio Action Charts, Wardlow said, "We will be showing major playlist moves, all additions and subtractions to the other radio features. And we will be making additional radio research available in greater depth."

Wardlow also said his department would continue checking record dealers, one-stop and radio stations for input in selecting Billboard reporting stations.

Earlier, Wardlow pointed out that label product shipping figures have no bearing on any chart positioning in Billboard.

The Top 40 session was cochaired by Michael O'Shea, national program director of Golden West Broadcasters and Bobby Rich, former program director of KHTZ-FM in Los Angeles.

O'Shea and Rich reminisced about how they once worked as a morning team in Dallas. They explained that "something is wrong with the Top 40 term" that has been brought back into the format.

"We're playing all the same records and shifting upwards and ignoring those on the bottom," Wardlow said, "You can go up starting to ignore the 18-24-year-olds. Radio is becoming dull and boring.

Vince Cremoena of WCC-AM in Bridgeport, said, "There is still everything going on but the programmers are becoming dated."

A programmer from Savannah complained that stations don't market their programming properly. And he said, "We're so competitive that we won't take a chance. We don't play records that are selling - the black records. We all have varieties."

Blaze Hooper of WHBB-AM in Selma, Ala., advised programmers that "get out of those station's side."

Charly Van Dyke, program director of WRKO-AM in Boston said, "We have to put personality back into radio. Apparently noting the shift to FM, Van Dyke added, "FM has so many giant stations been trying to climb out of the mud."

NEW ORLEANS—Many of the exhibitors at the NAB Radio Programming Conference held here Sunday (24) were disappointed over the lack of traffic in the exhibit area, most reported a positive response from their visitors. (See other story.)

Hardware manufacturers in particular were pleasantly surprised to see program directors, who made up the bulk of the registrants, participating in the exhibit. Most sessions with owners and general managers.

"Programmers are influential in the choice of equipment," said Jesse Maxenchs of Orban Broadcast Products. "They're concerned with how it affects their sound."

This particular conference enables us to reach a different group than we do at other shows," agreed Jim Ariana, radio sales manager for the Harris Corp. "Rather than just meeting engineers and owners we're meeting a lot of program directors concerned with programming."

Ariana blamed the lack of traffic on the tight convention schedule, which left registrants not enough time to browse. On the whole, business was good, believed Ariana.

"Broadcasts are making money and they're spending it to upgrade facilities."

Bob Campbell, director of marketing for the ABC Radio Division, said, "They're concerned with what is evident on the street."

"Some black stations don't play R & B because they think the audience only likes Earth, Wind & Fire. Stations don't accurately reflect trends, which is not different with other areas such as college radio," he said, mentioning the reggae influence on country stations which has not been reflected in radio programming.

"They don't know where they're going and they need research," explained Campbell. "They are after the [television] on page 25."

Tom Hall Debuting As Syndicated Host

NASHVILLE—Tom T. Hall will debut as host of "Pop Goes the Country," when the nationally syndicated show begins its seventh consecutive season Monday (8). As host, Hall will perform with his band and interview guest artists. "Pop Goes the Country" is one of the top country programs, with strongholds in such markets as Chicago, San Francisco, Dallas and Washington. It began airing in Los Angeles in 1981.

NEW ORLEANS—Beautiful music will remain beautiful, but it might be called "easy listening" in the future if programming changes continue, a forum at the NAB Radio Programming Conference concluded here Sunday (25).

The easy listening format is thought to be the best choice since many beautiful stations are relying more and more on that chart category for contemporary titles.

Beautiful music stations still face the problem of finding new sources for easy listening and beautiful music formats. Programmers were told that syndicators also want to hear from the stations regarding problems or upbeat reports on their services.

In another development, the scarcity of music tailored for one of the country's most popular maturities—beautiful music—has been alleviated by a spirit of cooperation among stations.

In contrast to the intensely competitive scramble to secure beautiful music packages from suppliers and abroad which existed a few years ago, beautiful formatted stations are now sharing and exchanging the predominantly orchestral music that forms the bulk of such programming.

Beautiful stations have formed pools and now often buy custom tailored programming as a group. At Braud of WBYS-FM here hosted the session, which reflected the desire of many programmers to change their image with a change in nomenclature.

"Many of us feel beautiful music is a misnomer," Braud noted. "We're not looking to be called 'ugly music,' but we need another term." The need for a new label stems from shifts in programming.

While the overwhelming music contemporary arrangements of classic melodies, and orchestral renderings of soft rock and country titles are invading a format once exclusively the domain of songs that have long been considered standards.

The fact that "some beautiful stations are shifting toward MOR formats" also signals the need for a name change, several programmers claimed.

"Traditional music is still a key stone of beautiful music." Braud said, acknowledging at the same time that contemporary sounds are vital in order to encourage new listeners.

The word that beautiful music programmers believe best expresses the format's intent is "relaxation." It was agreed, and promotions for the format should reflect this.

News, traffic and weather reports should also be part of the format, the session was told, and strong identification with the community is important in making easy or beautiful listening formats viable.

"The beautiful music image is not perceived as an active format," one programmer noted. But that stations can take an aggressive posture, especially on off-air promotions.

"As long as you can be in the community, Braud urged the gathering. "Just keep your promotions consistent with the image of the format."

VETERAN DJS

Impact Wisdom

Continued from page 21

locally topical. He explained that he gets into KMPF at 4:30 a.m. to do a show which begins at 6 a.m. so he can read the day's paper and prepare himself.

Ingram says he cannot prepare himself like that and added, "I set down at the mike 30 seconds before I go on the air."

Morgan advised program directors not to "climp down on new talent. It's like raising a child. You've got to let them grow."

Added Ingram: "You've got to trust the personality. That's a problem if you're running scared." And Ingram said, "Sales are the bottom line. You run into trouble if you lose your sponsors.

Imus, at one point, went into his Bible Belt preacher routine and advised, "I ask Jesus every morning before I make any funny. Sometimes He does and sometimes He doesn't."

Turning serious, Imus, recalling his up and down career at WNRC of being fired and rehired, said, "My goal is to be a professional and act like one. It was really great to get a second chance after being fired."
NEW ORLEANS—There’s little specific information available, but within the next few weeks major changes are expected on ABC’s flagship WABC-AM (600) here.

While the format is expected to stay in a contemporary music format, there will be a greater emphasis on non-music elements according to reliable reports circulating at the NBC Radio Programming conference which ended here Wednesday (27).

Also possible is a shake-up of on-air talent. There is no information on who might be changed or moved, but in the April/May Arbitron report Monday afternoon, Bob Cruz had the highest numbers and evening personality Howard Hoffman had the lowest.

One step, if only temporary, taken away from the long-standing music format which once made WABC "the No. 1 station in the nation" was the addition of play-by-play coverage of New York Yankee baseball games as WINS-AM gave up these games for gavel-to-gavel coverage of both Republican and Democratic national conventions.

Laurie Sanders has joined WINS-AM in New York as director of promotion and service. She comes from WABC-FM as assistant director of promotion.

Jim Higgins is joining WNNM-AM in Coldwater, Mich. In the 9 a.m. to 11:30 a.m. slot, he will follow Mike Pisano.

In a surprise move in Rochester, N.Y., FMG network "Morning Rock" jock Barb Basko moves to cross-town rival WBAB.

** AM in the 6 a.m.-10 p.m. slot. Could the AM format rise in Denver?**

** WPAT-AM/FM in New York which for more than 30 years has programmed its own beautiful music, signed with syndicated Jim Schulte.**

WBLS-AM New York personality Frankie Crocker was the MC for the second annual Kool Jazz Festival in the New Jersey Meadowlands. . . . Country station WBUA-AM has had a new named station of the year by the South Carolina Broadcasters’ Assn. . . . WCOZ-AM (Cleveland) has been named station of the year by the Cleveland Symphony Orchestra.

"Top Ten" artist Stevie Wonder interviewed Rock Oceak and David Robinson of the Cars and John Oates of Hall and Oates when they visited the station recently . . . Sandy Burch, the new program director at KYUU-FM San Francisco, has decorated his home with a collection of more than 75 picture disks ranging from Warren Zevon to Eddlebrook to a nuke Britt Ekland.

** Kelly Roush is the new 7-12 midnight personality at WEFM in Pittsburgh. He joins the station from WZLZ-FM. John Larson joins Detroit’s WLZ-FM program director. He held the same position at WZOK-FM in Rockford, Ill. Heidi Chertock, who was an in-house DJ at Honolulu’s KGU-AM, has returned to the station after stints at WLORL-FM playing disco and adult contemporary. Chang is hosting the ‘Jazz Show’ in the 10 a.m. to 1 p.m. slot in music director for all jazz programming.

WAGM-AM in Hampton, Va., has been sold to Jack J. Williams. Denied stations should send tapes, picture and resume to Bob Canada, WAGM P.O. Box 9347, Hampton, Va., 23670. . . . Norm Goldstein is the talent coordinator of “Satellite Live” on WHTN-Radio. . . . National call-in radio show. . . . Art G. Oreta is the new general manager of WSKJ-AM-AM in Columbus, Ohio. He had been program director in Denver and Boston before moving to Columbus.

Richard J. Yanus is the general manager of WSKJ-AM-AM in Mobile, Ala. He was previously with National Broadcasting Communications at stations in Cleveland and Pittsburgh.

Rolle Bormann is the new producer of Watermark’s "Soundtrack Of The 60’s." She was news director at KHJ in Los Angeles. At Denver’s KADY-FM, Bill Neal is the new program director and John Rezabek is the new music director.

The Traffic, But Response Is Good At Booths
** Continued from page 23**
A mix that’s an abortion in radio terms. They are confused about talk/music/news formats and they don’t know where the audience is coming from.

The ABC company offers a new promotion in which its ListenerScan service and its marketing service which has Manager of Sales and Promotions, advertising and promotional packages.

Most deals were made in the various spots sponsored by participating companies.

The TM companies reported heavy traffic as they introduced their new Alpha I format, a hard-core-oriented sound with the non-black appeal of a WKTY-FM, WBLS-FM of New York, and KJMO-FM of Houston. TM vice president Lee Bailey, reported such a positive response from the "before" to the "after" format to fill the void created the day disco died.

Other syndicators, networks and suppliers were also happy with such traffic and the resultant business it produced.

New On The Charts

Scott Seiden is leaving WQOT-AM Savannah where he is program director. He is looking for a new position and will be at the station until Sept. 15. WKHC-FM in Washington recently broadcast a live concert from the Cellar Door in Washington featuring "Mr. skinny legs." A special featuring gathering of former Little Feat members.

Syndication Up Across County

** Continued from page 18**
WZGC-AM Atlanta program director. Young explained that some stations would hard rock concert that is not suited to its audience and place it in a middle of the night slot just to keep it out of the market.

The pros and cons of live concert reporting have been canned or studio productions was discussed. Although studio-generated programming is "the wave of the future," one programmer warned that "live tape loses a certain amount of the magic of the music theater.

Another programmer noted that studio-originated productions such as "Fas track" enable you to see things that bring out the intrinsic magic of radio theatre.

In contrast to live concerts beamined via satellite, canned programs enable closer control of interviews and local station drop-ins.

One leading syndicator noted that major market research shows a station where these programs are shown achieves higher views in the market as a result of the promotion that usually accompanies these special shows.

This same representative urged program directors and general managers not to be too critical of syndicated programs offered on a barter basis. He suggested that they take a hard look at what is offered on a cash basis instead.

Some (this) can be the better of both.

The greatest value of a syndicated program is that it allows small-market stations "to seem big time and give it an edge over the competition at very low cost."
Barbara Mason has not signed with Frederick Knight's Janus Records as previously reported.

According to Knight, owner of the Jackson, Miss.-based label, "Everything was ready to go. It was just a matter of getting Barbara down to Jackson to officially sign the papers. Unfortunately, at the same time I was involved with setting up distribution for my company. We had actually negotiated everything.

Mason, who penned and produced the 1965 hit "Yes I'm Ready," has adamantly denied problems leading a recording contract. However, it appears she is now talking with both W MOT in Philadelphia and Juana.

As for her present status, Mason insists "people (that I write for) when you write and record a hit record you will forever be well (financially).

"Well, I have not been doing well at all," she says candidly. I have not been able to get a recording deal. I don't know why.

"People seem to be interested in me as an artist again. KC (of KC & The Sunshine Band) has taken me into his life and is one of the best things to ever happen to me," Mason is speaking of the KC recording that was released "Yes I'm Ready" by Teri Desario which she wrote. The disc rose to number two on Billboard's Top 100 chart this year.

"I loved the way Teri recorded the song. In addition to that, she," thanks to KC I am doing all right again. He (KC) was on the 'Michigan Douglass' Show" and mentioned that I wrote the song. He also said that he didn't know where I was but he wanted to contact me. He did contact me and I look on that as a new career start.

"He wants some more of my songs. I am also writing a song for Blue Magic called 'You're Giving Me The Run Around'." Mason also is writing for Jimmy Bo Horne and a few other people."

Arlen Boladian, president of Sound of Gospel Records, based in Detroit, has purchased the catalog of Birthright Records. The move, however, does not include future Birthright product. Birthright was distributed by the now defunct GRT Corp. LPs by Edwin Hawkins, the East St. Louis Gospelettes, Rodena Press.

(Continued on page 27)
NEW YORK — RCA Records has set off on a broad college level radio campaign research study centering on five albums.

Seven key college radio stations, with an estimated audience of 1.5 million, are involved. The albums are "Electric Monsters," Daryl Hall and John Oates’ "Voice," "Polyrock." Ellen Shipley’s "The Time It Takes," The "Ice Age" and Bruce Cockburn’s "Humors."

The 5-week campaign, prepared in cooperation with Thirsty Ear, a promotional consultant dealing with college radio, will start the week of Oct. 11 and run through the week of Nov. 18.

"In January of this year," explains Jack Chudnow, vice president of marketing at RCA, "we tried similar plans and got a lot of valuable information which, applied to the new program, should make it even more important for the college in terms of sales and visibility."

Each week, the stations will be played a new one-hour in interview record to be utilized as programming material, each dealing with an individual act. The records will feature will excerpt from the new commercial releases and will be packaged in specially designed jackets.

The "Voices" album will receive a special treatment with a contest running throughout the program. It will consist of identifying a "mystery voice" heard during the first three programs, for which a prize of 25 selections from the RCA catalog will be given away in each market.

"Retail stores selling the campuses will be stocked ahead of each broadcast," notes Don Wardell, RCA product manager, "and campus representatives in all 75 markets will drum up additional interest in the campaign by distributing individual leaflets related to each show, by posting pictures of the campuses during the weeks of the broadcasts."

Wardell also notes that the concept originated with a survey conducted by Alan Grumbati of RCA’s market research department. The survey, which covered products by Grace Sleek and Bruce Cockburn, among others, revealed that the campaign earlier this year had resulted in increased profitiability at the campus level and greater acceptance of the artists among college audiences.

Grumbati says the effectiveness of the new campaign would be measured by means of a response card, with detailed information about each product, which will be included in each album.

The earlier RCA survey indicated that college audiences in the market covered by these stations was well above four million, out of which Thirsty Ear’s Peter Gordon "conservatively" anticipates RCA will get a 25% share.

Goldman notes that both he and Davis have been involved with executives in the film industry since Arista was launched by Columbia Pictures Industries in 1977.

"We’ll cut deals to fit the needs of the individual situation," Goldman says. "There are too many things to juggle in these cases to be that precise."

Rather than have Arista’s subsidiary or custom labels distributed through Arista’s independent network, Goldman intends to let each label make its own distribution arrangements, under his supervision, at least in those areas where Arista does not have its own pressing and distribution facilities. This applies to most of the world outside of Mexico, Europe and Brazil.

So far as Goldman’s overall management philosophy is concerned, he says, "The recording industry will never be the same as it was in the bullish years of the mid-’70s. Consequently, he has introduced pre-planning sessions at Arista where marketing costs are anticipated for individual acts prior to a record’s release.

"We’re not out to critique the creative areas," says. "We just want to know what things are going to cost as a percentage of the sales dollar. Everyone does that after the fact but maybe the sales are not going to support it. We want to know that.

RCA’s new campaign includes five albums, all which are brand new, and will be distributed to radio stations through Arista’s current network.

- - -

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---Continued from page 28---

(ton (sister of Billy), among others are included in the list.

According to Bouldin, all LPs will now carry the Sound of Gospel label.

- - -

Pattie Rushen has set to release her third LP, "Power. On Elektra, Shela Eldridge's manager's suggestion suggests the new LP is an extension of "Pizzazz," her second LP.

Rushen has a pattern which she plans to continue— all of her LP titles have and will start with the letter "P." Her first title was "Pizzazz." "P..." "says Eldridge, "an extension of "Pizzazz," gives Pattie more freedom to have her material interpreted and at the same time incorporating many of the elements of the hit record."

Rushen produced the LP, wrote all music and arranged the strings and horns. The LP is set for release Oct. 24.

Remember . . . we’re in communications, so let’s communicate.
**Country**

**Retail Survey Shows LPs And Cassettes Doing Well**

**By KIP KIRBY**

NASHVILLE—While the future of country music 8-tracks may be in the act, a Billboard retail survey shows strong, positive trends for cassette and LPs.

The success of 8-tracks appears to hang in the balance, based on an initial letter of concern being mailed out to random sample of store management managers regarding the “disturbing trend of 8-track returns.” This alert is considered necessary because through the up-and-down retail industry.

Racks and chains who do a hefty percentage of 8-track sales in the past product are well aware of the sizable market represented by 8-track volume. They express concern that a decrease in production may negatively affect overall country sales.

“Our major concern is to reconsider if they’re thinking about any cutbacks in manufacturing country 8-tracks,” emphasizes Hayes Carlock, buyer for Music City Distributors in Nashville. “Country fans are strong 8-track consumers and our accounts do a lot of business in tapes.”

Ralph King, vice president of marketing for Record Bar, concurs. “Although we sell three cassettes for every 8-track in rock and pop, it’s the reverse in country; we’re doing nearly 65% of our country tape sales in 8-tracks and only 35% 5-track country cassettes.”

Eight-tracks and cassettes run neck and neck in the Los Angeles-based Music Plus chain country volume, according to buyer Cathy Cullomone. Her evaluation is echoed as well by Buster Basset, who purchases country product for Oklahoma City’s Sound Warehouse retail chain in the West.

Most retailers admit that country cassette sales are beginning to make strides into the retail territory but still have a long way to go.

“Country buyers who have a big collection of 8-tracks they’ve bought in the past few years—and an 8-track system—just aren’t going to switch over right away to cassettes,” observes Mike Turske, district supervisor for five southeastern Camelot stores.

“If the major labels plan on phasing 8-tracks into the market, they’ve got to do it slowly and gradually. People will need time to gear down for it.”

If the fate of country 8-tracks is up in the air, however, overall country sales are still just about right. The runaway success of crossover acts like a Kenny Rogers or a Reba McEntire in recent weeks has brought huge volume in soundtracks has created a new demand for country.

Country duets appear to be taking up the slack left vacant by the demise of pop disco, and the staggering sales success of “Urban Cowboy” has prompted a lot of discussion over whether or not to try’s mass appeal.

“8-tracks are the new pop market,” says “Silver Eagle” investigator Bill Meyrowitz. “They’re in wholesale and retail bins.”

Although it’s won for more than the country scene, one major retail outlet does not want to let the new product in.

“One obvious advantage to country music is the fact that it’s been in the retail market for so long,” says Steve Tolin, vice president of marketing for the mammahawk Jacker. “We sometimes regret rock now to the back of the country. We need to take advantage of this.”

“We don’t want country buyers to feel intimidated by the new陶”

ECHOING this feeling, Camelon’s Turske adds, “We used to position country in the corner or back, but now we’ve started featuring it right up front where people can find it easily.”

Yet retail is well aware that to achieve strong sales results it needs the support of radio. Airplay which creates an excitement for an act or record must come before a retailer will devote space to stock that product. Is country radio meeting this responsibility?

One who doesn’t think so is Record Bar’s King. “I hate to put the blame on country radio,” he says firmly, “but basically, country radio has allowed itself to become Top 40 AM. There is absolutely no excitement being stirred up at all. Every effort made to let listeners know about new artists or new releases. Country radio has limited itself to tight playlists and formats which all sound identical.”

King thinks that the dilemma resembles the old classic which came first—do they promote sales or does the audience not want to hear new product, yet the programmers continue to air the same old songs while playing anything new or different. We could use some young, daring promos to mix things up. We can’t afford to make it too easy to step out and take a chance now and then ... experiment or breaking a new release.”

Culmone wonders if more competition in the country radio field might help. He feels that Los Angeles had a second major country outlet, area programming would suddenly become keener and more interesting, thus giving country listeners a wider variety of airplay to choose from.

(Continued on page 11)
GEORGE JONES' NEW SINGLE IS A LIE!

"I'm Not Ready Yet"?!

After his last single "He Stopped Loving Her Today" reached #1, he's "Not Ready Yet"?
After his hit single and album with Johnny Paycheck...
After getting back on the road to SRO audiences...
After recording one of the finest albums of his career, "I Am What I Am" "I'm Not Ready Yet"?
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The big news on the scene these days (that's both the title page and the silver scene) is the abundance of country performers who are sprouting up all over the place. "Middle-Aged Crazy" has just been released starring Bruce Robison and Ken Margret; the movie is based on an original country song by Sonee Throckmorton and features Jerry Lee Lewis singing it in the soundtrack... T.G. Sheppard's been sworn to sing the title track for Paramount Pictures' "Gone With the Wind," a film starring Robert Blake (of "Baretta" hero) and Dyan Cannon. It's due to premiere in October... and now comes word that Luci Ballew is making her film debut playing (at all things) David Alan Coe's wife in the movie version of "Take This Job and Shove It." It's being shot now on location in Dublin, Iowa.

**Razzle Dazzle—** RCA artist Razzie Bailey receives a warm reception from the audience during his show at the "Country Opy" in Denver.

Although the Earl Scruggs Review will continue, sons Randy and Gary Scruggs have left the group to reprise a career as a duo (and also to keep a close eye on their recording studio, Scruggs Sound, in Berry Hill). Guests who saw him with Lucille to welcome "Lucy (Y.T.)" Hampton to Opryland via a twangy pubic press visit! None other than Minnie Pearl, who has seen him play exactly 5 1/2 times but in a huge hall of the "Dallas" show anyway. Hampton played straight to Minnie's man-charming antics and also loaned questions from excited Opryland crowds during his stay. Slim Whitman, a long-time international star whose base in this country results seems to be happening, made his debut recently on Whag's legendary U.S. Whitman told the packed house at the Capitol Civic Center there that "of the 60 albums I've released in 32 years, no has contained a song that couldn't be played in church." Cleveland International, which is distributing Whitman through Epic, is preparing his 7th U.S. single for release next.

Phonogram/ Mercury's Gary L. Hill is reading a club which he's been in for some time in town. He's about to be called, naturally, Larry G's. A 14-year-old singer named Kathy Kitchen was spotted singing in front of Country Club, a Music Row souvenir store, and tapped to appear with actor Robert Dowdall in a film being shot in Manhattan. Kathy's slide in the movie was filmed onstage at the Lord Star—quite a stop from singing in a friend's band. The quick test/ who discovered the youngster is New York writer-producer Mary Gerson, who planned "Pregnant Again" for Loretta Lynn. The first Gary Stewart Homecoming Concert takes place Oct. 5 in the hometown of Fort Cause, Fla. The date falls in a 700-mile tour of Texas, Oklahoma and Louisiana's slow-beat to promote his first album, "Cactus and Rose." On hand as special guests for the homcoming show will be Hank Williams Jr. and the Bama Band.

Carl Reid, music director at country KLF: AM up in Twin Falls, Idaho, reports that several of his programming personalities walked away with awards from the state's Broadcasters Assn. Reid's "Top 100 Country Hits Of The '70s" show took the honors for best entertainment.

Remember the old Jim Reeves review, he'd 'Hand To God' 'the new Jim' have been dated in a new version by Billy Joe Royal on Mercury Records.
Success Catches Outlets Unaware

• Continued from page 23

"I'd love to bring in Conway Twitty or Loretta Lynn, but I've never seen either one and darned if when I brought in the Dallas Cowboy Cheerleaders, said Bob Naton, conspicuous CEO of WAIM-AM-FM Anderson, S.C.

"For just $6,000 we got five of the cheerleaders to appear on our station's autograph signing tours at a mall. It's the promotion we've really ever had to top that," followed Lynn Wagedger, program director of KFBC-AM Oklahoma City. "We had the Dallas Cowboy Cheerleaders and did great, but it was unbelievable when I brought Larry Hagman of 'Dallas' to a western wear store. It was tremendous a madhouse. If you can get him, by all means do it, he'll help your station.

\[par\]

CMA Event Oct. 10-13

NASHVILLE. The Country Music Association will hold its ninth annual Talent Buyers Seminar Oct. 11-13 at the Hyatt Regency here.

According to Joseph G. Sullivan, seminar chairman, the event will focus on consumer, economic, and creative trends in the decade ahead. Keynote speakers on each of the three days will address the trends, and panels are being developed relative to these themes.

The seminar is for talent buyers, promoters, booking agents, union managers, club owners, and representatives of fairs, concert promoters, and bars. More than 360 participated in last year's assembly.

Registration forms will be mailed in August. CMA agents and managers have already been sent materials asking for press kits on talent to be considered for the seminar's showcase committee.

The committee is chaired by Randy Roe of The Bill Miller, members are Billy Deaton, Billy Deaton Agency, Dave Barron, Dick Blake International, Tony Conway, Buddy Lee Agency, and Jack D. Johnson, Jack D. Johnson Talent.

The act selected for the showcase will be announced Sept. 1.

A new CMA video presentation, "The Music For The Times," will be shown at the start of the seminar's business activities.

\[par\]

Retail Survey

• Continued from page 28

"Of course, we must remember that radio isn't in business to sell records," cautions Salter. "It's in business to sell air time. Radio isn't converted with sales. It's concerned with what it needs to do to get good ratings.

Retailers suggest that more cooperation between record companies and merchandisers would be useful in boosting sales. They recommend the idea of labeling souvenir discount packages during non-traditional times of the year, previewing upcoming programs and supplying strong marketing and advertising support campaign.

They feel that more album-oriented country stations at the radio level would give better exposure to albums and more variety away from its longtime dependence on singles.

"We believe country is the wave of the future for our business," says Lichterman's Sabsberg. "Now we must learn to market it as an industry and translate it into sales."
Chappell Music Stake Will Benefit Home Video

NEW YORK—Chappell & Co., a major music publisher-based educational print firm, has established a full-service music publishing operation. The company, which also produces the Swingin' Babies catalog, has recently signed a new deal with the firm's parent company, The Real Group.

Chappell & Co. Inc. has already signed a deal with the firm's parent company, The Real Group, to produce the Swingin' Babies catalog, which contains more than 500 songs.

Chappell, however, is "leaving" toward a percentage-of-list-price fee. In recent years, the publishing company has been seeking to increase its share of the pie for home video royalties.

The general concept of a percentage-of-list-price fee may not mean as much to us, but a consistency of policy is more important to us, Chappell president Irwin Robinson says in the home video division, "I think it's a good deal."

Chappell president Irwin Robinson is hopeful that the Copyright Royalty Tribunal will give a percentage of retail price on mechanical royalties for audio recordings, which could serve as a guideline for home video rights.

The music publisher is presently in negotiation for home video us-

age of its copyrights without the involvement of a new ad-hoc subcommittee.

The only option in such a formula: a 6% royalty based on list prices.

Long stress is that in this "difficult time" of royalty determination, Chappell's own preferences are not "consistent," which may be no standards "for a long time, if ever.

Publishers, he notes, may feel that fees now set may be perceived as being "engraved in stone" and reasons that publishers may therefore be "naturally reluctant to commit themselves to certain formulas.

Big 3 Music Country Sheet Sales Boom

PHILADELPHIA—ASCAP's going under the cover of a new release, "Urban Cowboy".

ASCAP has recently released a new release for country music publishers via print leasing deals. The firm also reports "very strong" initial sales on a newly released Urban Cowboy book listing at $5.95.

The songwriters and composers included in the book are among the leading names in country music. The book will be released in the fall.

AGAC 10-Week Series in N.Y.

NEW YORK—A 10-week advanced workshop, "Melodic/Harmonic Techniques For The Songwriter," has been established by the American Guild of Authors and Composers.

The series, to be held at AGAC headquarters, will start Sept. 24, be conducted by Dan Rigliano, chairman of the theory department at Manhattan School of Music and author of "Melody & Harmony In Contemporary Music." The workshop will include an instrument and have a basic working knowledge of the rudiments of music.

AGAC is also host the Nominating Committee's "Strategic Of The Hit Single" and "The Craft Of Lyric Writing" conducted by Sheila Davis, both of which begin a fall seminar Sept. 24.

Information on the new series is available from AGAC at 620 W. 57th St., or by calling (212) 757-8833.

DeCourney Chosen New Jobber Chief

NEW YORK—The Music Jobbers Assn. has elected a new slate of officers, including DeCourney Sullivan as new jobber chief.

In addition to DeCourney, who succeeds George D. Curley of Thomas Publishing, the new slate includes two new members and a number of other officers.

Information on the new series is available from AGAC at 620 W. 57th St., or by calling (212) 757-8833.

DeCourney Sullivan was selected as the new jobber chief for the Music Jobbers Assn. The new slate includes a new jobber chief and two new members.

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Single This Week
UPSIDE DOWN /
I'M COMING OUT
Diana Ross
Motown (LP) M8 936 M1

FOR WEEK ENDING Sept. 6, 1980

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For week ending September 6, 1980
LOS ANGELES—Eight topics have been firm for discussion at Biyllboard’s Gospel Music Conference Sept. 23-26 at the Sheraton- Universal Hotel. The conference will bring members of the gospel and secular music industries together for the first time to discuss issues pertinent to both.

Scheduled panels and panels discuss similarities and differences in moving black and white gospel properties, the president of My People, president of Mace, Live and Marketing, marketing, and radio consultant and air personality "KJRC AM in San Francisco."


"Crossover Radio: Is Gospel Music Crossing Over Into Top 40, AOR, and CCM Format?" with moderator Bill Moran, Billion Guild Music Conference coordinator and panelists, Kirk Burkatt, president of Borkhart-Abrams Assocs.; Mike Cleet, national radio promotion director, Word Records; and Shawn Silva, national music coordinator, JKO Radio.

"The Great Merchandising & Marketing Crossovers—Into Secular Retail Stores, Bars & Clubs," with panelists Louis Fugian, president of Music, Mace, Live, and Marketing; marketing, and radio consultant and air personality "KJRC AM in San Francisco."

"What Do You Build A Gospel Artist To Do International Promotions?," with panelists Zack Glickman, manager; Joe Moschitto, director of affiliate relations, BMI, Nashville; Marshall Reznick, agent, Regency Artists; Edward W. Smith, manager, and Terry Sheppard, executive of International Automated Media.

Group panelists are expected to be announced.

Registration for the conference is $335, which includes round-trip flights to and from San Francisco, hotel accommodations, and all meals.

The day will be started at 10 a.m. with the keynote speaker, then followed by the day’s events.

In God’s Own Time, My Change Will Come

James Cleveland & The Travis Choir, Savoy 4525

Lord, Let Me Be An Instrument

James Cleveland & the Travis Choir, Savoy 4525

You Ought To Be On Time To Pray The Lord

Rev. Clay Evans, Jewel LP 0150

One Day At A Time

Rev. Hester L. Walker, GTO 655

First Class Gospel

Lennie Payton, Tomtom TFM 27027

At The Meeting

Rev. Ernest Franklin, Jwps EPS 3151

God’s Will, God’s Way

Donny Lammings Singers, Tomtom TFM 39706

Because He Lives

International Music Church Of Churches, Tommy 9305

Heaven

Genesis Inter, Savoy S7 1547

Foundation Of Life Joy Choir

Gospel Tracks, 5034 (NT)

Thank You

Foundation Of Life Joy Choir, Gospel Tracks 5034

If You Move Yourself, Then God Can Have His Way

Donald Vails Choraleers, Savoy 7027

Life Is Fragile...Handle With Prayer

Wendy Summers, Savoy S7 4005

The Promise

James Cleveland & The Philadelphia Mass Choir, Savoy 4536

Try Jesus

Troy Ramsey & The Soul Searchers, Nashville 7213

Show Me The Way

Troy Ramsey & The Soul Searchers, Milt 5207

What A Wonderful Savior

Shadrack & The Voices Of Deliverance, Savoy 7025

No One Gets The Prize For Eternal Life

Isaac Douglas & The Van Conferern, Savoy 4501

First Lady

Sharon Carson, Rob HLB 5003

LIVE IN CONCERT

The Steve Henningfield, Gospel Tracks 5061
**LP This Week**

**DIANA**
Diana Ross  
Motown M8-936M7

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**SINGLES**

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<tr>
<th>#</th>
<th>LAST</th>
<th>WEEK</th>
<th>TITLE-Artist-Label</th>
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</table>
| 1 | 9 | UPSIDE DOWN—Diana Ross  
Motown 1494 |
| 2 | 11 | GIVE ME THE NIGHT—George Benson  
Q West/Warner Bros. 4905 |
| 3 | 10 | CAN'T WE TRY—Teddy Pendergrass  
P.F. R-3107 (CBS) |
| 4 | 13 | THE BREAKS—Kurtis Blow  
Mercury 4016 |
| 5 | 7 | GIRL, DON'T LET IT GET YOU DOWN—O'Jays  
TSOP 9-4700 (CBS) |
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Warner Bros. 4926 |
| 7 | 5 | ONE IN A MILLION YOU—Larry Graham |

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**LPs**

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<th>#</th>
<th>LAST</th>
<th>WEEK</th>
<th>TITLE-Artist-Label</th>
<th>WEEK</th>
<th>WEEK</th>
</tr>
</thead>
</table>
| 1 | 12 | DIANA—Diana Ross  
Motown M8-936M7 |
| 2 | 5 | GIVE ME THE NIGHT—George Benson  
Warner Bros. HS 3453 |
| 4 | 4 | T.P.—Teddy Pendergrass  
P.F. FZ 36745 (CBS) |
| 2 | 12 | ONE IN A MILLION YOU—Larry Graham  
Warner Bros. 3347 |
| 5 | 11 | HEROES—Commodores  
Motown M8-9739M1 |
| 7 | 6 | JOY AND PAIN—Maze  
Capitol ST-13087 |
| 15 | 2 | THE YEAR 2000—O'Jays  
TSOP FZ 38416 (CBS) |

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**STAR Performer — Singles registering greatest proportionate upward progress this week**

**STAR Performer — LP's registering greatest proportionate upward progress this week**
ARE MORE POP LABELS MOVING INTO THE GOSPEL FIELD? WILL THERE BE MORE GOSPEL LABELS?

CHAIRMAN: AL SCHLESINGER, Attorney

PANELISTS: Ray Bruno, President, Epoch/NALR
Ralph Carmichael, President, Lexicon Music Inc.-Light Records
Ray Harris, President, Nashboro Records
Billy Ray Hearn, President, Sparrow Records
Bruce Lundvall, President, CBS Records
Bob MacKenzie, President, Paragon Associates
Fred Mendelson, VP, Savoy Records
Stan Moser, Senior VP, Word Records
Bob Siner, President, MCA Records

PRODUCTION: WHAT ARE THE SIMILARITIES, DIFFERENCES IN PRODUCING POP AND GOSPEL RECORDS?

CHAIRMAN: Jim Foglesong, President, Nashville Div., MCA Records

PANELISTS: Milt Biggham, Producer, Savoy Records
Rev. James Cleveland, artist/producer, Savoy Records
Walter Hawkins, artists/producer, Light Records
Malik Levy, Manager
Michael Omartian, producer/WB Records: artist/Word Records
B.J. Thomas, artist, MCA Records
Shannon Williams, Dir. of A&R, Nashboro Records
Panel #3

Is Gospel Music Seeking Secular Advertising?

Panelists: David Benware, President, Benware & Associates
Al Hobbs, GM, WTLF-FM
Mike Sears, President & General Manager, WAEC-AM
Bob Anthony, Christian Radio consultant & air personality, KFRC

Panel #4

The Potential of the Gospel Copyright

Chairman: Frances Preston, Vice President, BMI

Panelists: Charlie Monk, Director, Nashville Southern operation April-Blackwood Music
Jim Myers, President, Gospel Music Association, VP, SESAC Inc.

Panel #5

Gospel Talent: Is It Viable on Secular TV?

Panelists: Pierre Cossette, President, Pierre Cossette Productions, Inc.
Bob Eubanks, TV host and producer, Hill Eubanks
Seymour Heller, Chairman of the Board, American Variety Int’l

Panel #6

Crossover Radio: Is Gospel Music Crossing Over into Top 40, AOR, & R&B and C&W Formats?

Chairman: Bill Moran

Panelists: Kent Burkart, President, Burkart-Abrams Association

Panel #7

The Great Merchandising & Marketing Crossovers—Into Secular Retail Outlets, Racks and One Stops. Differences and Similarities in Moving Black and White Gospel Products.

Panelists: Lou Fogelman, President, Music Plus
Macey Lipman, President, Macey Lipman Marketing
Roland Lundy, Vice President, Sales, Word Records
Steve Potraz, VP, Marketing, Sparrow Records
Joe Simone, President, NARM & Progress Distributing
Calvin Simpson, Jr., President, Simpson Wholesale Inc., Bad Records
Eric Paulson, Senior Vice President, General Manager, Rack Services Division, Pickwick

Panel #8

How Do You Build a Gospel Act into International Prominence?

Panelists: Zack Glickman, Manager, Joe Moscheo, Director of Affiliate Relations, BMI, Nashville, Tennessee
Marshall Reznick, Agent, Regency Artists
Edward W. Smith, Manager, Terry Sheppard, Director of Marketing, International Automated Media

And Other Participants and Special Features To Be Announced!

Registration Form

Mail completed form to:
Salpy 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

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

(name)

Address

City State Zip Country

You may charge your Gospel Music Registration if you wish:
☐ Master Charge ☐ American Express
☐ Bank Americard/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.

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<thead>
<tr>
<th>Rank</th>
<th>Artist/Title</th>
<th>Label</th>
<th>Position</th>
<th>Sales</th>
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<tr>
<td>1</td>
<td>Single This Week—Diana Ross</td>
<td>Warner Bros. 49507</td>
<td>1</td>
<td>50</td>
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<tr>
<td>2</td>
<td>Upside Down</td>
<td>Fantasy F-9600</td>
<td>3</td>
<td>45</td>
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<td>3</td>
<td>I Touch A Dream—The Dells</td>
<td>20th Century 1-018 (RCA)</td>
<td>43</td>
<td>35</td>
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<td>4</td>
<td>One Way Featuring Al Hudson</td>
<td>MCA 5127</td>
<td>35</td>
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<td>5</td>
<td>Don't Look Back—Natalie Cole</td>
<td>Capitol ST 12579</td>
<td>36</td>
<td>32</td>
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<td>6</td>
<td>Love Jones—Johnny Guitar Watson</td>
<td>AM 51 (Mercury)</td>
<td>37</td>
<td>35</td>
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<td>7</td>
<td>Blow Fly's Party—Blow Fly</td>
<td>Word World WWX 0334 (T.K)</td>
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<td>8</td>
<td>Go All The Way—Iley Brothers</td>
<td>T-Neck FZ 10505 (CBS)</td>
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<td>9</td>
<td>You And Me—Rockie Robbins</td>
<td>A&amp;M SP 4805</td>
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<td>10</td>
<td>Beyond—Herb Alpert</td>
<td>A&amp;M SP 3717</td>
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<td>11</td>
<td>Special Things—Pointer Sisters</td>
<td>Planet P 9 (Elektra)</td>
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<td>12</td>
<td>Off The Wall—Michael Jackson</td>
<td>Epic FE 35745</td>
<td>43</td>
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<td>13</td>
<td>Something To Believe In—Curtis Mayfield</td>
<td>RSO RS-1-3077</td>
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<td>14</td>
<td>Uprising—Bob Marley &amp; The Wailers</td>
<td>Island ILPS 5596 (WB)</td>
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<td>15</td>
<td>Middle Man—Boz Scaggs</td>
<td>Columbia FC 30106</td>
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<td>16</td>
<td>Love Trippin’—Spinners</td>
<td>Atlantic SD 19270</td>
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<td>17</td>
<td>Two Places At The Same Time—Ray Parker Jr. &amp; Raydio</td>
<td>Antra AL 9510</td>
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<td>18</td>
<td>No Night So Long—Dionne Warwick</td>
<td>Atlantic SDG 12097</td>
<td>49</td>
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<td>19</td>
<td>Sweet Sensation—Stephanie Mills</td>
<td>20th Century 1-603 (RCA)</td>
<td>50</td>
<td>50</td>
</tr>
</tbody>
</table>

**Single This Week**

Diana Ross

Warner Bros. 49507

Give the gift of music.
THE KINKS
One For The Road, Arista AZL 8401

ROSSINGTON COLLINS BAND
Anytime Anyplace Anywhere, MCA MCA 5130

PAT BENATAR
 Crimes Of Passion, Chrysalis CH 1275

THE CARS
Panorama, Elektra 5E-514

TEDDY PENDERGRASS
TP, P.I.R. FZ 36745 (CBS)

PETE TOWNSHEND
Empty Glass, Atco SD 32-100 (Atlantic)

S.O.S.
The S.O.S. Band, Tabu NJZ 36332 (CBS)

GENESIS
Duke, Atlantic SD 16014

PETER GABRIEL
Peter Gabriel, Mercury SRI-M 3848

COMMODORES
Heroes, Motown MS 93991

SOUNDTRACK
The Blues Brothers, Atlantic SD 16017

ERIC CLAPTON
Just One Night, RSO HS-2-4202

PAUL SIMON
One Trick Pony, Warner Bros. HS 3472

DIONNE WARWICK
No Night So Long, Arista AR 9526

DARYL HALL & JOHN OATES
Voices, RCA AQ 1-3649

DAVE DAVIES
Dave Davies, RCA AFL-1-3603

AL JARREAU
This Time, Warner Bros. BSK 3434

MAZE
Joy And Pain, Capitol ST-12087

THE CRUSADERS
Rhapsody And Blues, MCA MCA 5124

HERB ALPERT
Beyond, A&M SP 3717

POCO
Under The Gun, MCA MCA 5132

PAUL McCARTNEY
McCarty II, Columbia FC-36511

TOM BROWNE
Love Approach, GPR/Arista GPR 5008

BOB MARLEY & THE WAILERS
Uprising, Island ILPS 9596 (Warner Bros.)

RODNEY DANGERFIELD
No Respect, Casablanca NBLP-7229

STEPHANIE MILLS
Sweet Sensation, 20th Century T-603 (RCA)

EDDIE RABBITT
Horizon, Elektra 66-276

AMBROSIA
One Eighty, Warner Bros. BSK 3368

THE O'JAYS
The Year 2000, TSP FZ 36416 (CBS)

BENNY MARDONES
Never Run Never Hide, Polydor PD-1-6263

MANHATTANS
After Midnight, Columbia JC 36411

PRETENDERS
Pretenders, Sire SRK 6083 (Warner Bros.)

KIM CARNES
Romance Dance, EMI-America SW 17030

THE DIRT BAND
Make A Little Magic, United Artists, LT 1042

ROBBIE DUPREE
Robbie Dupree, Elektra 6E-273

VAN HALEN
Women And Children First, Warner Bros. HS 3415

PINK FLOYD
The Wall, Columbia FC 2-36183

CHICAGO
Chicago XIV, Columbia FC 36517

SPLIT ENZ
True Colours, A&M SP-4822

CARLY SIMON
Come Upstairs, Warner Bros. BSK 3443

ALABAMA
My Home's In Alabama, RCA AHL-1-3644

JOURNEY
Departure, Columbia FC 36339

BLACK SABBATH
Heaven And Hell, Warner Bros. BSK 3372

LINDA RONSTADT
Mad Love, Asylum 5E-510 (Elektra)

LP This Week
EMOTIONAL RESCUE
The Rolling Stones
Rolling Stone COC161015 Atlantic

NEW & HOT

WHITESNAKE
Ready An’ Willing, Mirage WTG 1976 (Atlantic)

L.T.D.
Shine On, A&M SP-4619

WILLIE NELSON
Stardust, Columbia JC 3526

LYNYRD SKYNYRD BAND
Gold & Platinum, MCA MCA 2-11008

SOUNDTRACK
Caddysack, Columbia JS 36737

GIVE THE GIFT OF MUSIC.

www.americanradiohistory.com
CBS Video Distribution Plan Longing
By GEORGE KOPP
NEW YORK—CBS Video Enter-
prises, which bought the Video Hero
Mindelefsky says the company will an-
nounce its distribution plans “inside of
10 days.”
“We know how we want to do it,” he
says, adding: “The Jello is made but
it’s not yet going to the refrigeration.”
Mindelefsky, who has spent the last three
weeks on the road visiting distributors
cross the country, says CBS will be going
with “around 20” distributors for its video
product, “plus ourselves. The regional
sales people will be calling with national
accounts and key regional accounts.”
Mindelefsky says volume in video as a
whole is increasing at a “geometric
rate.”
Under that part that’s incredible is
the guy that’s gave’s weeked’s out
their claims as distributors no longer
have the financial clout to really serve the market.”

LOS ANGELES—By integrating
a field staff of label-subordinated
salespersons with a group of inde-
dependent distributors, MOR, pur-
chasers of a number of specialized tu-
bles, has increased Inner City Jazz
LP domestic sales to where home
offices have been doubled and
they are working the office staff.
By complementing our five dis-
tributors with 13 salespersons. In-
ner City Jazz is provided in tras-
saler focus and dealers are more
conscious of our regular re-
later and catalog,” relays Fredy
Kratka, founder of MOR.
Three years ago at the insistence of
vice president of sales and gen-
eral manager Mort Hillman,
Kratka opened a 6,000 square foot
Nelson Guido, 25-year-old son of the
label founder, now serves the entire
Western States area through
country salespeople, while the remainder of the U.S. is
served by local salespeople in
Manhattan and some drop ship-
ments directly from four Eastern
distributors. Inner City Jazz man-
ufactures only LPs.
Toni, Miami; Tara, Atlanta;
Paul, Cleveland; Sable, and Pick-
wick in Dallas and Minneapolis
independently distribute Inner City
Jazz. NM can do more business in
other areas work out of major cities
calling on a universe of stores
that are under 500 and 1,800.
After the first, Kratka remembers that uni-
verse and sales focus was directly
between 600 and 700.
“We are still growing,” he
says. “Recently we held a new account
competition for our people. Our
L.A. person, Randall Kennedy,
came up with more than a dozen
new accounts.” Kratka explains.
Are accounts receivable a prob-
lem now that they are handled
directly through the home base?
“We have a better cash flow; we
don’t find accounts,” Kratka says.
“We don’t insist on box lots. Our
customers today are the solid jazz
stores. Each individual account has
smaller, more regular orders.
Because our salespeople call on
two to three days only, orders can
order more prudently and
We have conceived a regular release
schedule of approximately five
books every three years.” Kratka
points out.
Inner City Jazz, which has an ac-
tive, young catalog oper-
ates more like a pop label than a
traditional jazz manufacturer. The
label has kept a balance of promo
people, while Wes Block-
chard works nationally on the
Almar records out of Chicago. He is
in trouble with perhaps 20 different
college and commercial stations
daily.
Kratka thinks he has about six to
eight chains, numbering more than
700 stores, buying through his own
salespeople.
Starting this fall semester, Hill-
man will recruit his first campus
agents to represent his label and
distributor sales.

LOS ANGELES—Capitol plans
an October market test on AGI and
Shorewood packaging con-
to create which best adapts
cassettes to 8-track fixtures.
The test will tap Lieberman and
Townsend's larger accounts ac-
cording to Dennis White. Capitol's
vice president of marketing.
The effort reflects White's view that
8-track may be going the way of
4-track. He estimates that two years
ago, 8-tracks accounted for 25% of
the total unit mix, compared to just
11%-12% for cassettes. Now, he
says, 8-tracks are under 20%, while
cassettes exceed that figure.
By the end of the year, White pro-
jects that 8-tracks could be down to
15%, while cassettes will probably exceed 25%
He estimates that the industry is
probably three to five years away
from the point that it's no longer
profitable to make 4-tracks.
He adds that if 8-track sales level
off at 15% of the total unit mix, he
would project that 8-tracks would be
release them as he does now; if they drop
below 10%, he probably wouldn't
over 15% of the sales,这样的话.
For the past couple of months
the label has issued 8-tracks only on its
major and intermediate acts. “If acts
are brand new, unrecorded or we're
not sure. White says, “we don’t
We can’t always come with it if it
looks as if we’ll need it.”
Capitol has actually been ap-
proaching 8-track accounts with
more force since last fall. At that point the label
was still releasing all titles in all
three configurations, but started
scaling down 8-track manufacture.
The label has attempted to con-
vert 8-track orders to cassettes in a
couple of subliminal ways.
It changed its logo in all advertising
from Capitol Records & Tapes to
Capitol Records & Cassettes and
rearranged its check sheets and
order forms from the standard al-
bums-8-tracks-cassettes to albums-
cassettes-8-tracks.
“I don’t know when we’ll cut out
8-tracks,” White says. “but the
handwriting is on the wall. Returns
are up and per cent of the sales
are down and coming down ever
year. We’ve got to prepare now or we’ll
grow into a situation where we’ll
be out of catalogs after a few years.”
Capitol issued a Bob Welch
 cassette in an oversized AGI package
on the L.A. side of his album
“Sing With Spring Flowers.”
White notes that 8-track sales are
still completely in the jukebox
product and in the South and
Southwest. “Those were always big
8-track hockets.” he adds—when 8-track came out it hit biggest
there two.
White adds that Capitol’s sales-
man have been cautioning custom-
ers on their buying patterns relative
to 8-track for about a year.
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.

Your company has been and is part of Los Angeles today. Assurance your firm of playing an even more important role in the future of Los Angeles that only your advertisement in this special section of Billboard can provide.

Pride of Location . . . Pride of Accomplishment . . . Pride of Potential . . . Must Be your message to the world in conjunction with the music/entertainment capital’s 200th anniversary.

Contact your local Billboard advertising representative today.

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**Issue Date:**
October 11, 1980

**Advertising Deadline:**
September 12, 1980

**Distribution Date:**
October 6, 1980

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**BILLBOARD'S L.A./200**

**Celebrating the 200th Anniversary of Los Angeles,**

**The Music/Entertainment Capital of the World**
LOS ANGELES—Barry Mann is one of the few songwriters who was active two decades ago who's still turning out hits today. But he wants more. "Mann recently recorded a new album deal with Casablanca and is intent on making it as an artist. It’s not the first time he’s been around. Two of his songs were recorded and released under the pseudonym Buddy Brooks. Mann acknowledges that he’s driven to achieve success as an artist. "Look at me," he says. "I ain’t a kid, I know, we don’t give up."

The optimism that his self-titled Casablanca debut album will be the one to give him credibility as an artist. "I’m just doing it," he says. "It’s the only way I can."

Mann’s new album, "The One Only," is scheduled for release in January. The album includes a duet with Carole. "She’s very hard to get a hold of," Carole has written. "I’m not sure how we got together."

Mann says that he’s looked forward to working with Carole. "I’m hoping she’ll do a duet," he says. "This is the only way I can make a living."

Mann’s new album is scheduled for release in January. The album includes a duet with Carole. "She’s very hard to get a hold of," Carole has written. "I’m not sure how we got together."

It’s always nice to sing with Carole," Mann notes. "She’s very hard to get a hold of. She was in Idaho and they came here. She’s a great singer."

Mann hadn’t seen King in three years, but the 24-room film crew and tails did two duets for the LP. "You’re The One Only" and "Show Motion." These are the pop artist's new singles, although a decade ago contributed background vocals and piano for an album Mann cut for his current record label.

He says 20 of his approximately 25 acts appear on the current release, which is being recorded in a 1 p.m. and concluding around 2 a.m. Sept. 22. Although none are actually known record- ing acts and many are not even signed to labels, some of the more prominent are the Wave Festival; Los Angeles, a jazz keyboardist; Billie & Company, an MOR family act; Cal Neponous (formerly Tribitens), a pop group; and Gold Rush, a southern pop group.

Groups that have performed at the showcase in past years and have gone on to achieve some commercial success are Wild Cherry (Eric), The Silencers (Precision) and the Iron City HouseRockers (MaCa). The first two are no longer associated with American Management. American Management is a subsidiary of Aquarian Associates, Inc., a Pittsburgh-based company. Peace formed about 12 years ago as a local attraction dealing with hotel and motel lounge entertainment. Peace and Manfreds, vice-president of American Management, started the company five years ago. Most of the 25 acts associated with the company primarily frequent the lounge circuit although it also represents other acts that perform at college campuses and other venues.

According to Heat wave producer John Brower, early budgeting forecast was for $10 to $15 per ticket. But after the event actually took place and real profits were expected from ancillary rights from the show, including film and soundtrack recordings.

Management for Elvis Costello, Nick Lowe and Reckless refused to grant permission for the air rights for the show. But even though negotiations continued well into the afternoon as the show progressed, their words were few.

Enthusiasm for the show was high. Some saw it as a test to see if the audience would return.

"We’ve held end-of-summer rock events the last two years," says Gilly-Moss. "But they were ’50s revival shows, hosted by Wolfman Jack. The audience wasn’t what we had hoped for so we decided to change the format.

Of the 12 groups slated to perform, most are featured on the recently released WLUP album, "Chicagoland Rock," which was launched last week. Headlining the show is Survivor, whose self-titled debut album and new single "Eye of the Tiger," "America," has placed it in the vanguard of the new rock. WLUP will be broadcasting live from the concert.

"We’re hoping to draw 10,000 to 15,000 people for this event," says Gilly-Moss. "If we draw that many, then we’ll repeat the event next year."

"The attendance wasn’t double financial outlay. Not the first time we’ve done this," he says.

It is not the first time he’s looked at the market. Mann’s new album is scheduled for release in January. The album includes a duet with Carole. "She’s very hard to get a hold of," Carole has written. "I’m not sure how we got together."

Mann says that he’s driven to achieve success as an artist. "Look at me," he says. "I ain’t a kid, I know, we don’t give up."

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Barry Mann: "Most people would give up now, but I haven’t," says the veteran songwriter who is mining his latest hits for acceptance as an artist. Mann’s Casablanca album is the fourth of a checkerboard recording career which spans two decades.

"It’s always nice to sing with Carole," Mann notes. "She’s very hard to get a hold of. She was in Idaho and they came here. She’s a great singer."

Mann hadn’t seen King in three years, but the 24-room film crew and tails did two duets for the LP. "You’re The Only One" and "Show Motion." These are the pop artist’s new singles, although a decade ago contributed background vocals and piano for an album Mann cut for his current record label.

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GEORGE BENSON
Kleinhans Music Hall, Buffalo
Tickets: $9.50, $8.50
Into the third of an eight-week tour, Benson noted on uptempo, character 1-hour program. Aug. 4 at 8 p.m., in Buffalo's 3rd perormances.

The Warner Bros. artist, mature and confident, opened his well-preserved repertoire with three instrumental offerings, the first written by Buddy Rich, native keyboardist Ronnie Foster, en-

itled "Lady." Benson and his talented, energetic man band, easily moved from the easy listening jazz pop opening to the rhythmic "Affirmation" featuring musical director Foster on piano.

"Weekend L.A." was outstanding along with his final vocal effort of the evening. Leon Russell’s "Lady Blue"

James Moreland’s classic, "Molly’s Mood for Love" afforded the animated Benson and producer vickei Randle time to share a stirring vocal duet.

"Love Times Five" from his latest LP, cont-

lined light disco pop-coolution, followed by Dave Brobeck’s offspring "Take Five" spot-

lighting guitarist Puthy Peruch and Randy Walden on keyboards.

The latter selection allowed Benson to display his intricate guitar work, which all-

most was obscured by his vocal in the dramatic, anthemic ballad, "The Greatest Love Of All." His vocal tone was perfect, and his guitar "What A Difference," with Benson scattering in harmony with his guitar.

Benson then launched into the slow standard "Un-

cheno Melody," was given ghostly overtones by Benson, who then turned his sights on the familiar instrument "Beyond," into his spacious sound.

Benson treated his flowing, 15 song set with a more deliberate, free form "Masquerade," the current LP title track, "Give Me The Night." The Bud Shank string section, who had also performed as a string section, was highlighted by its

soothing vocal shimmering beneath the

placid surface. With the help of a dy-

amic 10-piece band and three backup vocal-

ists, "Slang," on one hour 40-minute performance was a virtual musical potpourri of Benson’s life and times since 1957’s breakthrough "Stop." In past shows, he has shown his affinity for

Benson, who has created a new band, "Randy’s Smokin," and the rhythm and pop but this set proves his re-

served commitment to his soul and he

enjoyed a special engagement from a band he had been trying to get away from since his first solo LP with the late Dave Allan a decade ago. Benson, and his band, featuring "Broken Down Angel," as opposed to the usual discol-

ed "Lowdown," set. Slang is as ex-

posed as ever, but remains a controlled soul which made him the sultan of chic.

It is too true that Slang shows little outward emotion

outtake but the vibrancy of his concerts has al-

ways been in the musical interaction between the players and his in-voice stimulated: In this sense, he is more of a big band leader who

lets the music do the talking for him. Despite occasional sound imbalances, the four guitars (when Bud played), two pianos, two percussionists and two horns created a artful wall of sound that no force on earth could tear down.

The Greg Kihn Band, a pop-rareSan Francisco, played energeticly in a

seven-song, half hour set. The audience, judging from its reaction to Kihn’s hitos and the band’s eager-to-please attitude, would rather have been watching paint dry.

CARY DUNLING

BORIS RAITT

SIPIPE WALLEY & THE LITTLE CHICAGO JAZZ BAND

Central Park, New York

Tickets: $5, $3

Raitt headlined an evening of diverse musical giants with a near flawless performance before an enthusiastic soldout crowd Aug. 2.<n

She offered a well-paced 60-minute set, drawing 15 songs from various periods of her ca-

reer. The show had the intimate appeal of an in-

formal blues jam, but Raitt never let things get loose or sloppy. Her hard-edged vocals and crisp

guitar work focused the music’s energy at a warm and sunny family pace.

Raitt’s tight five-man band was superb through the whole night, but especially on upbeat rockers like "Three Times Lucky" and "You Got Me Going." The latter included an excitingly electric guitar solo between Raitt and Rick Zito at the song’s climax.

Other highlights included "Give It Up." from the recent "No Nukes" soundtrack LP and "Runaway." Raitt’s soulful rendering of the old Del Shannon hit.

Two special guests made appearances with Raitt during the festival. Local favorite Southside Johnny Lyon launched out of a sea of applause and contributed a bluesy harmonica to "Just In Case We’re Both Wrong." Raitt also sang two songs with Sippie Wallace and the Little Chicago Jazz Band, who opened the show with Raitt and a 10-song, 40-minute set of

vocal New Orleans-style jazz and blues.

MIKE LONDON

PAT BENATAR

Old Waldorf, San Francisco

Admission: $7.50

Benatar, who recently completed two con-

secutive nights at the Mid-Section inn, played one fol-

time (Aug. 17) at the 2,300-seat San Francisco concert hall. The show was sold out of all the energy that has been generated over the past year around the new batch of young women with a voice.

They sold, fared and thoroughly appealing 12-

song, 70-minute affair. He featured a good mix of five from her debut album and seven from her new swing plus seven from the new package. This included the current single, "Treat Me Right," which was co-written with Bruce Springsteen and the John Cougar-penned "I Need A Lover," one of the album’s most striking tunes.

Other highlights included the hit, "You Better Run," which she introduced as the following single, and a ballad through the set, followed early by "Hit Me With Your Best Shot," one of the best received new songs. Set closer was a "Kills," and she dedicated "Heartbreak," with encore of "No You Don’t" and "Yield For Children," a powerful statement and one to person be an interesting way to watch as, or just to dance.

Drummer Myron Gumbacher, fanning artfully at a drum kit bound within a steel frame, was also a standout. Guitarist Scott Sherritt and bass-

ist Roger Capo, both solid players, round out the band.

Benatar’s next phase: blond-bang hat was a definite contrast to the long, dark hair shown in her album photos.

JACK MCDOUGAL

B-52S

Dr Pepper Music Festival, New York

Tickets: $5

The Wollman Skating Rink in Central Park was about as packed as it could get for the B-52s’ band. A record that New Yorkers have adopted as its own.

Not only were they all crowded tightly, but many sang along, and all launced and sprinkled on their seats to the infectious and happy dance beat offered by one of the most endearing bands around.

One of a kind. A band that brings you a style.

MIKE LONDON

ANDY WILLIAMS TO BERT TAYLOR of the Agency for the Performing Arts for representation. ... The Police to Fonzealtronics Enterprises for exclusive product lis-

ting rights. ... Jimmy Messina to Trueblood Enterprises for the

Michael Stanley Band packs with EMI-America. Its debut LP, "Heartland," is the band’s first as a quartet. ... Ca-

pucharo group player replaces Palmer-Rowell & Co. in Los An-

gles for a few months. ... Rock band Angel to Polydor with de-

but album, produced by Roy Halee, expected next month.

The Plan-

seas, a L.A. based band, to Elektra-distributed Planet Records. ... Citizen to Ovation Records. ... Ronnie Specter signs up with Ber-

nin’Carrere International... for re-

cording. ... Chazy Band to World Wide Management. ... Rocket band The Re
creational to manager by Lloyd Segal Management in L.A. for representation. ... RCA artist Danny Wood to Music Row Talent in Nashville. ... Multi-talented actress Mary Jo Malou to produce Anthony J. DiCarlo’s Golden Boy Productions.

Ronnie Specter starting solo comeback

By ROMAN KOZAK

NEW YORK—Ronnie Specter, the key female vocalist who helped bring the mid ’60s, is making a major come-

back with her first solo LP, a concert tour and a book, all pro-

jected book.

Signed to Polish Records, the new independently produced album by producer Gennar Raya and Steve Musick, and to Cy Berlin for man-

agement, is gearing for a nation-

wide tour for her tour debut at the Bottom Line here where she will play two nights next week. The tour is

bubbling with a club-club-

ing on a club tour, initially through the Midwest.

The song, "Siren," her LP, which is being sold through inde-

pendent distributors around the country. First pressing was first and se-

doing pressings (7,500 units and 20,000 units respectively), and Polish has ordered its third pressings on the record. It has been picked up by more than 40 stations around the country. Rava claims, "Siren," pro-

duced by Ravan is also the first re-

lease for Polish Records.

Though Polish has no overseas distributors yet, the LP is getting good response as an import in Eu-

rope, especially in Britain, where DJ’s have been so enthusiastic about her as a solo artist in 1973 when she was still married to producer Phil

Spector. She and Spector divorced in 1974. The next year she was. playing oldies shows, before being invited to make guest appearances on Bruce Leiber.

Ronne’s time for guesting is over-

, insists Ravan. You cannot try to get back in his film, "I am a film," because you are not and not only is she. She’s not new to a very unspeakably recog-

Spector was signed briefly, through a production deal, to Clevel-

and International, which released one single, Billy Joe’s "Say Good-

Bye To Hollywood," on TK Records two years ago. Though a collectors item now it didn’t do very well then.

It and the beat is the rhythm lines built around it, the heart of the B-52s sound (just as it is with James Brown), with the vocals, the countertenor percussion, and the electronic effects that seem to make the songs whole.

But such frosting. The B-52s is one of very few bands that it jealously plans to listen to. With While I drink, a "talking Rock Lobster," "Planet Clare," and "Quite Lurine" in its repertoire, it is the perfect soundtrack to an artsy ride.

Aug. 26 at Central Park the band could do no wrong. It’s 15 song, 70 minute set drawn mainly from its debut LP, that boasts songs like "Wild Planet" LP from its new "Wild Planet" LP.

With the crush of fans it was difficult to see the special such as "Rochester," should have a person be as interesting to watch as to hear, or just to dance.

Comedian Gene Wilder, a four-lung person from Athens, Ga. that is reported to be the B-52s fa-

vorable in New York, it was such a set.

The band’s performance was electric. Keith Lan

(Continued on page 59)

www.americanradiohistory.com
FLORIDA JAZZ SUPPER CLUB

Bob Shelley Hits On The Right Combination In Ft. Lauderdale

By SARA LANE

FLORIDA JAZZ SUPPER CLUB

Bob Shelley, owner of Bobba's, a jazz supper club here, feels he's struck the right combination, making it a successful club. The right price, the right performer, good meals and drinks. Obviously this is working as the club has been offering jazz to its clientele for almost five years now. "We like to give them an uptight all the way," says Shelley. This is a difficult town. A spoiled town which demands perfection and has a taste for things when you give it to the people they don't support it.

Although the recession being experienced the rest of the country hasn't been felt as severely in South Florida, a good majority of its residents retired and living on fixed incomes. "They couldn't care less about jazz," Shelley says. "It's too far away. They come in, have our dinner special at 5 p.m., then go home."

Yet Shelley's patrons range in age from 25 to 63 and draw from Palm Beach to South Miami depending on the evening or group or artist is appearing.

The room is booked until June 1981 featuring such artists as Al Ham, Diz Dixion, Al Grey and Jimmy Forrest. Eddie "Lockjaw" Davis and Harry "Sweets" Edison, Art Blakey and His Jazz Messengers. Stan Getz, George Shearing, Sonny Stitt, Anita O'Day, Carmen McRae, Estelle Bennett, Joe Wilson, Jimmy Cobb, and Charlie Byrd. For anyone interested in any jazz aficionado's standards. Prices at the club range from $3 to $3 per person depending on the season and the act. Shelley stresses that Bobba's isn't a jazz club per se. "We're a supper club which plays jazz," he says. "Interestingly enough, a lot of oldtime acts don't like playing pure jazz clubs because they don't have participating audiences and they feel the crowd's attention isn't there. Shelley won't bland jazz groups. No one is booked until Shelley hears them. When only the act is the mainstay of jazz. Fusion Groups don't stand a chance of appearing at South Florida's only jazz room which is open six nights a week.

I don't define fusion as jazz. I can't imagine anyone would chase away the audience," he says. Five years ago in November, Bobba's opened with supper club type entertainment. A year later Shelley "stole" Eddie Higgins and Fritz Sullivan from a club down the street. Two years later he started bringing in guest artists and then went on to book self-contained groups.

"We get good results," he notes. "There's a certain segment of society here that supports jazz. Not as musically as we'd like, of course."

Bobba's promotes the club and the artists via radio show each Saturday night over WGBS-AM combining music, interviews and comments. Listeners are urged to call in with questions.

"This radio show has proved to be very successful," Shelley says. Shelley's found a reservoir of interest in the older music—artists such as Anita O'Day and Sonny Stitt—showing "My concerns is that in 10 years when these people aren't working any more, what are we going to have?"

Columbia Offers Unreleased Jazz

NEW YORK—Jazz is king in new releases from the Encores. Collectors Series of Columbia releases from Columbia Special Products.

Featuring a number of previously unreleased cuts. Encores is offering "Gene Krupa Swings," featuring Anita O'Day and Roy Eldridge. The Collectors Series, also marking the cast album of "Seesaw," the Cy Coleman-Dorothy Fields music previously marketed on Buddah and "Themes From The General Electric Theatre," whose cover sports a photo of Ronald Reagan, host of the famed television series, is also releasing a two(LP) set, "The Big Bands Are Back," highlighting works by 20 big-band sessions of the '40s and '50s.

Adding four new titles to its catalog of Commodore sets, supervised by the classic jazz label's founder, M.C. Gilmore, Columbia Special Products is offering "I'll Be Seeing You" with Billie Holiday, "Tom Roebuck Blues" with Al Grey and Jimmy Forrest, "Sweet Georgia Brown" with Wild David Binov, Pee Wee Russell, Eddie Condon and George Watanabe. "Swinging at Basie's" with Billy Eckstine, "The Cat's Meow Uptown" with The DeParis Brothers and Edmond Hall, Billy Taylor, Speck Powell, Vic Dickenson, Big Sid Catlett and "Boogie Woogie & The Blues" with Albert Ammons, Hot Lips Page, Don Byas, Vic Dickenson, Israel Crosby and Big Sid Catlett.
LOS ANGELES—Blank videocassette sales at the half-way point of 1980 are continuing at a blistering pace, according to most suppliers.

With videocassette hardware also running ahead of expectations—up 107% in July and 64.6% for the first 20 weeks of 1980 as compared with the identical period last year—manufacturers are bulk-packing a 10-15 million unit neighborhood for 1980 and an estimated retail sales plateau between $200-$300 million.

Just about all the major audio blank tape manufacturers—JMC, TDK, Maxell, Sony, and Fuji—have either VHS or Beta-format blank videocassette available. Moreover, many of the major blank audio tape firms are supplying a heavy duplicator and industrial market.

Major trends in products, as evidenced by recent introductions at CES, are new generations of tapes with “premium” formulations that are more compatible with the rigorous features of newer videocassette recorder/players.

Beta-format tape, which had been lagging behind VHS format for both blank and prerecorded tape, indicates suppliers, has also begun to reassert itself in the marketplace. VTR sales estimates for 1980 are now expected to be more than one million. Prerecorded videocassette estimates are forecasted at some four million for 1980.

“Our biggest problem is supply,” says Don Patrician, Maxell national sales manager for video. “The first six months of sales have far outstripped projections.”

“We are literally selling all that we make,” comments Antonio Ampeux, national sales manager, Business. “Supply is booming. We are also seeing a lot of business from the duplicator side as well as from industrial and educational accounts. Beta seems to be coming on strong as far as the prerecorded side of the business goes.”

“There are three major markets,” echoes Phil Ostrom of Memorex. “Consumer, duplicator and industrial. Demand is outstripping supply, business has been so strong.”

Patrician of Maxell is even more optimistic in his industry predictions than most—he foresees a sales pace of 16-17 million blank videocassette units in 1980.

“VCR hardware sales have been very strong so far this year,” says blank tape sales have been very good. And this performance has been achieved without a great deal of sales effort by most manufacturers because of the relative shortage of product.

Maxell plans to launch an educationally-oriented merchandising and ad campaign for its premium blank videocassette line—similar to its premium audio videocassette approach.

“The longer player machines and the more sophisticated features such as freeze-frame, and slow motion emphasize the need for premium quality videotape. When a customer uses these features with standard tape, there is a noticeable change in picture quality compared with premium product.”

Underscoring the move to high grade videotape, TDK’s CES introduction was line of new Super Avilyn HG (High Grade) six-hour VHS videocassettes. The firm says the product is designed specifically to meet the critical performance specifications demanded by recently introduced six-hour VCR units.

They further claim the ½-inch product produces brilliant colors with consistent signal output and extremely high signal stability.

Notes Ken Kohda, TDK vice president and general manager: “The trend in home video recording is toward increasingly longer playing times, as well as more features. This slower tape speed raises a series of problems that cannot be answered by conventional videotapes. Narrower track width which results in lower output levels and worsened signal-to-noise ratio.”

Suggested retail price for the Super Avilyn HG T-60 is $23, while the Super Avilyn HG T-120 is $31.50.

Fuji is yet another supplier that is placing blank videocassette emphasis on premium. It introduced its new “fine grain” Bexido VHS and Beta format videocassettes at the recently concluded CES.

According to John Dale, Fuji vice president and general manager, the new offerings are a third generation videocassette product.

He adds: “At Fuji tape refinement is an on-going process. This product replaces our second generation cassette and is especially designed to stand up to the increased stresses imposed by the new VCRs with such demanding features as Beta-scan, freeze-frame and frame-by-frame advance. While our videotape products are doing very well in the marketplace, we need to keep pace with the evolution of the hardware and the increased sophistication of the consumer.” JIM McCULLAHG

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**DBX DOINGS—Jerry Ruzicka, left, dbx vice president and director of the firm’s encoded disk program, listens to a playback from the first dbx encoded versions of albums from the Concord Jazz catalog. With him is mastering engineer Bruce Leek, middle. The action is at Jam Studios near Los Angeles.**

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**Warner Video Uses Antipirate SNID Process**

NEW YORK—A new antipiracy system is now in place on all Warner Home Video cassettes, the company announced last week.

The system, dubbed SNID for serial number identification, was developed by Warner’s chief engineer, J.T. Videocassette Duplicating Corp.

The system records a “fingerprint” on each cassette: a serial number identifying the lab in which it was duplicated, the date of duplication, the plant name, and the recorder on which it was dubbed.

The information is recorded in both digital and binary configurations.

(Continued on page 56)

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**www.americanradiohistory.com**
THE ECONOMY MAY BE IN REVERSE, BUT TAPE SALES ARE STILL IN FAST FORWARD.

Blank audio cassette sales are getting to be very predictable. Every year, regardless of economic trends, it's the same old thing. Another record-breaking year.

One thing is changing though. Consumers are shifting from "cheapie" cassettes to premium. In fact, premium cassette sales enjoyed their biggest year ever in 1979 with sales of over $350 million.

As you might imagine, 1979 was also a good year for Maxell. Even in a soft economy, people will spend a little extra for a quality product.

Projected sales for 1980 indicate it'll be an even better year. Your customers will be putting even more of their money into premium cassettes like Maxell.

Maybe you should too.

IT'S WORTH IT.
NEW YORK—The video business has its first runaway hit movie, the 20th Century-Fox film, "Alien," distributed by Magnetic Video.

Reports from retailers across the country, confirmed by Magnetic Video president Andre Blay, indicate that "Alien" is selling out as fast as it can be supplied. The feature has been in the No. 1 slot on the Billboard videocassette chart since mid-July. It was introduced at the June CES.

"We at the factory have geared up for 'Alien' more than we have for any other product," Blay reports. "I expect it to do $2 million in business this year." Suggested retail price of "Alien" is $55.

"Up until now the programming tastes have been so broad that no movie has been a real hit," Blay says. "This is the industry's first encounter with a product everyone wants."

But for the new industry, experiencing unprecedented growth this year, a hit can create new problems. Blay acknowledges that "retailers didn't order enough" and that some do not have sufficient stock to meet demand. He says, however, that Magnetic Video can fill all orders within 24 hours.

"Retailers have always relied on a short supply line—we've taught them to. No one wants to be stuck with inventory. Magnetic Video would suffer more than anyone else if that were the case because we have so much product on the market."

But even when the movie started to sell, Blay says, retailers did not take this to indicate that it would reach hit proportions.

"It's a two-edged sword," he continues. "Once you start anticipating hits and they don't materialize, you're in trouble. I'm in favor of erring on the wrong side."

The unpredictability of the marketplace is due more than anything to the fact that prerecorded video has not been around long enough for sales patterns to be established.

(Continued on page 56)
LOS ANGELES—Leland Ritchie is producing Kenny Rogers at Concord (formerly Scott Sun- 
stones). Also there, Adrian Fischer is producing 
tracks for Epic’s Dave Grusin, Reggie Deitz at the 
console, Ronnie and Hubert Laws producing 
Debra Laws, Gary Brown at the board. Lammel 
Deitz producing Future Flight for Capitol and 
Joey Carbone and Ritchie Zito producing Andy’s 
John O’Banion, Kent Norel and all at the controls. 
Music Recorders, Inc., compiling remixing and 
sriding the NBC television series “Dukes” which 
will also feature an FSO soundtrack. Ro- 
must engineers Gary Ulmer also recording the 
original score for Paramount Television. 
Alphonse Muscaton cutting tracks at Studio 
Sound Recorders for a new LP with Herb Bix 
and Lee Reiner, Howard Wexler at the board, 
also there, George Tobin producing a new 
Theme Houston project.

The Eagles working on a live LP at Redi 
Records, Bill Sayegh and engineering with Jay Par- 
the second. Dan Finkenberg also due in shortly to 
continue an LP project with engineer Marty 
Lewis. 

Maii Function and Valentina Hart at Pusha 
Music House, producing a debut LP.

Fuji Altering Cassette 
Products & Packagings

NEW YORK—Fuji Tape is re- 
vamping its product and packaging in 
the audio cassette field. 
The company claims it has im- 
proved formulations on its four con- 
sumer audio products, normal bias 
FL, premium FX-I, high bias FX-II 
and metal. The company says per- 
formance improvements are in elec- 
tro-magnetic characteristics and 
long-term tape stability under vary- 
ing conditions.

Packaging has been standardized 
and color-coded and features the 
company’s new logo. A graphic 
character, the “Fuji Cassette Sound 
Robot,” a floatable female an- 
droid shown against a black back- 
ground and silver grid, will be used 
in advertising, point of purchase and 
merchandising materials. 

Prices for C-90 lengths of the 
four formulations are suggested at $3.95 
for FL; $5.35 for FX-I; $5.55 for 
FX-II and $9.30 for metal.

Jim Owens Company 
Extending Services

NASIVILLE—Prepping for the 
growth of the videocassette industry, 
Jim Owens Enterprises is opening a 
new color videocassette editing-dub- 
business subsidiary here.

The facility, known as the Back 
Room, offers videocassette pro- 
duction and dubbing of ½-inch or 
¾-inch color or black and white 
videotape, including Beta and VHS 
formats. Half-inch reel-to-reel 
equipment is also available.

Angela Thornton is administrator 
for the new facility, and Gary Jones, 
formerly vice president of television 
station sales for Show Biz, Inc., is 
handling marketing.

Duplicator Bought

NEW YORK—Independent tape 
duplicator Preferred Sound of Rye, 
N.Y., has purchased a Series 8000 
Electro Sound duplication system 
which it says will increase the com- 
pany’s capacity to 150,000 units a 
day. The new system, featuring mi-
croprocessor controlled, becomes 
operational this month.

Crown Sells Amps

NEW YORK—Crown Interna- 
tional will sell 140 D-150A ampli- 
fiers to the U.S. Army and Air Force 
Exchange Motion Picture Service. 
Installation is scheduled through- 
out the country. Crown reports.

Kristofelefferson working on an LP project at 
Caribou Studios, Nederland, Colo., Norbert Pat- 
man producing, Gene Eitelberger the engineer. 
... At Kingdom Sound, Syosset, L.I., Richard 
Gellihen producing Regina & the Bud Hats de- 
but LP for A&M, Scott Powers engineering.

At New York City’s Secret Sound Studio, Pro- 
ducts Pete Burnett and Rick Claudshaw record- 
ing Steve Goodman and Pono’s Snow vocals for 
a new Goodman LP for Elektra/Asteroid. Jack 
Malinin at the console. Also there, Rick Siala 
and Jay Beckenstein continue working on Syro-
Gry’s fourth LP for MCA, Michael Barry engi-
neering.

Trooper working on a new MCA LP at Little 
Mountain Sound Company, Vancouver, British 
Columbia.... Solar Records group the Whispers 
during overdubs for an upcoming LP at 
Aurasound Recording Studios, Orlando, Fla., 
Bryan Astin engineering.

(Continued on page 56)

SCOTCH® Cassettes.

SOMETHING FOR EVERY RECORDING ARTIST THAT COMES INTO YOUR STORE.

TAPES

Scotch® Recording Tape: 
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All in all, the Scotch Line offers true, 
pure sound for your customers, and 
true, pure profit for you. Contact your Scotch 
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for more information.
### Disney Tackles Home Video Issue

**Alien** Triumphs in Video

The new Disney approach is different from an earlier philosophy. Speaking at an ITA seminar last March in San Diego, Jimirro said: “We feel the long-term interests of Disney are best served by the rental business. With rental we can keep our copyrights totally intact.” (Billboard, March 22, 1980.)

Why the change? “We discovered that the market was exploding to such an extent that it made more sense to rent and sell,” Jimirro says.

“We discovered that there is really no system or apparatus out there in the marketplace,” he continues. “which would allow us to get a fair share of the market unless we rented and sold.”

A central problem facing home videocassette industry, and one which the major studios are sharply divided on, is how to participate in the enormous rental, exchange and swapping of videocassettes that is currently taking place. If a dealer purchases a tape from any supplier, he can legally rent it as often as he likes and potentially realize a substantial financial return the original supplier doesn’t participate in.

The Disney sale and rental policy is a method which will allow it to participate in both the sale and rental business. “Disney will know,” says Jimirro, “where those rental only tapes are at all times.”

But what’s to stop a dealer from getting on the sales only program but secretly renting? Jimirro indicates that he will serve all business ties with that dealer.

Disney product will go through consumer electronics sales reps with about 80% of the country covered thus far. They will be augmented by Disney’s own public relations and sales staff.

Jimirro sees initial distribution going through video software and battery of commissioned salesmen to Later such outlets as audio dealers, record stores and mass merchandisers.

Among the 10 initial titles are “The Black Hole,” “Davy Crockett,” “2001: A Space Odyssey,” “Apple Dumpling Gang,” “The Love Bug,” “Peter’s Dragon,” “Escape To Witch Mountain,” “North Avenue Irregulars,” “Mighty Mouse & Broomstick” and “Hot Lead And Cold Feet.”

Some titles have already been licensed non-exclusively to RCA SelectaVision and MCA Philips videodisk software camps.

Fotomat test marketed Disney product on a rental basis in four markets and will now feature the product in all 4,000 outlets nationwide.

Disney product will also feature the new SNID (rental number identification) anticopy system developed by ST videocassette duplicating Corp. (see separate story in this issue). (Continued from page 3)

### Concorde Recording Center

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### Warner Video

**continued from page 32**

Bob Follette, ST general manager and vice president, says the system is in no way an anti-copy system, but was developed as an aid in protecting copyrights.

When a computer network is in place Warner will also be able to track where every one of its cassettes is shipped to. Follette says the computer system will not be operative for some time.

“This sort of fingerprinting was long thought to be impossible,” says Follette. “We are not adding to the cost of a cassette.”

Follette also leaves open the possibility of licensing the technology to other duplicators. “We developed the system for our own use, but I see no reason not to license it,” he says.

### Alien Pulls Plug On Allied Artists

BY GEORGE KOPP

NEW YORK—Lorimar Productions has pulled the plug on its alliance with Allied Artists Video, and the videocassette distributor is now in the process of liquidation.

Lorimar is now looking for buyers for the rights to Allied Artists Video titles which include “The Benny Hill Show” and “The Man Who Would Be King.” Sources in the company say the deals will be finalized within a month, and that the buyer will be one of the major home video distributors.

Allied Artists owed money to its distributor, Bell & Howell, but Bell & Howell video division president Tom Wheeler says the deal was “very heavily secured.”

“Just had the financial exposure whatsoever,” Wheeler says. “Ever since Allied Artists pictures went into bankruptcy we’ve had agreements guaranteeing us payments. The amount of money is not very substantial.”

Allied Artists Video’s inventory is now in the hands of the duplicator. “We’re awaiting instructions on who to ship the inventory and the masters to. They’re in the process of selling everything off. We’re not making any new,” Wheeler reports.

### Ailing Subsidiary

Lorimar Pulls Plug On Allied Artists

BY GEORGE KOPP

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### WEA Musik To Enter Software

HAMBURG—WEA Musik is going into the video software market. Managing director Siegfried Loch has announced the company will begin selling the Warner Bros. film catalog on videocassette before the end of the year.

Loch says: “We hope that record dealers will take their chance to increase turnover through video sales, and non-specialist retailers are also keen to push videocassettes.”

WEA already enjoys considerable success with the video hardware systems distributed by its Atari subsidiary.

### Plug Yourself into a Sound Business

VIDCOM Convention Issue

Issue Date: Oct. 4  Ad Deadline: Sept. 23

EXPA NDED VIDEO EDITORIAL SECTION

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November 20-23, 1980
Sheraton-Universal Hotel/Los Angeles

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Video disk, videocassettes... whatever the video medium, the subject is a new burgeoning industry with tremendous potential at all levels—retailers, wholesalers, producers, artists, writers, managers... Each and every facet of the industry which built the multi-billion record business now faces the beckoning challenge of pre-recorded video.

- How are record companies preparing to take a more active role in pre-recorded video programming?
- How will your videocassettes and videodisks be marketed?
- What's the involvement and importance of the independent producer in shaping pre-recorded video?
- What's the update on copyright problems as they pertain to video in the U.S., U.K. and other key markets?
- Video Piracy... a looming shadow... how will we deal with it?

Now is the time for solid plans, for action, for a positive look at the future. The industry leaders who will make those plans and take those actions will be at Billboard's 2nd Video-Music Conference, ready to work with you as they search for the winning mix, the right direction.

In keeping up with its solid reputation in the music/record/tape industry, Billboard has designed this conference to give you the answers to the questions you have because pre-recorded video is growing fast with more than a million videocassette playback units already in use, sales this year have been running nearly 50 percent higher than last year and record-high tape sales are well above predictions.

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Your booth at the International Video-Music Conference will display your product where it will do the most good...where the buyers and decision makers you’re after can see and test, discuss and compare your product in a setting ideally suited for doing business. If you were among those who attended or participated in last year’s conference, you know this is THE video marketplace, where manufacturers and wholesalers find the biggest retailers and promoters...where the top record company executives, managers, artists and producers mix. Whether your company is involved in audio/video software, hardware, related accessories or service, your presence will insure profits.

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Billboard's 2nd International Video-Music Conference
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Mystery Buyer Procures Odyssey Products

Continued from page 1

American Film delivers the movie lovers who buy video.

It's a fact that American Film delivers one of the highest concentrations of video prospects of any consumer magazine. Way back in 1978, Erdos and Morgan found fully 32% of American Film's 100,000 ABC paid subscribers already owned or planned to buy a VCR. So it's no surprise that VCR ownership among American Film readers now is nine times the national average.

American Film's thoughtful editorial environment and stylish design attract the upscale entertainment buffs who buy video products. Yet our CPM is about half that of most video magazines.

Place your ad in our regular "Video Scene" editorial section. "The Video Scene" speaks directly to your market, reporting on all the latest developments in home viewing opportunities. American Film is not a video review magazine. It is targeted for intelligent movie lovers who are most likely to buy and tape a personal video library. They are your most lucrative prospects and the market's trendsetters.

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Los Angeles: 213-953-9217
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Los Angeles, CA 90006

San Francisco: (415) 781-4583
Bob Flatow
22 Battery Street
San Francisco, CA 94111
Lynn’s Goodskates Soar

NEW YORK—Roller disco continues to gain in popularity throughout the country—especially in New York and other Northeastern states. According to Judy J., head of Goodskates International, a New York-based roller disco company, "Roller disco is taking over everywhere where conventional disco left off."

Lynn, who runs her firm “the total roller disco skating company around,” is involved in a rash of roller disco establishments dubbed Goodskates which she believes will help to accelerate roller disco’s popularity.

Three years ago when Goodskates was created as a roller skating rental shop in New York’s Central Park, roller disco was virtually unknown to East Coast audiences.

However, according to Lynn, it caught on fast, spurred in part by the Goodskates Entertainment Co., a troupe of 20 roller disco skaters trained and headed by Jerry Butler. Branching out from Central Park, the company has performed at roller discos and at conventional discos throughout the city, thereby helping to create an entirely new popular dance form.

Goodskates business has been booming, Lynn found herself uncharted waters. "I didn’t know much about business before, but after the fact that I had always been interested in..." she recalls.

The business, she says, wasn’t easy. "We had to make a lot of compromises, and work long hours," states Lynn. The musical format will be varied, including jazz, r&b, big band, and rock ‘n roll in addition to disco.

Lynn emphasizes that Goodskates are popular not for the music itself but for the environment they create. "No one stands around like at conventional discos, we try to have a good atmosphere and make our customers feel comfortable," she comments. "You don’t have time to watch anyone other than yourself out on the dance floor."

MICHAEL LONDON

Prism Label, 2 Years Old, Looking To New Markets

NEW YORK—Prism Records, with a truck record in disco since being formed here in 1978, looks to penetrate new markets, particularly soul, with a number of fall singles and albums.

Formed by Len Fichtelberg, who operates the Record Haven whole-
saling setup with the help of a number of partnerships, the company has also completed its national lineup of distributors—began at the beginning of this year with the appointment of Pickwick in the St. Louis, Dallas-Houston and Minneapolis territories.

Although its group Pure Energy, along with Erotic Drum Band and Geraldine Hunter, has scored on the disco charts, a single due in early September will shoot for broader soul audiences with a glad date, "Come Closer," which will precede its first album by a few weeks, to be named after the title track.

The company, according to Dee Joseph, vice president who joined Prism in March, says its marketing strat-egies deal with Lenore, a group

based in San Francisco which makes a September bow with a remake of the old Dixie Cups hit, "Iko, Iko." Fichtelberg, who says he formed the label to add "a creative aspect" to his business career, has also begun lining up foreign licenses, including France’s Carrere in some European markets, and the Scandinavian and Romanian in Mexico.

Also due in September is a second album by the Dutch group Back, called "Touch Me Where It’s Hot," also the title of forthcoming single. Prism, which operates out of 636 11th Ave., here, has also established a music publishing company, Prismatic Music (BMI), which publishes all material by the self-contained Pure Energy.

The label’s creative staff is rounded out by Joe Bonner, who joined the company several months ago as head of national club and radio.

Joseph promises further signings in a continuing process of inking acts with a concept of developing them over the long haul.

NEW YORK—Discos franchising continues to flourish in the Pitts-
burgh based 2001 Clubs of America, the nation’s oldest and largest disco franchisors.

According to John Wolf, head of franchising operations for 2001, cur-
tent adverse conditions notwithstanding, all the inco in the 25-club franchise are either enjoying significant increases in business or remain very low, "holding their own."

In addition, the $500,000 to $1 million in profits generated by New York, geared to local patrons in the art of roller disco.

The maturer Rollermat is now in operation in Sag Harbor, N.Y. and 20 more are scheduled for construction in the New York-New Jersey-Long Island area. Goodskates is also active in Europe; the first of 25 planned roller disco facilities in West Germany is scheduled to be completed according to Lynn.

The key to the Rollerskates will be their personal, fast, environment," states Lynn. The musical format will be varied, including jazz, r&b, big band, and rock ‘n roll in addition to disco.

Lynn emphasizes that Rollerskates are popular not for the music itself but for the environment they create. "No one stands around like at conventional discos, we try to have a good atmosphere and make our customers feel comfortable," she comments. "You don’t have time to watch anyone other than yourself out on the dance floor."

MICHAEL LONDON

Judge’s View Could Affect N.Y. Cabarets

NEW YORK—In ruling which has staunch fans and detractors, the dozens of discos that dot this city a Criminal Court judge here has urged the New York City Council to re-consider laws allowing cabaret licenses in order to make them cheaper and to insure that they reflect advancements in electronic music technology.

The New York City cabaret laws cover a wide range of entertainment establishments including discos and Québéc’s, and, as Judge S. Herman Klapper has observed, "the establishment which provides music by mechanical devices is exempt from licensing, regardless of the noise level of that device. Whereas four acoustic guitars which might be quieter than those electronic devices, might create a licensing issue if it were created an establishment to the licensing provision."

The judge continues, "In view of modern technology which has en-
abled one photograph record with a concept of developing them over the long haul.

Lynn’s Goodskates Soar

DISCO BUSINESS

2001 clubs Holding Their Own

By RACDIFCE JOE

The master franchises are sold either on a statewide, half-state, or in the case of Washington, D.C., which Wolf describes as a major market, on a city-by-city basis.

2001’s master franchises not only sells conventional franchises; he also assists the conventional franchise holder in locating a suitable site, raising the necessary financing, constructing the club, obtaining liquor and other operating licenses, training the staff, helping in the promotion and, after the club has opened, paying periodical visits to ensure that its operational policies conform with guidelines laid down by 2001.

In selecting a master franchise, 2001 looks for someone with a business or club management background. Following his (her) selection, the prospective franchisee is then relocated to 2001’s headquarters for a crash course in the firm’s franchising program. The master franchise holder is expected to undertake his assignment on a full-time basis.

The master franchise holder is also provided with a full selling kit, relevant information on architecture and design, and access to four company-run franchise seminars a year. He also earns a commission on each conventional franchise sold, and a percentage of the royalties collected from these franchises by the 2001 partner company.

Wolf states that his company has already assigned master franchises to applicants in Massachusetts, Conn., Georgia, North Carolina, Ohio, Pennsylvania and Washington. D.C. Franchises for Florida and California are pending.

To support in an expanded franchis-
ing push, 2001 has also beefed up its promotional campaign with a blitz of radio and industrial advertising. It has also expanded its small, in-house periodical. VPI, People into a fully-fledged consumer magazine titled Evening. Under this concept-oriented coverage of the entertainment industry, will initially be marketed through the 2001 fran-

chises, with a long-range plan for targeting conventional distribution outlets.

Also aiding in the promotional push is the 2001 Sales Group, a mar-

keting arm of 2001 Clubs of America devoted to the sale of such promo-
tional items as T-shirts, drinking glasses, posters, books—the merchandising aids. It also distributes sound and lighting compo-
ers to its franchised operators.

Other promotions being con-
ducted on a club by club basis in-
clude a large number of auctions, a weekly event which allows senior citizens to party free at participating franchises, a dealer dis-

trix program, and ladies night when the predominantly female clientele are entertained by male dancers.
Disco Business

Discount By Mobile Firm

BURLINGTON, Calif. — In a move aimed at drumming up even more business in a period claimed to be one of its busiest, the Music Man mobile disco is offering a $55 discount on any job costing over $300 for which it is retained.

According to Andrew Elson, head of the Music Man, the discount coupon is aimed both at boosting the company’s business and helping its existing clients fight the inflation blues.

Are you one of the clients who has been offered the discount, which is transferable and can be redeemed through March 1981, is being offered only as a special deal to the firm’s most-prized customers, the Music Man’s prices have remained at 1978 levels throughout spiraling inflation.

The coupon, in the form of a letter to Music Man’s clients, is not applicable to the firm’s existing contracts and only one per family or company can be redeemed. It is also not valid during December 1980.

Meanwhile, Elson says August has been his business’s busiest month this year. In this month Music Man was called on to provide entertainment for a gay-bang-up event, of which 30 were fashion shows.

Elson further reveals that the August surge in business makes it the busiest period in the firm’s three-year history. He states that about 58 mobile disco bookings could be attributed to either repeat contracts or referrals.

Elson attributes part of the popularity of his business to his membership in the Bay Area Disco Depuys Assn. of San Francisco, and his involvement with the Ad 2 club of San Francisco, an organization of young, professional men in advertising and communications.

**Disco Mix**

By BARRY LEDERMAN

NEW YORK—Certainly one of the more popular groups to emerge on the recording scene in recent months has been the London-based group LP titled, "Off The Coast Of De'Lime." An LP/7" EP is Remicent of Dr. Buzzard’s Original Savannah Band but definitely takes it further.

On the cuts, the lyrical; a commercial sense and musicianship merge for best results.

Yet another prominently Latin-reggae flair goes the group’s own "Yodels" that attempts to sound as if the original cut are backtracks that have a tinge of a 1974 sound to them. "Mabali Dancer" which is available as a single at a 12" 33 1/3 r.p.m. appears shorter on the album.

"Sugar After" is a fan-fitted tune with a South American band feeling. Among the cuts is an interesting version of "Little Mivari," Produced by Augusto Sivieri, and sound spectacular music to come across with another potential soloist. The group stays close to the original in concept and include additional percussion, bells and synth work.

The harmonies whether from the kids, the men or the group, come across with polish and delicacy. The catchy melody still haunts the dancin’ on this 5:30 session produced by Geoffrey Chang. The hipster "Stand Up" is a more commercial riddim tune that is firmly rooted in the lyrical and dance rhythms.

The B side of Didjna’s 12" 33 1/3 r.p.m. on Antrax/Records will catch the listener off guard. Not only is this 6-minute track a solid dance coin but it features a terrific flip which adds to the overall punch.

**Sugar Hill Gang Plays For Rappers**

CHICAGO—Terrill Hendeman’s Disco Va promoted a record-keeping concept Aug. 10 when the Golden Tiara nightclub 3231 N. Cicero, headlining, the Sugar Hill Gang of "Rapper’s Delight" released their new album. Sugar Hill Gang and its Sequence "Girls-Dance" all performed flawlessly at the S8 advance admission presentation.

Disco spinners Kenny Jason and Freddie Fro also are featured, and host is WGGI-FM’s Mario Span. A 12" 33 1/3 r.p.m. is offered to the best amateur rappers.
<table>
<thead>
<tr>
<th>Location</th>
<th>Top 5 Tracks</th>
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<tbody>
<tr>
<td>Atlanta</td>
<td>1._Red Light/Fame (Fame, Soundtrack)</td>
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<td></td>
<td>2._Get Me the Message (George Benson-Warner)</td>
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<td></td>
<td>3._I Love You-Down/I'M Feeling-Local (12-inch)</td>
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<td></td>
<td>4._Runnin' Wild-Comté (12-inch)</td>
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<tr>
<td></td>
<td>5._Get Away-Can't Be Touched-Donald (12-inch)</td>
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<td>Dallas/Houston</td>
<td>1._Red Light/Fame (Fame, Soundtrack)</td>
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<td>2._Get Me the Message (George Benson-Warner)</td>
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<tr>
<td>New Orleans</td>
<td>1._I've Just Begun to Love You-Shaunie (Warner)</td>
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<tr>
<td>Pittsburgh</td>
<td>1._Upset Down/Comin Out-Dina Ross-Warner (12-inch)</td>
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<td>1._Red Light/Fame/Los Lynch (Jain, Fame, Soundtrack-Arista-Red)</td>
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<tr>
<td>Philadelphia</td>
<td>1._Startin' From Zero-Island (LP)</td>
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The name is Meteor.
Publishers Upset By BPI License Move

LONDON—A decision by the council of the British Phonographic Industry to abandon the home recording license fee for the next six months has upset publishing businesses here.

The BPI move was made unilaterally. There was no consultation with the Mechanical Copyright Protection Society, which administers licenses for the BPI. The MCPPS has yet to see the license fee proposal, and the council argued with some justice, that the scheme has proved neither practical nor economical for the BPI administration virtually equalling the revenue generated.

Though a license would clearly be incompatible with a blank tape levy, the BPI says it did not abandon the first to smooth a path for the second. "This is not the point," the BPI says. "It has not said that the existence of a recording license would be any stumbling block to discussions on a levy."

The Mechanical Rights Society, on the other hand, is banking on the BPI to continue to protect their rights as a matter of principle, even if it cannot be done in a very lucrative way. The BPI defends its own right to abandon the license without providing any alternative is ridiculous: "We are only saying to people who want to be able to make home recordings legally."

The annual meeting of the MRS in September will discuss the issue, but Whitehead admits the scheme is in a "void."

"If we continue with the license, we can only cover the right to copy the music, not the deals, signed by us, signed by the MCPS," adds a source with some justice. "The BPI refuses to see it."

One ironic consequence of the BPI decision has been to disrupt an advertising campaign launched by the record tape manufacturer TDK. The record industry has for a long time been trying to educate the firms to keep inclusions to home taping out of their ad copy. TDK recently devised a campaign encouraging the use of the MCPS license, which was due to run in national newspapers and magazines throughout September.

"Now," says managing director John Bushan bitterly. "The whole thing's a total wash. We've worked on it for the past year, and it's been a tactical move by the BPI to undermine our efforts.

Industrial Continues Drive To Gain Disk Tax Relief

AUCKLAND—Private lobbying and a model of its kind collapsed under savage attack from prime minister Robert Muldoon.

Muldoon directed attention from the central issues—why books and magazines should be exempt from tax while the record industry struggled to even stay afloat—by dubbing pop music "uncultural" (Billboard, May 10, 1980).

Amita Meet

SINGAPORE—The Asian Music Industry Assn. (AMIA), affiliated with the International Federation of Producers of Phonograms and Videograms, will hold its second annual meeting here Oct. 21. High on the agenda is completion of details for the Asian Pop Music Festival, a project proposed during AMIA's 1979 annual meeting here.

Track Investing In Aussie Indie Labels

SYDNEY—As significant independent labels continue to emerge in Australia, one group of record companies, which is about a year ago, the peripheral areas of a thriving indigenous recording industry, have been to assume prominence.

An interesting development has been the establishment of the Sydney accountant to sink up to $250,000 into independent local labels.

Ken Wright, 32, and attorney partner Ross Turnbull have established their firm, Track Records, looking over the investments of 17 anonymous patrons of the arts. Company president, this is a firm for Australian recording.

"We have both been interested in the contemporary rock industry for some time," claims Wright. "And it's our aim to be recognized as professionals with much-needed expertise.

"We have amassed considerable international experience in copyright, accounting and tax planning to apply these skills to the Australian music industry. We have no plans to seek the aid of excessive control which American lawyers command in the production of music, instead, what we are saying is that we want to be a part of your industry on a professional basis by coproducing, in the financial sense, fresh talent and new independent record companies."

"It is also true that there has been no formal announcement of our plans, we have had no shortage of people knocking on our door with suggestions, but we want to branch out into related fields."

"Record Production's turnover during fiscal 1979 (April 1979 to March 1980) was $9.6 million, an increase of 3.3%, over previous annual figures. However, our first condition is that a label must have secured a distribution pact with a major record company before we invest money."

Industry leaders think recipients of Track Records' finance have been Airborne and Result Records, both distribut ed by Polygram. Steve Hill, managing director of Sydney. While Rob is in the hands of Sebastian Chase and Steve Hill, former managers of top ch, Min, Ayala, and other labels, the local industry is far from solid."

Track insists that it fields no creative risks for the new labels, merely requiring a small produced in association with Track Records by the dink.

Japan's Horii Agency Sets Plans For Diversification

TOKYO—Horii Production, one of the largest entertainment agencies in Japan diversifying into the sale of glassware.

According to company president Takeshi Horii, the desire of Japanese consumers for more cultural in their lives.

But this might not be at the expense of its main business, stresses Horii. "We 'll continue to concentrate on music, including various artists, and audiences, but we would like to branch out into related fields."

"Production's turnover during fiscal 1979 (April 1979 to March 1980) was $9.6 million, an increase of 3.3% over previous annual figures. However, our first condition is that a label must have secured a distribution pact with a major record company before we invest money."

Japan's horii s have been investing in various fields, including tourism, real estate, and the production of glassware. Horii Production is currently involved in the production of a television series, "Sylvie Vartan Live at the Palais des Congress," which will be released shortly.
Robert Kelly's Tour Threatened By $8 Shortage

Johannesburg - The tour of South Africa by U.S. disco artist Robert Kelly has run into serious financial trouble, and may have to be aborted.

Kelly said that her promoter, Jerry Diepu, had run out of money, and could not even afford to pay the transportation costs for her and her musicians.

She added that if Diepu could not quickly find the finance, the tour would have to be called off.

Kelly, whose show in Johannesburg's large downtown Coliseum Theatre attracted enthusiastic reviews, is also scheduled to participate in Soweto, Durban and Cape Town.

Kelly, who originally refused to visit South Africa because of "politics and discrimination," eventually agreed to tour the country when she was promised that the proceeds of her performances would go towards building an old-age home in Soweto, the terming black township on the southern outskirts of Johannesburg.

"We have had to fork out of our own pockets to pay the musicians," Kelly said. "So you can bet there are no profits to go to the old people."

"I feel very bad about the whole thing, not so much for myself, but for the kids who expected to see me, and the old people who were relying on the money."

She added that there was no cash to pay for advertising, lighting, public address systems, transportation or the musicians.

Promoter Diepu, of Soweto, could not be traced for comment at the time of writing.

Finn Singer Triumphant At Sopot Contest

By Roman Waschko

Warsaw - The fourth International Song Festival was held in Sopot, Aug. 20-23, attracting entries not only from the East European inter-

vision countries but also from Japan, Cuba and European members Brit-
an. France, Holland, Spain, Greece, Finland, Switzerland and Ireland.

Two competitions were held: one for artists representing television companies, the other for those repre-
senting record companies.

In the first, the jury considered the artistic merits of the songs entered; in the second, it judged the perform-

ers' interpretation.

The outcome was a victory for Finnish singer Marion in the first contest, "Where Is The Love" taking the Grand Prix. Six years ago, the same artist won another Grand Prix at the Sopot International Song Festival.

First prize was awarded by Czech performer Marka Gombitova with "Declaration," and Russian Nikolai Gaitsuk for the song "Dance On A Drum."

Gloria (Spain) took second prize with "It Doesn't Bother Me," Cornia Chirac (Romania) claimed third prize with "Sometimes We Are Chil-
dren."

In the second contest, no Grand Prix was awarded, and the British group Jigsaw (Splash Records) shared first prize with Polish vocal group Vox (Wilno).

(Continued on page 68)

Tricky Work: Air Supply's Russell Hitchcock gets first-hand instructions from a Katsuyama resident on how to weave a basket.

BPI Statistics Confirm Product Deliveries Down

LONDON - Figures for this year's second quarter issued by the British Phonographic Industry show that disk and tape deliveries to the retail trade are still in decline, their value in real terms less than 70% of what it was one year ago.

Shipments of singles were 163.3 million, 28% down on the equivalent figure last year, and of albums 114.9 million (19% down). The BPI's statistics committee is now making efforts to quantify the effect of parallel imports on the latter result.

In more than 20 titles of the singles market in the second quarter was 21.6% down, the album market 17.5% down.

One bright spot was provided by the prerecorded cassette figures, which showed a unit increase of nearly 25% over the same period last year: 5.8 million units against 4.7 million. At $25.3 million, however, the value of this market was marginally down on last year's figure.

The BPI suggests high activity at the cheap end of the tape market to account for this, and adds that the ratio of album to tape deliveries is now less than two to one.

Research has suggested, it goes on, that sales of disks are more seri-

ously affected than sales of tapes by home taping. What it does not say, and what many opponents of the home-taping disaster theory believe, is that the cassette is rapidly becoming the public's preferred medium.

This, in turn, implies that a deter-

mined marketing effort on prere-

corded cassettes by the record indus-

try could do a lot to alleviate the home taping problem.

Foreign Placement

NEW YORK - Just Friends Distribution Co. has placed new singles by Steve Bassett and Lynne Messen-
ger in foreign markets. Former disk, entitled "Beauty Is Only Skin Deep," goes to Baby Records in Italy; latter 45, tagged "Possessive-

ness," goes to 7 Records in Australia and Disc AZ in France. An album by Messenger will follow.

Air Supply Campaign Pays Off With Sales

Tokyo - A major promotion campaign here for Australia's Air Supply is paying off with increased sales for the Arista act's current single and album, "Lost In Love," according to Alex Abramoff, artist relations manager in the inter-
national pop marketing department of Nippon Phonogram.

Company is the local licensee for Arista, and in drive has included a window display contest involving retailers throughout the country, and a personal visit to Japan by the group.

The promotion began in April, and strong initial results prompted Nippon Phonogram to request an in-person visit by Air Supply.

"It cost us $30,000 to bring the group and its road manager to Ja-

pan, but we believe it was worth the 

expense. During their nine-day stay here, they appeared on six television shows and nine radio shows, and were interviewed by nine newspa-
sers and magazines."

First highlight of Air Supply's exc-
sion, says Abramoff, was a free concert given at the Nakano Sun Plaza hall in Tokyo, promoted via radio station JOLF.

Second highlight was a visit to Katsuyama Village in Yamunashi county west of Tokyo, which has a sister village tie-up with Yaraz-
wonga Village in Victoria, Australia. Air Supply leader Graham Russell was made honorary village chief for one day, while the group visited a kindergarten.

The promotion has paid off, af-

irms Abramoff, and the "Lost In 

Love" album, released June 25, is selling very well. "At this rate, we're 
hopeful that sales will reach 50,000 in the not-too-distant future."

Another angle from the album, "All Out Of Love," was released by Nippon Phonogram Monday (25).

The retail display contest took place from June 25 to July 31, with the results still to be announced. Seven stores will be given best dis-

play awards, plus prizes.

Concludes Abramoff, "This is the first time we've conducted such a big campaign for an Arista group or artist since we began handling the label in January last year."

"Air Supply has become popular enough in Japan to merit bringing the group back for a concert tour towards the end of the year. We're working on it with Kyodo Tokyo."
**Italian Independents Must Unite**

To Counter Multinationals, Says Fonit-Cetra Chief

By DANIELE CAROLI

MILAN—Italian independents should cooperate in order to combat recession, reduce costs, improve efficiency and compete more effectively with the local subsidiaries of major multinational record companies.

That is the view of Carlo Fontana, managing director of Italy's only state-controlled record operation Fonit-Cetra, which is owned by national radio and television network RAI.

Speaking exclusively to Billboard, Fontana analyses the special character of the Italian market and spells out his reasons for health in the present difficulties.

"Although the European market and other foreign scenes are in difficulties because of the sales contraction, it seems to me the Italian marketplace is showing an improvement. It has some peculiar features, of course: the wide interest in classical music, the high percentage of over-50s, the popularity of domestic music and the great appeal to the young, thanks to its social and political message."

"These examples demonstrating a diversified demand, which should make it possible to overcome the present problems, because creative effort is supported and alternative channels are found for distribution."

"As it is, though, only the major foreign companies seem able to deal with the market shifts, benefiting from their international experience. So I believe the Italian independents should join together in order to coordinate certain services. A distribution consortium, for instance, could drastically reduce the relevant costs."

"I understand the indies view the particular relation between RAI-TV and Fonit-Cetra with some suspicion, but I believe they should worry more about the multinationals' activities, which are actually reducing their market share."

Fontana believes cooperation among Italian companies should extend not just to manufacturing and distribution, but also to the development of high-quality productions that would be competitive at the international level and remain rooted in local culture.

Since the reshuffle late last year that saw Fonit-Cetra gain present post and made Silvano Giuntini general manager, Fonit-Cetra has devoted its entire effort to reorganizing its back catalog, which ranges across classical, folk, pop and jazz.

"Says Giuntini: "Some important works had to be reissued, some weaknesses had to be removed, some additions had to be made, especially in the classical field, where we looked to local opera houses to gather new, often neglected repertoire."

"As to pop, if in the last few years our share was limited to a string of hit singles, we are now aiming at highly selective productions with sales potential and also with cultural value as well where possible. The fact is that this is a public company does not mean we can understand the possibility of our products."

Giuntini also sees a new role for Fonit-Cetra in working for a different level, says Fontana, "While local radio and television stations were growing at a terrific pace, Fonit-Cetra on TV did not understand it was aiding its competitors' expansion when it decided some years ago to produce FM."

Fonit-Cetra's distribution operation has recently acquired some additional roads, including Milan-based Ciou. In its first year, the label, which is now solely owned by founder Giorgio Perici, was distributed nationally by CGD-MM, scoring chart successes with Raffaello Ratto's creations Lenzetti, Norma Jordan and Fausto Leali.

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**Aussie Demand For Kiss**

SYDNEY—Though the concert do not take place until late November, promoter Kevin Jacobsen has opened his doors to the much-anticipated Australian Kiss tour.

Eager fans waited in line all night in freezing conditions to secure tickets to the open-air Sydney show which do not even guarantee them a particular seat. The same tickets could easily have been bought later in the week with no wait or discomfort.

Pricing is $13.50, just $1 above Abba tickets two years ago, 50,000 tickets were sold in the first two days of availability. So far, more than $1 million has been passed over to ticket counters, and one newspaper was quick to point out that, if placed on the short-term money market between now and November, the Jacobsen brothers could pick up an easy $40,000 profit.

In Memoriam

MOSCOW—The Ministry for Culture here has decided to turn the home of legendary operatic singer Feodor Chaliapin into a museum devoted to his memory and to the history of Russian vocal arts. The house, on Telskaya Street, will be restored and converted with a concert room for concerts and other performances.

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**U.K. Press Criticism Of Record Business**

LONDON—Hit by accusations of chart whipping and criticism of its efforts for a blank tape levy, the public image of the U.K. record industry has reached its lowest ebb for many years.

In recent weeks, almost every national daily newspaper has carried violent and ill-informed attacks on the integrity and good name of the music business. The Daily Star, for instance, told millions of readers that: "The pop record industry has been called the greatest business on earth."

It went on: "We shouldn't shed too much light on the record industry, who, in casting around for a scapegoat for tumbling sales and profits, are blaming pop fans for making their own tapes. It's a convenient excuse. But it won't wash. Tapes have been around for 21 years—all the years when the record industry was making a lot of money."

"The real reasons are that the big companies charge too much and that they churn out too many flops. Certainly their costs are high but that is mainly because they don't know how to run their own business. "Those in charge don't know a potential hit from a miss."

This sudden spate of hostile editorial comment has been prompted by a survey of the national top 40 made by a music group in the music business, the Record Mirror, which rejects the British Photographic Industry's estimate of home-taping figures and questions whether sales have suffered and argues against a blank tape levy.

"Of the 700 readers in the survey sample, 95% said they tape music at home, and 90% knew it was illegal. 69% said they taped to make their own compilations, 13% to have tapes for the car, and 58% because they said records were too expensive."

64% said they taped albums borrowed from friends or libraries, 61% said that they would have bought the records anyway, had they not had home taping facilities.

"Record Mirror concludes that instead of fighting for a levy, the record industry should be more discriminating in the acts it signs, the records it releases. It should work to develop discs for 12-72% of the readers surveyed wanted the industry to drop picture discs, fancy sleeves, colored vinyl and other expensive gimmicks—and lobby the government for a reduction in the Value Added Tax which at the moment accounts for 13% of album costs.

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**Sayer LP Racks Big Soviet Sales**

MOSCOW—Chrysalis Records' attempt to penetrate the Soviet music market (Billboard, June 30, 1979) was met by an unexpected report in the Russian-language daily Kommunist, that they would have bought the records on record anyway, had they not had home taping facilities.

"Record Mirror" concludes that instead of fighting for a levy, the record industry should be more discriminating in the acts it signs, the records it releases. It should work to develop discs for 12-72% of the readers surveyed wanted the industry to drop picture discs, fancy sleeves, colored vinyl and other expensive gimmicks—and lobby the government for a reduction in the Value Added Tax which at the moment accounts for 13% of album costs.

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**SALES**

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Box 890
Billboard
1515 Broadway
New York, NY 10036
Aquarius Sets Campaign For Rock Quartet Teaze

MONTREAL—Aquarius Records here is putting an all-out effort on rock quartet Teaze in an effort to break the band in Canada and secure a U.S. record contract for the fourth LP, "Body Shots."

Aquarius is one of Canada's flagship independents, predominantly known abroad for its success with the band April Wine and the "Harder . . . Faster" LP. "Body Shots" is produced by Wine's leader, Hally Golightly, and a long tour for Teaze cross-country is beginning to pay off with AOR airplay in most major centers, including the tough-to-break Toronto market.

The Windsor quartet has been around since 1975 and several years back made a sizable splash in the Japanese market, leading to a live in Japan album. The "big in Japan" tag did not gain Teaze any special status in Canada, however, until its current round of career building here—again—has begun in earnest.

Like April Wine, Teaze's forte musically is embedded in the late '60s heavy-metal mold, although the group has not been tagged as "fashionable flamboyance." The album: CHUM-FM, Toronto: CFOX, Vancouver; CBC and the QZ network in Newfoundland.

PROFIT PICTURE DIM
1st New Wave Fest Grosses $1 Mil

Font text.

Recent Rock Concert Riots Spur Concern For Security

TORONTO—Three riots at rock concerts here in the past four months have renewed concerns about inspection standards and security at such events.

The worst incident took place at the Canadian National Exhibition Aug. 19, when 50,000 people went on the rampage after they were told of the act's last minute cancellation. The incident included 31 reported police arrests and an estimated $25,000 worth of damage to the facility.

According to booking agent Mike White from the Agency here, a direct repercussion is that high schools are going to be much more selective in choosing who will play at student union concerts, "which represents a substantial amount of work," he says.

He also speculates that a number of smaller promoters are going to be squeezed out as facility owners and local venues become more suspicious of rock shows. Those promoters who are well-known and have a lengthy record of clean presentations will be allowed to produce the shows. He opines.

One of the smaller promoters in the city is Rob Bennett of RHI Productions, and he says he is already feeling the pinch. "My insurance rates have been jumped, and I haven't had a claim in five years."

Booking an eclectic mix of popular music, this season ranging between Carolee Kayes, Brian Palmer and Peter Allen, Bennett says he will be having bottle checks for barroom mature at all shows, "then I'm going to be picking a facility that offers the best protection against violence."

Mike Cohl of Concert Productions Int'l has made no statements to the media concerning the upswing in violence and vandalism at rock concerts, but it is to be assumed that stricter regulations will be enforced at future shows staged by the company.

A number of complaints have been aired over the way police reacted to angry fans at the Alice Cooper show. When a few fans started hurling debris towards the front of the stage, after the cancellation was announced, police rushed into the fracas with nightsticks, it was reported.

CBS Unveils 'Nice Price'

TORONTO—Aug. 18 was the kick-off date for CBS Canada introducing a major catalog price reduction which covers 164 titles. Under the banner of "The Nice Price," CBS reduced the suggested list price on specified titles from $9.29 to $6.98. A tie-in marketing campaign will stimulate consumer sales and invite retail participation, a company spokesman says.

Among retail aids to float the series are point-of-purchase materials, buttons, stickers, mobiles, header cards and ad mats.

According to vice president Stan Kulo, the "Nice Price" series will, hopefully, dramatically improved sales on key catalog titles for the label.

Among artists with LPs featured in the series are: Barbra Streisand, Santana, Chicago, Burton Cumiings, Carole King, Billy Joel, Charlie Daniels, Dire Straits, Willie Nelson, Jeff Beck, Cheap Trick, Simon & Garfunkel, Janis Olior and Bruce Cockburn.

The series follows CBS U.S. debuting a similar line in the fall of 1979. According to CBS, it is the first affiliate to initiate the series outside the U.S.
ARS VISIT—Producer George Martin chats with lead singer Ronnie Hammond of the Allison Road & the Houserockers and blue eyes and 1047 Park in the during the Dr Pepper Music Festival.

**Talent In Action**

Continued from page 50

Tin’s song, any guitar solos were unconvincingly played to avoid repeats and to pump life into some otherwise tired material. Outside of a few new rows lowly rivals, Spider didn’t redeem a. much more and better material to choose from, the band has plenty of potential to succeed. For the moment, however, its music is overproduced and under-supported, long on polish and short on heart and conviction.

opening act Nero, Res. like Spider, can short on spontaneity. Which is far too bad, because the new wave quartet does not have much, a quirky revamped of pop’s top, stripped down and speeded up. The new song set drew from “Narbon’s Fire,” the debut LP. The only excitement came on two frantic cover tunes, “Little Red Book” by Bob and Bert Bachman and “Vixen,” the old Knocking Blue hit.

The band members were rather reserved on their own songs, which deserve more personality and punch than the band mastered here. Unfortunately, the night was offstage after 35 minutes without an encore to the disappointment of the generally enthusiastic crowd.

MIKE LONDON

**KID CREOLE & THE COCONUTS**

The Ritz, New York, New Ad 2010:

The Ritz, a 1,000-capacity club that has become the new chic showcase for new and older rock bands, was packed on Sunday evening, Aug. 24, for a 2 a.m. performance by Kid Creole & The Coconuts, one of the most interesting and inventive acts to appear on the circuit in the last year.

Formed by August Darnell and Andrew Henderson, the band had up to 12 members on stage when it played a 75-minute set of music that combined rock, dance, and ragge into a totally new and expandable form.

The band, which has just released an LP on ZE Records, was a delight to listen to. The 12-song set, each perfectly in place in the “After the Cool of Me” was more and macking “He’s Not Such A Bad Guy After All,” “Don’t Be Like The Stud” was an expansion, “Get Out of The Way” was a slow, “Eddies by the way” was a straight cool jazz, “The Cast of C.O. Mouth” was a macking and “Teddy” on purple and Laurie Cattis on search lead vocals.

Also among their share of attention were the three blonde backup singers, girl cover beauties whom “Barry Grasso” and the rest of the band members were the music and the performance.

As well as the band’s quality, the stage performance was just as good, looking like a drag from the closed studio 50 on an African plane. The entire is a constant macking, stylish, dancing and obviously enjoying the music.

So did the audience. Thus it is doubtful many of the young audience had ever heard anything by Kid Creole before, it was obvious by the end of the show that many new fans were made. This is a band that played such a panache of musical styles, with such obvious style and class, that it broke down all musical barriers. Kid Creole is a come to ball.

ROMAN KOZAK

**Tape Co. Land Music Masters**

NEW YORK—General Entertainment Corp., which plans to merge with the company’s headquarter staffs in developing strategies for expanding business activities, has been underway for several years in Nashville, including sessions by such acts as Chubby Checker, the Chiffons, the Crystals, Percy Sledge, Martha Reeves and Jan & Dean.

According to Bob Phillips, label president, the company is nearing finalization of licensing deals with 70-75% of its music. The “Magnetic Gold” line of cassettes, listing at either $3.50 or $10, may have delayed the potential retail universe of 130,000 supermarkets, convenience stores and drug stores.

**STRIKE WON’T AID SPECIALS**

NEW YORK — The SAG-ATTRA strike has brought the production of dramatic television programs, but the three major networks are not releasing the option of specials to fill in the gaps in their schedules.

Of the major networks only CBS plans any music specials for September. It has slated a Linda Cardellini special (Sept. 16), a Daily Portrait and Carol Burnett in Nashville special set for Sept. 17, and Ray Charles and Friends in New York, which are set to appear on a special hosted by John Schneider of “Dukes Of Hazard” Sept. 24.

ABC and NBC expect to go with reruns and whatever they have in the can, at least during the first month of the new television season.
Billboard's Pop Album Hit Parade

Survey For: Week Ending 9/6/80

Number of LPs reviewed this week: 27
Last week: 30

70
been
Arity, Fuentealba
American Federation
 changed much over the
years. Whereas last year's
highlighted composer/racist Ian Anderson's
career, this year's charts focus on
the modern world. Tall continues to move progressively
up and down with light classical elements. Anderson's
career is about to be a highlight. It's true that the sound
hasn't changed much over the years but it's still a highly
intelligent tape. Eddie Hulse, a superlative proponent of
progressive rock, continues, helps out on keyboards and
vocals.


MOLLY HATCHET-Beatin' The Odds, Epic FE2572.
Produced by Tom Merwin. Women, bad habits, war and
drug is the theme on this third album by this
Jacksonville-based group. The best song is "The Ram-
ble," which strikes an effective balance between
playing and infectious rock. But for the most part
the music of hard-hitting rockers is as predictable as their
lives. The act isn't quite rate, but already seems
like it may evolve to be a hard rock band under
another guise. 

Best cuts: "Beatin' The Odds," "The Ramble."

MELISSA MANCHESTER-For The Working Girl, Arista AL15333. Produced by Stephen Brooksmith. Manchester's latest LP is dominated more than that by catchy, usually
bouncy, tunes. There are a couple of upbeat tracks, but nothing as
sounding as "Pretty Lies," a cut from her last LP. Manchester with
Elvis Costello and others. Karen1:17. Anne Taque, Loren Amell and Marilyn H. Agus, deserving the varied nature of shoehorns and
tunes. But for this LP Brooksmith produced also an LP by Manchester
as the lead actress. The style and rhythm and best horns are
the rest, wherein Manchester's in San Franciscan.

Best cuts: "You And Me," "Without You" (the old Motown hit). "This Is My Life."

CRYSTAL GAYLE-These Days, Columbia JC93512.
Produced by Allee Willis. This delightful excursion into a pot
bowl of musical styles finds Gayle channeling the
skeptical sound of "Miss The Explorers" and exploring
new directions. She's at once ebullient, tough, sassy and
lighthearted, still a force. MCтар ве aick is this
"Take It Easy" or stretching out with easy power on a stand-
de "Love Me Like You Used To." This is particularly
suited to the needs of each song, she knows just where to put a
hook, a flurry, a guitar hook, and how best to Good Gayle's Special
from country to soul.

Best cuts: "Too Many Loves," "Take It Easy," "Help Your-
self To Each Other." "I'm No Love In Heart Of The City."

TULI DE SAIBRO-Caught, Casablanca MPL72731. Produced
by Bill Purse, who do hit number two on the Hot 100
earlier in the year with "Yes I'm Ready." includes both
two parallel themes. When Gayle takes a more aggressive, rocking approach in somewhat of a musical style, "I'm Not Your Man," she isn't as
sunny and smoky and moody rock sound sustained by
per- mission and back up vocals. Best cuts: "Saw You." "Up-
side Down," "Second Time Around."

BARRY MANN-Casablanca MPL72728. Produced by Barry
Mann, Brooks Arthur. Mann's first LP since a 1973 ruling
for
RCA is highlighted by two duets with Carole King, the
up-tempo "Trouble," and the slow, serious "Dew Motel."
Also included are Mann's update of two songs
which had been hits for other acts: "Brown Eyed Woman" and
"Rainy Day Woman," both of which are remarkable and
contemporary. Best cuts: these two.

PIERRE MOERLIN'S GON-Line, Arista AR84279. Produced
by Pierre Moerlin with Nick Bradley. The LP jacket does not say
what John Lennon means when he says, "The man is it's
troubling me."

In the music is a hybrid mixture of rock, jazz and
typical Mow, featuring Pierre Moerlin's piano
and Ray Bryant's Hammond. This LP will not disappoint its fans.
Best cuts: You're Choice.

AVERA CLEMONS-Nevermind/CBS NJZ 19036. Produced
by Pete Saltis. The stunning of Clemons shines through in
every cut as what is almost a similar parallel to the
world of Clemons. Lennon's rock and roll on danceable rhythms
for his utmost numbers. An exceptionally
interesting number is "Maybe I'm In Love," with its Beatles like
harmony. Best cuts: "I Feel Your Man," "Maybe I'm In Love."
"Don't Turn Round." "It Happened In My Life."

MICHAEL SCHENKER GROUP-Chrysalis CRE 302. Produced
by Roger Glover. The debut album from this former member of UFO and Scorpions seems primarily a vehicle for his
rock guitar backing capabilities. This is especially true on an in-
strumental titled "Melody." The Schenker side has departed
with the hard rock format is "Bijou Plastique." A fluid, easy rock
instrumental with some exceptional acoustic guitar work,
mainly Peter's fingers directly to guitar, harmony vocals in Gary Bar-
den. Best cuts: "Armed And Ready," "Tee's A Good Time For
Me." "Race." "A."

VARIOUS ARTISTS-Declaration Of Independents, Ambrosian Records AMB 166 (EMI and Rondor). Various producers. The
ACT is at the top of this compilation LP. With several
previously released singles. This compilation LP contains one song from
each of the acts, all of which come out of this main wave
of British groups. If you're looking for all these are
in San Franciscan, Sony on Columbia records in Al-
man, various labels. The LP pattens from Roger Shah,
and Tia Rounasip (Rupus Records) and Rody Boin (Stir Trl
Records) from Washington, D.C. Best cuts: Songs by these acts.

TROGLO-Live At Manny's Kansas City, MRC Records MRC2214.
Produced by Peter Crowley. The Trogg's, who had some suc-
cess earlier in the year, with this latest LP seems to
reduce their recording attests. The group still plays basic English
country, rock, with the major themes to modify the basic guitars/har-/
drums/bass sound. But there are elements in the British
interest and the LP seems somewhat noble. Best cuts: "Main Thing," "Love Is All Around," "Satisfaction," "The
Particular Place To Go."
General News

Irvng/Almo Splits Management

"Far from paring down or taking a less progressive stance, we're going to be making every effort to be active and respected." This point is also made by Grace, an eight-year Rondor veteran who has been managing director the past three years. "In no way are we slashing," he says. Jerry is committed to furthering our publishing interests.

Grace signed such writers as Dire Straits, Red Top, Stereomag, Ali Thompson and Bob Marley to Rondor worldwide and also secured English representation for Earth, Wind & Fire's music. "I've always been involved in international business," Grace says, while acknowledging that this is the first time. "We hope to use our visceross responsibilities for territories outside of the U.K."

Both Grace and Freed report directly to Moos. Freed, 33, has been with A&M since as head of A&M's publishing/Almo was formed. He transferred over to the publishing concern in 1972. "At that time," he remembers, "I was personal assistant to Jerry Moos. Before that I was college promotion director. And before that I was a lawyer - for a medical student doing whatever I could to make some extra dough."

Memphis WMC-FM Sees Promo Song Become a Hit

BY ROSE CLAYTON

MEMPHIS -- Memphis, I'm Coming Home," which originated as a radio station promotion for WMC-FM, has become a local hit record just three weeks after its first broadcast. The pop rock song's lyrics spotlight the city's attractions and feature the station's call letters FM-100.

The phone response was immediate and strong," says Gary Guthrie, program director for WMC. "Within 10 days it became a top five requested song, and we've got it on three-hour rotation.

"We sold 1,000 singles in the first two weeks, and sales have yet to taper off. If things continue this way, we expect that Memphis, I'm Coming Home" will pay for itself through sales." A spokesperson for the local Peaches outlet rates the disk as "the second fastest selling record in Memphis." The record and on-air promotion for FM-100 is the second cites station record promoted from this office, along with an eight-year-old visual production house based in Memphis based on Mistletoe Productions, a "Party Time In Houston," was created for KULF-AM. "Not only did it pay for itself," says WMC-FM program director, "but it gave KULF a unique image in the Houston market."

As a result of its dual successes, Shoeh Productions is now offering its own service to stations across the country.

New Pano Method

NEW YORK -- Richard Bradley, copresident of RBR Communication, publisher of trade book, and distributor of sheet music for April-Blakwood Music, says he's developed a method for arranging pieces in "one in-fifth the usual time."

Bradley's learning technique is described in his book, "The Instant Virtuoso: How To Succes At Piano Without Really Trying."

In conjunction with the book's publication, Bradley will be appearing on a number of national television shows, including "Good Morning America," "The David Letterman Show," and the nationally distributed "Hour Magazine" and the "John Davidson Show."

Caesars Adds Room

LAS VEGAS -- Caesars Palace is constructing a temporary 24,000-seat stadium for October concerts and athletic events.

Andy Olson, director of public relations, says the facility will remain standing "in a year's time, should feasible concerts and athletic activities."

P'Gram Business

On the videodisk front, the report notes that in the U.K., Philips will release its videodisk in 1981, with program preparations at "full speed."

The report also claims further progress in achieving a manufacturing process for a video long playing disk and that group development is also playing an "active role" in the research and development of the Philips compact disk, an audio configuration which is based on the optical developments of the videodisk.

Creative To Represent Seasons Four

LOS ANGELES -- Writer-producer Bob Gaudio and writer/artist Frankie Valli, who co-owns Seasons Four Music (ASCAP) have signed an agreement with the Creative Music Group for longterm publishing representation.

The agreement -- the first the team has entered into in more than 10 years -- involves exploitation of songs written by Gaudio and Valli in the past as well as new material. The Creative Music Group, the publishing division of the K-tel organization, plans to begin its promotional campaign by distributing an LP videodisk for record producers, agents, executives, artists and their managers.

Jay Max, president of the Creative Music Group, says the LP will be used as a tool to expose Gaudio's talent to the music industry, as he is often thought of primarily as a producer.
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<th>Writer</th>
<th>Label &amp; Number (Distribution Label)</th>
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<td>WHY NOT ME – Fred Bedford (James Stroud, D. Barrett), C. Shubert, Scott Bros.</td>
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<td>LOOK ME IN THE EYE – (Bud Yorkin)</td>
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<td>DON'T YOU WANT TO PLAY THIS GAME NO MORE – (Bud Yorkin)</td>
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<td>DON'T GO – (Bud Yorkin, J. John, R. Baker, B. Watson, BMI)</td>
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<td>I'LL BE THE WHOO – (Bud Yorkin)</td>
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<td>LITTLE RED LIGHT – (Bud Yorkin, G. Hendershott, R. Baker, BMI)</td>
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<td>MUST BE A WOMAN – (Bud Yorkin, T. Bowers)</td>
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<td>COME AND GET YOUR LOVE – (Bud Yorkin, T. Bowers)</td>
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<td>GET OUT HERE ON MY OWN – (Bud Yorkin, T. Bowers)</td>
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<td>GOOD MORNING GIRL – (Bud Yorkin, T. Bowers)</td>
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A reflection of National Sales and programming activity by selected dealers, one-stops and radio stations as compiled by the Charts Dept. of Billboard.
DOBBIE BROTHERS—Real Love (3:40); producer: Ted Tempelman; writers: Michael McDonald, Patrick Henderson; publishers: Tarryn James/Monsters/ASCAP, Warner Bros. BMI. 435049. For the third single from the album “The Cheap One,” we get a refined, well-programmed, well-recorded effort. The result is a much needed breath of fresh air for fans of this band.

BARNUM SEKEES—The Lesson that Never Leaves Me (3:28); producer: Steve Miller; writers: Steve Miller, Steve Miller, John Leventhal; publishers: BMI/ASCAP. 533211. Steve Miller’s latest single is a sharp, well-written, well-recorded effort that is sure to please fans of his music.

ROBER DYT—Without You (3:37); producer: Jeff Lynne; writer: Jeff Lynne; publishers: M & H Music ASCAP, Polydor 7321211. Jeff Lynne’s latest single is a sharp, well-written, well-recorded effort that is sure to please fans of his music.

DOLCE BOBO—Dolor (3:43); producer: S. Dietrich; writer: S. Dietrich; publishers: BMI/ASCAP. 453232. S. Dietrich’s latest single is a sharp, well-written, well-recorded effort that is sure to please fans of his music.

R. B. WELCH—Marry the One (4:17); producer: Stillwood Wilson; writer: Stillwood Wilson; publishers: BMI/ASCAP. 533211. Stillwood Wilson’s latest single is a sharp, well-written, well-recorded effort that is sure to please fans of his music.

GARY HANAHAN—Do You Think I’m So Beautiful (3:40); producer: Gary Hanahan; writer: Gary Hanahan; publishers: BMI/ASCAP, Sugarloaf (Sheffieldville) BMI. 453232. Gary Hanahan’s latest single is a sharp, well-written, well-recorded effort that is sure to please fans of his music.

TOMMY TUNION—Get In the Back Seat (5:20); producer: Ed E. Tucker; writer: J. Kellet, J. Heath; publishers: Tulehau Le- nard BMI. 453232. Tommy Tunion’s latest single is a sharp, well-written, well-recorded effort that is sure to please fans of his music.

KISS—(3:12); producer: Vinnie Vincent; writer: V. Vincent; publishers: Kiss/ASCAP/Madison BMI. 453232. KISS’s latest single is a sharp, well-written, well-recorded effort that is sure to please fans of his music.

ROSE MUSIC—Oh Yeah (On The Radio) (3:28); producer: Rose Music; writer: Rose Music; publishers: BMI/ASCAP, AMDOA BMI/ASCAP Prod. Capital. 453232. Rose Music’s latest single is a sharp, well-written, well-recorded effort that is sure to please fans of his music.

AC/DC—You Shook Me All Night Long (3:28); producer: Rob John “Mutt” Lang; writer: Y. Young, J. Johnson; publishers: J. Albert/Marks Atlantic BMI. 453232. AC/DC’s latest single is a sharp, well-written, well-recorded effort that is sure to please fans of his music.

CRAIG YOUNG—Live One Day (3:51); producer: Robert Becker; writer: Robert Becker; publishers: Bongitlog (ASAPC) Island 113548 (45b). Craig Young’s latest single is a sharp, well-written, well-recorded effort that is sure to please fans of his music.

GENESIS—Turn It On Again (3:27); producer: David Heseltine; writer: B. Collins, Rutherford; publishers: Hit & Run (Par) ASCAP, Atlantic 375. Any key- boardists who are still alive will remember the keyboard solo on this track. Already heavy in many AOR play, this mainstream rock cut is being added to the hit parade to test up this year’s prog nugget.

CRYSTAL GAYLE—If You Ever Change Your Mind (3:16); producer: Allen Reynolds; writer: P. B. Franklin, J. Gundy; publishers: Nightingale Records BMI/ASCAP Nashville BMI 113549. Another multi-film source line from Gayle is ridden in the singer’s customary style. Uptight keyboards and electric guitar, less king and queen.

SUZI QUATRO—Rock Hard (3:23); producer: Mike Chapman; writers: M. Chapman, M. Orin; publisher: Chimichanga (CBS) BMI. Dreamboat 10174 (850). This is the first single from the soundtrack of the forthcoming “Times Square.” Unlike the easy rocking “Shout” last year, “Rock Hard” is as it should be.

ALLMAN BROTHERS BAND—Ragtime (3:15); producer: Allman Brothers; writer: Lute Cobb; publishers: Dickey Betts, Mike Layfield, John Cobb, Leon Russell, Berry Oakley, Duane Allman, Berry Oakley; BMI. Astra 40555. First single from the band’s new LP is a rockin’ Southern-influenced, well-recorded cut started by electric guitar leads, keyboards and Allman’s husky vocals.

MANCHESTER—It’s This to Love (3:30); producer: Steve Buckingham; writers: Kery Cahn, Robin Pelter; publisher: Bob/Chuck/Paul/Record Rodgers, BMI. BMI. 40555. Manchester’s latest single is a big building adult contemporary ballad that fits the radio style. James Montgomery and Diane Warinse seem to be able to carry off the current marketplace. A steady background gives it the right sauce.

TERI DESAUR—Caught In The Rain (3:42); producer: Bill Purse; writers: T. Delane, J. Carbone; publishers: Bobbi Songs/65 Street BMI. GASB/205. The ballad “I’m Ready,” “Caught”, the title track of her new album, is a real rocker. Delane also does a harder edged format, like a stone hit Pat Benatar.

ROBERT PALMER—Johnny And Mary (3:55); producer: Robert Palmer; writer: Robert Palmer; publishers: Bongitlog (ASAPC) Island 113548 (45b). Robert Palmer’s latest single is a sharp, well-written, well-recorded effort that is sure to please fans of his music.

JONNY LEE MILLER—You Done Me Wrong (3:25); producer: Johnny Lee Miller; writer: Johnny Lee Miller; publishers: Victory BMI. 40555. Johnny Lee Miller’s latest single is a sharp, well-written, well-recorded effort that is sure to please fans of his music.

DOUG JORDAN—Are You Lonesome Tonight (3:45); producer: Doug Jordan; writer: Doug Jordan; publishers: BMI/ASCAP, AMDOA BMI/ASCAP Prod. Capital. 40555. Doug Jordan’s latest single is a sharp, well-written, well-recorded effort that is sure to please fans of his music.

JIMMY REED—You Don’t Have To Go (3:19); producer: Steve Cropper; writer: Steve Cropper; publishers: Steve Cropper, Dinah Carter; BMI. Riva ASO BMI. 40555. Jimmy Reed’s latest single is a sharp, well-written, well-recorded effort that is sure to please fans of his music.

JIMMY DAVIS—Love In The End (3:19); producer: Steve Davis; writer: Steve Davis; publishers: Steve Davis, Dickie Davis, Steve Davis; BMI. Riva ASO BMI. 40555. Jimmy Davis’s latest single is a sharp, well-written, well-recorded effort that is sure to please fans of his music.

JANET JOPHSON—Heart Of The Matter (3:19); producer: Steve Davis; writer: Steve Davis; publishers: Steve Davis, Dickie Davis, Steve Davis; BMI. Riva ASO BMI. 40555. Janet Jopson’s latest single is a sharp, well-written, well-recorded effort that is sure to please fans of his music.

BARRY WARD—This Is The Way (3:30); producer: Steve Miller; writer: Steve Miller, Steve Miller, John Leventhal; publishers: BMI/ASCAP. 40555. Barry Ward’s latest single is a sharp, well-written, well-recorded effort that is sure to please fans of his music.

PATTI MATSUI—Love Is The Energy (3:30); producer: John Davis; writer: John Davis; publishers: BMI/ASCAP. 40555. Patti Matsui’s latest single is a sharp, well-written, well-recorded effort that is sure to please fans of his music.

DAVID FOSTER—Without You (3:51); producer: David Foster; writer: R. Harris; publishers: BMI/ASCAP, Warner Bros. BMI. 40555. David Foster’s latest single is a sharp, well-written, well-recorded effort that is sure to please fans of his music.

JOHN CONNELLY—Can’t Say Anything (3:25); producer: Bud Logan; writer: Sunny Thompkinson; publisher: Cross Keys ASCAP. MCA BMI. 40555. John Connelly’s latest single is a sharp, well-written, well-recorded effort that is sure to please fans of his music.

DAVID ALLAN COE—Hank Williams Junior (3:43); producer: Billy Dean; writer: Billy Dean; publishers: Deamos Bros. BMG, publishers: Curren/Pangia, BMI. BMI 113542. A country in the present trend, this single is a sharp, well-written, well-recorded effort that is sure to please fans of his music.

Daly Movie Campaign Deals

NEW YORK—Although its film counterpart won’t be distributed until the fall, the soundtrack of the Roger Daltrey-stared “McVicar” is the subject of an extensive marketing campaign scheduled by PolyGram/East West Records.

The soundtrack, already an album and single (“Free Me”) hits stores nationwide this week with a new batch of songs. The album also features the single “Wrong Street” and the title track, “McVicar.”

Developed by Bill Levy, head of PolyGram/East West, the campaign features a series of magazine ads to promote the film. PolyGram/East West, a major player in the market, will also distribute the film theatrically, through national consumer print, television, extensive radio time buys, publicity, merchandising, and outdoor advertising such as a Sunset Strip billboard in Los Angeles.

In addition, point-of-sale merchandising will include everything from PolyGram/East West T-shirts and trim fans for in-store display.

The release of the film from Who Films Ltd., the album being treated as an independent album by the Who’s Daltrey.

Gibson Relocates

LOS ANGELES—The Gibson Group public relations firm has moved to a new address. The firm, staffed by Bob Gibson, Pati Matti, Victoria Pearlman and Eli Sekoler, is now located at 800 West, LA. (800) 669-2121.

www.americanradiohistory.com
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Execs Explore Talent Innovations At Forum

The 7th Annual MUSEXPO America America's Largest Music Industry Convention & Forum will be held in February in San Francisco.

The event will feature a series of panel discussions, workshops, and networking opportunities for professionals in the music industry.

The agenda includes sessions on copyright law, digital distribution, and the role of technology in the music business.

Confirmed speakers include industry leaders such as © 2020 Herculean, Inc. All rights reserved.
**JIMMY HALL—Touch You, Epic N1626516. Produced by Norbert Putnam.**

Animation flows from this former Wet Willie lead singer's debut solo offering. The energy that has long been a trademark of Hall's live performances translates well to vinyl with such a high degree of intensity that it charges the listener with its vitality.

“Touch You” tops the almost slick quality that characterizes Wet Willie’s later albums. Under Norbert Putnam’s direction for the first time, Hall returns to his Alabama heritage, rich with rockabilly tradition.

The result is a simple, clean production that transcends ordinary music classifications. It combines the feel of rock with the driving energy of rock into a notion blended with gospel, blues and a dash of country.

Reading the powerhouse of musicians are Hall’s brother Jack on bass and guitar-wielding Larry Berwald, both former Wet Willie band members. Gunnar Gelotte on drums and percussion, guitarists Jon Goin and keyboardist Bobby Ogin, all from Nashville, round out the central instrumental core. Backup vocals include Anita Ball, Steve Broley, Dave Loggins, Gelotte, Jack Hall and sister Donna.

“Midnight To Daylight,” a ballad a la Percy Sledge, is written by Hall.

4 More Pictures Get Sager’s Songs

LOS ANGELES—Singer/songwriter Carlote Sager, who co-wrote two songs for the upcoming beach for the recently released film “Middle Aged Crazy,” will have her songs featured in several upcoming films.

In addition to “Where Did The Time Go” and “Just Friends” from “Middle Aged Crazy,” Sager co-wrote with Michael Manes “Skip My Turn,” the title track from the forthcoming film starring Jill Clayburgh. That tune reportedly will be Diana Ross’ next single.

With Bruce Roberts, Sager wrote “Feel That I Am,” to be performed by Rita Coolidge for the film “Coast To Coast.” “It Seems Like Old Times” co-writer with Marvin Hamlish for the Neil Simon film of the same name and “Roses And Rainbows,” also with Hamlish for the Walt Disney film “The Devil And Max Devlin.”

Morning Star Bow

PHILADELPHIA—National Label Distributing has added Morning Star Records to its growing roster of independent labels. It also marks the entrance of the distributor into the country field—its other labels featuring include: Rhinestone black gospel and pop.

The “Morning Star” label, based in Indianapolis, Ind., makes its bow with a single, “Bite And Pieces.” introducing Herma Lee, a niece of country stars Loretta Lynn and Crystal Gayle. Mary Bower is the label’s director.

**HIRS WIDOW IN CAST**

**Revive With Frank Loesser Songs Will Open in L.A.**

LOS ANGELES—The music of the late composer Frank Loesser will be saluted in a revue, “Perfectly Frank,” premiering Sept. 8 at the Westwood Playhouse here.

Loesser wrote the music and oftentimes the lyrics to about 1,500 songs in his lifetime. The 40 or so featured in the revue include “Never Will I Marry,” “Wish I Didn’t Love You So,” “Baby It’s Cold Outside,” “I Believe In You” and “Praise The Lord And Pass The Ammunition.”

Colin Ronomoff is the revue’s music director. Fritz Holz is the director. Gladys Rackmil is the producer. Tony Stevens is the choreographer and Kenny Solms is the writer of the revue’s text.

Cast members are: Jo Sullivan (Mrs. Frank Loesser), who originated the role of Rosalinda in “Most Happy Fella”; Kelly Bishop, the recipient of a Tony Award for her portrayal of Sheila in the Broadway production of “A Chorus Line,” who originated the role of An Unmarried Woman; Wayne Clento, who was in the New York company of a chorus line.

**MCA Wants To End LAX Pact**

LOS ANGELES—Because Steve Gold, Jerry Goldstein and other staff allegedly didn’t perform promotional services for their LAX product, MCA Records here is seeking out of its distribution pact with the defiant MCA Records in Superior Court here.

MCA claims it was damaged in excess of $100,000 when the defendants allegedly prevented its promotion of this product, as specified in a May 1979 pact filed with the local court.

The MCA album the defendants were to supply six acts annually, with each act getting a recoupable $100,000 for which it was to cover recording costs.

The binder called for LAX to receive 30% of suggested retail list price royalty on net sales for albums and 14% royalty on the same basis for singles and disco 12-inch products.

**Cassette Instruction**

NEW YORK—“The Tape Cassette School,” a concept in cassette instruction, will be marketed this fall.

A project of Shure Corp., publisher of Sheet Music Magazine, each tape contains a recorded lesson with an accompanying booklet.

The program is being launched with a dozen cassettes, retailing at $7 each, and will be expanded to 40 or 50 in the coming months. Proposed lessons include ear training, sight reading, playing by chords and how to create intros and endings. Sales will be through mail-order and retail distributors.

**Sockwell Appointed**

NEW YORK—Choice Records has closed its distribution agreement with Ingles Records and appointed Larry Sockell as National sales representative. Sockwell will handle Choice jazz catalog through personal calls on dealers nationwide. Shipping and billing will be handled directly by the label.

**FOR MORE INFORMATION SEE PAGE 122**
### Top LPs & Tape

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<thead>
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<th>Suggested List Price</th>
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<th>Title</th>
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<td>15.98</td>
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**Note:** The listings are subject to change and may have been updated since the publication date. Accuracy cannot be guaranteed due to the dynamic nature of the music industry.
FACEDAY

RIAALAWYERS

Must File Appeal

By RICHARD M. NUSSE

NEW YORK—Faced with the prospect of a $1,000 a day fine and a contempt citation for their client, lawyers for the Recording Industry Ass. of America were sold to file applications for an expedited appeal to a higher court by Wednesday (3) if they're going to continue to protect confidential reports gathered by the RIAA's antiquity unit.

The reports were ordered to be turned over to lawyers for Sam Goody Inc. last month by U.S. District Court Judge Thomas C. Platt in order to assist the defense in proving its claim that traffic in counterfeited recordings is so extensive that Goody may have "unknowingly" dealt in the counterfeit product that forms the basis of the government's case against the retail chain.

In a court appearance Friday (29), Platt reiterated his contention that the release of the material doesn't violate lawyer-client privilege and that the defense is "entitled to look at the files of the RIAA.

PENDING the decision of the Federal Court of Appeals on the RIAA motion, Platt ordered the defense to draft a suitable contempt order which he said he would sign to encourage RIAA compliance with the original subpoena.

Platt indicated several times Friday that he "might be wrong" in ordering the RIAA to turn over these reports since they are not related to the Goody case per se and told both sides he would stay execution of the contempt order and the fines until the court of appeals hands down its ruling, which should come within the next three months. With this in mind, Platt set Sept. 26 for the next court appearances.

Platt also denied a suggestion by government prosecutor John Jacobs that RIAA president Stan Gorton testify at a hearing to clarify the sues of counterfeit penetration into the recording industry and the RIAA's "role as a counterfeiter.""

"Bites The Dust"-LOP

LOS ANGELES—Queen is partly a quintessential disco group, but its current pop smash, "Another One Bites The Dust," first broke in predominately gay New York disco, then picked up heavy black airplay and only after that broke through in the pop market.

The snarling, new-wave-influenced track jumps 10 points to number six on this week's disco chart; leaps 25 spots to position 33 on the soul survey and climbs five spots to number 23 on the Hot 100.

Elektra/Asylum officials rather sheepishly admit that the track wasn't originally a prime singles candidate: that it was pretty much forced out of the album by street demand.

The first single issued from the LP, the traditional Queen-sounding "It's a Hard Day For The�� Or The Good Times," picked up an in- glorious number 42 several weeks ago, and the planned followup had been "You Need Your Love."

But the unexpected disco and R&B response to "Bites The Dust" made them reconsider.

It all started when Hariett Gilstrap, the label's New York-based R&B coordinator, sent test pressings of "Dust" to DJs at two New York clubs, T. Scott at Better Days and Larry Levain at the Garage.

The disco crowd, she reports, "went wild," though they probably didn't know Queen from the Kings, another Elektra act. Gilstrap then asked for, and got, promotional 12-inch disks on the track, which she sent out to disco in her area.

Gilstrap had been Elektra's national disco coordinator until the label, like many others, quietly de- cided disco wasn't a viable area to pursue. With the multi-format re- sponse to "Dust" keeping Queen's "The Game" LP in the top five for the fifth consecutive week, it may be taking a second look.

While the disco response to "Dust" is startling, there are at least a couple of other rock-oriented tracks dotting the disco top 20, including the Rolling Stones' "Emotional Rescue" and Devo's "Whip It."

"What's most incredible is the disco response. Most of the white pop acts who have penetrated the soul chart in recent years have had a black-in- fluenced sound: Boz Scaggs, Hall & Oates, the Bee Gees and the Doobie Brothers. Queen has never before embraced that sound nor has it ever even hit the fringes of the R&B chart."

But now its record is in heavy rotation on a number of the top disco stations as WBLZ-FM in New York, WNJR-AM in Newark and KUTE- FM in Dallas. In addition, Queen's LP, number 39 this week at WAMO-FM in Pittsburgh, number 11 at WKTY- FM in Columbus, number 7 at WXXS-FM in Boston, number five at KMIM-FM in St. Louis, number seven at WLS in Chicago and number one at K-FMS in L.A., according to Joel Lurie, Elektra's national promotion director.

"It really caught me off guard," admits Joe Morrow, the label's head of special markets promotion for the West Coast and Southwest. He re- calls that Robbie Dupree's "Steal Away" and Linda Ronstadt's "Ooh Baby Baby" both got some R&B play, but no pop act in the label's history has made such much headway. PAUL GREEN

LAKESvron the San Francisco Tape Dis- pliacator, is seeking a judgment against American Varsity Inter- net. The Superior Court complaint al- leges the label owes the plaintiff $19,489 since October 1979.

S.A.R. Claim Filed

LOS ANGELES—S.A.R. Recording Invites an $80,000 take on the San Francisco Tape Distributor, is seeking a judgment against American Varsity Inter- net. The Superior Court complaint al- leges the label owes the plaintiff $19,489 since October 1979.

Prairie Youth

LOS ANGELES—Prairie Youth Pro- ductions here seeks an $16,000 judg- ment against Jockey Music, alleging that band member, from a media half-hour show did it for the motown publishing affiliate.

The federal court complaint claims the plaintiff was commissioned by the defendant to do "Yesterday, Today & Forever," which is screened for Jay Low in February 1980. Motown paid $7,500 towards the overall cost of the production, the filing states.

A.S.R. Claim Filed

LOS ANGELES—S.A.R. Recording

Inside Track

S.E.P. 6, 1980 BILLBOARD

DUST RECORDED radio-audio and video tape by the same name which was shown during the second week of July.

"Dust" has been recorded by a number of other artists, including the Rolling Stones, the Doobie Brothers, and Queen. The song has been played extensively on dance music radio stations in the United States and has become a hit on the dance charts.

Another entity taking advantage of the appeal's clause related to the lawsuit is Ritz, a private chain through the southwest, which put on a 99 cents each or less or 50 cents behind delinquents and overdrafts on stock- chains.

The Phasemakers intend to evaluate the release of its debut album on Flip and Strong Records with an outstanding blast. Expansion will come at the finale of its first concert Friday night at The Fillmore, when singer Wendy Williams crashes an explosives-laden Cadillac into the stage. Group's manager Rod Swenson says his idea of a million dollars worth of nationally known artists and their official friends and anticipates no brown fuzzing. Event will be filmed and will cost about $20,000 to stage.

Tom Mowton's "Dusty Down, Up and Away" Philadelphia Herald, speaking for a special to cut-out size athletic supporter, Elizabeth J. John, dean of chic out in the chic concert attire, gave an emotional thank you speech Monday (25) at a party MCA threw for him at the Palomino Club in North Hol- lywood to commemorate the release of the album.

Eleni praised many of the people who’ve helped her during her career and then dished out an im- mense size of "Bite Your Lip (Get Up And Dance)." Jim Reeves “I’ll Have To Go,” Tiny Dancer and an appropriate finale called “It’s Now or Never.”

Another Four Boroughs singer, Harry Pugliese, who formerly operated Springboard International, is seen as likely to acquire major interest in Audiofidelity Enterprises, which includes 30-year-old Audiodisc Records founded by the late Bob Syd.

L.A. Street Scene

County List Grows

LAKES are on hand to MC some performances, while the L.A. Kings support the Spinettes in a portable ice rink for an ice hockey demonstration.

Other highlights of the festival were the presence by Johnny and Marie and the Osmond Family.

Prattinio Initiates

$16,000 Jobete Suit

LOS ANGELES—Prattino Produc- tions here seeks an $16,000 judg- ment against Jockey Music, alleging that band member, from a media half-hour show did it for the motown publishing affiliate.

The federal court complaint claims the plaintiff was commissioned by the defendant to do "Yesterday, Today & Forever," which is screened for Jay Low in February 1980. Motown paid $7,500 towards the overall cost of the production, the filing states.

A.S.R. Claim Filed

LOS ANGELES—S.A.R. Record-
THE TIME . . . IS NOW
for excitement in Western New England! All eyes are turned toward Springfield, Massachusetts as the third largest market in the region meets the challenge of a new decade.

THE FACILITY . . . IS READY
for business! A private non-profit corporation will operate the familiar Civic Center and the newly renovated Symphony Hall with a new name and a new look. Following an investment of $3.4 million, Symphony Hall is one of America’s most exciting theatre spaces.

THE MARKET . . . IS PRIMED
for live entertainment of all kinds! More than 600,000 strong with a median income above the national average, this market is enthusiastic for the rebirth of live entertainment.

Springfield's The Center civic center / Symphony hall

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THE SHOWS . . . ARE ON THE WAY!
Promoters from throughout the country are eager to present the entertainment. Everything from Broadway shows, to sports, to spectaculars, to meetings and trade shows will come to town.

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1277 Main Street, Springfield, Massachusetts 01103
Kerry P. Felski, Executive Director (413) 787-6610
Wild Planet. The New Album From The B-52's.
Produced by Rhett Davies and The B-52's. Executive Producer: Chris Blackwell. (BSK 3471)