Country Music Mushrooms On Radio And TV

CMA Survey Indicates TV Shows On Rise

By KIP KIRBY

NASHVILLE—Country music programming, already growing by quantum leaps at the radio level, continues to make gains on television as well. In a just-completed exclusive survey directed at stations across the U.S., the Country Music Assn. has learned that the number of country shows being carried by representative stations has markedly increased in the last three years. More than half these stations describe country programming as being much more popular in their individual areas than ever before.

Perhaps the most startling information gained from the survey is that a majority of responding stations believe that country programming has an exciting and unrealized potential in elevating their ratings and increasing their viewership. The CMA mailed out its questionnaire to approximately 750 tv stations, receiving answers from a total of 135 stations or 18% of those polled. Of the stations responding.

(Continued on page 56)

CBS In High Court Plea

By JEAN CALLAHAN

WASHINGTON In a last gasp effort to prove the blanket music licensing of network television violates anti-trust laws, CBS Inc. is petitioning the Supreme Court for a second ruling.

The high court already heard this case once in April 1979, at that time ruling in favor of ASCAP and BMI that blanket licensing of tv networks does not constitute price fixing per se. Supreme Court justices remanded the case to the U.S. Court of Appeals in New York where CBS lost again this year.

The major rights organizations stand to collect millions of dollars in retroactive royalty payments once this 11-year-old tv court case is wrapped up. CBS petition to the Supreme Court on Friday (29) could be the network's final maneuver in the lengthy legal battle.

CBS' petition centers on the allegation that blanket music licensing is an "unreasonable restraint of trade" and asks the Supreme Court to review the appeals court's 1980 ruling. CBS claims that the appeals court did not fulfill the Supreme Court's mandate to undertake an analysis weighing anti-competitive and pro-competitive aspects of the blanket music licensing agreement.

(Continued on page 78)

DRC-Soundstream Merger

By ALAN PENCHANSKY

CHICAGO—U.S. digital audio pioneer Dr. Thomas Stockham is steering his Soundstream Inc., into a merger with Connecticut-based Digital Recording Corp., a company working with videodisk and high density information storage technology.

The proposed merger will result in a new firm, DRC-Soundstream, Inc. which is committed to development of a consumer digital audio playback system and compatible software.

In entering into the new combined venture, Digital Recording Corp. plans a halt to videodisk development work, the company reports. Stockham's Soundstream was the first company to produce commercial digital recordings in the U.S. and has developed the world's most... (Continued on page 76)

Store Pilferage Checked In N.Y.

By GEORGE KOPP

NEW YORK Store pilferage here is holding steady or declining, but at least one New York record dealer wonders if he isn't spending as much in security measures as he was losing to thieves.

Asks King Carol's Ben Karol: "What's the difference from a practical business standpoint whether costs accrue from what's actually stolen or from providing security?"

Karlo says he spends about $1,000 a week keeping his stores manned by uniformed and undercover guards. "It's just another fixed cost of doing business," Karol says, adding: "Hopefully, every dollar I spend on security is saving me two."

Sam Goody's vice president of operations Mike Aronson agrees, but... (Continued on page 73)

Bogart Keynotes Gospel Meeting


Bogart, president of the Boardwalk Entertainment Co. and former head of Casablanca Records & FilmWorks, keynoted the March convention of the National Assn. of Recording Merchandisers in Las Vegas.

Other top industry names named for the Gospel Conference in the past week are gospel great Edwin Hawkins. Lester Sill, president of Screen Gems/Colgems/EMI; Chuck Kaye, president of Geffen/ Kaye Music; Marty Klein, president of the Agency for the Performing Arts; Bill Lowery, president of the Lowery Group; Bill Hennes, program manager of WMAQ-AM in... (Continued on page 78)

Record stores will receive the new Kansas album this week. See to it that you hear it...
WALK AWAY
THE HIT SINGLE BY
DONNA SUMMER
FROM THE ALBUM
WALK AWAY
COLLECTOR'S EDITION
THE BEST OF 1977-1980
NBLP 7244
Give the gift of music.
www.americanradiohistory.com
LOS ANGELES—The most closely watched union meeting of the year is to be held this week, with three soundtracks listed among the nation’s 10 best-selling albums for the week ending Saturday. RSO’s “Fame,” which was at number 1 in July, and whose fortunes are still uncertain ("Caddyshack," up to number 106 in its fourth chart week), continues to lead the pack with 100,000 copies sold. The soundtrack hits are led by Neil Diamond’s "Mama, I’m A Big Boy Now" package, which-levels off in its second week at number three; RSO’s "Fame," which holds at number one; and RCA’s "Southside Johnny." The single-topped theme is "Sugar Daddy" from the album "Sugar Daddy." The eight soundtrack singles in the top 20 are topped by Dane Carter’s "Fame," up one point to number four.

Four male singers are next in line: Paul Simon’s "Here Comes That Rainy Day" from "One Trick Pony" jumps two spots to number nine; Polkador’s "McVicker," up seven spots to 22 in its fifth album spotlight, respectively, the music of Willie Nelson’s "Red Headed Stranger," which is at number 10; and "Honeysuckle Rose," up 29 berths to 20 in its second week at number three; and "Someday" is at number 3.

Following are the top 10 albums:

1. "Fame," Neil Diamond, RSO, 200,000
2. "One Trick Pony," Polkador, RCA, 150,000
4. "Southside Johnny," Atlantic, 100,000
5. "Procol Harum," Columbia, 90,000
6. "Mama, I’m A Big Boy Now," Neil Diamond, RCA, 80,000
7. "Crazy Legs," Springfield, CBS, 70,000
8. "Sugar Daddy," RSO, 55,000
9. "Here Comes That Rainy Day," Polkador, RCA, 50,000
10. "Honeysuckle Rose," Polkador, RCA, 45,000

 prepares limits and the cost of gasoline restrict new artists in the number of dates they can play, there are less opportunities to fan their skills and be able to break big. rock artist Ted Nugent told Billboard’s Sixth International Talent Forum. But live talent will always have a home in New York City which hopes to be able to build a new, medium-sized hall, music museum and library complex. Andrew Stein, Manhattan Borough president, told the Forum participants.

Nugent and Stein were the two keynote speakers at the three-day Talent Forum, which ended Friday (5), and which attracted more than 350 managers, agents, promoters, attorneys and record company representatives to ponder and discuss the current state of the music industry.

Nugent, who estimates that he has played more than 2,000 shows in his career, told the Forum that not only do extensive live appearances help break an act in the presence of his audience, and what it wants through live appearances.

With fewer shows, he said, record companies must know how to promote their artists better, specifically how to promote an image of the artist consistent with who that artist is. Record companies, he said, must send more of their people out on the road with the artist and “get their feet, or whatever else, wet” from the experience.

Speaking without a prepared text, and in between flights from Los Angeles to Cleveland for another show, Nugent championed his form of heavy metal and hard rock. He attacked the new wave, current radio programming and the quality of music on television.

He said looking at the top 10 of 1988 there are no singing on the radio by the Doors, Steppenwolf, Cream and the Amboy Dukes. “Now there is absolute crap,” said the outspoken Nugent. “I was once there were no small local tv shows where bands would play. But that is gone, too.

In response to a question about whether video in clubs, and the (Continued on page 76)

CITIES PLACES 6 DYLON LPS In $5.98 Line

NEW YORK—Six titles from the Bob Dylan catalog are among the 18 new titles added to the CBS $5.98 price list. The series was introduced last year with 380 titles and sparked new retail interest for low priced catalog items. In July CBS added to the series rock and soundtrack LPs. The latest titles added to the series are mostly early releases by contemporary artists.


NEW YORK—Kiddie records, with a retail price spread of 99 cents to $3.75, is a phase of the music industry that grows up on the record market. Although annual sales figures are not readily available, estimates are that children’s product accounts for between 50% and $76.5 million a year at retail, with an additional $20 to 25 million in direct-mail business.

Disneyland Records, the largest of the kiddie market labels, will be more than double its sales for the fiscal year ending Sept. 30, according to Gary Kimmel, vice president and general manager of the label, which earlier this year earned a platinum record for sales of its Mickey Mouse disco album. Other kiddie labels also report a healthy business climate, such as Pepper Pan, whose Marlin Kasen claims the “children’s industry as a whole is growing, and the potential hasn’t even reached the halfway point. It has never been bigger than it is now.

Gold and/or platinum successes by “Sesame Street Fever” (Sesame Street) “Michael Jackson” (Disneyland) and the Chipmunks (Exclusives) have been welcome pop characters, and pop, jazz, R&B and classical. Many of the traditional children’s product themes, such as fairtales and other storyline concepts, are also holding their own.

While some kiddie companies say they are “recession-proof,” most companies have not weathered the inflationary spiral without price increases over the past year. These have generally involved book-and-record sets that formerly sold for $1.49, and now last at $1.79, while albums previously marketed at $2.98 now go for $3.98.

Some of the kiddie labels say that better display space and attention for children’s product have helped stimulate sales, but not all feel that proper exposure is given to the product.

Irving Schwartz, president of Hollywood, Fla.-based Kidstuff Records, has a bone of contention. He feels that too often kiddie music “is treated as a sideline” and “often has no personality on the retail level.”

Schwartz, who claims his company is already “farther ahead” in sales and attention than other parents in the key factor cited by all in sales—should have an easier time in selecting various captions of children’s themes, with distinct browser division of types of product.

Richman notes Schwartz benefits from its appearance at major toy chains. “They’re not hurting and we” (Continued on page 15)

www.americanradiohistory.com
WEA Adds Discount LPs & Videocassettes

LOS ANGELES—A 5% discount video cassette catalog plan and a 30% discount videocassette catalog plan and an additional 35 $5.98 midrange album titles due in November will bolster retail sales at the company's 600 largest independent retail U.S. industry vendors. 650 employees were informed at separate Dallas and Philadelphia meetings last week.

“In this week’s Billboard, we have the top four charted, and six out of the top eight. And in the wings, ready to burst into the Top 10 are Paul Simon, Cars and AC/DC,” Henry Droz, WEA president noted.

Effective through Oct. 17, accounts receive a 5% discount on catalog LPs and cassettes, with dating of 50% due December 10, 1980, and 50% due January 10, 1981. net due the 25th of each month. Accounts which can order current twice during the sales period. Backorders will be carried through Oct. 31. No 8-tracks are included in the catalog program.

Effective through October 17, accounts receive only dating, identical to that accorded catalog product on present $5.98 midrange catalog accounts. Accounts can order the new 35 $5.98 album titles effective immediately, but that inventory can be shipped until Nov. 7. Effective immediately, too, all new return authorizations for the 35 additional titles will be credited at $5.98 levels. The 60-day interim period is designed to allow a reasonable selloff period for existing inventory.

The present WCI 34-title videocassette catalog 38 discount program offers normal 60 day terms with a minimum $1,000 order necessary to participate. Backorders will be cancelled as of Oct. 31 on the videocassettes. One order can be placed through Oct. 17, Rand Blei- mester, WCI national sales manager, stated. WEA president marketing development Russ Bash, explained that the industry expects to sell 400,000 more VCRs this fall, bringing the national total to between 1.8 and 2 million units. He termed 1980 “a superb year” for WEA and WCI home video.

Droz reiterated a prior pledge made exclusively to Billboard that WEA was fortifying positively to meet increased business. Warehousing, essentially in the forthcoming “superbranch” in New Jersey is being enlarged and enhanced. WEA will also ship to accounts who do less than $25,000 annually on every workday, with no minimums necessary. Droz said the company will maintain its present sales offices, merchandisers, returns and rewards structure, creating advertising allowances and frequent sales programs.

In This Issue

Classical L'Art, 57
Classical Country, 46
Commentary, 36
Country, 50
Discography, 50
International, 49
Jazz, 49
Publishing, 50
Radio Weekly, 57
Sound Business/Video, 38
Talent, 32

Features

Counterpoint, 76
Disc Action, 78
Inside Track, 78
Lifelines, 76
Rock ’n Rolling, 10
Stock marker quotations, 22

Charts

Top LPs, 74
Top Singles, 75
Radio Action Chart, 77
Single Radio Action Chart, 77

Top Radio, 24
Bubbling Under Top 40, 35

Top 200, 30
Top 40, 35
Top 100, 35

Jazz, 49
Jazz LPs, 49

Hit Parades

Billboard Top 20, 62
Hot Soul Singles, 16
Hit Parades, 19

Soul LPs, 16
Soul Singles, 19

Top Country LPs, 16
Top Country Singles, 16

Top Rock LPs, 16
Top Rock Singles, 16

Top 20 Adult Contemporary, 56
Top 40 Videocassettes, 45

Record Reviews

Album Reviews, 16
Product Displays, 16
LPCloseup, 16
Closeup Column, 16

Executive Turntable

Record Companies

Jerry Jaffe, Polydor president of artist development, is upped to vice president of the label’s newly created rock music department in New York. At the same time Jim Soter, national album promotion manager at Mercury, and Jim Del Balzo, West Coast regional director, were named national album promotion managers for PolyGram Records East. Joining the label as a third national album promotion manager is George Meier, founder and former publisher of the tip sheet Walrus. Soter, Del Balzo and Meier will serve as Jaffe’s "rock specialty" staff. They will report to Flip Kline, executive vice president of PolyGram Records East. . . . John Burns is named vice president of PolyGram Records West, responsible for all regional promotion management in L.A. He was director of national sales . . . Roberta Sopp joins Board- walk Entertainment Co. as vice president of promotion management in New York. A key figure in that development in Los Angeles. She was vice president of press at Casablanca for two years. Previous posts include public relations director for Don Kirshner Entertainment, and promotion and advertising work . . . Cheryl Engstrom is named quality control coordinator at A&M in L.A. She was previously a staffer at the label’s recording studio for six years. . . . Lawrence F. Hariton is tapped as assistant national credit manager for MCA in L.A. He was assistant corporate treasurer at Title Insurance & Trust . . . Tom Edmonston joins M-80 Records in New York as head of East Coast ad. Previously, he was involved in independent management projects in New York . . . Wayne Stainfield made director of promotion for Dimension records in Nashville. He was a member of Warner Bros. promotion and marketing teams.

Marketing

Jim McCall, eight-year veteran in the矣ness with the Ot and Turtles chains in the Atlanta market, joins the Young Entertainment store chain in that city as chief buyer . . . Rita Powell, former assistant distributor one-stop manager at PolyGram, is named director distribution manager one-stop manager. Also, Fred Rivers, whom Powell is replacing, moves up head of retail operations. He retains his post of accessory buyer.

Related Fields

Tamatou "Tom" Iuchi steps up as president of U.S. Pioneer Electronics Co. in Moonachie, N.J. He recently was executive vice president for 10 years of Iuchi’s 15-year affili-

Eagles And ICM Pace the Winners At Talent Forum

NEW YORK—The Eagles and the ICM booking agency were the big winners at Billboard’s Sixth International Talent Forum held here Wednesday (3) through Friday (5).

The Eagles were named the top boxoffice attraction for arenas (6,000-20,000 seats) and large aud (20,000 +), based on the Bill- board boxoffice chart.

The ICM booking agency won Billboard’s annual Steve Wall Me- morial Award, and ICM agent Steve Jenson was named booking agent of the year.

The Who was voted the rock artist of the year, the Pretenders and Pat Benatar tied for breakout artist of the year. Elton John was the top attraction in auditoriums under 6,000, Spyro Gyra was the jazz artist of the year, Kenny Rogers was the country artist of the year, and Teddy Pendergast and Stephanie Mills tied for R&B artist of the year honors. Other winners included: 

Promoter of the year: Barry Fey of Fillmore Presents in Denver. 

Manager of the year: Herb Herbert of Journey. 

Greatest label contribution to artist career development: Warner Bros. 

Facility manager of the year: Claire Rotherman of the L.A. Forum. 

Nightclub operator of the year: Hank LoConti of the Agora. 

Tour manager of the year: Eric Barrett, who tours management Linda Ronstadt, Bruce Springsteen and Kenny Rogers. 

Talent buyer of the year for fairs and parks: Chicago Fest. 

Talent buyer for colleges: Neil Davis at Arizona State Univ. 

Entertainment attorney of the year: Brian Rohan.

POLYGRAM BEGINS 4.8% POP & CLASSICAL DISCOUNTING

NEW YORK—The "Gold Rush" is on at PolyGram Distribution Inc., featuring discounts of 10% on pop and classical catalog product.

The program, which also highlights dating through January for listings of albums and libraries in L.A. . . . ERIK HARTMANN takes over at the Spectrum in Philadelphia as assistant boxoffice manager. He was an accountant for the Philadelphia Philharms.


The Philadelphia releases are "The Spirit Of Christmas," with the London Symphony conducted by Colin Davis (the "Lavender Christmas") and "Singers Christmas," on Philips’ $5.98 list Festivo. From DG, there’s "A Christ- mas Treasury," with the Royal Choral Society and "Messiah," with Cathedral Boys Choir. Classical accounts will also receive new num-

OTI Song Festival Oct. 4 In Miami Firmed

NEW YORK—The Third Festival OTI Song takes place Oct. 4 in Miami, of course. Miami will host the international song competition and composers the chance of competing in the finals in Buenos Aires. The event is sponsored by SIN Na- tional Spanish Television Network, which has been holding local competi-

www.americanradiohistory.com
"James Mtume and Reggie Lucas... have emerged as the hottest pop-soul writer-producer team since Bernard Edwards and Nile Rodgers of Chic." — Stephen Holden, Rolling Stone

The future is

MTUME

(MTUME is pronounced Em-too-may.)

Epic Records presents the gold and platinum crew behind the success of Roberta Flack and Donny Hathaway, Phyllis Hyman and Stephanie Mills. Hear these musicians, songwriters and producers on their new career-launching album — "In Search Of The Rainbow Seekers." The search is well on its way in New York, Baltimore, Washington, Richmond, Atlanta, Chicago, Detroit, Houston, New Orleans, Los Angeles, Memphis, St. Louis and many more cities where the MTUME single is bulleting up the charts.

It's time for you to discover MTUME, "In Search Of The Rainbow Seekers," featuring the single, "Give It On Up (If You Want To)." On Epic Records and Tapes.
Ariola America Sued By Capitol Over Alleged Debt

LOS ANGELES—Capitol Records charges Ariola America owes it $1,119,197.40 for returns it accepted after the two labels dissolved their distribution pact last January. Additionally, Capitol seeks $5 million in court by Capitol paying freight thereon. The payment provision according to the pact filed with the court called for the plaintiff to shell out $2,672 for $6,989.90 to sell distributors at $2,721.92 for $7,989.90 for $8,000, and $3,574 for $1.29 single sold for 72 cents. When unit sales on a title reached $1,000, Capitol was to pay 1% more and again at $5,000 unit plateau, an additional 2% was due, while at the 750,000 mark, another 1% was added.

Arla America's Top 10 Looks Into History

LOS ANGELES—An in-depth report on the music business during the past 40 years will be the subject of a four-part series on the syndicated music show "America's Top 10." Featuring Casey Kasem, the shows, to air this fall, will focus on the music industry in the past, the present, the record industry in this country and the overseas market.

Record executives and recording artists are expected to be interviewed on the shows although no one has been named yet. "America's Top 10" is produced by Scott Bron/Syd Vinnedge Television.

Hunt On Prism

NEW YORK—Prism Records announces release of "No Way," new LP by Geraldine Hurst. Prism has signed Hurst for five years.

General News

GOODY CASE PREVIEWED

Duper Tucker's Trial Underway

NEW YORK—A preview of the government's case against Sam Goody Inc. on charges of trafficking in counterfeit recordings was a high-light of the perjury trial of convicted illegal tape duper George Tucker that began last Tuesday (2). The trial, in Brooklyn's U.S. District Court, resumes Monday (8), when both sides are expected to begin their summations to the jury of eight men and four women.

Tucker, a 42-year-old Vernon, a marine owner from Long Island and a sometimes record and tape dealer, is charged with having purchased pirated product from Tucker and others and sold it to the Goody chain. Tucker's alleged former partner, Jerry O'Leary, was arrested in Didston, New York. Tucker himself, also took the stand to say she accompanied the original Goody's Matsrey, Queens, warehouse, to some other locations where the illegal product was transferred.

Tucker charged with lying to a grand jury when he denied selling illegal product to Verner, and then trying to obstruct justice by persuading Verner to change his story. A blackmail charge was dropped by the government at the start of the trial.

Tucker took the stand in his own defense to admit that he had initially lied. "I was nervous and apprehensive about his grand jury appearance, although he had previously said he would cooperate with the government's investigation.

The government says Tucker's "$350,000 bribe" thawed its case against Tucker at the time.

As a result of Tucker's alleged perjury, the government asked for an indictment against Verner, instead of offering him immunity if he would testify against Tucker, and, ultimately, against Goody.

During his trial testimony, however, Tucker denied knowing exactly where the tapes he sold Verner wound up, claiming he was bragging.

By RICHARD M. NUSSEN

Snake Charmers—Singer Susie Allanson discusses her debut United Artist LP, "Sadie the Snake Charming" with snake handler Loretta Lynne's Western Store in Nashville. Looking is Jerry Seaboll, director of national promotion for Capitol/E/M/I/UA, and an unidentified snake.

Snake Wiltor Gves Creditors Relief;
May Attempt To Sell Korvettes Chain

NEW YORK—As the ailing Korvettes chain began to offer credit relief to its major lenders Wednesday (3), its parent, Agache-Willett of France, indicated it was likely to offer the company for sale.

The French parent conceded it had made a "mistake" in its acquisition early last year of Korvettes for $31 million from Arlen Realty. Whatever the disposition of the chain, Agache-Willett has worked out yet a new formula of debt payment to Hanover Trust Co., Chase Manhattan Bank and the Prudential Insurance Co.

Korvettes made a downpayment of $10 million to the institutional lenders and agreed to pay additional $5 million on Oct. 15, $5 million on Nov. 15, $5 million on Jan. 1, and $2 million on Jan. 2. Added to this $22 million is $6 million in the Korvettes account at the two banks they will be allowed to keep.

The total of $28 million leaves an indebtedness of $29.2 million, which will be removed in a plan calling for a single cash payment of $26 million plus another $2 million on Jan. 2.

The fact that a repayment schedule is underway may be of some heartening news to Korvettes' music vendors, but their hold on selling to the chain is likely to remain until Korvettes begins to tackle estimated debts of $28 million to its suppliers, approximately $5 million of which is owed to the music industry.

When Korvettes would meet with its music vendors is unknown, but such meetings may begin to take shape when Dave Rothfield, chief of Korvettes music interests, returns from vacation this week. The music section suffered a major defection recently with the exit of a chief and Rothfield's partner—Barnett—to the Caldor chain. He joined Korvettes 13 years ago.

Agache-Willett's own cash flow problems—aggravated by the French Government's disenchantment with some of its financial statements—were apparently arguments in favor of the new debt repayment structure, and the bombshell report the company desires to sell the chain.

BMA Proposes Forming Foundation

NEW YORK—The Black Music Alliance will seek to increase awareness among record companies of training and advancement programs benefiting minority employees. The program will also include summer internship and college rep programs, as well as an apprentice program that will establish a new trainee to four different aspects of the music industry in one year.

A scholarship program will be established. Participating record companies will be asked to contribute $6,000 annually.

A women's steering committee will prepare lectures and workshops on the East and West Coasts focusing on the particular problems of black women in the music industry. The first of these seminars will be conducted in New York by Elaine Dowse Carter, who has conducted similar seminars for top U.S. corporations.

The minority development program will seek to increase awareness among record companies of training and advancement programs benefiting minority employees. The program will also include summer internship and college rep programs, as well as an apprentice program that will establish a new trainee to four different aspects of the music industry in one year.

A scholarship program will be established. Participating record companies will be asked to contribute $6,000 annually.

A women's steering committee will prepare lectures and workshops on the East and West Coasts focusing on the particular problems of black women in the music industry. The first of these seminars will be conducted in New York by Elaine Dowse Carter, who has conducted similar seminars for top U.S. corporations.

Independent 45s

Important For Chicago Groups

By MILAN SAMARZUJA

CHICAGO—The Midwest continues to be a hotbed of independently produced music and there are a number of new waves swell the ranks of groups resorting to independent production to promote their product.

Clinging lack of major label representation in the Midwest, many groups see the independent 45 as one of the few ways an unsigned act can attract the attention of major labels.

"We had 2,000 45s pressed because we felt we had to take a little control over our destiny," says Phil Binsmilt, of Phil 'n the Blanks, a popular new wave act on the local club scene. "If 55 makes some noise, then the major companies will have to take notice."

Bimsilt started his own label, Pink Records, to promote his new, self-produced single, "Aussie." The single comes in a promo kit, with a full-size poster and intriguing record jacket. Skydusk Records, a new, Chicago distributor, has agreed to handle the single on the East Coast.

" Basically, we're a self-contained group. Our guitarist does all the work for the group. He designed the record jacket, did the logo and came up with the logo. We did the legwork, visiting record outlets, shaking hands, and making sure the outlets had enough of our 45s to go around.

"Several local groups have asked..." (Continued on page 76)
ANNE MURRAY'S GREATEST HITS

Contains her new hit single
COULD I HAVE THIS DANCE

More than a great album... the celebration of a superstar!

TEN HIT SONGS

Side One
SNOWBIRD
DANNY'S SONG
A LOVE SONG
YOU WON'T SEE ME
YOU NEEDED ME

Side Two
I JUST FALL IN LOVE AGAIN
SHADOWS IN THE MOONLIGHT
BROKEN HEARTED ME
DAYDREAM BELIEVER
COULD I HAVE THIS DANCE

Side One—Produced & Arranged by Brian Ahern for Happy Sack Productions

You Needed Me—Produced by Jim Ed Norman

Side Two—Produced by Jim Ed Norman

© 1980 CAPITOL RECORDS, INC.

www.americanradiohistory.com
QUITELY
CONQUERING
THE WORLD.

SADAHO WATANABE.

He's won over Africa, Asia, Latin America, and in his home country, Japan, he's a superstar... the only Japanese jazz musician ever to play Budokan.

He's Sadao Watanabe. Jazz listeners and musicians from around the world are in awe of him. And even people who don't normally listen to jazz fall in love with his music.

For his historic three nights at Budokan, Sadao hired the 100-piece Tokyo Philharmonic Orchestra, and invited all of his favorite U.S. musicians to perform with him: Richard Tee, Eric Gale, Jeff Mironov, Anthony Jackson, Steve Gadd, Ralph MacDonald, Jon Faddis, and Dave Grusin, who observed, 'Even in the states it would be difficult to get all these people together for something. But when Watanabe asked them, they were all happy to come.'

We know you'll be happy to hear the results.

IN FISCAL YEAR REPORT

No Gain On Sale Of Arista, Seller Notes

NEW YORK—Columbia Pictures Industries Inc. says it’s “prudent to no longer recognize a gain” on the sale of Arista Records to the Ariola Group last September.

In a report of its fiscal year ended June 30, the company declared that “after reviewing Arista’s results of operations for the period from the closing through June 30, it reflected extremely poor operating results with substantially lower sales than anticipated and higher than expected returns, the company reassessed the possible future effect of various representations and warranties made to the purchaser, net of certain offsetting factors.

“Based upon a review of the current situation,” Columbia notes, “management believed it prudent to no longer recognize a gain on this sale. Accordingly, we have recorded a $1.7 million after-tax charge in the second quarter of 1980, which represents 6 cents per share.

The company went on to note that “we remain convinced of the wisdom of the sale.

For the quarter ended June 28, income from continuing operations increased significantly to $13,660,000 or 46 cents per share, and net income was $11,643,000 or 1.15 per share, after deducting an after-tax charge of $4,017,000 or 41 cents per share relating to the sale of Arista.

In the fourth quarter of fiscal 1979, the company reported a net income of $2,114,000 or 21 cents a share from operations of Arista.

For the fiscal year ended June 28, income from continuing operations and net income increased to $44,907,000 or $4.50 per share compared with the $37,686,000 or $4.01 per share reflected a net loss of $638,000 or 6 cents a share from Arista operations.

Columbia Buys Springboard Masters

NEW YORK—Columbia Special Products has acquired ownership of all the master recordings previously owned by Springboard International as well as rights to licensing agreements continuing beyond Springboard’s bankruptcy.

According to a spokesman for Columbia Special Products, says the company will now administer existing contracts or rights bought by Springboard. All licensees are asked to contact Eli Okun, director contracts, for continuing administration of license agreements.

Shulman says that the Springboard catalog will be available for exploitation in the U.S. and abroad, but CBS will take legal action against anyone marketing any part of the catalog without an authorization.

The recorded inventory of Springboard Records was recently purchased by Surplus Records & Tapes (Bibbroad, Aug. 2, 1980), but this is not affected by CBS taking over the bank rights to the masters.

“Surplus can dispose of what they have as they wish,” says Shulman. “We will enter into a licensing agreement with them. There are thousands of titles from this of the ‘60s to children’s songs.”

Pioneer New Sales Garner 24.6% Gain

NEW YORK—Pioneer Electronics of Japan announces record third quarter results for the third quarter of fiscal 1980, which ended June 30.

Net income was $184,000,000, up from $10,000,000 the same period in 1979. Net income rose 2.5% to $18,581,000.

For the nine months ended June Pioneer reports sales of $932,000,000, up 24.6% over the corresponding period in 1979, and a 50.8% increase in net income to $68,278,000.

Pioneer saw increases in the Japanese, European and Latin American markets as offsetting the effects of the U.S. recession and the strengthening yen.

Audiofidelity Firm Bought By Pugliese

NEW YORK—Danny Pugliese has acquired a majority interest in Audiofidelity Enterprises from Mr. and Mrs. Herman Gimbel and other corporations controlled by them.

Pugliese will join a board of directors to direct the design of the firm, while the music industry veteran will be chief operating officer.

AFL, traded Over-The-Counter, reported a net loss of $184,000,000 in the fiscal year ending March 31, 1980, with revenues of $652,663. This was a significant improvement from the previous fiscal year’s net loss of $334,711 on revenues of $918,812. Gimbel will be returning to AFE for a period of five years.

MCA Distric Execs Assemble In Arizona

LOS ANGELES—All regional directors, branch, credit and operations managers along with MCA Records executives, gathered at the Carefree Inn in Arizona Aug. 23 and 24 for the semi-annual national meeting of MCA Records.

Seminars and question and answer sessions were held during the two days. One seminar, chaired by Bud O’Shea, vice president of MCA DiosoVision, and Neil Hartley, vice president of MCA Distributing, dealt with videotapes and disks.

Ray Snyder, vice president of Artists House, a jazz label distributed by MCA, was on hand to acquaint field personnel with label product.

Wilton Felder and Joe Sample of the Crusaders and Sid Garriss of Grief-Garris Management Co. also took part in the discussions.

Air Supply & Cross Climbing Up

LOS ANGELES—Turnabout is fair play for Country rockers Air Supply and Cross.

For several weeks in May, Christopher Cross’ “Ride Like The Wind” and Air Supply’s “All Of Love” were relegated to the runupper spots on the Hot 100, while Blondie had a six-week iron-lock on No. 1 with the multi-format smash “Call Me.”

It appeared as though Cross and Air Supply had just missed the brass ring and would probably never again have as good a shot at No. 1. But both acts have already topped the high-mark of their singles, while Blondie, in its followup effort “Atomic,” peaked two months ago at No. 1 with the number 39.

Cross’ “Sailing” hit No. 1 two weeks ago and Air Supply’s “All Of Love” jumps two points to number two this week—making it the odds-on favorite to take over the top spot next week.

It can be argued that neither of the followups is as distinctive and memorable as the first hit, but for both acts the homogenized pop approach is lying in perfectly with the popularity at radio of passive adult contemporary market.

Both the Cross and Air Supply albums have also climbed higher on the LP chart than they did on the strength of the first hit. “Christopher Cross” hit number seven in May, then fell off the top 10 and now is stronger than ever at number six. And Air Supply’s “Lost In Love” album originally peaked at number 47 in June but now is vaulting toward the top 20. This week it’s up 13 spots to number 23.

Give Blondie Round I, call Round II a draw between Cross and Air Supply, and round III, it’s: Paul Green.

Dividend Of 45 Cents To Be Paid By RCA

NEW YORK—RCA directors have declared a quarterly dividend of 45 cents per share on RCA common stock payable Nov. 1, 1980, to holders of record Dec. 12, 1980.
LOS ANGELES—Quincy Jones may have said it best: “It’s like keeping the bridge and moving the water.”

The new Capitol album by the late Minnie Riperton features the old rhythm tracks originally cut in 1978 for Epic with producer Leonard Caston.

But the backing tracks were stripped off and, in April and May of this year new tracks were laid down by a five-man rhythm section and a few of Riperton’s friends, including Stevie Wonder, Roberta Flack, Michael Jackson, George Benson, Peabo Bryson, Patrick Ru- shen, Hubert Laws and Tom Scott.

“The easy way to do it,” acknowledges Dick Rudolph, Riperton’s widower and coproducer of the LP with Johnny Pate, “would have been to just keep the old rhythm tracks and stick some sweetening on.

“But we wanted to achieve an organic, spontaneous performance. I defy anyone to listen to this album and say it didn’t all happen together.”

Rudolph, 33, believes the method of recording “Love Lives Forever” may be unprecedented. He and Pate commissioned drummer Harvey Mason to lay a click track to the existing tracks and then take the vocals and click and transfer them to a tape ripper.

Next they brought in the rhythm section which played live to Riperton’s taped vocals. After that, they cast each song with the named guest musicians.

The result is an album which jumps 41 notches to number 55 in its second week on Billboard’s Top LPs & Tapes chart.

Some, of course, will say that it would have been better to just let it be, to do what was unrecorded material in the vaults.

“I’m aware of this,” says Rudolph, “but I’m also aware of what Minnie would have wanted and what people who love her music want.

“Give them what they want,” he allows. “We were aware that we were walking the line. That’s why we were careful with the title, which we labo-red over for a long time. And Capitol isn’t presenting this as a Minnie Riperton album. It’s simply Minnie’s next LP, not a memorial.”

Pate notes that the surgery performed on the tracks was necessary to put them out: “I think on several of the songs there were lyric lines missing.

“As an example, Rudolph says that on ‘I’m In Love Again,’ where Riperton left a little out, he brought in Mason to fill in a response. ‘Here We Go’ features background vocals by Peabo Bryson, who Pate also produced. ‘Minnie’ was supposed to tour with Peabo at one point,” says Rudolph, “but she wasn’t able to do it she was just too sick.

“Minnie loved the records Johnny was cutting with Peabo. She talked about working with him and I’m sure she would have if time had allowed.”

Riperton had a different producer for each of her solo LPs. The first, “Come To My Garden,” was produced by the late Charles Stepney 10 years ago for Chess. The next, “Per- fect Angel,” was cut for Epic by Riperton, Rudolph and Stevie Won- der. They then went to number four in March 1975 and produced the No. 1 single “Lovin’ You.”

It was followed by “Adventures In Paradise,” produced by the Rudolphs and Stewart Levine.

“Stay In Love,” produced by Fred- die Perren, was a producer for Capitol by the Rudolphs and Henry Lewy.

The LP on this album are not the first issued by Riperton. She’d recorded with Stevie Wonder, teamed in concert and on television with George Benson and paired with Leon Ware for “If I Ever Lose This Heaven” on Quincy Jones’ 1974 “Body Heat” LP.

“On this album we wanted to include everybody who was ever in- volved with Minnie,” says Rudolph. “But when we first made up a list of who they were, too good for each song, it got to be more than we had space for. Everybody wanted to be part.

Rudolph adds the great stars de- clined payment, though the instru- ments on the album was a special challenge for them,” he notes. “They gave a lot emotionally as well as musically.

Pate and Riperton crossed paths before, in the mid-’60s when he was a staff producer at Chess Records in Chicago and she was a teenager working as a receptionist there.

Rock ’n Rolling

PolyGram Launches
A Rock Department

NEW YORK—PolyGram Rec- ords Operations has become the first major record company to form a rock music department.

The department, headed by Dr. Jerry Jaffe, vice president of the rock music department at PolyGram East (see Executive Turntable), will work in all functions relating to rock acts on both the Polydor and the Phonogram/Mercury labels.

Jaffe and his three-man “rock spe- cialty squad,” Jim Del Balzo, Jim Sotet and George Meier, will be in- volved in ad, promotion and artist development of the two labels’ rock roster, and on the marketing side will serve as the product managers for new rock releases. They will report directly to Dick Klion, executive vice president of PolyGram Records East.

Some of the rock acts on Poly- gram include Rush, Atlanta Rhythm Section, Travers, Steve Hackett, the Yachts, John Cougar, the Inmates, 3D and Blue Angels. The department will also sign new acts. Jaffe was in- volved in getting the English Radar label signed with Polydor, and has recently put together a “Made In Britain” compilation LP.

A PhD in nuclear chemistry, Jaffe for the last four years has worked for Polydor in publicity, artist development and A&R promotion. It was this idea to start a rock department.

“Regardless of which department I worked with, certain elements of my previous positions stayed with me. Since my specialty was always rock, I knew the problems in breaking an act. If I called upon my knowledge in the different areas, I could overcome some of the problems by going beyond the traditional approach of getting a record to a ra- dio station and hoping it will program,” says Jaffe.

“I believe that the industry is un- der the misconception that when one reaches the age of 25 there is no pas- sion left for rock, and consequently the bulk of rock music is not pro- grammed for Top 40. Concurrently, AOR playlists are tight, rotation is limited and the format is not fortunate to have a new artist played two or three times a day if at all.

“The reality of rock acts is that rock acts are the bread and butter of the industry. The idea is to market the groups so that they are palatable to a man audience by calling on all support functions to maximize airplay and go beyond airplay to sell rec- ords,” he continues.

“We intend to be involved with the acts on every level, including ad. We’ll meet with the labels to discuss upcoming releases, establish priorities and prepare marketing strategies with a prognosis as to how we think radio will accept the

(Continued on page 76)
MAN OVERBOARD, the new BOB WELCH album, is produced by CARTER.

Contains the single "DON'T RUSH THE GOOD THINGS" 45s

WATCH FOR BOB WELCH TO HOST THE TELEVISION SHOW "HOLLYWOOD HEARTBEAT" THIS FALL!
McCartney Foots Holly Party Bill

LONDON: The fifth annual Buddy Holly Week got underway in Britain Sunday (7) organized, at Paul McCartney’s expense, via his MPL company here.

The former Beatle owns rights to the Holly song catalog (around 32 titles) in the U.S. and Canada; he shares rights with Southern Music for the rest of the world.

"Paul doesn’t do this because of the publishing,” says MPL chief Stephen Shriver. "He does it because he’s a great Holly fan.

The week-long celebration includes the distribution of 80,000 copies of the Winxinger Club Sandwich, which carries interviews with the Holly family, Don Everly and others, a live-colored special in the rock’n’roll dancing, screening of the video film, Reminiscing,” and the broadcast by London’s Capital Ra.

dio of a special tribute program, "The Day The Music Died.

There will be Holly celebrations at the Hard Rock, and Great American Disaster eateries in London, while MCA Records, which has the Holly hits, is advertising for a week.

There’s even a revival of one of Holly’s songs, “Heartbeat,” by the Hollies on Polydor Records, to be followed by a 12-inch single of other Holly songs in October.

Tom Hammond of the local Heartfelt Holly Society will be doing television and radio interviews, as will the late singer’s brother, Larry.

Many thanks to everyone who sent their thoughts and prayers following my unscheduled meeting with a power pole in Laurel Canyon.

Your good energies really helped pull me through.

Love, Lou

FOGELSONG TO SONGBIRD

NASHVILLE: In a structural realignment of its Songbird gospel division, MCA Records has appointed Jim Fogelson to head the label from Nashville.

The move, coming at a time when gospel music appears to be in a strong sales surge, is seen as an effort to unify Songbird and ally the label more closely with the gospel community, much of which is based in Nashville.

Fogelson, Nashville division president of MCA, says he hopes to develop Songbird’s potential both from within the ranks of the label’s present roster and by using in the marketplace for additional talent.

"We plan to increase the roster size gradually,” notes Fogelson. "We’re going to ease into it—not set the world on fire within six months. We want to give maximum exposure to Songbird artists, and also give a few of our country artists who’ve expressed a desire to do a gospel album the opportunity to do so.

Charle Shaw will continue as director of promotion and distribution for Songbird on the West Coast, while Chris Christian continues to serve as Songbird’s A&R consultant. Fogelson, 35, assumed leadership of Songbird in addition to his current duties as president of MCA’s country operation.

Artists now recording for Song-

bird include Little Anthony, B.J. Thomas, Fireworks and B.W. Stevenson.

KIP KIRBY

IN U.K.

Elektra/Asylum Surges With Albums & Singles

LOS ANGELES—Elektra/Asylum has three of Billboard’s top four albums this week and three singles in the top 10.

The posting of Jackson Browne’s “Hold Out” at No. 1, the “Urban Cowboy” soundtrack at number three and Queen’s “The Game” at number four is the label’s strongest weekly chart performance since March 1974, when it had the top three spots-looked up with Bob Dylan’s “Planet Waves,” Joni Mitchell’s “Court And Spark” and Carly Simon’s “Hotcakes.”

The label could have four al-

bums in the top 10 as early as next week: the Cars’ “Panorama,” jumps five spots to number 12 in its second chart week. The group’s previous LP, “Candy-O,” hit number three a year ago.

The No. 1 positioning of the Jackson Browne LP continues its uninterrupted upward chart sp.


“The Pretender” hit number five in December 1976 and “Running On Empty” peaked at number three in March 1978.

This is Asylum’s seventh chart-

topping LP, following Dylan’s “Planet Waves,” Linda Ronstadt’s “back-to-back albums Simple Things” and “Living In The U.S.A.” and four consec-

utive Eagles packages “One On These Nigh,” “Their Greatest Hits,” “Hotel California” and “The Long Run.”

Ironically, like Ronstadt and the Eagles, Browne is drawing his first mixed reviews just as he embraces disk superstardom.

E/A’s three singles in the pop top 10 are Johnnie Lee’s “Lookin’ For Love,” up two points to number eight; Queen’s “Another One Bites The Dust,” up 14 notches to number nine and Eddie Rabbit’s “Devil’s Dye.”

LOS ANGELES—Ellman Film Enterprises here seeks to enjoin Home Theatre Movies and Media Home Entertainment from allegedly duplicating some of its 1/4 feature films unauthorized and asks the defendant to pay royalties due the plaintiff.

The local Superior Court filing names Charles Bond and Ronald Slatin as co-defendants.

The plaintiff licensed HTM in March 1979 to distribute and manufacture its product for a 10% of wholesale price royalty. HTM contracted MHE in November 1979 to manufacture and distribute the ELL-man features for a $10 per copy royalty, of which the plaintiff receives 10%.

The complaint charges that between March 1979 and August 1980, MHE made more than 2,000 illegal duplicates and several unauthorized master copies of Ellman product. Approximately $34,000 was lost in royalties and the plaintiff asks an additional $500,000 general and $750,000 exemplary damages from the defendants.

ELLMAN ASKING STOP TO DUPING

Ellman has been refined to an exceptional degree by any number of manufacturers. But what happens if “the men in the middle” don’t get the mes-

sage?

“The men in the middle’ stand between the manufacturer and the ultimate consumer. They’re the wholesalers or re-

tailers who dam the distribution flow or smooth it, who stock the product or run out, who give it prominent display space or bury it, who switch brands or push them. They’re the programmers who intro-

duce and expose your product.

An integral part of every suc-

cessful consumer promotion program is a strong trade pro-

gram that gets the active co-

operation of your industry cus-

tomers. Even your own staff. Your message in Billboard can turn on those who turn on millions. And we can prove it with case history after case history.

MOTIVATING CONSUMERS...
JUST RELEASED
The Original Soundtrack from the Motion Picture
A 2-RECORD SET

Featuring Music by...

SUIZ QUATRO, THE PRETENDERS, ROXY MUSIC, GARY NUMAN,
MARCY LEVY & ROBIN GIBB, TALKING HEADS, JOE JACKSON,
XTC, THE RAMONES, ROBIN JOHNSON & TRINI ALVARADO,
THE RUTS, D.L. BYRON, LOU REED,
DESMOND CHILD & ROUGE,
GARLAND JEFFREYS, THE CURE,
PATTI SMITH GROUP, DAVID JOHANSEN

INCLUDES THE FIRST SINGLE:
"Rock Hard" by SUZI QUATRO

A Robert Stigwood Production
IN GRATEFUL APPRECIATION TO
THE WORD FAMILY

Jarrell McCracken, President
Stan Moser, Senior Vice President, Records/Music
Tom Wolfe, Senior Vice President & Chief Financial Officer
Dan Johnson, Vice President Marketing, Records/Music
Roland Lundy, Vice President Sales, Records/Music
Stan Jantz, Merchandising Manager
and the Waco Folks

Claudine Buchanan, Vonnie Jandrain, Dennis Hill, James Cash, James McConnell, Carol Kilpatrick, Rob Dean, Darla Sandel
And especially to the field sales staff:
"Sing it, boys!"
Roland and Sarah Lundy, Tom and Diane Ramsey, Bob and Nancy Wood, Marty and Ruth Drury, Jerry and Judi Leach, Foy and Betty Owen, James and Curtice Ann High, Paul and Linda Davis, Denny and Diane Bray, Steve and Karen Sutton, Cy and Vera Jackson, Steve and Lynda Bock, Bill and Dana Conine, Dave and Sue Krull, John and Wanda Moore, John and Karen Baker, Tom and Vicki Johnson, Gilbert and Dorothy Sypher, Grady and Pat Baskin,

Bob and Kathleen Allen, Irven and Joanna Hicks, Jeff and Jean Wood, Dave Alderfer, Doug & Jean Elliott, Doug and Carol McCarthy, Norbert & Tami Hettinga

YOU TOOK OUR SONG TO AMERICA . . . AND YOU HEIGHTENED OUR ENTHUSIASM AND COMMITMENT TO BE BETTER CHRISTIAN COMMUNICATORS.

THANKS

and everyone at
PARAGON/NEWPAX/LAMB & LION
Grownups Regard Kiddie Records As a Growth Area

Continued from page 3

price category is right on target for them," he adds.
The matter of returns is of little consequence to the children's area, label executives contend.
"The point to remember," says Peter Pan's Kasen, "is that there are few returns on our line and the profitability for our customers is substantial compared to the rest of the industry's product."

Disneyland's Kriel would agree. The company has a 100% guarantee and returns in the U.S. for Disneyland are "less than 10%," according to Kriel.

Peter Pan's returns policy underwent a change earlier this year in that local sales representatives must first approve of a returns allowance before it's sent back to the label. Previously, accounts could ship goods back directly to Peter Pan.
The children's industry with regard to discounts seems to vary widely, with many reluctant to "go on the record" with their formulas. Howard Massler, president of the Bestway Group, makers of the A.A. Wonderland series, says retailers basically get a 50% plus 10% plus 10% discount structure. Other formulas may vary, but it's apparent that discounts in this field run much higher than pop product.
The company's receivables problems, Massler says, have "loosened up somewhat" and an average 72 days of payment of bills is still "way up from two years ago."

While Massler says business has increased from last year, he notes that "a lot of business has backed up into the fourth quarter." "Our accounts have been playing it close to the vest and waiting until the last possible moment to make a commitment."

All companies surveyed note that cassette sales have shown increases, and in several instances account for as much as 25% of label volume. Disneyland's Kriel, however, states that cassettes only do well in combination with book/recording sets.

"The problem with cassette-only releases is one of merchandising," explains Kriel. "We got much better display of book/cassette combinations."

Though aware of the inroads of recent disco/new wave tie-ins, kiddie labels still rely on traditional creative approaches, such as fairy tales, nursery rhymes, etc.

"We make no conscious effort to be in the mainstream of pop music," says Kriel, who added that Disneyland will offer three major projects in October, including a Donald Duck "Going Quackers" package, with a "Saturday Night Live" laugh approach, a country music-oriented "Partners," featuring Mickey Mouse, Goofy and Donald Duck and a patriotic (yet light-hearted) "Yankee Doodle Mickey." Kriel says that in all price lines, the classic tie-ins with Walt Disney film classics remain the best-sellers.

In at least one instance, a kiddie label is responding to shifts of taste in the pop marketplace. Peter Pan has had marked success with its "Irwin The Disco Duck" albums, but the attraction's latest entry, "Irwin Strikes Back," a music/sketch line in tune with "The Empire Strikes Back," refers to "Irwin The Dynamic Duck," a move away from the lessening impact of disco, concedes Bugs Bower, creative director of Peter Pan.

Overall, kiddie labels stress a higher regard for "quality" production costs, a factor that has necessarily increased the cost of producing releases, though hardly in the sky-high plateau of pop repertoire.

Peter Pan's Bower, a veteran producer-arranger, says the new Irwin The Duck package cost about $8,000 to produce, while general Peter Pan album product is often produced at around $1,200. Other labels declare that pricing itself is not only the result of higher costs of making product and doing business, but the fact that some product requires more use of copyrigths for which mechanical royalties must be paid.

Meanwhile, kiddie labels are moving ahead with new product. A.A. Wonderland's Massler says he'll release at least 36 new albums over the next two years, eight of which are due for Christmas.

Kiddie's big gun is the imminent release of a television soundtrack.

(Continued on page 68)
Bolle Flon: "Once everything was easy because mistakes were shielded by high profits."

As a punch-drunk fighter who comes out swinging every time a bell rings, the record industry is still on its feet—still weaving and bobbing, sweat streaming from every pore. But it's increasingly aware, over-weight and in poor condition—about to fall with the slightest push.

And sales have been way down. It's a hard time to sell vinyl and CD's because of low wholesale prices. Once every week was an easy mistake because the industry was shielded by trade associations and a quick cash flow generated by the wave of the business.

But now we are facing new economic realities. The record industry has to find a first time just how hard and cold it can be in the real world.

If you go back to the turn of the century, the altered circumstances is the nature of the economy. The dog-eat-dog laws of economics have not been repealed, and we all have to live with them. But high and still exploding economic costs now affect virtually every consumer in our economy.

Since the nature of competition is growing so slowly, the proportion of income people must spend on energy has increased, thus decreasing the amount of money people have to spend on everything else.

If a kid is scratching for bucks to feed his pet dog, every cent he can make counts... he may even buy the hit. And if he has to scratch long enough and hard enough, sooner or later he's got to resort to home taping.

Sometimes I feel like I'm making buggy whips!

Despite the greathue and cry about home taping, everyone is sitting around with their fingers in their ears hoping it will all go away somehow. Rather than going away, though, it's gathering momentum... every day.

If you look at the cassette players so they can play their cars at home, with that initial investment made, wouldn't they sell more tapes? Premium quality cassette sales have gone through the roof, they say, in light of consumer needs and especially the price. Everyone we were all afraid of with tape has happened.

The only conclusion. There must be a federal tax placed on compact discs which would be distributed to the people whose material is being legally ripped off—the record company, the publisher, the writer and the performing artists. There should be no free ride.

The broadcast medium is required to compensate publishers and writers for production, and this isn't any different. Records are produced and published, and hence, the industry can accomplish this legislation if we all pull together.

The Recording Industry Assn. of America must make a concrete proposal, and the interested parties have to get behind it. If the industry does not do this, it will just bleed to death. A drop in the financial health of the record companies that keep this industry alive, and for an industry that's going down, has no bottom.

Physical volume is way, way down on every act. The big sales aren't out there anymore, and haven't been for two years now.

And I'm not just singing the recession blues, either. Sure the recession has affected dollar sales, but only about 10%. Real sales, in units, are off by far more than 10% and some of the decline in physical volume will never return.

Another reason for all this is that the record business is heavily leveraged, very heavily leveraged. Once recording costs are paid and the record is out, the return can be enormous... if the product sells. If it doesn't, the label doesn't get its collective recording costs back and must record less product. Industry output shrinks.

These processes take time, and a lot of fat has been accumulated over the years. In the record industry, it is really like planting a tree. If you set it off now as our leverage begins to work against us. When will it stop? Unfortunately, when it stops.

But excessive weight, home taping and hard times are not the only causes of industry ills. Put your ears to the tracks and you will hear a train coming. You can't see it, yet, but you can hear it. That train is the videodisk. It's coming for sure, and it's coming at us...

As just television the moviers, the picture disk will ravage the record industry who's going to buy a record or tape for $8.95 when he can get a picture disk for $15 or $20? If the price is that close, which would you buy? And even if you look at it, music is very expensive. No videodisk at retail will come out of our share of the industry.

However, there's an upside to this mess. In many ways, the picture disk is like the lp and will be a sell like a record and will be sold like a record. It is necessary, then, that this new flow of funds go entirely to this industry group—the record companies and their offshoots. This remains to be seen.

Sometimes when I look out my office window and see the record company coming off the corner, I feel like I'm making buggy whips. Who's going to buy these records in 10 years? A record is a product, and every product has a life cycle. Let's face it, our life cycle is coming to an end. It has to start coming down sometime, and the descent has already begun.

I'm not saying that there won't always be a record business, or that it won't be taxable. I'm only saying that it will be smaller than it is, in real terms, perhaps forever.

A gloomy future? Not at all! For the more dynamic segment of the industry, videodisks offer opportunity. It's just getting the industry down to these record rats. Outsiders are getting squeezed out in droves, but those of us who know and love the business will find a way to survive. We'll burn the midnight oil to fight this battle. To the victors go the spoils.

As for me, as long as the public wants to buy one record (or tape), it will have to be pressed, and I want to do it... even if I have to run my press myself.

And I just might learn how to make videodisks.

Morris Ballen is president of Diskmakers Inc., an independent pressing plant in the Philadelphia area.

Articles appearing on this weekly page are designed as a forum for the expression of views of general interest. Contributions should be submitted to Is Horowitz, Commentary Editor, Billboard, 1515 Broadway, New York, N.Y. 10036.
On his debut album "Touch You", former Wet Willie lead singer Jimmy Hall touches off a powder keg of soulful rock & roll. The most explosive moments include Jimmy's new single, "I'm Happy That Love Has Found You" and a super-charged version of the Wilson Pickett classic "634-5789."

These and all the other great songs on "Touch You" were recorded in Nashville. And produced with feeling by Norbert Putnam — a man who shares Jimmy's love for "rhythm and blues with guts and power of rock & roll."

"Touch You" has already connected on these stations: WNEW, WLIR, WOBK, KTMU, WKLS, WRKQ, WPQT, WYMAX, WHFS, WKWF, WMMS, WKDO, WOMP, KFMH, KBLE, WLYX, WKDF, KINK, KBPI, KFMI, KTCL, KBCO and KILO.

Which means everything is clicking into place for Jimmy Hall.
**PROGRAMMING TALK**

New Orleans—Hot clocks, power rotation and tight, meticulously crafted playlists are no longer in vogue at WQAM-AM, Dan Halburyton of WQAM-AM, Andy Bickel of WBT-AM and Jim Smith, KSFX-FM.

**DELICATE BUSINESS OF FORMAT CHANGE EYED**

New Orleans—Changing formats can be a tricky business. Regulation was not only illustrated at a session on the subject during the NAB Radio Programming Conference here Aug. 24-27.

"We don't have hot clocks," says Andy Bickel, program director of Parade, WBT-AM, Charlotte, N.C. "The theory is that if you can't trust your jocks you're in trouble. If you're in radio you should trust your gut reactions."

The key place emphasis on research, says Loren Owens, program director of mass appeal KIMN-AM, Denver, adds "You look at it and you make your own decision."

Knowing what your audience wants to hear is an important factor in programming, the panel agreed.

"The most important criterion is Does it sound right?" adds Owens. "You can play just as much Garfunkel tune, for instance, but we don't get calls for Ballad Of The Green Berets."

Oldies and recurrents are increasingly important factors in putting together flexible playlists, he adds.

"You can get away with a lot if you package it correctly," Owens says. "You can't put Guy Mitchell against Blondie and Led Zeppelin, but you can put Blondie and Led Zeppelin against 'Rock Around The Clock.' That will work.

Dan Halburyton of country WQAM-AM in Miami Beach says he plays oldies as far back as the 1950s in order to expand his list.

Halburyton recommends using Joel Whitburn's Billboard reference chart as a guide to picking oldies, but advises programmers to develop other sources as well, such as informal research with listeners.

"You can find out what the favorite oldies are in your market by running a compilation of the top names of their five all-time greatest acts and songs," he suggests.

John Smith of KSFX-FM in San Antonio, Tex. (Continued on page 30)

**large and the small of it discussed in New Orleans**

New Orleans—Promotions for large and small markets, with an emphasis on concepts on key television spots were the subject of several forums at the NAB Radio Programming Conference held here Aug. 24-27.

A forum on small market promotion was urged to undertake contests and promotional activity that no long ago would be considered involvement, but also manages to turn a profit.

Jim Pumphol of the NBA's legal staff warned station executives to make sure their contest promotions comply with state, local and Federal Communications Commission regulations. He particularly urged caution on lottery-style contests and tie-ins with advertisers.

Large market radio heard that television spots are the most efficient although costly off-air promotions. Attendees saw many examples during the presentation of award winning TV commercials geared to radio as well as TV spots not up to par, the reasons these latter spots failed were analyzed by various experts.

Small markets were encouraged to use TV as a promotional tool despite its cost. It was suggested that small stations buy Supervision, TV spots that can be used in different markets with individual logos and messages tailored to meet specific needs.

For stations utilizing musical formats, promo spots must meet standards of excellence developed by award winners, according to John Miller of ASCAP.

"Music, editing and special effects must be coordinated to the whole is greater than the sum of its parts," Miller said. The spot must be built around a good logo that can be "simply the same positive aspects of the logo in all of its applications." He demonstrated his belief by comparing expensive, nationally distributed spots against locally produced spots that cost a fraction of the former.

Contests must be geared to reflect the interests of the listener noted Clark Sanders of KGNO-AM Dodge City, Kansas. A contest built around bowling tournaments won't get reactions from sports fans that is known to be avid jockers or tennis players, Sanders said.

He told of trips to sports events and Las Vegas that stirred a great deal of listener interest and a profit of several thousand dollars.

Several small winners rather than one big one always helps in a contest, he adds. Involvement with local merchants can be an effective way to stage certain contests also, he said.

**At NAB Parley**

Opinions on Arbitron discussed by panels

New Orleans—"Learning To Live With Arbitron" might have been a subtitle to two diverse panels dealing with ratings conducted during the National Assn. of Broadcasters Research Conference here Aug. 24-27.

Todd Wallace, president of Radio Index, which does custom research for radio stations, commented on the title of the panel, "Is There Life After Arbitron? said, "Arbitron is a way of life we all have to learn to live with." And Tom Meyers of Tom Meyers Associates associated, "It's pretty obvious Arbitron is here to stay."

But Tom Birch, who competes with Arbitron with his Birch Report, claimed, "the days of Arbitron in the medium and small markets are numbered" because Arbitron brings "bias and misjudgments." He indicated his reports come out in a more timely fashion.

Wallace explained that Arbitron's custom service, which includes music callout research, is used by 300 stations. "We pioneered callout," he claimed. He also claimed that 33 of the 34 stations consulted by Radio Index, such as WKYS-FM Washington and WPIX-FM New York, had experienced immediate rating increases in the Arbitron reports.

Meyers told of special studies his company did as follows to a survey of a market by Arbitron.


A syndicated Arbitron show means sent out to stations by the council and invited stations to make comments on the rating service. Lenard added: "Arbitron is constantly testing its methodology and the council allows us to get in on the early stages of this. There have been positive steps. Some of the results are extended measurement and the extended Sample Frame," which is a method to reach households with unlisted phone numbers.

Hoyt said a pressing issue was to see that the fall 1980 and spring and fall 1981 survey periods were aligned from year to year and to see that the impact of play-by-play baseball was minimized.

Christian, pointing to a statement issued when the council met in El Paso last month that the council could not get involved in negotiating Arbitron fees, suggested that an All Radio Negotiating Committee be fashioned along the lines of the all industry committee that negotiates with ASCAP and BMI.

The council is meeting this week in Boston to discuss these matters further.

**High Court Will Decide**

Washington—With the last brief filed in the WNCN Listener's Guild suit against the Federal Communications Commission by the Supreme Court, the high court will now decide a case for oral arguments within the next 90 days.

The listeners group, which won its case in the U.S. Court of Appeals, is attempting to force the FCC to get more involved in the regulation of programming content, particularly as it applies to unique forms in a market such as classical, jazz or a big band sound. The Guild was formed about six years ago when WNNC-FM New York dropped classical music to switch to rock. The station has since returned to classical music.

In the brief filed with the Supreme Court the Guild characterized the case as a "blunt and unlawful attempt" by the FCC to avoid "doing exactly what the 1943 Communications Act" (Continued on page 57)

www.americanradiohistory.com
Photo Highlights Of NAB At New Orleans

Convention Highlights: The Commodores liven things up for the National Assn. of Broadcasters Radio Programming Conference, at left, as they perform at a cocktail party. Chuck Mangione, lower left, also does some tooting at the conference. At far left: Rick Sklar, ABC vice president for programming, right in that picture, chats with WCOZ-FM Boston program director John Sebastian, left, and John Billingham, director of production for the BBC, which has acquired a number of ABC Radio specials. Below, WABC-AM New York DJ Dan Ingram, breaks up over a remark from WNBC-AM New York DJ Don Imus, in white shirt, at a "Making Money With Your Mouth" luncheon. Talk host Larry King is at left and KMPC-AM Los Angeles jock Robert W. Morgan is at right. In bottom left corner, Lee Masters of KLOZ-AM-KISO-FM El Paso and Ellen Hulleberg, research vice president of McGavren-Guild, discuss how to read a ratings book. Directly below, from left to right, Skip Schmidt of TM Productions, Erik Foxx of KXTC Phoenix, Thomas Barsanti of WTEX-AM-FM Hartford, Conn., and Gary Frieu of KXTC chat at a Sunday night rap session. Below, the KRDO-AM-FM Colorado Springs robot upstages TM Programming and TM Productions president Pat Shaughnessy. In bottom right corner Golden West national program director Michael O'Shea, left, and former KHTZ-FM Los Angeles program director Bobby Rich moderate a rap session on Top 40.
Pacific Northwest Region

**TOP ADD ONs**
- **BAREFOOT STRANDS** - Never In Love (Elektra)
- **JOHN MELLENCIN** - Love (Elektra)
- **SHERYL CROW** - All fired Up (Atlantic)
- **KAYLIE JANE** - Love Is Alive (Elektra)

**BREAKOUTS**
- **DOOBIE BROTHERS** - What 'Be The Fool Tonight (WB)
- **PRIME MOVERS** - Look What You Do To Me (Capitol)
- **BARBRA STREISAND** - Woman In Love (Columbia)
- **LADY DIANNA BANES** - Who'll Be The Fool Tonight (WB)

**TOP ADD ONs**
- **LADY DIANNA BANES** - Who 'Be The Fool Tonight (WB)
- **BILLY JOE JOHNSON** - Going Home (Elektra)
- **BARSBHA STRISAND** - Woman In Love (Columbia)
- **JOHNNY BUCKLE** - All Over The World (Capitol)

**BREAKOUTS**
- **DOOBIE BROTHERS** - What 'Be The Fool Tonight (WB)
- **PRIME MOVERS** - Look What You Do To Me (Capitol)
- **BARBRA STREISAND** - Woman In Love (Columbia)
- **LADY DIANNA BANES** - Who'll Be The Fool Tonight (WB)

**TOP ADD ONs**
- **BAREFOOT STRANDS** - Never In Love (Elektra)
- **JOHN MELLENCIN** - Love (Elektra)
- **SHERYL CROW** - All fired Up (Atlantic)
- **KAYLIE JANE** - Love Is Alive (Elektra)

**BREAKOUTS**
- **DOOBIE BROTHERS** - What 'Be The Fool Tonight (WB)
- **PRIME MOVERS** - Look What You Do To Me (Capitol)
- **BARBRA STREISAND** - Woman In Love (Columbia)
- **LADY DIANNA BANES** - Who'll Be The Fool Tonight (WB)

**TOP ADD ONs**
- **BAREFOOT STRANDS** - Never In Love (Elektra)
- **JOHN MELLENCIN** - Love (Elektra)
- **SHERYL CROW** - All fired Up (Atlantic)
- **KAYLIE JANE** - Love Is Alive (Elektra)

**BREAKOUTS**
- **DOOBIE BROTHERS** - What 'Be The Fool Tonight (WB)
- **PRIME MOVERS** - Look What You Do To Me (Capitol)
- **BARBRA STREISAND** - Woman In Love (Columbia)
- **LADY DIANNA BANES** - Who'll Be The Fool Tonight (WB)

**TOP ADD ONs**
- **BAREFOOT STRANDS** - Never In Love (Elektra)
- **JOHN MELLENCIN** - Love (Elektra)
- **SHERYL CROW** - All fired Up (Atlantic)
- **KAYLIE JANE** - Love Is Alive (Elektra)

**BREAKOUTS**
- **DOOBIE BROTHERS** - What 'Be The Fool Tonight (WB)
- **PRIME MOVERS** - Look What You Do To Me (Capitol)
- **BARBRA STREISAND** - Woman In Love (Columbia)
- **LADY DIANNA BANES** - Who'll Be The Fool Tonight (WB)

**TOP ADD ONs**
- **BAREFOOT STRANDS** - Never In Love (Elektra)
- **JOHN MELLENCIN** - Love (Elektra)
- **SHERYL CROW** - All fired Up (Atlantic)
- **KAYLIE JANE** - Love Is Alive (Elektra)

**BREAKOUTS**
- **DOOBIE BROTHERS** - What 'Be The Fool Tonight (WB)
- **PRIME MOVERS** - Look What You Do To Me (Capitol)
- **BARBRA STREISAND** - Woman In Love (Columbia)
- **LADY DIANNA BANES** - Who'll Be The Fool Tonight (WB)

**TOP ADD ONs**
- **BAREFOOT STRANDS** - Never In Love (Elektra)
- **JOHN MELLENCIN** - Love (Elektra)
- **SHERYL CROW** - All fired Up (Atlantic)
- **KAYLIE JANE** - Love Is Alive (Elektra)

**BREAKOUTS**
- **DOOBIE BROTHERS** - What 'Be The Fool Tonight (WB)
- **PRIME MOVERS** - Look What You Do To Me (Capitol)
- **BARBRA STREISAND** - Woman In Love (Columbia)
- **LADY DIANNA BANES** - Who'll Be The Fool Tonight (WB)

**TOP ADD ONs**
- **BAREFOOT STRANDS** - Never In Love (Elektra)
- **JOHN MELLENCIN** - Love (Elektra)
- **SHERYL CROW** - All fired Up (Atlantic)
- **KAYLIE JANE** - Love Is Alive (Elektra)

**BREAKOUTS**
- **DOOBIE BROTHERS** - What 'Be The Fool Tonight (WB)
- **PRIME MOVERS** - Look What You Do To Me (Capitol)
- **BARBRA STREISAND** - Woman In Love (Columbia)
- **LADY DIANNA BANES** - Who'll Be The Fool Tonight (WB)

**TOP ADD ONs**
- **BAREFOOT STRANDS** - Never In Love (Elektra)
- **JOHN MELLENCIN** - Love (Elektra)
- **SHERYL CROW** - All fired Up (Atlantic)
- **KAYLIE JANE** - Love Is Alive (Elektra)

**BREAKOUTS**
- **DOOBIE BROTHERS** - What 'Be The Fool Tonight (WB)
- **PRIME MOVERS** - Look What You Do To Me (Capitol)
- **BARBRA STREISAND** - Woman In Love (Columbia)
- **LADY DIANNA BANES** - Who'll Be The Fool Tonight (WB)
"LITTLE STEVIE ORBIT."
ON NEMPEROR RECORDS AND TAPES.
NEW YORK—In a move to “urbanize” the station, WXLO-FM New York program director Don Kelly has hired WKTU-FM morning man J.D. Holiday to take over the reins from the former 99-X Top 40 rocker.

The hiring of the former p.d. at WXLO, who’s off-air name is Paul Zarcone, was announced by Kelly to hire WKTU music director Michael Ellis.

“I am very excited to raid the former disco giant, which now enjoys wide appeal with black and Hispanic listeners, in part of a plan by Kelly to redefine the RKO outlet to appeal to these ethnic groups. They’re a very fine group of people. They have a very fine heritage. They’ve been a part of history. And I think it’s important to keep that alive.”

---

Kevin Metheny, p.d. at KSLQ-FM St. Louis, will take over the reins of programming at WTMW-FM Chicago Monday (15). He succeeds John Lund, who has joined Sunbelt Communications and is now based in Chicago and WXXS-FM Pittsburgh.

Ellis was being considered for the music director’s job, which has been vacant since Rick Biscoglia resigned to take a promotion post at WHN.

Cathy Kelly says he hopes to fill the job from local talent. He has also been reaching to Wanda Rogers, who was involved in the development of WTKU as a disco station and has since gone into record promotion.

Holiday succeeds Scott Brink, who left the station to join KHOW-AM as p.d.

---

Kevin Metheny, p.d. at KSLQ-FM St. Louis, will take over the reins of programming at WTMW-FM Chicago Monday (15). He succeeds John Lund, who has joined Sunbelt Communications and is now based in Chicago and WXXS-FM Pittsburgh.

Ellis was being considered for the music director’s job, which has been vacant since Rick Biscoglia resigned to take a promotion post at WHN.

Cathy Kelly says he hopes to fill the job from local talent. He has also been reaching to Wanda Rogers, who was involved in the development of WTKU as a disco station and has since gone into record promotion.

Holiday succeeds Scott Brink, who left the station to join KHOW-AM as p.d.

---

Kevin Metheny, p.d. at KSLQ-FM St. Louis, will take over the reins of programming at WTMW-FM Chicago Monday (15). He succeeds John Lund, who has joined Sunbelt Communications and is now based in Chicago and WXXS-FM Pittsburgh.

Ellis was being considered for the music director’s job, which has been vacant since Rick Biscoglia resigned to take a promotion post at WHN.

Cathy Kelly says he hopes to fill the job from local talent. He has also been reaching to Wanda Rogers, who was involved in the development of WTKU as a disco station and has since gone into record promotion.

Holiday succeeds Scott Brink, who left the station to join KHOW-AM as p.d.

---

Kevin Metheny, p.d. at KSLQ-FM St. Louis, will take over the reins of programming at WTMW-FM Chicago Monday (15). He succeeds John Lund, who has joined Sunbelt Communications and is now based in Chicago and WXXS-FM Pittsburgh.

Ellis was being considered for the music director’s job, which has been vacant since Rick Biscoglia resigned to take a promotion post at WHN.

Cathy Kelly says he hopes to fill the job from local talent. He has also been reaching to Wanda Rogers, who was involved in the development of WTKU as a disco station and has since gone into record promotion.

Holiday succeeds Scott Brink, who left the station to join KHOW-AM as p.d.

---

Kevin Metheny, p.d. at KSLQ-FM St. Louis, will take over the reins of programming at WTMW-FM Chicago Monday (15). He succeeds John Lund, who has joined Sunbelt Communications and is now based in Chicago and WXXS-FM Pittsburgh.

Ellis was being considered for the music director’s job, which has been vacant since Rick Biscoglia resigned to take a promotion post at WHN.

Cathy Kelly says he hopes to fill the job from local talent. He has also been reaching to Wanda Rogers, who was involved in the development of WTKU as a disco station and has since gone into record promotion.

Holiday succeeds Scott Brink, who left the station to join KHOW-AM as p.d.

---

Kevin Metheny, p.d. at KSLQ-FM St. Louis, will take over the reins of programming at WTMW-FM Chicago Monday (15). He succeeds John Lund, who has joined Sunbelt Communications and is now based in Chicago and WXXS-FM Pittsburgh.

Ellis was being considered for the music director’s job, which has been vacant since Rick Biscoglia resigned to take a promotion post at WHN.

Cathy Kelly says he hopes to fill the job from local talent. He has also been reaching to Wanda Rogers, who was involved in the development of WTKU as a disco station and has since gone into record promotion.

Holiday succeeds Scott Brink, who left the station to join KHOW-AM as p.d.

---

Kevin Metheny, p.d. at KSLQ-FM St. Louis, will take over the reins of programming at WTMW-FM Chicago Monday (15). He succeeds John Lund, who has joined Sunbelt Communications and is now based in Chicago and WXXS-FM Pittsburgh.

Ellis was being considered for the music director’s job, which has been vacant since Rick Biscoglia resigned to take a promotion post at WHN.

Cathy Kelly says he hopes to fill the job from local talent. He has also been reaching to Wanda Rogers, who was involved in the development of WTKU as a disco station and has since gone into record promotion.

Holiday succeeds Scott Brink, who left the station to join KHOW-AM as p.d.

---

Kevin Metheny, p.d. at KSLQ-FM St. Louis, will take over the reins of programming at WTMW-FM Chicago Monday (15). He succeeds John Lund, who has joined Sunbelt Communications and is now based in Chicago and WXXS-FM Pittsburgh.

Ellis was being considered for the music director’s job, which has been vacant since Rick Biscoglia resigned to take a promotion post at WHN.

Cathy Kelly says he hopes to fill the job from local talent. He has also been reaching to Wanda Rogers, who was involved in the development of WTKU as a disco station and has since gone into record promotion.

Holiday succeeds Scott Brink, who left the station to join KHOW-AM as p.d.

---

Kevin Metheny, p.d. at KSLQ-FM St. Louis, will take over the reins of programming at WTMW-FM Chicago Monday (15). He succeeds John Lund, who has joined Sunbelt Communications and is now based in Chicago and WXXS-FM Pittsburgh.

Ellis was being considered for the music director’s job, which has been vacant since Rick Biscoglia resigned to take a promotion post at WHN.

Cathy Kelly says he hopes to fill the job from local talent. He has also been reaching to Wanda Rogers, who was involved in the development of WTKU as a disco station and has since gone into record promotion.

Holiday succeeds Scott Brink, who left the station to join KHOW-AM as p.d.

---

Kevin Metheny, p.d. at KSLQ-FM St. Louis, will take over the reins of programming at WTMW-FM Chicago Monday (15). He succeeds John Lund, who has joined Sunbelt Communications and is now based in Chicago and WXXS-FM Pittsburgh.

Ellis was being considered for the music director’s job, which has been vacant since Rick Biscoglia resigned to take a promotion post at WHN.

Cathy Kelly says he hopes to fill the job from local talent. He has also been reaching to Wanda Rogers, who was involved in the development of WTKU as a disco station and has since gone into record promotion.

Holiday succeeds Scott Brink, who left the station to join KHOW-AM as p.d.

---

Kevin Metheny, p.d. at KSLQ-FM St. Louis, will take over the reins of programming at WTMW-FM Chicago Monday (15). He succeeds John Lund, who has joined Sunbelt Communications and is now based in Chicago and WXXS-FM Pittsburgh.

Ellis was being considered for the music director’s job, which has been vacant since Rick Biscoglia resigned to take a promotion post at WHN.

Cathy Kelly says he hopes to fill the job from local talent. He has also been reaching to Wanda Rogers, who was involved in the development of WTKU as a disco station and has since gone into record promotion.

Holiday succeeds Scott Brink, who left the station to join KHOW-AM as p.d.

---

Kevin Metheny, p.d. at KSLQ-FM St. Louis, will take over the reins of programming at WTMW-FM Chicago Monday (15). He succeeds John Lund, who has joined Sunbelt Communications and is now based in Chicago and WXXS-FM Pittsburgh.

Ellis was being considered for the music director’s job, which has been vacant since Rick Biscoglia resigned to take a promotion post at WHN.

Cathy Kelly says he hopes to fill the job from local talent. He has also been reaching to Wanda Rogers, who was involved in the development of WTKU as a disco station and has since gone into record promotion.

Holiday succeeds Scott Brink, who left the station to join KHOW-AM as p.d.
WE'RE SETTING OUR SIGHTS ON A SMASH.

In anticipation of one of 1980's major rock and roll success stories, Epic Records is pulling out all the stops to support Angel City's new album, "Darkroom."  JE 36543

This week, CBS Records sales people will be soliciting orders on Angel City, and we urge you to get on the bandwagon before the explosion begins.

• We're issuing a special sampler to AOR which features "No Secrets" from the new album.
• The album itself will be supported by every means available to us.
• Angel City will be embarking on a cross-country tour with the Kinks. The tour will expose them to tens of thousands of new fans, and, if past reactions repeat themselves, album sales will jump accordingly from city to city.

Their first record, "Face To Face," created radio excitement in every market. And we're sure that "Darkroom" is going to propel them even higher.

So this week, when thinking Angel City, think big. Before you know it, the eyes (and ears) of America will be on Angel City.

"Darkroom," Coming soon from Angel City. On Epic Records and Tapes.
**Top Add-On Ads**

**Western Region**

- **TOP ADD-ONS:**
  - JETHRO TULL (2 - Orion)
  - MOLLY MACTHET - Beatin' The Odds (Epic)
  - B-52'S - 'Love Too Late' (War)
  - THUNDER - (Atlantic)

**Top Request/Airplay**

- ROLLING STONES - Emotional Rescue (Rolling Stone)
- JACKSON BROWNE - Hold Out (Asylum)
- QUEEN - (The Game) (Elektra)
- CARS - (Panorama) (Elektra)

- **Typewriter:**
  - CARS - (Panorama) (Elektra)
  - QUEEN - (The Game) (Elektra)
  - JACKSON BROWNE - Hold Out (Asylum)
  - MOLLIE MACTHET - Beatin' The Odds (Epic)

**Breakouts:**

- AL STEWART - 24 Cents (Arista)
- ROLLING STONES - Emotional Rescue (Rolling Stone)
- ENGLISH BEAT - Celtic Beat (Virgin)
- CODE BLUE - (Elektra)

**Midwest Region**

- **TOP ADD-ONS:**
  - WOLLY MACTHET - Beatin' The Odds (Epic)
  - JETHRO TULL - (Atlantic)
  - T. EDDIE - (Columbia)
  - B. & B. - Hold Out (War)

- **TOP REQUEST/AIRPLAY**
  - ROLLING STONES - Emotional Rescue (Rolling Stone)
  - JACKSON BROWNE - Hold Out (Asylum)
  - CARS - (Panorama) (Elektra)
  - QUEEN - (The Game) (Elektra)

- **Breakouts:**
  - JOHN WAYNE DUTT - New Money Deals (Polygram)
  - CARS - (Panorama) (Elektra)
  - QUEEN - (The Game) (Elektra)
  - KING - For The Road (Atlantic)

**Southwest Region**

- **TOP ADD-ONS:**
  - WOLLY MACTHET - Beatin' The Odds (Epic)
  - JETHRO TULL - (Atlantic)
  - T. EDDIE - (Columbia)
  - B. & B. - Hold Out (War)

- **TOP REQUEST/AIRPLAY**
  - ROLLING STONES - Emotional Rescue (Rolling Stone)
  - JACKSON BROWNE - Hold Out (Asylum)
  - CARS - (Panorama) (Elektra)
  - QUEEN - (The Game) (Elektra)

- **Breakouts:**
  - AL STEWART - 24 Cents (Arista)
  - WOLLY MACTHET - Beatin' The Odds (Epic)
  - JACKSON BROWNE - Hold Out (Asylum)
  - CARS - (Panorama) (Elektra)

**Northeast Region**

- **TOP ADD-ONS:**
  - JETHRO TULL - (Atlantic)
  - B. & B. - Hold Out (War)
  - CARS - (Panorama) (Elektra)
  - QUEEN - (The Game) (Elektra)

- **TOP REQUEST/AIRPLAY**
  - ROLLING STONES - Emotional Rescue (Rolling Stone)
  - JACKSON BROWNE - Hold Out (Asylum)
  - CARS - (Panorama) (Elektra)
  - QUEEN - (The Game) (Elektra)

- **Breakouts:**
  - PAUL SIMON - One Trick Pony (WB)
  - CARS - (Panorama) (Elektra)
  - QUEEN - (The Game) (Elektra)
  - KING - For The Road (Atlantic)

Copyright © 1980, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photographic, recording, or otherwise, without the prior written permission of the publisher.
James Clavell's

SHOGUN

The Original Soundtrack From The Television Motion Picture
Music Composed and Conducted by Maurice Jarre

Over 110 Million Viewers Will See This Television Event More Than Six Million Books Now In Print

Watch For Shōgun on Television on September 15, 16, 17, 18 and 19 on NBC-TV When a Book Publishing Phenomenon Becomes a Television Landmark...

And an Exceptional Original Soundtrack Album On RSO Records and Tapes

Music Composed and Conducted by Maurice Jarre
As Rumored, KHJ In L.A. To Country

Continued from page 1

Popular rock/pop artists such as the Eagles, Linda Ronstadt, Poco, and Oliva Newton-John, among others, will receive their share of airplay, although "there will be a tremendous amount of Merle Haggard, Conway Twitty, Loretta Lynn, Dolly Parton, and Charley Pride," says Rockoff.

"Those artists are absolutely crucial. They are the meat and bones of the format. Audiences have gotten more into music just as the artists have gotten into mass appeal."Rockoff contends that the KHJ format will be similar to WHN-AM in New York "only more stylized and contemporary for the ‘80s."

"Rockoff is the former general manager of KHJ. According to Rockoff, the current state of the economy and its social implications had a direct impact on the format change. "The economy determines the way music goes," he said.

"KHJ was a teen-oriented station. When you think of rock ‘n’ roll, you think of promises of the future and the innocence of youth. With country you’re dealing with people 10 years older who can relate to the problems of the world through country music."

"We’re going to deal with the listener and his lifestyle—the man in the pew, the guy who is no longer in mellow rock country. The man who comes home from work puts on his WHN and wants to acoustie and wants to boogy for fantasy and relief," says Rockoff.

"We felt that it’s absolutely important to get into the heads of KHJ’s listeners whose attitudes have changed."

"We feel that KHJ has been a legendary rock ‘n’ roll station over the (Continued on page 50)"
Free publication gives you straight answers to puzzling energy questions.

The Alliance to Save Energy offers a free publication* that explains what our energy situation is all about.

It spells out how we got into this mess. But more importantly, it tells what you can do to help yourself—and your country—pull out of it.

Knowledgeable authors and energy experts review, in understandable language, our alternative sources of energy. You will learn how coal, solar heating, windpower, and other reserve sources fit into the energy puzzle.

But the compelling question is what we Americans can do now to become more energy efficient. Articles on conservation, at home, at work, on the road, will help guide you to ways of saving energy, and saving money.

Every American household and business office should have a copy of “The Energy Puzzle.” Send to The Alliance to Save Energy for your copy now.

ALLIANCE TO SAVE ENERGY
Box 57200, Washington, D.C. 20006

I want to help save energy. Send me your book.

Name
Address
City       State       Zip

A public service message from this magazine and the Advertising Council  
* Single copies only
ALBANY—Over the course of the past few years, many of the traditional Top 40 stations in America have fallen on hard times. During that same period, 92-FLY-FM (WFYL) has risen to the top of the contemporary scene in the Albany-Schenectady-Troy market. I give a lot of credit for the radio station’s success to the image the station has cultivated in the market. I would like my audience to know that we are AOR. We have cultivated that hip image which traditionally is associated with AOR stations. In fact, though, we are taking an adult approach to Top 40 radio.

I’m 31 and the veteran of many formats. I programmed country as WRED-AM-FM Yreka and AOR at WBUF-FM Buffalo. My research indicates that our current direction is the one for the future.

We are locking in on the 18 to 34-year-old audience. That is where the demographic bulge is. That is where the spendable income lies. Younger listeners and advertisers want that audience, and so do we.

I call that audience the “champagne audience.” We are trying to ﬁgure out what kind of radio the target is looking for. The research is reﬂected in everything we do on the air, from music to promotions to air delivery. It is a variation of the psycho-graphic research being carried out in some markets.

Basically, the trick is to find the peer leaders of your target. You have to go to them. They won’t call on a request line. Once you ﬁnd out what they are saying, the rest is easy. The teens fall right into place.

The reason for 92-FLY is reﬂected in the music it plays—or for that matter, the music it does not play.

It makes no sense to play Kiss, no matter how much you think your group is selling, if it is driving away part of your target. A 32-year-old man with an eight-year-old daughter hears enough of that without having to to listen to the radio station he considers his. Eliminate those irritants and replace them with music you know your audience loves and probably will not hear elsewhere.

In that respect, WFYL reaches to album tracks that a listener would never hear on a traditional Top 40 station. Those “oldie” tracks are carefully researched and do a lot to reinforce the radio station’s AOR Flavor. There were some real surprises when the research was done. “Green Grass And High Tides” by the Outlaws, for example, got little airplay in the Albany-Schenectady-Troy market. Yet, when it was tested, it came back as one of the most popular among the radio station’s target.

It is played once every 20 hours in the “power gold” rotation.

Promotionally, the radio station is highly active. WFYL tries to have something going on all the time. Again, research plays an important part in the direction the radio station takes in the area.

We try to ﬁnd out what the audience really wants to win. We have given away $18,000 in hundred dollar bills in the last ½ years. But it is not just money.

Our promotion budget is quite limited. We do a lot with listener surveys and such. The listener has to win an invitation to one of our afﬁliated talents. They become legendary in the market.

For years, most programmers have said that a radio station must be a part of the community. I subscribe to that theory.

Our personalities do care. We raised $56,000 for the March of Dimes with our year’s "Superwalk."' We all got behind it. Last year, it was done by another station, it raised about $900.

If there is something going on in the market, WFYL tries to have at least one personality on the scene.

The personality plays a big role in the success of WFYL.

Everyone of our full-time personalities could work a major market.

In fact, though, they are all natives or know the market like natives. Don Schaeffer, the station’s morning man, did a stint across town at WTRY-AM before moving on to Cleveland and Albuquerque.

Kelly Stevens, our talented midday personality, is an Albany native.

She knows the town inside and out. I grew up in the area and returned after programming stations elsewhere. I hold down afternoon drive. “Kid” Lance, the station’s top rated evening personality, is a native of this area. Overnight talent Jeff Allen is also a native of Albany.

I am very proud of the fact that we put this air staff together out of home grown talent.

An off-air key to the radio station’s on-air success is general manager Bob Ausfeld. He deserves a lot of credit for the positive vibes around the station.

Bobby has really created an environment that is fun to work in. Most of us have worked with have not understood how important the little things are to an air personality. Bob has encouraged me to see that talent is taken care of.

The radio station provides baseball jackets for its personalities. Concert tickets are available for every show in the area. The station gets together regularly on a social basis. In all, the atmosphere is friendly— and fun.

Has WFYL been successful? In the April/May Arbitron, the station moved from an 8.4 to a 10.2, plus 2 for second place overall and number one 18-34 and teens, and in some dayparts number one 18 to 49.

I’ve been interested in radio since I listened to the WMCA-AM New York “Good Guys” when I was 12 years old, although I didn’t do much with it and I wrote ad copy when I got out of college. My earliest experience in radio was at WCKL-AM Canﬁll and WBPB-FM Kingston, N.Y.

S. F. KNBR-AM Up With MOR Personality

By JACK MCDONOUGH

SAN FRANCISCO—With the shift of KSFO-AM into a talk format, KNBR, NBC’s AM outlet here, is now in the driver’s seat as “the last MOR personality station in the market,” according to general manager Bill Dwyer.

There are plenty of things to mark KNBR’s ascendency in the 25-54 demographic of this market.

“In 1979,” notes Dwyer proudly, “we were the most proﬁtable of all the NBC stations and in fact that year we were the most successful of any NBC station in history.”

Dwyer also notes that an independent survey conducted by the station showed KNBR to be among the top five most recognized station (by call letter) in the area. In the latest April/May Arbitron readings, KNBR came in with an overall 4.3 share, up dramatically from the 2.9 in January/February.

“We’re successful,” says Dwyer, “because of a tremendously strong image in this market, and that image is built upon our personalities, our play-by-play sports, and our MOR format.”

Longevity is a hallmark of the KNBR personalities. Morning man Frank Dill has been with the station for 16 years, Dick Melnyk, who recently moved from his long-standing 10 a.m.-2 p.m. spot to team up with Dill for the 6 a.m.-10 a.m. drive—has been at the station nine years, as has afternoon man Carter B. Schaeffer.

The balance of the lineup includes Ron Lyons, who had been doing part-time airshifts at the station, done in the 10 or off-air slot; jazz buff Tom Brown 8 p.m. to midnight; and Christine Ray and C.J. Bronson, who alternate on the all-nighters. The 6 p.m.-8 p.m. hours are taken by call-in show “Sportstalk 68” (the station’s dial position). The team-up of Dill, who plays straightman to a host of humorous characters created by Cleary, is the most striking example of how innovative personality radio works at KNBR.

The two have been doing the show together since November of last year, but the idea began taking shape long before that when Cleary began making regular calls-ins to Dill’s show, passing himself off as Jimmy Carter, Henry K. gropyright advisor—Joe Garibato, newspaper name O’Bradley O’Bradley, broadcast Ned Wheatley, movie reviewer Rex Rudie, or Rentilly Bod Bodkins of the Church of the Prime Rate.

The two devote healthy amounts of their off-air time to creation of new characters and working up their daily spots, and recently have been doing a “Senal” type soap-opera routine titled “As Marlin Turns.”

In fact, says Dwyer, this satter will even be turned into a stage play at the Marin Civic Center Oct. 24.

That the station would take such an ambitious step with a theatrical idea is not unusual. Two years ago KNBR put together a fun fest called “Day of The Tuffin” at the Paul Masson Winery in which 200 different listeners got parts, with the whole thing filmed by a Los Angeles company. The “world premiere” of the feature ﬁlm at the San Francisco Opera House netted $30,000 for a local retarded children’s home.

KNBR raises charitable funds also with such activities as “Frank Dill’s Far Out Fantasies & Fun Time Show” on April Fools Day; a Bath tub Regatta in the Oakland Estuary, which drew 20,000 spectators Aug. 9 who were treated to a hilarious race among all manner of jerry rigged vessels; and the annual Bridge to Bridge Run in October, one of the favorite events in jcg-crazy San Francisco.

It was, as a local writer pointed out, “a daring and expensive deci-
INTRODUCING THE FRED KNOBLOCK HIT SINGLE AND ALBUM, "WHY NOT ME."

Fred Knoblock is a singer songwriter with the heart and style that makes him America's newest superstar.

FRED KNOBLOCK
"WHY NOT ME"

Contains the new single, "LET ME LOVE YOU" 38 607
A SPOONFUL PRODUCTION BY JAMES STRoud
**Radio Programming**

**Mike Harrison**

**The Widening Mainstream**

I was discussing the present state of rock radio with a female corporate executive who’s a veteran of the scene.

“I don’t admit this,” he said, “but when I first started out as a top 40 rock jockey. Benny Goodman was more popular than any of the Beatles. It’s been an interesting period for me to be in.

Then, everybody shakes their heads. And, everybody wonders.

“Well, I know some of the kids now are different, and that they tell me they love the Beatles. They know every song.

“Maybe so, but they’re not like the kids in my apartment building who are pretty typical, too. I was talking with some of the other day and not one could name any of the individual Beatles.”

Debates like this can go on for hours, and the top radio programmers spent a good part of the past decade arguing over the continuing popularity of the bands from the ’70s, the ’80s, just seemed to sneak up out of nowhere, bringing an entirely new set of fans to the airwaves, with new obstacles and new rewards.

At present, contemporary music radio is shifting from the era of fractionalization to a new era of geo-metrically accelerated superfractionalization.

In his latest best seller, “The Third Wave,” Alvin “Future Shock” Toffler describes what he calls the “demographic shift,” citing the decline in public usage of just about all social mass-appeal mediums in print and broadcast. “It’s an increase, on the other hand, in the use of specialized inputs of linear.

Thus, says Toffler, the present-day personalization of the media is a natural process and will continue to accelerate. He seems to be right.

Throughout this period of continuous musical radio, there has been a corresponding stagnation in contemporary music-oriented radio stations since 1980 can be compared to navigating a media rock boat across a turbulent sea with no way to control it. There were several years, particularly in the early ’80s’ and ’90s’ which could be described. in turn, as media ocean currents flowing through the 20, 30, and 40 shows.

As we enter the electronic age, that extremely nebulous concept that we habitually refer to as “the mass media” is becoming media-decentralized. When the masses are huddled, it’s much easier to be “mass appeal.” Then the masses are unhuddled, it becomes more difficult to appeal to people as collective units. That’s what radio faces today.

In the recent-bad old days, a movement would start out as underground and then work its way into a larger, mainstream standing. Today, however, movements start out as underground entities and stay that way. The wide format is marked, on close inspection, by a seemingly infinite number of “undergrounders” with the major question facing programmers no longer being, is it going to make it to the big time, but, rather, is it compatible with other movements?

Last weekend in the Los Angeles Times, rock critic Robert Hilburn wrote a fascinating cover story focusing on a teenager’s disappointment when he arrived at the recent Heritage Festival in Canada (billed as the “Woodstock” of punk/new wave) and heard a Pink Floyd album being played over the festival sound system. In disbelief, he went over to the man running the system and convinced him to play the tape. But that didn’t remedy his disappointment—most of the fans at the event were “hippies” (as indicated primarily by their attire) and not “punk.” This is another example of the blurry cultural battle lines of our times.

There are now as many “types” of rock fans as there are rock fans, and it gets even more complex when you consider the virtually infinite number of subtypes of the spectrum of “crossover fans” that atypical consumer often overlooked in media campaigns because they don’t fit into neat and conveniently disposable subcategories.

The jazz (pronounced “triple-z jazz”—a literally knit spectrum of commercial music) can be economically handled by many programmers are finding compatible with mainstream rock) discussed his last week is based on a number of mutual (but good) musical forms that are sprouting from the weary seams of the aging music ra
dio establishment.

People are culture-hopping like crazy. We are in the age of the urban cowboy, the country slicker, the big housewife and the Iranian student.

While research-oriented AOR programmers wonder whether the ”Urban Cowboy” album is selling well because of its rock content or because of its country content (or a combination of both), country programmers wonder exactly the same thing from their perspective on the other side of the widening mainstream.

As time rushes by, astute radio programmers are finding themselves practitioners of the science of specialization balanced by the act of synthesis. The object of the game is to find the specialty and make it relateable to its own borders. No easy task. If you become too specialized, you eat yourself into nonexistence. If you become too universal, you evaporate into nonexistence.

In some markets, there are so many stations competing for their share of the music audience pie that fine tuning for image identification can become a process requiring great precision.

I’ve mentioned stations in some markets where the difference between a so-called AOR approach and a so-called top 40 posture is simply whether or not they’re playing “Magic” by Olivia Newton-John.

**Bubbling Under**

**The Hot 100**

1. **TURNING JAPANESE**, The Vapors, United Artists 1984
2. **YOU MAY BE RIGHT**, The Chipmunks, Epic 1984
3. **THE REST OF THE NIGHT**, C.W. Newton, Scott Bots 629 (Atlantic)
4. **EVEN THE SCORPIONS** by AOR 2255
5. **SWING IT ALL**, Playdate, Casablanca 2295
6. **I BELIEVE IN YOU**, Don Williams, RCA 1430
7. **ONLY HIS NAME**, Holly Pemfield, Dream Band 102 (Violet)
8. **HOW GLAD I AM**, Joyce Cob, Dream 8040
10. **LONG SHOT**, Henry Paul Band, Atlantic 3795

**Bubbling Under**

**Top LPs**

1. **EUMIR DEODATO**, Night Cruiser, Warner Bros. RSX 3461
2. **MICHAEL JACKSON**, You Can Call Me Black, Epic EMI America 87035
3. **THE BUMS**, Second Time Around, RCA AL 3520
4. **ROBERT JOHN**, Back On the Street, Epic EMI America 8970
5. **HAZEL O’CONNOR**, Breaking Glass, A&M 2181
7. **IRON CITY HOUSEWORKERS**, Have a Good Time, MCA MCA 1511
9. **THE RECORDS**, Crashin', Virgin VAX 204 (Atlantic)
10. **JOHNNY VAN ZANT BAND**, Close Enough for Rock & Roll, MCA MCA 1511

**New On the Charts**

**JOHNNY VAN ZANT BAND**

Johnny Van Zant is a revered name within rock institutions, especially among Southern rock factions. Lynyrd Skynyrd, at the vanguard of Southern rock and roll, was steered by the late Ronnie Van Zant, and younger brother Donnie is still working with the band. Van Zant’s name was made known when he discovered the classic rock band Lynyrd Skynyrd, at the recent June 3 concert in Dallas, where they performed a set of their classic songs, including “Sweet Home Alabama” and “Free Bird.”

Van Zant’s name has been presented in several rock institutions, including such Southern rock factions as Lynyrd Skynyrd’s “Take It to the Next Level” and “Sweet Home Alabama.”

The band, which features Johnny Van Zant on lead vocals, has been described as the “ultimate Southern rock band.” The group’s most recent album, “Close Enough for Rock & Roll,” was released in 1984 and has received critical acclaim for its blend of Southern rock and country influences.

**Clocks Are Out, Instinct Is In**

*Continued from page 28*

For four long fielded questions on oldies with this response: “There are No. 1 songs that are not consistent with our format.” Smith says. “But songs certainly qualify, depending on your audience’s taste.” He notes that when he was programming in the late 1960s and early 1970s, “You Can Have My Love” was a favorite oldie. “It was a big hit there, but elsewhere, no.” he recalls.

If Smith is adhering to a somewhat anomalous concept, the panel implied. “Who is to say when someone tunes in or tunes out,” he asks.

The only criterion for oldies play is that it’s better to come out of the news. “If you have a new or recurrent hit, it was decided. Perceptions are higher coming out of the news,” Halaby adds.

Charts are important in picking new adds, the panel agreed, unless something else is happening in the market. Says Bickel: “A national overview of the charts is important in small markets.”

“Maybe it’s because we are getting better at our jobs and earning more from our management,” Smith says in explaining why programmers are relying more on their own instincts than in previous years.

**KNBR AM ‘MOR Personality’**

*Continued from page 28*

The band, which features Johnny Van Zant on lead vocals, has been described as the “ultimate Southern rock band.” The group’s most recent album, “Close Enough for Rock & Roll,” was released in 1984 and has received critical acclaim for its blend of Southern rock and country influences.

The band, which features Johnny Van Zant on lead vocals, has been described as the “ultimate Southern rock band.” The group’s most recent album, “Close Enough for Rock & Roll,” was released in 1984 and has received critical acclaim for its blend of Southern rock and country influences.

The band, which features Johnny Van Zant on lead vocals, has been described as the “ultimate Southern rock band.” The group’s most recent album, “Close Enough for Rock & Roll,” was released in 1984 and has received critical acclaim for its blend of Southern rock and country influences.

The band, which features Johnny Van Zant on lead vocals, has been described as the “ultimate Southern rock band.” The group’s most recent album, “Close Enough for Rock & Roll,” was released in 1984 and has received critical acclaim for its blend of Southern rock and country influences.

The band, which features Johnny Van Zant on lead vocals, has been described as the "ultimate Southern rock band." The group’s most recent album, “Close Enough for Rock & Roll,” was released in 1984 and has received critical acclaim for its blend of Southern rock and country influences.
Radio Programming

Jingles An Art At Tuesday Productions

SAN DIEGO—With most contemporary music stations essentially programming records, this leaves the station to rely on alternative methods of selling itself and its image.

Tuesday Productions here, one of the largest national producers of radio and television jingles, deals with such image builders in the form of customized jingles.

In Los Angeles, the firm's jingles can be heard on KJHI-AM, K-FM, KNX-FM and KDAY-AM. According to Tom Jones, president of Tuesday Productions' broadcast division, Arbitron research shows the Tuesday Productions' programed on six of the top 10 contemporary stations including CKLW-AM, Ft. Worth, WMAQ-AM, Chicago, and KFIL-AM in Philadelphia.

Donovan notes that jingles serve a dual purpose. Firstly, the shorts jingles, ranging from two to four seconds in length, "help deliver a sound while selling itself. They're short, simple and melodic."

However, because of their length, Donovan points out that they don't have the ability to sell an image. "They're almost subliminal," he says. "You can sell the call letters but you can't sell the format of what the station plays. They're up against Budweiser spots and other music promotional spots."

The kind of jingles used to sell and create an image, says Donovan, takes longer and runs anywhere from 45-65 seconds. "They're written and arranged in a style that is complementary with the music the station plays. They address themselves to the listener's lifestyle."

"We paint a picture of the listener or station and develop it. Everyone thinks of songs except they're shorter and have call letters," he adds.

Donovan says that on many occasions, the jingles are so musically appealing that requests have been come in. "It's then that you know you've sold the station."

Before creating a jingle, Donovan and his staff listen to station air checks, work with research and music directors to find the right ratings and the kind of music the station plays and basically know the station as best as possible.

All jingles are produced in-house. Everything is laid out in five days. "The cost for an original jingle is anywhere from $1,800-$4,000. They are then licensed to the station for a set period of time," he says.

Donovan says the technical process of putting together a jingle is the most important. "You need a good initial concept, a good lyric, melody and arrangement."

Tuesday Productions employs a creative staff of about 25, most of whom are writers, producers and arrangers who work full-time to perform.

When Tuesday Productions was formed nearly four years ago, Donovan, as station director and disk jockey, says that jingles were looked upon "apathetically."

"Our approach to the jingle was from a sound standpoint. Our approach is from a marketing and advertising standpoint."

"Program directors are more analytical and look at jingles from a listener's standpoint. They can do for them. They've stopped listening for mere reaction value to more of image."

Tuesday Productions is the only producer of television commercial music and runs a close second to TM Productions in Dallas in production of radio jingles. It has about 600 broadcasting clients in the U.S., Canada and Australia. Total includes about 300-350 radio stations and an additional 350 TV stations.

Chicago WJKL-FM Trying Format Shift

CHICAGO—WJKL-FM's shift toward a mainstream appeal automated format is being consulted with, says station manager Frank Hayek.

The station's progressive format was dropped in late July. "We're currently playing an oldie, Rick Jakie: "We're not playing as much new, obscure music. What we've done is take the progressiveness and jingles and made it more mass appeal."

Jakie adds that jazz, reggae, new wave and acoustic music format elements will be retained through regularly scheduled specialty programs. WJKL-FM is owned by Horizon Broadcasting, part of the Chet Huntley estate.

Because of her experience on the East Coast Mire seems particularly aware of the love of music in the Bay Area. "I really can't believe the level of appreciation here. People here really listen. They know exactly what you're playing and exactly what they're hearing. And if they don't know they call and ask. "What was that and where can I buy it?" That never happened nearly as much in Boston and New York. I think we're helping to sell a lot of records."

Mire says KBLX plays mostly album cuts from a list that generally runs from 85 to 95 titles each week. The station adds about five LPs per week.

"We try to add at least two cuts, but not necessarily new cuts. We play two oldies per hour and that's all. People like oldies but they don't want them that often. That's one of the best things about this station. It's completely contemporary. Except for the two songs you hear nothing in the hour that's more than a year old."

"We're trying to appeal to grown up listeners. We don't want to play the hit but don't want to hear it every 90 minutes. We'll touch the same record every five to seven hours; any one album might get played four times a day."

Mire and Jackson agree that "we want to keep KBLX real clean, music all the time," while utilizing KRE as the community outlet.

"Even without the ratings," says Mire. "KRE has a rabid following, and it can garner more. It can go into a community center and do a four-hour remote, and its listeners love it."

"For example, KRE recently drew 4,000 persons to an event at an Oak-land city park, where it presented five bands selected from hundreds of local tapes it had solicited and auditioned. It drew 4,000 with no outside promotion at all."

KBLX also benefits from a new transmitter at Mt. San Bruno south of San Francisco.

"One of the things we found out when we came in was that most of the old KRE signal was going right out to sea. So we raised the transmit- ter's height and now we know we have good coverage as far as San Jose and Sacramento."

The daily schedule at KBLX features Tony Bennett, Vic Damone, Mel Torme and other jazz and MOR personalities. sesame heard on the 4-AM format at Mark, who was basically a jazz deejay at the station, began his Sinatra fling by accident. While filling in for a late night DJ, Mark asked listeners for their preferences—an hour of Miles Davis or Frank Sinatra. The rest is radio history.

KBLX-FM In Bay Area Succeeds Without 'Label'

By Jack McDONOUGH

The entrance by Inner City into the San Francisco market was part of a general expansion for the chain

which saw it acquire stations in Detroit

(WLBS-FM). Los Angeles (KUTE-FM and KFJH-AM) and Berkeley within a six-month period to go with its New York stations WLS-FM and WLIB-AM.

When Inner City came in, both the AM and FM sides of KRE were broadcasting pure contemporary jazz, with the stations simulcast during drive times.

Jackie, vice president of Inner City, explains they decided to maintain KRE as a jazz/community-oriented station with little change in format, "but we fine-tuned KRE down to the most commercial stuff we had to get what we decided to call KBLX."

"A lot of people were waiting for us to go New York disco but we didn't," he explains. "We laid back on the disco and simply started adding what we thought were the right things. We didn't add reggae or Latin or even the Bee Gees and Barry Manilow and people would accept it."

"We found we could mix a Barbara Streisand tune with a Donna Summer tune and they would accept it."

"If we were forced to choose, if my back were really against the wall, I'd go with progressive to the progressive. But progressive radio, as the term is understood now, is dying. There's nothing happening there. But I would compare our concept to progressive radio as it was pioneered in the '60s. I think we're the pioneers of the '80s."

Whatever the terms that might apply, there is no doubt that KBLX is steadily gaining listeners from all over the Bay Area.

"In the April-May Arbitron," notes Mire, "we had a 3.6 share in the 18-34 listeners, and overall we had a 1.8 up from a 1.4 in the previous book. I think those figures are pretty conservative, considering that when we took the station over we didn't even show up. Right now we're in the top 20 of 45 local FM's and we're building up steadily."

Mediafronts breathe this out. In the January Mediafront KBLX didn't get on the board, but in February it came in at 2.2 and by June it was up to 2.5.

"Inner City look over the station in March 1979; previously it had operated as KRE-AM and FM and was owned by Horizon Broadcasting, part of the Chet Huntley estate.

Three days after its debut, the station added a 31-year-old morning disc jockeys Bill "Professor Bill" Smith and his wife, singers Helen "Helen" and Janice "Janice" Smith.

The Smiths, who had been working in Detroit and who both hail from the area, were known for their covers of Frank Sinatra songs and "had been successful in the Detroit market, but not in Bay Area," says Jackson.

"Bill Smith and his wife, Janice, were especially popular with our 25-45 year-olds and we were ready to try something new. We thought they were a natural for KRE," he says.

Jackson says, however, that at that point, the station was in a period of "adjustment. We were trying to make sense of the format. We didn't know where we were going, it was all new."
LOS ANGELES—“I’m not a great singer,” admits Rick James, the self-proclaimed creator of “punk-funk.” Such a candid confession is unusual in that James has been a consistent hitmaker for the past three years. His first three Motown albums, “Get Come It,” “Bustin’ Out Of L. Seven” and “Fire It Up” achieved considerable sales and R&B success. His latest effort, “Garden Of Love,” is on its way to doing as well. His funkified vocals have been a big part of his appeal.

Marvin Gaye and Stevie Wonder are great singers,” he says. “I have my own style and get my point across.” His point is “punk-funk,” the freewheeling blend of R&B-oriented funk and rock ‘n’ roll. “I wanted to have a different approach to black music. This doesn’t back me in a cor-ner—it allows me to step into new di-rections.”

James doesn’t worry that American audiences white or black, will be put off by the sply headed contona-tions of the word “punk.” “It’s like anything,” he says. “Some people get into it right away and oth-ers need to ease into it.”

The latest album features less of the earthy punk-funk flavor James’ fans had come to expect. “This is a concept LP dealing with summer. It’s a softer time of the year. Things will get hot again in the winter,” he notes.

Of course, some might consider Parliament-Funkadelic mastermind George Clinton to be the founder of “punk-funk,” but James sees few similarities. “George is more of a conceptual artist,” observes James. “I think I’m more of a lyricist and writer.”

Neither does James see any con-nection between his success and the concurrent rise in the popularity of 1960s-styled funk of James Brown and James and White and the Blacks. “I’m rediscovering 1960s soul my-self. People got tired of one thing and turned to yesterday. Everything is so confused musically,” he com-ments.

Through all the confusion, James seemed to appear suddenly in 1978 with the hit single “You And I” and album “Get Come It.” However, a number of early James’ contemporaries have been a musical history going back to the late 1960s. Across the border in Toronto, Jarvis punk-together the Mynah Birds, which included Neil Young.

After the Mynah Birds disinte-grated, James became a staff writer for Motown. Even though he penned tunes for such artists as the Spinners and Johnny Taylor, he always wanted to sing his lyrics. “Fly-er writer is a frustrated singer,” he asserts.

“I like controlling my product.” He offers James a chance to do exactly the sort of backing he does for himself. In addition to playing gui-tar, bass, percussion and keyboards. He has produced Teena Marie and the Stone City Band (his backup band) and is currently producing the Mary Kaye Group. The latter’s third backing band which used to be called the Color Girls.

For all the flashy dazzling dazzle James’ fans are accustomed to suggest, the singer remains a con-tented resident of Buffalo who has no intention of becoming “too close to my family there. The group lives there and it keeps my head into real-ity.”

James has a significant amount of crossover but he frankly admits he could more. He also keeps up with his music and songs are doing. “You haven’t completely crossed over until you’re reached No. 1. I want to be happy,” he says. “Every artist is concerned with how his songs are doing. Any artist who says differently is liar.”

Tight Economy Ironically Benefits Concord Pavilion

CONCORD, Calif.—Tightened economic conditions are working to the advantage of some local venues, such as the $3,000-capacity Concord Pavilion here.

“In past years,” says general man-ager John Toffoli Jr., “many of our patrons might have gone off to Las Vegas or Lake Tahoe. Now they’re staying closer to home and if they have entertainment dollars to spend, they’ll spend them here.”

Toffoli projects a total of at least 85 events at the Pavilion by season’s end in October, compared to 55 in the previous year. He adds that he’s hopeful that season gross revenues match or possibly exceed the previous Pavilion high of $1.7 million.

Two record-breaking series of en-gagements in mid-July and mid-Aug-ust helped propel the Pavilion to this lucrative point.

An August 18-20 Barry Mani-low, engagement, which sold out three months in advance, hit the top ticket price scaled at $15.50. pro-duced an unprecedented three-day gross of $300,000 for the facility.

This followed on the heels of the July 17-20 period when two sold-out concerts by the Blues Brothers, a sellout by the Marshall Tucker Band, and a near-sellout Harry Chapin/Arlo Guthrie bill produced a then-record gross of $266,965.

A principal reason that Toffoli cites for this year’s success is the work of the Nederlander Organiza-

Bill Graham His Management Division Enters 4 Artists On Market In 6 Weeks

By Jack McDonough

SAN FRANCISCO—Bill Gra-ham Productions, the management division of Bill Graham Enterprises, has entered perhaps its most chal-lenging period for albums by four of fifteen clients hitting the market within roughly a six-week period.

Eddie Money’s “Playing For Keeps” was first to ship, followed by “Swing Of Delight,” a solo work from Dewlap Carlos Santana. “Gama 2.2,” the second album by Graham featuring Ronnie Mon-trose, was issued in late August, just ahead of Van Morrison’s “Common One,” produced by Morrison and Henry Lowe.

An album by Graham’s fifth man-age-ment client, the Best, is set for January.

Graham and previous client Bobby Bare dissolved their assoc-iation, says Graham’s vice president Nick Clainos, because of problems created by the distance between Nashville and San Francisco. All the Best’s clients are San Fran-cisco-based.

The Santana band recently re-turned from a five-week European tour when it played to 325,000 fans in 12 countries. A series of American dates is now ongoing. Santana plans a band album for January release.

“Santana” Graham says, “is in a wonderful period of his life and is expanding in all directions. One weekend he’s in a club around with Eddie Palmieri and Willy Col- lon, then he turns around to work on the next Santana album. He has finally accepted his role as an inter-national artist.”

As for Money, Clainos says: “we’ve decided that this is the time to try to jump the headline status with Eddie. People say, ‘work the record, wait until the industry picks up and then make the jump.’

But the state of the industry doesn’t have to be an obstacle to something that’s ready to happen on its own.” Eddie is on precisely the same game plan we laid out 1 1/2 years ago,” says Graham, “and he’s ready to tour in October, building from the small dates around the country.”

“Van Morrison brings another as-pect of management into play,” says Clainos. “He’s a national artist who has a well-tested game in terms of standard career marketing techniques. He wants to be happy, he wants a contract. Our job, without compromising the individual, is to help increase the number of his fans.”

Graham, Mick Brigden, Arnie Pusnik and Jerry Pompili are set ting live performances for the artists and will be with the artists on the road, following the Graham policy of staying in close contact with all live performance situations.

In addition, Ray Ezter works ex-clusively with Santana, Connie Jester specializes in publicity and radio contacts, augmenting CBS, Warner Bros. and Elektra with compatible support.

Tarrytown Theatre Gets a New Breath

NEW YORK—The Westchester Premiere Theatre in Tarrytown, N.Y., is reconVincent to close this month after Dick Clark announced his withdrawal from the troubled venue, has gotten a new lease on life with a series of success- ful presentations.

The Tarrytown theatre will remain open indefinitely, says Tim Tormey, general manager of the venue, citing community pressure and the reve nues earned from the closed circuit showing of the Duran-Leonard box-

(Continued on page 34)
THE STATLER BROTHERS HAVE EVERYONE CAUGHT UP IN "CHARLOTTE'S WEB"

The Statler Brothers are famous for spinning out giant hits. But with the fantastic leaps and bullet-riddled chart numbers for their huge smash, "Charlotte's Web" and their new album, "10th Anniversary," this could be their biggest ever.

THE STATLER BROTHERS "10TH ANNIVERSARY" FEATURING "CHARLOTTE'S WEB:" ON MERCURY RECORDS AND TAPES.

The Statler Brothers are famous for spinning out giant hits. But with the fantastic leaps and bullet-riddled chart numbers for their huge smash, "Charlotte's Web" and their new album, "10th Anniversary," this could be their biggest ever.

THE STATLER BROTHERS "10TH ANNIVERSARY" FEATURING "CHARLOTTE'S WEB:" ON MERCURY RECORDS AND TAPES.
FROM NAME BANDS TO STUDIO

'Skunk' Reverses Usual Musician Career Switch

By SHAWN HANLEY

LOS ANGELES—Jeffrey "Skunk" Baxter, former guitarist with the Doobie Brothers and Steely Dan, prefers a career divorced from top group associations in order to develop his other talents.

Baxter, who is already immersed in a prolific career of session work and independent producing, calls the move a "reversal of the standard pattern" of a musician's growth, which is usually a graduation from session player to group member.

"I find that without the security of being in a band," says Baxter, a Doobie Brother for four years, "I'm a more disciplined, flexible musician because I can experiment in all areas of music. I also work better without the cradle of security."

"If you don't take advantage of all your abilities," the 31-year-old Baxter philosophizes, "they'll atrophy." Explaining why he decided to go independent last year just as the Doobies embraced superstar-dom, he says, "It made sense to leave while I was hot. A bullet is only as fast as the charge behind it."

Baxter, who scored his most memorable session spot on Donna Summer's Grammy-winning "Hot Stuff!," complains of the pressures heaped on a successful band. "The group is too aware," he says, "of the bottomline being profit. The members run the risk of becoming isolated, frustrated, and insecure in a supergroup situation. It's ugly when insecurity manifests itself in the music and personalities of the band," he says, adding, "Inter-relationships can get polarized."

Baxter, who doubled as a session player during his Steely Dan days from 1972-75, has guested on the albums of such varied artists as Barbara Streisand, Linda Ronstadt, Elton John, Peter Frampton, the Spinners, Carly Simon, Dolly Parson, Glen Campbell and Burton Cummings. The independent session player is just one of the lures that drew Baxter to freelance work. He also feels he is polishing up his musicianship. "When you're a studio musician, you're there solely on your ability, so you can't help but improve. There's no room for ego."

Financially, Baxter's steady flow of work makes for a sound career and he enjoys the absence of touring. "I've always found that session work helps me unscramble my brain from the nuts and bolts of rehearsing." When Baxter gets the yen to play live, he heads down to Doug Weston's Troubadour for impromptu appearances with the local L.A. outfit Billy & the Beasers. Baxter has sporadically stepped behind the glass since his first production job three years ago on the first album by CBS' Paul Blus Band. He's since taken charge of the latest albums by Nazareth and Livingston Taylor. In October, he plans to work again with Nazareth. He also has production plans involving Ron Weeks, guitar/songwriter for Eric Jolson and budding rock band Sneaker.

Baxter is also devoting more time to the building and renovating of guitars—a passion he's nurtured since the early '60s when he worked in a guitar shop in New York. It was in those teen years, Baxter recalls, that his zeal for guitar playing and construction took root, and hence his 15-year love affair with the instrument.

Baxter's latest enterprise is the development of the guitar synthesizer, a new-fangled keyboard instrument for increased commercial use. Working in conjunction with the Roland Corp., a Los Angeles-based firm pioneering the guitar/synthesizer cross product, Baxter hauled in one of the instruments for tracking on the title cut of Donna Summer's "Bad Girls." I.P.

Baxter, presently without any label affiliations, doesn't perceive one as more important than the other. At this point, though he does concede that he "plays guitar best." Joining a band in the future is a possibility, he says, "if the chemistry is right."

Songwriting is the only area Baxter has yet to develop, and he responds to the void with an enthusiastic, "That's next."

Talent

1979 September 13, 1980 BILLBOARD

WINTER VISIT—Johnny Winter joins Son Seals onstage at the '80s club in New York during a recent performance by Seals.

Banner Season At Artpark In Buffalo

By HANFORD SEAL

BUFFALO—Emphasizing low ticket costs and a varied musical program, the nearby state-subsidized Artpark project is completing its sixth and reportedly its most successful season.

The 300-acre park, complete with a 2,600-seat capacity theater, has again featured opera, dance and musical productions as well as its fourth annual jazz festival.

Situated 35 miles north of Buf-

falo, Artpark presented Sarah Vaughan with the Rochester Philharmonic, the Preservation Hall Jazz Band and the Buffalo Philharmonic among other groups.

This year's jazz festival is scheduled to showcase Oscar Peterson and Joe Pass, Harry Humes, the Heath Brothers Quintet, Mongo Santamaria and Betty Carter with Art Blakey.

Previous jazz artists have included the Duke Ellington Band, Dinny Gil-

cous and Clark Terry.

According to executive director David Midland, the lower cost tickets, priced from $7 to $36 inside, has attracted the best attend-

ance yet to the facility. "This year's attendance of Artpark's $2.6 million operating budget is underwritten by the state legislature."

Atlantic City Readies Autumn Lineups

By MAURIE ORODENKER

ATLANTIC CITY, N.J.—Name talent will dominate nightlife here for the coming season, although most gambling casinos and hotels are preparing production reviews.

The biggest names will hold forth at Resorts International Casino Ho-

tel's 1,700-seat Superstar Theatre. Colin Wilson, the hotel's new vice president in charge of entertainment, says there are no plans to re-

duce the entertainment budget and all contracts, extending into 1981 and 1982, will be honored.

However, in the first major decision on bookings since Tibor Rudas resigned as the hotel's entertainment department chief last month, Resorts International last week cancelled Liber-

teen's Nov. 3-9 run, for which the Ra-

dio City Rockettes were also to make their debut. It was reported that Lib-

teen's date has tentatively been re-

set for next spring.

But even without Liberace, Resorts has a strong music lineup with Tom Jones (Sept. 1-5), Lola Falana (Sept. 12-14), Lola Falana and Al Hirt (Sept. 19-21), Anthony Newley (Sept. 26-28), David Brenner with Stephanie Mills (Oct. 4-5), Tony Bennett (Oct. 17-19), Don Rickles

while 25% of the cost is offset by ticket sales and 10% through fund-

raising and private donations.

"Although our attendance was down 5% last year because of the gas crisis, this year's figures are the best ever," says Midland.

A programming staff of four, which includes Midland and Jane Ward, production director, eval-

uates programs, artists and groups during the winter months when Arpt-

ark is closed.

When Artpark first opened in 1973, such cultural acts as Gor-

don Lightfoot, Arlo Guthrie, Chick Corea and Blue Oyster Cult played the resort, Niagara River setting.

Poor attendance, competition with already established commercial outlets and rising entertainment costs ended that type of program-

ming.

Midland admits competing with nearby cultural groups such as the Stratford Festival in Canada, Chau-

tauqua in Southwest New York and Saratoga Performing Arts near Alb-

bany.

Both PBS-TV and National Public Radio have broadcast "live" as well on tape from Artpark, which is set in a wooded, picturesque area about two miles north of Buffalo.

Burroughs and Company's President and Chief Financial Officer, David Brenner with Stephanie Mills (Oct. 4-5), Tony Bennett (Oct. 17-19), Don Rickles

Tarrytown Theatre

Continued from page 32

Magic and magic tricks by Southside Johnny and Frankensteely Vally.

Unfortunately, Dock Clark Productions will remain with the theatre at least through scheduled shows by Whispers and Shalamar, Dock Clark's Good Old Rock 'N' Roll, and Chicago through mid-September.
**GRANDS KNIGHT & THE PIPS**

**Tickets:** $10

Grandis Knight spent too many cutting pleasant but non-essential material and playing to polite but restrained supper club audiences. That's why it was such a treat to see her work backed by the band. Aug. 26, cutting loose with the fire and fury one image has been long smoldering inside her. Knight and her Pips 11,787-seat Wiltern Theatre had started by the degree of enthusiasm with which they were greeted. It has been awhile, one supposes, since an audience which recognized even new album cuts from the opening few weeks. It was a success story because they've had LP as well as well received as the Ash- ford & Simpson-produced “About Love.”

A few of the songs were stretched beyond their optimum time limit, but for the most part the band made it through the first half of its 85-minute set without a hitch.

The two singers were on a spirited version of “Midnight Train To Georgia,” the show skidded off the tracks.

When the Pips are tripping together again after years of lawsuits and court-ordered performances which tarnished its hard earned reputation as one of the rock and soul's most spiffy units.

But back then it was no surprise when the song of the same title and the loose, almost supple rhythm of its babies. According to that act that achieved its greatest impact as a whole.

The Pips, with the first offering pretty but su- perficial versions of “Stevie Bells In Me” and “This Is It,” replacing equally pretty, equally superficial ready to ripen and “Love You Inside Out,” which it covered in its show last year.

Knight had better material in her solo turn— the “You Bring Out The Best In Me,” and are sung most of the encore, was a man and woman troupe of Stevie Bells and Richie, and the song is the same. We heard a few songs of the same act that achieved its greatest impact as a whole.

The Pips, with the first offering pretty but su- perficial versions of “Stevie Bells In Me” and “This Is It,” replacing equally pretty, equally superficial ready to ripen and “Love You Inside Out,” which it covered in its show last year.

Knight had better material in her solo turn— the “You Bring Out The Best In Me,” and are sung most of the encore, was a man and woman troupe of Stevie Bells and Richie, and the song is the same. We heard a few songs of the same act that achieved its greatest impact as a whole.

The Pips, with the first offering pretty but su- perficial versions of “Stevie Bells In Me” and “This Is It,” replacing equally pretty, equally superficial ready to ripen and “Love You Inside Out,” which it covered in its show last year.

Knight had better material in her solo turn— the “You Bring Out The Best In Me,” and are sung most of the encore, was a man and woman troupe of Stevie Bells and Richie, and the song is the same. We heard a few songs of the same act that achieved its greatest impact as a whole.

The Pips, with the first offering pretty but su- perficial versions of “Stevie Bells In Me” and “This Is It,” replacing equally pretty, equally superficial ready to ripen and “Love You Inside Out,” which it covered in its show last year.

Knight had better material in her solo turn— the “You Bring Out The Best In Me,” and are sung most of the encore, was a man and woman troupe of Stevie Bells and Richie, and the song is the same. We heard a few songs of the same act that achieved its greatest impact as a whole.

The Pips, with the first offering pretty but su- perficial versions of “Stevie Bells In Me” and “This Is It,” replacing equally pretty, equally superficial ready to ripen and “Love You Inside Out,” which it covered in its show last year.

Knight had better material in her solo turn— the “You Bring Out The Best In Me,” and are sung most of the encore, was a man and woman troupe of Stevie Bells and Richie, and the song is the same. We heard a few songs of the same act that achieved its greatest impact as a whole.

The Pips, with the first offering pretty but su- perficial versions of “Stevie Bells In Me” and “This Is It,” replacing equally pretty, equally superficial ready to ripen and “Love You Inside Out,” which it covered in its show last year.

Knight had better material in her solo turn— the “You Bring Out The Best In Me,” and are sung most of the encore, was a man and woman troupe of Stevie Bells and Richie, and the song is the same. We heard a few songs of the same act that achieved its greatest impact as a whole.

The Pips, with the first offering pretty but su- perficial versions of “Stevie Bells In Me” and “This Is It,” replacing equally pretty, equally superficial ready to ripen and “Love You Inside Out,” which it covered in its show last year.

Knight had better material in her solo turn— the “You Bring Out The Best In Me,” and are sung most of the encore, was a man and woman troupe of Stevie Bells and Richie, and the song is the same. We heard a few songs of the same act that achieved its greatest impact as a whole.

The Pips, with the first offering pretty but su- perficial versions of “Stevie Bells In Me” and “This Is It,” replacing equally pretty, equally superficial ready to ripen and “Love You Inside Out,” which it covered in its show last year.

Knight had better material in her solo turn— the “You Bring Out The Best In Me,” and are sung most of the encore, was a man and woman troupe of Stevie Bells and Richie, and the song is the same. We heard a few songs of the same act that achieved its greatest impact as a whole.

The Pips, with the first offering pretty but su- perficial versions of “Stevie Bells In Me” and “This Is It,” replacing equally pretty, equally superficial ready to ripen and “Love You Inside Out,” which it covered in its show last year.

Knight had better material in her solo turn— the “You Bring Out The Best In Me,” and are sung most of the encore, was a man and woman troupe of Stevie Bells and Richie, and the song is the same. We heard a few songs of the same act that achieved its greatest impact as a whole.

The Pips, with the first offering pretty but su- perficial versions of “Stevie Bells In Me” and “This Is It,” replacing equally pretty, equally superficial ready to ripen and “Love You Inside Out,” which it covered in its show last year.

Knight had better material in her solo turn— the “You Bring Out The Best In Me,” and are sung most of the encore, was a man and woman troupe of Stevie Bells and Richie, and the song is the same. We heard a few songs of the same act that achieved its greatest impact as a whole.

The Pips, with the first offering pretty but su- perficial versions of “Stevie Bells In Me” and “This Is It,” replacing equally pretty, equally superficial ready to ripen and “Love You Inside Out,” which it covered in its show last year.

Knight had better material in her solo turn— the “You Bring Out The Best In Me,” and are sung most of the encore, was a man and woman troupe of Stevie Bells and Richie, and the song is the same. We heard a few songs of the same act that achieved its greatest impact as a whole.

The Pips, with the first offering pretty but super- ficial versions of “Stevie Bells In Me” and “This Is It,” replacing equally pretty, equally superficial ready to ripen and “Love You Inside Out,” which it covered in its show last year.

Knight had better material in her solo turn— the “You Bring Out The Best In Me,” and are sung most of the encore, was a man and woman troupe of Stevie Bells and Richie, and the song is the same. We heard a few songs of the same act that achieved its greatest impact as a whole.

The Pips, with the first offering pretty but su- perficial versions of “Stevie Bells In Me” and “This Is It,” replacing equally pretty, equally superficial ready to ripen and “Love You Inside Out,” which it covered in its show last year.

Knight had better material in her solo turn— the “You Bring Out The Best In Me,” and are sung most of the encore, was a man and woman troupe of Stevie Bells and Richie, and the song is the same. We heard a few songs of the same act that achieved its greatest impact as a whole.

The Pips, with the first offering pretty but su- perficial versions of “Stevie Bells In Me” and “This Is It,” replacing equally pretty, equally superficial ready to ripen and “Love You Inside Out,” which it covered in its show last year.

Knight had better material in her solo turn— the “You Bring Out The Best In Me,” and are sung most of the encore, was a man and woman troupe of Stevie Bells and Richie, and the song is the same. We heard a few songs of the same act that achieved its greatest impact as a whole.

The Pips, with the first offering pretty but super- ficial versions of “Stevie Bells In Me” and “This Is It,” replacing equally pretty, equally superficial ready to ripen and “Love You Inside Out,” which it covered in its show last year.

Knight had better material in her solo turn— the “You Bring Out The Best In Me,” and are sung most of the encore, was a man and woman troupe of Stevie Bells and Richie, and the song is the same. We heard a few songs of the same act that achieved its greatest impact as a whole.

The Pips, with the first offering pretty but super- ficial versions of “Stevie Bells In Me” and “This Is It,” replacing equally pretty, equally superficial ready to ripen and “Love You Inside Out,” which it covered in its show last year.

Knight had better material in her solo turn— the “You Bring Out The Best In Me,” and are sung most of the encore, was a man and woman troupe of Stevie Bells and Richie, and the song is the same. We heard a few songs of the same act that achieved its greatest impact as a whole.
<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Week</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>MAKE ME YOURS—Fun—Energy</td>
<td>(J. P. D. Jr., W. Taylor, A. Holland</td>
<td>Columbia</td>
<td>38</td>
<td>7</td>
</tr>
<tr>
<td>SUNRISE—Sun</td>
<td>(G. Cooper, J. Thomas)</td>
<td>Pioneer</td>
<td>69</td>
<td>70</td>
</tr>
<tr>
<td>THE ME—J. McLean</td>
<td>(J. Khay, C. Kelly, L. Williams)</td>
<td>Casablanca</td>
<td>73</td>
<td>73</td>
</tr>
<tr>
<td>NEVER KNEW LOVE LIKE THIS—Irene</td>
<td>(R. B. Johnson, K. Echols)</td>
<td>P.I.R.</td>
<td>72</td>
<td>71</td>
</tr>
<tr>
<td>I WANT YOU IF I MAY—In</td>
<td>(W. F. Holland, J. P. D. Jr.)</td>
<td>Epic</td>
<td>72</td>
<td>71</td>
</tr>
<tr>
<td>TRIPPING OUT—Curtis Mayfield</td>
<td>(Motown)</td>
<td>Diamond</td>
<td>82</td>
<td>82</td>
</tr>
<tr>
<td>CAME TO SEE YOU—Donny &amp; Marie</td>
<td>(Mt. Vernon, BMI)</td>
<td>Epic</td>
<td>84</td>
<td>84</td>
</tr>
<tr>
<td>HELP ME FROM YOUR FRIEND—Pattie Ford</td>
<td>(F. Thomas, E. M. Gore)</td>
<td>RCA</td>
<td>85</td>
<td>85</td>
</tr>
<tr>
<td>NOW THAT YOU'RE HERE—Fred Harris</td>
<td>(H. Williams, BMI)</td>
<td>CBS</td>
<td>96</td>
<td>96</td>
</tr>
<tr>
<td>I'M COMING OUT—Diane Ross</td>
<td>(H. Williams, BMI)</td>
<td>Motown</td>
<td>128</td>
<td>128</td>
</tr>
<tr>
<td>FREEDOM—Greenwich Village And The Flowers</td>
<td>(W. P. Fortune, BMI)</td>
<td>Atco</td>
<td>128</td>
<td>128</td>
</tr>
<tr>
<td>KANALI—Gene Angel</td>
<td>(D. Barry)</td>
<td>A&amp;M</td>
<td>128</td>
<td>128</td>
</tr>
<tr>
<td>COULD YOU BE LOVE—Doc And The Flames</td>
<td>(F. Thomas, E. M. Gore)</td>
<td>Motown</td>
<td>128</td>
<td>128</td>
</tr>
<tr>
<td>THE HUNTER GETS CAPTURED BY THE GAME—Jeannie</td>
<td>(E. M. Gore, H. Williams)</td>
<td>Epic</td>
<td>87</td>
<td>86</td>
</tr>
<tr>
<td>WE COME TO FUNK YOU OUT</td>
<td>(E. M. Gore, H. Williams)</td>
<td>Epic</td>
<td>88</td>
<td>87</td>
</tr>
<tr>
<td>NEW YORK</td>
<td>(J. Jackson)</td>
<td>United Artists</td>
<td>36</td>
<td>36</td>
</tr>
<tr>
<td>WHETHER YOU KNOW IT OR NOT</td>
<td>(R. Parker, M. Williams)</td>
<td>Motown</td>
<td>39</td>
<td>39</td>
</tr>
<tr>
<td>TAKE IT TO THE LIMIT</td>
<td>(T. Jones)</td>
<td>Atlantic</td>
<td>40</td>
<td>40</td>
</tr>
<tr>
<td>POP YOUR FINGERS</td>
<td>(C. Williams, E. M. Gore)</td>
<td>Motown</td>
<td>40</td>
<td>40</td>
</tr>
<tr>
<td>RIGHT IN THE MIDDLE OF FALLING IN LOVE—Jim</td>
<td>(R. Parker, M. Williams)</td>
<td>Motown</td>
<td>49</td>
<td>49</td>
</tr>
<tr>
<td>HOLD ON</td>
<td>(M. Evans, E. M. Gore)</td>
<td>Atlantic</td>
<td>59</td>
<td>59</td>
</tr>
<tr>
<td>SLOW DANCE—Diana Ross &amp; The Supremes</td>
<td>(E. M. Gore, B. Edwards)</td>
<td>Motown</td>
<td>64</td>
<td>64</td>
</tr>
<tr>
<td>THINK YOU'RE SO BAD</td>
<td>(E. M. Gore, B. Edwards)</td>
<td>Motown</td>
<td>92</td>
<td>92</td>
</tr>
<tr>
<td>MAKE IT FEEL GOOD—T. Jones, Jr.</td>
<td>(E. M. Gore)</td>
<td>United Artists</td>
<td>65</td>
<td>65</td>
</tr>
<tr>
<td>MADE TO LOVE YOU—Julie Gaye</td>
<td>(E. M. Gore, H. Williams)</td>
<td>Epic</td>
<td>66</td>
<td>66</td>
</tr>
<tr>
<td>IT'S A MATTER OF TIME—Johnny Rivers</td>
<td>(C. Williams, E. M. Gore)</td>
<td>Motown</td>
<td>123</td>
<td>123</td>
</tr>
<tr>
<td>YOU AND ME—Nate Nokes</td>
<td>(T. Jackson)</td>
<td>Columbia</td>
<td>88</td>
<td>88</td>
</tr>
<tr>
<td>UNLOCK THE FUNK—Franklin</td>
<td>(E. M. Gore, H. Williams)</td>
<td>Epic</td>
<td>89</td>
<td>89</td>
</tr>
<tr>
<td>PAPA RICK—Jimmie Rogers</td>
<td>(R. Parker, M. Williams)</td>
<td>Motown</td>
<td>90</td>
<td>90</td>
</tr>
<tr>
<td>HOUSE PARTIES</td>
<td>(C. Williams, E. M. Gore)</td>
<td>Motown</td>
<td>91</td>
<td>91</td>
</tr>
<tr>
<td>I NEED YOUR LOVE—Tina Marie</td>
<td>(E. M. Gore, B. Edwards)</td>
<td>Motown</td>
<td>92</td>
<td>92</td>
</tr>
<tr>
<td>RED LIGHT—Lisa Collins</td>
<td>(J. Jackson, D. Johnson)</td>
<td>Atlantic</td>
<td>94</td>
<td>94</td>
</tr>
<tr>
<td>BABY WHEN LOVE IS IN YOUR HEART—The Isley Brothers</td>
<td>(J. Isley, R. Isley, L. Isley)</td>
<td>Motown</td>
<td>95</td>
<td>95</td>
</tr>
<tr>
<td>HELLO LOVE—The Isley Brothers</td>
<td>(J. Isley, R. Isley, L. Isley)</td>
<td>Motown</td>
<td>96</td>
<td>96</td>
</tr>
<tr>
<td>EVERYTHING SO GOOD</td>
<td>(J. Isley, R. Isley, L. Isley)</td>
<td>Motown</td>
<td>124</td>
<td>124</td>
</tr>
<tr>
<td>UNSTOPPABLE</td>
<td>(J. Isley, R. Isley, L. Isley)</td>
<td>Motown</td>
<td>125</td>
<td>125</td>
</tr>
<tr>
<td>MR. MIRACLE—One Time</td>
<td>(R. Parker, M. Williams)</td>
<td>Motown</td>
<td>126</td>
<td>126</td>
</tr>
<tr>
<td>WE CAN'T GET OVER LOSING YOU—The Isley Brothers</td>
<td>(J. Isley, R. Isley, L. Isley)</td>
<td>Motown</td>
<td>127</td>
<td>127</td>
</tr>
<tr>
<td>YOU'RE SURE YOU WANT TO KEEP YOUR LOVE FOR ME—The Isley Brothers</td>
<td>(J. Isley, R. Isley, L. Isley)</td>
<td>Motown</td>
<td>128</td>
<td>128</td>
</tr>
<tr>
<td>IT'S A LOVE SONG—Gloria Gaye</td>
<td>(R. Parker, M. Williams)</td>
<td>Motown</td>
<td>129</td>
<td>129</td>
</tr>
<tr>
<td>THIS FEELING RATED 1ST—Carroll Thomas</td>
<td>(M. Williams)</td>
<td>Motown</td>
<td>130</td>
<td>130</td>
</tr>
</tbody>
</table>

**Note:** The table above includes title, artist, label, week, and date information for songs that have peaked within the Billboard Hot Soul Singles chart.
Bare Hathaway Award Winner Oct. 1

LOS ANGELES—Presentation of the 1980 Donny Hathaway scholarship award will be made Oct. 1 at the Roxie here. It will be followed by benefit performances by Solar acts the Whispers and comedy-artist Vaughn Wall.

The Donny Hathaway Scholarship Fund was established last year by Dick Gryff, president of Sparrow Records, for music students to continue their studies. The fund’s board of directors is now looking for new income from applications submitted based on academic grade point averages, background, goals, career objectives and references.

The winner will receive a $5,000 scholarship to be presented at the hands of the Hathaway family, who were the recipients of 1979’s $25,000 donation.

A representative of Howard Univ. will also be in attendance to receive a $2,500 scholarship for the university, which the late Hathaway once attended.

Additionally, a drive is underway to have Oct. 1, Hathaway’s birthday, proclaimed as Donny Hathaway Day nationally.

The Whispers’ single, “A Song For Donny,” written by Carrie Lucas to a Hathaway melody, is being re-released Tuesday from the sale of the song to the scholarship fund and are 100% tax deductible.

SPARROW’S EXPANDING

NASHVILLE—Sparrow Records has formed Sparrow Productions, a new Christian motion picture, television, videodisc production and distribution division for the company.

The first in-house project will be the film “Inside Out,” featuring Barry McGuire.

Label president Billy Ray Hearn has also announced the organization of Sparrow Español, a new label for Spanish-language product, headed by Kenneth Pennell.

Pennell, a producer, and artist, has been recording for Spanish-language Christian music, under the label name of Kent Roy. Sparrow Español’s first release will be produced by Roy.

Imperials’ Concerts

NASHVILLE—Concert tours highlight the Imperials’ summer schedule. Performances at the Christian Booksellers Assoc. convention in Dallas and the Christian Artists re- treatment in East Park, Colo., were included in their recent two-month tour. This month the group plays the Midwest, with three appearances at Worlds Of Fun amusement park in Kansas City, before heading North for a Canadian tour.

The group also recently recorded a new LP, scheduled for release in early 1981, with their first Christmas album appearing on the market this fall. The group recently taped a television special with Andray Crouch.

Gold Handshake—Dick Asher, deputy president and chief operating officer of the CBS Records Group, left, congratulates Teddy Pendergrass on the success of his "New" album, which has passed gold on its way to platinum.

Looking on is Tony Martell, vice president and general manager of the CBS Associated Labels.

Thomas enjoys Frenetic Summer

By ROBYN WELLS

NASHVILLE—Veteran artist B.J. Thomas is adequately balancing a myriad of summer projects. Recent commitments include appearances on the "Grand Ole Opry," work on his second book, the formation of a total management firm and the completion of both a television special and a live LP.

According to Thomas, the highlight of his year has been his recent debut and several subsequent appearances on the "Grand Ole Opry." His performances were spaced by some of his best-known hits, such as "Another Somebody Done Somebody Wrong Song" and "Raindrops Keep Fallin’ On My Head.

His month-long stay in Nashville has also allowed Thomas to work on his second book, for which he is co-writer with his wife, Gloria. Tenta- tionally titled "Into Reality," the autobiographical book picks up when "Home Where I Belong" leaves off. The first book, published several years ago, deals with Thomas drug-ridden early career days and his subsequent transformation into a born-again Christian.

"The format of the new book is in the relationship between the Christian experience and its impact on our lives," explains Thomas. "Revelle will publish the account, which is set for an early 1981 release.

Both a PBS TV special and a live Songbird LP are slated for a fall release. Filmed in Rockford, Ill., the special intersperses concert takes with interviews concerning Thomas’ music and career. The LP, produced by Chris Christian, was cut during a recent Dallas performance.

Still in the embryonic phase is Rainsong, a total management firm. Within a month, the company should be established in its Dallas headquarters with full operations underway by the end of the year. Clients include Thomas and gospel artist Edwin Hawkins, with the firm negotiating contracts with other name acts.

Thomas is quick to establish the company’s range. "We’re interested in being involved with the entire music industry, not just the gospel field," he says. The firm will handle all types of management, including booking, recording and public appearances.

One of the company’s first priorities will be to clarify Thomas’ image, that of a Christian artist who does not confine himself strictly to gospel music.

"I had some problems image-wise," admits Thomas. "So many people expect me to be an evangelist. But Christianity is a force in my life which allows me to project a positive attitude in all types of music:"

"I’m thankful for my involvement with gospel music," continues Thomas. "But that image, like all labels, places restrictions upon an artist. I want to cut any song I like, without confining myself to a gospel context."

His new live LP, on which he sings a number of pop selections, is one example Thomas cites as evidence of his versatility as an artist. Another is "Walkin’ On A Cloud," his recent song which enjoyed success on Billboard’s Adult Contemporary chart.

Plans for a pop-flavored LP, spiced with country, will further project Thomas’ talents. The artist hopes to cut the album in Nashville, where he plans to spend some three to four months annually.

Thomas is also slated to appear as a panel member at Billboard’s first Grand Music Conference in Los Angeles. Sept. 23-26.
Book 90% Winter CES Exhibit Space

LOS ANGELES—Some 90% of the exhibit space for the 1981 Winter CES—scheduled for Las Vegas Jan. 8-11—has been applied for, according to the Electronic Industries Assn.'s Consumer Electronics Group.

More than 700 manufacturers have applied for exhibit space, with all space in the Las Vegas Convention Center already applied for. And 80% of the space in the nearby Las Vegas Hilton and Jockey Club hotels have also been applied for.

The 1981 show will again utilize all available space in the Las Vegas Convention Center, double the space used in 1980 in the Hilton Hotel, and 50 more audio demonstration suites in the Jockey Club. There will be an additional 30 outdoor exhibits for car stereo exhibitors between the Convention Center and the Hilton Hotel.

Philips Closing A U.K. Factory

LONDON—Philips will close its only U.K. audio hardware factory in November, resulting in the loss of 390 jobs. The King's Lynn plant, which makes compact stereos and television cabinets, has lost nearly $12 million over the last five years, and workers there have been on short time since May.

High interest rates, a strong pound, a static market, increasing import penetration and a swing from compact systems back to component units: all these factors have contributed to the woes of the audio industry, says the British Radio Equipment Manufacturers Assn.

More than 30% of all companies are considered to be in trouble. Thorne-EMI recently announced closure of its Chigwell factory. Rank has aired plans to halt U.K. manufacture of compact stereos by year's end, and Grundig is closing its Belfast factory which employs 1,500 workers.

The German-owned company has been making great efforts of late to update its rather old-fashioned image. Last month it announced it would sponsor a digital recording of Mahler's "Tenth Symphony" to be released by EMI in October.

BSR Introducing New Speaker Line

NEW YORK—BSR, known as a manufacturer of turntables and equalizers, has now entered the loudspeaker business.

The new line of four speakers, called the Powerrangers, ranges in price from $129.95 to $39.95.

BSR says it aims to make loudspeakers a major portion of its business and will sell the Powerrangers through mass merchants, department stores and audio dealers.

Delivery will begin by the end of September.

We meet the production equipment needs of the tape and record industry worldwide.

Sound Business/Video

Tape Talk—Sightseers, let us introduce, Roy Segal, Fantasy Records; Paul Baba, Ampex director of product and market planning; J.D. Sharp, Banana At Large; and Ampex national sales manager Richard Anonio enjoy a free moment on a chartered boat in San Francisco Bay. The boat took more than 40 recording studios representatives and record distributors out during Ampex Corp.'s "Day On The Bay Seminar" given by the Magnetic Tape Division.

CALIFORNIA OUTLET PROSPERS

Audiophile Imports Mixing Well With Hardware At AudioSource

By JACK MCDONOUGH

FOSTER CITY, Calif.—AudioSource, located in this landfill city 15 miles south of San Francisco, has developed a business that mixes importation and marketing of international state-of-the-art recordings with their own specialized lines of selected hardware products.

AudioSource president Norm Olson says that the company started three years ago mainly in the hardware end but that now the emphasis is fully within the hardware and audiophile labels AudioSource represents.

The labels imported and marketed by AudioSource include Proprius, Lyricon and Opus 3 from Sweden, Acoustic from Belgium; Sarastro and Astree from France; Nimbus and Merlin from England; and Aureole and Sono from Germany.

The Japanese companies represented by AudioSource are Philips; Philips Direct Cut; Mercury/Philips, which includes the Audio Check Series of 45 r.p.m. albums and the Audio Clinic Series of 33 r.p.m. albums; Audio Lab: East Wind; and Three Blind Mice.

AudioSource also handles worldwide distribution for four domestic labels: Mark Levinson (whose disks are recorded in the U.S. but pressed in France); Sound Storage, of Mill Valley, Calif.; Foundation for New American Music; specializing in new American compositions for orchestra) and its own AudioSource label, which has just released its first title, "Heritage," featuring jazz guitarist Kenny Burrell with a lineup of equally well-known guests.

The Burrell record, says Olson, is a Soundstream direct recording, mastered by A&M's Bernie Grundman. The idea was brought to them by producer Jeff Weber, who had Burrell and company recording material arrived at through a survey of various jazz musicians as to which players and styles have had the most influence on them. The result, says Olson, "is a compilation of nine tunes that are a backbone of modern jazz."

AudioSource now has more than 400 titles in its catalog from all these labels. The albums are marketed to audio and record stores through a network that utilizes some distributors but mostly sales rep companies in each of the Electronic Representatives Assn., regions.

Some of the reps handle both the albums and the hardware for AudioSource, but Olson emphasizes that "we are mostly looking for good record people now."

"I don't think there's anyone else in the country doing exactly what we're doing," says Olson. "We are handling exclusively premium price product and we have developed ways of getting it into stores and record stores."

"We got into this when we were selling direct-to-dealers as distributors and developed a network of audio dealers. And people in the audio industry commended us that high-end gear would be easier to sell if there were decent records to play on them."

"So we thought, well, we know what the direct-to-dealer market is doing, we know what the Japanese are doing, but maybe we could find material that is acoustically better but that has some real musical integrity."

"It technology is just a tool. A painter can have the best brush in the world, but he can't draw he's not going to have anything."

"It seemed that where the audio market was," and we decided we could be the bridge between the Sono Spectaculars and Beethoven's Fifth."

"And we started out just wanted to record a fine quality in another hand and who decided to go all the way with a state-of-the-art recording that would truly capture the even as it happened."

"We began with seven titles from Proprius and sold them exclusively to audio dealers. Then the dealers began to ask for more titles, and at this point some other labels were saying, "Try us, but we'd like to be in record stores too! And record stores were also becoming more interested in audiophile product."

"So almost immediately we saw ourselves in a position to sell both hi-fi dealer and record stores, and since then we've looked for dealers and stores who can present these records in the proper manner—either stores that are specialized by type, or audiophile stores, or full-service stores like Tower."

Sales manager Brian Firestone says that AudioSource now has 800 to 1,000 accounts, which he estimates translates into about 2,000 stores from carrying AudioSource product.

Pricing on product range from retail of $11.98, ($6.93 wholesale) to $16.98 (about $9 wholesale)." The margins," says Olson, "are consistent with industry standards."

The company expects the titles to grow by about 15% per year.

Firestone emphasizes the wide range of music on the various labels. "We are not just an audiophile company, and we've been victimized to some extent by that perception."

Hardware currently sold by AudioSource includes the LS series of compact speakers, manufactured in Japan: SEAC state-of-the-art tone arms, turnable decks and matic; and their own house brand of high-definition speaker cable. Firestone says the company generates about half its revenues currently from records and half from hardware, with some of the reps handling both sides.\n
www.americanradiohistory.com
Turtles Records & Tapes, a 13-store, Atlanta retail chain, is the recipient of the Inventor’s Award given by BASF Systems for excellence in the merchandising and distribution of BASF products. The award is a plaque which displays a piece of the original recording tape invented by BASF some 50 years ago. In addition, BASF has named the A.D. Segal manufacturer rep firm of upstate New York as winner of its annual Studio Award for its accomplishments in the Eastern U.S. region. According to BASF, the company built the brand over the year 1979 with a 300% increase and opened more than 30 new accounts.

Ampex is offering two new blank tape promotions based around new products just introduced at the Summer CES. The first offer will feature the new EDR (Extended Dynamic Range) 90-minute cassette, in a “two-for-one” special that offers dealers a 25% savings. The firm will also promote the new ELN (Extra Low Noise) C-90 cassette by offering a “Staekette Bonus Pack” containing three Ampex ELN 90-minute cassettes and one free six-shelf Staekette storage rack, a 20% savings to the trade. Shipping dates for both promotions will be Aug. 15 to Oct. 15, 1980.

Memorex recently ran a three-day promotion at the Federated Stores in Los Angeles comparing its own High Bias with other tapes using a GenRad real-time spectrum analyzer for technical comparison. According to Memorex, the GenRad test (which is also a focus of new Memorex printed ads) gives a graphic printout of signal-to-noise ratio and frequency response. The first 50 “challengers” in each store received a free High Bias tape for coming in, and special “buy-two-get-one-free” packs were sold near the GenRad set up.

TDK is making its revised “Guide to Cassette And Recordings” available. Introduced three years ago, the TDK guide is designed to educate a wider consumer audience to the technology and the art of proper audio tape recording. The 48-page booklet, which will be distributed through authorized TDK dealers, incorporates the latest developments in high bias technology as well as historic developments, such as tape.

Workshops At 67th AES Meet

NEW YORK—The 67th convention of the Audio Engineering Society (AES) will add a series of workshops to the technical sessions it has hosted in the past. The convention, to be held here between Oct. 31 and Nov. 3, will feature workshops on digital editing, video for audio, small studio potential and high-speed duplication, among other topics. The organizers also report an increase in the number of technical papers to be delivered. About 200 exhibitors are scheduled to have booths on the floor.

3 More Packages By Mobile Fidelity

LOS ANGELES—Mobile Fidelity Sound Lab is releasing Olivia Newton-John’s “Totally Hot,” the Atlanta Rhythm Section’s “Champagne Jam” and the Little River Band’s “First Under The Wire” LPs as part of its Original Master Recordings series. The titles, like others in MFSL’s catalog, are limited edition, half-speed mastered audiophile recordings.

Windsor Growing

NEW YORK—Windsor Total Video has expanded its editing capabilities. The studio has added a 3-inch videocassette editing room equipped to use either SMPTE Time Code or Control track editing.
MUCH MORE FLEXIBILITY.
Presenting Yamaha speaker components. Some have been available only in Yamaha-designed enclosures. The rest are brand new. All are designed to deliver outstanding performance, reliability and durability.

And now, with this full range of Yamaha speaker components to choose from, you have the flexibility to design a sound system that meets your specific needs.

**Low frequency drivers: JA3882 & JA3881**
The new JA3882 low frequency driver is specifically designed for high-efficiency sound systems. Its very high sensitivity level enables it to produce high SPL with less amplifier power. With large edgewound copper voice coil, durable cone assembly, and stiff compliance, the JA3882 produces clean, powerful low frequencies.
- 15" diameter cone
- 102dB SPL/1 meter/1 watt sensitivity
- 30Hz to 4kHz Frequency Range (maximum recommended crossover, 800Hz)
- 8 ohm [JA3882] and 16 ohm [JA3882(B)]

The new JA3881 is an excellent choice for use in stage monitors, keyboard speaker systems, or for 2-way systems. Its flexible suspension and lightweight edgewound aluminum coil give the JA3881 a usable response up to 5kHz.
- 15" diameter cone
- 97dB SPL/1 meter/1 watt sensitivity
- 40Hz to 5kHz Frequency Range (maximum recommended crossover, 3kHz)
- 8 ohm [JA3881] and 16 ohm [JA3881(B)]

**High frequency compression driver: JA6681B**
With high sensitivity and high frequency handling capacity, the JA6681B high frequency driver makes an excellent mid-to-high frequency reproducer for use in 2- or 3-way full-range, high-level sound reinforcement or monitor speaker systems. Its unique S-shaped beryllium/copper suspension system and quality construction ensure long life.
- 145dB SPL reference sensitivity, 1 watt, using 1 inch plane wave tube
- 108dB SPL at 1 meter, 1 watt (using Yamaha H1230 horn)
- Nominal 800Hz-12kHz, usable down to 500Hz
- 16 ohms nominal impedance

**Combination high frequency horn & driver: JA4280B/H1400**
This high frequency reproducer's versatility enables it to be used as the mid and high frequency reproducer in a full-range stage monitor, keyboard monitor, or general sound reinforcement system. Or as the upper midrange reproducer in an ultra-wide-range system.
- 90° H x 40° V dispersion
- 106dB SPL at 1 meter, 1 watt
- Aluminum horn with damping
- 16 ohms nominal impedance
- Nominal 1,500Hz-16kHz, usable down to 800Hz

**Compression tweeter: JA4281B**
This new tweeter is a high-sensitivity, integral horn/driver unit designed to handle the uppermost portion of the frequency spectrum. It is an excellent super-tweeter for use in 3-way or 4-way full-range, high-level sound reinforcement systems when used in conjunction with our JA6681B high frequency compression driver. Its superb on/off axis response and absence of diaphragm resonances also make it a fine choice for studio monitor systems.
- 120° dispersion pattern at 10kHz
- 108dB SPL at 1 meter, 1 watt
- Nominal 7kHz-20kHz
- 16 ohms nominal impedance

**High frequency radial horn and throat adaptors: H1230, AD3500 & AD3502**
The new H1230 aluminum radial horn is designed to provide controlled dispersion (90° H x 40° V) of high frequencies in high-level, wide-range systems. The AD3500 throat adaptor is used to couple the horn to the JA6681B driver to produce 108dB SPL at 1 meter with 1 watt input. Use the AD3502 throat adaptor to connect two drivers for greater output.

That's the lineup of Yamaha speaker components that leave the system design up to you. So now, with Yamaha mixers, power amps, signal processors, and separate speaker components, you've got the total flexibility you always wanted. From the people who know what music sounds like—Yamaha.

For complete information, write:
P.O. Box 6600, Buena Park, CA 90622.
(In Canada, write: 135 Milner Ave., Scarb. Ont. MIS 3R1)

Because you're serious.

--

Yamaha
SYNCH YOUR SIGNALS

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

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

Please have a Billboard Sales Representative contact me to supply:

☐ Additional Information  ☐ Assistance Preparing Advertisement*

Name
Company
Street
City
State/Zip
Phone Number
Type of Business

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

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

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

Your Message Is There At The Time of Decision

Because this is the sourcebook recording professionals turn to when they’re ready to buy studio time and/or equipment. They know Billboard has packed the International Recording Equipment and Studio Directory with the best information they require for effective decision making, all arranged in convenient categories for easy reference.

A Top Directory That Works Hard For You Year Round

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

The Experienced World Traveler

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

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

YOU'RE IN THE BUSINESS OF PRODUCING PRO SOUND EQUIPMENT

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

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

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

Six Thousand Responses Later, It's Still Selling

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

YOU OWN OR OPERATE A RECORDING STUDIO

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

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

Be Bold With Your Studio Advertising Message

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

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


Bonus Distribution To:

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

Contact your local Billboard Account Executive Today...It's the sure way to get your sales signals in sync for the perfect pitch!
Studio Track

Los Angeles—At Crystal, RED Speedwagon continuing on a project with engineer Kevin Bevans and assistant Jeff Eccles. Producing are Kevin Cremin, Kevin Bevans and Gary Richrath.

Actively at Sound Labs: Robin Cable mixing Frank Zappa for Met. Carter is busy doing projects with Frank Zappa, with assistance from Chip Orlando; Michel Masser rating a new Diana Ross single; Mike Latino at the console; and John Arrias engineering Glenn Campbell overdubs.

Engineer Mikelower is maintaining the following projects at Allen Zemba; George Benson's second single from "Give Me The Night" called "Love Times Love" produced by Don Law, engineered by Bruce Swedien; a new Seawind LP for A&M, George Duke produced, Dan Vicari engineered, drawn from the Brick Brothers "Detente" LP called "Hot Tonight!"

Waltman's Nations & Crossing finishing a debut LP at MSP Studios, Hal Davis and Arthur Wright producing, Kevin T. Wright engineering with assistance from Dave V. Thompson.

At Kingdom Sound, Long Island, N.Y., Ray Hanlin mixing a new Blue Angel LP for Pastor. John Deveaux assisting.

French Retailer Starts Video Push

Paris—Leading French retail chain FNAC recently staged a video show in the Forum, here as a curtain raiser to its forthcoming video push.

The show also marked the beginning of a campaign to establish U.S. punk and new wave sounds in France, where they are little known. Acts featured included the Dead Kennedys, Snake Finger, Muants, No Sisters and the Mysterious Residents.

Pfanstiehl

We Give You

One Source for: Phonos needles and cartridges; accessory links — audio, telephone, CB, tape and record label. Largest inventory in the industry makes you live with the deal.

Sales Support: The most complete catalogs in the business. A wide variety of sales aids, displays and merchandisers.

Factory Support: Most orders shipped in 24 hours from receipt.

High Profit Margins: Substantial dealer mark ups. High profits from a minimum of store space.

Write Us Today for Your Letterhead for Complete Information

Pfanstiehl Dept. 1, 3300 Washington St., Box 498, Waukegan, Illinois 60085

Available ex-pouch

Los Angeles

Australia’s premium duplicating cassette tape and bulk cassettes are available ex-stock from our west warehouse, Carson, Ca. Greencorp is acknowledged world wide as being completely self contained in our duplication and blank loaders. New longer lengths. Extended life frequency response; and superior handling even at 6K. An agreement can be completed locally.

Contact Larry Anthony for samples and prices. Phone 213 538 3247

Greencorp Magnetics Inc.
860 E. Walnut, Carson, Ca. 90746

It's great

Sound Business/Video

KBK/Earth City St. Louis Studios Ready Expansion

St. Louis—The KBK/Earth City Studios Sound complex here is planning a major expansion—both for audio and video—according to president Ken Kesterson.

The MCI-equipped 24-track complex which opened two years ago has added another production room while four studio rooms overall are on the drawing boards. The 11,000 square foot complex, adds Kesterson, will be adding video capability shortly by coveting with a video speciality firm.

Recent activity at the facility has included tracks for Mama’s Pride Tom Knox—produced Tapistry LP. John Davidson overdubbed on a Super Project engaged. Black Sabbath also used the facility. KBK/Earth City, St. Louis, adds Kesterson, which caters to both music and commercial projects, will be one of the most sophisticated audio/video facilities in the Midwest when expansion is complete.

Concorde Center Opens In L.A. For Audio And Video

Los Angeles—The Concorde Recording Center here is now operational as a state-of-the-art studio with video capability complex. The facility, located at 825 Beverly Blvd., was formerly the Scott/Sandstorm Studios and prior to that the ABC Recording Studios.

The facility now consists of three 24-track recording studios, one equipped with complete video recording and post-production capability.

Two of the studios have recently undergone a complete re-design and restructuring—both acoustically and electronically. Plans also call for the refurbishment of the third room by year’s end.

The new managing director of the Concorde facility is Warren Entner, prime mover behind the revamping and upgrading. Entner spent eight years as a member of the recording group the Grass Roots. Entner also has a production function—Mariner Productions—which will now operate out of Concorde. Reggie Dwyer is chief engineer of the complex.

The facility, in addition to offering three 24-track rooms, mastering facilities and video capabilities, also provides office and meeting rooms for use by producers involved in projects at the studio.

EDR Tape Promo

New York—Anunix is planning a fall promo for its new EDR tape introduced at last June’s CES. The promo offers dealers a 25% savings through a 2 bag special at $4.94 each. Promotional shipments begin Sept. 15.
DEVOTION—"Rock 'n Roll 'n Vision" videodisk DJ Cory James, left, interview Devo's Jerry Casale, middle, and Mark Mothersbaugh backstage at Miami's Gusman Hall. The spot will be included in Cory's syndicated video music series.

Media Home Entertainment, Los Angeles, has added more than 25 videocassette titles to its catalog, including feature films, rock concerts and animated film classics. Music titles in VHS, Beta, NTSC and PAL formats include "Alice Cooper and Friends," "Elvis: Light Voyage" and "Musical Greats Vol. 1." Among feature films are "Man of La Mancha," "Les Misérables" and the "Barber of Seville." Animated classics include "King Arthur," "Fables of The Green Forest" and "Captain Nemo." The titles will appear in the firm's summer full catalog which covers more than 150 videocassette programs in both VHS and Beta configurations. At the same time the firm has introduced a Spanish catalog of 25 videocassette titles, all dubbed in Spanish of feature films and animated programs. Available in Beta, NTSC and PAL formats, suggested list ranges from $44.95 to $54.95.

Home Theatre/Visual Concepts, Inc., Los Angeles, has acquired worldwide distribution rights to "Belly Dancing: A History And An Art" starring Aicha Dharine. According to David May, sales manager of the videocassette distributor, the cassette goes into distribution immediately and will be backed by a marketing and promotional campaign.

U.S. Video Corp. will replicate Walt Disney motion picture features on Beta and VHS videotapes for home market consumption according to Robert Creamer, U.S. Video's vice president of sales. James P. Jimenez, president of Walt Disney's Telecommunication and Nove-Theatrical Group, also notes an Eastern firm, SFT Video Cassette Duplication, Leonia, N.J., would also share in the project.

Professional Video services provided complete video equipment and crew for taping Frank Sinatra's recent Carnegie Hall, New York, concert performance. Coordinating the remote were Hank Cattaneo of Atlas Sound Systems, Bob Kirman, Sinatra's lighting and sound director, and Alan Namän of Professional Video Services. N.Y.-based Namän of Richard Namän of P.V.S., director. The material was taped solely for Sinatra's use.

Growers, Fields & Flattery have shot two promotional videos of the Rolling Stones for the group's new "Emotional Rescue" LP. Shot in New York at the Astoria Studios in Queens, the post production was completed in Los Angeles. The two songs shot were the title track and "She's So Cold." The videos were directed by David Mallett who also recently completed videos for David Bowie and Peter Gabriel. Other recent productions include Billy Squier for Capitol Records and John Conner for Reo Records.

Jack Sauter, vice president and general manager of RCA consumer electronics, will produce a new book to be titled "Videodisk Comes To Life" at the ITA Home Video Programming Seminar-1980 scheduled for the Hilton Hotel. Dates are Oct. 21-23. Demonstrations of the RCA Select Vision videodisk system will be held for seminar attendees Tuesday evening, October 21 and Wednesday, October 22 following the close of the workshop sessions.

Fotomart Corp., has begun operation of a national film-to-video tape transfer service for the industrial and educational audiovisual market. According to Richard D. Wini, Fotomart chairman and president, the firm's new Fotomart Pro Video Services will be the first national broadcast quality video transfer services of film, slides, and film strip for business and professional organizations, government agencies, production companies and program suppliers, as well as schools and educational groups on a nationwide basis.

RIA Video Attacks Home Video Problems

NEW YORK—The newly formed Recording Industry Assn. of America/Video Council has begun to hammer out its strategies to deal with problems in the emerging home video industry.

Meeting in Los Angeles Aug. 19, the 15-member group set up working committees to prepare reports on unauthorized purchase of prerecorded programming, negotiations with various audio unions, legal rights and piracy, as well as engineering, bar coding, pricing and freight rates and packaging.

Committee progress will be reported at the next general membership meeting on Nov. 20 in Los Angeles. Cy Lockett, owner of CBS Video Enterprises, chairs the group.

Mobile Relocations

LOS ANGELES—Mobile Fidelity Sound Lab has moved to new headquarters at 2040 NorthHF Ave., Chatsworth, Calif. The new phone number is (213) 709-8440.

Chevy's Vidcom Underway At Cannes Sept. 29

LONDON—Bernard Chevry's Vidcom has returned from the international conference scene after an absence of several years. The video communications market opens in doors Sept. 29 through Oct. 2 in the Palais des Festivals, Cannes. The Midsom organization which is running the event says 390 exhibitors are expected, along with 5,000 visitors from more than 50 countries. All areas of video technology will be covered, together with their applications in business, industrial and domestic fields. In addition to the video field, will receive the most comprehensive treatment, three-day-long sessions of the international video communications conference being devoted to the topic. The films whose representatives will address these sessions are Chrysalis, WEA, Magnavox Video, RCA Victor Broadcasting, Sony, Thomson-Brandt, ABC Video, NBC Enterprises, Time-Life Films, BBC and ABC Wurzel Studios. Subjects include the state of the video markets in the U.S., Europe and Japan, video production and technology, the domestic market, program distribution, cinema and animation, and video publishing, copyright and piracy.

U.S. Video asks Video Fee Usage

LONDON—The Mechanical Rights Society here is urging member broadcasters to alter the fee rates set out in its controversial new rates, despite criticisms from the newly-formed British Videogram Assn. and the British Broadcasting Corp.

MRS general administrator Rob Montgomery says: "The Mechanical Copyright Protection Society of the MRS have spent nearly two years talking in depth with videogram producers and have produced a proposal which is both well-researched and realistic. The card clearly indicates the price rates at which the MRS believes to represent a fair value for copyright music in a videogram context."

The MRS rates are considerably higher than those now being suggested by the BVA and BBC. The former recently issued a 12-point critique of the MRS card along with its own proposals for rates ranging from 12p to £1 per minute of music. The BBC has sent a letter to some publishers members of the MRS also criticized the card, offering a direct deal of 2p cents for featured minute of music, 1.5 cents for background music, according to Montgomery.

Aussies In Deal

LOS ANGELES—The Nostalgia Merchant has linked with Video Classics Australia to sell its title tapes to release its product in videocassette down under. Thus gives Video Classics access to reportedly 800 Nostalgia Merchant titles. All the cassettes will be sold under the Nostalgia Merchant Ltd. of Australia logo. Among the classics involved are "Crisis" on "Laurel Court," "King Kong," and "Top Hat."
Disco Popularity Rising in S. America And W. Indies

NEW YORK—The disco boom may have peaked in the U.S., but the discotheque craze is just beginning to grow in popularity in South America and the islands of the West Indies.

So states Jack Ransom of MGM Stage Equipment, one of the largest distributors of discotheque stage lighting and accessories in the U.S. Ransom says South American and

**BOOK REVIEW**

**‘Night Dancing’, Stylishly Depicts N.Y. Club Scene**


NEW YORK—This slick paper-back production does an admirable job of capturing the flamboyant style and fast-flaring scope of the New York disco scene.

Copiously illustrated, the book is organized around 33 of the New York area’s most popular discotheques. The coverage ranges from push “private parties” to high-stepping fashionable celebrity hangouts to all-gay clubs and “punk, anti-discos.”

The descriptions of individual discos are based on the personal experiences and anecdotes of Vita Mieziris who is a shrewd social critic. She does a good job of depicting the unique character and ambiance of each locale.

Mieziris is well aided by the pictures of photographer Bill Bernstein, who has a distinctive flair for capturing his subjects in full regalia, whether they be toppling sand castles, strutting transvestites, or posing punks.

The chart “Dancing with ‘Night Dancing’” is one which is endemico to books on pop culture, it changes (Continued on page 48)
<table>
<thead>
<tr>
<th>No.</th>
<th>Title (Artist, Label)</th>
<th>No.</th>
<th>Title (Artist, Label)</th>
</tr>
</thead>
<tbody>
<tr>
<td>10</td>
<td>ANGIE (Sly &amp; Robbie, Island)</td>
<td>11</td>
<td>ANGIE (Sly &amp; Robbie, Island)</td>
</tr>
<tr>
<td>11</td>
<td>ANGIE (Sly &amp; Robbie, Island)</td>
<td>12</td>
<td>ANGIE (Sly &amp; Robbie, Island)</td>
</tr>
<tr>
<td>12</td>
<td>ANGIE (Sly &amp; Robbie, Island)</td>
<td>13</td>
<td>ANGIE (Sly &amp; Robbie, Island)</td>
</tr>
<tr>
<td>13</td>
<td>ANGIE (Sly &amp; Robbie, Island)</td>
<td>14</td>
<td>ANGIE (Sly &amp; Robbie, Island)</td>
</tr>
<tr>
<td>14</td>
<td>ANGIE (Sly &amp; Robbie, Island)</td>
<td>15</td>
<td>ANGIE (Sly &amp; Robbie, Island)</td>
</tr>
<tr>
<td>15</td>
<td>ANGIE (Sly &amp; Robbie, Island)</td>
<td>16</td>
<td>ANGIE (Sly &amp; Robbie, Island)</td>
</tr>
<tr>
<td>16</td>
<td>ANGIE (Sly &amp; Robbie, Island)</td>
<td>17</td>
<td>ANGIE (Sly &amp; Robbie, Island)</td>
</tr>
<tr>
<td>17</td>
<td>ANGIE (Sly &amp; Robbie, Island)</td>
<td>18</td>
<td>ANGIE (Sly &amp; Robbie, Island)</td>
</tr>
<tr>
<td>18</td>
<td>ANGIE (Sly &amp; Robbie, Island)</td>
<td>19</td>
<td>ANGIE (Sly &amp; Robbie, Island)</td>
</tr>
<tr>
<td>19</td>
<td>ANGIE (Sly &amp; Robbie, Island)</td>
<td>20</td>
<td>ANGIE (Sly &amp; Robbie, Island)</td>
</tr>
<tr>
<td>20</td>
<td>ANGIE (Sly &amp; Robbie, Island)</td>
<td>21</td>
<td>ANGIE (Sly &amp; Robbie, Island)</td>
</tr>
<tr>
<td>21</td>
<td>ANGIE (Sly &amp; Robbie, Island)</td>
<td>22</td>
<td>ANGIE (Sly &amp; Robbie, Island)</td>
</tr>
<tr>
<td>22</td>
<td>ANGIE (Sly &amp; Robbie, Island)</td>
<td>23</td>
<td>ANGIE (Sly &amp; Robbie, Island)</td>
</tr>
<tr>
<td>23</td>
<td>ANGIE (Sly &amp; Robbie, Island)</td>
<td>24</td>
<td>ANGIE (Sly &amp; Robbie, Island)</td>
</tr>
<tr>
<td>24</td>
<td>ANGIE (Sly &amp; Robbie, Island)</td>
<td>25</td>
<td>ANGIE (Sly &amp; Robbie, Island)</td>
</tr>
<tr>
<td>25</td>
<td>ANGIE (Sly &amp; Robbie, Island)</td>
<td>26</td>
<td>ANGIE (Sly &amp; Robbie, Island)</td>
</tr>
<tr>
<td>26</td>
<td>ANGIE (Sly &amp; Robbie, Island)</td>
<td>27</td>
<td>ANGIE (Sly &amp; Robbie, Island)</td>
</tr>
<tr>
<td>27</td>
<td>ANGIE (Sly &amp; Robbie, Island)</td>
<td>28</td>
<td>ANGIE (Sly &amp; Robbie, Island)</td>
</tr>
<tr>
<td>28</td>
<td>ANGIE (Sly &amp; Robbie, Island)</td>
<td>29</td>
<td>ANGIE (Sly &amp; Robbie, Island)</td>
</tr>
<tr>
<td>29</td>
<td>ANGIE (Sly &amp; Robbie, Island)</td>
<td>30</td>
<td>ANGIE (Sly &amp; Robbie, Island)</td>
</tr>
<tr>
<td>30</td>
<td>ANGIE (Sly &amp; Robbie, Island)</td>
<td>31</td>
<td>ANGIE (Sly &amp; Robbie, Island)</td>
</tr>
<tr>
<td>31</td>
<td>ANGIE (Sly &amp; Robbie, Island)</td>
<td>32</td>
<td>ANGIE (Sly &amp; Robbie, Island)</td>
</tr>
<tr>
<td>32</td>
<td>ANGIE (Sly &amp; Robbie, Island)</td>
<td>33</td>
<td>ANGIE (Sly &amp; Robbie, Island)</td>
</tr>
<tr>
<td>33</td>
<td>ANGIE (Sly &amp; Robbie, Island)</td>
<td>34</td>
<td>ANGIE (Sly &amp; Robbie, Island)</td>
</tr>
<tr>
<td>34</td>
<td>ANGIE (Sly &amp; Robbie, Island)</td>
<td>35</td>
<td>ANGIE (Sly &amp; Robbie, Island)</td>
</tr>
<tr>
<td>35</td>
<td>ANGIE (Sly &amp; Robbie, Island)</td>
<td>36</td>
<td>ANGIE (Sly &amp; Robbie, Island)</td>
</tr>
<tr>
<td>36</td>
<td>ANGIE (Sly &amp; Robbie, Island)</td>
<td>37</td>
<td>ANGIE (Sly &amp; Robbie, Island)</td>
</tr>
<tr>
<td>37</td>
<td>ANGIE (Sly &amp; Robbie, Island)</td>
<td>38</td>
<td>ANGIE (Sly &amp; Robbie, Island)</td>
</tr>
<tr>
<td>38</td>
<td>ANGIE (Sly &amp; Robbie, Island)</td>
<td>39</td>
<td>ANGIE (Sly &amp; Robbie, Island)</td>
</tr>
<tr>
<td>39</td>
<td>ANGIE (Sly &amp; Robbie, Island)</td>
<td>40</td>
<td>ANGIE (Sly &amp; Robbie, Island)</td>
</tr>
<tr>
<td>40</td>
<td>ANGIE (Sly &amp; Robbie, Island)</td>
<td>41</td>
<td>ANGIE (Sly &amp; Robbie, Island)</td>
</tr>
<tr>
<td>41</td>
<td>ANGIE (Sly &amp; Robbie, Island)</td>
<td>42</td>
<td>ANGIE (Sly &amp; Robbie, Island)</td>
</tr>
<tr>
<td>42</td>
<td>ANGIE (Sly &amp; Robbie, Island)</td>
<td>43</td>
<td>ANGIE (Sly &amp; Robbie, Island)</td>
</tr>
<tr>
<td>43</td>
<td>ANGIE (Sly &amp; Robbie, Island)</td>
<td>44</td>
<td>ANGIE (Sly &amp; Robbie, Island)</td>
</tr>
<tr>
<td>44</td>
<td>ANGIE (Sly &amp; Robbie, Island)</td>
<td>45</td>
<td>ANGIE (Sly &amp; Robbie, Island)</td>
</tr>
<tr>
<td>45</td>
<td>ANGIE (Sly &amp; Robbie, Island)</td>
<td>46</td>
<td>ANGIE (Sly &amp; Robbie, Island)</td>
</tr>
<tr>
<td>46</td>
<td>ANGIE (Sly &amp; Robbie, Island)</td>
<td>47</td>
<td>ANGIE (Sly &amp; Robbie, Island)</td>
</tr>
<tr>
<td>47</td>
<td>ANGIE (Sly &amp; Robbie, Island)</td>
<td>48</td>
<td>ANGIE (Sly &amp; Robbie, Island)</td>
</tr>
<tr>
<td>48</td>
<td>ANGIE (Sly &amp; Robbie, Island)</td>
<td>49</td>
<td>ANGIE (Sly &amp; Robbie, Island)</td>
</tr>
<tr>
<td>49</td>
<td>ANGIE (Sly &amp; Robbie, Island)</td>
<td>50</td>
<td>ANGIE (Sly &amp; Robbie, Island)</td>
</tr>
</tbody>
</table>

*non-commercial, 12-inch*
There is only one line of high quality disco light and sound equipment.

The name is Meteor.
JAZZ

Al Jarreau's Secret: Be Unique, Outrageous

Jazz Vocalist's Popularity Widening Out

By ELIOT TIEGEL

In our times, a singer is defined by the sound of his voice. Whether he's soulful, smooth, or raw, his performances are the embodiment of his individuality. Al Jarreau, with his unique sound and style, is no exception.

“Whistle down the wind,” he sings in one of his most popular songs, capturing the essence of his music. His voice is like a breath of fresh air, bringing new life to the traditional jazz genre. His ability to effortlessly blend different styles of music is what sets him apart from the rest.

Jarreau's versatility is evident in his work. From his collaborations with other artists to his own solo projects, he never fails to impress. His music is a fusion of soul, jazz, and pop, creating a sound that is uniquely his own.

Jarreau's popularity is on the rise, and his influence is spreading. He has been featured on numerous albums and has won several Grammy Awards. His music has been compared to that of other legendary performers, and his fans are passionate about his unique style.

The secret to Jarreau's success is his dedication to his craft. He has been performing for over four decades, and his passion for music is evident in every performance. His stage presence is captivating, and his audience is always left amazed by his talent.

Jarreau's music is not just about his voice, but it's also about his ability to connect with his audience. He has a unique ability to make his music relatable, and his lyrics often address universal themes that resonate with listeners.

In conclusion, Al Jarreau is a true artist. His music is a testament to his dedication and hard work. With each passing year, his popularity continues to grow, and it's a pleasure to witness his musical journey.

The Secret to His Success

Al Jarreau's success can be attributed to his unique style and dedication to his craft. His music is a fusion of soul, jazz, and pop, making it accessible to a wide range of listeners.

His passion for music is evident in every performance, and his ability to connect with his audience is unparalleled. His music is not just about his voice, but it's also about his ability to make his music relatable.

Al Jarreau is a true artist, and his music is a testament to his dedication and hard work. With each passing year, his popularity continues to grow, and it's a pleasure to witness his musical journey.
For programming country music in the rinks when Lou Colichio, oper- ator of the Montvale Roller Rink in New Jersey mentioned the success he was having Monday nights when country was the musical format.

"I'm heading in that direction and I have a feeling I'm on top of a train just as much as in disco," Emon enthuses.

In her forthcoming issue of Roller Review, to which 6,000 rinks, 200 skate and skating accessory manufac- turers and many record com panies will be invited to provide for rock country songs under the heading "Best Choices For Country Pro gramming." These include: Johnny Lee's "Lookin' For Love," Eddie Rabbit's "Drivin My Life Away," Dolly Parton's "Old Flames Can't Hold A Candle To You," and Fred Knoblock's "Why Not Me?" as well as the soundtracks from films such as "Honeysuckle Rose." 

This is a whole new field for me— I am just out to lunch. So, what I've done is gotten the experts in the country field to be on my team to help me," she notes. Rink operators in Texas and Oklahoma and country music writers assisted her in selecting the 20 songs recommended for country programming.

They won't actually be charted until the rink disk jockeys play them in their rinks and call her with the re sults, which she will then tabulate and print.

Emon isn't sure what kind of response she'll receive, noting, "I might get hate mail, but I might get love mail too—it's hard to tell. But I'm giving them (rinks) an alternative. If they're slipping in any way, if they see their sales are down they have an alternative. "

Rink operators are probably getting bored with the same old sound, and the skaters too. A lot of skaters are outdoors now, but will be indoors in the fall. Indoor rinks are where we're working on now and we have to have a reason to get them (skaters) in there," she says. "Music, they think, may be one means of doing so."

Three hundred rinks both here and abroad belong to Emon's 16- month-old music service, paying her a yearly fee to provide for record companies to supply them with product.

last 15 years programming innova- tive music. We have an incumbent responsibility to move forward and take the genius of the station and re- late to the '80s."

Rockoff wouldn't comment on the future of the current KJH air tal- ent staff. Charlie Cook, formerly with WBKS in Miami, how- ever, recently took over as program director, replacing Chuck Martin who resigned two weeks ago (Bill- board, Aug. 30, 1980). Cook worked under Rockoff at WHN as assistant program director.

A major advertising campaign, which Rockoff calls "unique and at- tractive" is expected to kick off shortly. "I am seeing a whole new look for the station from its logo through.

"We're making that competition now will be KLAC-AM, this city's only other country-formatted station. Rockoff expects to "take a chunk of KLAC's audience and the rest of the market from other contemporary AM stations and some from the FM dial."

"I don't think KLAC but ad it to. The share of country today is five times as much," says Rockoff.

The results show that ratings for local country programs are higher than other types of programs placed in similar time periods by 75% in top markets, higher in 60% of the top 30 markets, and higher in 47.8% of the top 50 markets. Also, these programs rated highest on tv stations located in Middle Atlantic, New England and Pacific areas.

In almost all surveyed regions, country audiences appear to be composed of equal numbers of men and women (although in the New England and Pacific areas, female country viewers predomi- nate). In the top 10 market areas, there are equal or more male viewers, but in all other markets, viewers span matching numbers of men and women.

Interestingly enough, in all surveyed regions and market areas, at least 84% of the country program viewers fall into the prime buying class of 20-50 years in age. And in a breakdown of the top 10 tv markets, half of the viewers for country shows are be- tween ages 20-35.

More than 62% of the tv sta- tions who participated in the ex- clusive CMA survey sell at least one music or related spot dur- ing country programming, with less than 15% selling under 50% of their spots during this time.

Tabulated results for this na- tional poll indicate that of the 35% of country music listeners who respond to the CMA's questionnaire, 68.1% are major commercial network affiliates (23.7% were CBS affili- ates, 24.8% NBC affiliates and 19.6% ABC affiliates). The re- maining 31.9% are either inde- pendent stations or PBS/non- commercial stations (20% PBS affiliates, 11.9% independents).

The survey also found that 21.3% of all local country pro- grams air shows on weekdays, 67.6% on Saturdays and 11.1% on Sundays. On weekdays, more than half of these shows are aired during prime time; on Saturdays, prime time accounts for just under 50% of the country pro- gramming; and approximately 25% of Sunday's country programming reach viewers during prime time slots.

Information included in this survey is typed selectively upon data received by the CMA from individual tv stations participat- ing in the poll. Copies of more detailed survey results are avail- able from the CMA. Inquiries should be addressed to the CMA's public information de- partment, P.O. Box 22299, Nash- ville, Tenn. 37202. Phone: (615) 224-2840.

Roller Rinks To 'Adopt' Country?

By KAREN KELLY

LOS ANGELES—Country music may soon sweep through roller rinks throughout the country as an alter- native to the disco music that has dominated them the last few years, says Lynda Emon, publisher of Roller Review, a monthly tip sheet/ newsletter and chief of the soon-to-be-reedited Prodisco Music Service.

"What I've decided to do is go country," Emon says. "KJH's suc- cess is the biggest thing since sliced bread. However, it's been overlooked in the rinks until just recently."

She became aware of the potential

INTRODUCING: MICHAEL CASEY

SINGLES REVIEWS

Cash Box/August 16, 1980

MICHAEL CASEY (MPR 1905)
Scallop Of My Heart
(1980) Leesville Music Corp./Atlantic Music = ASCAP (David Loggin)

It's not often that a new artist releases a single as overwhelmingly powerful as this. Casey, whose voice is a bit reminiscent of that of Diamond, has taken an excellent David Loggin tune and added his own distinct flavor to it. buyers should pick this up immediately.

Si Siman appointed

SPRINGFIELD, Mo.—Si Siman has been appointed chief aide for the Ancient Order of the United Shrine. Siman is president of Earl Barton Music Inc., Rose Bridge Music Inc., Shawnee Broadcasters Inc., and Strawberry Hill Music, with headquar- ters in Springfield and offices in New York and New Orleans.

He formerly was executive pro- ducer of the "Red Foley Ozark Ju- bilee," and has worked with Porter Wagoner, Brenda Lee and Chet Atkins. As chief aide, Siman will travel on be- half of the Shrine, which operates 21 crippled children and burns hos- pitals, each at a cost of more than $53 million dollars.
You've never heard CRYSTAL GAYLE
until you've heard her "These Days."

Featuring her new single
"If you ever change your mind."

Produced by Allen Reynolds.

On Columbia Records & Tapes.
BOLD COUNTRY MUSIC FROM JIM BUTLER ON JEANNE RICE LUGGAGE 13-14-70

SEPTEMBER 13, 1970 BILLBOARD

Hot Country Singles

© Copyright 1965, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording or otherwise, without the prior written permission of the publisher.

WALKING MUSIC FROM THE STATE OF MY MIND

1. "Lookin' for Love" - Johnny Lee
2. "Bombed, Booted, and Busted" - Sonny James
3. "Old Flames Can't Hold a Candle to You" - Waylon Jennings
4. "Heart of Mine" - Mike Lucey
5. "Charlotte's Web" - The Oak Ridge Brothers
6. "Faded Love" - Mike Nolan & Roy Price
7. "Do You Wanna See the Lines" - Roger Miller
8. "Loving Up a Storm" - Bobby Helms
10. "Crazy Days - Barbra Streisand (A. Young, W. M. Weigl, MCA 1212)
11. "Let's Keep It That Way - Max Davis
12. "The Last Cowboy Song - E. Bruce, R. Peterson, MCA 1212
13. "Cowboys and Cows" - Misery Loves Company - I'm Anyone Else Anytime
14. "Put It Off Until Tomorrow" - The Kendalls
15. "Try to Love You Again" - Donny Hathaway
16. "He's Out of My Life" - Johnny Duncan
17. "Yesterday Once More -"
18. "Kangaroo in Texas - Gene Watson
19. "Bring It On Home - By D. Downing
20. "When a Man Loves" - F. Brown, M. White, Columbia 12121
21. "I Believe in You -"
22. "Theme from the Duke of Hazelwood -"
23. "The Bedroom -"
24. "It's Too Late -"
25. "You're The One For Me -"
26. "I Only Have One Love -"
27. "Love the World Away -"
28. "Texas Bound and Flyin' -"
29. "Tumbledown -"
30. "It's Been a Good Life -"
31. "They Say That -"
32. "Rock 'n Roll to Rock of Ages -"
33. "I Love You"
34. "Memories of You -"
35. "Cold Lonesome Morning -"
36. "The Devil Stands Only Five Foot -"
37. "Fallin' for You -"
38. "My Mind -"
39. "Until the Better End -"

Harry James: The Hits of the 50s

WALKING MUSIC FROM THE STATE OF MY MIND

1. "Lookin' for Love" - Johnny Lee
2. "Bombed, Booted, and Busted" - Sonny James
3. "Old Flames Can't Hold a Candle to You" - Waylon Jennings
4. "Heart of Mine" - Mike Lucey
5. "Charlotte's Web" - The Oak Ridge Brothers
6. "Faded Love" - Mike Nolan & Roy Price
7. "Do You Wanna See the Lines" - Roger Miller
8. "Loving Up a Storm" - Bobby Helms
10. "Crazy Days - Barbra Streisand (A. Young, W. M. Weigl, MCA 1212)
11. "Let's Keep It That Way - Max Davis
12. "The Last Cowboy Song - E. Bruce, R. Peterson, MCA 1212
13. "Cowboys and Cows" - Misery Loves Company - I'm Anyone Else Anytime
14. "Put It Off Until Tomorrow" - The Kendalls
15. "Try to Love You Again" - Donny Hathaway
16. "He's Out of My Life" - Johnny Duncan
17. "Yesterday Once More -"
18. "Kangaroo in Texas - Gene Watson
19. "Bring It On Home - By D. Downing
20. "When a Man Loves" - F. Brown, M. White, Columbia 12121
21. "I Believe in You -"
22. "Theme from the Duke of Hazelwood -"
23. "The Bedroom -"
24. "It's Too Late -"
25. "You're The One For Me -"
26. "I Only Have One Love -"
27. "Love the World Away -"
28. "Texas Bound and Flyin' -"
29. "Tumbledown -"
30. "It's Been a Good Life -"
31. "They Say That -"
32. "Rock 'n Roll to Rock of Ages -"
33. "I Love You"
34. "Memories of You -"
35. "Cold Lonesome Morning -"
36. "The Devil Stands Only Five Foot -"
37. "Fallin' for You -"
38. "My Mind -"
39. "Until the Better End -"
A WINNING TEAM!
The Oak Ridge Boys
Salute Their 6th Anniversary with
The Jim Halsey Co.
1980 HAS BEEN OUR BIGGEST YET...
BUT LOOK OUT 1981.

EXCLUSIVE REPRESENTATION
THE JIM HALSEY CO. INC.
TALENT AGENCY, PENTHOUSE CORPORATE PLACE
5900 E. SKELLY DR. TULSA, OK 74135 (918) 663-3883 TELEX 49-2335
9000 SUNSET BLVD. LOS ANGELES, CA 90069 (213) 278-3397
TULSA LOS ANGELES NASHVILLE LONDON

329 ROCKLAND ROAD HENDERSONVILLE, TN 37075 (615) 824-4924

www.americanradiohistory.com
WWL-AM Airing 'Douglas Roadgang'

NASHVILLE—The tenth anniversary Truckstop Tour, commemorating a broadcast decade for New Orleans' WWL-AM, nightly "Charlie Douglas And The Roadgang" show, started last month and will run through April.

What makes it unique is that we are making an extended truckstop tour showcasing live entertainment," explains Douglas. Several stations do a couple of remote broadcasts from truckstops. Douglas has made two previous tours in 1975 and 1976, using only remote broadcasts. Headlining the livestock show are Mercury's Becky Hobbs, Karl's David Rogers, Sue's Dave Dudley and Door Knob Kent Westbery. Accompanying Westbery are the Foghillmen, a Nashville-based group. Backup vocal for all acts is Nashville artist Deliah McLane. Douglas is encore.

"OPIFY" DUO—Eymmill Harris sings harmony with Ricky Skaggs during his recent performance on the "Grand Ole Opry" stage. Harris surprised fans with her unannounced appearance.

WWL-AM Airing 'Douglas Roadgang'

A two-hour remote broadcast from the truckstop restaurant, during which Douglas interviews performers and members of the audience, follows the free outdoor concert.

"We're interested in participating," says Douglas. "WWL bears the total cost. We just ask our company to help out by hooking up our market and letting their listeners know to attend the show."

Wesley Ten, Inc.—Madison, Tennessee. Broadcasts begin at 5 p.m. central time. Douglas has a national following, including with the "Roadgang" tag referring to the truck drivers in his listening audience.

Music Scramble Tourney Slated

NASHVILLE—The seventh annual Nashville Music Scramble Golf Tournament will be held at Montgomery Bell State Park Sept. 22. The event is open to the entire music community.

An entrance fee of $40 will be charged. Costs will cover green fees, carts, beer, cold drinks, a light lunch, and an evening awards banquet, complete with prizes and entertainment.

Music industry personnel interested in participating in the tournament should contact John McCarney, tournament director. Billboard Magazine, Box 24970, Nashville 37202. (615) 748-8140. Entry deadline is September 19.

Billie Spears—Hurt In Crash

NASHVILLE—"Unsung Artists" Billie Jope Spears suffered a mild concussion, a possibly fractured left arm, and multiple cuts, bruises and abrasions in a recent automobile accident in Nashville.

Hospitalized for one day, Spears was released and has been treated at the New England hospital. She was last seen driving her car to a performance at the "O unlimited Artists" show which was held at the "O unlimited Artists" convention."
Country Music

It's the Whole World!

In 1980, it's difficult to find a spot on the globe that hasn't turned to country.

There's a solid and growing international appetite for country that's being fed by the explosive increase in its use in today's top box office attractions and TV. Markets that range from rural to metropolitan are strengthened by country's continued expansion in syndicated and network TV.

And that means that this year's Country Music Week will be a fantastic event.

And that's exactly where Billboard's 18th Annual WORLD OF COUNTRY MUSIC will be—on your message telling the world about the successes you're having on the super-fast country music track.

You can count on your message getting through because the world of country music counts on Billboard every week... that's why it's always the first read and most quoted trade in the industry.

Billboard's WORLD OF COUNTRY MUSIC not only provides fascinating and thought-provoking in-depth coverage of country events of the year. It creates a major story of its own: the publication of Billboard's Country Music Awards to the top artists, labels and publishers.

Featured articles will center on:

COUNTRY MUSIC ARTISTS

Who's moving and in which direction.

BONUS DISTRIBUTION AT CMA WEEK IN NASHVILLE OCTOBER 14-18

Billboard

18TH ANNUAL WORLD OF COUNTRY MUSIC

ADVERTISING DEADLINE:

SEPTEMBER 26

ISSUE DATE:

OCTOBER 18

www.americanradiohistory.com
LAS VEGAS—The Jerry Lewis Muscular Dystrophy Telethon over the Labor Day Weekend was once again weak in rock and trend material, despite staff efforts to expand musical directions this year.

A schedule titled “Teletoon Top 10” with live introductions by Wolfman Jack had been trimmed to nine videotapes by show time, but only four clips actually aired.

The Village People, with the telethon in 1979, led videotape intros with the performance of “Ready For The 80’s.” The other three acts included Boney M’s “Heart Of Glass,” Queen performing “Crazy Little Thing Called Love” and Larry Gatlin & Brothers with “All The Gold In California.”

Cut from the final showing were the Bee Gees’ “Too Much Heaven.” Grace Slick’s “Dreams” and Michael Jackson’s “Rock With You” and numbers by Rod Stewart and Paul McCartney & Wings.

Insiders note that telethon staffers have pushed for more youth-oriented, material, with widespread fund raising support from the 12-24 age group, but corporate sponsors have been hesitant to approve a major deviation from the traditionally successful MOR format.

“We chose the videotape approach because of the limitations of ‘speaking on a concert tour and the expense of bringing in large groups of people,” says Dannette Herman, talent coach.

Another major problem is setting and keeping substantial quantities of equipment on site for so many acts.

“It’s a good sign, however, that the younger performers are willing to help us,” says Herman. “It was one of the smoother productions we’ve ever had,” states Lorna Luft. Newly named national vice president of the Muscular Dystrophy Assn. Luft and husband Jake Hooker have been instrumental in luring rock and disco groups to the program. Luft has been active with the national telethon for eight years.

“It’s too bad we couldn’t get all the rock on, but there was so much excitement generated by the live performances, and of course that’s what we were trying for.”

Horns Petzall, director of public health publication for the association and press coordinator for the telethon, says “no research that has ever been done on the source of pledges by age category.

“I think we need to know that and I’ve encouraged them to take a look at it, but we haven’t done it yet. We do know that the phones ring when Jerry’s on and a direct appeal really, really doesn’t matter if the act asks for the money. They provide the infrastructure,” says Petzall. “The songs ring,” says Petzall. The 1979 telethon was seen by an estimated 230 million U.S. viewers.

“Only 2%, about two million people, actually contributed,” says Petzall. “Just.” The amount we could do with an increase of only 1%. That’s another $10 million. With 214 stations, we really blanketed the U.S. and Canada. We can’t do anymore than that.”

**Weber’s Unveils ‘Its Record Finder’**

NEW YORK—MI Weber Corp., a management consulting and filing system company in Cambridge, Mass., has unveiled Record Finder, a color-based label index for rapid access to specific titles in an LP collection.

Housed in an LP-like jacket with a built-in guide, Record Finder contains four-9 inch by 14-inch label sheets, each in a different color, and four 8% inch by 11-inch index cards.

Each label sheet has 30 plastic coated paper-sensitive labels, totaling enough for up to 120 records. Price is 99 cents, with index cards and a search card.

The company is offering retailers a display box for counter presentation that features the slogan: “The Search Is Over.”

Steinberg Speaker

NEW YORK—Irwin Steinberg, chairman and chief executive officer of Epic Records Group, Operations in U.S.A., speaks on the subject of “The Opportunities And Challenges Of The New Video Technologies” at a meeting Monday (8) of the Music and Performing Arts Lodge of B’nai B’rith. The meeting will be held at the Sutton Place Synagogue, 225 E. 51st St.
By ALAN PENCHANSKY

Says Ames. "Like with everything else you need a supplement to sell difficult repertoire. Pollini is probably the only artist today who sells considerable quantities of repertoire other people consider unsellable. "Five living composers' works, and music of Italian modernist Bruno Maderna who died in 1973, receive attention in the release. "German composer Karthi Kjaer, Stockhausen is represented with LPS containing "Sinfonia," for instruments and electronic sounds, and "Stem Muenster," written for five groups of persons. According to Ames, there is "a well-established and far-famed" Stockhausen following today. 

Japanese composer Toru Take-mitsu's "Quartain" and "A Flock Descends Into the Pentagonal Garden" receive premiere recordings from Peter Serkin's group Tashi and the Boston Symphony Orchestra under Seiji Ozawa. Ames says Taki's "sensational" style gives the album a good chance for commercial success. The Take-mitsu would have a good chance of being picked up by the younger audience who are looking for something new and different," she explains. "This music is the most accessible."

Completing the collection is "Certo," a large scale, densely textured composition of Luciano Berio performed by the Cologne Radio Chorus and Orchestra under the composer; the Northern German Radio Symphony Orchestra's performance of three Maderna pieces under Giuseppe Sinopoli's direction; and works for two pianos of Ligeti and Zimmermann recorded by Aforns and Aloys Kontarsky.

The release is described in a special color leaflet that is being made available to dealers with emphasis on full-line outlets and college market stores. Ames says PolyGram regional classical specialists also will be working with an extra promotional album allotment to build store personnel's interest in the new sounds.

Contract Hassle Halts Met Start

NEW YORK — The opening of the Metropolitan Opera season Sept. 22 was placed in jeopardy last week when the rehearsal schedule was suspended following stalled contract talks between the Met and its orchestra.

Union musicians were demanding a four-performance work week. The Guild is joined in its action by seven other listener groups and of the court briefs have been filed by a coalition of 48 musical organizations including: The Carnegie Hall Corp., Lincoln Center for the Performing Arts, the Metropolitan, New York City and Boston Opera, the New York and Los Angeles Philharmonics, the Boston Symphony and Philadelphia Orchestra, the Mormon Tabernacle Choir, Jazzmibile and the Universal Jazz Coalition.

The previously released Pollini Anthology was being ushered in by the "Magic Flute" recording. "Silver Sugar," Holzman, there "appears to be a large batch."

Another strategy is the use of the Pollini set as a headline item. Included are Bartok, Boulez, Proko-piev, Nono, Schoenberg, Stravinsky, and Webern performances.

The Guild argued the central issue is "whether radio listeners have the right to fight to save their favorite station when it's the only one of its kind in the area."

The case is before the high court on a petition for certiorari review by the FCC and major broadcasters including ABC, CBS, Metromedia, NBC and the National Assn. of Broadcasters.

High Court Will Decide

• Continued from page 18

operations Act requires it to do—regulate in the public interest."

The Guild added that the central issue is "whether radio listeners have the right to fight to save their favorite station when it's the only one of its kind in the area."

The case is before the high court on a petition for certiorari review by the FCC and major broadcasters including ABC, CBS, Metromedia, NBC and the National Assn. of Broadcasters.

Contract Hassle Halts Met Start

NEW YORK — The opening of the Metropolitan Opera season Sept. 22 was placed in jeopardy last week when the rehearsal schedule was suspended following stalled contract talks between the Met and its orchestra.

Union musicians were demanding a four-performance work week.

The previously released Pollini Anthology was being ushered in by the "Magic Flute" recording. "Silver Sugar," Holzman, there "appears to be a large batch."

Another strategy is the use of the Pollini set as a headline item. Included are Bartok, Boulez, Proko-piev, Nono, Schoenberg, Stravinsky, and Webern performances.

The Guild argued the central issue is "whether radio listeners have the right to fight to save their favorite station when it's the only one of its kind in the area."

The case is before the high court on a petition for certiorari review by the FCC and major broadcasters including ABC, CBS, Metromedia, NBC and the National Assn. of Broadcasters.

The Guild is joined in its action by seven other listener groups and friend of the court briefs have been filed by a coalition of 48 musical organizations including: The Carnegie Hall Corp., Lincoln Center for the Performing Arts, the Metropolitan, New York City and Boston Opera, the New York and Los Angeles Philharmonics, the Boston Symphony and Philadelphia Orchestra, the Mormon Tabernacle Choir, Jazzmibile and the Universal Jazz Coalition.

The previously released Pollini Anthology was being ushered in by the "Magic Flute" recording. "Silver Sugar," Holzman, there "appears to be a large batch."

Another strategy is the use of the Pollini set as a headline item. Included are Bartok, Boulez, Proko-piev, Nono, Schoenberg, Stravinsky, and Webern performances.

The Guild argued the central issue is "whether radio listeners have the right to fight to save their favorite station when it's the only one of its kind in the area."

The case is before the high court on a petition for certiorari review by the FCC and major broadcasters including ABC, CBS, Metromedia, NBC and the National Assn. of Broadcasters.
Uruguay Introducing Antipiracy Measures

MONTEVideo—Uruguay has become signatory to the Geneva (1971) convention protecting music program producers against piracy. To consummate the move, as set forth in the ratification, the government by proclamation of the President of the United Nations, Uruguay now needs to decide upon appropriate penalties for those convicted of piracy.

Members of the Uruguayan Record Council, namely, Steve Woya (Sony), Sergio Westen (Atlantic), and Steve Woya (Polygram) are confident that the Ministry of Justice here will take the necessary steps.

Dr. Plinio Borgo, secretary of the council, also notes that agreement has been reached which recognizes the right of program producers between the Uruguayan Record Council, the Association of Program Producers and the Uruguayan Radio-Television Company.

The Parlophone label, in original design and color, will be revived at Gilby's request, to carry ATV Northern productions.

ATV Northern Developing Production Ties To EMI

SYDNEY—ATV Northern Productions, the music production arm of ATV Northern Songs, has established an artist development arrangement with EMI Records here.

Under this deal, ATV Northern will discover, nurture and produce fresh talent for exclusive release by EMI in Australia and throughout the world.

The move marks a return to the EMI umbrella for ATV managing director Chris Gilby, who ran the A&R department of Albert Productions (distributed by EMI) between 1973 and 1977. "From my days at Alberts, I understand how EMI operates," says Gilby, "and I know we will have a two-way exchange of expertise and experience."

The Parlophone label, in original design and color, will be revived at Gilby's request, to carry ATV Northern productions.

"To my mind," explains Gilby, "Parlophone is associated with a period of music that is exciting and innovative—and we believe the product that we will be producing for EMI.

"As ATV Northern Songs controls the majority of Lennon-McCartney copyrights, it seems almost a fitting gesture to revive what is generally seen as the Beatles' own label."

ALSO, ATV Northern Songs is issuing a reduced set, featuring 40 Motown titles which have made the British charts over the past 13 years, plus the two unreleased items, coupled on one kit: "Do I Like I Do?" and "The Marvelettes Finders Keepers."

Other artists included are the Supremes, the Four Tops, Al Green, the Jackson Five, Jimmy Ruffin, the Temptations, the Miracles and Edwin Starr. The package is a limited edition, priced at approximately $59.

NEW SERIES—Carlo Fontana, left, managing director of Italy's Fonit-Cetra, works with Andrea Luca Seifert, general manager of liquor firm Martini & Rossi, on plans for the "Martini Concerts" radio broadcasts, spanning 25 years of classical music history, which will form the focus of a new record line from Fonit-Cetra featuring opera singers. First product is expected in October.

Difficult Times For East African Marts

BY RON ANDREWS

NAIROBI—The past 18 months of the East African Marts have been the most difficult. The financial failure of the season rains have meant severe belt-tightening for Kenyan music. In Kenya, the most continues to record companies.

The effect of the unfriendly weather upon neighboring nations has further aggravated the situation, and driven Kenya's music trade into at least a temporary recession.

In past years, the Kenyan sound—a mixture of local ethnic sounds—is so popular all over Africa. At one time, the country's best-known African group, The Happenings, got a contract from American record companies on export export outstripped that of the local market. A hit single would sell 30,000 copies, and there have even been some massive hits which touched 50,000 or 60,000 units over an extended period.

The incentive for local producers was a reasonably lucrative market, providing a good living by local standards.

Added to this was the fact that Kenyan musicians are particularly prolific and under the agreement, local producers churned out song after song for very little monetary reward.

The obvious consequence of such a flood of releases was the bankruptcy or closure of some of the companies. Many of the independents were able to slip out of the market without debt but no recourse for creditors.

In addition, there's been the difficulty brought about by the inclement weather. Without rains, the smallholdings didn't have the regular supply of maize with which to make maize meal, the staple diet of most Kenyans.

Since all harvests failed, there's been a rush on strategic supplies, an ensuring lack of maize meal and panic buying of large stocks purchased by the US and aid programs.

Available cash for records has been at a low premium.

These factors have combined with rampant piracy, which all record companies are now trying desperately to control. Despite the diminutive record market, disk prices are low—but cassette prices are lower still, and this offers a serious threat to regular trade for the future.

Kenya's tribulations have their parallel in other areas. With sea prices falling, Malawi has had serious balance of payments problems, resulting in restrictions on imports. Zambia, too, until recently shocked by an inefficient outfit for its copper through Tanzania, has experienced similar problems.

Tanzania, seeing the detrimental effect of socialism, has gone from bad to worse, and blamed Kenya for it. Uganda, brought to its knees by Amin, has been unable to buy anything to eat, much less records. Liberia has been struck by chaos and its music is just about dead.

The story differs all over, but adds up to one thing: loss of export markets for Kenyan music.

Lastly, the Benga revolution—the taking by storm of all African markets by the Kenyan Benga sound—has ousted itself, and now the great deal of media coverage.

Russia has sometimes been described as a country where there is absolutely nothing to do. But it is not so. There are real problems here, but they are to be solved, not to be allowed to ruin the country's rich cultural heritage.

On the other hand, there are real problems in the USA, too, but they are to be solved, not to be allowed to ruin the country's rich cultural heritage.


demand, we'll be able to produce records of a high quality and in large numbers. We will, therefore, be able to supply our customers with a wide range of products at a reasonable price.

ARTIST CONTACTS: For information about ATV Northern Productions, please contact the following artists:

Chris Gilby, Managing Director
ATV Northern Productions
PO Box 1000
Sydney, Australia

(Continued on page 6)
WE ARE PROUD TO BE
THE PUBLISHERS OF
BUDDY HOLLY’S MUSIC

AN EMPTY CUP
DOOR TO MY HEART
DOWN THE LINE
FOOL’S PARADISE
HEARTBEAT
I’M GONNA LOVE YOU TOO
I’M LOOKING FOR SOMEONE TO LOVE
IT’S SO EASY
LAST NIGHT
LISTEN TO ME
LONESOME TEARS
LOOK AT ME
LOVE’S MADE A FOOL OF YOU
MAYBE BABY
MOONDREAMS
NOT FADE AWAY
OH BOY
PEGGY SUE
RAVE ON
REAL WILD CHILD
REMINISCING

ROCK ME MY BABY
STAY CLOSE TO ME
SUGARTIME
TAKE YOUR TIME
THAT’LL BE THE DAY
TRUE LOVE WAYS
WELL ALL RIGHT
WISHING
WORDS OF LOVE
YOU’VE GOT LOVE

MPL COMMUNICATIONS INC., 39 WEST 54TH STREET, NEW YORK, NY
PUBLISHERS OF THE BUDDY HOLLY CATALOGUE IN NORTH AMERICA
Record, Tape Sales Decline In Germany

By WOLFGANG SPAHR

HAMBURG—Record and tape sales in Germany for the first half of this year amounted to 80.8 million units, a decline of just 1% compared with the corresponding period in 1977.

When these statistics are broken down into first and second quarters, the 3% gain in sales in January-

Czech Covers Make Charts

PRAGUE — Foreign copyright material in local cover versions is making deep inroads at the moment on the Czech charts.

Among the titles on the hit parade are "Needles and Pins" sung by Vaclav Nezark, sub-publishing rights from Metric Verlag; "Lucky" by Marie Rottrova, rights from Ara-

Italian music with sales over 

Marie Rottrova, rights from Ara-

make-up artist Hana Zagorova, from Meisal.

A Supraphon single from local artist Pavel Bobek featuring "Lu-

But it's arguable that the industry is still looking for some kind of "function" tape labels to slow down the home taping business.

Do you specialise in ARABIC MUSIC?

An international record-company offers strong Arabic repertoire

(Libanese, Egyptian including the Koran)

Write to P.O. Box No.: 380, 1115 ZH Duivendrecht, The Netherlands

International

Price Increases Seen As Inevitable In Switzerland

By PIERRE HAESLER

ZURICH—The Swiss record indus- 

try, with national inflation run-

ning only at four percent annually, has been cushioned against the effects of world economic recession. But now there are unmistakable signs that record and tape prices will finally rise.

With inflation comparatively so small in local currency, the Para- 

rizing costs have increased only slightly. And parallel imports, be- 

cause of a strong Swiss franc, have not permitted unjustified retail price increases.

So Swiss consumers will be facing up to a retail price of $13 per album, though the industry is aware that price increases could follow the usual pattern and lead to lower sales volume and an upturn in the amount of home taping.

In fact, the distributors intended upping prices by just one percent as from August 15. For the Para- 

grams, the move was catalyzed following representa- 

tion by the Swiss Record Retailers Assn., which argued that any plans on the pricing front should be coordinated with them.

However, it's accepted that a real- 

istic increase at retail, covering all new costs, would be nearer 10 per-

cent. Instead, a mere increase of five percent seems assured for Swit- 

zerland from Jan. 1, 1981.

Market share statistics for the first half of this year in singles show CBS out front with 18.7% followed by EMI (17.3%) and Ariola (13.6%). In albums, Polydor dominated the scene with 22.9%, followed by Ariola (16.7%) and CBS (14.8%).

2nd Japan Jam Attracts 

Crowds In Good Weather

TOKYO—There have been at 

least 20 outdoor musical events in 

Japan this summer, but only Japan 

rock bands and Japan's successful pop rock groups have managed to attract any notice.

Masayuki Hayashi, director of Van 

Publishing Co., who sponsored Ja-

pan Jam II, notes: "We were fortu-

nate that we only had a little rain during the two days the event was staged at the Yokohama Buckingham 

Stadium Aug. 16-17, while there was sunny weather for the show at the Mt. Rokko Artificial Snow Ski Slope Aug. 17.

Hayashi continues, "We had 20,500 people in the Yokohama sta-

dium Aug. 16, and 25,000 the fol-

lowing day. Last year, the average age of attendees was between 20 and 22, but this year it was nearer 18. The fans weren't as noisy as they were at Japan Jam I at Enoshima Beach... The ones who made money at the Yokohama stadium were those who sold vinyl capes when it started to rain.

The concert marked a first-time appearance here for the Atlanta Rhythm Section, Hayashi notes, but the band proved popular. More fa-

miliar names on the bill included Cheap Trick and Japan's Spec- 

trum and Southern All Stars, were all greeted enthusiastically.

The Mt. Rokko event drew 12,000 and the Van Publishing executive says he believes that it attracted older-aged fans.

Hayashi originally projected an attendance of 30,000 per day for the Yokohama show, but admits that figure was overambitious. "Next year, we'll have to find a big sponsor, like a major confectioner or beer company, to help us fill the sta-

dium," Hayashi says. "Last year, 2,000 will be held in the same venue.

Hayashi feels the economic re-

cessions of the past year should not stop other outdoor musical events draw-

ing only 1,000 to 1,500.

Scandinavia Jazz Given 

Push In U.K. By Pick Up

LONDON—a campaign to pro-

mote contemporary Scandinavian rock and jazz-rock music in the U.K. has been launched by the Copenhagen-based label WARM WELCOME: Fans show their enthusiasm for the Southern All Stars dur-

ing the recent Japan Jam 2 at the Yokohama stadium.

Sweden, Danish and Finnish groups.

Under the banner "Scandinavia Tune," Pick Up is giving the albums extensive media promotion through Dance Journal, the London-based dance magazine, and Rock Stars, the British music press. Pick Up is also promoting the album through personal appearance by taped interviews and radio programs.

All the album is the Pick Up label except for that of Pekka Poh-

jola, which bears the Di J logo of the Love Kustannus company of Finland.

The albums are being distributed in the U.K. by Projection Records of London-on-Sea, Essex, whose sales manager, Dave Gurr, describes the venture as "an act of faith based on dedication to music of a very high order." People will be import- ing finished product.

Pick Up plans to release a further batch of six albums in Britain in the spring. The albums have a dealer price of $6.50, and will probably reta-

l at between $10.40 and $10.64.

[Continued on page 61]
International Briefs

Continued from page 60

from Polydor Holland. Titled "Dutch Cycle Successes," the album features radio shows recorded at the "Giro d’Italia" takes back Armin Van Vliet’s sprint world championship in 1938. The first copy has been presented to Zooroll, but in view of the enormous popularity of the sport in Europe, Polydor is hoping for more than minor appeal sales.

NAIROBI—The popularity of Zooroll music in East Africa was underscored recently by the presentation to the Orchestra Les Mangalepa of a gold disk, representing sales in this area of more than 60,000 units of the single. "Nyyako Konya," written by Kabie Kabanza. The band, composed totally of the local band, is living and working in Kenya, partly because of the collapse of the record industry in Zaire, and partly because of its popularity as a live attraction at night spots in this country. Contrasted to Polydor Holland, the Orchestra Les Mangalepa is one of the two top Zooroll acts that have escaped the sound of local bands with its brand of lively rhythms and rich harmony. Making the gold disk presentation was the Foreign minister of foreign affairs, the Hon. K. Munyaga.

VIENNA—Performers from 30 nations are contesting the third Castrina International pop festival to be held in the Austrian city of Villach, on Saturday (8) in Villach, with its Golden Castrina trophy and $3,000 prize money. They are: Susan Axilry (West Germany), Uwe Jensen (East Germany), Roberto Vecchini (Italy), Dream Express (Belgium), Sammy Clark (Luban), Ricki Gal (Luxembourg), Alan Brice (France), Randy Lohengreen (Australia), Rafael Ferrer (Spain) and Laty Sarolta (Hungary). The event is organized jointly by Promotions, the Austrian Broadcasting Corp, the city of Villach and the council of Carinthia. Austrian television will record the entire event, transmitting the final evening. Judges include 1980 contest winner Johnny Logan, who will also be a star guest along with Richard Clayderman and Austria’s Ludwig Hirsch.

LONDON—Following termination of the license with Fantasy/Stax, RCA has taken over U.K. distribution of the catalog. In order to maintain a practical release schedule for the extensive catalog, RCA will initially operate the license agreement through its existing contract with Milestone/Prestige, and will later select another product. It’s hoped to develop a full and independent licensing deal later. Says RCA deputy managing director, John Howes. "Fantasy/Stax and RCA want to work together under the view of the success Milestone/Prestige has had in the U.K. under RCA license. Both companies in the end want a solid and concise scheduling, and will develop and negotiate a full agreement very shortly." Future releases will include new product by Sylvester, the Fat Larry Band; Fever and Jidrix Mors.幻想/Stax product manager for Fantasy/Stax at EMI, Bob Fisher, continues as U.K. consultant for the new operation.

SINGAPORE—The change-over of Singapore’s government-controlled television and broadcasting service into a statutory board appears well the music business, local industries say. There had already been a noticeable increase in the number of music-oriented programs on one of the only two TV

(Continued on page 62)

International

Rock Contest Launched

LONDON—A nationwide rock contest designed to unearth Britain’s latest pop talent has been launched here under the slogan “Battle of the Bands.”

Promoters say: “Everyone means the sorry state of the industry, yet tomorrow’s stars are probably more talented about now than ever. It’s just that the record companies have not been doing it properly. People say we need a new Beatle, and we feel this is the best way to find him.”

Lishman’s ambitions are far from modest. He sees this year’s international contest as the forerunner of first a European, and then a worldwide Battle of the Bands with television coverage to match.

(Continued on page 62)

Phantom Label Set

By Aussie Retailer

SYDNEY—For two years, I’ve operated a record store which only sells the music that I love and my friends like. Now I have a record label which records and releases the same sort of music,” So says Australian Dane Jennings, young proprietor of Phantom Records, a fledgling rock company.

Proclaiming itself to be “the big beat in the heart of the vinyl jungle,” Phantom operates a unique and invaluable specialist record outlet in Sydney’s inner city.

The store carries vintage rock and current new wave, with a strong emphasis on tough, energetic “garage rock.”

Twice yearly, staffer Jules Norrington treks across Australia to secure many thousands of rare ‘60s rock singles by such cult attractions as the Shadows of Knight, the Gants and the Mysterians. Such stock is swiftly snapped up by a loyal core of customers as soon as it appears in the racks.

Apart from the retail store, Phantom presents concerts and, of late, has launched a record label to carry young bands which fall within its sphere of interest.

So far, there have been four single releases, in full color sleeves, presenting the Passengers, Surfside 6, the Flying Handits and Shy Imposters. A 12-inch EP of the Visitors is being released for reading. The discs are notable for above-average (for independents) production and excellent presentation. Though only stocked by other, select specialist rock outlets, the singles appear on store counters in a striking clear perspex embargoed holder bin.

“All we care about is the record,” says Jennings. "I guess we have that old-time naive attitude of ‘if the record is good enough, people will buy it.’ I’d only bother us that we don’t have full scale distribution and gold sales and chart placings. Our main ambition is to have people of similar taste to us automatically buying anything on the Phantom label because they know it will be good.”

Indications are, however, that such an idyllic low-key mode of operation may not be able to continue—Phantom may be forced to become successful. Already major record companies and distributors are swallowing around, and the major Sydney retail chain, Palsings, has begun to take stock.

Phantom has also moved to expand its horizons with the leasing of a single by Stiv Bators from the Los Angeles Bomp label. It hopes to follow on with other selected license deals.

In certain areas, the Phantom Label records label resembles the Chrysalis label in England, which grew out of Ted Carroll’s Rock On specialist store in London.

(Continued on page 62)

Bulgarian Label Prepares Major Expansion Plans

MOSCOW—As Bulgaria’s Balkan record company embarks on major expansion plans, its director, the composer Alexander Kabilo, has published a history of his country’s record industry in Melodya’s quarterly magazine here.

The first manufacturing facility was set up in Bulgaria in 1931, equipped at first by bulky, usually manually operated presses. Recordings and masters were made in Bucharest and Berlin, to which the Bulgarian post was sent. By 1944, several small companies had been established, the biggest being Simanovka. After the war ended, Melodya was set up for disk manufacture, then in 1950 the state-owned enterprise Radioprom and finally, in 1952 a specialist record operation, Balkanton.

Output initially was about 150,000 units a year, climbing to 60,000 by 1961. Soon after the company’s 35th anniversary, works were taken over temporarily by importers, the local music business. To date, the company has produced 2 million units of recordings, and in 1969 began making stereo albums.

A new label, Balkanton, presents releases about 200 titles a year. Regular series include “Achievements of World’s Musical Culture.” “Portraits of Great Composers,” “New Bulgarian Music,” “Anthology of Bulgarian Folklore.”

A recently a special series was launched marking the 1300th anniversary of Bulgaria. Many Balkan releases have won international awards.

Balkanton has strong relations with labels in Russia and with other record companies in Eastern Europe. Over the next five years, a planned enlargement and modernization of the operation will be brought into effect, and yearly output should reach 15 million units.

Andrews

(Continued on page 62)

Buses Used For Promo

LONDON—The thousands of double-decker buses, long a feature of British national life, could provide a valuable new medium for record promotions, according to a local company Sounds in Motion.

Its offer to record companies is that for roughly $20,000 a week, they can get 60,000 plays on a week on an initial 300 buses in 10 major cities. The claim is that “the scheme reaches a potential two million audience at one cost per thousand comparable with that of the independent local radio stations.”

The Sounds In Motion system, promoted here by Neon Marketing & Communication’s managing partner, is to concert promoters and record retailers as well as record companies.

New managing director of Sounds in Motion, which features multi-light pop and MOR, through to classical music, is Bob Green, former head of the long-established Frank and Dean agency.

A test display, played on the top deck only of the buses, for roughly $1.50 a week, played twice in an hour.

The hour-long tapes come through eight high fidelity speakers providing, says Sounds In Motion, “a sound similar to that of the highest quality in-car stereo systems.”

(Continued on page 62)
Jazz Meeting Hopes To Settle Conflicts

WARSAW—Main task of the International Jazz Federation when it holds its fourth general assembly here on Oct. 25 will be to find a way of resolving the conflict between the IJF itself and its now defunct offspring, the IJF Inc., founded by former general secretary Jan Byrczek.

The assembly, which will be held with the framework of the Warsaw Jazz Jamboree, will also have to outline a realistic program for its future activities.

The Federation's problems began when its Byrczek left the general sec- retaryship, at which time, according to Vienna, and moved to New York to set up what was apparently intended to be an IJF Inc. office. However, it soon became apparent that the New York office was behaving like an independent organization. Eventu- ally, it severed all contact with the IJF board.

At the third IJF general assembly held in Ljajov, Yugoslavia, last year, a new board was elected for one year only and given the task of examining the conflict between the IJF and the IJF Inc. and presenting proposals for a solution.

“We have to look at all the possibilities,” says IJF president Lubomir Doruzka, “and we believe the only realistic solution is to accept the proposals of existing independent organizations. In future it should be possible for the two bodies to cooperate with each other in certain affairs. That moment this presents difficulties because of certain unsettled obligations, arising from the previous publication of the IJF magazine “Jazz Forum” in previous years.”

In view of this situation, the Polish export company cancelled its contract with Byrczek for the distribution "of Jazz Federation Publications," the Polish Jazz Society, the original publisher of the magazine, signed a new contract with the IJF. The magazine, a bimonthly publication printed in three language versions (English, German and Russian), is continued through which the IJF has most ef- fectively established its identity internationally.

The board of the IJF intends to present to members at the fourth general assembly a program which involves the formation of an umbrella organization on much the same lines as UNESCO's International Music Council, of which the IJF is a member. Membership of the council is seen as conferring a certain prestige and making contacts with national authorities easier.

The program also provides for coordination of the IJF’s activities in line with the general program of the council, thus creating conditions "for the long term cooperation between international cultural authorities of the value and significance of jazz music.”

Further principal tasks of the IJF, the board suggests, should be to work for the inclusion of jazz music in the curricula of educational insti- tutions, to develop the full and better informed coverage of jazz music in the media. Through its member organ- izations, the IJF can help promote itself in the active promotion of jazz by engaging in jazz production and dis- tribution activities, focusing its efforts where this is not adequately under- taken by commercial agencies.

Through its collective member or- ganization, the IJF board suggests that it can be helpful in the area of jazz education, with special emphasis on the Polish approach, which has been made from the United States, Australia and India are expected at the gen- eral assembly.

“If the assembly accepts the new proposals,” says Lubomir Doruzka, “I feel confident that it will be due to be elected in Warsaw should have members with clearly defined and decisive functions, especially those from countries where jazz life is par- ticularly active and well developed and there are jazz strong organiza- tions.”

Bus Promo

Continued from page 61

The musical program is with the help of Ralph Clevenger, well-known jazz musician and promoter of product. An "attitude" research study on the buses already involved in the activity, showed that there was a 94% acceptance level, only 6% of the passengers feeling it should be completely withdrawn.

CARACAS—In a swing and sur- prise move, Dick Gallagher of Venezuela has not only renewed its contract with Jose Luis Rodriguez and his company, but has also secured a five-year deal with Puerto Rican singer-songwriter Oscar Masselli, who recently sold his contract to IJF for $1 mil- lion.

Negotiations with Rodriguez and Masselli’s record company president Wilhem Ricken, general manager Carlos Vidal, artists and his wife, the futuro of Discos Th is general manager on the U.S., Tony Moreno.

Talks stretched over eight months, during which time Rodriguez offered substantially to Masselli for his artist, whose career has taken off in the past few months.

"I want our record company to help Jose Luis attain the international recognition he deserves,” comments Masselli. "Audiences in countries where we’ve recently resurfaced are very aware of my artist, and I believe that we’re in a position to demand that he’s promoted accordingly.

Masselli, Rodriguez and Discos Th executives celebrated the new pact at the Macuto Sheraton in Caracas.

Rodriguez’s popularity was further affirmed when he was decorated Aug. 12 with the Order of Merit by the President, Luisa Vezzuella, Dr. Luis Herrera Camacho, for his artistic achievements and for the promotion of the country abroad. The ceremony was nationally broadcast on television.

The same day, Rodriguez per- formed in concert at the Caracas Hilton, and on the following day, in the Polish.

Discos TH’s acquisition of Danny Rivera, Puerto Rican singer also thought to have exhausted its national potential, came about when the singer’s former label, Graffiti Records, decided to buy him and sold his contract to TH, for an unspecified amount.

TH bought the five albums that Rivera records for the label, including “Para Decir Adios” with Ey- de concerto.

Freed from his old contract, Riv- era also signed with TH in Puerto Rico, which immediately issued a new single by the artist, “Cada Vez Otra Ver.”

Hendrix Set

AMSTERDAM—Polydor Hol- land has released the 11-album box set manufactured by Polydor Ger- many and commemorating Jimi Hendrix for the 25th anniversary. It consists of all of his official recordings for Polydor.

As usual with Polydor Hol- land, is put out a complete album for the benefit territories in Amsterdam, with a second album for countries outside. And with Polydor, the set can be bought at any one of its four offices.

CBs Steps Out With Russell In Charge

By GLENN A. BAKER

SYDNEY—For the past five years or more, CBS Records has been dubbed the "sleeping giant" by Aus- tralian music observers. But now, says Paul Russell about reversing this somnambulist image.

Russell, former English court law- yer, Led Zeppelin attorney, CBS U.K. director of business affairs and CBS Records International vice president of administration, was dispatched to Australia to drag the local operation from also-ran status to the top five. In his first six months, he awoke the beast, and now he’s prodding it into action.

Within days of his arrival, Russell was expressing strong and positive views about the local recording and music industry, and his ardour does not so far seem to have been damp- ened.

“The inner structure of the music business here has a much greater de- gree of sophistication than I expected,” he explains. “I’m impressed by the ‘form’ system for bands. The pub/club scene is so healthy that good bands can work their way from rung to rung in fairly short space of time.

"This is because the kids really know what they’re about and are an incredible degree of awareness at the grass root level.

"I was amazed the first time I saw Mix-Biz, but the next night, I saw Cold Chisel, then the Angels, and Jimmy and the Boys, and they were all truly outstanding. These bands are ready to take on the world, they have an enormous professionalism as a group, and can compete with any- one.

"I came here knowing there would be some acts that I could help de- velop, but I didn’t realize until I got here just how many there are. I really believe that this talent has a place in the overall world market.”

As manager, Russell has imbued a greater sense of professionalism and responsibility into his far-flung branch offices. "We’re running a long way from the flagship in England. I saw Dick Asher maybe four to five years ago, and now here it’s different, we really have a very good CBS executives.

"We’d like to say that I don’t have full support in every action I take. It means that I have to origi- nate a policy to suit to my unique position, and one such policy is to give a lot more autonomy to the state offices.

"I mean, I can’t ram promotional strategies down Perth’s throat; they know what sells over there a lot better than anyone at head office does. Dan Fogelberg is a good example. It’s tough to have an artist, we haven’t done that in the east yet. I want to make our branches more than just sales offices.

The most outward sign of the Rus-sell regime has been a drastic “loos- ening” of the company’s image. CBS from the right of Russell at steamy rock dives clad in denims, to a more professional and upmarket association with the media, to a suddenly enthusiastic staff, CBS has shed its win- ter skin.

Russell cautiously admits the ex- tent of his influence. “A company gets to the point when it is more musical, more sophisticated. We’re enjoying unprecedented suc- cess at the moment, and success gives one a confidence in any new ideas.”

"He’s come to make my company a lot more musically oriented and a lot more promotionally conscious. Our thrust is now directed more and more toward the retailer because you have to stomp pretty hard to get your message across here.”

Russell’s first concerted promo- tion campaign was “Rockagon,” an exciting promotion of a collection of eight prominent CBS acts, inter- national and local. It was responsible for generating at least gold (and usually platinum) for each artist featured, as a result of an extensive all-media campaign.

Promotional staff at each branch office have been beefed up considerably, and Russell has introduced a press department, artist relations de- partment and field promotion de- partment. Commitment to local recording has also been enhanced, through local promotion.

However, Russell is insistent that, “We will sign every artist that we think can make a contribution, to a limit of about ten acts at any one time. I’m into rock’n’roll personally, and I want to have a rock’n’roll band.”

For all this air of excitement, Rus-sell has collected some of his dealings into his dealings with the industry, notably retailers and media. At a galaxy launch early this year, he detailed a “scenario for 1983” in which videodisks, sold through supermarkets, have captured the mass home entertainment market away from record retailers, who are relegated to selling little more than blank tape, which is going to cost full album broadcasts on FM radio.

Record prices have risen 40%, goes Russell. "This means that stations are switching to “beautiful music” formats and most albums are released to television commercials.

This doomsday prophecy, di- rected at retailers, was intended to rally CBS retailers to avoid tape sales and towards the breaking of new artists. Russell claimed that a national promotion and the introduction of respectable rock awards and greater retail awareness of Polydor should help even the Hong Kong.

To this end, CBS has aligned itself with a popular magazine to create a chart for display in stores, and also actively supported the TV Week Country Music Awards in April.

www.americanradiohistory.com
### Britain

<table>
<thead>
<tr>
<th>#</th>
<th>Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>YOU MAKE ME SO SO SO</td>
<td>10cc</td>
</tr>
<tr>
<td>2</td>
<td>NEW WAVE</td>
<td>Nick Lowe &amp; The Linguistics</td>
</tr>
<tr>
<td>3</td>
<td>FOREIGN AFFAIRS</td>
<td>10cc</td>
</tr>
<tr>
<td>4</td>
<td>FOUR WHEELS</td>
<td>The Outhere Brothers</td>
</tr>
<tr>
<td>5</td>
<td>I'M GONNA GET YOU</td>
<td>The Who</td>
</tr>
<tr>
<td>6</td>
<td>MOVIN' ON</td>
<td>Bob Marley &amp; The Wailers</td>
</tr>
<tr>
<td>7</td>
<td>HELP</td>
<td>The Zombies</td>
</tr>
<tr>
<td>8</td>
<td>WELCOME AGAIN</td>
<td>Gary Glitter</td>
</tr>
<tr>
<td>9</td>
<td>DO THE WAKE UP</td>
<td>The Silt Nature Band</td>
</tr>
<tr>
<td>10</td>
<td>RED ROSES FOR A BLUE LADY</td>
<td>Various Artists</td>
</tr>
</tbody>
</table>

### West Germany

<table>
<thead>
<tr>
<th>#</th>
<th>Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>MEIN LEBEN</td>
<td>Manfred Mann's Earth Band</td>
</tr>
<tr>
<td>2</td>
<td>FUNKTOWN</td>
<td>Lipps Inc.</td>
</tr>
<tr>
<td>3</td>
<td>MAMBO NO. 5</td>
<td>Bobby Day</td>
</tr>
<tr>
<td>4</td>
<td>FUNKY TOWN</td>
<td>Lipps Inc.</td>
</tr>
<tr>
<td>5</td>
<td>COME BACK</td>
<td>Walter Schreifels &amp; The Surfers</td>
</tr>
<tr>
<td>6</td>
<td>I'M GONNA GET YOU</td>
<td>The Outhere Brothers</td>
</tr>
<tr>
<td>7</td>
<td>THIS IS THE LIFE</td>
<td>The Nolans</td>
</tr>
<tr>
<td>8</td>
<td>WILL YOU LOVE ME TOMORROW</td>
<td>The Nolans</td>
</tr>
<tr>
<td>9</td>
<td>EVERYBODY'S ON THE RUN</td>
<td>The Nolans</td>
</tr>
<tr>
<td>10</td>
<td>I'M GONNA GET YOU</td>
<td>The Outhere Brothers</td>
</tr>
</tbody>
</table>

### Italy

<table>
<thead>
<tr>
<th>#</th>
<th>Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>LUNGA, GARRI TONDI, PARODI-COD</td>
<td>Various Artists</td>
</tr>
<tr>
<td>2</td>
<td>NON SO CHE DARE, ALBERTO VENTURA</td>
<td>Various Artists</td>
</tr>
<tr>
<td>3</td>
<td>OLYMPIC GAMES, MILO BOSS</td>
<td>Various Artists</td>
</tr>
<tr>
<td>4</td>
<td>STELLA STAI, UMBERTO TOSSI, COD</td>
<td>Various Artists</td>
</tr>
<tr>
<td>5</td>
<td>AMICO, RAIO ZEN, ZENZA/B</td>
<td>Various Artists</td>
</tr>
<tr>
<td>6</td>
<td>10 DOBO VELGO BENE, ROBERTO BENE</td>
<td>Various Artists</td>
</tr>
<tr>
<td>7</td>
<td>COBRA, ROBERTO ARDONI</td>
<td>Various Artists</td>
</tr>
<tr>
<td>8</td>
<td>CAMPARI PER T.I., FRANCO MODI</td>
<td>Various Artists</td>
</tr>
<tr>
<td>9</td>
<td>IL TEMPO SE VA</td>
<td>Adriano Celentano</td>
</tr>
<tr>
<td>10</td>
<td>IN AMO ALLO Mercatina, BESSER</td>
<td>Various Artists</td>
</tr>
</tbody>
</table>

### Spain

<table>
<thead>
<tr>
<th>#</th>
<th>Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>HEY, JUDE IGLONE</td>
<td>Various Artists</td>
</tr>
<tr>
<td>2</td>
<td>MIGUEL EL NARANJO</td>
<td>Various Artists</td>
</tr>
<tr>
<td>3</td>
<td>EL SONG DE ORO DE EPICO VOL.</td>
<td>Various Artists</td>
</tr>
<tr>
<td>4</td>
<td>UPBRINGING, MARLY BALLER &amp;</td>
<td>Various Artists</td>
</tr>
<tr>
<td>5</td>
<td>EN ENCuentro, Trina</td>
<td>Various Artists</td>
</tr>
<tr>
<td>6</td>
<td>GRACIA, COMO CAFE, CAFE</td>
<td>Various Artists</td>
</tr>
<tr>
<td>7</td>
<td>GANA GANA ALONE WITHOUT YOU</td>
<td>Various Artists</td>
</tr>
<tr>
<td>8</td>
<td>NO SO CHE DARE, ALBERTO</td>
<td>Various Artists</td>
</tr>
</tbody>
</table>

### Denmark

<table>
<thead>
<tr>
<th>#</th>
<th>Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>GIVE ME THE BANK ROBBER, Clash</td>
<td>Various Artists</td>
</tr>
<tr>
<td>2</td>
<td>DREAMIN', Back</td>
<td>Various Artists</td>
</tr>
<tr>
<td>3</td>
<td>FLESH AND BLOOD, Roxy</td>
<td>Various Artists</td>
</tr>
<tr>
<td>4</td>
<td>UNITED, Judas Priest</td>
<td>Various Artists</td>
</tr>
<tr>
<td>5</td>
<td>FUNKIN' SUNSHINE</td>
<td>Various Artists</td>
</tr>
<tr>
<td>6</td>
<td>THE WINNER TAKES IT ALL, Abba</td>
<td>Various Artists</td>
</tr>
<tr>
<td>7</td>
<td>MORE AMORE, Riccardo</td>
<td>Various Artists</td>
</tr>
<tr>
<td>8</td>
<td>WANT WHAT YOU WANT</td>
<td>Various Artists</td>
</tr>
<tr>
<td>9</td>
<td>BASSIN' &amp; BANGIN'</td>
<td>Various Artists</td>
</tr>
<tr>
<td>10</td>
<td>BASSIN' &amp; BANGIN'</td>
<td>Various Artists</td>
</tr>
</tbody>
</table>

### Holland

<table>
<thead>
<tr>
<th>#</th>
<th>Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>THE GAME, Queen</td>
<td>Various Artists</td>
</tr>
<tr>
<td>2</td>
<td>NEW HOLLANDIA</td>
<td>Various Artists</td>
</tr>
<tr>
<td>3</td>
<td>SHANGRI-LA, Sedan Watakatza, CBS</td>
<td>Various Artists</td>
</tr>
<tr>
<td>4</td>
<td>SUMMER FUN, Strand Lied, Capitol</td>
<td>Various Artists</td>
</tr>
<tr>
<td>5</td>
<td>ALBUMS</td>
<td>Various Artists</td>
</tr>
<tr>
<td>6</td>
<td>FALLING IN LOVE, Rocky</td>
<td>Various Artists</td>
</tr>
<tr>
<td>7</td>
<td>YOU'LL BE.COMING BACK, Bob Marley &amp;</td>
<td>Various Artists</td>
</tr>
<tr>
<td>8</td>
<td>COMING UP, Paul McCartney</td>
<td>Various Artists</td>
</tr>
<tr>
<td>9</td>
<td>COMING UP, Paul McCartney</td>
<td>Various Artists</td>
</tr>
<tr>
<td>10</td>
<td>COMING UP, Paul McCartney</td>
<td>Various Artists</td>
</tr>
</tbody>
</table>

### Australia

<table>
<thead>
<tr>
<th>#</th>
<th>Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>NEW WAVE</td>
<td>Lipps Inc.</td>
</tr>
<tr>
<td>2</td>
<td>MADISON SQUARE GARDEN</td>
<td>Various Artists</td>
</tr>
<tr>
<td>3</td>
<td>NEW AGE</td>
<td>Various Artists</td>
</tr>
<tr>
<td>4</td>
<td>NEW ANIMALS</td>
<td>Various Artists</td>
</tr>
<tr>
<td>5</td>
<td>FALLING IN LOVE, Rocky</td>
<td>Various Artists</td>
</tr>
<tr>
<td>6</td>
<td>YOU'LL BE.COMING BACK, Bob Marley &amp;</td>
<td>Various Artists</td>
</tr>
<tr>
<td>7</td>
<td>COMING UP, Paul McCartney</td>
<td>Various Artists</td>
</tr>
<tr>
<td>8</td>
<td>COMING UP, Paul McCartney</td>
<td>Various Artists</td>
</tr>
<tr>
<td>9</td>
<td>COMING UP, Paul McCartney</td>
<td>Various Artists</td>
</tr>
<tr>
<td>10</td>
<td>COMING UP, Paul McCartney</td>
<td>Various Artists</td>
</tr>
</tbody>
</table>

### Sweden

<table>
<thead>
<tr>
<th>#</th>
<th>Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>EINSTEIN SONG</td>
<td>Various Artists</td>
</tr>
<tr>
<td>2</td>
<td>I'M GONNA GET YOU</td>
<td>The Outhere Brothers</td>
</tr>
<tr>
<td>3</td>
<td>I'M GONNA GET YOU</td>
<td>The Outhere Brothers</td>
</tr>
<tr>
<td>4</td>
<td>I'M GONNA GET YOU</td>
<td>The Outhere Brothers</td>
</tr>
<tr>
<td>5</td>
<td>I'M GONNA GET YOU</td>
<td>The Outhere Brothers</td>
</tr>
<tr>
<td>6</td>
<td>I'M GONNA GET YOU</td>
<td>The Outhere Brothers</td>
</tr>
<tr>
<td>7</td>
<td>I'M GONNA GET YOU</td>
<td>The Outhere Brothers</td>
</tr>
<tr>
<td>8</td>
<td>I'M GONNA GET YOU</td>
<td>The Outhere Brothers</td>
</tr>
<tr>
<td>9</td>
<td>I'M GONNA GET YOU</td>
<td>The Outhere Brothers</td>
</tr>
<tr>
<td>10</td>
<td>I'M GONNA GET YOU</td>
<td>The Outhere Brothers</td>
</tr>
</tbody>
</table>

### South Africa

<table>
<thead>
<tr>
<th>#</th>
<th>Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>WELCOME TO ZIMBABWE</td>
<td>Various Artists</td>
</tr>
<tr>
<td>2</td>
<td>WE REACH FOR THE STARS</td>
<td>Various Artists</td>
</tr>
<tr>
<td>3</td>
<td>WE REACH FOR THE STARS</td>
<td>Various Artists</td>
</tr>
<tr>
<td>4</td>
<td>WE REACH FOR THE STARS</td>
<td>Various Artists</td>
</tr>
<tr>
<td>5</td>
<td>WE REACH FOR THE STARS</td>
<td>Various Artists</td>
</tr>
<tr>
<td>6</td>
<td>WE REACH FOR THE STARS</td>
<td>Various Artists</td>
</tr>
<tr>
<td>7</td>
<td>WE REACH FOR THE STARS</td>
<td>Various Artists</td>
</tr>
<tr>
<td>8</td>
<td>WE REACH FOR THE STARS</td>
<td>Various Artists</td>
</tr>
<tr>
<td>9</td>
<td>WE REACH FOR THE STARS</td>
<td>Various Artists</td>
</tr>
<tr>
<td>10</td>
<td>WE REACH FOR THE STARS</td>
<td>Various Artists</td>
</tr>
</tbody>
</table>

---

For more information, visit [www.americanradiohistory.com](http://www.americanradiohistory.com).
Man has created precious few things important enough to have changed the world
Music is one of them.

Congratulations to AM Records, Canada on your 10th Anniversary!
Just Like Old Times? Palladium Brings Back Big Bands For 40th

By DAVE DEXTER JR.

LOS ANGELES—A lot of fond and2sweetly nostalgic memories will be pressed into heavy use when the Hollywood Palladium celebrates its 40th birthday anniversary.

Tommy Dorsey’s flashy big band with a skinny kid named Frank Sinatra opened the place in the fall of ’40, a perilous time in the nation’s history when a devastating war was about to be fought in Africa, Europe and the South Pacific.

A year later, Pops heard a head up syndrome of business men who financed the Palladium, which cost almost $1 million to build. It was laid down that the building should function day and night, keep the customers happy, listened to employees’ and customers’ problems, and those by bargers who discreetly kept out of sight.

All those folks are gone now. Fred Ols is the managing director. And with it to its right, the Palladium, once the ornate Palladium today caters mainly to private parties, conventions and the like.

But Thursday nights, Oct. 27 through Nov. 2, the old ballroom will light up again, showcasing a glittering lineup of big bands. Mel Torme will be first.

“A Tribute To Tommy Dorsey” is to launch the birthday bash at the Sunset Blvd. dance emporium with the orchestra of Freddy Martin. Tex Beneke and Bill Tole alternating on the Pally’s spacious bandstand.

Sharing the stand that night will be Connie Boswell and her band with the Dorsey band in the 1940s; the Pied Pipers, a vocal group which at one time thrilled America; and the Modernaires, long attractions with Glenn Miller. The Pipers and the Modernaires are of course, still around. But these were long over 10 years ago. But they sing the same old songs.

Les Brown’s band with Butch Whittaker and Jo Anne Good take over the Tuesday (Oct. 30) festivities along with Lionel Hampton’s band, Herb Jeffries, the one-time Duke Ellington baritone and screen actor; Johnny Desmond, the singer; pianist Johnny Guarnieri and the local Bill Tole unit.

For Wednesday (29) the Palla- dium will host a television special, with talent yet to be signed.

Thursday’s (30) attractions will be headed by Bob Crosby and his Dixielanders, with Eddie Miller’s tenor saxophone; Aluny Reno, his guitars and orchestra with the singing King Sisters; baritone Andy Russell, who once played drums in the old Gus Arnheim band, Kay St. Germaine, a perky brunt singer with Anson Weeks, and intermission music by the Tole orchestra.

Buddy Rich and his big band and a selected combo of jazz stars are to entertain Friday (31).

The Palladium is still a mys-tery, to be built around a “Great Stars of Moviemusical” theme.

Concluding the anniversary Sunday is Harry James. His trumpet and orchestra, always a fa-vorite at the Palladium in the old days, will be played by his son Larry Rosett, who won his prize singer and his records were in virtually all of the country’s 400,000 jukeboxes.

The Palladium’s dance floor accommodates 6,000 dancers—if they all hug each other tightly—and its parking lot holds 2,000 cars.

Gordon B. Kaufman was the ar-chitect. The place was designed to look like a cocktail bar, with seating at tables for about 1,000 pa-trons and what was then a modern, scientifically designed kitchen which could provide eats for thou-sands.

Sunday matinees were popular, a makeup to the Sunday songwriters, trade paper writers, bookers and agents. CBS broadcast the Palla- dium shows throughout the 40s at least, as frequently as 12 half-hours a week.

The Palladium celebration week is being produced by Paul Werth in association with Dennis Bas Productions. Tickets will cost $20 each night in advance, $25 at the door.

And it all ties in, of course, with the Los Angeles Bicentennial celebra-

**General News**

**SOME GO BACK TO 1940**

10-Disk Album Quotes 193 Celebrities

NEW YORK—Columbia Special Products and CBS News have put together a 10-record “set,” “The CBS Library Of America’s Singers,” which contains 417 historical quotes by 193 famous personalities from 1904 to 1934.

The set, which will be sold directly by Columbia Special Products to radio stations, documentary producers and news organizations for $350, will also be made available to retailers who wish to sell it to the public. The discs are pressed on special high-definition, “ultra quiet” virgin vinyl, and are accompanied by a 140-page transcript and index where every quote is reprinted. All the quotes are the actual voices of the historical personalities, recorded at the time the quotes were made.

Some of the voices on the set include Enrico Caruso in 1904 and 1912, Thomas Edison in 1908, as well as quotes by Idi Amin, William Jen-kins Jr., Bill Haley, Adolf Hitler, the three Kennedy brothers, Nikita Kruschev, Malcolm X., John Kennedy, Sarah O’Hair, Is-Apple, Eleanor, Franklin and Theo-dore Roosevelt, Babe Ruth, the Shah of Persia and the Duke of Windsor and others.

The project took two years of re-search, says John Franks, director of special services for Columbia Spe-

**It’s 85 Years For Lyrical Tobias**

most 100 composers in his career, in-cluding Frank Loesser, Hal Holm, Gils-lespie, Al Sherman, Walter Donaldson, Albert Von Tilzer, Al Cohn, George Gersh, Bing Crosby and his own brothers.

His collaborations have been re-corded among the industry’s top recording stars over the years. Among the hundreds of artists who have worked with Tobias, Frank Sin-atra, Bing Crosby, Margaret Whit- ing, Gene Autry, Al Martino, Nelson Riddle, Andrae Crenelos, Eliza-Bea, Fitzgerald, Tommy Dorsey, Jack Jones, Joe Alexander, Fred Waring, Ray Conniff Singers, Chet Atkins, Phoebe Snow, Nat King Cole, Lena Horne and Benny Goodman.
FOR SALE

1975 MCI Custom Coach
Locally purchased and well maintained. Sleeps seven, low mileage, new tires. For information, contact:

Dave Johnson
P.O. Box 21509
Phoenix, Arizona 85036

PREMIUM 8-TRACK & CUTOUTS BLANKS
Last ’70s production run. Overstocked. Includes "Waltz in 12/8," "Texas," "Steel Guitar Rag," "Whiskey River" and other great instrumental albums. Delta Recorders, Box 123, Natchez, Texas

RECORD SHOP For

FREE 300-MAIL ORDER Phone: (313) 463-2592

FREE 300-CATALOG

KRAMER MUSIC INC.

\textit{CUT-OUTS} 8 Track and Cassette Tapes

If you are a distributor, rock jobber, or exporter, contact J S Today:

J S DISTRIB.
650 W. Berenice St.
Chicago, IL 60624
(312) 884-4651

\textit{CUT-OUTS} 8 Track & Cassette Tapes

If you are a distributor, rock jobber, or exporter, contact J S Today:

J S DISTRIB.
650 W. Berenice St.
Chicago, IL 60624
(312) 884-4651

\textit{VINTAGE} CASSETTE BLANKS

Proceeds from this sale will be used to support children's cancer research.

The Honey Pot

2000 W. Ridge Rd.
Chicago, IL 60640

\textit{GOLDEN OLDSIES}

100% TRUTH OVER-HOODED BLANKS

Send $1.10 each for Mail Order. P.O. Box 388, Knapp Park, N.Y. 11731

\textit{GOLDEN OLDSIES}

100% TRUTH OVER-HOODED BLANKS

Send $1.10 each for Mail Order. P.O. Box 388, Knapp Park, N.Y. 11731

\textit{VIDEO CASSETTES & TAPES}

35mm FULL LENGTH FEATURES ON VIDEO CASSETTES

Adult and mature content. Send to: Video Accessories, 11706 N. Chicago Ave., Chicago, IL 60640

\textit{JEWELRY WHOLESALE}

SKELETONS, EAGLES, BUTTERFLIES, BIRDS, ETC.

 Wholesale of natural feathers, branches, eggs, etc. For information send:

P.O. Box 21509
Phoenix, Arizona 85036

\textit{RECORD SHOP For}

FREE 300-MAIL ORDER Phone: (313) 463-2592

FREE 300-CATALOG

KRAMER MUSIC INC.

\textit{CUT-OUTS} 8 Track & Cassette Tapes

If you are a distributor, rock jobber, or exporter, contact J S Today:

J S DISTRIB.
650 W. Berenice St.
Chicago, IL 60624
(312) 884-4651

\textit{VINTAGE} CASSETTE BLANKS

Proceeds from this sale will be used to support children's cancer research.

The Honey Pot

2000 W. Ridge Rd.
Chicago, IL 60640

\textit{GOLDEN OLDSIES}

100% TRUTH OVER-HOODED BLANKS

Send $1.10 each for Mail Order. P.O. Box 388, Knapp Park, N.Y. 11731

\textit{GOLDEN OLDSIES}

100% TRUTH OVER-HOODED BLANKS

Send $1.10 each for Mail Order. P.O. Box 388, Knapp Park, N.Y. 11731

\textit{VIDEO CASSETTES & TAPES}

35mm FULL LENGTH FEATURES ON VIDEO CASSETTES

Adult and mature content. Send to: Video Accessories, 11706 N. Chicago Ave., Chicago, IL 60640

\textit{JEWELRY WHOLESALE}

SKELETONS, EAGLES, BUTTERFLIES, BIRDS, ETC.

 Wholesale of natural feathers, branches, eggs, etc. For information send:

P.O. Box 21509
Phoenix, Arizona 85036

\textit{RECORD SHOP For}

FREE 300-MAIL ORDER Phone: (313) 463-2592

FREE 300-CATALOG

KRAMER MUSIC INC.

\textit{CUT-OUTS} 8 Track & Cassette Tapes

If you are a distributor, rock jobber, or exporter, contact J S Today:

J S DISTRIB.
650 W. Berenice St.
Chicago, IL 60624
(312) 884-4651

\textit{VINTAGE} CASSETTE BLANKS

Proceeds from this sale will be used to support children's cancer research.

The Honey Pot

2000 W. Ridge Rd.
Chicago, IL 60640

\textit{GOLDEN OLDSIES}

100% TRUTH OVER-HOODED BLANKS

Send $1.10 each for Mail Order. P.O. Box 388, Knapp Park, N.Y. 11731

\textit{GOLDEN OLDSIES}

100% TRUTH OVER-HOODED BLANKS

Send $1.10 each for Mail Order. P.O. Box 388, Knapp Park, N.Y. 11731

\textit{VIDEO CASSETTES & TAPES}

35mm FULL LENGTH FEATURES ON VIDEO CASSETTES

Adult and mature content. Send to: Video Accessories, 11706 N. Chicago Ave., Chicago, IL 60640

\textit{JEWELRY WHOLESALE}

SKELETONS, EAGLES, BUTTERFLIES, BIRDS, ETC.

 Wholesale of natural feathers, branches, eggs, etc. For information send:

P.O. Box 21509
Phoenix, Arizona 85036

\textit{RECORD SHOP For}

FREE 300-MAIL ORDER Phone: (313) 463-2592

FREE 300-CATALOG

KRAMER MUSIC INC.
New York—Broadway’s Princess Theatre is instituting a new policy under which it will provide a showcase for established and up-and-coming young talents on those nights when it is not hosting a Broadway show.

When the plan is instituted in mid-October it will make the theatre the only one to offer such a program.

The showcase will be produced by Peter Maish, president, Counterpoint Concepts and vice-president TV1 Records, and Steven Goldberg of the Princess Theatre. It will feature acts ranging from rock groups to dance troupes, comedians and magicians.

The showcase will be hosted by entertainment personalities and, according to Goldberg, will provide everything needed for the performer to put on a show. This includes backup band promotion and publicity. The theatre will also provide patrons and prospects with hits including: managers, record label personnel, with program flyers and free light and audio recordings of a performance can be requisitioned by the artist.

Acts desiring to be showcased will be asked to take part in an open audition. “This is designed to make sure that the highest caliber acts are allowed on the showcase,” states Goldberg.

Selected artists will be asked to pay a showcase entry fee of $10. They will be allowed to perform for about 15 minutes in concert with about eight to 10 other artists. The theatre will be open to the public, and an admission fee of about $10 will be charged.

The 500-seat Princess Theatre has had a significant history on Broadway, where it was originally the Latin Casino. Later it fell on hard times and became a strip house. In its most recent show as a legitimate theatre was the imported British musical "Fearless" by Niul Tobin.

The N.Y. Princess Looks To New & Untried Talent

Kenny Rogers’ Special Sold To 100-Plus Outlets

Los Angeles—A six-hour "Kenny Rogers Radio Special" produced by TM Special Projects, a division of the Nashville-based TM Com- panies, has been picked up by more than 100 stations throughout the country to air over the next three months.

Jones: 11970

The special, for which Rogers spent more than eight hours being interviewed in the past four months, deals with his career from the late ’70s with a group called the Scholars to the present.

Stations buying the special include: WABC-AM, Chicago; KSFO-FM, San Francisco; WJIM-AM, Milwaukee; WXXO-KM, Boston; WHK-FM, St. Louis; WWIM-AM, Detroit; WTB-CM, Indianapolis; WAFM-FM, Cleveland; WAKY-AM, Louisville; WQXI-AM, Atlanta; KSTP-AM, Minneapolis; KAAA-AM, Seattle; and KVIL-AM, Dallas.
MARCH SMITH—Diamonds & Chill, Warner Bros. BSX 3464. Produced by David Mau. This debut album by Mau features a variety of cover songs and instrumental arrangements, showcasing his skills as a keyboardist and producer. The album is a smooth, funky mix of jazz, R&B, and soul, with Mau's keyboard work standing out throughout.

WILLIE NELSON—Family Bible, MCA Soundtracks MCAS258. Produced by Paul Butler. This album features songs from the film "Family Bible," with contributions from various artists, including David Copperfield and Robert Plant. The music ranges from rock to country, with a focus on storytelling and emotional depth.

SILVESTER—Sell Me My Soul, Fantasy 1960. This album features a mix of pop and R&B tracks, with Silvester's powerful vocals taking center stage. The album includes hits like "Sell Me My Soul," "Wonder," and "Time.


KIRK GOVERN—Rhythm70, King Records K3-805. Produced by The Mamas & The Papas. This album features a mix of pop and R&B tracks, with Govern's powerful vocals taking center stage. The album includes hits like "Rhythm70," "I'll Remember," and "Goin' Back to Memphis."
HOLD OUT
NUMBER ONE!
DUANE ROSS—’I’m Coming Out’ (3:54); producer: Bernard Edwards, Nile Rodgers; writers: B. Edwards, N. Rodgers, pub. by Chrysalis, BMI (ASCAP). From the debut LP. As long as the No. 1 pop, soul and disco hit with this upbeat rap, which is all made up and incessantly chantable. It’s an exuberant and ear-reavenging chart. The Commodores—’Heroes’ (3:56); producers: James Anthony Carmichael, the Commodores; writers: 1. Richner, D. Levine, pub. by Electric Motorcycles Entertainment (ASCAP). Motion W1459F. The title track and second single from the group’s latest album is a mid-tempo new-wavey popmop that requires as much space as to walk on top of. A cover of the 1960s art, A & R, and alternate contemporary format.

LINDA RONSTADT—’Silver Lining’ (3:23); producer: Glenn Payden; writers: John Dallas, Paul Anka, John Lennon, Yoko Ono; publisher: Silver Lining (ASCAP). From the group’s latest album follows “Old Chair.” An alternative cover of the 1960s hit. The producer, Michael. Morris,Menu, U.K.


SEED LEVEL DECOUETTE & GRAN—’Plants’ (3:12); producer: Aldo Noviello; publisher: DeCoteaux (ASCAP). From the group’s latest album.

SEA LEVEL—’Sun’ (3:26); producer: Tito Jackson; writers: K. Jackson, R. Jackson, T. Jackson, A. Jackson; publisher: Tito Jackson (ASCAP). From the group’s latest album.

LEON HAYWOOD—’Daybreak’ (3:22); producer: Bob Womack; writers: Bob Womack, Bobbie Archives, John Ed (ASCAP). From the group’s latest album. A soulful pop song.

TARTA TUCKER—’GLEN CAMPBELL’-’Dream Lover’ (2:56); producer: Jack Nitzsche; writers: Brian Hyland, D. Gray; publisher: “Dream Lover” (ASCAP). From the group’s latest album.

JOHNNY BUCKO—’Northern On The Border’ (3:42); producer: Brian Hyland; writers: D. Gray, B. Bucker; publisher: “Northern On The Border” (ASCAP). From the group’s latest album.

WILLIAM BIRD—’Love Song Through Our Fingers’ (3:21); producer: Bobby Kimball; writers: W. Bird, D. Kimball, B. Kimball; publisher: “Love Song Through Our Fingers” (ASCAP). From the group’s latest album.


DIANA ROSS—’Cowboy’ (2:53); producer: David Ruff; writers: B. Ross, R. Ruff, R. Ruff; publisher: “Cowboy” (ASCAP). From the group’s latest album.


ROCKY & TONY APPOLLO—’Jazz Eyes’ (3:12); producer: Jerry Peters; writers: G. Copolla, T. Copolla; publisher: Sine Light (ASCAP). From the group’s latest album.

DONNA SUMMER—’Love To Love You Mama’ (3:08); producer: Bill Conti; writers: R. White, R. White Jr., T. White; publisher: “Love To Love You Mama” (ASCAP). From the group’s latest album.

BARRY WHITE—’You’re The Only One’ (3:12); producer: Joe Jackson; writers: J. Jackson, D. Jackson; publisher: “You’re The Only One” (ASCAP). From the group’s latest album.

JOHN ELDER—’It’s Time’ (3:08); producer: John Landis; writers: J. Landis, J. Landis Jr., J. Landis Jr.; publisher: “It’s Time” (ASCAP). From the group’s latest album.

LOUISE MANDELL—’Love Insurance’ (2:53); producer: Buddy Kelly; writers: R. Comer, R. Comer Jr.; publisher: “Love Insurance” (ASCAP). From the group’s latest album.

SHERYL CROW—’Wild Horse’ (3:55); producer: Steve Blavet; writers: S. Blavet, S. Blavet Jr.; publisher: “Wild Horse” (ASCAP). From the group’s latest album.

JOHNNY CASH—’’re-Think’ (3:14); producer: John Carter Cash; writers: J. Carter Cash, J. Cash; publisher: “re-Think” (ASCAP). From the group’s latest album.

WALTER GIBBS—’It’s A Heartbreak’ (3:23); producer: Walter Gibbs; writers: W. Gibbs, W. Gibbs; publisher: “It’s A Heartbreak” (ASCAP). From the group’s latest album.

WENDY WILLIAMS—’Breakfast In Bed’ (3:12); producer: Steve Dubin; writers: J. Ventil, B. Ventil; publisher: “Breakfast In Bed” (ASCAP). From the group’s latest album.

DONNA SUMMER—’Love To Love You Mama’ (3:08); producer: Bill Conti; writers: R. White, R. White Jr., T. White; publisher: “Love To Love You Mama” (ASCAP). From the group’s latest album.

LEON HAYWOOD—’Daybreak’ (3:22); producer: Bob Womack; writers: Bob Womack, Bobbie Archives, John Ed (ASCAP). From the group’s latest album. A soulful pop song.

TARTA TUCKER—’GLEN CAMPBELL’-’Dream Lover’ (2:56); producer: Jack Nitzsche; writers: Brian Hyland, D. Gray; publisher: “Dream Lover” (ASCAP). From the group’s latest album.

JOHNNY BUCKO—’Northern On The Border’ (3:42); producer: Brian Hyland; writers: D. Gray, B. Bucker; publisher: “Northern On The Border” (ASCAP). From the group’s latest album.


DIANA ROSS—’Cowboy’ (2:53); producer: David Ruff; writers: B. Ross, R. Ruff, R. Ruff; publisher: “Cowboy” (ASCAP). From the group’s latest album.


ROCKY & TONY APPOLLO—’Jazz Eyes’ (3:12); producer: Jerry Peters; writers: G. Copolla, T. Copolla; publisher: Sine Light (ASCAP). From the group’s latest album.

BARRY WHITE—’You’re The Only One’ (3:12); producer: Joe Jackson; writers: J. Jackson, D. Jackson; publisher: “You’re The Only One” (ASCAP). From the group’s latest album.

JOHN ELDER—’It’s Time’ (3:08); producer: John Landis; writers: J. Landis, J. Landis Jr., J. Landis Jr.; publisher: “It’s Time” (ASCAP). From the group’s latest album.

LOUISE MANDELL—’Love Insurance’ (2:53); producer: Buddy Kelly; writers: R. Comer, R. Comer Jr.; publisher: “Love Insurance” (ASCAP). From the group’s latest album.

SHERYL CROW—’Wild Horse’ (3:55); producer: Steve Blavet; writers: S. Blavet, S. Blavet Jr.; publisher: “Wild Horse” (ASCAP). From the group’s latest album.

JOHNNY CASH—’’re-Think’ (3:14); producer: John Carter Cash; writers: J. Carter Cash, J. Cash; publisher: “re-Think” (ASCAP). From the group’s latest album.

WALTER GIBBS—’It’s A Heartbreak’ (3:23); producer: Walter Gibbs; writers: W. Gibbs, W. Gibbs; publisher: “It’s A Heartbreak” (ASCAP). From the group’s latest album.

LEON HAYWOOD—’Daybreak’ (3:22); producer: Bob Womack; writers: Bob Womack, Bobbie Archives, John Ed (ASCAP). From the group’s latest album. A soulful pop song.

TARTA TUCKER—’GLEN CAMPBELL’-’Dream Lover’ (2:56); producer: Jack Nitzsche; writers: Brian Hyland, D. Gray; publisher: “Dream Lover” (ASCAP). From the group’s latest album.

JOHNNY BUCKO—’Northern On The Border’ (3:42); producer: Brian Hyland; writers: D. Gray, B. Bucker; publisher: “Northern On The Border” (ASCAP). From the group’s latest album.


DIANA ROSS—’Cowboy’ (2:53); producer: David Ruff; writers: B. Ross, R. Ruff, R. Ruff; publisher: “Cowboy” (ASCAP). From the group’s latest album.


ROCKY & TONY APPOLLO—’Jazz Eyes’ (3:12); producer: Jerry Peters; writers: G. Copolla, T. Copolla; publisher: Sine Light (ASCAP). From the group’s latest album.

BARRY WHITE—’You’re The Only One’ (3:12); producer: Joe Jackson; writers: J. Jackson, D. Jackson; publisher: “You’re The Only One” (ASCAP). From the group’s latest album.

LEON HAYWOOD—’Daybreak’ (3:22); producer: Bob Womack; writers: Bob Womack, Bobbie Archives, John Ed (ASCAP). From the group’s latest album. A soulful pop song.
<table>
<thead>
<tr>
<th>TITLE-Artist</th>
<th>Producer(s)</th>
<th>Label</th>
<th>Number</th>
<th>Distribution (Label)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>UPSIDE DOWN—Joan Baez (Bernard Rodgers, B. Edwards, N. Rodgers, Motown 1494)</td>
<td>WMGM</td>
<td>15</td>
<td>37</td>
</tr>
<tr>
<td>2</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>EMOTIONAL RESCUE—The Rolling Stones (Mick Jagger, Keith Richards, Rolling Stones 2001)</td>
<td>WMGM</td>
<td>15</td>
<td>37</td>
</tr>
<tr>
<td>4</td>
<td>FAME—Jesse Garon</td>
<td>WMGM</td>
<td>15</td>
<td>37</td>
</tr>
<tr>
<td>5</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>SAILING—Christopher Cross</td>
<td>WMGM</td>
<td>15</td>
<td>37</td>
</tr>
<tr>
<td>7</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>GIVE ME THE NIGHT—George Benson (Quincy Jones), E. Stamey, Warner Bros. 4059</td>
<td>WMGM</td>
<td>15</td>
<td>37</td>
</tr>
<tr>
<td>9</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>LOOKIN' FOR LOVE—Johnny Lee (Dr. John, Jerry Leiber, Viking, Atlantic 4708)</td>
<td>WMGM</td>
<td>15</td>
<td>37</td>
</tr>
<tr>
<td>11</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>ALL ON B-Move Ital/ive.</td>
<td>WMGM</td>
<td>15</td>
<td>37</td>
</tr>
<tr>
<td>13</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>14</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>15</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>16</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>17</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>18</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>19</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>20</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>21</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>22</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>23</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>24</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>25</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>26</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>27</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>28</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>29</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>30</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>31</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>32</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>33</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>34</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>35</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>36</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>37</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>38</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>39</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>40</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>41</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>42</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>43</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>44</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>45</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>46</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>47</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>48</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>49</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>50</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>51</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>52</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>53</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>54</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>55</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>56</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>57</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>58</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>59</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>60</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>61</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>62</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>63</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>64</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>65</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>66</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>67</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>68</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>69</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>70</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>71</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>72</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>73</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>74</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>75</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>76</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>77</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>78</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>79</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>80</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>81</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>82</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>83</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>84</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>85</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>86</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>87</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>88</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>89</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>90</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>91</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>92</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>93</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>94</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>95</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>96</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>97</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>98</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>99</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>100</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**STAR PERFORMERS:** Stars are awarded on the Hot 100 chart based on the following upward movement. 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 8 positions / 31-40 Upward movement of 10 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, knock out a product's star count with a star in such cases, products would make the required upward movement noted above. Recording Industry Assn. Of America seal of certification as "million seller." (Sealed by indicated bullet.) **Recording Industry Assn. Of America seal of certification as "two million seller." (Sealed by indicated radius.)**

Sheet music covers are supplied to piano/vocal sheet music copies and do not purport to represent mixed publications distribution. ABP = April Blackwood Pub.; ALF = Alfred Publishing; ALMO = Almo Publications; A = Acuff-Rose; B = Big Balls; B-3 = B-3 Music; CBM = Chappell Music; CLM = Cherry Lane Music Co.; CPI = Cimino Pub.; CPP = Columbia Pictures Pub.; FMC = Frank Music Corp.; HAN = Hansen Pub.; IBM = I-Pop Music; MCA = MCA Music; MPS = Peer Pub.; PLY = Plymouth Music; PSI = Publishers Sales Inc.; WME = Warner Bros. Pub.

**HOT 100 A-Z (Publisher-Licensed)**

A reflection of the Nationalities and programming activity by selected dealers one-stops and radio stations as compiled by the Charts Dept. of Billboard.
Retailers See Progress In Combating Pilferage

Continued from page 1

stresses that while the pilferage rate is not increasing it is still "unacceptable."

According to Aaronson the Goody chain is trying to determine the cost-effectiveness of an electronic tagging system now in place at one outlet. "We've had a really good feel for it by the end of October or early November," he says. Living with pilferage may turn out to be cheaper than installing the system throughout the chain.

Goody now relies on uniformed and undercover personnel and employee training in spotting potential shoplifters. Internal theft is dealt with mainly through careful screening of potential employees.

Other stores here rely on a combination of visible muscle and lie-detector tests for staff to combat the problem, and they claim the extra expenses have paid off. Theft has not been eliminated, but dealers call it progress when they can hold the rates steady in the face of higher record prices, a big business and rising crime in general.

"You're never going to stop the kid who steals a 45 or LP," says Record Hunter owner Jay Sonin, "but we think we've licked the pros." Professional shoplifters may steal upwards to 40 albums at a time for resale.

Sonin says his non-uniformed guard "can handle 10 guys if he has to. He's most effective in keeping junkies and undesirables out of the store in the first place."

Sonin's policy is to prosecute every case, "no matter how long it takes, no matter how many times we have to go to court. We literally humiliate anyone we catch stealing. We photograph them and make sure everyone in the store gets to see who they are."

The effect of the humiliation on the shoplifter? "They don't seem to care at all. It's nothing to them."

A major store in Times Square also uses the strongarm method. The store manager says there are three plainclothes guards on duty at peak periods.

"They're a deterrent, if nothing else," he says, adding that prosecutions are rare. "What's the point? They live on the street in a couple of days."

Although the security is non-uniformed, the store manager terms it "obvious. These are really big guys. They threaten pretty good. I've seen them literally throw shoplifters out on the streets in a big warning not to come back."

Although no firm conclusions can be drawn, less drastic security measures have been less effective for the 31-store TSS/Record World chain. Roy Imber, president of Elyo, Enterprises, which owns the chain, says that theft on total store volume has increased from the 15-2% range to the 25-35% area.

The retailer says security devices on tapes, bringing them out of glass-covered displays, didn't work for "the way we run our operation," nor was there a significant increase in tape sales as advocates of open tape displays have suggested.

"We've relied mainly on help to deter theft," Imber says, though employee pilferage still accounts for about 50% of TSS/Record World losses. Imber indicates that he is above average in the number of assistants hired to assist customers, claiming a simple "Can I help you?" is a formidable deterrent, but that constant education of store managers and other personnel is required. A benefit, he adds, is employee discounts that offer product to them at close to cost and other benefits. "We also have good prospective employee interview systems."

Imber profiles three pilferage types, the employee, the shoplifter who takes the goods home for his own use and the "professional," who hopes to sell goods to others.

Imber has also made use of an outside security consultant, who checks the stores from time to time.

Internal theft has been "labeled" with a series of carrott-and-stick methods at Disc-O-Mat and Record Hunter. Both stores use surprise polygraph tests on their employees.

"I'll have the whole store tested tomorrow and then bring them all in the next day for another test," says Disc-O-Mat manager Dave Sal. "It's not done on any basis."

Other measures at Disc-O-Mat require employees to leave their bags with the manager, and the regular inspection of the tape section.

In addition to the polygraphs, Record Hunter also lets employees buy all products at cost, according to Sonin. He also offers a reward to workers for providing information on theft. But Sonin says the biggest factor in preventing internal theft is the fact that he has one store and is there everyday.

"This can't be the case when you have a big chain," he says. Sonin claims internal theft at his store is "virtually zero."

Ben Karol reports that he will not use a polygraph on his employees. "We don't think it's fair," he says. A series of incentives to motivate employees helps them resist temptation. Karol believes, but he adds that "there is no incentive you could give a dishonest person and make him honest."

New employees at King Karol are carefully questioned about their attitudes regarding the reporting of thefts by fellow workers. "We try to explain that it's in their self-interest to report internal theft," says Karol. He adds that information from staff members pays off in actual cases of internal theft that have been uncovered.

One of pop's hottest duos!

Joel Whitburn's Pop Annual 1955-1977 lists, year-by-year, every single ever to hit Billboard's "Hot 100" charts. Top Pop Artists & Singles 1955-1978 provides a complete, artist-by-artist breakdown. Together, they're a concise, comprehensive history of the "Hot 100," and part of the unique Record Research collection — the definitive reference works on charted music. Each Record Research book contains valuable data on every charted record — when it was popular, the highest chart position reached, total weeks charted, and much more. Also included in each book is a complete title section, with all titles cross-referenced alphabetically.

The Record Research collection — a must for record collectors, DJ's, program directors and researchers everywhere. Order yours today!
Nothin' Matters And What If It Did

JOHN COUGAR

Contains the new single "This Time" R-205.

JOHN COUGAR AND THE ZONE on tour with THE KINKS:

September 9: Fieldhouse—Univ. of Cinn./Cincinnati, Ohio
September 10: Gardens/Louisville, Kentucky
September 12: Stanley Theater/Pittsburgh, Pennsylvania
September 13: Richfield Coliseum/Cleveland, Ohio
September 14: Convention Center/Indianapolis, Indiana
September 19: Memorial Hall/Kansas City, Missouri
September 20: Kiel Opera House/St. Louis, Mo.

Black and white photo by Lynn Goldsmith, Inc.

MARKETED BY PHONOGRAM
MERCURY RECORDS
A POLYGRAM COMPANY
DISTRIBUTED BY POLYGRAM DISTRIBUTION, INC.
www.americanradiohistory.com
<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Numer (Dist. Label)</th>
<th>Suggested Price</th>
<th>MW/Week on Chart</th>
</tr>
</thead>
<tbody>
<tr>
<td>J ACKSON BROWN</td>
<td>Heat Of The Night</td>
<td>Atco 5366</td>
<td>(Dist Label)</td>
<td>8.98</td>
<td>8.98</td>
</tr>
<tr>
<td>THE ROLLING STONES</td>
<td>Emotional Rescue</td>
<td>EPC 4069 (EMI)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>QUEEN</td>
<td>Bohemian Rhapsody</td>
<td>Wireless 32</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>BOB GIBBONS</td>
<td>Save Me</td>
<td>Atco 5363</td>
<td>(Dist Label)</td>
<td>8.98</td>
<td>8.98</td>
</tr>
<tr>
<td>B ILLY JOE M cell</td>
<td>The Ballad Of</td>
<td>Mercury SRM 1384</td>
<td>A</td>
<td>8.98</td>
<td></td>
</tr>
<tr>
<td>SOUN DTRACK</td>
<td>The Escape Sticks Back</td>
<td>Epic 36416</td>
<td>(CBS)</td>
<td>8.98</td>
<td></td>
</tr>
<tr>
<td>M ANCILON</td>
<td>The Day</td>
<td>Atco 5361</td>
<td>(Dist Label)</td>
<td>8.98</td>
<td></td>
</tr>
<tr>
<td>THE CARS</td>
<td>Panorama</td>
<td>Atco 5365</td>
<td>(Dist Label)</td>
<td>8.98</td>
<td></td>
</tr>
<tr>
<td>THE KIXS</td>
<td>Don't Let The Road</td>
<td>Black 6178</td>
<td>(CBS)</td>
<td>8.98</td>
<td></td>
</tr>
<tr>
<td>THE MOVES</td>
<td>Anything Anywhere Anyplace</td>
<td>Fantasy 1000</td>
<td></td>
<td>8.98</td>
<td></td>
</tr>
<tr>
<td>PAT BENATAR</td>
<td>Crimes Of Passion</td>
<td>Columbia CR 775</td>
<td></td>
<td>8.98</td>
<td></td>
</tr>
<tr>
<td>TEDDY PENDIGGROSSE</td>
<td>Seven Year Bitch</td>
<td>SBK 2453</td>
<td></td>
<td>8.98</td>
<td></td>
</tr>
<tr>
<td>THE SILVER BULLET BAND</td>
<td>The Life And Times</td>
<td>SBK 2455</td>
<td></td>
<td>8.98</td>
<td></td>
</tr>
<tr>
<td>PETE TOWNSHEND</td>
<td>Empty Glass</td>
<td>SBK 2451</td>
<td></td>
<td>8.98</td>
<td></td>
</tr>
<tr>
<td>SOUN DTRACK</td>
<td>Homecoming Rose</td>
<td>Columbia 35 762</td>
<td></td>
<td>8.98</td>
<td></td>
</tr>
<tr>
<td>PAUL SIMON</td>
<td>Still Crazy After All These Years</td>
<td>Arista 1001</td>
<td></td>
<td>8.98</td>
<td></td>
</tr>
<tr>
<td>SOUN DTRACK</td>
<td>McCartney</td>
<td>Arista 1001</td>
<td></td>
<td>8.98</td>
<td></td>
</tr>
<tr>
<td>GENESIS</td>
<td>Duke</td>
<td>Arista 1001</td>
<td></td>
<td>8.98</td>
<td></td>
</tr>
<tr>
<td>DARYL MILL &amp; JOHN GATES</td>
<td>Voices</td>
<td>Arista 1001</td>
<td></td>
<td>8.98</td>
<td></td>
</tr>
<tr>
<td>OXNANE WARNECK</td>
<td>I Do Long To You</td>
<td>Arista 1001</td>
<td></td>
<td>8.98</td>
<td></td>
</tr>
<tr>
<td>AIR SUPPLY</td>
<td>Take Me To The Ocean</td>
<td>Arista 1001</td>
<td></td>
<td>8.98</td>
<td></td>
</tr>
<tr>
<td>PETER CABEL</td>
<td>Peter Gabriel</td>
<td>Arista 1001</td>
<td></td>
<td>8.98</td>
<td></td>
</tr>
<tr>
<td>L.S.O.</td>
<td>The S.O. Band</td>
<td>Arista 1001</td>
<td></td>
<td>8.98</td>
<td></td>
</tr>
<tr>
<td>THE PEA RIDGES</td>
<td>Last Call For The Sky</td>
<td>Arista 1001</td>
<td></td>
<td>8.98</td>
<td></td>
</tr>
<tr>
<td>THE ALBUM BROTHERS</td>
<td>Break For The Sky</td>
<td>Arista 1001</td>
<td></td>
<td>8.98</td>
<td></td>
</tr>
<tr>
<td>CADMUS</td>
<td>Heroes</td>
<td>Arista 1001</td>
<td></td>
<td>8.98</td>
<td></td>
</tr>
<tr>
<td>JERRY GRIFF</td>
<td>One In A Million You</td>
<td>Arista 1001</td>
<td></td>
<td>8.98</td>
<td></td>
</tr>
<tr>
<td>THE CHOPKINS</td>
<td>Make A Little Magic</td>
<td>Arista 1001</td>
<td></td>
<td>8.98</td>
<td></td>
</tr>
<tr>
<td>LARRY LEVAN</td>
<td>The Days Of Our Lives</td>
<td>Arista 1001</td>
<td></td>
<td>8.98</td>
<td></td>
</tr>
<tr>
<td>THE GROOVER</td>
<td>Back To The Future</td>
<td>Arista 1001</td>
<td></td>
<td>8.98</td>
<td></td>
</tr>
</tbody>
</table>

**SUGGESTED LIST PRICE**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Numer (Dist. Label)</th>
<th>Suggested Price</th>
<th>MW/Week on Chart</th>
</tr>
</thead>
<tbody>
<tr>
<td>J ACKSON BROWN</td>
<td>Heat Of The Night</td>
<td>Atco 5366</td>
<td>(Dist Label)</td>
<td>7.98</td>
<td>7.98</td>
</tr>
<tr>
<td>THE ROLLING STONES</td>
<td>Emotional Rescue</td>
<td>EPC 4069 (EMI)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>QUEEN</td>
<td>Bohemian Rhapsody</td>
<td>Wireless 32</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>BOB GIBBONS</td>
<td>Save Me</td>
<td>Atco 5363</td>
<td>(Dist Label)</td>
<td>7.98</td>
<td></td>
</tr>
<tr>
<td>B ILLY JOE M cell</td>
<td>The Ballad Of</td>
<td>Mercury SRM 1384</td>
<td>A</td>
<td>7.98</td>
<td></td>
</tr>
<tr>
<td>SOUN DTRACK</td>
<td>The Escape Sticks Back</td>
<td>Epic 36416</td>
<td>(CBS)</td>
<td>7.98</td>
<td></td>
</tr>
<tr>
<td>M ANCILON</td>
<td>The Day</td>
<td>Atco 5361</td>
<td>(Dist Label)</td>
<td>7.98</td>
<td></td>
</tr>
<tr>
<td>THE CARS</td>
<td>Panorama</td>
<td>Atco 5365</td>
<td>(Dist Label)</td>
<td>7.98</td>
<td></td>
</tr>
<tr>
<td>THE KIXS</td>
<td>Don't Let The Road</td>
<td>Black 6178</td>
<td>(CBS)</td>
<td>7.98</td>
<td></td>
</tr>
<tr>
<td>THE MOVES</td>
<td>Anything Anywhere Anyplace</td>
<td>Fantasy 1000</td>
<td></td>
<td>7.98</td>
<td></td>
</tr>
<tr>
<td>PAT BENATAR</td>
<td>Crimes Of Passion</td>
<td>Columbia CR 775</td>
<td></td>
<td>7.98</td>
<td></td>
</tr>
<tr>
<td>TEDDY PENDIGGROSSE</td>
<td>Seven Year Bitch</td>
<td>SBK 2453</td>
<td></td>
<td>7.98</td>
<td></td>
</tr>
<tr>
<td>THE SILVER BULLET BAND</td>
<td>The Life And Times</td>
<td>SBK 2455</td>
<td></td>
<td>7.98</td>
<td></td>
</tr>
<tr>
<td>PETE TOWNSHEND</td>
<td>Empty Glass</td>
<td>SBK 2451</td>
<td></td>
<td>7.98</td>
<td></td>
</tr>
<tr>
<td>SOUN DTRACK</td>
<td>Homecoming Rose</td>
<td>Columbia 35 762</td>
<td></td>
<td>7.98</td>
<td></td>
</tr>
<tr>
<td>PAUL SIMON</td>
<td>Still Crazy After All These Years</td>
<td>Arista 1001</td>
<td></td>
<td>7.98</td>
<td></td>
</tr>
<tr>
<td>SOUN DTRACK</td>
<td>McCartney</td>
<td>Arista 1001</td>
<td></td>
<td>7.98</td>
<td></td>
</tr>
<tr>
<td>GENESIS</td>
<td>Duke</td>
<td>Arista 1001</td>
<td></td>
<td>7.98</td>
<td></td>
</tr>
<tr>
<td>DARYL MILL &amp; JOHN GATES</td>
<td>Voices</td>
<td>Arista 1001</td>
<td></td>
<td>7.98</td>
<td></td>
</tr>
<tr>
<td>OXNANE WARNECK</td>
<td>I Do Long To You</td>
<td>Arista 1001</td>
<td></td>
<td>7.98</td>
<td></td>
</tr>
<tr>
<td>AIR SUPPLY</td>
<td>Take Me To The Ocean</td>
<td>Arista 1001</td>
<td></td>
<td>7.98</td>
<td></td>
</tr>
<tr>
<td>PETER CABEL</td>
<td>Peter Gabriel</td>
<td>Arista 1001</td>
<td></td>
<td>7.98</td>
<td></td>
</tr>
<tr>
<td>L.S.O.</td>
<td>The S.O. Band</td>
<td>Arista 1001</td>
<td></td>
<td>7.98</td>
<td></td>
</tr>
<tr>
<td>THE PEA RIDGES</td>
<td>Last Call For The Sky</td>
<td>Arista 1001</td>
<td></td>
<td>7.98</td>
<td></td>
</tr>
<tr>
<td>THE ALBUM BROTHERS</td>
<td>Break For The Sky</td>
<td>Arista 1001</td>
<td></td>
<td>7.98</td>
<td></td>
</tr>
<tr>
<td>CADMUS</td>
<td>Heroes</td>
<td>Arista 1001</td>
<td></td>
<td>7.98</td>
<td></td>
</tr>
<tr>
<td>JERRY GRIFF</td>
<td>One In A Million You</td>
<td>Arista 1001</td>
<td></td>
<td>7.98</td>
<td></td>
</tr>
<tr>
<td>THE CHOPKINS</td>
<td>Make A Little Magic</td>
<td>Arista 1001</td>
<td></td>
<td>7.98</td>
<td></td>
</tr>
<tr>
<td>LARRY LEVAN</td>
<td>The Days Of Our Lives</td>
<td>Arista 1001</td>
<td></td>
<td>7.98</td>
<td></td>
</tr>
<tr>
<td>THE GROOVER</td>
<td>Back To The Future</td>
<td>Arista 1001</td>
<td></td>
<td>7.98</td>
<td></td>
</tr>
</tbody>
</table>
Midwest Bands Rely Upon Independent 45s

Continued from page 6

me to move their 45s on Pink Records. "But what people don't understand is that it takes two to tango. It's more work than I thought it would be and it's taking too much time away from my music."

The Immune System, another local new wave band, has 3,000 copies of its independently produced single.

"An independent 45 has to be done well to succeed," says Ro Goldberg, the Immune System's singer and lead guitarist. "And you have to play live. So, for a long time, club owners in Chicago felt there was no market for new wave music. But once they realized that they could make money in the stores and selling, then the owners realized there was a market for this new wave."

It's not just the new wave groups that are recording and producing their own 45s. Paul Switzer, front man for Pocketwork Paul and his Rhythm Rockets, a traditional, horn-oriented A/B burst, recently produced an independent 45 for many of the same reasons that prompted new wave acts to record their own singles.

"We can play every club in the Midwest, but if someone wants to know what you sound like on record, it's nice to be able to show them," says Switzer.

Switzer had 1,000 copies of his single pressed and many of them were sent to record companies and radio stations. The remaining 45s were sold at clubs where Pocketwork Paul was performing, sometimes out of the trunk of his car.

"I've had good response to the record," Switzer says. "Everything considered, it was a good idea. As a matter of fact, we're going into the studio in a few weeks to cut a couple more sides."

Robin McBride, whose TV label recently released a 10-inch 45 called 90s, feels that the independent single phenomenon is still on the upswing.

"As the majors keep cutting back on their operations, you'll see more groups paying their own way into the studio," McBride says. "For a lot of them, especially new wave groups, the independent 45 is the first step in a long process of finding a major label."

As for Trax, a local record outlet, probably carries the Midwest's largest list of independently produced 45s.

"We're very selective about the out-of-town 45s it handles. It has a policy of carrying any independently produced record by a local act, according to Jim Nash, owner of Wax Trax.

"It feels like we've cut a civic duty to carry a lot of local product," says Nash. "Besides, local acts sell very well."

Wax Trax carries 25 to 30 local titles in stock, with five to 50 copies per title.

1,000 units of the Skuff single when it came out," Nash says. "We also had the original independent version of "Rock Lob- sters," the 45 by the B-52s. The song

Local act, independently produced.

Another aspect of the independent 45 phenomenon is the effort that's going on the recording studios in this city.

"We've recorded 15 independent singles in the last year," says Steve Cuniberti of Acme Studios. "We released them through the groups. Some of these groups are the轿punto and the Ventilators. The groups that have signed with us usually generally record when it comes to studio work. They come in and we try to be as helpful as we can.

"We even make them a deal on pressing the discs," Cuniberti adds. "Most groups want 1,000 copies and we get what they want for about $500. I think the word gets around that Acme bends over backwards to help these groups and they just keep coming to us."

Cindy Rowe, of Streeterville Stud- ios, another independent recording facility, is helping to keep many of the smaller studios afloat.

"I'd say maybe 50 independent 45s recorded in this city in the last rowe," Rowe speculates.

"That is a healthy amount like many when you consider that each hour of studio time is worth $20 to $100 and the average single takes five to 15 hours to record. That adds up to quite a bit of income. Independent 45s hand out quite a few electric bills in this town."

P'Gram's Rock Department 1st For Big Label

Continued from page 10

record in its first two weeks. Once we have formulated how we will approach the release we will do a certain amount of promotion and distribution without radio by distributing advance cas- settes, putting together a program involving independent record store and independent station advertising campaigns, and generally meeting with all support func-

tions."

"The key here is to make use of every available resource, including club and independent record store marketing and other such tools to maximize impact. The essence will be to get the record on the air and to make it work."

"As far as we're concerned, it's a matter of perspective," he concludes.

Some rock 'n' roll doings on television

- The Pop Network, a "maver- ick" cable TV network is premiering with "The Pop Show," a half-hour program featuring the latest music and audience not reached by the major networks or cable TV systems. Organized by Clifford Friedland, the new network will be made available to cable systems around the country in steaming with electronic music performances and privately produced video from clubs with such acts as the Pretenders, Michael Jackson, Marianne Faithful, Charlie Daniels and others. It debuts this month on Manhattan Cable.

- Bob Welch will host "Holly-

wood Heartbeat," a new half-hour syndicated show now being sold to commercial stations around the country. It will feature live musical guests, promos, interviews and visits to Hollywood nightspots. It premieres Sept. 15.

- "America's Top 40," hosted by Casey Kasem, has been renewed for 26 weeks beginning Nov. 3. It is on 30 stations, reaching 75% of U.S. households.

- "Get Off On You" flies on rapid- flowing percussion knit with something best described as evidence of Modg modality linked to Eastern/
<table>
<thead>
<tr>
<th>Title</th>
<th>Suggested Price</th>
<th>Label, Number (Dist. Label)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>TOP LPs &amp; TAPE</strong></td>
<td><strong>A-2 (LISTED BY ARTISTS)</strong></td>
<td><strong>TOP LPs &amp; TAPE</strong></td>
</tr>
<tr>
<td><strong>A-2 (LISTED BY ARTISTS)</strong></td>
<td><strong>TOP LPs &amp; TAPE</strong></td>
<td><strong>SUGGESTED LIST PRICE</strong></td>
</tr>
<tr>
<td><strong>TOP LPs &amp; TAPE</strong></td>
<td><strong>A-2 (LISTED BY ARTISTS)</strong></td>
<td><strong>TOP LPs &amp; TAPE</strong></td>
</tr>
<tr>
<td><strong>TOP LPs &amp; TAPE</strong></td>
<td><strong>A-2 (LISTED BY ARTISTS)</strong></td>
<td><strong>TOP LPs &amp; TAPE</strong></td>
</tr>
<tr>
<td><strong>TOP LPs &amp; TAPE</strong></td>
<td><strong>A-2 (LISTED BY ARTISTS)</strong></td>
<td><strong>TOP LPs &amp; TAPE</strong></td>
</tr>
<tr>
<td><strong>TOP LPs &amp; TAPE</strong></td>
<td><strong>A-2 (LISTED BY ARTISTS)</strong></td>
<td><strong>TOP LPs &amp; TAPE</strong></td>
</tr>
<tr>
<td><strong>TOP LPs &amp; TAPE</strong></td>
<td><strong>A-2 (LISTED BY ARTISTS)</strong></td>
<td><strong>TOP LPs &amp; TAPE</strong></td>
</tr>
<tr>
<td><strong>TOP LPs &amp; TAPE</strong></td>
<td><strong>A-2 (LISTED BY ARTISTS)</strong></td>
<td><strong>TOP LPs &amp; TAPE</strong></td>
</tr>
<tr>
<td><strong>TOP LPs &amp; TAPE</strong></td>
<td><strong>A-2 (LISTED BY ARTISTS)</strong></td>
<td><strong>TOP LPs &amp; TAPE</strong></td>
</tr>
<tr>
<td><strong>TOP LPs &amp; TAPE</strong></td>
<td><strong>A-2 (LISTED BY ARTISTS)</strong></td>
<td><strong>TOP LPs &amp; TAPE</strong></td>
</tr>
<tr>
<td><strong>TOP LPs &amp; TAPE</strong></td>
<td><strong>A-2 (LISTED BY ARTISTS)</strong></td>
<td><strong>TOP LPs &amp; TAPE</strong></td>
</tr>
<tr>
<td><strong>TOP LPs &amp; TAPE</strong></td>
<td><strong>A-2 (LISTED BY ARTISTS)</strong></td>
<td><strong>TOP LPs &amp; TAPE</strong></td>
</tr>
<tr>
<td><strong>TOP LPs &amp; TAPE</strong></td>
<td><strong>A-2 (LISTED BY ARTISTS)</strong></td>
<td><strong>TOP LPs &amp; TAPE</strong></td>
</tr>
<tr>
<td><strong>TOP LPs &amp; TAPE</strong></td>
<td><strong>A-2 (LISTED BY ARTISTS)</strong></td>
<td><strong>TOP LPs &amp; TAPE</strong></td>
</tr>
<tr>
<td><strong>TOP LPs &amp; TAPE</strong></td>
<td><strong>A-2 (LISTED BY ARTISTS)</strong></td>
<td><strong>TOP LPs &amp; TAPE</strong></td>
</tr>
<tr>
<td><strong>TOP LPs &amp; TAPE</strong></td>
<td><strong>A-2 (LISTED BY ARTISTS)</strong></td>
<td><strong>TOP LPs &amp; TAPE</strong></td>
</tr>
<tr>
<td><strong>TOP LPs &amp; TAPE</strong></td>
<td><strong>A-2 (LISTED BY ARTISTS)</strong></td>
<td><strong>TOP LPs &amp; TAPE</strong></td>
</tr>
<tr>
<td><strong>TOP LPs &amp; TAPE</strong></td>
<td><strong>A-2 (LISTED BY ARTISTS)</strong></td>
<td><strong>TOP LPs &amp; TAPE</strong></td>
</tr>
<tr>
<td><strong>TOP LPs &amp; TAPE</strong></td>
<td><strong>A-2 (LISTED BY ARTISTS)</strong></td>
<td><strong>TOP LPs &amp; TAPE</strong></td>
</tr>
<tr>
<td><strong>TOP LPs &amp; TAPE</strong></td>
<td><strong>A-2 (LISTED BY ARTISTS)</strong></td>
<td><strong>TOP LPs &amp; TAPE</strong></td>
</tr>
<tr>
<td><strong>TOP LPs &amp; TAPE</strong></td>
<td><strong>A-2 (LISTED BY ARTISTS)</strong></td>
<td><strong>TOP LPs &amp; TAPE</strong></td>
</tr>
<tr>
<td><strong>TOP LPs &amp; TAPE</strong></td>
<td><strong>A-2 (LISTED BY ARTISTS)</strong></td>
<td><strong>TOP LPs &amp; TAPE</strong></td>
</tr>
<tr>
<td><strong>TOP LPs &amp; TAPE</strong></td>
<td><strong>A-2 (LISTED BY ARTISTS)</strong></td>
<td><strong>TOP LPs &amp; TAPE</strong></td>
</tr>
<tr>
<td><strong>TOP LPs &amp; TAPE</strong></td>
<td><strong>A-2 (LISTED BY ARTISTS)</strong></td>
<td><strong>TOP LPs &amp; TAPE</strong></td>
</tr>
<tr>
<td><strong>TOP LPs &amp; TAPE</strong></td>
<td><strong>A-2 (LISTED BY ARTISTS)</strong></td>
<td><strong>TOP LPs &amp; TAPE</strong></td>
</tr>
<tr>
<td><strong>TOP LPs &amp; TAPE</strong></td>
<td><strong>A-2 (LISTED BY ARTISTS)</strong></td>
<td><strong>TOP LPs &amp; TAPE</strong></td>
</tr>
<tr>
<td><strong>TOP LPs &amp; TAPE</strong></td>
<td><strong>A-2 (LISTED BY ARTISTS)</strong></td>
<td><strong>TOP LPs &amp; TAPE</strong></td>
</tr>
<tr>
<td><strong>TOP LPs &amp; TAPE</strong></td>
<td><strong>A-2 (LISTED BY ARTISTS)</strong></td>
<td><strong>TOP LPs &amp; TAPE</strong></td>
</tr>
<tr>
<td><strong>TOP LPs &amp; TAPE</strong></td>
<td><strong>A-2 (LISTED BY ARTISTS)</strong></td>
<td><strong>TOP LPs &amp; TAPE</strong></td>
</tr>
<tr>
<td><strong>TOP LPs &amp; TAPE</strong></td>
<td><strong>A-2 (LISTED BY ARTISTS)</strong></td>
<td><strong>TOP LPs &amp; TAPE</strong></td>
</tr>
<tr>
<td><strong>TOP LPs &amp; TAPE</strong></td>
<td><strong>A-2 (LISTED BY ARTISTS)</strong></td>
<td><strong>TOP LPs &amp; TAPE</strong></td>
</tr>
</tbody>
</table>
Neil Bogart To Key Billboard Gospel Parley

Chicago; Vic Perrito, president of Rainbow Promotions; Chris Harris; top independent producer/artist and Joe English, artist on Ref- urge Records and formerly drummer in Paul McCartney & Wings.

The eight panels which have been set by Bill Moran, forum director, include seminars on top labels moving into the gospel field, secular television and radio, and the "Batellite" technology for high density digital information storage, which uses high density semi-sensitive storage medium. The com- pany has been involved in videodisk development.

Development of a high density storage system for small and medium sized computers using the Batel- lette technology also is planned by DCR-Soundstream.

A $5 million stock offering, ten- tured to support the new venture, is being underway by Sherwood Securities Corp., Jersey City, N.J.

Sources at Soundstream say the venture will provide a needed capi- tal in a field replete with link-up with the required technology for consumer digital audio system.

The cooperative move is one Stockholm is known to have sought for several years, sources indicate.

The newly proposed venture will continue to provide digital recording services to record labels through Stockholm's Safe Label-based Soundstream organization.

Heading DRC-Soundstream is reported will be Stockholm, serving as president, and James T. Russell, Battelle system inventor, as vice president.

According to the DRC-Sound- stream prospectus, $605,000 of proceeds will go toward the new firm's acquisition of Soundstream, includ- ing payment of Soundstream deben- tures. The prospectus also earmarks $750,000 to beef up the digital record service arm of Soundstream, with part of the sum going for con-struction of two additional editing facilities.

The $5 million offering is ex- pected to permit production of lim- ited quantities of stereo digital audio players within two years. It points out that the scale manufacture of the units may require arrange- ments with larger outside com- panies.

The "key" to the company's pro- gram, according to the prospectus, is the development of the digital soft- ware and the methods for their manufac- ture.

Soundstream says video- disk development work is being dropped due to "prevailing uncer- tainty in the marketplace re- spect to similar video products and the anticipated high cost of market entry." The DRC-Soundstream tech- nology is claimed to permit 40 mi- nutes of high quality stereo audio to be contained on a twelve-inch square area, or less than the size of a three by five card.

Distris Set By Reflection Records

NEW YORK—Reflection Rec- ords announces its distribution list: Malverne in New York, Progress Records throughout the Midwest, Schwartz Bros. in Washington and Philadelphia.

In the South and West distributors are: Associated, California Record Distributors, Pacific Record Distributors. Bhb. Stan's Tona and Toc.

Current releases are Jeree Palmer's "Love Child," Ronnie Gee's "Capi- tivity" and new wave group T. Rod and Another Pretty Face. "Face Facts."

Bob Fedra out for two weeks visiting prospective inde- pendent label distributors for his Alfa Rec- ords. Word is that Fedra is not seeking money out front, but is canvassing the field to find those who will all- ow the label to roll on. Alfa was recently bankrolled by Alfa of Japan, which coincidentally is A&M licensed for that country. When A&M pacted with Alfa in 1978, it claims to have paid Alfa to reduce the Alfa's cash flow. A&M to reciprocal ally release Alfa product here. Best example recently has been the Yellow Magic Orchestra, in- vited an exclusive licensing deal. Alfa made the chart in March, as did the single, "Computer Games." Other Alfa acts scheduled for a global push are Sheena and the Rok- kets, Yutaka Yokokura and Osamu Kallala. Alfa has a Los Angeles phone number (557-1930) and its earlier re- ported real estate buy is now established as being off the current chart. The deal with Terrapin in May, Pre- raffiel in LA, and digital music release in Mexico in the summer. A&M did not answer phone calls made to the Alfa office as of deadline.

A rumored label deal which involved Clive Fox, Mike Curb and Lenny Scher backed by Japanese yen was de- nounced by Fox and Curb. Curb, California's lieutenant governor, claims producers and music industry in- franchises in the industry are concerned because of a strin- gent political schedule that restricts its outside business activity.

Tom Boffo, who was full-time exec- utive manager, is now on a consultation basis. Curb noted. Another rumor that the Osmond Family was negotiating with Smooth Records was denied by top A&R man. He said that Merrill Osmond and Osmond business mentor Karl Engemann just returned from Nippon, where they concentrated on tv possibilities, as far as he knew.

Speculation is that the next addition to the Neil Bogart executives will be Paul McCartney, who joined Casablanca Records more than six years ago. Sherman, when contacted, would not com- ment. Another addition to the label is the 50 percent ownership in the company by band leader and manager, a veteran singer. His mother is Mary Marlin.

Jack Mesler, long Pickwick branch manager in A- tanta, is now working five weeks as doctor with his progress with an as yet undiagnosed infection. The 100-pro plus executives meeting held by CBS Records in Ohio, which was to work on stronger advertising and long orientation. The giant emphasized the need to break more new acts at the Florida conference. Re- cently, CBS has refused to return some records that were overplayed from the poor return they are getting from gams which have tried the Chapter XI bankruptcy reorganization methodology. A check of the Wallfisch Music City bankruptcy file showed creditors eventually settle the Alfa Radio Rec- ords chain filed in March 1977, they listed liabilities of $1.6 million. A check of the bankruptcy proceedings of Records indicates 16 labels amounting to about $350,000 in mid-June, the last such state- ment in the file. The local independent distributorship listed in the bankruptcy document was under $5.5 million. It ap- pears that optimistic expectations from the sale of assets of Records and Tapes, currently in bankruptcy litigation, will be stopped when the estate is finally adjudicated. The liabilities were originally listed at around $11 million-plus.

At its two meetings, WEA executives made the follow- ing statements: National in New York; both distribution manager, Pete Stone, Philadelphia; sales manager, Fred Katz, Cleveland, and Bill Perrosa, San Francisco; buyer, Lonnie Pleasants, Atlanta; special projects coordinator, Jack, Klotz, Atlanta; operations manager/controller, Jerry Smith, Atlanta; marketing coordinator, Paul De- grosman, New York; edd field merchandiser, Rufus Greene, Philadelphia; field merchandiser, Charlie Cates, Cleveland; singles specialist, Blanche Young, Atlanta; media specialist, Rosemary Pierce, Philadelphia; and credit manager, Al Westphal, New York.

A quilt made of autographed satin squares which carry the personal signatures of more than 60 major acts is being auctioned off through a Dystrophy Research one cutout an an autographed label and donated to the "Batellite" technology for high density digital information storage, which uses high density semi-sensitive storage medium. The com- pany has been involved in videodisk development.

Development of a high density storage system for small and medium sized computers using the Batelle- lette technology also is planned by DCR-Soundstream.

A $5 million stock offering, ten- tured to support the new venture, is being underway by Sherwood Securities Corp., Jersey City, N.J.

Sources at Soundstream say the venture will provide a needed capi- tal in a field replete with link-up with the required technology for consumer digital audio system.

The cooperative move is one Stockholm is known to have sought for several years, sources indicate.

The newly proposed venture will continue to provide digital recording services to record labels through Stockholm's Safe Label-based Soundstream organization.

Heading DRC-Soundstream is reported will be Stockholm, serving as president, and James T. Russell, Battelle system inventor, as vice president.

According to the DRC-Soundstream prospectus, $605,000 of proceeds will go toward the new firm's acquisition of Soundstream, including payment of Soundstream debentures. The prospectus also earmarks $750,000 to beef up the digital record service arm of Soundstream, with part of the sum going for construction of two additional editing facilities.

The $5 million offering is expected to permit production of limited quantities of stereo digital audio players within two years. It points out that the scale manufacture of the units may require arrangements with larger outside companies.

The "key" to the company's program, according to the prospectus, is the development of the digital software and the methods for their manufacture.

Soundstream says videodisk development work is being dropped due to "prevailing uncertainty in the marketplace with respect to similar video products and the anticipated high cost of market entry."

The DRC-Soundstream technology is claimed to permit 40 minutes of high quality stereo audio to be contained on a twelve-inch square area, or less than the size of a three by five card.

Dispersed Set By Reflection Records

NEW YORK—Reflection Rec- ords announces its distribution list: Malverne in New York, Progress Records throughout the Midwest, Schwartz Bros. in Washington and Philadelphia.

In the South and West distributors are: Associated, California Record Distributors, Pacific Record Distributors. Bhb, Stan's Tona and Toc.

Current releases are Jeree Palmer's "Love Child," Ronnie Gee's "Captivity" and new wave group T. Rod and Another Pretty Face. "Face Facts."

CBS Seeks 2nd Supreme Court Ruling On TV's Music Licensing

CBS, the only major network that has not yet sought a Supreme Court ruling on the issue of cable television's ability to broadcast network musical performances without a royalty payment, is expected to file suit this week against the American Society of Composers, Authors and Publishers (ASCAP) to force the music publishers to negotiate on the issue.

The suit, which will be filed in U.S. District Court in New York, will be the second such suit in as many years, following a lawsuit filed by ABC in 1977 that ultimately resulted in a settlement agreement with ASCAP.

CBS, which is currently negotiating with ASCAP over the issue, is seeking a judicial ruling that would require ASCAP to negotiate with CBS on the matter, or face a potential lawsuit.

The suit follows a similar suit filed by ABC in 1977, which resulted in a settlement agreement with ASCAP. The settlement agreement required ASCAP to negotiate with ABC on the issue, or face a potential lawsuit.

CBS is seeking a similar ruling from the Supreme Court, which would require ASCAP to negotiate with CBS on the issue, or face a potential lawsuit.

The issue of cable television's ability to broadcast network musical performances without a royalty payment has been a long-running one, with both networks and ASCAP involved in legal battles over the years.

CBS, which is currently negotiating with ASCAP over the issue, is seeking a judicial ruling that would require ASCAP to negotiate with CBS on the matter, or face a potential lawsuit.

The suit follows a similar suit filed by ABC in 1977, which resulted in a settlement agreement with ASCAP. The settlement agreement required ASCAP to negotiate with ABC on the issue, or face a potential lawsuit.

CBS is seeking a similar ruling from the Supreme Court, which would require ASCAP to negotiate with CBS on the issue, or face a potential lawsuit.
"Will you meet me in the country in the summertime in England,"

An invitation from Van, on Warner Bros. records & tapes

Produced by Van Morrison with Henry Lewy for Caledonia Productions, BSK 3462
Direction: Bill Graham Management