Trust Fund Revenues
Mirror Industry’s Dip

EMI Offering Artists
Age 40 Pension Plan

By PETER JONES

LONDON—Recording artists under contract to EMI Records here who qualify as pop stars are being offered a pension plan for retirement at age 40.

What’s more, the plan has the approval of the U.K. tax authorities, and it’s being hailed as the first to recognize the unusual and cyclical earning patterns of most pop performer’s earnings.

As the plan is tailored specifically to the special needs of British-based artists, Bhaskar Menon, chairman and chief executive of EMI Music worldwide, sees it as an enlightened

(Continued on page 59)

BMI Adopts Payouts
For Jingles Airplay

By IRV LICHTMAN

NEW YORK—In its first formal attempt to establish a performance royalty structure for commercial jingles, BMI has launched a year-long experiment of survey and payment.

Two developments have come to light in a letter to affiliates from Theodore Zaven, BMI senior vice president, accompanied by the 40-year-old performing rights society’s new pay- ment schedule, in effect July 1, 1980.

Other changes include:

• Beginning as of Jan. 1, 1981, there will be

(Continued on page 64)

Experts At Gospel Forum

LOS ANGELES—Experts from various levels of the gospel and secular fields will come together at Billboard’s first Gospel Music Conference at the Sheraton Universal Hotel here Tuesday through Friday (23-26).

Radio, retail, television, labels, artists, booking agencies, producers, advertising agencies and publishers will attempt to bridge the historical gap between the secular and gospel music industries.

Neil Bogart, president of Boardwalk Entertainment Co. and former head of Casablanca Records & FilmWorks will deliver the keynote speech Tuesday (23).

(Continued on page 64)

Disco Imports Hot Items

By PAUL GREIN

LOS ANGELES—Imports are booming in the American disco market, as DJs turn abroad in their search for high-energy, club-oriented hits.

Domestic labels have mostly abandoned the uptempo pure disco sound in favor of crossover-minded disks fusing dance rhythms with rock, pop and new wave.

The boom is centered in metropolitan markets with easy access to import disks—New York, Miami, Boston, Chicago, San Francisco and L.A. Most are coming in from Canada, the U.K., and Italy.

The disks fall into two categories: those not available on domestic labels

(Continued on page 49)
THE NEWEST ALBUM
PUCKER UP

INCLUDES THE HIT SINGLE
"HOW LONG"

PRODUCED BY STEVEN GREENBERG
EXECUTIVE PRODUCER: STEVEN PRODUCTIONS
**General News**

**AFM Stalks Overseas Recording Runaways**

By ELHOT TIEGEL

The individual charged by the Federation with having the score for a television movie recorded in Amsterdam is Johnny Fraser, a major local orchestra conductor.

He is charged by the union with having the score for “For The Love Of It,” a Chuck Frees Production, to Amsterdam where he allegedly hired Dutch musicians to record the music.

Melvoin claims that this alleged scam date resulted in the bulk of the music for the film being recorded.

The U.S. union has attempted to establish international agreements to prevent foreign musicians recording music which is being held back against the present strike and the film television producers, currently in its eighth week.

According to Melvoin, the Federation has sent a copy of the charges to Fresno. The next step in the proceeding, according to Melvoin, is for the Federation to bring Fresno before a tribunal consisting of nationals and representatives of both countries.

As no date has been set for this proceeding.

Melvoin says that if individuals are caught scoring music overseas, they “will be in hot water when they come back and find the strike still in effect.”

Thus far, the Federation claims it has stopped film scoring in England, Australia and now Amsterdam.

Melvoin points to Munich as one of the ‘pockets of resistance’ where Americans are going to have their music scored. Melvoin claims the union in Munich is not strong enough to prevent the U.S. Federation.

In addition to announcing its first alleged violator of the no-scoring rule during the strike, Local AFM officials and members picked the front gate of Universal Studios Thursday (8/15) in a band of star side men played at the demonstration.

The union has also formulated phase two of its picketing activity, according to Melvoin. The five recordings radially different in form.”

Melvoin says once the AFTRA-SAG strike is over, there will be small groups of pickets at every studio gate, starting at 6 a.m. “to give the actors a line not to cross,” Melvoin explains. “We will have a strong presence at every gate.”

Melvoin claims union membership is solid behind the goals of achieving parity with other artisans who are paid for reuse of their skills in film and television (and on tv and on tv films themselves.

Comments Melvoin, “Melvoin points to the facts which already pay musicians for reuse on variety tv shows, and we are entitled to our union dues (through trust fund payments from manufacturers). Television returns. Melvoin says the strike puts the musicians’ strikes together. There is no set date for resumption of talks with the film companies.

**New Labels Jump Up and Make Waves**

Geffen, Handshake, Boardwalk, Mirage Get Rolling

By ED HARRISON

“The concept of the label for the music industry is not going to change,” says Neil Bogart, president, Boardwalk Entertainment Co.

“We’ll sign quality artists regardless of whether they are superstar brand new or in the middle”—Ed Rosenblatt, president, Geffen Records.

What I’ve really been excited by is that so many attorneys, artists and managers, they told me they needed new directions to go, since they’ve been bothered by larger recorders and if they’re in a difficult situation, the entry by such entrepreneurs as Neil Bogart, Ron Alexander, president, Handshake Records.

LOS ANGELES—It’s off to the races for the industry’s four new upstart labels, Geffen, Handshake, Boardwalk and Mirage, as initial product begins to flow or it is expected to be released shortly. And during a time when sales are still depressed, the entry by such entrepreneurs as Neil Bogart, Ron Alexander, David Geffen and Jerry Greenberg portends a healthy dose of pizza.

Geffen Records has made the biggest splash, for management and promotion of the label is thus far with Donn Sumner’s “The Wanderer” at a starred 31 in third week of life. The 33 1/3 rpm version by Handshake Records’ debut release, “My Guy/My Girl” by Amii Stewart, also debuted in a starred 63. First release from Boardwalk is expected in October while the first LP from Mirage Records, the Jerry Greenberg label, Whitsnake’s “Ready An’ Willing” has broken the top 100 on the LP chart.

(Continued on page 23)

**Los Angeles Now Boosting Country Format Stations**

LOS ANGELES—Country radio here is enjoying its biggest resurgence since 1973 when there were seven AM and FM stations programming the music. In the ensuing years, country stations declined and by 1979, KLAC-AM was the only country station in this metropolitan area.

In the last three years, country radio in L.A. has mushroomed from one station, KLAC, to four, with the most recent change occurring at KZLA-AM-FM, formerly an adult contemporary outlet.

Earlier this month, KHI-AM announced it was abandoning its Top 40 format for country.

The addition of KZLA to the country bandwagon marks the first

**Arista Charging College Stations Fee**

By DOUG HALL

NEW YORK—Arista is the latest label to charge college radio stations $50 for a year’s service on AOR and jazz releases.

Arista’s AOR vice president of promotion Mike Bore is confident that despite hoots and hollers from some college stations, the plan will be accepted and other labels will follow suit. “I’ve already gotten a number of checks and requisition forms,” Bore says.

But at least one college station is out to fight back. Alex Lippen, music director of WESU-FM Middle-town, Conn., the Wesleyan station, is organizing a boycott of Arista catalog product, which he says at some stations even includes Arista catalog product already in college station libraries.

Bore admits he’s gotten a number of complaints including a letter with the “s” in Arista spelling a dollar sign. But he explains, “In the current economic situation we had to take a

(Continued on page 23)

**Chappell Print Catalog To Employ Leonard Publishing**

By IRV LICHTMAN

NEW YORK—The Chappell group of music companies is expected to switch to the Hal Leonard publishing company and its distribution of its print catalog, according to an agreement in principle reached between the two companies.

The move marks Chappell’s second affiliation with another print company since it dropped its full house print operation in December 1976 to enter an exclusive association with the Theodore Presser Co.

Chappell’s association with Presser will continue until Nov. 30, but Presser will continue to act as exclusive representative for Chappell’s rental library in the U.S. and Canada.

The deal, described as long-term, marks a return by Hal Leonard to the mainstream print field which it left six years ago when it sold its year-old company, led by Keith Mardak, chief operating officer, has, however, been a major force in pop song arrangements for marching bands and the easy-play organ methods and songbooks.

The addition of the Chapelle line, containing one of the foremost catalogs in music publishing, does not necessitate a broad expansion of Hal Leonard’s accounts, according to Mardak. “For all practical purposes, we are now selling basically the same accounts as Chapelle, both dealers and jobbers,” he says.

**Six Music Stop Stores Shutter**

LOS ANGELES—The earlier hinted closing of the six remaining Music Stop stores in Los Angeles and Detroit area occurred last week. An official of Liberty Stute Bank there, believed to be a major factor in secured creditors’ suit the assets of the three-year-old discount chain were to be auctioned to a single bidder Friday morning.

The chain at its peak had 12 stores. Neither Mary Keller nor Louise Kwem, believed co- principals in Music Stop, could be reached at the 2001 3rd St.

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**Hot Time—Herbie Hancock, left, jams with Carlos Santana on “Evil Ways” during Santana’s recent engagement at the Universal Amphitheater in Universal City, Calif. Hancock also appears on Santana’s new Columbia LP, “The Swing Of Delight.”**

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**Chappell Print Catalog To Employ Leonard Publishing**

**Six Music Stop Stores Shutter**

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S E P T E M B E R 2 7, 1 9 8 0 B I L L B O A R D
Executive Turntable

Record Companies

Tom Werman is named a vice president and executive producer of CBS Rec-

ords. Currently in L.A., he was a staff producer for Epic. He's worked with artists including Bruce Cockburn, Teen Bird and Blue Oyster Cult. He joined the label in 1971 as assistant to the ad director and became
director of talent acquisition in 1973. Roy Wunsch is upped to vice presi-
dent of marketing for CBS in Nashville. He was formerly the director of
marketing. Bobby Applegate elevates to vice president of

promotion at Casablanca in Los An-
gles. He was director of AOR promotion.

In other department moves. T.J. Lambert, former national promotion director, be-
comes vice president of national pop promotion, and

Jeryl Bushy is named vice presi-
dent of rock promotion, leaving served posts at

Stax, Atlantic and CBS. Bushy was recently Casablanca's director of r&b promotion.

Ervin R. Veg is tapped vice president of CBS International, S.A.

headed in Paris. He transfers from Milan where he served as senior direc-
tor of CBS Disc. He's been with the company since 1969.

Jude Siegel is now vice president in charge of distributing and marketing at

Ovation Records in Glenview, Ill. He held the same post at Miami's Radio Records. ... Triple moves in Atlantic's national promotion staff see Sam

Kaiser upped to director of national singles promotion. Lu Snieczka promoted to di-
tector of field promotion, and

Andrea Manis elevated to associate director of national singles

promotion. Kaiser was director of field

operations. Snieczka resigns his post of

gregional pop promotion director based in

Cleveland and Los Angeles and now serves as Atlantic's pop promotion director.

... Roxy Music and Chrysalis in New York as album promotion man-

ager. Handling all album promotion for the label, she had been national pro-
motion director for CBS. Keith Jacobs was named director of
director of product management for RCA's black music division in New York. He joined

the label in 1978 as manager of black music product merchandising. Previously, he was direc-
tor of r&b promotion coordinator for Polydor. Clay Baxter steps in as artist de-
velopment director for EMI American-Lib-

erty. He will head that new department for both labels when he transfers from Cincinnati

where he was EMI Liberty's Midwest reg-

ional promotion representative for the past two years.

Steve Shapiro steps up as West Coast promotion manager for MCA in L.A. He had been sales rep-

resentative and West Coast promotion manager, respectively.

Narendra Patel is appointed manager of international engineering at CBS Records

International in New York. Starting with CBS as an industrial engineer in

1972, he recently served as manager of industrial engineering for the interna-
tional division. Also, Bernard Bokshin becomes super-

visor and reports to national promotion managers.

When jobs moves over from Sterlin Drug, Inc. he was accounting consolidations supervisor for the pharmaceutical company. Metz

was executive director of Bravewatt takes over as general manager for Baby Band Records in New York. He leaves Bravewatt to be a part of

the new CBS Coast promotion. His post before Bravewatt was as national disc promotion manager for Golden Capital. He worked as public

relations manager at Liberty/United's manufacturing facility in Roselle, N.J. A 35-year veteran at Capitol, he is distribution manager for the label's Washing-
ton, D.C., plant. Sim-

ilarly, Whittemore was promotion manager at ABC in New York. He was appointed assistant promotion manager at ABC in New York in


Marketing

Amie Gross, chief of operations for Han-

dlemann Co. in Detroit, has joined Pickwick Records as its national sales vice presi-
dent. Her new post is regional pop promotion director based in

Cincinnati and St. Louis.

Ganis is promotion district manager at the label's Los An-

geles office... Promotions at Capitol Records... Harry Holford is now national disc promotion manager at Liberty/United's manufacturing facility in Roselle, N.J. A 35-year veteran at Capitol, he

is distribution manager for the label's Washington, D.C., plant. He is in charge of operations at the label's St. Louis, Des Moines, St. Louis and Dallas areas.

Publishing

Rex Devereaux is president of the Country Music Group in L.A. The organization contains two publishing firms and Cannon Records. Dever-

eaux was executive vice president of the Scotti Brothers organization for four years. Jim Cuddy is president of Sugar Black Oyster, a CBS sub-label specializing in Country Music where he was vice president four years. There will be no replacement for O'Loughlin, who opened the first Innings/Chappell professional office in L.A., in 1974.

Bill Angle, a 1979 graduate of the Univ. of Puget Sound and a graduate of the Univ. of Califor-

nia at Berkeley, was named vice president of the Casablanca Records Group of Seattle as head of its pub-

lishing wing... Eddie Buckles joins Ben Speck as associate publisher at a Nashville publi-

cation. He was a two-year member of Par-

nag Associates publishing department.

David Shiner moves to A&M as music publisher for a Chicago-based
terbal administrator of the publishing firm. He is a 10-year veteran of employee

relationships at London Records.

Related Fields

Edward A. Gardner takes over as president of Czech Audio Systems of Ando-

(Continued on page 64)

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FBI special agents who began working

after reports concerning the con-

certs appeared in the news media

in the Better Government Assn.,

station WTTW and the Chicago

Sun-Times.

By ALAN PENCHANSKY

FCC Deregulation Hearing

Spawns Spirited Arguments

By JEAN CALLAHAN

WASHINGTON — "If people

want to hear all-music programming they can use pre-recorded records or car radio tapes," Nelson Bowie of the Citizens Communication Center

argued at Federal Communications

Commission deregulation hearings

last week.

Bowie, speaking against deregula-

tion of radio by the FCC at two-day hearings which ended Tuesday (16), expressed the greatest fear of public

interest groups that radio deregula-

tion will mean the end of public af-

fairs programming turning at least

some stations into nothing more than

juke-boxes.

In the other corner, communi-

ications lawyer Thomas Wall testi-

fied that radio deregulation should

give the FCC "more time to devote to

meaningful problems without ad-

dressing details." Broadcasters will

continue to fulfill public service re-

quirements because "it's a good busi-

ness," Wall added.

And FCC chairman Charles Fer-

ris seemed to go along with that

point of view. "I would like to relieve

(Continued on page 21)
WE'VE BEEN SAVING THIS ONE FOR YOU!
THE NEW SINGLE, "S.O.S.
(DIT DIT DIT DASH DASH DASH DIT DIT DIT)."

THE S.O.S. BAND'S SMASH FOLLOW-UP TO THEIR PLATINUM SINGLE,
"TAKE YOUR TIME (DO IT RIGHT)" FROM THE SOON-TO-BE PLATINUM
DEBUT ALBUM, "S.O.S." ON TABU RECORDS AND TAPES.
Country Radio Rise Not Yet Having Impact

By JIM McCULLAUGH

LOS ANGELES—Although U.S. label pop and rock promotion executives lament the radio avenues lost by stations which have switched to a country format, they see no major impact yet on their own strategies.

Typical is a comment from George Chalis, CBS director of national promotion, who says: “There are still plenty of rock and pop stations out there.”

Notes Steve Resnick, national promotion director for A&M: “We will miss those stations switching from pop and/or AOR formats to country but it seems that wherever stations change formats, others switch to those formats filling in the void. For example, if one station switches from pop to country, another will switch from whatever their format is to pop.

“I think it will be a little tougher,” he continues, “to promote pop and AOR product until some stations replace those that have switched to country. We’ll look for more outlets to expose product, something we are doing anyway, whether it is through other radio stations, television or the college market.

“We’re not anticipating any spe-

(Continued on page 63)

Why is this man kissing the sidewalk instead of cutting another hit record or looking for new talent for his record company?

Find out in the November 15th issue of Billboard, which will include a special issue celebrating the 200th birthday of “Los Angeles: The International Music/Entertainment Capital.”

If you’ve got your nose in this business in Los Angeles, don’t be left out ... Advertising deadline, Oct. 10. Be there.

General News

Tribunal Receives Jukebox Fee Pleas

WASHINGTON—The major performing rights societies and the Amusement & Music Operators Assn. filed their final conclusions in the jukebox royalty rate adjustment hearing with the Copyright Royalty Tribunal Tuesday (16).

The Tribunal, charged by Congress with the task of reviewing the interim rate of $3 per jukebox per year set in the 1976 Copyright Act, must issue its findings in this matter by Dec. 31, 1980.

Filing jointly, ASCAP and SESAC recommend that a competitive hearing was set at $70 per year per jukebox, subject to annual adjustments reflecting signs in the Consumer Price Index.

BMG proposes a royalty rate of approximately $30 per jukebox per year to be adopted annually in accordance with the Consumer Price Index.

The jukebox trade group urges the Tribunal to maintain the current royalty of $8 per jukebox per year, pleading the adverse economic conditions of the jukebox industry and arguing that jukeboxes play an important role in promoting new music,ając.

ASCAP and SESAC base their proposition on marketplace analogies, comparing jukeboxes in several important:

Zondervan, Paragon Cook New Joint Music Operation

By GERRY WOOD

NASHVILLE—The Zondervan Corp. and Paragon Associates have entered into a joint venture, creating a major new Christian music operation.

Named the New Benson Co., the independent firm, owned jointly by Zondervan and Paragon, has a massive roster of more than 100 acts on 15 affiliated labels.

With a range of artists that spans from traditional Southern gospel to new wave religious music, the venture is headed by Bob MacKenzie, president, a six-member board of directors.

Details of the enterprise were released at the New Benson Co. headquarters where a week-long sales convention kicked off the new relationship.

The New Benson Co. projects sales of some $20 million in its first year, according to MacKenzie.

The new company was formed after Zondervan, based in Grand Rapids, Mich., purchased the Benson Co. for $3.6 million. Zondervan officials asked MacKenzie, president of Paragon and—at the time a consultant to Zondervan—to become president of the newly purchased company.

“I refused,” MacKenzie told Billboard. “I had strong loyalties to the company we had built (Paragon), and to the people and concepts under which we were operating.”

After serious negotiations, Zondervan in a bold departure, agreed to a joint venture. Zondervan contributed the assets of the Benson Co. while Paragon did likewise with its assets. The board of directors consists of two persons from Zondervan, two from Paragon and two chosen by both companies.

“We'll have label autonomy in the royalties to music license fees paid for performing rights by bars, restaurants, background music services and foreign jukebox operators.

Each of these groups pays an annual royalty of more than $70 on the average, according to ASCAP and SESAC.

BMG argues that its proposed $30 royalty fee represents a compromise between maximizing the return to copyright owners and the economic considerations of copyright users. The $30 fee would amount to approximately 8 cents per day per jukebox, equal to or less than the cost of one play per day, according to BMG.

Releases, Marwick, Mitchell & Co. survey commissioned by the trade group suggests that the average annual revenue of a jukebox is $759, one average annual operating costs per jukebox is $679 and the average gross profit is estimated at $88.

The performing rights societies criticized the Peak. Marwick report which has a cost of approximately 34%. The response rate decreased to about 90% which would result in an average revenue, cost and number of jukeboxes and games, according to BMG.

3 Plans for Korvettes

NEW YORK—The latest settlement arrangement reported offered by Korvettes to its creditors involves a choice of three plans: 60% of an agreed balance would be paid immediately in settlement of the entire debt; in a 70% settlement, 40% would be paid within 30 days and 30%, by June 1, 1981; for a 100% settlement of an agreed balance, creditors would accept 30% immediately, 30% by June 1, 1981 and 40% on Jan. 1, 1982.

Prior to this development, Korvettes said it would settle with its creditors in terms of “100 cents on the dollar,” with 30% to 40% payment within 30 days and the balance within six to 12 months.
“REBEL, REBEL” (WBS 49568) IS THE DEBUT SINGLE FROM ONE OF THE YEAR’S MOST TALKED ABOUT AND PROVOCATIVE ALBUMS.

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30 St. Paul
31 Omaha

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24 Houston
25 Seattle
26 Seattle
27 Portland, Oregon
28 Anchorage
29 Anchorage
30 Anchorage
31 Anchorage

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31 San Diego

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**Betamax’s Success Sparks Sony Stock: Electronics Advance**

**BY GEORGE KOPP**

NEW YORK—Sony Corp. is leading the pack of electronics stocks showing advances on the New York Stock Exchange today. The major result so far is daily dramatic sales increases for its Betamax VCRs, and the increased buying appears to show anew the explosive growth of video industry in general is cited by analysts as a major reason for investor confidence in the electronics industry as a whole.

Commenting on Sony’s performance, manufacturer co-founder and current CEO Akio Morita leaves open the possibility that Sony will introduce a lower-priced VCR model next year.

"Sony has never been in the business of coming in at the low-end of the price scale," Morita says, but "we are studying price very carefully. We will be competitive."

Lagore notes that even low-priced VCRs cannot be called low-end items. But in all consumer products Sony has positioned itself at higher price points than its chief competitors. The latest example is provided by the company’s Walkman stereo cassette player. In the first nine months of this year the Walkman with a $199 price tag accounted for 30% of Sony’s sales. The large is not only a best-seller but also a high-profit item.

"The Walkman is still selling at a rate of 72,000 per week," a spokesman said. "But Sony has no plans to increase production."

Sony’s lowest-priced VCR, the PS 5400, carries a suggested retail price of $312. Even with heavy discounting the 9-track machine is beginning to sell out, and Sony has been forced to raise the suggested list price of many so-called stripped-down VCRs, offering a margin of profit profit margin of 3% to 5% on each sale. Sony has elevated the price of the $299 VCR to $329, but the company says the VCR is still a price-dominated market. In all, it accounts for about 10% of a market that has a VHS-like market for bolton’s $2000 sale.

In domestic sales, Sony’s Beta format still lags significantly behind the rival VHS format, invented by Matsushita of Japan, and marketed here by RCA, Magnavox and JVC, among others. Estimates of the VHS-Beta market split range from 70%-20% to 60%-35% in favor of VHS.

**Nashville’s Broadening Its Image**

**BY ROBYN WELLS**

NASHVILLE—That Nashville’s musical stature stretches beyond the country and gospel fields is one of the industry’s best-kept secrets. But with the advent of the Ryman Arts Center (Billboard, Sept. 20, 1980) may well prove to be the venue the city needs as a showcase for its total music industry, many local industry leaders believe.

"The most dramatic effect the opening of the center will have is that it will break down most of the barriers that have existed about the types of music that Nashville produces," predicts Dave Muddox, executive secretary for both AFTRA and the Screen Actors’ Guild. "It is going to creatively stimulate the industry here."

Notes Ed Shea, national director of public affairs for ASCAP: "The center will provide exposure of the Nashville scene to all the performing arts and vice versa. It will serve as a bridge between country and all kinds of music."

"Mel Torme commented that the Nashville Music Extravaganza which he used to book him up, was second to none," adds Don Butler, president of NAB, which was one of the sponsors of the Gospel Music Assn. "Yet many people, even within this community, are unaware of the high quality of jazz, pop and classical music that exists here."

Torme was one of the acts on the center’s opening innovative week lineup, which also included the Cincinnati Pops Orchestra and Judy Collins.

Most industry leaders are anxious (Continued on page 32).
WEA '80 Sales Road Show Highlights

WEA's recent annual road show presentation of new product includes these highlights: above—Henry Allen, Cotillon's president, is serenaded by Sister Sledge at the Philadelphia meeting; top right—newly appointed Geffen Records president Ed Rosenblatt, left, with WEA president Henry Droz and Mo Ostin, Warner Bros. Records chairman; left—man at the Dallas meeting; right center—Pete Stocke, center, accepts the branch manager of the year award for his work in Philadelphia. Flanking him are Droz and Rich Lionetti, WEA's marketing and sales vice president; below right—members of the top New York branch include: Al Westphal, Mike Holzman, Droz, Paul DeSernano, Barry Eisenberg and Marv Slaveter.

Suit Names K-tel, Others Over C'rights

MINNEAPOLIS – K-t el Music Ltd., Imperial Music and Rick Kives allegedly used copyrights without securing licenses and appropriated portions of Gary "U.S." Bonds' recordings without permission, according to a suit filed in Federal District Court.

Rockmasters Inc., a Norfolk, Va., music publisher and production firm operated by Frank Guida, accuses the international record/tape marketing firm of the illegal procedures, seeking injunctions to halt the continued practices and damages.

The complaint charges six Rockmasters copyrights including "School Is Out," "Quarter To Three" and "New Orleans" were misappropriated by the defendants, whose U.S. headquarters are here.

The plaintiffs seek separate damages for misuse under the old and new Copyrights Acts. Under the old act, the plaintiffs ask at least $1 per infringing copy manufactured by the defendants and $5,000 per infringement. Under the new act, the Guida firm asks statutory damages including but not limited to $50,000 per infringement.

For unauthorizedly duplicating recorded performances by "remastering," Rockmasters seeks not less than $500,000 sustained damages and $1 million for punitive damages.

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Paris

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RECORDED IN PARIS, NOV. 29, 1979

ON A&M RECORDS AND TAPES

PRODUCED BY PETER HENDERSEN AND RUSSEL POPE MANAGEMENT, MISMANAGEMENT, INC.
PHILADELPHIA—The Listening Booth, the area's largest record, tape and audio chain, has opened new stores in the Quakerbridge Mall, Lawrenceville, N.J.; the Outlet Store, Cherry Hill, N.J.; and Oxford Valley Mall, Langhorne, Pa.

Listening Booth is spread over a wide area in Eastern Pennsylvania as far out as Harrisburg and York. In Southern New Jersey, it now has 18 stores. Only two are in Philadelphia—one in the center city and the other in North Philadelphia.

The three store grand opening was marked by a "sell-a-ration" at all the stores with special reductions on all records and tapes, with specials (Continued on page 64)

THE ORIGINAL
"BOMB IRAN"
by Vince Vance and The Valiants
IS LEGAL!

Pick & Play on the following stations in two days after release...

KWST
WISE
WEEP
KCKN
WSGN
KELP

WLOS
WCKX
WFBG
WVAF
KSLY
KFBR

KZZY
WORK
WWAF
WKWK
KIKK

KNUS
WMZQ
KNBO
WANS
WTMA

KRBE
WFEA
WIS
WAAY
WSGA
WGAF

WKEE
KFYE
KKLS
WLAQ
92Q

THE Amberjack Label
Mantovani Music
Is To Live Again

NEW YORK—Eight newly recorded albums, seven in digital format, featuring "The Mantovani Orchestra" will be mass factured and distributed by Audiolodity Enterprises through Amberjack Records, label wing of a production company headed by Bert Siegelson.

Eight albums have been recorded so far in Winnipeg, Canada, by Tony D'Amato, producer of product by Mantovani, who died earlier this year, for 20 years on the London label, Amberjack and TDA. D'Amato's production company, made a deal with the Mantovani estate to record a 70-piece orchestra with the familiar Mantovani lush string sound. Roland Shaw is the conductor.

According to Siegelson, seven of the eight albums were recorded digitally. The lone non-digital effort is a $4.98 "Christmas Magic," which will be marketed under Holiday Records Audiolodity. A pop Mantovani sound album on Amberjack, "The Legend," is also due for release soon at $8.98 list.

In addition, Siegelson says Amberjack will begin recording Ronnie Aldridge, whose orchestra was also an instrumental mainstay on London for many years, sometime in October, also in Winnipeg.

The Mantovani series of albums were recorded in Winnipeg in June and September, featuring mostly hit copyrights of the past four years.

The Amberjack tie-in with Audiolodity is the first major announcement from the company since Dan Pagliere acquired a majority interest in the stock of Audiolodity (Billboard, Sept. 13, 1980). Pagliere and Sam Goff, recently named president and chief executive officer of the 30-year-old independent, (Continued on page 63)

8-LP ELVIS SETS RECORD

NEW YORK—In an era when two or sometimes three-pocket albums regularly reach high chart levels, the RCA eight-LP set, "Elvis Aron Presley," sets a new record for rankings on the Billboard Top LPS & Tape chart.

The $69.95 list tribute to the 25th anniversary of Presley's signing to RCA holds the number 27 spot for the second week in a row.

The package was marketed in August with a limited pressing and duplication run of a total of 250,000 packages, although the label upgraded the LP run when anticipated cassette and 8-track versions did not measure up to initial projections (Billboard, Sept. 20, 1980).

There is also no known instance when an eight-LP pop package has ever achieved a pop album chart ranking.
SWING OF DELIGHT

DEVADIP CARLOS SANTANA

Featuring

HERBIE HANCOCK

With

WAYNE SHORTER

RON CARTER

TONY WILLIAMS

A very special 2-record set,
digitally recorded, mixed and mastered.
On Columbia Records and Tapes.

©1980 CES Inc.

The digital record industry holds great industry promise but Philips' 4¼ inch format overlooks marketing basics.

By IRA L. MOSS

Can you picture the record store of the future with an inventory of 5,000 4¼-inch disks in a convenient telephone booth big enough for the sales clerk, compact to save floor space? We can.

1) Sense of Consumer and Marketing: Most LP records can be purchased on an LP record, though important, have never in fact played a significant part in the LP explosion of the retail price. No one has suggested that the present $8.98 record would cost any less than $8.98 in compaction format, but the size, shape, and material value will certainly appear to be greatly diminished in the eyes of the consumer when reduced to a 4¼-inch size.

The fact that in the 4¼-inch format, one 4¼-inch disk--the equivalent of one side of a digital record is totally incalculable, for the cost of recording the music and the royalties and copyrights involved would make a two-hour compact record a $30-$40 item and would give the consumer a feeling of being in possession of a program with his name on it, as they can normally do now. Let's remember that the 45 r.p.m. and 33 1/3 r.p.m. formats also allow for more playing time than is given on most records.

This is really a serious problem. It can only be solved by the development of a magnificent product which otherwise can surely help us regain strength in the marketplace. If we don't, we will seriously hurt our entire marketing and sales opportunity.

There are those who point to a general trend in minimization in consumer goods, and often cite the automobile as a significant example.

But the problem is different. If it wasn't for the cost of gas, Americans would still want bigger and heavier cars. Minimization in that area is on gas consumption. Since the extra cost to the consumer for enlarging the capacity of digital playback equipment to a 10-inch or 12-inch format would not be added to the cost, the marketing people in the record industry must make themselves heard before we embark on another round of expensive fiascos. Suggestions that the 4¼-inch disk be marketed in a larger package have been made. But this would be an error in judgment that doesn't really tackle the basic issue.

Manufacturers of digital playback equipment must stop in their tracks and convert to the 12-inch record for the sake of industry sanity and prosperity.

Ira Moss is President of the Moss Music Group, manufacturers of the Vox, Turnabout and Candid labels.

Letters to The Editor

Dear Sir:

Regarding Billboard's (Vol. 13, No. 40) story on the forthcoming General Assembly meeting of the International Jazz Federation, to be held Oct. 15 in conjunction with the Warsaw Jazz Jamboree, the reporting is as close to the main event as can be found in any one of the 750 daily newspapers in Poland at present.

It is unfortunate that the so-called "official list" has been released to the press. It can only mean that the event has been seriously and officially sanctioned (and this is documented in a letter duly signed by its elected officers and is in fact in War- soc) and has the full support of the Polish government. And the most recent of Wolf's articles is an excellent and informative piece on the history and function of the Jazz Federation.

From the founding of the organization, Byrck has been the energetic driving force and essential for new horizons which will evolve and serve musicians worldwide and jazz fans everywhere in an international exchange.

The foregoing has had no irksome or untoward reaction to anyone of the organization that had it made a move of importance and was not at all likely that he would shuck around on the New York scene. It has been, and remains today, a deserving of federation members' trust and recognition for the indomitable energy, courage and imagination against all odds—the latter being made of extends and the beaten track and on top of a devil called money.

Ira Moss: "Marketing people in the record industry must make themselves heard."

Dear Sir:

I would like to commend the commentary by Harold Bronson of Rhyme Records, published in your Aug. 16 issue. Mr. Bronson has captured the nature of the current product issue and the reasons why that particular product is released unfortunately appears to be all too true.

Having been involved in the concept promotions of some of the groups he mentions as being "progressive" in his star system, I can only say that the article struck a familiar chord.

As I see it, the point is that groups by whose albums were constantly on my turntable at home, and groups I believe in, my company and staff are involved and that shows were of interest to the local community.

Perhaps the most important feature that Bronson overlooked, however, was that as well as coming from the heart (as opposed to being designed for the charts), the music that made the whole thing work in those days was a simple three letter phrase. It was "the feel". We should all remember that.

George Gailing

Pyramid Productions

Vancouver, B.C.
The Rolling Stones

Their great years... The London years!

Including Trim fronts • Streamers • Posters

See your PDI representative for details & merchandising aids.

www.americanradiohistory.com
SATELLITE PROGRAMMING OF AOR
24 Stations Expected To Join In
Coming Alternative Radio Network

By ALAN PENCHANSKY

CHICAGO—An expanded range of program offerings and a solid affiliate base of at least two dozen stations is forecast by the Alternative Radio Network, a new Chicago-based program supplier planning satellite technology delivery of programming to AOR stations.

The network's flagship offering in the WLUP-FM Steve Dahl “Breakfast Club” morning program, one of Chicago's top rated a.m. drive installments.

At the helm of the new AOR station service are Bryan Blatt, personal manager for DAHL, and Rich Caldwell, a partner in Chicago-based RCO Productions. RCO Productions was a coproducer of the April 1980 Starlites live Heart concert broadcast from Fort Worth.

Satellite delivery capability for the new network, with some logistical hurdles still to be cleared, could be as far off as January 1981. However, network principals are hopeful that they'll receive a green light on the satellite for an October startup.

Advantages of satellite transmission over conventional land line feeds are reduced cost and reportedly superior audio quality. Programming of Alternative Radio will be beamed from Chicago to satellite and retransmitted to a down-link station adjacent to the affiliate broadcast operation.

According to Caldwell, Alternative Radio is ready to go with its own programming and supply service.

‘NIGHTTIME AMERICA’ PACKAGE

RKO General Builds
New Radio Network

NEW YORK—RKO General, facing the revocation of three of its television licenses by the Federal Communications Commission and with 13 other radio and TV licenses imperiled, is moving ahead to cut its losses and build for the future.

On one level the division of General Tire & Rubber Co. is putting itself in a position to be spun off from the tire manufacturer should the FCC grant approval.

On another level it is moving to build up its new radio network with additional services and features. As corporate lawyers work feverishly to identify documents to facilitate the spin-off, Tom Burchill's network unit is making plans to:

1) Establish a five-hour five-day-a-week overnight music and interview package to be called “Nighttime America.”

2) Establish a new weekend package of 10-90 second vignettes on how people spend leisure time to be known as “Weekend America.”

The programming package will put RKO in competition with Mutual’s all-night Larry King talk show and marks the first time in recent years that any network has regularly scheduled a music show of such length and frequency.

The weekend package is another indication that major elements of radio are putting new emphasis on non-music elements to attract older audiences.

If all goes well with the spinoff, these new network operations will be part of a company that for the moment is simply known internally as NewCo.

At the head of NewCo is former CBS Broadcast Group president Richard Jenkins, who is learning that the FCC likes the network. He was named chairman last month.

The fate of NewCo is, however, in the hands of the FCC, but chances of approval of the spinoff appear to be good. The spinoff plan was developed after the FCC revoked the licenses of RKO's TV licenses in New York, Boston and Los Angeles because of charges of transgressions of RKO's parent, General Tire.

Listeners and citizens groups such as the Black Media Coalition oppose the spinoff plan and claim the move is an easy way out for RKO to avoid further penalties at the hands of the FCC.

Pittsburgh's WPEZ
Trotting a New Path

By JOHN MEHNO

PITTSBURGH—With a goal of becoming the number two station in the market, WPEZ-FM has abandoned the Top 40 sound it has featured since 1973 in favor of an adult contemporary format.

The change, which took place after the Labor Day weekend, is the work of Michael Harvey, brought in by station owner Bill Block to head up WPEZ and WWSW-AM. Both stations have been struggling in recent ratings.

WPEZ was separated from WWSW seven years ago, identifying itself as the Stereo Z. It became notorious for screaming jocks, call-in contests and records played at 48 r.p.m. Now the WPEZ identity has been shelved. The station is identified as FM 94.5, pending Federal Communications Commission approval of a change back to WWSWF-M. When that is finalized, the FM station will be known as Three W's to avoid confusion with the AM call letters.

"It's a natural evolution," says WPEZ general manager Diane Sutter. "We've grown up."

The new music, a blend of current hits, a few '60s oldies and a heavy dose of music from the '50s. "The oldies are an important part of our music," says Sutter. "They trigger an immediate response with an adult audience." As for the current playlist, Sutter says: "We're not playing the harder guitar type things that we might have before, but our current list includes things like Air Supply and Bee Gees which were played on the WWSW.

The station is emphasizing personalities along with new and information. A news staff that formerly consisted of one person has been expanded to include a morning drive news team and sports and traffic reporters. News is also now pro-}

grammed in the afternoon.

What do these people have in common with KLOS DJ Frazer Smith?

Find out when you and the entire world will see, pull out and read the marvelous editorial contained in Billboard's special issue honoring the City of Los Angeles' 200th anniversary.

The issue date is Nov. 15, 1980. The advertising deadline is Oct. 10.

Los Angeles is the entertainment capital of the world, and if you're a part of the L.A. scene, you cannot afford not to be represented in this collector's edition. Contact your Billboard salesperson immediately.

Radio Programming
EARTH, WIND & FIRE SAY: "LET ME TALK"

Music by Maurice White, Verdine White, Larry Dunn, Al McKay and Ralph Johnson; Lyrics by Maurice White and Philip Bailey

Fifty million voices mumbling from the street
Talking about the 80's and who it will misrepresent.
Now Joseph, Worker Hardy, checkin' out the joint.
Glancing at his pocketbook, inflation is alive.
I stand tall, let me talk; I stand tall, let me talk.
Miss Sophisticated, your nose up in the air.
Trying to find excitement in the labels that you wear.
Now I may disappoint you, with the things I say.
But deep inside, a message burns within me everyday.
I stand tall, let me talk; I stand tall, let me talk.
We're all the same, with different names.
Will you play your role, just as you've been told.
Won't you come on down, put your feet on the ground.
Get in touch with you, let your love come thru.
I'm sure the question locus thru.
Many minds around the world.
I stand tall, let me talk; I stand tall, let me talk.
I stand tall, let me talk; I stand tall, let me talk.
I stand tall, let me talk; I stand tall, let me talk.

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by permission.

The talk is, this single's gonna be a giant.
From the new Earth, Wind & Fire album.
"Faces" on ARC Records and Tapes.
Coming soon...
Distributed by Columbia Records.

Produced by Maurice White for Kalifornia Productions.
www.americanradiohistory.com
DISCOVERED!
OZ ROCK

At last the world has caught up with this extremely talented group of Kiwis, "True Colours" has set radio alight all over the globe. In America the album is monopolizing airwaves from San Francisco to Miami. The single "I Got You" is just one track off an album full of masterpieces. Split Enz are currently in England rekindling themselves for their first U.K. dates in almost 2 years. They appear at the Hammersmith Odeon on Saturday, September 27. America will get their taste of Enz magic from early October through to early November.

CHARTS
- LP "True Colours" Billboard, 53
- Cashbox, 61
- Record World 78
- SP "I Got You" Billboard, 54
- Cashbox, 50
- Record World 61

AIRPLAY
- The Hard Report Album Airplay #18 Album Network #25
- Song Index #2

Boomersang PRODUCTIONS

Bringing the world the hottest sounds from the new music frontier . . . Australasia. Do yourself a favour and listen!
JO JO ZEP & THE FALCONS

Over 100 AOR stations in America supported the "Screaming Targets" album with rave reviews travelling across the country. Their second single "Shape I'm In" is about to be released. The band's first tour in July saw them in Amsterdam, Montreux, London and the United States before returning to Australia. "The New York Post", Ira Mayer, said of Jo Jo Zep and the Falcons' Bottomline Show, "their sound has the density of Springsteens and String Band Rockpile but the crisp power pop consciousness of England's Rockpile. Tickets are underway for the group to be back touring in the U.S. during November.

Chart Record World

THE SPORTS

Following the Billboard Top 50 hit, 'Who Listens to the Radio', and the extensive AOR support for their debut LP "Don't Throw Stones", The Sports undertook a U.K., U.S.A. and Canadian tour which was well received. Arista Records have just released their second album "Suddenly" which is already gold in Australia and the first single lifted from it in the U.S.A. is "Strangers on a Train/ No Mama No" — both strong Sports pop songs.

Thanks to believers


CURRENTLY RECORDING:


HEAD OFFICE

Mushroom Records Pty. Ltd., 9 Dundas Lane, Albert Park, Vic. 3206. (03) 960 3399
Telex AA 1758 MUSIRIC
MANAGING DIRECTOR: MICHAEL GUDINSKI.

THE FUTURE

CHRISTIE ALLEN

single "Good Humpers" on Polydor in U.S. and Canada through WEA International for the rest of the world.

JAMES FREUD

single "Modern Girl" currently #10 in Australia from the debut album "Breaking Silence".

MANAGING DIRECTOR: MICHAEL GUDINSKI.
Pacific Southwest Region

**TOP ADDS ON:**
- The Jacksons—Loves You (Capitol)
- Earth, Wind & Fire—Take It To The Next Level (War)
- Boney James—This Before This After (Atlantic)

**BREAKOUTS:**
- Boney James—This Before This After (Atlantic)
- The Jacksons—Loves You (Capitol)
- Earth, Wind & Fire—Take It To The Next Level (War)

**PRIME MOVES:**
- Boney James—This Before This After (Atlantic)
- The Jacksons—Loves You (Capitol)
- Earth, Wind & Fire—Take It To The Next Level (War)


North Central Region

**TOP ADDS ON:**
- Boney James—This Before This After (Atlantic)
- Earth, Wind & Fire—Take It To The Next Level (War)
- Boney James—This Before This After (Atlantic)

**BREAKOUTS:**
- Boney James—This Before This After (Atlantic)
- Earth, Wind & Fire—Take It To The Next Level (War)
- Boney James—This Before This After (Atlantic)

**PRIME MOVES:**
- Boney James—This Before This After (Atlantic)
- Earth, Wind & Fire—Take It To The Next Level (War)
- Boney James—This Before This After (Atlantic)


Southeast Region

**TOP ADDS ON:**
- Boney James—This Before This After (Atlantic)
- Earth, Wind & Fire—Take It To The Next Level (War)
- Boney James—This Before This After (Atlantic)

**BREAKOUTS:**
- Boney James—This Before This After (Atlantic)
- Earth, Wind & Fire—Take It To The Next Level (War)
- Boney James—This Before This After (Atlantic)

**PRIME MOVES:**
- Boney James—This Before This After (Atlantic)
- Earth, Wind & Fire—Take It To The Next Level (War)
- Boney James—This Before This After (Atlantic)


Midwest Regional

**TOP ADDS ON:**
- Boney James—This Before This After (Atlantic)
- Earth, Wind & Fire—Take It To The Next Level (War)
- Boney James—This Before This After (Atlantic)

**BREAKOUTS:**
- Boney James—This Before This After (Atlantic)
- Earth, Wind & Fire—Take It To The Next Level (War)
- Boney James—This Before This After (Atlantic)

**PRIME MOVES:**
- Boney James—This Before This After (Atlantic)
- Earth, Wind & Fire—Take It To The Next Level (War)
- Boney James—This Before This After (Atlantic)


Northeast Regional

**TOP ADDS ON:**
- Boney James—This Before This After (Atlantic)
- Earth, Wind & Fire—Take It To The Next Level (War)
- Boney James—This Before This After (Atlantic)

**BREAKOUTS:**
- Boney James—This Before This After (Atlantic)
- Earth, Wind & Fire—Take It To The Next Level (War)
- Boney James—This Before This After (Atlantic)

**PRIME MOVES:**
- Boney James—This Before This After (Atlantic)
- Earth, Wind & Fire—Take It To The Next Level (War)
- Boney James—This Before This After (Atlantic)
Deregulation Hearing

Continued from page 4

myself of the burden of running the broadcast industry," he said. And plans are underway to eliminate program logging rules, commercial time limits and a quota of non-entertainment programming such as news and public affairs.

The FCC plan would also eliminate the requirement that broadcasters "ascertain" the needs of their communities and address those needs in public service programming.

License renewal might be treated differently, also, with broadcasters being judged on a market-by-market basis rather than station-by-station.

Representing the American Civil Liberties Union, communications lawyer Charles Firestone argued that true deregulation would create more access in two ways: by creating more space on the radio bands for new radio stations and by opening opportunities for more individuals to use unlicensed airtime.

"Access is now regulated by a licening system that keeps people off the air," Firestone said. "We'd like to see incentives for broadcasters to air more local views and voices.

National Radio Broadcasters Assn. general counsel Tom Shattenfield defended current broadcasting practices. "There are no FCC rules that require all talk formats for example, but they're there because listeners want them.

Representing the U.S. Catholic Conference, Father Donald C. Matthews criticized the FCC's deregulation plans. "The redefinition of the public interest to 'consumer well-being' as it happens to be served by the deregulated play of marketplace forces is totally at odds with the concept of accountability for service to the public," said Matthews.

Dr. Ralph Jennings of the United Church of Christ said the deregulation proceedings were "brought about by the wish of broadcasters to have free and permanent monopoly of their frequencies and to be relieved of responsibility to serve the public.

(Continued on page 30)

KZLA AIRS ON AM-FM DIAL

Now Its 4 L.A. Stations In Battle For Country Ratings

Continued from page 1

However, the AM station will be completely automated with voice tracks in the technology is set up. The FM will remain live 24 hours a day.

At presstime, the air talent lineup remains the same. Since the station will not emphasize personalities, DJs will be in studio half the time, with duties being rotated in two ways: by the unregulated play of marketplace forces or with a license held by the station.

The KZLA-FM air staff consists of Jon Wailin, Pete Sullivan, Tom Clay and Jim Wood. Before the format change, the FM was partially automated during the late night and early morning hours.

KZLA's target demographic is 18-54. Its music will be played in uninterrupted "music sweeps" of three, four or five consecutive records with the number of commercials limited. Once heavy on promotions and special features, including "Soundtrack Of The '60s," "News Roulette" and others, Judy Lee, promotions director, says that they are all now non-existent.

Tom Casey, program director of country KSCS-FM, KZLA's sister station in Ft. Worth, came to Los Angeles to help inaugurate the new format. KZLA's country library was put on cart and re-taped to KSCS. KZLA's pop library will probably be put in storage.

The switch to a country format was general manager Peter Newell's last act before leaving the station to join Capitol Cities Communications' (owners of KZLA) newly formed Cable Television Division. He will be succeeded by Norm Schratt, transferred from the company's Buffalo station.

Says Newell: "It's really amazing that a music format as popular as country has not been represented on the FM dial here recently. There are three or four stations in each of the other formats. We decided that the growing interest in country music could not be ignored.

The format change ironically also serves us a sort of testimonial to KZLA's late program director Jim LaFawn who died of a heart attack last Jan. 31. The day of the change was LaFawn's birthday.

This represents KZLA's second format change in the last three years. Its original call letters were KPOL. Three years ago, the FM was changed to KZLA with a soft rock format while keeping its KPOL call letters and an adult contemporary format on AM. Last October, the AM was changed to KZLA with both stations programming a personality-oriented adult contemporary sound.


(Continued on page 43)
NEW YORK—Now that Mike McVay is back at WAKY-AM/WLW-FM Louisville after a brief stint in San Diego, Bill Purdom is also coming back after an eighteen-month hiatus. Purdom, who left to be a producer of syndicated program director for William Tannen, is returning to direct commercial production and manage the AM/FM facilities expanded as an outgrowth of production operations. He will direct the music production director for more than three years before going to Atlanta.

Bob Kruesi has been named assistant program director of WLRF-FM Garden City, N.Y. He has been with the station for 2½ years as music librarian and DJ. He will continue in that role as this part-time airshift. Bob Waugh, who had been a part-time jock, moves to a full-time position in the 2 a.m. to 6 a.m. shift. Julie Bicapagula has been named “airline pilot.” The “airline” is WLRF’s 21st.

Bob Richer has resigned as general manager of WCNF-FM New York to become president of Marin Communications. He will oversee WITM-AM Boston, WLCN-AM/WKFS-FM Cincinnati and KBBQ-FM Kansas City and will look for additional stations for Marin to acquire,... Vinne Roberts, former DJ on WJC-AM Bridgeport, Conn., has joined WJZ-AM Bridgeport as morning man.

Jeff Clark has been named morning man on KINK-FM Portland, Ore. He moves up from week-
Seger Stars On Turner's Special

LOS ANGELES—"Bob Seger: Off The Record With Mary Turner" is set for national airing the weekend of Oct. 17 at the second in a series of six annual two-hour "Superstar Specials" to be hosted by Turner.

Turner is the regular host of Westwood One's weekly rock personality interview show, "Off The Record." The Seger special will consist of his music and an exclusive interview conducted by Turner.

According to Norm Patitz, president of Westwood One, more than 200 stations carried Turner's first "Superstar Special" with the Rolling Stones in August. Among the stations anticipated to air the Seger show are KMET-FM, Los Angeles; WNEW-FM, New York; WYSP-FM, Philadelphia; WCOZ-FM, Boston; WMET-FM, Chicago, and KZEW-FM, Dallas.

The program is being distributed to Arbitron stations free of charge on a barter basis.

Carson Service Adds 6 Outlets

NEW YORK—Bob Carson's new beautiful music syndicated service has signed up six stations, four of them former TM Programming clients.

Carson developed the format while he was general manager at WLKW-FM in Providence. The firm is called Carson Radio Service.

Newly signed to contracts are WLKW, WZID-FM Manchester, N.H.; WEZF-FM Burlington, Vt.; WZNN-FM Providence, Conn.; WPCB-FM Bangor, Me., and WSOX-FM West Yarmouth, Mass.

The appeal of Carson's system over other services comes from several factors. Carson dubs tape on a one-to-one basis or at high speed, he does not use all available tape on a reel so he avoids potential distortion at the end of a reel and he exercises sufficient control over the tapes at the station level that the random selection of musical numbers is tightly controlled.

The format also has dayparted tapes. Carson plans to limit his clients to 20 stations.

Arista's Campus Promotion Shift; $150 Annual Service Fee Starts

- Continued from page 3

hard look at the dollars we are putting into college radio.

"We turned off the college service for the summer and last month was the best sales in the company's history. And we did this without a new Barry Manilow release. We did it with Tom Brown, the Kinks, Air Supply, the Allman Bros., and Diamond and Harry.

While no major labels have instituted a subscription fee like Aristas, Bone notes that all labels have, in one way or another, cut back.

He points to the $25 a year charge levied by the International Record Syndicate, which was announced during the spring Inter-Collegiate Broadcasting System conference. Jeff Tells, label president, calls the Aristas step "a foolish move."

Record promotion specialist Paul Brown, who works closely with Intercollegiate Broadcasting group college stations, says other labels have tried thin, "We had a similar situation with Warner Bros. a few years ago."

He also notes that Capitol and A&M charge college stations but a check with these labels disclosed that these charges are only for catalog product and not for new releases.

Charging stations, particularly ones that are not critical to a record label's promotion plans, is not new, of course. For example, CBS offers some college stations records for $1 each, or $60 for jazz and $175 for AOR. These prices reflect the output in these two categories. But CBS provides free promotional services to 400 college stations. The difference with the Aristas plan is that only a handful of college stations will not have to pay.

Ed Hurst Dance Show Syndication Primed For 1981

PHILADELPHIA—Ed Hurst, a pioneer among deejays at WPEN-AM here, who in recent years has been spinning records on television from the Steel Pier in Atlantic City, N.J., will return to the tv cameras next summer at the Music Pier in Ocean City, N.J.

From 1958 to 1978, when Resorts International Casino Hotel purchased Steel Pier and closed it down, the "Ed Hurst Show" was telecast every Saturday with pickup made by local tv live. The show features youngsters dancing on camera plus interviews with recording personalities who generally lip-sync their latest hit.

Next summer's show will be taped and syndicated for weekly airing. According to Jack Kessler, vice president of Ace Televison, it will be called "Ocean City Alives," syndicated by Field Communications.

It will be carried by six independent stations and five stations affiliated with ABC, CBS and NBC in the Katz chain. Kessler says Hurst's record show also will be aired over satellite television for viewing in four million homes from New Jersey to Hawaii.

Although the Hurst show was a summer show, Kessler says it may be kept going all year, moving to other warmer climates during the off-season.
### Western Region

**TOP ADD ONS:**
- Kansas—Audio Vision (Kirshner)
- Gary Numan—Telekin (Disc)
- John Cougar—Nothing Matters And What It All (It) Did (Disc)
- Billy Joel—Man On The Overpass (Capitol)
- Rush—Moving Pictures (Capitol)

**TOP REQUEST / AIRPLAY:**
- Rolling Stones—Emotional Rescue (Rolling Stone)
- Jackson Browne—Hold Out (A&M)
- Michael Stanley Band—Heartland (EM/America)

**BREAKOUTS:**
- Michael Stanley Band—Heartland (EM/America)
- Rush—Moving Pictures (Capitol)
- John Cougar—Nothing Matters And What It All (It) Did (Disc)
- Billy Joel—Man On The Overpass (Capitol)
- Peter Gabriel—Car (Island)

### Midwest Region

**TOP ADD ONS:**
- Kansas—Audio Vision (Kirshner)
- Gary Numan—Telekin (Disc)
- John Cougar—Nothing Matters And What It All (It) Did (Disc)
- Billy Joel—Man On The Overpass (Capitol)
- Rush—Moving Pictures (Capitol)

**TOP REQUEST / AIRPLAY:**
- Rolling Stones—Emotional Rescue (Rolling Stone)
- Jackson Browne—Hold Out (A&M)
- Michael Stanley Band—Heartland (EM/America)

**BREAKOUTS:**
- Michael Stanley Band—Heartland (EM/America)
- Rush—Moving Pictures (Capitol)
- John Cougar—Nothing Matters And What It All (It) Did (Disc)
- Billy Joel—Man On The Overpass (Capitol)
- Peter Gabriel—Car (Island)

### Southwest Region

**TOP ADD ONS:**
- Kansas—Audio Vision (Kirshner)
- Gary Numan—Telekin (Disc)
- John Cougar—Nothing Matters And What It All (It) Did (Disc)
- Billy Joel—Man On The Overpass (Capitol)
- Rush—Moving Pictures (Capitol)

**TOP REQUEST / AIRPLAY:**
- Rolling Stones—Emotional Rescue (Rolling Stone)
- Jackson Browne—Hold Out (A&M)
- Michael Stanley Band—Heartland (EM/America)

**BREAKOUTS:**
- Michael Stanley Band—Heartland (EM/America)
- Rush—Moving Pictures (Capitol)
- John Cougar—Nothing Matters And What It All (It) Did (Disc)
- Billy Joel—Man On The Overpass (Capitol)
- Peter Gabriel—Car (Island)

### Southeast Region

**TOP ADD ONS:**
- Kansas—Audio Vision (Kirshner)
- Gary Numan—Telekin (Disc)
- John Cougar—Nothing Matters And What It All (It) Did (Disc)
- Billy Joel—Man On The Overpass (Capitol)
- Rush—Moving Pictures (Capitol)

**TOP REQUEST / AIRPLAY:**
- Rolling Stones—Emotional Rescue (Rolling Stone)
- Jackson Browne—Hold Out (A&M)
- Michael Stanley Band—Heartland (EM/America)

**BREAKOUTS:**
- Michael Stanley Band—Heartland (EM/America)
- Rush—Moving Pictures (Capitol)
- John Cougar—Nothing Matters And What It All (It) Did (Disc)
- Billy Joel—Man On The Overpass (Capitol)
- Peter Gabriel—Car (Island)

### Northeast Region

**TOP ADD ONS:**
- Kansas—Audio Vision (Kirshner)
- Gary Numan—Telekin (Disc)
- John Cougar—Nothing Matters And What It All (It) Did (Disc)
- Billy Joel—Man On The Overpass (Capitol)
- Rush—Moving Pictures (Capitol)

**TOP REQUEST / AIRPLAY:**
- Rolling Stones—Emotional Rescue (Rolling Stone)
- Jackson Browne—Hold Out (A&M)
- Michael Stanley Band—Heartland (EM/America)

**BREAKOUTS:**
- Michael Stanley Band—Heartland (EM/America)
- Rush—Moving Pictures (Capitol)
- John Cougar—Nothing Matters And What It All (It) Did (Disc)
- Billy Joel—Man On The Overpass (Capitol)
- Peter Gabriel—Car (Island)

### National Breakouts

- Gary Numan—Telekin (Disc)
- John Cougar—Nothing Matters And What It All (It) Did (Disc)
- Billy Joel—Man On The Overpass (Capitol)
- Rush—Moving Pictures (Capitol)
- Peter Gabriel—Car (Island)

- Michael Stanley Band—Heartland (EM/America)
- Rush—Moving Pictures (Capitol)
- John Cougar—Nothing Matters And What It All (It) Did (Disc)
- Billy Joel—Man On The Overpass (Capitol)
- Peter Gabriel—Car (Island)

### Add-Ons
The four key products added at the radio stations listed, as determined by station personnel.

**TOP REQUESTS/AIRPLAY**
The four products registering the greatest listener requests and Explorers, as determined by station personnel.

**Breakouts**—Billboard Chart, summary of ADD ONS and Requests/Airplay information to reflect greatest product activity at regional and national levels.
MILWAUKEE -- Desks in the WISN-AM/WLXP-FM studios offices are so jammed together that even a fast-moving hit record would have trouble making its way to the aisles. There's not much breathing space amid the clusters of albums on charts, boxes of assorted giveaways, scripts, empty coffee cups, gnawed pencils and who knows what else.

Telephones ring constantly, giving the impression that you've stumbled into Beertown's hottest bookie joint or at least the floor of a frenzied grain exchange.

Amid the confusion sits WISN promotions director John Scheinfeld and--inches away--his counterpart on the sister Heart station WLXP, Bernie Lucas, who runs lit-strapped quarters with other staff.

Despite the proximity of their desks and the shared philosophy of trying to get higher ratings, the two men are apart in appearance, flair and style--reflecting the image of their respective stations.

There's Scheinfeld, in a three-piece suit, palm outflung for his top-rated music appeal WISN and the laidback, comically operatic one expects from a 58-year-old radio station.

Across the way is brash Bernie Lucas, with his open collar and disheveled curly hair, who's helped put his all into picking up the charts to edge out most of his competition in barely two years.

"Basically, we're together, we want to get our stations ahead and keep them there. We share ideas and he has other ideas," says Scheinfeld, the first-time full-time promo director WISN has had. "We do co-op on some events, such as the Superwalk for the March of Dimes, but that's really more of a corporate thing. There's really little other overlap.

Scheinfeld stresses that he attempts to promote an image of WISN as a city institution, with a lot of community involvement. "A lot of our efforts are community oriented. We don't do we T-shirt contests or put a DJ up in the air on a telephone pole," he laments.

"We are a family station, a 'good friend' and everything we do has to suggest that," he adds.

Scheinfeld joined WISN about 1½ years ago, after stints teaching broadcasting at Northwestern Univ., Evanston, Ill., and as a freelance promoter in the Chicago area producing radio and television spots.

"When I arrived, the station's ads lacked a presentation. It was scattered and didn't give that certain look. There wasn't a long range marketing plan," he says.

Scheinfeld plunged into his work, surveying the territory and pulling together some new directions to aim WISN's promotion efforts. With a generous $180,000 promo budget, he plunged heavily into television and mass transit advertising, presenting a more sophisticated look.

"We now do TV 52 weeks of the year, I see that as a strong ally and we use all the stations in our area. Newpapers aren't a strong part of our program, but we use them to promote special programs," Scheinfeld says.

He does all his ad work in-house, creating, producing and directing his own spots and planning events. He's directly answerable to Dave Denver, program director at WISN, and John Hinkle, the station manager.

"I like to have some major promotions in every season and it doesn't necessarily have to fall into a ratings period either," he stresses. The station's latest Arbitron reading is a 10.3.

Lucas had been handling promos for rocking WLXP on a part-time basis for 1½ years working around a stint as mid-day personality and then as morning show host. He was named full-time promo director in July by Tom Daniels, WLXP program manager. He developed a plan for a hot sheet, a pocket size survey of top selling records spiced with hype and pulling ads.

On his return to WLXP, Lucas began pushing a number of ideas. "That was about the time of the anisocide scare. We had to think about what we wanted to do something positive as a promotion, and how we wanted to get people involved in the station. We set up the conference like a spaghetti, coming back really hot," Lucas recalls.

On his return to WLXP, Lucas began pushing a number of ideas. "That was about the time of the anisocide scare. We had to think about what we wanted to do something positive as a promotion, and how we wanted to get people involved in the station. We set up the conference like a spaghetti, coming back really hot," Lucas recalls.

Lucas felt the station's budget was primarily as a handling charge, and he created a plastic WLXP Air Force card that has been given away in merchandise at various cooperating stores, including an auto dealership. The promotion started in the early part of the year and ran throughout the summer.

"We're still going strong," says Lucas, adding that the promo mailed 2,000 persons in one crack at a recent auto show.

"This is a club, so the kids get peer pressure to join, plus there's the visual reminder of WLXP with the Air Force card in their wallets.

"Our objectives might also be admitted to various concerts or films for only 97 cents, based on the 97 KHz disk slot held by the station. The sales department works closely with Lucas in setting up such discounts. "I feel the sales people should get bus that ordinarily goes for 10 cents a ride in the downtown area. Nearly 27,000 persons took advantage of the operation. WLXP in turn sponsored a free bike park that drew about 2,000 bikers.

WISN recently sponsored a photography contest in conjunction with a Greater Milwaukee Convention and Visitors Bureau promo plugging a hometown vacation. About 1,000 entries were received, with winners getting cameras and a chance to participate in a local gallery exhibit.

Scheinfeld claims WLXP's success is due to the combined efforts of Lucas, Marsha Scheinfeld, the music director, WISN's Peter Mensch, and others.

"I feel they are a great team. They all pull in the same direction and are all working for the same goal," he says.

On this, the first solo project released by any WISN member, Gouldeau utilizes the talents of fellow members Brad Deip (vocals) and Sid Hashian. He claims that his work "would never quite fit Boston's musical approach. It rocks a bit harder.

Collectively, the five group members had invented some 30 years of club experience in various bands in the Boston area before coming together in guitarist/group leader Tom Scholte's 12-track home studio.

Demo tapes were cut and shipped off to a local promotion representative. The next few events happened quickly: the tape was sent to Epic, the band (which had never played a live gig as a unit) was signed, and "Boston" was released in August 1976. That LP went gold after 60 days.

Produced by Gouldeau and John Boylan, the LP features Gouldeau's protege, vocalist Fran Coons.

In Los Angeles, Gouldeau was managed by Paul Abern at Left Lane Management (213) 656-5464. His booking agent is Premier Talent in New York, (212) 758-4900.
**Mike Harrison**

**Goin' Up the Country**

Last year, this jazz/blues artist recorded "Hot Dawg" on A&M's Horizon label. This week, he kicks off the pop charts, at LP hovered in the jazz tabulation for 35 weeks, peaking at No. 1.

Switching to Warner Bros., N.C. in May of this year, the 35-year-old mando-lin plucker and vocalist, which is already ascending the jazz chart and introduces him to pop.

From Hackensack, N.J., Grisman mastered the mandolin at 16 and worked his way into a bluegrass ensemble known as the Even Dozen Jug Band. This was 1971, and the group included future members of the contemporary jug band, who were in their mid-20s at the time.

Grisman's first album with the jug band, "Four Days," was released in 1974 and featured Grisman's first single, "Walking the Dog." The jug band broke up in 1975, and Grisman continued to release solo albums and collaborate with other artists.

In 1979, Grisman released "Hot Dawg," which became a hit and led to a string of successful albums and collaborations. Grisman has continued to release albums and tours with various artists, and he remains an influential figure in the bluegrass and acoustic music genres.
THE NEW PEACHES & HERB COLLECTION.
"WORTH THE WAIT"

PEACHES & HERB'S NEW ALBUM.
ON POLYDOR/MVP RECORDS AND TAPES.
New York—In the face of wide-spread reports within the industry that its videoDisc system is suffering badly in the marketplace, Magnavox affirms its intentions to roll out its next product within New York, L.A., and Chicago.

"That's the plan," says senior marketing vice president for the U.S., Bing Ingrum. "Nothing has slowed us down," he states. "We will move into additional cities with a large number of outlets during 1982."

But Ingrum says a major ad campaign to accompany the rollouts is doubtful, adding, "We haven't laid that plan to bed yet."

The original Magnavox marketint--scheduling for the MagnaVision disk player calls for total U.S. product availability by the first quarter of 1982. At that point, the player available is about 30 markets. Advertisement is restricted to the localities where the players are available. freedom of interest the Magnavox player has seen sales slip in many areas. Says one retailer:

(Continued on page 48)

Magnetic Video Expands Cassette Duping Capability

FARMINGTON HILLS, Mich.--Magnetic Video Corp. is expanding its videocassette duplicating capability.

The 20th Century-Fox company, according to Andre Blay, president, has ordered an increase in mastering capacity by more than one million cassettes annually at high efficiency.

In addition, the firm is offering a new facility on the West Coast available for testing new equipment. Mastering capacity has been doubled.

Additional expansion plans include the construction of new offices, engineering and warehouse space, and the addition of a second computerized video editing suite at headquarters.

Magnetic Video will also centralize its mastering and studio operations along with the installation of a Rank Cintel Telecine and a broadcast-quality one-inch mastering machine here. This equipment will serve the firm's overseas markets. U.S. tape masters presently mastered internally.

At the same time, Magnetic Video is moving to new master storage facilities to its catalog including "Julia" and "The Turning Point.

The firm now has mastered over 100 titles and its catalog with product from 20th Century-Fox, Lord Gorda's FTC Entertainment, Avco Embassy, ABC, Viacom International and United Artists.

Exporting 3 Million VTRs

TOKYO--Japanese manufacturers of videocassette recorders are expected to produce some 3.8 million VTRs in 1980 and export at least 3,000,000.

Some 389,977 units have been exported this month, according to export figures for the first two months of this year, up from 245,993 a year ago. West Germany imported 232,041 units, the greatest amount from the last period.

Last July shipments to Common Market countries totaled 119,000 units. This was 30 per cent higher than the same period last year.

Middle East countries accounted for 14,760 units, while Canada received 10,277, the second highest from the last period.

One major supplier, Matsushita Electric Industrial Co., expects VTR sales to double to 1.25 million in fiscal year ending March 31.

In addition to the export figures, Japan accounted for 2.6 million VTR units in the fiscal year ending March 31.

The country's four leading manufacturers account for 60 per cent of the total. Matsushita and Sharp account for 24 per cent, Sony 16 per cent, and JVC 10 per cent.

The remaining 40 per cent are supplied by 50 other manufacturers.

Market observers say price competition has been severe. Matsushita imports are now being sold for less than $50,000, while Sony imports are being sold for less than $60,000.
Ray, Goodman & Brown created a gilt-edged rainbow with their debut Polydor album and their multi-format Gold smash, "Special Lady." So it's not surprising that they were proclaimed Best New Group of 1980.

Fueled by the incredible success of "My Prayer," their new album, "Ray, Goodman & Brown II," is catapulting them even higher into the lists of this decade's greatest achievements.

Their secret? Great voices. Great harmonies. Great songs.

"RAY, GOODMAN & BROWN II" FEATURING "MY PRAYER" THEIR SEQUEL TO SUCCESS ON POLYDOR RECORDS & TAPES.

RAY, GOODMAN & BROWN

Produced by Vincent Caste Lang for Dark Coup Productions, Inc.
Ashford & Simpson Focus On Performance

NEW YORK—Nick Ashford and Valerie Simpson are taking time out from their usual songwriting and producing activities for the third aspect of their career as artists and performers.

The pair is touring the nation from now through December in support of their new Warner Bros. album, “A Musical Affair,” which has already spawned a top 10 soul hit, “Love Don’t Ask Me to Make It Right.”

They’re going into 3,000-to-4,000-seat venues, preferring the intimacy these offer compared to larger sites. “Our fans are a wide age group,” observes Simpson, “and many of them don’t really want to go to the big stadiums. We get better response in small venues.”

Adds Ashford: “That audience feedback is very important to us, it enables us to grow stronger in what we’re doing, to communicate better with the people we’re writing our songs for.”

Simpson’s view is different. Acknowledging her husband’s reputation, she says: “What we can get to the stage in our career where we’re not going to be so crucial to be there, I don’t know. It’s a necessary part, and it helps sell records, but I’d like it if we really didn’t have to go.”

“Of course Ashford & Simpson attained an acceptable balance between their creative role as songwriters and producers, and their artistic role as performers?” asks Simpson, then. “It’s taken a while, but now we’ve cut down on preparation time to go on the road, so that gives us more time for composing and producing. Also, our naves can take the touring better now than before.”

The pair is also finding more time for creative duties, having written and produced Diana Ross’ “The Boss” album for Motown, which was the singer’s strongest selling album in years up to that point; Gladys Knight & the Pips’ reunion LP for CBS, “About Love,” and a couple of cuts on the newest Teddy Pendergrass LP for Philadelphia International. “TP,”

Future projects include another album with Knight and her group, and the Atlantic debut of Ullanda McCullough, who sings background for Ashford & Simpson on record and on the road. “There’s also an album in the works with D.J. Rogers for CBS.”

Their setup projects production tasks by spending time with the artist concerned, talking about each single’s labeling, layout and concepts. “A lot depends on the magic between the artist and the producer,” explains Simpson.

“You might think you want to do something, yet after a series of conversations and conferences, you feel that it wouldn’t work out, and there’s no point in going any further.”

“It’s clear that the union will work, then those conversations form an important part of the creative process,” says Simpson. “We get insights into their personality, we get to know them.”

This enables the couple to write (Continued on page 39)

Criss Departs Kiss, Conquers Frustrations

By ELIOT TIEGEL

LOS ANGELES—Ex-Kiss drummer Peter Criss it no longer frustrated; he’s emerged without his cat makeup and he’s writing and recording love ballads.

The first member of the theatrically attired rock band to leave, Criss claims he is now free of the frustrations of hiding behind the drum mask and has Kiss members overrule him in deciding which songs to record.

Now on his second solo Casablanca LP, “Tape Of Control,” he has written nine of the 10 cuts, including several ballads. His collabor- ators are David Wolfert and Stan Penzaglia.

Criss, 34, sports gray hair, a black beard and mustache and wears a gold earring in his left ear.

Now making the rounds to promote his new LP, he is open to explain that he got tired of being with the band after 10 years, he felt he was losing his true self in favor of being the character in the band and he was totally frustrated at not being able to infuse more of his music into the band’s repertoire.

And this especially hurt since he penned “Bella,” a major hit for the group. He wrote “Bella” with Penzaglia who is now part of his next set which will start touring the U.S. “I’m very proud, probably, Criss comments, as a “special guest star” on someone’s bill.

“I’ve drummed for 60,000 people. It’s okay if I play 3,000 as long as they applauded.”

Criss says candidly and in good spirits.

Penzaglia and Criss were both members of a New York band called Lips. “If I have to join Kiss because I felt Kiss would make it,”

Criss notes.

Having played all over the globe, Criss found inspiration for “Where Will They Run” from his experiences of being road side, like Miami, Tex. “We did 90 gigs in a six months. That’s a lot of shows and hotel beds.”

“Words” was written after a bitter fight with his wife in which he realized people say things they don’t mean during a heated argument.

Criss used 25 pieces on several of the ballads on the LP, including members of the New York Top 40 rock station and played drums on all the cuts. He also arranged five of the tunes.

“I was basking with energy and in ev- erything. That’s why the album’s called “Out Of Control.”

He admits that his ego hurt when he’d be sitting in a restaurant and someone like Rod Stewart would come in the people would stare and ask for his autograph. “I’d think, God why doesn’t anybody recognize me?”

Illinois Club’s Switch To AOR Marks Change Demographics

By ALAN PENCHANSKY

The transformation is in keeping with the growth in the U.S. popu- lation of 18- to 34-year-olds and an increase in the need for more concert rooms for middle level rock acts today, says Amy Granat of Granat Productions.

Jan, one of the Midwest’s leading concert promotion firms, is taking over complete control of the changeover, B’Ginnings book- ings have been handled inter- mittently by D.A. Grain.

Appearances by Robert Palmer, Sept. 12 and Eddie Money, Sept. 13, marked the formal reopening of the facility. A month-long shutdown for renovation took place.

To signify the changeover, man- agement will keep the name B’Ginnings (the club is one of the oldest rock hotspots in the area in continuing operation). The new nightclub seating ar- ranged has capacity for 550 per- son, including a balcony, and 200 patrons over 150 persons will be accommodated at the bar, he indicates.

Granat claims 200 groups of crowd- ing in audiences as big as 1,000 are over. Some music fans voiced disac- tion with the club’s catering of crowds and its former rough and tumble personality.

Granat says many middle level rock acts lack record label tour sup- port today, making concert rooms a better option. “It’s like the old days, he says.

Another reason for the changeover is the high gas cost, making it more difficult for suburbanites to catch concert presentations in the city, Granat says.

Through the move, Jan’s production director for the club based in Schaumburg. The new sound system was installed by DB Sound of Chi- cago.

Illinois’ 21 drinking age has fro- zened rock clubs in the downtown and New B’Ginnings’ drink service will be suspended on Sundays with $2.98 admission also offered. Wednesdays and Thursdays the club will host local rock groups at 3 admission, according to Granat.

Other ticket prices range from $5 to $9 depending to the act.

Another Club For Byrd, Lambros

WASHINGTON—Guitarist Charlie Byrd and promoter Peter Lambros recently opened Charlie’s George Town, a jazz club located in close proximity to the Potomac River in Georgetown.

The club’s main lounge will fea- ture jazz several nights a week with plans to use local musicians to back or play opposite name groups. A pho- torapher will perform in the cocktail bar. Byrd and Lambros co-owned Shawboat, a club here that closed in 1968, re-opened in 1975 in a Mary- land suburb and closed again in 1976.

Modern Sounds For L.I.

By ROMAN KOZAK

NEW YORK—Since it opened in June, the place in Long Island to see and dance to new and established contemporary music acts has been the Malibu Club in Lido Beach.

The club which has a capacity of more than 1,500, is both a rock’n’roll disco and a medium sized venue for such live acts as Joan Armatrading, the B-52s, Carolyn Maas, the Plasmatics, Jesse Jones, the Ramones, Squeeze, Ian Hunter and others.

The club was formerly the Malibu Beach Club, site of many Long Is- land weddings and bar mitzvos. For the lease was taken over by Ma- libu Resorts International in a partnership formed by Jack Pesso, Herb Neiss and Tony Greco. They invested, Greco says, $1 million to turn the venue into a state of the art rock’n’roll disco.

“My roots are in disco,” says Greco, “I saw a waning in the disco business, yet there was a void in that many of my patrons liked rock’n’roll, but were a little afraid to go to a city rock club. So I tried to create an intimate situation where you could see live entertainment in a midnight show, but also have the atmosphere where you can enjoy dancing to rock’n’roll.

The design we used fewer gimp- micks than in a normal disco. We wanted a slick looking room, but not so commercial, just nice enough that you could bring a wife or parents to,” contin- ues Greco. The club was designed by Roth Industrial Designs. Audio by Zimet designed and installed the sound system.

The p.a. for the live entertainment and the disco sound is one inter- related system, says David Rosen, the house’s P.A. engineer by Zimet.

For the club the company designed a new speaker, the 412, which has four 12-inch drivers in an cabinet to en- hance vocal clarity.

Altogether 7,000 watts driven by B&K amplifiers completely the 56 speakers, with the p.a. controlled by a modified Sound Master Lf- channel console. Because the club consists of two different music rooms, the main ballroom with its 4,000 square foot dance floor, and a smaller lounge, there are separate controls for the various areas. The 39
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Mickey Gilley

Larry Graham
Daryl Hall & John Oates
Larsen-Feiten Band
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What do

of

Wales, Neil

Greece, Neil Diamond and outer space have to do with this 1933 photograph?

Find out in the Nov. 15 issue of Billboard in the very special section celebrating the 200th anniversary of “Los Angeles: The International Music/Entertainment Capital.”

And, if it’s Greek to you who do business here in Los Angeles, contact your Billboard salesman immediately. You should be represented.

Advertising deadline, Oct. 10. Don’t delay. Support the L.A. Bicentennial special issue and let the world know you are significant in this business in Los Angeles.

400,000 Crowd For Elton John In N.Y.

NEW YORK—Blue skies and temperatures in the 80’s helped bring the largest crowd in history here to a free Central Park concert given by Elton John Saturday (13). Official estimates put the crowd at 400,000, about 100,000 more than the previous Central Park record set at a free James Taylor concert last summer.

Some of the fans camped out all night, many arrived early in the morning, and thousands were still streaming into the park at 3 p.m. starting time.

Police reported a few arrests, but no major incidents. The vast throng of pedestrians did force police to divert traffic and close one subway station for a short time.

The concert was sponsored by Calvin Klein Jeans and WNEW-FM. Proceeds from the sales of T-shirts will be used to benefit New York City Parks Dept. efforts to maintain and upgrade Central Park. Officials expect to raise about $700,000.

The concert was opened by new artist Judie Trake. John and his band started playing at 4 p.m. and entertained the crowd for two hours with a mixture of old and new material. The sound system was rated “excellent” even by spectators a quarter-mile from the stage.

Neil Young For Berkeley

BERKELEY—Neil Young & the Hawks & Don vinyl, Herbie Hancock. Jennifer Warnes and the Chambers Brothers have been added to the lineup for the fourth annual Bread & Roses Festival, scheduled for Oct. 3-5 at the Greek Theatre here.

In addition festival director Mimi Farina says there is “a 75% probability” that Leonard Cohen will also perform. Words will be backed up in her performance by a group called Passenger, which regularly backs Cohen.

Hancock will contribute piano behind Angela Bofill, who had already been scheduled. Last year Hancock made a similar support appearance with Joni Mitchell.

Beck Tours Again

LOS ANGELES—Jeff Beck is in the midst of his first national tour in three years, supporting his just-released LP, “Here And Back.” The tour started in Vancouver Sept. 1 and concludes in Chicago Oct. 19.

Delinger attempted to stage some shows at Battery Park this summer but was unable to secure permission. The last musical event this season at Central Park will be a free Elton John concert at the great lawn sponsored by Calvin Klein Jeans in conjunction with WNEW-FM Saturday (13).

Chris Spedding joined the Pretenders for the second encore during the Central Park show. After it ended, the lights went on, the Pepper jingle was played on the P.A. and roadsides started removing the equipment. Unfortunately the audience could not leave. It demanded a third encore, for which the group refused “Stop Your Sobbing.” The Pretenders will be back in New York at the end of the month with shows at the Palladium and the Ritz.

John Sebastian reunited with the Lovin’ Spoonful in Paul Simon’s “One Trick Pony” film. When in Chicago, David Bowie went to see Roy Orbison, Orbison then went to see “Elephant Man,” starring Bowie, the next night. Canada’s Teenage Head, L.A.’s Bus Boys and Huey Lewis & the News are making first New York appearances in clubs.

As Queen hits America on the second leg of its 1980-81 world tour, audiences are being treated to a couple of on-stage firsts: Freddie Mercury plays piano guitar during “Crazy Little Thing” and Brian May takes on keyboards for “Save Me.”

Dolly Parton is helping the Tennessee Dept. of Tourism by lending her name and likeness to 30 “Dolly trucks”—18-wheelers that cruise the roads of 13 states near Tennessee, urging residents to “Follow Me To Tennessee.” Parton summoned truckers to the inauguration of the fleet via CB radio. “Booby Trap” is her handle.

Cher hosted Midnight Special Friday (18) and will introduce Black Rose, her new rock band, as well as the Rolling Stones, David Bowie and Eddie Rabbit.

Rumors, unconfirmed, suggest that Bruce Springsteen may produce Stevie Nichols’ solo LP. If the cover of Melissa Manchester’s “For The Working Girl” looks familiar, it’s because it was inspired in 1932 movie poster of Marlene Dietrich from “Blonde Venus,” which in turn was inspired by the Venus de Milo statue.

A marqueer writer’s nightmare: Sue Maskaliers and Jazzopapalotlomopuns, playing at New York’s Banana Stand. The Left Banke is back with a new single, “Queen Of Paradise” on CAM.

In spite of high ticket prices which were incorrectly posted at $12.50, $10.50 and $8.50, the Oct. 6-8 52s concert at L.A.’s Greek Theatre was reportedly sold-out in a matter of hours after the boxoffice opened. (Those tickets should have gone for $10.50, $8.50 and $7.50.) Because of that healthy turnout, the 52s have added another show for the next night at the correct prices. Those who paid the extra bucks for the first night will be refunded.

Epic’s next series of n-disks will include 10-inches by The Clash, The Vapors, Ric Nelson and Gary Glitter. Dick Betts joined Gatemouth Brown on stage at the London Palladium in New York recently. New Peter Green LP expected soon from Rounder’s Sail Records.

P.R. Firm Moves

NEW YORK—Sotlers/Konkin/Friedman public relations firm moves at the end of the month to a new office here. The address: 45 W 34th St., New York 10001, (212) 947-0515.
**Talent In Action**

**BOB SEGER**

REO SPEEDWAGON

Madison Square Garden, New York, N.Y.

**FEB. 1ST 1976**

This was a well-matched double bill that stood up on two nights here. The second, Sept. 12, was clearly Seger, who is not a regular visitor in Gotham.

Seger, a veteran of countless one-night stands in his native Michigan, proved that he and the Silver Bullet Band can do more than just plug a string of hits with this appearance.

The 90-minute show, however, was marred by 

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**Counter-point**

**Dimension Group May Reassemble**

**BY JEAN WILLIAMS**

LOS ANGELES—Is there any truth to the report that the original Fifth Dimension may come together again? It seems there may be.

It's being said that now that Florence LaRue and Marc Gordon are divorced (Gordon managed the original group), members are talking about reforming.

The group split in the mid-'70s, with Marilyn McCoo andhusband Billy Davis Jr. signing with ABC Records as a duo. The Fifth Dimension also was signed to ABC. McCoo and Davis decided to pull out because of conflicting ideas concerning career moves. LaRue, Lamont McLemore and Russ Townson continued as the Fifth Dimension while bringing in new personnel.

However, since the split, only McCoo and Davis have been able to come up with a major hit. You Don't Have to Be a Star on ABC. Townson eventually left the group for a solo career—no hits. He has also been involved in other projects.

McCoo and Davis moved onto R&B—no hits there. The Fifth Dimension then signed with Motion—one hit. There the group motowed some time ago. LaRue, McLemore and Townson are now reported eager to reteam and are waiting for McCoo and Davis.

The Fifth Dimension scored its first hit in 1969 with "Aquarius," while on Soul City Records. "Up and Away," its 1967 hit, also was on Soul City Records, but the group moved to Bell Records and had its 1970 smash, "One Less Bell." It seems that Norman Whitfield, president of Whitfield Records, may again produce the Temptations. Motown's Berry Gordy produced the group's first LP on its return to the label, and reportedly there is a second Gordy-produced album in the can. However, Whitfield is said to be producing the Temptations' third album under its Motown contract.

Whitfield, as most will recall, made the Temptations almost a household word. Prior to returning to Motown, while the group was signed to Atlantic, Whitfield reportedly was gearing up to again produce the Temps. The proposed agreement fell through and Gordy produced the group.

Through Whitfield's most recent deal with Warner Bros. Records, he is free to produce outside acts.

The Temptations are about to embark on their first major tour of the year starting Oct. 3 in Tulsa. The tour is not only designed to support the group's LP, "Power" but will also coincide with the release of its new LP "The Temptations: Give Love At Christmas."
**General News**

**ASHFORD & SIMPSON**

**Duo Focuses On Performance**

*Continued from page 34*

songs which reflect the performer’s feelings—a crucial factor, she says.

Composing apparently comes easy to the pair these days. They don’t really labor over writing any more. It’s all more or less spontaneous,” remarks Ashford.

They write “bits” of songs, then complete those which they feel are right for the artists in question and which will be used.

The couple attributes many of its current skills to the years spent at Motown, “our training ground,” in Ashford’s words. “The rule in those days was that you went into the studio and came out with no less than three songs in about an hour and a half. We had to know what to work on towards the end; you learned to be fast, and to save a lot of money.

“Scene of that training has carried over into our productions today. We try not to waste the artists money, we do a lot of work before going into the studio.”

Simpson is at a loss to understand those who begin writing only when they get into the studio. “We bank on being ready when we go in. The clearer your perspective is and the clearer your songs are to you, the less time you have to spend explaining them to the artists. She accepts that some take more than others to record. “Sometimes the artists are laboring and you know you’re not going to get it that night. You just have to go back to it another night. We started out as background singers, so we know what a musician’s level of endurance is. You have to be aware of that, people get tired.”

**R&B Replaces Disco At Salsoul Label**

NEW YORK—The “discernible change” at Salsoul Records is to take full advantage of r&b- formatted product.

Now guiding the fortunes of the RCA-distributed company is Dick Carter, former producer at Motown, who assumed the post of Salsoul president a month ago.

“We’ve pumped our roster to the point where we no longer have a disco band,” explains Carter, adding that LaToya Holloway is now re- corded as a “great voice” as opposed to her recent success as a disco performer.

Carter says the label’s thrust, going whenever it can with self-contained acts, is to take advantage of the broader acceptance of r&b to the point, Carter adds, where general pop sounds have felt its impact.

“We’re in a fortunate position since Salsoul has held up best in the past year and a half. We never got involved in the super-heated rock binge that was part of the industry’s pump-up.”

Besides Holloway, the label continues to get substantial sales mileage from Instant Funk, Randy Muller-produced acts, Skyy and Cameron and veteran performer Joe Bataan.

“We’ve gotten away from the one-shot singles attractions with no delusions in my mind that we must stay with other than r&b-formatted sounds,” Carter maintains.

“We took advantage of disco not only because it was a hot sound, but in the beginning good product was available to us, particularly from Europe, that made sense for us economically.”

Carter admits it’s still “tough out there and a little company has got to be prudent” Salsoul has paired its staff roster to reflect industry conditions. Along with Carter, key personnel consist of label owner Joe Caye, chairman; Kenny Caye, executive vice president of a&r and promotion; Billy Smith, promotion, and Glenn La-Russo, in charge of international.

**Gene Russell’s Back With L.A. Label**

LOS ANGELES—Gene Russell, believed to be the first black to form a jazz label since the Spikes brothers formed Spikes Brothers Records here in 1921, has reached an agreement with GR Productions and Aquarian Records.

The jazz pianist/manager and owner of the defunct Black Jazz label, has signed his first artists to GR Productions. Tallie Longe, a five octave range singer.

Russell, presently at Music Lab Studio here producing Longe, has negotiated a booking agreement for the singer with Regency Artists.

Although Longe is signed to GR Productions and to Russell for personal management, “I am talking to a couple of other companies, including David Geffen’s company for a deal,” says Russell.

In the meantime, “I have her commercials, including jeans and soft drinks ads.

“Because of the way the industry has turned the past couple of years, it’s come to pass that I have to have exposed through records but, more than ever before, to build an image through other vehicles to create consumer awareness. This obviously not only sells records, but for a new artist, generates curiosity which in turn builds concert audiences.

Russell notes that he plans to be beginning acts to Aquarian Records—not necessarily jazz artists. Longe is not a jazz singer.

Russell introduced another female to the music scene a few years ago, Keilee Patterson. Patterson was one hit. “If it Don’t Fit, Don’t Force It” on Shadybrook Records.

“I’ve heard Carol, now signed to Philadelphia other artist Russell has worked with. Carter was signed to Black Jazz, along with Doug Carne, Walter Bishop and Henry “the Skipper” Franklin Russell at Philadelphia Jazz in 1971, released 24 LPs on the label.

As well as reactivating some of his companies, Russell is breathing new life into his own career. Last week the pianist appeared at Maiden Voyage, one of L.A.’s leading jazz clubs.

**EV-Game Co. Sold**

NEW YORK—Gallion Industries has reached an agreement in principle to sell its EV-Game subsidiary to Michael and Gerald Damsky, its present management. EV, located in Freeport, N.Y. manufactures and distributes photographs and tape

As recording artists, do Ashford & Simpson feel their career has gone according to plan? “It’s been a steady growth,” says Simpson. “It hasn’t been the big boom that we hoped for, but it has been a steady climb.”

Ashford adds that Warner Bros.

**SOULFUL TRIO—Roberta Flack, Peabo Bryson and Pattie LaBelle, from left, gather backstage following Bryson’s recent performance at New York’s Ra-

sio City Music Hall. Bryson is in the midst of a national tour; Flack is coibled while headlining several of the dates.

**Composing up acts,** Russell notes, “I have learned that the music, and the music, and the music, and the music, and the music makes them.”

By Irv LICHTMAN

There’s a change in the air. The air is filled with the scent of r&b, the scent of soul, the scent of What’s Happening. The air is filled with the scent of the future. The air is filled with the scent of the now.

But most of all, the air is filled with the scent of the Salsoul label. For the past year, Salsoul has been the big boom in the world of black music. And now, with the arrival of Dick Carter, the label’s new president, Salsoul is poised to take off in a brand new direction.

Carter, who spent many years at Motown, has a lot of ideas for how to take Salsoul to the next level. He plans to focus on developing new talent, and he’s already started with some promising young artists.

One of these artists is Tallie Longe, a five-octave range singer who has been with the label for a little while now. Longe’s voice is a marvel to behold, and she seems to be on the verge of something big.

But Carte

**Soulful Trio—Roberta Flack, Peabo Bryson and Pattie LaBelle, from left, gather backstage following Bryson’s recent performance at New York’s Radio City Music Hall. Bryson is in the midst of a national tour; Flack is coiled while headlining several of the dates.**
The disk drive will bring them into the store, but they'll buy a VCR. The videodisk has been on the market for 18 months, but many dealers consider its performance disappointing, especially compared to zooming VCR sales.

The only other videodisk player on the market is U.S. Pioneer's Laserdisc, which like Magnavox is a laser optical machine. Also like Magnavox, Pioneer opted for a market-by-market entry rather than a full-scale introduction. The rival RCA format, due in the stores in March, will have full national distribution, according to the company, supported by a national ad campaign.

Pioneer has accelerated its market rollout and is reporting "healthy" sales since the machine was introduced in July. Both Magnavox and Pioneer players use software supplied by DiscoVision Associates, a joint venture of MCA, IBM and Universal/Pioneer. Lack of new titles from this company has been a continuing problem.

"We could always use more software," says Ingram. "The catalog needs depth and breadth." Ingram notes, however, that strong VCR sales are a good sign since most purchasers of the disk player are VCR owners. Magnavox sales, he says, are running 700% ahead of last year's figures.

Assistance on this story provided by Jim McCullough.

On the software side, a spokesman for DiscoVision Associates in Costa Mesa, Calif., the optical videodisk manufacturer, acknowledges that the delicate manufacturing process has had to overcome a number of hurdles since the beginning and that "we're still perfecting it. There are no textbooks here for what we are doing. It's a very high technology process. We've introduced several modifications in terms of improvements."

"That's encouraging," the DiscoVision Associates spokesman says. "It shows that 3M's faith in the technology is right.

One final note: The improvements we've had in production of the disk drive does not include any changes that would necessitate changes or modifications in MC500 consumer software. We are working very closely with Magnavox, U.S. Pioneer and Universal/Pioneer on disks. It's not faring as well as hoped. There has been some industry speculation that we had stopped production on entertainment systems for several weeks to fulfill an industrial commitment to GM. Absolutely untrue."

KLH Relocates its Operations to L.A. Suburb

LOS ANGELES—Speaker manufacturer KLH is transferring its manufacturing and marketing operation from Westwood, Mass., to the West Coast base of Infinity Systems in Los Angeles. Both KLH and infinity, a major consumer speaker firm have the same management and ownership. Audio Dynamics, notes Arnie Nudell, president and founder of Infinity Systems and newly appointed vice president, Electro Audio Dynamics high fidelity products group. This will allow a complete purchasing and manufacturing function to be combined with those of infinity, KLH and which is a completely autonomous operation. Dennis Watten will continue as president of KLH. KLH, which had innovated and previously that it would develop professional audio products, will also have a completely separate sales and marketing staff.

Maxell's LaBrie Leaving the Firm

NEW YORK—Gene LaBrie, vice president for sales and marketing at Maxell, a leading company at the end of September LaBrie was with Maxell for nine years and recently emerged as one of the most vocal critics of the industry's efforts to attach a tax to blank tape sales.

LaBrie says his plans are indefinite, although he hopes to write a book on marketing. He also says his departure "is not based on any animosities. I felt it was time for a change.

An replacement for LaBrie has not been.

LONDON—Good weather brought some 28,000 visitors—1,650 of them from abroad—to the Harrogate International Festival of Sound hi fi show held Aug. 16-19 in the exhibition center and various hotels of the Yorkshire town.

"It's the temptations of Eve," said co-organizer Peter Halsworth. "At least people have come to have a look at what's here: whether they have the money to stop the moment, that's another question.

While high-end product still sold well, a depressed U.K. market moved away from lower-end product. Compacts have also been completely overtaken by cheap rack systems, according to Tri-Kenwood's Brian Cockram. The trend is confirmed by figures for the half-year from the British Radio Equipment Manufacturers' Assn.

Trade deliveries of compacts last year were 155,000. This year it's 110,000 for the six months to June from U.K. manufacturers. Imports show a slightly different pattern: up in the first quarter of this year, down in the second quarter from 115,000 (1979) to 100,000 (1980).

"There's a swing back to Japanese products in times like these," says Cockram. "The British manufacturers don't have the resources, the manpower or the marketing to cope in a recession. They feel the movement though; we've had an unbelievable autumn selling systems through department stores and multiples. Maybe it's a British trait. When times are bad, buy something nice to cheer yourself up.

Other bright spots in the back-to-wall splash but stripped-down trend show from the 115 exhibitors were reported JVC, U.K.'s Geoff Flemming said: "We've got a complete new range in at the right time so we're taking money."

And A&R Cambridge reported business "reasonable if not buoyant."

"We've got new models for dollars off, said John Cockram. "But it's new models; "we're not raising prices."

The strengthening pound has hurt its export move into the U.S., but the worst blow was the fall of the yen, bringing in a flood of cheap Japanese imports often dumped later as loss-leading special offers. "The fall of the yen has produced a 30%-40% change in value," says Dawson. "We're still price competitive, but only because our quality is good."

New product was thin on the ground, with only a new speaker range from Rola Celestion—seen at the June CES—and officially launched here—a speaker quarry from KEF, new electronics from specialist thus Kef Kugn and a micropower-processed timer and television sound tuner from new Pioneer E3 Audio attracting much interest.

KEF officially launched the Reference series 103 and 105, as well as the Celeste and Concord IV series, which will be seen in the U.S. as the 303 and 304 Series II in October.

For the rent it was add-ons in the major Japanese lines. Only new technology to appear was the Philips optical laser disk plus the Pioneer laser disk spin-off.

Aiwa launched three micro systems with an unusual micro-recorder, the RC30. Other micro components were the HR50 noise reduction unit, the MT50 digital quartz timer, and the RC430 infrared wireless remote control unit. These were introduced in the U.S. at the June CES.

Tri-Kenwood added six high-performance models incorporating the new Star Trace touch-sensor servolock tuning module. The firm also launched two cassette decks and three turntables.

4 More Labels Join The Nautilus Stable

LOS ANGELES—Nautilus Recordings will issue select Fantasy/ Prestige/Milestone/Stax LPs as part of its audiophile series. The LPs will include both digital and direct-to-disc releases. An ongoing Fantasy digital project with Ron Carter may also be released simultaneously as both a Fantasy and Nautilus audiophile offering.

The Shell Beach, Calif.-based specialty label now numbers some 25 LPs in its catalog including digital, direct-to-disc and high speed mastered products. Recent acquisitions are Rita Coolidge's "Anytime you're anywhere" A&M LP for as issuance as a half-speed mastered album.

We meet the production equipment needs of the tape and record industry worldwide.
S.F. Heider Studio Sold To Trio Dan Alexander Takes Over 50-50 With Sharpies And Ward

By JACK MCDONOUGH

SAN FRANCISCO—The Wally Heider studio complex here, vacated by the Filmlos Corp. earlier this summer, has been taken over 50-50 by Joe Sharpies and Mike Ward, who ran the 24-track Teewinot studio in the East Bay city of Richmond, and the team led by Lou Sharpies and Michael Ward. Latter had operated the 3-track Rancho Rivera in San Francisco.

The studios, renamed the Hylle Street Studios, have been under the new ownership.

Alex says the three principal have known each other for years. Sharpies is a design engineer for Ore, while Ward has extensive experience in studio construction and later became the co-owner of the Teewinot. Sharpies and Ward teamed up to make the East Bay rock scene, with Sharpies' home studio in Las Vegas, a retail studio equipment store which specializes in microphones.

Alex says that the basic studio setup remains the same as it was at Heider, with the equipment active that "we have made a great number of aesthetic and accurate changes, but that did not work with the victim of the Filmlos by.

and Ovie Sprinks produce that West Pian Pluggs Band for Equity rights.

Guitarist Ray Buchanan wrapping up a new LP for Waterhouse Records at New York's Record Plant.

Colleen Beaton, a vocalist with Bob Seger, putting finishing touches on her first solo LP at Red Light. Production engineer, Rek McManns.

Paul Adams and Robert Bishop wrapping up final production chores on the Adams-Miller Band at Hero Recording Studios, Nashville. 

Paul Adams and Robert Bishop wrapping up final production chores on the Adams-Miller Band at Hero Recording Studios, Nashville. Joe Heider was assistant on the LP.

George Tobin producing Thunderous Houston for RCA in his own Studio Recorders. 

Giorgio Moroder and Pete Bellotte producing Donna Summer's side of Rock Sound, origination engineer. 

Jamee Streed producing Susan Anton at Santa Monica Sound Studios, Dallas engineering.

Action at Studio City: Peter Bernstein producing the Contours for Northwet, Gable Valenti engineering, produces Michael McDonald and Patrick Henderson recording, with Kathy Walker, engineering by Del Shannon and his assistant. Patrick Henderson also producing.

Jason Phillips producing.

Gene Knobles producing Tilta at the Music Lab.

Linda Edwards producing Bobbi Rambo at Exkeleton. "We're trying to record more female rockers, and we're trying to establish a better place for them," says Joe Heider, who has this as his debut album on this label.

Recording activity at Artisan with disk cutters to Heidin and Greg Perry kicks off with a two-record set for Wayne Newton, first with producer John Madara; Linda Clifton's new LP for Reel; CBS Records, Marty Cooper with Tom, and four for O'Shae with Epic Miller supervising.

Jamee Streed producing for Santa Barbara Sound. Jace, Mike Burke, LP.

Action at the Asian Sound Studios, Atlanta, with Judy Lubbock, engineering for the Brain's, Mark Diamond engineering, Tom Koon producing.

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www.americanradiohistory.com
SAN FRANCISCO—Videowest, the alternative television program which characterizes itself as "The FM Of The '80s" and which specializes in airing visuals of both local and international rock performers (Billboard, Nov. 10, 1979) has made its first major breakthrough to commercial television with an agreement with ABC affiliate KGO-TV here.

KGO will air, beginning Oct. 26, half-hour shows produced by Videowest. The shows will air in the 12:30 a.m. time slot, immediately following the ABC network airing of "Fridays."

Fabrice Florin, founder of Videowest, indicates that KGO felt that this time slot would afford Videowest the best opportunity to plug directly into its 18-34 demographic target. Florin says the shows "will emphasize rock music."

The programs will be simulcast on two local FM outlets, KTIM (San Rafael) and KOME (San Jose).

As last season, Videowest will also continue to air on the local PBS outlet, KQED on Saturday evenings.

Videowest also made its first step outside the Bay Area with three half-hour programs in August over ON-TV, channel 52. The scrambled-sign-on-the-air subscription property in Los Angeles. These three programs aired in a 7 p.m. time slot immediately preceding baseball games and were simulcast on KWST-FM. The station ran says Florin, more than 30 percent of the course of the three-week run.

In the past, Videowest has featured video segments featuring such bands as Jefferson Starship, Steve Reich, Money Money, Tutone, Huey Lewis & The News, Boomtown Rats, Jan Dury, Lene Lovich, M.I. Sex, Plastic Bertrand and Pearl Harbor as well as original video pieces by Todd Rundgren and Michael Nesmith.

Video Takes

Home Theatre, Inc., Hollywood-based distributor of home video cassettes, has acquired exclusive distribution rights to a one-hour musical variety show with Sonny and Cher. The program, originally broadcast on the CBS-TV network, also features comedian Shecky Greene, actor James Darren and Suzanne Chanteau. According to Dean May, director of sales for the firm, the show will be included in the company's "Star Time" series of musical specials. Among musical acts already in the catalog are Donna Warwick, Ella Fitzgerald, Linda Ronstadt, Benny Goodman, the Carpenters, Duke Ellington, Merle Haggard, Teddy Pendergrass, Yvonne Elliman and John Davidson.

CONSULTANTS

L.A. Company
Gives Audio, Video Advice

LOS ANGELES—Videowest, Graham, Phelan, Sahgal & Wilson has become operational here in Beverly Hills as a telecommunications consulting and design firm with a particular emphasis on the burgeoning video-audio and video and video music industries.

The four principals—Eliot P. Graham, Charles C. Phelan, Vinod Sahgal and Oscar E. Wilson—offer expertise in all phases of telecommunications systems, predominantly video and sound, studio and mobile production facilities design, audio and recording system implementation, systems including broadcast, micro-wave and satellite transmission techniques.

Graham has served as chief engineer of Compact Video Systems in Burbank, and director of engineering for Mobile Video Systems, Hollywood, and was responsible for corporate engineering design and implementation for WNET/New York and ABC-TV in New York.

Phelan has been a vice president and general manager of Mobile Video Systems in Hollywood and account executive for Compact Video.

Vipin Sahgal has been a consultant to professional audio equipment manufacturers, recording studios, recording artists and producers; while Wilson has been vice president of operations at the Valtronics Co. in Hollywood, a founding officer of Trans American Video as vice president of engineering and, recently president of Compact Video Sales.

50 RKO Movies On Vidcassette

LOS ANGELES—Kino of Video Inc. will begin exclusive distribution in October of 50 RKO Pictures movies through a soon-to-be-appointed slate of U.S. and Canadian sub-distributors.

King of Video president Hank Gottwalt acquired exclusive rights for videocassettes to the RKO films of the '40s and '50s through Consolidated Capital Ventures of Florida.

The 90-minute features, set to retail at $49.95 each, include titles such as "The Falcon In Danger," "The Iron Major," "Last Days Of Pompeii" and "The Saint In Palm Springs.

The Las Vegas, Nev.-based firm has also acquired exclusively two 60-minute television specials by the late Judy Garland, intended to list, too, for $49.95. In a pact with Sud Luft, King of Video also has options for videocassettes rights to an additional 22 Garland specials.

Korea's Gold Star
Looks To The U.S.

NEW YORK—Korean electronics firm Gold Star has made a 1981 entry into the U.S. home video market. The firm, which makes television sets and smaller components to manufacture and market the Philips optical laser videodisk player, has not yet decided whether to enter the U.S. market. A decision will come by the end of the year, the company says.

Gold Star says it may market VCRs here as well. The company is also considering the construction of a U.S. manufacturing plant.
GOSPEL MUSIC

Bridging The Secular Waters
Contemporary

Jamie Owens-Collins: Making her Sparrow debut with **Straight Ahead**. Long an international favorite and one of the world's beloved ministries.

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Janny Grein: One of our times' most respected composers. Through works like "Bread Upon The Waters" and "More Than Conquerors."

Annie Herring: The powerful writing force behind 2nd Chapter Of Acts, singing out solo on Sparrow.

Phil Keaggy: Dramatically showing, full-face, a multi-talented singer-composer-guitarist. With his Sparrow bow, Ph'lip Side.

Barry McGuire: Turning his talents to his ministry and his major efforts to The Lord in the midst of his secular career. Contributing to making Christian music the moving force it's become.

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Janny Vincent: After influencing the development of jazz/fusion, his dynamic ministry comes to Sparrow.

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Matthew Ward: Releasing his first solo album as the male voice of 2nd Acts. **Toward Eternity**, a giant step forward.

Praise & Worship

John Michael Talbot: Two beautiful albums of rich traditional themes in striking contemporary modes. On Birdwing Records & Tapes.

James Vincent: After influencing the development of jazz/fusion.
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Children's
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Good News
For The Good News Music
By GERRY WOOD

Just as religious music leaders see society at the crossroads, they also see their music at a similar juncture. It can go a dozen different directions and can take many turns, some daring, some dramatic, some dangerous. The worst first. Let's deal with the dangerous.

The religious music industry, should it be courted completely and successfully by the secular music business, would be the most flagrant example of sell-out since Judas secured his reputation.

The temptation is there. Big money. Big media exposure—television, radio, magazines, newspapers. That's hard to resist, too: the reason for the music is not money but message.

The secular/religious music interplay could lead to a silver-lined secular sky or it could result in rugged religious reversions. Just like religion, it all comes down to the individual.

Religious music, for better or worse, is becoming a faddist music—the present state of country music. Not only are the old traditional religious songs gaining more play ("Amazing Grace" will probably garner more airplay and amass more sales in 1980 than in any previous year), but Christian artists are scoring on pop and adult contemporary charts. And there's a surprising cut of secular artists—ranging from Paul Davis to Bob Dylan—embracing the religious music idiom.

Dylan is one of the most unlikely converts in history. Though the religious music industry would be unwise to use Dylan as an example (as changeable as he has been throughout his unpredictable career, the next Dylan album might be Buddhist-oriented), he can still be used as a prime example of the ultimate potentials of the music.

Post-drugs, post-hate, post-haste, post-pessimism, Dylan blazed a new trail for religious music with his album "Slow Train Coming." It was a slow train coming, but it had the momentum of the rock of ages behind it. And Dylan's second gospel LP, "Saved," is even more blatantly religious.

(Continued on page 6-18)

THE SECULARIZATION DILEMMA:

By PAUL BAKER

Christian entertainment. That's a term which is causing a lot of talk. The title itself draws a winces on the faces of some Christians, and brings general confusion to the minds of the majority of people.

The Christian entertainment industry, a large part of which includes records and concert performances, is growing rapidly. As it grows, more and more questions are being asked about the marriage of two concepts which seem to be paradoxical. Jesus was reported to have changed the water into wine at a wedding, but it was evidently a gesture to glorify God through a miracle, not to entertain the people present.

Can entertainment be Christian? Should the vehicles of the various media and musical forms be used by Christians to propagate their own beliefs?

America has driven-in churches, crystal cathedrals, Christian television specials, packed gospel concerts and Christian rock music. The era of "media methodology" has come upon us, according to Tom Stipe, pastor of Calvary Chapel in Denver.

Stipe also produces Christian rock records and sponsors weekly contemporary Christian concerts at his church. The music style he offers at his concerts would be considered normal to be "too worldly" to be used in a Christian environment.

"Music is the language of a large segment of our populace," Stipe defends. "We seek to use music as a proclamation tool—one which will get our message across."

"However," Stipe adds, "the message is only as good as the people who are singing it. Anybody can play a gospel music song, regardless of his or her convictions. What we're finding is that the people in the audience are looking for a difference in the life behind the singer. The message has to be solid, the method has to be professional, and the person has to practice what he's preaching, to effectively get the Christian message across."

The use of pop forms of music is defended by many Christian musicians, but with a general concern that the motive of the artist needs to be right. Ed-die De Garmo, one of the Memphis duo De Garmo & Key, views that, "Some people in the industry are fooling themselves in thinking they're in a 'ministry,' when really all they're looking for is hit records."

One Midwest group interviewed admitted that its goal was to receive awards with its music. Such a statement wouldn't be criticized in the secular business, because awards and publicity are the goal of many. But, in the gospel music industry, there is a definite concern by some of the musicians that, in order to attain popularity as entertainers, some artists are compromising the original intent of their music; that is, to evangelize.

"Popular, commercial success," warns Bob Kaufman of the

(Continued on page 6-18)

To Cross Over, We've Got to Take the Cross Over

Gospel Music

Keith Green, whose controversial decision to distribute his recordings on a "donations only" basis, is where the ministry and industry meet face to face.

Paul Baker is the author of "Why Should The Devil Have All The Good Music?" and host of the syndicated radio show "A Joyful Noise."
THE REVEREND JAMES CLEVELAND:

A Traditional Music Challenged By Change

BY ED OCHS

The Reverend James Cleveland, Grammy Award winner and considered by many to be the world's greatest gospel singer, may be described as a traditional artist, but there's nothing stereotypically traditional in the way gospel's grand master welcomes all styles while drawing the line on his own performing standards.

"The creative people who write the music are the innovators," Cleveland said recently, as he prepared for the 13th annual Gospel Music Workshop, held in Philadelphia, Aug. 9-15. "All the different styles give a person just coming into the knowledge of gospel a chance to pick what he or she likes, whether they like contemporary, and there are those who like all phases of it."

"I think it's very healthy that we have five or six different styles of gospel, and I would even encourage other styles to come in; the reason, not so much that we don't have enough exponents putting the music out, but we want to reach a wider range of people; and if there are some more people who are just hooked on reggae, maybe we ought to have some reggae-gospel. The more sides of gospel we can get open, the better it is."

"I would say that my sole purpose for singing gospel is to reach people. If anyone who's in gospel tells you they're not interested in reaching people, then you just know an artist that's not dedicated to the work."

Despite the existence of charts, trophies, plaques and polls, and "worldly entertainers" vying one against the other, Cleveland feels that in gospel, "We are not really against each other. We are really pulling each in our own way, each in our own field, to bring about a better understanding that Christ is here and He's for everybody. That's what we are really all about. I don't have any good will towards a performer in gospel who will stand up and tell you he's just in it for the money. Then you've just got a performer."

"I love the music, true enough, but if there was no gratification coming from just singing it, if there were no other rewards than just picking up a check for a performance, my interest I'm sure would have died a long time ago."

Rev. Cleveland's interest in making gospel records has, after more than 30 years, accumulated into a catalog of staggering artistic and historic proportions, testifying to the beauty and power in gospel music. He first recorded with the Caravans on the Stax label around 1950. His 1979 award-winning album, "I'm Not Tired," is Savoy's all-time bestseller. That's right, a gospel best seller, one of six LPs he has on the spiritual chart.

(Continued on page G-22)

Andrae Crouch:

'... they are afraid to make a change'

Gospel Music

There's a war going on, a war within a war, and according to Andrae Crouch, gospel's contemporary comet, the field of battle is gospel music.

"Because music has such a vital part in bringing people together and teaching people and showing people the love of God, showing people anything—there is a spiritual warfare that fights against the new thing where people will accept more," Crouch said recently in Los Angeles, where he was writing new songs for the followup to his number one spiritual album, "I'll Be Thinking Of You." on Light Records.

He already has a new song he co-wrote with Stevie Wonder. And that's part of what the gospel in-fighting is all about.

Crouch also has a separate recording agreement with Warner Bros. Records with an album due January '81. And that's another part of the row.

Oh, yes, he also appeared on "Saturday Night Live," the satirical late-night television show, the first gospel writer/performer, black or white, to come to the attention of an audience that can launch a single, an album, a career practically overnight.

Now there are those who say that Andrae Crouch is "not a gospel artist anymore, but a pop artist singing gospel lyrics," that he's "too fancy" and adding the "neglecting of what gospel music is all about."

"I think gospel people—we, ourselves," says Crouch, "have done more damage in keeping gospel down than what any secular radio station has done, by taking it for granted. 'Oh, it won't sell.' You can condition yourself that you feel inferior about what you do, but you love it the most."

"The term 'gospel,' to me, is very hard for many people because they stereotype gospel, and sometimes the audiences and the people in power have more problems dealing with it because traditional is security. It has been with us, and they are afraid to make a change. But the pop field, I feel, experiments a lot."

Crouch feels he has more to say than being dictated to by "people in power. So many times I have to risk being at the top of the charts, I have to risk having my songs sung by every choir across the country to deliver my soul, and I'm willing to do that. In the long run it pays off for me to feel free, to speak on subjects I've always wanted to talk about or say in a different way."

"For me to look at Jesus hanging on the cross, that's been said by a million people. Sometimes I want to look at Jesus (Continued on page G-22)
DOUBLE BARREL HITS
TWO HITS FROM KCP RECORDS

FEATURING:
Only The Redeemed
I Cannot Be Defeated
The Way
KCDN20C

FEATURING:
My Delight
God's Love
Trusting
STP 1008
CONTEMPORARY:

It wasn't too many years ago that contemporary gospel music was hard to find. Now, there's evidence of it on all sides—on television, radio, stage, in homes and in automobiles.

In fact, according to a recent survey done by American Research Corporation, 5.6% of the entire population consider contemporary gospel one of their most listened-to types of music. That amounts to 8.7 million people, if the researchers are correct. The survey was done with a scientifically chosen segment of the population, and then projected to relate it to the entire population.

Figures such as those reinforce what the gospel industry has been saying for the past few years. Gospel music is the new frontier in music, with a remarkable growth potential.

Yet, in spite of that, the fastest growing and newest part of gospel, contemporary gospel, is still virtually unknown to anyone outside of the people involved in it or the loyal audiences. When surveyed recently about contemporary gospel music, secular broadcasters and dealers frequently admitted that they knew nothing about it. Furthermore, many of them had the concept that it was "church music" and nothing more.

There is quite a difference between contemporary gospel and church music. And there's an entire realm of other music forms, such as spirituals, Southern gospel, and traditional black gospel, which fall somewhere in between the two. Traditional gospel music and hymns, and even the more recent quartet gospel songs, are usually readily recognizable by the music form itself. Contemporary gospel, however, employs mainline pop music styles—from easy listening to new wave—making the distinction between "religious" and "secular" a much more difficult one to make. In contemporary Christian music, the lyrics are what makes it "gospel."

It's hard to pin down a standard name for the music, partly because there is still disagreement over what to call it. Don Butler, executive director of the Gospel Music Assn., prefers to call all of it "gospel," regardless of whether its style is traditional or contemporary. "Gospel means good news," he defends, "and that's exactly what we're proclaiming with the music." Butler, and many others within the industry, feel that the term "contemporary Christian music" or "Jesus music," as a lot of it is called among the musicians, is too confining and often alienating.

Some of the performers' reluctance to use the term "gospel music" is due to the stigma they feel is attached to the name, limiting it to mean the older forms of Christian music. Contemporary gospel music has not been totally welcome within the entire Christian community. In fact, the extensive growth of contemporary gospel did not begin until around 1975. It had been eyed with great concern or outright distrust by the more conservative Christian radio programmers and store operators because of its close relationship to pop music, which was considered to be more evil than good by many of them.

Thus, for a while, contemporary gospel—especially the more rock-oriented styles—was a somewhat orphaned musical form. The secular world knew nothing about it, and wrote it off as "too religious," and the religious community wrote it off as "too worldly."

Though there had been some interest developing for several years prior, 1975 seems to have been the start of extraordinary expansion for the contemporary gospel music industry. The first radio stations to use it as the primary part of their format hit the air that year, including KYMS in Santa Ana, KBHL in Lincoln, KFMI in Houston, and a few others.

Also in 1975, more recording artists and groups were making their professional debuts and swooping down on the record companies for contracts. Fortunately for them, some of the labels, such as Word's Myrrh, began aggressive approaches toward the contemporary market, with increased output of product and increased promotion and advertising of a music form still recognized by skeptics as a faddish maverick.

Finally, 1975 marked the record year for Jesus festivals, modern-day versions of camp meetings, where contemporary music was the main feature.

As a result of these and other factors, Christian bookstore operators gradually realized that there was indeed a market for the contemporary music, as well as, from the spiritual perspective, a need for it. Records and tapes of the music product were gradually moved to take more prominence in the display schemes in stores. As a result, the Christian Bookellers Assn. started reporting a yearly increase in music product sales, a trend which has continued since then.

By the late 1970s, numerous gospel record companies were producing contemporary gospel product, and by 1980, the definition of the term "contemporary" had been diffused.

A Time-Honored Message Moves To A New Beat

Richie Furay, above, formerly of Buffalo Springfield and Poco, now records Christian in the contemporary vein for Word, while Little Anthony, left, another veteran of the pop wars, left, another veteran of the pop wars, left, another veteran of the pop wars, now records for MCA's gospel label, Songbird.

Bruce Cockburn's "Wishing Where The Lions Are" was a pop hit with a Christian message.

Dallas Holm and Praise offer an adult contemporary sound on Greenwich Records.

(Continued on page G-29)
Andraé Crouch

Spiritual value.

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A Powerful Medium
For Spreading The
Word And The Music

By DON CUSIC

With the development of cable television (CATV) and the use of satellites to relay signals to channels on a home TV set, gospel TV has come on very strong in recent years. Although the three major networks (ABC, NBC and CBS) still shy away from gospel programming, syndication seems to be showing that gospel programs can draw strong numbers. Too, the Public Broadcasting System films a gospel special, hosted by Tennessee Ernie Ford, that proved itself to be one of the most popular PBS broadcasts of 1979, further solidifying the gospel TV market.

Although there is a wide variety of religious programming—everything from church services filmed live to preachers delivering sermons to talk/variety show formats, it is the programs featuring gospel music that have the impact on the world of gospel music. Here, artists can get exposure, solidify their image, establish their sincerity and create a demand for their records through appearances on these programs.

TV has become of prime importance to gospel music because of the haphazard development of gospel radio. The gospel radio market draws only approximately 2% of the American population. Gospel TV, on the other hand, will reach over 50% of the American population at one time or another during the year. Too, gospel radio on the whole is erratic with its programming—taking up much time with “preaching and teaching” programs that appeal to only a small, though faithful, segment of the market and programming albums instead of singles. This means that gospel radio airplay does not generally translate into significant record sales. Gospel TV, on the other hand, does mean significant record sales.

There are three major Christian networks—the Christian Broadcast Network (CBN), the Praise The Lord Program (PTL) and the Trinity Broadcast Network (TBN). CBN, the oldest and largest of the three, is based in Portsmouth, Va. and headed by Pat Robertson, who began “The 700 Club” in 1960. “The 700 Club” is a talk/variety/music format show, commonly referred to as the Christian counterpart of “The Tonight Show,” that is the anchor for the network. It features gospel music acts, as does “The Ross Bagley Show,” the Christian equivalent to the secular “Midnight Special.”

“PTL Club,” hosted by Jim and Tammy Bakker, also features a talk/variety/music format with a variety of gospel music guests. It is based in Charlotte, N.C. and was founded in the early ’70s. It broadcasts to over 200 affiliates, 3,000 cable systems and a number of overseas countries.

Trinity Broadcasting, the newest entry into the Christian network field, features a variety of musical programming, including “The Roger Show” with Roger McDuff, “Mara’s Hall Concerts,” “Faith That Sings,” and “Spirit Song.” TBN is based in Santa Ana, Calif. and began under the wing of KTVN, Channel 40 in the Los Angeles area in 1973.

The gospel message got a great boost on network TV during the NARAS Grammy Awards broadcast in February, 1980. Musical guests on that show included Bob Dylan, whose conversion to Christianity has attracted a whole new audience to gospel music, as well as two long-time and well-known gospel acts, the Mighty Clouds of Joy and Andrae Crouch. Additionally, Donna Summer, also a newly converted Christian, and Pat Boone, long known for his Christian beliefs in both the secular and religious worlds, were presenters on the program. Host Kenny Rogers made the statement during the broadcast that “Gospel music is the root of all our music,” a tribute to one of America’s oldest forms of music that is currently being rediscovered.

In a Gallup Poll sponsored by the American Research Corp., it was revealed that 68.6% of the total adult population in the U.S. believes “Christian music is as good in quality as secular or non-religious” and “almost 28% listen regularly to Christian music in their homes.” Additionally, 27.9% of the population say that religious/Christian music is among the type of records and tapes most listened to in their homes. Since the 1979 ARBs show gospel radio commanding only 2% of the public’s ear and many markets not even having gospel radio, it must translate that most people in America hear gospel music on TV. While that conclusion must be amended to say that many hear gospel music in concerts or through their churches, the influence and advantage of TV over radio for exposure of gospel should be obvious.

The Christian world has proven itself adept at finding alternative ways to reach its audience. Although the networks have shut them out, the gospel music performers have found an outlet via syndication and on their own networks via satellite and cable. Although programs such as “Dinah,” “Werv Griffin,” and “Phil Donahue” are more open to gospel performers than ever before, the gospel world has its own set of talk show hosts that include Pat Robertson and Jim Bakker, who provide a constant source of exposure to the public. And when radio—ever gospel radio, further limits the exposure of gospel music, gospel musicians and performers find the out-

(Continued on page G-26)
Leading the way in Gospel.

On Savoy Records and Tapes.

The firm’s 26,500 square-foot complex, custom built by Cornoyer-Hendrick Architects and Planners, houses all of NALR’s activities. Says David Serey, Executive Vice President and General Manager, “Our facility is designed for the future; for instance, a sophisticated electronic network throughout the building is set up to accept all types of video and data processing equipment. The only systems we don’t have on the premises are those required for heating and air conditioning processes. We farm out pressing, engraving, and mixing, but only to firms that do high-quality work.”

Features of the building include a modern warehouse, lit by energy-saving skylights and adjoining the shipping area. New computer terminals linked to an $80,000 unit speed order processing, accounting, and type-setting. The most advanced designs in open planning create a warm, efficient atmosphere. A complete print shop and bindery allows NALR to produce all of its own forms and most of its advertising materials.

Upstairs, photographers and graphic artists enjoy a professionally equipped darkroom and art production area. Editorial offices for promotions and for Honsanna, a journal of pastoral liturgy, are right beside the art department. Ample space remains for the music editorial and marketing functions. “Right now,” comments Serey, “we can be totally self-sufficient in the creative processes of publishing.”

Spacious executive offices include library and conference areas. And the reception area is especially inviting: it contains original sculpture, custom display areas, and a 100-seat mini-auditorium that will eventually contain a full set of the latest audio equipment.

The auditorium was the scene of NALR’s formal dedication ceremonies. The SRO crowd overflowed into the hallway and patio. Dan to Consiglio and Steve Rio wrote and performed the opening and closing ceremonies. Flute music and liturgical dance helped set the mood. Readings were offered by Paul Quinlan, Music Producer; Jody Jones Serey, Director; and Dale Fushkevich prepared a special reflection and then offered a prayer for the new building. Raymond P. Bruno, President, greeted old friends and new with a lively, emotional welcoming speech. He introduced the Board of Directors and David Serey. Father John Callen, S. J., gave a final blessing, and the singers closed with “We Have Built a House Unto the Lord.”

Guests took informal tours of the facilities, met the staff, and watched typesetters and music engravers demonstrate their skills. A string quartet and sumptuous buffet added the finishing touches.

NALR HOSTS DEALERS OF THE YEAR

For the past three years NALR has sponsored an annual contest for all dealers of its products. This year’s Dealer of the Year Award went to Ann and Gerald Prete of Private Religious Art and Books in Chicago for displaying innovative marketing techniques and excellence in advertising throughout the year. The Byrne of Catholic Supply of St. Louis were named Outstanding Dealer for their continuing extraordiary effort in the field of religious retailing. In recognition of their achievement, both couples, as well as Dan and Mary Stute, managers of Catholic Supply of St. Louis, were recently guests of NALR for a week in Phoenix.

During their stay the three couples were given Lincoln Continentals to drive and suites at the Pointe, one of the city’s most luxurious resorts. Highlights of the week included a company barbecue held in their honor, a visit to a recording studio, a tour of the new NALR facilities, and a trip to Sedona, one of Arizona’s most spectacular vacation spots.

The barbecue was NALR’s way of welcoming the couples to Phoenix, and an elaborate welcome it was! It was held in a private home, and the freely stocked bar, plentiful hors d’oeuvres, and succulent steaks contributed to the festive atmosphere. The seventy-plus employees and friends who attended and the guests of honor agreed that it was a gala occasion.

On their visit to the recording studio NALR’s guests were able to see the final mixdowns of Tom Kendzia’s Light of the World. It was a fascinating experience for them all, as well as giving them a better insight into how the items they sell are actually produced.

Further enlightenment on NALR’s operations was provided by a tour of the company’s new building. The couples gained firsthand knowledge of all aspects of the business and were treated to demonstrations of the various processes such as typesetting, graphic production, and computerized accounting procedures. While they were at the building they were presented with black silver-embossed plaques honoring their accomplishment. Seeing the completed facilities was especially meaningful to the Byrnes, who had also been present at the groundbreaking and initial construction phases.

They managed to crowd a variety of activities into their trip to Sedona, quickly outgrew the facilities Cincinnati offered, so the Bruno’s, David Serey, and three employees moved out to Phoenix. “We began with demo records, really,” Bruno says. “People wanted to hear choral music before they bought it and we wanted to learn new songs by rote.”

“These listeners began taking music home, sharing it with their friends and families. To compete with commercial music, we had to offer a product that was enjoyable both in church and at home. The music had to be well-written and professionally performed.”

“We provided Hi-Gol 2 and Earthers Vessels using the finest equipment and best musicians in the business—and it paid off.”

Now all NALR’s products feature top-of-the-line materials and workmanship. This year the company expects to sell one million hymnal units, 300,000 LPs, 300,000 tape units, and 600,000 music units (choral music, keyboard, and guitar accompaniments). NALR’s gross sales for 1980 could top the $6 million mark.

“Our next step is to open more of the major channels for distribution,” Bruno says. “It’s important for good religious music to move into secular record stores, to play on secular radio stations, and to gain exposure on national TV.”

The NALR Story

Economists tell us that the ’70s were not a good year for business. We suffered major recessions in 1974 and 1979, plus high inflation.

Yet Epoch/NALR has at least doubled and sometimes tripled its volume in gross sales every since its founding in 1970. Sales have grown from less than $50,000 its first year to a projected $6 million in 1980. NALR now is the undisputed leader in the manufacturing and distribution of Catholic music.

Why? NALR’s President, Ray Bruno, says the secret is in understanding the market.

Bruno’s early understanding of the Catholic market came from his experience at World Library of Sacred Music in Cincinnati. He joined that firm as Plant Manager in 1964 and within one month was appointed Vice President and General Manager. The company boomed—growing in one year from $400,000 to a $100,000 employee shop with $4 million in gross sales. “I like to think I was responsible for a good part of that growth,” Bruno says.

He started NALR in Cincinnati in 1970, operating on a shoestring until 1973. That year, he made special arrangements with the printer who produced the whole line of Hi Gol products on faith—faith in the product and in NALR. The costly, ambitious risk made good, and Hi Gol’s success and quality attracted the best composers in the business. NALR quickly outgrew the facilities Cincinnati offered, so the Bruno’s, David Serey, and three employees moved out to Phoenix. “We began with demo records, really,” Bruno says. “People wanted to hear choral music before they bought it and we wanted to learn new songs by rote.”

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Photo by Mark Bruno

Photo by Mark Bruno

Advertisement

Advertisement
How do I choose the music I produce? Easy. It's a gut reaction. If I like it we do it—and it sells. You might say I've got a Midas touch. So far we've never had a loser.

Ray Bruno, President of NALR, has a strong, positive sense of the company's purpose: "We're a Catholic company—we don't bury our texts or hide what we're singing about. Last year a major secular recording company signed a group to a five-record contract. The demo tape just sounded right. Later the company discovered that the group was singing about Jesus." Bruno insists that couldn't happen with one of NALR's artists. "Our texts are predominantly biblical. And there's none of the vague he, his, or your. In some songs you might refer to Mohammed, Buddha, Jesus, or somebody's lover. In our songs, we sing about God, Jesus, and Their love for us. We don't play games with people's heads."

"I don't think that the other approach is wrong, but it can be tricky. The popularity of Debby Boone's 'You Light Up My Life, for instance, probably stemmed from its interpretation as a popular love song. When she identified you as Jesus, some stations were less eager to give her airplay. But then the Christian stations picked up on it..." "A bridge has got to be built between the secular and religious industries. We hope to begin that process in Los Angeles at Billboard's Gospel Music Festival. Consider—there's no room for praising God in disco. But now music is replacing the disco beat. Texts are important again, not just rhythms. There's a whole new wave of interest in religious music. Dylan is born again, and everybody is into Gospel."

"NALR, serving primarily a Catholic audience, has been a little out of the mainstream. At first, our music was written for purely utilitarian purposes. We've got to make it more listenable, more appealing, especially to the 18-40-year-old market."

"Secular stations, stores, and distributors need to discover that the texts are the only major difference between our music and what they play all the time. Our sound is equally as professional as that of secular artists, and our range of styles just as broad. We use up-to-date technology and hire the very best performers. We also have a well-defined market, and predict very closely the particular kinds of music that will fill that market's needs."

"Crossover is inevitable—and valuable. The primary interest of a recording company is to produce good music. Our goal is a little more complex. We want to put out the finest sounds for listening and for worship. We produce good music with a real good message—one that needs to be heard."

Increased Demand For Catholic Music Hits Airwaves

There has been an enormous increase in the popularity of Catholic music in general, and NALR music in particular, in recent years. This is the result of the success of their Annual Congresses, and the recent publication of a new edition of the NALR's hymnal, A True Call to Worship, which is designed to attract a wider audience. The music is being used in Catholic parishes across the country, and is gaining in popularity on radio stations around the world. The demand for Catholic music is increasing, and NALR is responding to this demand with a new and expanded line of recordings.


Executive Profile:
A Conversation With Raymond P. Bruno, President.

"We've tried to do particular kinds of music. We've considered the market potential and have designed our music to appeal to a wide audience. Our music is designed to be listenable, enjoyable, and to encourage people to become involved in their own churches."

David Sery
Executive Vice President and General Manager

Young, dynamic, knowledgeable—that's NALR's David Sery. Before he even left home, Sery began a career in publishing; his father manages several papers in Ohio, and his mother is a talented graphic artist. By combining his skills as a printer and designer, Sery worked his way through Ohio State, majoring in math. Advanced study in advertising rounded out his training. In 1971 NALR's President, Ray Bruno, asked Sery to sign on as Production Manager in the use of Gospel and Praise, a NALR hymnal, by over 1/3 of Catholic parishes, in the vast number of NALR's listeners. Since then, Sery has supervised all facets of NALR's publication and distribution operations. In 1978 Sery and Bruno mapped out long-range goals for Echo!Echop.NALR.

They expanded the company's capabilities: in addition to recordings, sheet music, and accommodation texts, NALR began producing gift items, posters, and other paraphernalia. Our signature product continues to be the NALR's David Sery, who has been elected to the Board of Directors and took on the duties of Executive Vice President.

Since then, Sery has been instrumental in charting NALR's voyages. Sery says, "I see NALR riding the crest of a new wave in religious music. Our music is being adapted, even sought after, by a lot of people in the religious music industry. This is exciting because the direction in religious music is not set—we're seeing a much more eclectic range of acceptable styles." Before, Sery contends, religious music was pigeonholed—folk, gospel, or liturgical. But now Christian music—and especially Catholic music—can be classical, traditional, MOR, pop, easy-listening.

Sery welcomes this trend as well as the maturing professionalism of most current religious recording artists. As the stylistic boundaries for religious music expand, so does the number of potential listeners. Sery has sights set on a world market. "First we establish operations for potential distribution and manufacturing in English-speaking countries. Then, perhaps, a recording done in French or German might be appropriate."

NALR's David Sery
Says Brun, President of NALR, the largest producer and distributor of Catholic music in the United States, that for the last 10 years, he has worked closely with the clergy and laity to ensure that the music they use is of the highest quality. He notes that the music produced by NALR is not just for masses, but for all types of liturgical and devotional services. The company is committed to providing music that is both sacred and spiritually uplifting, and that can be used in a variety of settings.

Since 1973, NALR has released more than 2,000 titles, and its music is used in more than 30,000 parishes and educational institutions worldwide. The company is also active in the recording industry, with a large catalogue of recordings available for download and purchase.

NALR Talent

The company has a team of talented composers and performers who work closely with the clergy and laity to ensure that the music produced is relevant and meaningful. Some of the company's most talented musicians include Dr. Kevin Waters, Jr., composer of the popular "My God," and Bob Dylan, who has recorded several of NALR's songs.

Salute to NALR Employees

In recent years, NALR has recognized the contributions of its employees by awarding them with special recognition and bonuses. The company has also launched a program to help employees develop their skills and advance their careers.

Keeping Up with the St. Louis Jesuits

The St. Louis Jesuits are a religious order of priests and lay people who have dedicated their lives to serving God and humanity. The Jesuits are known for their commitment to education and ministry, and they have a long history of working with young people to help them grow in faith and understanding.

The Jesuits' work is supported by the Institute of Sacred Music, which provides resources and support for the Jesuits' work. The Institute is committed to providing high-quality music and resources to support the Jesuits' ministry.

The music produced by NALR is used in many of the Jesuits' workshops and retreats, and the company is proud to support their work in any way it can.

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Christian congregation and in any Christian home. Already orders for the 5¼ x 8¼ paperbacks have far exceeded initial projections: Glory & Praise, Vol. 1 sold over 250,000 copies last year and Vol. 2 has sold over 230,000 since January.

Rev. Landry attributes this incredible appeal to the artists' intent: "We are not writing 'popular' music, and our songs are not just for a moment. Instead, our music contains substance, both textually and musically; it has proven its worth in use." Landry credits word-of-mouth as a major advertising vehicle: "As Christian artists form a substantial body of music for worship, people talk about it, share in it, and continue to use it."

The same is true of NALR's MOR and easy-listening collections. Sy Berkowitz predicts that the latest anthology of NALR's classics, Reck for the Rainbow, will be a bestseller. "You probably couldn't reproduce the sound of a full orchestra and a 120-member choir in most neighborhood churches. But you can enjoy these sounds at home or on the radio. Shelly Cohen's arrangements open new possibilities for NALR's music."

Michael Joncas' On Eagle's Wings is another candidate for Most Likely to Succeed. Perfectly at home in the Mass or during worship services, Joncas' compositions are also very listenable.

The need to produce high-quality music for worship is urgent, and NALR is committed to providing the best possible resources for the Jesuits and all those who share their mission.
Rev. Carey Landry and Carol Jean Kinghorn—Pioneers Down Under

On October 17 and 18 (Friday and Saturday), North American Liturgy Resources will host the 1980 NALR Institute on Worship. Two full days of programs, workshops, classes, and activities will be offered at NALR's facility, 176 N. 25th Avenue, Phoenix, Arizona. Featuring distinguished instructors from coast to coast, the Institute is open to all interested persons for $50.00 for the two days. A number of scholarships are available.

Persons interested in registering for the 1980 NALR Institute on Worship should call Jody Serey at (602) 997-1500. Registration is limited, so please call at your earliest convenience.

The 1980 NALR Institute on Worship Panel of Instructors

**Subjects**

Musical Renaissance and the Church

The Choir—A two-part workshop

1. Organizing a Church Choir

2. Exploring the Direction of Church Music in the 80's

The Cantor in Liturgy: Historical Roles and Contemporary Importance and Direction of Liturgical Music in the 80's

The Mentally Retarded and the Church Service

Music Theory for the Aspiring Composer: Motivating the Tactum Composer

Sounds of New Music

**Instructors**

FR. JOHN GALLOW, S.J. — Editor, Hymnary

Director of Liturgy, St. Ignatius Parish, New York, New York.

SHELDON COHEN—Assistant Musical Director, The Johnny Carson Tonight Show

Composer, Director, St. Mel's Catholic Church, Woodland Hills, California.

MICHAEL JONCAS—Recording Artist Association, Pastor, Church of the Presentation of the Blessed Virgin Mary, Salt Lake City, Utah.

JOE PINSON—KMT—Music Director, Dean, Department of Mental Health and Mental Retardation.

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FR. ALEX MANVILLE—Franciscan Renewal Center, (The Casa), Phoenix

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Evolving Towards Modern Marketing

By KIP KIRBY

There are some real changes sweeping through the Christian music industry these days, bringing new triumphs, new problems, new challenges to be met by the gospel retailer. Christian music, in case you hadn’t noticed, is storming the market like Joshua’s trumpets at the Wall of Jericho.

Christian music which is suddenly becoming booming business, since it’s been getting... Contemporary. Contemporary in its productions, its arrangements, its unabashed foray into multi-format material. Contemporary through the efforts of born-again artists like Dan Peek, Debby Boone, B.J. Thomas—and more recently, Bob Dylan and Little Anthony. Through high-quality studio work from producers like Michael Omartian and Chris Christian, who understand the balance between gospel’s message and secular’s hit sound.

Categories can be confusing. Christian music falls into different categories: Southern traditional, inspirational, contemporary/WOR, Jesus rock, black gospel. When it comes to marketing Christian music, though, there are only two distinctions: white gospel and black gospel.

Amidst the confusion the need for better communication is apparent. Communication: the single key element that’s needed to unify the various facets of the gospel industry as it stands poised on the brink of what will probably be its biggest decade ever.

For there appears to loom on the near horizon of gospel a battle in communication... between radio and record companies, between retailers and labels, between distributors and dealers. And—longest largest of all—a decided dearth of dialog between gospel and secular.

With gospel’s sales strengthening every year and its impact more noticeable on the record industry as a whole, it’s this area of communication that is going to become a priority in the immediate future. Both fields have much to learn from each other, and the time has never been so right for the barriers to fall.

At the retail level, the picture is bright. Gospel music executives are excited about what they view as the unlimited vistas yet to be conquered by their artists. They are beginning to study the effectiveness of secular marketing ploys and adapt them for gospel’s special purposes. Gospel product is turning up more and more in large retail outlets—often already in cramped spaces but still there—such as Sears, K-Mart, Tower, Record Bar, OZ, Peachtree and more secular chains.

There is the pervasive attitude seeping through the industry that suddenly secular and gospel can co-exist, swap and share on an understanding meeting ground. One of the major areas where communication is lagging in the gospel field seems to be in radio. Radio, which could do so much for gospel sales, is instead plagued by a total lack of organization and confusion—or so say major gospel labels and retailers.

They joke as acerbic flautist at radio for failing to support gospel product, especially among the newer, younger Christian artists who need exposure badly. Gospel producers’ plans are cut at random, often failing to identify either the artist or the record they’ve just aired. They don’t use creative programming techniques to interest new listeners in turning in, and prime time is often bought in advance by evangelical stations for sermons, thus relegating the music portions to early morning or late night hours.

And, says labels and retailers alike, gospel radio lies down on the job when it comes to breaking new acts: programmers play what they want, when they want, so there’s no such thing as a structured playlist or a “hit single.”

“It’s very simple: when we get airplay, we get sales. But (Continued on page G-12).

Moving Music Through A Double Pipeline

Distribution in gospel music is an old mixture of Christian distributors, secular distributors handling the gospel product and the record labels doing it themselves. The market is basically divided between the Christian market, which is reached primarily through Christian bookstores, and a secular market, which buys its records from secular outlets.

While the gospel business, like almost all of the record business, has been hurt by the current economic recession, the brightest beacon of light in the entire industry seems to be the secular distributors handling gospel product. For them, business is booming and couldn’t be better. Jeff Cohen of CaCo in Jacksonville, states, "Gospel music is the only music that’s remained steady with growth during this time. We’ve never seen it fall or even stumble. We make a 40% profit with hardly any returns." Cohen further states that the distribution of gospel product has proven so successful that CaCo has begun a new company, Gospel Line Distributors, to help it do its job more efficiently with gospel product. CaCo is basically a secular firm that handles gospel product.

Of the gospel it sells, Cohen estimates approximately 70% is white and 30% is black-oriented with Southern gospel and black gospel being the stalwart while contemporary pop gospel continues to grow by leaps and bounds.

At Tara’s in Atlanta, another major secular company, Frank Stanton states that, "If there’s a slump, we’ve decided not to participate," in discussing his gospel sales. Tara sells approximately 90% of its gospel product to secular stores and shows about 80% of its total gospel product to be black.

Says Stanton, "Black artists that are now selling quickly initially then move into a catalytic form. With the bigger white artists, after the initial sales there are steady re-orders, nothing like that. We aren’t taking chances with big orders so there’s no returns problem." At ACiS Sales in Cleveland, Clay Patsmack says, "The only effect the recession has had on gospel product is that some product went from $6.98 to $7.98 and that hurt them a little." He adds, "Gospel product is stronger than anything else—i.e., the key, hot items are stronger and hotter.

Action Music Sales handles all the gospel lines except Savoy, according to Patsmack, with sales split 50-50 between black and white gospel. It sells almost solely to secular outlets and reports "almost no returns" with Patsmack stating that, "If we do have returns from an over-order, we just recycle them into somebody else’s shipment."

The Christian distributors have found that approximately 80% (and perhaps more) of all contemporary gospel product is sold through the Christian bookstores. For this reason, they have concentrated on servicing these accounts, while virtually ignoring the secular outlets. Behind this reasoning is basic economic sense—there is a proven demand here while the secular world is still a virtually untouched frontier that stays interested but never really commits itself. Therefore, sell the records where there are known buyers, i.e., the Christian bookstores. This allows a distributor to streamline its company to make an efficient operation that services the accounts where money and time can be spent most profitably and wisely.

(Continued on page G-33)
B.J. Thomas, Gloria Thomas and Linda Beversluis warmly announce the growing RainSong Management Corporation family, including: Rainbow Relations, representing B.J. Thomas, Gloria Thomas and Skeeter Davis; B.J. Publishing; Paige Productions; Two Fish Merchandising; and Beversluis, McKee and Associates, agents for Edwin Hawkins and Bob Ralston.

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**Good News Music**

*Continued from page G-5*

As these gold and platinum artists plow their new gospel ground, secular music industry executives take note of the popularity and sales appeal that hold up well even in this recessionary period.

**Why?** Ask the secular music leaders. As the religious music industry moves into new areas of promotion, distribution and product creativity, it also has a question for the secular side: **How?** Ask the secular music leaders.

The secular music industry has proven its capabilities in the merchandising fields. The religious music industry has proven it can withstand the consumer fickleness, faddishness and fashions by offering a message music that transcends fads, quirks of human nature and quintessential philosophies.

The gospel sector has not gone untouched by the current business doldrums, but it has fared much better than the secular counterpart. Though some will claim otherwise, record sales and concert revenues appear to be down—but the dip hasn’t been half as dramatic as the plunge suffered by the pop music makers.

**Why?** Because in times of bad news, gospel music offers good news complete with a melody. In times of bad tidings, gospel gives good tidings.

But, no matter what music idiom is under discussion—classical, jazz, country, soul, gospel—the bottom line is still the talent.

And the religious music field has some of the best talents in the industry:

*Barry McGuire*, a refugee from the acid-rock world with his "Eve Of Destruction," now sings carols for Christ. B.J. Thomas, once stoned (in the non-Biblical sense), is re-born as a potent Christian artist, appealing to both religious and secular markets. *Cynthia Clawson*, a singer of Jane Oliver intensity, devotes her lyrics to the Lord. And there’s Michael and Stormie Omartian.

Michael has a foot in both camps. While pursuing a religious music career, he has also blazed a highly successful path across the secular horizon, most recently as producer of the Hot 100 pop chart scorcher "Sailing" by Christopher Cross. He performs with his wife Stormie, who escaped mentally and physicallybruised from an abused childhood, to turn her life around in a struggle that can be read in the powerful lyrics she writes and the songs she sings.

The Imperials are as sick and polished as any group that has graced any stage. *Evie, lady of the beguiling dimples, is a pro to the core*. Reba can take a song like "Over The Rainbow" and turn it into a devastaring religious song. The talent is incredible. Every year new talents burst onto the gospel music scene. They carry melodies of love, lyrics of meaning—and a life of example.

The wellspring of talent yields a creative iodestone that glisters in the pure light of the day and serves as a beacon in the darkness of night and the trauma of troubled times.

Did we mention Andre Crouch? The Rev. James Cleveland? Did we tell you about those 100-voice black Baptist choirs who wait their heart, soul and lungs into a cacophony of musical bliss? They could give a good case of goose-bumps to an atheist.

So, the talent is there. And if the talent rises, can the business be far behind?

Now, here’s where we reach our main problem. Is this a business? Or is this a ministry? Or is it both?

You can get great arguments on either side, complete with biblical quotes. Consider this treatise as a dissertation extolling the virtues of the third choice: it’s both.

Let’s be honest. Where there’s a quick buck to be made, you’ll find people of all persuasions, races, creeds, colors, national origins—with one sole object in mind: money. The growing popularity of gospel music insures that these parasites will try to draw blood from Christian music.

And you’ll also discover the good folk who want nothing more than to spread the word they believe to those who don’t.

Money is their last thought.

The final goal, becoming a majority, is a balanced coalition that truthfully seeks to perpetuate its ideal while not re-fusing—or being hypocritical about—the financial rewards that may arrive as a byproduct.

That’s why a true believer and true talent such as Andre Crouch can appear on “Saturday Night Live!” and live to tell about it. That’s why a Billy Graham can appear on “Hee Haw” without losing dignity or disciples. That’s why Barry McGuire can reveal the sordid details of his drug-soaked past and still be acceptable to the millions who milk his message. That’s why Stormie Omartian can lay her conscience, and soul, on the line and tell her audience, between songs, how she almost changed from an abused child to a child abuser—and when the latter threat gripped her, stole away to the bedroom, prayed, and later put a melody to that prayer, creating a song, "Three O’Clock In The Morning,” that says more than a hundred disco hits.


When Crouch starred on "Saturday Night Live!" he gained converts. He also gained hate mail. Rev. James Cleveland says he wouldn’t appear on the show, but he doesn’t condemn Crouch.

Crouch is typical of the vast strides that gospel music has made on the tv and radio airwaves. As the following articles point out, the important tv medium has quietly surpassed radio.

The proliferation of cable tv systems, networks hungry for diversity in musical programming and syndicates hungry for everything, have created a new market for religious music.

Some cable tv systems beam more than three religious music channels 24 hours a day to major metropolitan and rural U.S. areas. Syndicates saturate other areas. And the networks are aglow with gospel entertainers, even in prime time, a departure from the times when the word “Jesus” was persona non grata on the hallowed network airwaves. This media movement is just now gaining steam, and should continue to gain momentum in the next decade.

Radio is more of a problem. If gospel radio had the togetherness and totality of the country music stations, this glory music would be forging its way into many more households.

But gospel radio is caught between a rock (not of the ages) and a hard place: the pay-in-advance, black-in-insuring preachers who buy airtime in half-hour or hourly segments, and religios music.

It’s reminiscent of the early, lazy, crazy days of country. The most positive point is that there is a new breed of religious music executive now arriving on the scene—though most are now music directors and program directors. When they grab hold of the reins, some changes will come down.

Songwriters and publishers continue to contribute to the thrust of gospel music. The songs get better; and the publishing propulsion behind them gets honed to a new higher level of professionalism. Meanwhile, ASCAP, BMI and SESAC increase their interests in this meaningful music.

Distributors and bookstores are becoming more worldly wise, employing selling devices that spur record sales while not demeaning the cause. Retailers are discovering that religious music product does move. When this is tied into the increasingly creative marketing and promotion campaigns launched by religious, and secular labels, the sales and airplay potential of this music will soar to the heavens.

Recent polls by Gallup and other barometers of the human whim indicate that almost one-third of the U.S. population listens regularly to Christian music. Those are not bad statistics. Consequently, some major religious music business executives are seeking to carry the music, and message, to new heights.

Take the unlikely group, the Hinsons. While maintaining its gospel music base, the group is also seeking to extend its influence into the country music arena, drawing attention of secular distributors and positive feedback from the country radio industry.

Rex Bedsole, advertising director of Life Stream Records, reports that the group is appearing on country, as well as gospel dates, and has performed on the country bastion of radio exposure, the "Grand Ole Opry."

"Yet, they’re retaining their identity," says Bedsole of the group that plans to play Carnegie Hall later this year. Typical of the creative promotion is the promotional coffee

(Continued on page G-22)

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James Cleveland
Continued from page 6-6
Cleveland profits the rise of religious television and its larger than radio audiences for helping to bring on a greater awareness of gospel. "The medium of tv has brought new names to gospel and I think it has opened the doors to all the talent that was shut out all the time but they were suffering from one thing—a lack of exposure. We've been here all the time, but they have not felt it until now. The day is coming when we will be able to record, we will be able to sell products, also, now it has come to the attention of a small group of people who looked at the figures and facts and found out that we will sell records," he explains.

1980 is the year Andrae Crouch appeared on "Saturday Night Live." 1980 is also the year Rev. Cleveland did not appear on "Saturday Night Live," but it wasn't because he wasn't invited.

"They called me to go on "Saturday Night Live," he says, "but I didn't, because there's a lot of people that are too controversial, too risque. Andrae went on and I think he did a very good job for gospel music. I enjoyed Andrae's performance, but I was thinking it wasn't his time yet, it was mine."

"We'll have to come to a point where we'll have to give them the tools that the people are looking for. People are looking for something spiritual. People need it, they need to hear it, they don't want to hear a bad message." Cleveland believes that people are not being served because of the music. "I think it's easier than ever to give them the message, but it's a little harder to deliver it the right way."

For Cleveland, his Gospel Workshop of America contains the seeds of bright gospel tomorrows, "a vehicle for bringing unqualified performers into the fold of home. They can get exposed in the church and develop a way of carrying them in higher power to know that there is something better for them."

"With the soul music, we have found that if we do it correctly, we can make them into a religious music."

"We have to be careful not to take away from gospel music. We have to keep the spiritual in the message."

"A lot of people will hurry up and tell you, well, the reason he doesn't do it is because he's made his money, he's done well in gospel. Well, I have made my money in gospel, but I say, 'I didn't have to do it in order to make it.' I actually believe in the music. I am not just singing to make a living."

"One doesn't need a Gallup poll to tell me that living in an atmosphere of crisis, tensions, and crisis of more people turn to the church more than they ever have done." The church thrives, says Rev. Cleveland, "because people feel the need to do something. It's a method of escape. It's a method of doing something about the things happening in the world today, I would definitely say that people are, if they're not turning to, they are at least being influenced by the church."

"People, we feel, have turned the church off and turned teaching and preaching off, as we know it. We have found that the public looks upon the church as something towards the church, and they will tell you it's because they like the music, but the music is not the prime thing in gospel—it's the message coming through the tune. So we feel like we weren't resorting to trickery to get somebody to hear a religious message, but we feel that we must use all the tools, just like on Broadway—anywhere we can find the tools."

"But Christ is the key. We must use the tools of the trade to attract people to Christ."

"If we can't preach to people in a dry, talking sermon and get their attention, then we have to find some way to get the message across. We have been instrumental in drawing more people to the church in recent years through singing and getting them to the church, and the church is teaching the people how to identify with. Then when we get them in the church, putting the same message into words without music is not as hard, for we have already prepared them to do so."

Rev. Cleveland believes there remain many misconceptions about gospel performers. "There are performers who actually feel that all gospel music is loud, hand-clapping, rip-tearing tambourine-beating music—and that's not true." Traveling gospel performers, such as the Gentrys, the Poor Boys, and the Gospel Aires, are often confused about the style of music they perform, being influenced by what they hear on the radio. "There are a lot of the gospel performers who don't know what kind of music they are playing or what kind of message they are giving."

"If we can make them aware of gospel, the people who aspire can come and get in those classes and learn more about gospel, plus, learn the history and the facts about it."

"We don't inhibit anybody. We want everybody to be as creative as they can be. If they're in gospel and they want to bring a new dimension to this particular field, we're all for it. We're closed-minded or narrow-minded about anything. We'd like to have innovations because we find that there are people who are so into music.

"There are people who like the traditional sounds of gospel and they will tell you that they have done it that way and music is a form in itself and a form of godliness, so we'd like to have that up-tempo in their minds; that it's an art form, true, but it represents the community."

So we have to rid ourselves of the idea that something is done because of a higher power to know that there is something better for them."

"That's why I feel it's important for us to get as many inter-
ested exponents of it into it... so that when one dies off another will step right in and keep it going. And that's my ultimate dream."

Andrae Crouch
Continued from page 6-6
hanging on the cross, but I want to zero in on the eyes of the people who are watching. At this time, this is the picture. Anybody who has the word is heard is great. I don't care who's doing it, but if somebody says, "We don't play Andrae Crouch because we don't like that song," I will say to them, "Go out and preach Trout Ain't Out on his record and because of his name they'll play it, not even caring what their standard is."

"Satans is too fool enough to think that he can win, and if he can't go saying, well, you're not going to get this one, you're not going to get to that one. So he tries to kill that Janes Joplin, that Jimi Hendrix. But then he raises up a person in Crouch's favor, the same background, a B.J. Thomas, a Bob Dylan, and these people are going to say something, They're going to have more money than Crouch, that all people are doing it because of the art form, but it is God tenderizing their hearts because he sees them reaching."

"I heard, there's the 'Spiritual warfare,' an invasion of shifting, dubious and double standards in gospel, pri-
mainly in religious radio. Occasionally, the warfare works in Crouch's case. And for Crouch, the comment is true. It means that Contemporary has brought in new listeners, younger lis-
teners, and with them, new sponsors and big money. But because gospel is a music of苦难, sadness, and suffering, money and musical bigotry, are gradually squeezing the life out of religious radio, making religious tv a welcome and well-
alternative for gospel musicians seeking even wider exposure.

In Cleveland's case, however, the critics and the people in people are saying, "We're not going to play that one."

"Andrae Crouch is the best in the world, period."

Continued from page G-18
cup for the Hinson LP, 'Song Vinny,' with its slogan, "Sel-
ging God not God's and not God's under the influence of the New Wine."

Unlike country music, headquartered mainly in Nashville and most associated in L.A./N.Y. to religious music comes from the four corners of the U.S. Waco, Tex., Nashville, Detroit and Los Angeles. Some say Claim to God music, in the field of Gospel music, is the only way to go, has not satisfied the fans. "He's doing a good job because he knows that God would have him give a man his money's worth.

Good News Music
Continued from page G-18

The beauty of gospel music is that it traverses as many cats-
egories as gospel music can. Whether it's Southern gospel quartet, singing from the heart for the heart of America, or the straight-from-the-soul shots of soul music, the innovations of contemporary Gospel musi-
c, or the freshness incarnations of contemporary Christian mu-
sic, gospel music is becoming the New of the '80s.

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RADIO:
Moving Towards More Music More Often

By CRAIG HODGSON

GOSPEL MUSIC

The agenda committee for the 1980 National Gospel Radio Seminar includes, from left:
Black (SESAC): Joe Battaglia (WWJ); Bill Walters (KXTZ); Jim Johnson (WWDJ);
ery (radio) said Sears, has got to get into the mainstream of American life. In citing one of the industry's major problems, he said the average listener cannot tolerate the indiscriminate placement of religious taped programs where, for 10 out of 15 minutes, the speaker asks for money. "The broadcasters must not give in to the financial pressure from the program producers that read a few scriptures and spend the rest of their time telling us how expensive it is for them to be on the radio." Sears believes the teaching programs have a definite place on gospel radio, but he claims he has been selective about the type, quality, and the denominational and national-to-local balance of the programs he airs on his station.

Just how much time is being devoted to teaching and teaching programs on gospel radio stations varies greatly from station to station and market to market, but the national average, as suggested by recent Billboard research, is about 36% of the total operating air time. The most popular configuration still seems to be the blocking of these programs in the morning hours, with most of the music being played in the afternoon and evening. This has had a rather interesting effect on religious radio's rating performance, according to a Christian Broadcasting Network Study, which shows that 7 to 12 p.m. is religious radio's highest-rated daypart, with 6 to 10 a.m. (traditionally the highest secular-rated daypart) being the lowest-rated time period for religious radio.

Other interesting Billboard statistics indicate that the contemporary gospel music format is fast becoming the most

(Continued on page G-36)
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Secularization

*Continued from page G-5*

Philadelphia-based group Glad, "is not to be equated with spiritual success. In fact, we're conveying spiritual music. But the people of our generation respect fame and popularity more than they respect truth. That puts us in a very responsible position. They'll listen to us simply because we're a music group, not because we're Christians. But it's our defini- tive responsibility to get the Christian message across. That's success in our books."

But, many musicians theorize, that popularity must come in order to effectively gain an audience for the message. Only a few assume that every musician who doesn't mention Jesus in every song is a musician out of sync with the Christian li- festyle. Some performers choose to use less intense Christian messages to communicate to the audiences.

According to Glenn Kaiser of Chicago's Resurrection Band, however, some composers tend to throw out the usefulness of their message by "watering it down" too much. "When the Christian music industry is no longer a ministry, too, and it's purely an artistic thing for making dollars and cents, and giving people a livelihood, then I think we have secularized the gospel to the point of absurdity. We're up to our knees in 'prof- fessionals', but we somewhere forget the why's and where-fores of what we're doing. If we're going to cross over, we've got to take the cross over."

The disgruntlement with the commercialization of gospel music has resulted in an unprecedented move by Christian artist Keith Green. He released his latest album, "So You Want To Go Back To Egypt," on his own label, Pretty Good Records, after a two-album stint with Sparrow. Green's revolu- tionary move was his adamant refusal to sell it. His advertis- ing states in headline form, "You can't buy it. It's not for sale...at any price!"

Green's explanation for the no-charge system: "We want everyone, no matter how much they have (even if it's noth- ing), to be able to hear the ministry of new life in Jesus." Green was bothered that the high prices for recorded product prevented too many people from hearing the gospel through music. Thus, he gives the LP away for an asking price of a do- nation, whatever a person chooses to pay, or nothing. Orders are taken at cooperating stores, but only if the store contacts Green about carrying the album.

The Green album is where the ministry and industry meet face to face. Green admits that his system may not be the best for everyone, but it's right for him.

Meanwhile, corporate moves are making the gospel music business bigger every day. Zondervan, a large corporation in gospel book, record and music publishing, has acquired the smaller but important Benson Co. of Nashville for $3 million dollars. The acquisition, viewed by Benson's Mike Cowart as "a very positive move" will reportedly make the Zondervan firm the largest publisher of religious books and records in the U.S. In record sales alone, however, Word will still be largest.

Between the two corporations, Zondervan and Word, a large percentage of the nation's gospel music product will be dis- tributed. At the same time, Tempo Records, a smaller but longtime gospel record company in Kansas City, closed its doors due to financial problems. That leaves even less of a competitive market, even though there are several independ- ent companies experiencing appreciable growth.

The executives of the larger corporations view their posi- tions as totally justifiable, although many industry people see the large companies as squeezing out the little guy.

Word's vice president, Stan Moser, views all of his work as "helping to see the gospel get out." When asked how he feels about charges that Word "squeezes out" other labels and has too big a chunk of the market, he responds, "We've earned our bigness. We worked harder. We've worked smarter. We've gotten better personnel, and we have a lot more financial backing. We've also paid the price along the way."

"One of the best things that's happened to us is having our ABC acquisitiion (in 1974), because ABC has given us our abil- ity to act as responsible businessmen; therefore, our ministry has become larger and more successful in terms of volume. "Business," Moser continues, "is a world system, not a Christian system. I don't think that a lot of Christians in busi- ness are aware of how to make a bottom line and stay in busi- ness. We tend to over extend ourselves, among other things. To be quite honest, we've probably still not gotten a grip on how to make the bottom line. We're probably still recording too many artists and spending too much money on the ones that we do record."

"A good Christian businessman," he concludes, "may not have a problem modeling the world's system, but a Christian businessman models the personal relationships that were taught by Christ, and not the world's systems."

*Powerful Medium*

*Continued from page G-10*

let of tv that not only gives valuable exposure to their music and records but also to themselves as personalities. Syndication has long been an outlet for gospel music on tv. Artists such as the Rex Humbard Family, the Hemphills, the Florida Boys, Doug Oldham, Ernest Angley and a number of others both national and local have their own tv programs. This reflects directly on record sales for these artists as view- ers buy the product directly by mail from the show as well as in the stores. This constant exposure translates into a constant demand for product-both current and catalog. Proof that these Christian tv programs, especially the more popular "700 Club" and "PTL Club" have a direct effect on record sales is shown by an example given by Gospelrama Dis- tributors in Indiana. A spokesperson there states "An artist named Mike Adkins, who had a custom record with 5,000 copies pressed, appeared on one of those shows and we sold 300 al- bums within two days. In fact, right after his appearance, one out of every three phone calls we received was inquiry about his album." Don Durham, manager of the Koinonia Bookstore in Nashville echoed that example saying the Adkins appear- ance—which was really an exception—prompted the store to sell 20 copies "immediately."

Durham stated emphatically that appearances on "The 700 Club" and "PTL Club" by artists make a noticeable difference in album sales, stating further, "We always try to keep up with which artists are appearing on these shows to anticipate demand."

There is a toss-up between "The 700 Club" and "The PTL Club" as to which has the most impact on record sales with Dan and Bill, manager of Amy Grant stating, "I think PTL af- fects record sales more than any other tv show," while Bill Heary, general manager at Sparrow saying, "We've found that "The 700 Club" is more effective, much more so than radio airplay. After an artist appears on "The 700 Club" our record sales jump considerably."

Gospel tv provides more than just musical exposure of gospel artists to the public—it also provides the very critical in-depth look at an artist that lets the viewer see and weigh the artist’s credibility and sincerity to the Christian audience. The Christian audience is very demanding of its performers, want- ing to know if they are sincere and "for real" before they will endorse them and purchase their product. MCA/Songbird’s head of sales Charlie Shaw states that, "TV appearances help to create awareness, particularly when you are dealing with the Christian marketplace. People are concerned with whether or not that artist is really ‘saved’ or if he is just put- ting on you. TV appearances help to set suspicions."

Although many in gospel music and the Christian world would like to see the major networks provide more program- ming and exposure for gospel, there is also a secret fear that if the networks get too involved they will distort gospel music— watering down the essential and basic message and giving a "New York or L.A." version of what gospel music ‘should be’ instead of presenting it the way it really is. There is also the fear that the networks will load the show with "names" that are meaningless to the Christian audience and ultimately will detract from the credibility so vital to the Christian word.

To the world of gospel music, tv is more than an added extra that is available once an artist has achieved a ‘celeb- rity’ stature. It is often a vehicle and outlet for an artist that named a way to achieve that stature. Gospel tv has proven itself to be a positive force in record sales and, with the slow growth of gospel radio, gospel tv should find itself playing an even more prominent and important role in the exposure of gospel music in the future.

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From Choir Stalls To Cruise Ships

BY EDWARD MORRIS

Like its secular counterpart, live gospel music can be found almost anywhere these days—from tiny coffee houses to giant concert halls to the decks of Caribbean cruise ships. Sometimes the music makes money, sometimes it makes converts. Bookers are happiest when it does both.

"Our people are wherever music is performed," reports Henry Nash, president of Subrena Artists in New York City. One of the giants of gospel booking, Subrena handles more than 50 acts, about half of them on exclusive contract. Clients include Andrae Crouch, James Cleveland, Shirley Caesar, and the Mighty Clouds of Joy.

Nash, who offers career management as well as booking, says he is proud that he has been able to put his gospel acts on the bill with secular performers: "That's the greatest accomplishment—to mix it. I don't feel we should put stipulations on where gospel should be sung."

Concerning another kind of mixed bookings, Nash adds: "We've found in the past five or six years that integrating white and black inspirational groups has worked very, very well.

Nash says that ministers often hamper the prospects of gospel artists: "Most of them use gospel music to generate revenue for the church. But if you keep artists in a 250-capacity church, they can never expect much pay or growth. We're trying to elevate gospel music to where we can bring it out of the churches and onto the concert stage."

The right of gospel acts to earn a living by their music is one of Nash's basic articles of faith: "No one," he says, "is supposed to render a service without compensation."

Money is not an important matter, though, to George and Gladys Hux who, with their son, Lloyd, operate C&M Gospel Music in Cleveland. "If we think the singers aren't in it for the Lord, we don't book them anymore," says Gladys.

"The Huxes report that they they book 50 to 60 performances a year in the Cleveland area, mostly in churches that pay the acts by a "free-will offering." None of the groups booked is on contract with C&M—which is hardly remarkable since the company accepts no money for its services. "I'd be

(Continued on page G-30)

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Choirs To Cruises

*Continued from page G-28*

ashamed to take a fee," George says. "The churches pay so little..."

Among the groups the Huxes book are the Eternals, the Brotherhood, and the Good News Quartet, all out of eastern Tennessee.

Lamar and Teresa Boschmann, of Waco, Tex., operate Ma-
nasteh Music and are, at present, the firm's only act. Bosch-
mann says he used to book other gospel acts and may again.

"With us," he says, "the message is more important than the entertainment." The Lamar & Teresa act primarily plays churches, local television, and concerts at high schools and ci-
ic auditoriums. Boschmann says they are not "actively pur-
suing" other venues.

Despite his message orientation, Boschmann says he sees nothing wrong with booking gospel and secular acts together.

"I haven't done it any in the last five years," he explains, "but that's just the way it's happened..."

The only resistance the Boschmanns have encountered at the idea of people having to pay to hear gospel music is when specific performance prices are demanded and when signed contracts are involved. "Our prices are not set in advance," he notes, "but each place gives us a substantial amount..."

The Wayne Coombs Agency in Rolling Hills Estates, Calif., specializes in arranging performance dates for such names as Pat Boone, Carol Lawrence, Chuck Woolery, Kera Rambo, Dale Evans, and Norma Zimmer. Evans and Rambo are Coombs exclusives.

Manager David Antisdale says the Coombs roster has a total of 12 acts. California law, he adds, prohibits the agency from combining career management with booking.

Prayer breakfasts are profitable venues for the agency. An-
tisdale reports, particularly at conventions. He says that an upcoming Caribbean cruise for Christians will feature on-
board entertainment by Boone and Rambo.

Because the firm books name acts, Antisdale says it seldom encounters the point of view that gospel music should be paid for minimally, if at all. "One sometimes get that attitude toward paying speakers, but even then it's usually just from people who have never promoted events before..."

Antisdale says his gospel artists are not booked with purely secular acts.

Dan Brock Associates, Edmond, Okla., has four acts on exclusive contracts and "several non-exclusive." More youth-
oriented than most major gospel agencies, Brock handles Petra and DeGarmo & Key, gospel-rock bands, and Stephenie Boosanda, among others.

Company president Dan Brock says his main interest in his clients is career management: "My emphasis is on long-term relationships. I treat the people I work with extremely well.

A lot of the company's bookings are at church-related col-
leges, some of which, Brock admits, are lukewarm toward rock gospelizing. The skepticism melts, he claims, once cau-
tious administrators see the Brock acts perform. Brock says he has used the NECAA showcases to enlarge his college bookings. But he reports that he has had little success in breaking into the state universities.

The fact that he books rock bands—the kind of music young people are used to paying for—virtually eliminates complaints about fee, instead of free, gospel.

Brock says his acts are also busy with amusement park bookings at such outlets as Knott's Berry Farm and the Six Flags circuit.

Nashville's Don Light Talent books both country and gospel music acts. Among the busiest of the company's 12 gospel acts are the Florida Boys, the Rex Nelson Singers, the Lewis Family, the Cathedral Quartet, and Wendy Bapwell.

Herman Harper, general manager for Light, says the acts work fairs, festivals, and auditoriums. "A lot of our gospel groups work with country music acts," he says, "but usually at fairs instead of concerts..."

Although the Lewis Family is popular at bluegrass festivals, Harper says his gospel clients are not being directed toward crossover activity—except to the extent that they may record "message songs" that could have appeal to country radio sta-

tions.

The only gospel act under Light career management is the Rex Nelson Singers.

"The minimum we insist on for all our artists is personal management, career development, public relations, and promo-
tion," says Betty Tatum, vice president of Adoration, Kan-
sas City, Kan. "The idea behind our whole agency," she stresses, "is basically career development..."

Tatum says her agency has exclusive agreements with 11 acts, including the Imperials, Tom Netherton, Kathie Lee Johnson, Michele Mader, the Sherrattes, Dave Boyer, and Tony Comer and Crosswinds. Several Adoration performers have extensive backgrounds in television programs and commer-

cial work.

Venues for the acts run the gamut from churches to col-
leges to country clubs to cruise ship bookings to the acts, at minimum, a "love offering," air fare, food, lodging, and ground transportation, Tatum says. Because of the anemic economy, she adds, her agency has booked no cruises this year. But last year, the Imperials were featured on a jaunt to Hawaii that drew 120 of their fans. Some of the Adoration roster have even been booked for political events.

"All of our artists look upon their work as a ministry," Tatum explains, "not just as entertainment. But no gospel artist can be a success without being as good as or better than a secular artist..."

Tatum points to the Imperials' appearance on last year's
Grammy telecast as evidence of gospel's growing appeal. Some of her acts, she says, work 20 to 28 days a month.

Promoters vary considerably on what they expect from gospel music and how they put it to use. Nancy Morton, who runs the Shoreham Beach Club at Sayville, Long Island, reports success—at the community involvement level, at least—from a series of small gospel concerts and coffee house events held at the club.

Shoreham is a private recreational facility. Morton says the gospel events led to additional paid memberships for the club. There was, however, no profit from ticket sales. "We didn't sell enough food to pay for our help," she quickly points out, though, that her main concern has been a religious one. Young people came to the coffee house sessions, she reports, and everyone "from little kids to 90-year-olds" took in the concerts.

Morton says that gospel activities at the club are now being held in abeyance while she and her husband assess the wisdom of continuing them.

No such question exists for Sean Randall, promotions representative for Six Flags Over Georgia. Just as many other entertainment parks have done, Six Flags has set aside periods throughout the season to feature Christian music.

"This year we have three such events," Randall reports, "each weekend in the spring and fall and a major concert this summer by Andrae Crouch and the Disciples." The weekends feature performances by such acts as Al Holly, Sharalee Lucas, Barry McGuire, the Rambos, and Tom Netherton.

Because of the park's size, Randall says, the Christian events do not dominate the routine entertainment activities. "It doesn't scare off other people—but it's prominently enough promoted that those interested will know what is happening and where. We're absolutely satisfied with it."

Promotion is done via religious radio stations, Christian bookstores, and direct mail. Randall estimates that promotional pieces are mailed to 1,200 to 1,500 churches and schools in the Southeast.

Except for pre-arranged group rates, ticket prices during the religious specials are the same as for all other days.

Festivals continue to play a role in spreading the popularity of gospel music, although none of the current ones come near equalling the historic Expo '72 in Dallas, which drew 200,000 "Jesus people." Harry Thomas, whose Come Alive Ministries produced the Creation '80 event in Lancaster, Pa., says that the high point in contemporary gospel music festivals was reached in 1975-76.

Creation '80, Thomas reports, was a three-day outdoor production that drew approximately 15,000 fans each day. A ticket for the duration of the festival cost $22. Among the featured acts were Phil Keaggy, Chuck Girard, Amy Grant, Fireworks, Andrus Blackwood & Co., the Imperials, Barry McGuire, and Isaac Air Freight. Only a "couple" of local acts were used, Thomas says. The affair did turn a profit.

Thomas describes Creation '80 music as "totally contemporary" and adds that most who attended were young people. Besides the music, the festival had Bible lessons, preaching, dramas, and crafts displays. PBS filmed parts of the festival for a network special, Thomas says. The producer for Creation '80 was Tim Landis. Come Alive is headquartered in Medford, N.J.

In May, the Jesus Mid-America festival in Oklahoma City lured an audience of more than 5,000. The one-day outing was headlined by B.J. Thomas, Reba Rambo, Stephanie Bocshara, Leon Pafillo, Mike Warnke, Danny Gaither, Farrell & Farrell, Jim Gill, and Tom 'n' Tuffy.

J.G. Whitfield, of Pensacola, Fla., publishes "Singing News" and promotes several major festivals built around Southern gospel music. His Biggest All-Night Singing in the World fest, held in Bonifay, Fla., drew fewer ticket buyers this year than the record 12,000 of a few seasons back. But Whitfield says he was satisfied with the attendance. Tickets were $5 for adults and $2 for children to hear the 12 to 15 "top name" acts.

On an even grander scale is Whitfield's annual National Quartet Convention held in Nashville. This year's extravaganza ran for six days at the Municipal Auditorium. It was opened by an Anita Bryant Crusade. Except for one night feature, which was free to the public, each concert was ticketed at $5, $6, and $7.

Headliners included the Statesmen, the Florida Boys, the Blackwoods, the Kingsmen, the Rex Nelson Singers, the Dixie Echoes, Teddy Huffman and the Gems, the Memphis, the Chuck Wagon Gang, and the Dixie Melody Boys. One evening was designated "Heartwarming Night!" and presented music from artists on that New Benson Co. label. Another night was given over to the Singing News Fans' Awards, and the closing evening featured repeat performances by most of the major acts at the convention.

Whitfield says he promotes small festivals in Atlanta, Memphis and Birmingham. "Not all of them are moneymakers," he admits, "but most of the annual ones are. People are saving their money and going."

Other significant festivals, according to Whitfield, are Singing in the Smokies, produced by the Inspirations and held in Bryson City, N.C.; the Albert Brunley & Sons production in Springfield, Ark.; and Claude Hopper's annual musical gathering at Watermelon Park, Berryville, Va.

The prospects for gospel music booking seem as bright as its message.

CREDITS
who’s going to buy something they don’t hear?” questions Rodney Brown. Brown is administrative assistant to John Daniels at New Birth Records (formerly with Tomato, New Birth was recently purchased and renamed by EHR Sales).  

Charlie Shaw, director of distribution and marketing for MCA/Songbird, says, “Airplay is fragmented. The Christian listening audience is about a million and a half listeners, yet there are only 10 or 15 stations who generate active buying by minimizing sermons and maximizing music.”

As an alternative, many Christian bookstores (who deal primarily with white gospel product) have come up with a device designed to encourage “airplay of sorts.” Outlets such as L.A.’s huge Maranatha Village, the Fresno Bible House and Wichita’s Better Book Room now feature in-store “listening centers” with turntables and tape players to let customers preview their selections.

Attesting to the success of this device, Maranatha has now expanded its in-house listening rooms to a total of 18, the store also makes a point of offering a tape to match every gospel LP carried in stock. Owner Jim Willems is looking forward to the day when he can install a video center as well for customers to watch promotional footage showcasing various gospel artists (and boasting sales traffic in the process).

Gospel retailers routinely dealing in white gospel product receive substantial label support from such strategies as coupon incentive plans (the popular “buy four, get one free” offer that benefits both consumer and dealer), and in co-op advertising, Willems spends a considerable amount of his regular cash flow on radio and print ads, as do numerous other sales-oriented gospel outlets around the country.

Bookstores do the bulk of their business in white-styled gospel, such as traditional, contemporary, inspirational. But this year’s success story is black gospel—and many Christian retailers are starting to make pieces from the black gospel line into their racks. Black gospel sales are showing a sudden (and dramatic) upward curve, especially among young buyers, and the lines of demarcation may, for the first time, be blurring. Major gospel labels such as Word, Benson, Sparrow and True Vision have started direct, offering discounts in volume orders of more than 40%. (Distributors generally receive 10% more for their orders in these programs.)

Black music is sold through some black gospel outlets but more frequently is shodden in with r&b, disco and soul in secular black stores.

Gospel has hearkened to the message made clear by the success of secular marketing campaigns: it’s time to look twice at its merchandising effectiveness. It is slowly starting to draw from the secular music industry as it did its toes into the waters of commercial aggressiveness. Major gospel labels are adding their own promotion staffs, field reps and marketing advisors. T-shirts and giveaways are more and more on-in store promotions and point-of-purchase campaigns.

Savoy now supplies dealers with a specially-designed shopping bag that contains pictures of its entire roster. Customers are given one of these bags when they buy their records—and, hopefully, buyers will add a few Savoy LPs under the power of visual suggestion. Fred Mendelsohn, Savoy’s vice president and general manager, believes in going after business with a creative flair.

“We promote our artists through tv clips which we make—we’ve got about 20 acts now on tape at our expense—and provide the footage to black gospel tv shows in video cassette form.” Mendelsohn also has come up with a poster featuring 30 Savoy artists in a collage, along with a small magazine issued six times a year under the bannerhead of “Savoy Sound.” It features interviews, stories and informational tidbits about various label artists, and it’s available to both retailers and consumers.

Other successful promotions by similarly sales-minded companies include Word’s huge coloring book promotion which utilized colorful oversized crayon box displays for in-store album presentation and a coordinated children’s coloring contest, Sparrow Records’ promotional contest aimed at dealers and centered around its John Michael Talbot and Terry Talbot LP—“The Painter”; and Light Records’ “Heart Of Gold” promotional contest for Tremaine Hawkins are examples that involved 500 dealers and one stop.

Buttons, T-shirts and giveaways are often used in marketing religious music in the secular marketplace these days, touting the fact that gospel is waking up to the potential of aggressive merchandising.

“One of our most successful campaigns has been our ‘Back To School’ promotion,” says Steve Potratz, who handles sales and marketing as label vice president for Sparrow. “You can’t ignore the techniques of solid promotion, and we’re getting more involved every day.”

Emphasizing what is increasingly becoming a common approach to marketing product, New Birth’s Brown adds, “We intend to triple our business in the coming year. We’re going to hire people to do more aggressive promotions to meet this projected volume.”

Borrowing a leaf from the secular industry, gospel labels appear increasingly excited about developing their own-in house marketing departments to deal with retailers and accounts. Benson’s senior vice president Eddy Messick talks about sending label reps on a regular basis to attend regional sales meetings for major distributors and racklers (such as Lieberman & Packard). He feels this is the way to work more closely in marketing gospel through secular outlets and show gospel’s viability. It’s a two-way street, Messick believes: we teach them, and in turn, they teach us.

Word has a special promotional video presentation which it wants to air at record conventions and marketing meetings, illustrating the strengths of gospel artists. Word also came up with its “Taking It To The Streets” seminar tours, and it’s been highly successful for the label.

Word’s strategy with this grass-roots marketing device is to teach retailers and distributors ways to handle gospel with maximum results in sales.

Yes, gospel continues to keep a wary eye on its secular influences, but more and more, as an industry, its chief executives understand that the medium spreads the message—and the medium is marketing keyed at retail.

And at the same time, the secular music industry seems to be changing its attitude toward us,” confides Benson’s Mes sic optimistically. “We can see a real openness these days toward raking gospel product. We’ve never gone out and sold ourselves properly to the big distributors and rackers, we didn’t know how to give them what they needed to help sell our records.”

But taken in the past three years have continued to rise. Artists like B.J. Thomas, the Bill Gaiter Trio and (biggest seller of all) Dallas Holm plowed ahead right into fertile fields of figures that made gospel’s staunchest conservatives sit up and take notice. Gospel albums turning 400,000-plus units aren’t to be scoffed at, and labels and artists alike are realizing that the market volume is indeed out there and existing. If . . . if the records are promoted and retailored properly.

“All we have,” the guided-in-success compilation LP by top-name gospel talents, may be the only certified gold gospel album at present, but next year may be an entirely different story.

So where to begin?

“I could do a whole lot more business if I could get promotion from the labels,” sighs Willie Evans of Evan’s House Of Music in San Francisco, a black gospel outlet. “Half the time I don’t get any co-operation from the labels I work with. Because I’m a single account, they don’t seem to feel my business is worth it.”

This complaint from small retailers is widespread: many say they don’t learn of promotional efforts and contests until too late to order the materials and don’t receive regular information about new releases or copies of albums for in-store play.

In fact, some fear that if gospel continues to grow and become big business, the traditional “mom and pop” retailers will be squeezed out in the competition. Says Dorothy Simpson, who runs her own store in Detroit, “Even though my sales are up nearly 20% over last year, I’m still not getting any label cooperation. I guess promotion costs money, and this seems

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(Continued on page G-38)

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Mixing paint instead of music in new proposals for rules are Paragon/Benson Publishing Group officials Randy Cox, president, and Wayne Erickson.

The Alton Rainbow Case

It's not all harmony in gospel music, especially when it comes to the question of who pays what to whom. Witness the current litigation between four religious broadcasting companies and ASCAP. The affair is commonly referred to as the Alton Rainbow case.

Filed in the U.S. District Court of Southern New York, Rainbow is expected to go to trial this fall.

Plaintiffs are the Alton Rainbow Corp., Pilgrim Broadcasting, Largo Broadcasting, and John Brown Schools. Their argument is that they should not be required to pay blanket fees for the use of selected ASCAP-licensed copyrights. Opponents say the broadcasters want a free ride.

An April ruling by the U.S. Court of Appeals in New York held that blanket music licensing of network television does not violate antitrust laws. This case, which pitted BMI and ASCAP in a 10-year battle with CBS, may bear on the Rainbow outcome.

The plaintiffs have the backing of the National Religious Broadcasters, a trade association, and the American Assoc. of Religious Broadcasters, a private company that has been attempting to make broadcast agreements directly with individual gospel copyright owners. According to ASCAP the Church Music Publishers of America, made up of 26 of the country's major gospel publishers.

Recently, CMPA representatives met with ASCAP attorneys. Since ASCAP has been restrained from interfering in negotiations between a music user and a copyright holder, Norman Eise, attorney for the plaintiffs, asked the court in late July for a \( (Continued \)
Executive Producer: Wayne Gaskin

Wayne Gaskin (615) 7>trt:'a

Wine - S.
recorded -1688

Tubert, the songwriters. President Tubert says that most of the writers are also recording artists.

Excello is affiliated with Nashboro Records. According to Tubert, the decision on whether to publish a song depends on whether Nashboro's head of production, Shannon Williams, finds it usable.

"It's hard to get white singers to record black songs," Tubert says. "I don't think it's a black-and-white situation. It's just that black music tends to rely more on emotion than on content." Besides its gospel catalog, Excello publishes "a great deal of R&B and country."

Tubert says that most of Excello's profit comes from mechanical royalties. Income from broadcast fees is "practically non-existent." The company issues few pieces of sheet music. "We put out books mostly," Tubert says, "through non-exclusive agreements with print houses."

Both artists and writers generally come to Excello unencumbered. "A publishing company is just like a bowl of sugar," Tubert notes. "You don't need to advertise." Of writers, he adds, "It doesn't take long to find out if there is talent. It takes longer to find out how much talent there is."

Tubert says he doesn't believe churches should have to pay publishers a fee for performing their music.

Speer music (SESAC), Nashville, has a stable of three exclusive writers and "four or five" others who contribute regularly. One of the writers is SESAC award-winner, Harold Lane.

Stephen Speer estimates that most of the firm's income is from the sale of print music. Under the Speer publishing umbrella is Emmanuel Music (ASCAP) and My Father's Music (BMI). Speer says that while no effort is made to segregate songs by musical type, Emmanuel tends to publish "progressive" gospel and My Father's Music inclines toward country.

Like most other publishers, Speer would like to see its music available in secular as well as religious outlets. "To some extent," Speer says, "we're already in secular music stores."

The company is not looking for additional writers. "We don't as a matter of personal integrity," Speer explains. "We have a responsibility to work for the writers we have."

Kolormark Music (BMI), Cincinnati, is a division of the all-purpose QCA complex, which includes two 24-track recording studios and facilities for mastering, pressing, and album-cover production. Before adopting its present name, Kolormark was known as Bosken Music.

QCA vice president Betty Jennings says that most of the firm's music is black and Southern gospel. Income is mainly through mechanical royalties.

To get its copyrights recorded, Kolormark sends cassette demos to name gospel acts, particularly those who are making concert appearances in the area, and submits material to groups who come to QCA to record.

Jennings says she believes churches should pay performance fees for music. "We don't want to take on many writers," Jennings asserts. "It's not right to let them work without."

She says Kolormark has "about 25" writers.

Of the approximately 35 writers who regularly contribute songs to Canaanland Music (BMI), Nashville, "one couple" is under exclusive contract. Canaanland is owned by Word.

Donna Emmons, who heads the copyright and royalty department for the company, says its main publishing categories are Southern gospel and inspirational. There is, she adds, some coverage of contemporary and black.

Getting Canaanland songs to performers is made easier, Emmons explains, by the fact that Word has so many record labels and producers under its corporate roof. Writers are plentiful, too. "We get tons of tapes—and maybe we sign 1% of the material we receive. We really have more than we can handle."

Bruce Howie, who helps keep financial accounts for Word's far-flung dominion, says that broadcast fees are Canaanland's most important source of income—followed by mechanicals and print music, in that order.

Emmons says that Canaanland may acquiesce to a church's request to copy the company's sheet music strictly for church use. But, she adds, when a church produces a custom album, "we ask for the regular mechanical fee."

Two of Canaanland's popular folios are "The American Country Hymnbook" and "55 Gospel Greats." Word products are routinely distributed in the gospel sections of secular stores, Emmons reports.

At the time this survey was made, the Zondervan Co., of Grand Rapids, Mich., was reportedly on the verge of buying Nashville's Benson Music. Because the transaction had not been final, though, Zondervan publicist Sidney Petertyl discussed only the company's two current publishing divisions, Stamps-Baxter and Singspiration (SESAC).

Petertyl credits Singspiration's sales staff with a sizable boost in Stamps-Baxter sales—from $550,000-$600,000 in 1978 to over $1 million in 1979. The preparation of Stamps-Baxter revenues is from print music sales, with mechanical and broadcast fees following in order.

A respected name in Southern gospel music for 55 years, Stamps-Baxter keeps its print publications to singing conventions. The conventions yield songs from both amateur and professional writers. Only three writers are on exclusive contract, Petertyl says.

Each year, the company publishes two convention books, arranged in shape-note format. The books are marketed through Christian bookstores and direct mail. There are 56 Zondervan bookstores in 20 states. Petertyl says they maintain daily computerized accounts of sales.

Such broad-based artists as Tennessee Ernie Ford and the Oak Ridge Boys have drawn from the Stamps-Baxter catalog. Linda Ronstadt's recording of, "The Sweetest Gift," is one of the company's busy copyrights.

Zondervan's Singspiration branch had print music sales last year amounting $4.2 million, up 23.5% over 1978. And, Petertyl reports that January to July 1980 show a 21.1% jump over the same period in 1979.

Singspiration has six writers on exclusive contract and "many more frequent contributors," following what it calls a "balanced eclectic approach" to the kind of music it publishes. Singspiration evaluated material, Petertyl says, "theologically as well as artistically and stylistically."

By type, the company publishes "MOR evangelical gospel," festival choral music, contemporary, and cantatas. Singspiration sends lead sheets of promising songs to recording artists. "But we should be doing more of this," Petertyl says of firm's song publishing.

Singspiration Music is printed by Zondervan, Word, Benson, Hope, Broadman, Lexicon and others, mostly in folios. It is distributed to Christian and secular music and book stores and by direct mail.

EDWARD MORRIS

Contemporary Beat

Continued from page G-29

with the secular product being released, because of greater studio efficiency, such as better use of studio time and a greater reliability in artists.

Those views find support in the productivity of some of the smaller labels who are producing competitive contemporary gospel music. Star Song, Sword, Spirit, and Bread & Honey, for example, have not been able to improve their promotion and distribution via independent distributors. But, Bread & Honey, has also recently formed a cable network, The United States contemporary gospel market with product on its Tunesmith and New Born labels.

PAUL BAKER
Longmire offers a theory on the success of Windy, stating, “Most religious product doesn’t appeal to the mainstream of people. The Christian bookstores have a mass appeal but the people who go are very faithful and purchase the Christian product.” Both Windy and Distribution by Dave say that “99%” of their business is in the Christian marketplace, specifically the Christian bookstore.

It’s a bit of a different story at Gospelrama in Indiana, however. It has felt the effects of the recession, relaying the message that “Almost every store we deal with (Christian bookstores) have reported less sales and less traffic,” a spokesperson states.

The Christian distributor and Christian record labels often collide as they sell products to the Christian bookstores. Unlike their secular counterparts, the gospel record labels prefer to deal directly with the stores, having set up an effective communication with them. Too, the labels have done a better job of selling their own product to the stores rather than depending on a distributor, who is handing a number of lines and doesn’t get as excited about new product as the label itself.

As the labels deal directly with most bookstores, by mail and telephone, this leaves the Christian distributor in somewhat of a bind—competing with the label for a store’s orders and finding themselves undercut in sales. The gospel labels seem to prefer to let distributors handle secular outlets, hence the large amount of secular distributors handling gospel product while a relatively small number of distributors are dealing with the Christian bookstores.

Obviously, there are pros and cons to dealing with distributors vs. the labels directly. At Gospelrama in Indiana, a spokesperson there says, “Stores like distributors because one order gets all the product. Also many times you can’t get through to the labels.” The smaller bookstores, it seems, benefit from dealing with the distributors because of the attention they can receive that the labels aren’t giving them. Also, they can usually receive product faster from a distributor.

The other side of that issue is expressed by Don Durham at Kononia, a major Christian bookstore for record sales who states, “I’d rather deal with the labels because of the coupons. It’s easier to give the customer a break here.” The coupons Durham speaks of are the “Buy four, get one free” coupons that most gospel labels now offer. While labels give these out freely, distributors are more reluctant because the difference is made up from their own pockets—thereby cutting profits.

Within contemporary Christian music, the message seems to be to broaden the existing base before trying to expand into secular sales. They seem to realize that the general American populace is not really interested in heavily religious oriented product—but that those who frequent the Christian bookstores are interested. Some have seen the secular sales potential turn out to be merely a mirage. True, the returns are small and the sales consistent and even growing, but the volume is much less than the hot rock, pop and country items that move faster and sell more, meaning the secular outlets will always make gospel a lower priority.

The gospel industry as a whole seems to have experienced an outstanding six month growth spurt during the first half of 1980 and hasn’t yet felt the full effect of the nation’s economic misery. However, reports indicate that while gospel sales haven’t dropped or suffered dramatically, they do seem to have reached a plateau.

According to Billy Ray Hearn, president of Sparrow Records, “The biggest change we’ve seen in the past few months is that the stores are working closer to their inventory and maybe carrying less product. The economy is affecting sales, but it’s just slowing them down, not cutting them off.” Hearn also notes that “pre pub orders are generally smaller and come more often.”

Credit is tightening with the Benson Co. reporting that it is allowing accounts less time for payment. A spokesperson for Gospelrama in Indiana states that, “We’ve lightened up immensely on credit and reduced our inventory. We’re being a little more cautious about what people send back to us as returns. Stores are gearing up for a long-term battle, operating on low inventory and tighter turnaround. We’re just beginning to shape up our act because of the economy, but we should have done it all along anyway.

At retail, a number of stores have cut back on their inventory, but not on their display space. In cutting back on orders, 8-track tapes are getting the brunt of it. We’re operating on low inventory and tighter turnaround. We’re just beginning to shape up our act because of the economy, but we should have done it all along anyway.

There is a vague, general theory often cited that when recessions and hardships hit, people turn to religion and religious items. Whether this will translate into sales of gospel records through the rest of 1980 and beyond remains to be seen. The gospel record industry has long pointed out that it is more a ‘ministry’ outreach than part of the ‘regular’ record business. This economic recession should help it discover whether the fluctuations and variables of the record business also apply to it or whether gospel is truly set apart by its message as well as its record sales.

DON CURISIC
More Music

- Continued from page G-24

popular one with radio stations and is now being carried by 36% of the stations sampled. Next was a mixture of many types of gospel music (referred to by some in the industry as "all over the road") carried by 34% of the stations polled. Then came inspirational (generally a very soft 45 + bit of music) which is carried by 11%, joined by Southern gospel also carried by 11%, other types of formats with 7%, and black gospel programmed on only 1% of the radio stations returning the questionnaire. However, in terms of ratings performance, black gospel and Southern gospel pulled the best numbers in individual markets; it appears to be a regional phenomenon in that all markets were Southern and/or high black density.

Gospel radio's brand of inconsistent programming is having an impact on record sales, according to Fred Mendelson, Savoy Records vice-president. Mendelson complains that little time is being devoted to black gospel music on most radio stations due to ignorance of the vast potential market, an ignorance that carries over to all the other types of gospel music. Mendelson maintains that most people wrongly believe gospel audiences are small and old. He claims the average age in the churches and gospel music workshops he attends is about 25 years old and that the market is underserved with gospel music on the radio. "Gospel radio owners need to go to the big advertisers and solicit their support for this vast potential audience and to begin to seriously educate the public as to what gospel music of all types is." Mendelson also cites a racial gap as being responsible for some of the problems that black gospel music in particular has in getting airplay. In spite of these problems, last year was the best ever.

The vastness of the gospel music marketplace is seen in the recently-completed "Profile of the Christian Marketplace" done for the National Association of Music Merchants, which stated that 53% of all adult Americans report a lasting "born again" experience, with 35% of these people found in the South, 28% in the Midwest, 21% in the North, and 10% in the West, three sections of the United States. Eighty-six percent were reported to be white and 13% black. 47% men and 53% women. Demographically, 30% were between 18 and 34 years of age, 26% were between 35 and 49 years of age, and 42.8% were 50 years old and older. The Profile also reported that 30.9 million people, or 19.9% of all U.S. adults, listen to religious radio over a 30-day period, which is still only 2.5 out of every 10 "born again" Christians. Obviously, the market has much more room for the further development of new types of gospel music programming. Many in the industry feel that these figures confirm what they suspected all along, that the gospel music market is a sleeping giant about to be awakened.

Programming quality, or the lack of it, is another problem with gospel radio. David Benware, of David Benware and Associates in Dallas, is a consultant for 12 gospel radio stations. He says his biggest disappointment with gospel radio in general is that it does not yet appeal to the majority of the potential Christian audience. One major reason, says Benware, is that the stations generally try to serve too broad an audience with talk programs and gospel music blocks, so that they never build a strong cohesive audience by targeting one particular set of tastes. He also cites the lack of professional staffing as a major industry problem due to the predominance of block programming throughout gospel radio's 50-year history.

Does gospel radio move records? Dan Hickking, radio promotion director for Word Records, the largest gospel music label, says "Yes." He claims the potential for religious radio to move records has never been greater, due largely to the fact that so many stations are now playing the music that sells best, the contemporary variety. "Airplay itself does not sell gospel music, but good programming sense on the part of the radio station and record companies is the key. Playing contemporary cuts, followed by Southern gospel cuts, followed by traditional cuts, etc., is not the way to program a radio station and to sell music." He observes that the stations that have defined their target audience enough to have a consistent air sound are usually the stations that are much more in touch with their markets' musical buying preferences. One thing that radio can do best of all to help sell gospel records is to use its ability to develop the listening audience's confidence in the recording artist's spiritual commitment through interviews, concerts, DJ patter, etc. He's convinced, as Christian radio builds its audience, record companies will be able to build their audiences hand in hand.

So the bottom line in gospel music's growth seems to be radio's responsibility to program its product in a more sophisticated and appealing way. Secular expertise is greatly needed in this field to develop the spiritual hunger which is necessary to put new and exciting gospel music formats together.

The Christian Broadcasting Network of Virginia Beach has announced plans to begin a new satellite radio network in early 1984 that will provide radio stations with free 24-hour-a-day programming consisting of news and clean secular music mixed with contemporary gospel music, hosted by live personalities. CBN believes this will be just the kind of bridge that is needed to span the gap between the secular and gospel music marketplace.

The growth of gospel radio also depends on the stations' ability to generate alternative sources of revenue which will provide the kinds of music programming needed to reach the vast potential audience interested in gospel music. Without such healthy broadcast expertise in the area of sales, if gospel music is a sleeping giant, then perhaps imaginative gospel radio programming will rouse it from its slumber. And that will make a seemingly bright future for both industry and gospel radio.

This year the NRB convention will be in Washington, D.C. in January. At one session, Benware put the matter in terms of a holy war. "We are, in fact, doing battle with the devil," he said. Tom Harvey, a member of the Religious Broadcasters Music License Committee, told the same meeting that 99% of the music pool licensed by ASCAP and BMI was a "cesspool." Six gospel publishers—Gather, Benson, Word, Manna, Hope, and Lenox—were criticized for having tied infringement suits against a number of radio stations. The suits charged that the stations had played the publishers' music without paying the required royalties.

Responding to this barrage, Hai Spencer, president of Manna and of CMPA, sent protests to Ben Armstrong, executive director of the NRB, and to Benware on the Religious Broadcasters Music License Committee. Moreover, he asked that CMPA members lodge similar protests.

Spencer says he received no response to his objections except some supportive ones from "other publishers and evangelical leaders." He adds that he believes the NRB membership has been misinformed—both about the real function and operation of ASCAP and about the ways of securing music by circumventing the licensing organizations.

"The religious broadcasters say they don't want to contribute to ASCAP because of its secular music," Spencer explains. "I don't believe they contribute a substantial amount. Besides, it's hard to draw a line where our monies go. We can't separate our lives that much from the world. We live in the world. The NRB has producers among its members who sell more of the productions, including classics than religious ones. Their argument is inconsistent. They say they want what is fair and equitable. But in my opinion, they want free.

Be contends that religious broadcasters pay licensing organizations at least $6 million annually, and he argues that gospel publishers do themselves a disservice by relying on ASCAP to collect broadcast fees. "An easy fee," he maintains, "would be substantially better off by marketing their own copyrights directly with the users."

A radio station owner himself, Ben says, "I don't play anybody's copyrighted music." He asserts that ASCAP fees would amount to "2% off the top" of his station's gross income. Spencer contends that this figure is a distortion.

(Continued on page G-38)
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Modern Retail

Continued from page G-32

to be the first place record companies cut back when money gets tight.

Labels report that the materials are readily available to any store which requests them, shifting the blame once again into the area of lack of communication. Returns are negligible in the gospel arena (ranging from 5% to 10%) since labels don't ship bulk quantities to retailers through their distribution pipeline. Fewer units shipped gives them more time for sales and reorders, with fewer returns. Gospel's built-in longevity and shelf life results in consistent catalog activity.

"We aren't as vulnerable to returns as the secular market is," comments Wayne Erickson, general manager for Para- gon. "because we just don't ship anything 'platinum.' In fact, normally we don't even ship gold." Jim Williams, sales manager for Zondervan's Singerspiration label, says that though returns run far lower in gospel than in the regular record business, they do exist nonetheless. "We ran a campaign earlier this year called 'Music Explo- sion.' We discounted some new releases by unknown artists to $5.98 to help break them and build sales." But, Williams continues, "the promotion was less successful than we expected. In gospel, you've got a situation where reputation and name value is often more important than pricing. As a result, we did get back some returns." Singerspiration expects its lateyear releases through December to pull business back up to its projected 12% increase over last year's totals.

The loyalty of the gospel buyer—similar in nature to that of the archtypical country fan—is legendary. "Often," says one retailer, "buyers come in and just ask what's new by Walter Williams, for instance, or what does Amy Grant have out that's new. They buy for the artist, not for the individual al- bum."

The profile of the average gospel buyer is becoming more contemporary: younger (18-35), the archtypical contemporary: younger (18-35), the archtypical prime consideration in Hawkins, expected.

"Miller adds that he receives promotional display materials "If I request, I'll make an issue of it," but says it's rare for a gospel label to approach him with a planned out- looking effort to spot light new releases. "We could do a lot more for gospel if we had the right sales tools from the la- bels," he sums up.

Wayne Grossman, national LP buyer for Lieberman in the Chicago area, points out the success of Benson and Word which "are trying hard for more visibility in the marketplace. They have reps who understand how to deal with national retailers and this helps us with their product." Grossman feels that since gospel labels have begun using independent dis- tributors to move their product, the major companies are "learning how to generate some excitement on their own."

And, he adds, "What's important to us is that we can help them sell. We've no resistance to gospel; we see it's coming out of the industry. More sales will bring back pricing and give us some return on our gospel in our racks, but we need their full cooperation."

"Most of us who work here are rock fans," observes David Kent, director of ZG Records in Birmingham. "We need to communicate more with the gospel industry, because as it is now, it's almost like a guessing game when it comes to order- ing. Stores will order for two or three people request the same title and then we order it. Better communication would put us on top of things in the gospel field."

"I guess the gospel industry as a whole has found itself to feel somewhat segmented from the secular market," reflects Singerspiration's Williams.

"But things are beginning to mushroom for us now, and I think we're going to be a real dialog between the two areas. Because we know how far we have to come. . . We know where the secular industry was a decade ago."

Assistance on preparing this story provided by Robyn Wells.

Alton Rainbow

Continued from page G-36

In support of his position that publishers should negotiate directly with users, Beis says, "Some of the top names are get- ting back under $1 a year per selection from ASCAP or BMI."

To encourage the making of separate owner-pact, the AARB has sent "Broadcast Agreement" forms to an undis- closed number of gospel music publishers, songwriters, and performers.

The agreement reads: "Member stations of the American Association of Religious Broadcasters are hereby authorized to broadcast any musical composition in which I have copyright ownership. I understand this is a mutual agreement, whereby I will not be charged for the airtime or other costs involved in the broadcast of my works, and I agree not to charge for the use of my copyright ownership by member stations in the broadcasting and promotion of my works."

A cover letter, signed by AARB's executive secretary, David L. Denig, says that the music in question "must not be li- censed through a music licensing organization. Or, it must be music for which I have a signed broadcast agreement, whether licensed or not. Or, it must be in the public domain. Some stations will accept music assigned to ASCAP or BMI."

Stressing the AARB's position on licensing, the letter warns: "If you have music which does not meet these require- ments, it will not be aired on our participating stations. Per- haps you will want to take this into consideration when record- ing music."

Although the letter states that AARB represents "several hundred radio and television stations," Denig explained later that the organization does not function as a trade association, but rather as a private company that provides information and management consultation to client stations. He could not estimate how many subscribed to AARB services.

Denig says the response from copyright holders to the broadcast agreement mailings "started very slowly. Then we had a number of responses. Now it's slow again." He says the AARB has compiled a catalog of 1,500 selections, including those in the public domain, for which stations would owe no broadcast fees.

CMPA's Spencer says he knows of no publisher who has signed a broadcast agreement form. Fred Bock, CMPA secre- tary, offers the judgment that the AARB is acting with "lim- ited expertise," since copyright ownership is usually shared between writer and publisher and, thus, is property that nei- ther can relinquish rights to individually.

An ASCAP attorney, who asked not to be identified, says "If 50 or fewer radio stations are withholding payment of licensing fees while the matter is in litigation . . ."

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*New Release
Opening Of Arts Center Significant

To work closely with the new facility, Shea notes that while the center's convenient downtown location gives it proximity to Music Row, it does not necessarily guarantee that the two forces will bond together. "We'll have to make the interaction happen. It won't just naturally occur," he continues. "It's been a few months, the art center opens with a format ranging from opera to pop."

While such diverse programming at the Peer Center "will serve as a bridge between country and all kinds of music." Tennessee Performing Arts Center: "It would be ironic to see some shows focusing on the region's country, blues and r&b roots."

Muses Jo Walker, director of the CMA, "We're interested in the idea of much for the country music industry, I'd like to see what kind of effect country stages and acts would have on the field."

Both audio and video recordings of future shows are seen as a viable possibility, as all three theaters are equipped with state-of-the-art lighting and sound equipment, making the facilities well-suited for audio, television and radio production.

Explains Michael Churry, director of the Nashville Symphony Orchestra: "The stage is spacious, and the acoustics allow the conductor and the musicians to gauge the sound in relation to each other. The sound project beautifully throughout the hall." Churry's orchestra performs in the center's largest performance area, the three-level Andrew Jackson Hall, which seats 2,442.

In the immediate future, the Tennessee Performing Arts Center must iron out one problem area, the one where we're getting some audience support for all forms of entertainment.

Los Angeles Radio Goes Country

"We don't know about KHJ's sound yet, but we don't consider KZLA as competition. We will continue to be personal radio which has been our stronghold for years. We feel we have the kind of station to be the dominant country station in L.A. Competition will make us better."

Comments Neil Rockoff, general manager of KHJ: "We haven't altered our plan. We're delighted that someone else confirms our decision to go country as a good one."

Rockoff says there is a need and a place for an automated AM station that KZLA's format will be "far away" from what KHJ plans to program.

Rockoff concedes that KZLA will obviously draw its share of listeners, but because of the station's weak AM signal, he doesn't foresee KZLA as a major competitive force. "We want country music to do well and the more stations that program it, the better it will do," says Rockoff.

He adds that he was aware that KZLA was mulling a country format, but was surprised at its timing.

A few country stations in Los Angeles are not enough, in nearby Orange County, rock-oriented KORJ-FM has also changed to a country format with the new call letters KKF-FM. The station is referring to itself as KKF-FM.

"This county has no country station," says program director Steve Thomas. "We started our country format with contemporary country, but we left certain types of material. Our request lines are lit up continuously with people begging for more 'hick' country. We're getting calls from as far away as Bel-Air, Pasadena and Norwalk, and we're adding to our playlist daily."

"Our music stops only four times an hour for commercials. 'Good Ole Boy' radio is not our style. The listeners want music, not someone's chatter talking over the music."

Art Astor, president and general manager of KIK-FM, says: "We have always been concerned with our community's needs and our research showed we were in a market diluted with contemporary rock stations. The station tried to be responsive to the musical tastes of Oak Ridge County."

And in a related move, on the same day that KZLA changed to a country format, KMOA-AM, a beautiful music station in Oklahoma City, also went country. One week earlier, New York's mainstay jazz outlet, WRVR-FM, also abandoned its previous format in favor of country music.

All Types Of Music On Scene

"The quality of this facility is enormous, when you take into account the fact that Nashville has fewer than 1.5 million residents," points out AFTRA's Maddox. "You're not assured of the mass support that a large metropolitan area like New York has. But, regardless of size, Nashville does have the potential of being an arts-oriented community."

Sums up NARAS' Butler: "The implementation of the Tennessee Performing Arts Center may mean more to the music industry than we can realize. The attention of the entire state, region and possibly the nation, is focused upon us right now."

"Originally, Nashville was tapped as the 'Hillbilly Capital,'" he continues. "Then it was dubbed as 'Country Music U.S.A.' But now, bolstered by this fine facility, Nashville has the chance to emerge as a true music mecca."

Chellman/Twitty Tourney Tees Up

Each foursome will have two DJs, one country music performer and one music industry executive.

Invitations are being mailed out to radio stations at this time. Anyone wishing supplemental information may contact Chellman at 1201 16th Ave. S., Nashville, 37212. Phone: (615) 320-2877.

Country Co-wtown Image Fades Into Legend

NASHVILLE—Once again President Jimmy Carter has proclaimed October as National Country Music Month in a statement addressed the CMA in Nashville.

Supporting the event, artist Kenny Rogers mailed letters to all U.S. governors, requesting that they issue official proclamations of their own honoring Country Music Month in their respective states.

The CMA has assembled promotional packages for country radio stations which include ad slicks, full color posters, bumper stickers and cards containing messages from country artists talking about the October festivities of Country Music Month.

The CMA's designed new posters for 1980 which have been sent to 1,500 full-time country radio stations, along with rackjobbers, wholesalers and record merchandisers. Members section also received copies of President Carter's statement to the CMA.

Other promotions being used in this event are being coordi-
A unique and personal collection of inspirational selections including the single "Family Bible"

Produced by Willie Nelson
TALENT BUYERS
9 Acts Booked For Nashville CMA Seminar On Oct. 11-12

NASHVILLE—Finishing touches have been put upon the agenda of the CMA Talent Buyers Seminar, to be held at the Wynyard Hotel here Oct. 10-13. Registration takes place on Friday, with the seminar itself officially starting on Saturday.

The first panel presentation is titled “The Image Maker’s Viewpoint: The Evolution of Consumer Trends.” It will be conducted by Steve Grafil of the Sound Seventy Corp.; producer Larry Butler, ad rep manager, Larry; Mary Ann McCreary of CBS Records; announcer Ralph Emery; Capitol Records vice-president Lynn Shulits; and moderator Myles Johnson of the Clay County Fair in Iowa.

“The CMA members, those who will be attending the seminar,” said Mary Ann, “will deal with the ‘Explosion Of Country In The Media: Help Or Hindrance?’ Panel discussions will include what the media is doing to the industry and how it affects the public’s perception of country music.”

On Sunday, the final day of the seminar, there will be a round-table discussion of “The Future Of Music.” Discussion leaders will be Thurl Ravenscroft, ASCAP; Sam Lovullo, Yonge-U.S.A., Wheeling, W.Va.; Hal Diamond, BMI; and manager Dick Natoli of the Country Artists Club in New York.

PORTABLE BRAUN—Cincinnati show host Bob Braun, taping his TV program on Opryland, introduced Sylvia, the popular RCA songstress who performed her latest single, “Tumbleweed.”

Board Directors Of CMA Will Be Elected Oct. 16

NASHVILLE—Directors for the CMA board are set to be elected Oct. 16 at the organization’s annual membership meeting, to be held at the Opryland Hotel.

One director in each of 12 membership categories will be chosen, with three directors-at-large also being selected. One director now on the board in each of the 13 categories will remain another year to complete the second year of their terms.

Prox forms have been mailed to all CMA members. Those who will not be able to attend the membership meeting are asked to fill out their proxies, assigning their voices to another member attending the meeting and vote for proxies must be returned to the national accounting firm of Deloitte Haskins & Sells as soon as possible.

CMA bylaws call for no fewer than two and no more than four names—named by the board—to appear on the ballot for each vacancy. However, additional nominations may be made from the floor during the membership meeting. The following is a list of the nominations for the 1980-81 CMA board of directors.


Artist/Musician: Brenda Lee, Charlie Pride, Don Reid, Dottie West.


Composer: Tom T. Hall, John Schwers, Norm North, Karl Denver.

Dress designer: "Uncle" Lew Ellis, WAKT-AM, Valparaiso, Ind.; Bob Weiler, WOSU-AM, Columbus, Ohio; Pete Porter, WJJU-AM, Chicago; Dale Turner, WSAL-AM, Cincinnati.


Publisher/manager: Mary Reeves Davis, Tuckaboo Music; Ralph Peer, Peer Southern Organization; Paul Tannen, Screen Gems/EMI; Gerry Terfe, ATV Music Group.


Record company: Jim Foglesong, MCA; Bob Sherrwood, Phonogram/Mercury; Don Zimmerman, Capitol.

Record manager: Barrie Bergman, the Record Bar; Jim Schwartz, Schwartz Brothers; Joe Simone, Press, Record Distributors.

Talent buyer/promoter: Glenn Arnette, VGA 3 Agency; Bette Kaye, Bette Kaye Enterprises; Cilla Wallace, Von Braun Civic Center.


Country In U.K.

BRIGHTON, England—The first Country Music People trophy was presented at the annual Brighton Festival by Country People, reportedly Britain's top-selling country music publication.

Created to recognize British talent, the trophy was presented following a three-hour concert. Recipient of the award was Sounds Country, a Canterbury-based group.

Two nights were filled by Thurza Productions. The feature should air in Britain later this year.
WE'RE JUST A PAIR OF OLD SNEAKERS
THE RUNAWAY HIT BY
GEORGE JONES AND TAMMY WYNETTE
THAT'S KICKING UP A STORM AT RADIO
ALL ACROSS THE COUNTRY
FROM THEIR NEW ALBUM,
TOGETHER AGAIN.
PRODUCED BY BILLY SHERRILL.
ON EPIC RECORDS.

We're Just
a Pair of Old Sneakers.
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.
Markets that range from rural to metropolitan are strengthened by country's continued expansion in syndicated and network TV.
And that's exactly where Billboard's 18th Annual WORLD OF COUNTRY MUSIC will be with your message telling the world about the success 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 in 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'S 18TH ANNUAL WORLD OF COUNTRY MUSIC

ADVERTISING DEADLINE: SEPTEMBER 26
ISSUE DATE: OCTOBER 18

P.R. Agency Relocating
NASHVILLE – Total Concept Representation, a public relations firm, has relocated to 38 Music Square E., Suite 111, Nashville, Tenn. 37203. (615) 255-4181.
According to director Earl Owens, the move is to accommodate the agency's expanded business. Recently, the firm began to work in conjunction with Chey Agency in Atlanta for artist representation in movies, commercials and television.
"The firms are currently involved in the Avco Embassy production, "The Night The Lights Went Out In Georgia." The movie, being filmed in Chattanooga, stars Kristy McNicholl.
Total Concept's clients include Kustom/Cretch, Southern Music Group, Midstates Music, Music America Records and Buddy Lee Attractions.

Country
Nashville Scene
By KIP KIRBY

Barbara Mandrell is the only female in the five finalists nominated for this year's CMA entertainer of the year. Barbara's new album, "Love Is Fair," also contains a song composed by her brother-in-law, R.C. Bannon, titled "My Bonnie Lies Over And Over." If you recognize the accompanying harmonies behind Brenda Lee on her latest single.
"Broken Trust," you're right—those are the Oak Ridge Boys singing backup with her. The record is being released by MCA to acknowledge this guest appearance by the Oaks, since the original label copy didn't mention it.

By MCA New York country Mike Fitzgerald is the voice you hear introducing singer Johnny Paycheck on his new "Live From The Lone Star Cafe." LP. The cut Mike introd., "New York Plenty," was chosen as the album's first single as well.

The Kendalls, Freddy Hart and the Oak Ridge Boys were among the guest artists recently interviewed for upcoming "American Country Countdown" programs. The interviews were conducted by staff researcher Neil Healy (the Oaks were interviewed separately for a total of four hours) and the information is used on the popular radio show that's hosted weekly by Bob Kingery.

Nov. 29 is the air date for Waylon Jennings' first spot on ABC. The show is simply titled "Waylon."

Making thunder with the ADI level across the country is new Nashville rock group Thunder. The five-piece band, produced by Kyle Lehning, locally, features Mont West on electric guitar, John Porter McMeans on guitar and lead vocals, Greg Dobson on drums, Danny Hanson on keyboards and Chopper Anderson on bass. The band's debut album in Texas is called "Thunder" and the initial reaction to it is strong.

The Music City Tennis Invitational this year raised $12,077 for Nashville's Memorial Hospital. The fund-raising efforts included a table auction run by Jimmy Dean and Miss America's favorite, "Mary."

Some artists call radio stations, but Marty Robbins recently stopped into WYDE-AM in Birmingham, got down his guitar and visited with station deejays and enthusiastic listeners for four full hours. That's some appreciation.

Among the acts you'll be sure to see at this fall's "Austin City Limits" (sy series on the PBS network will be revealed, Larry J. Dutton and Hank Cochran, Cochran has also performed a date or two this summer with Willie Nelson.
And visitors to Nashville's popular Opryland USA theme park (site of the "Grand Ole Opry") may have a new thrill to look forward to next year. Opryland is installing on an expansion area, a water ride at a cost of upwards of $35 million. Opryland's new amusement may not quite match the Grand Ole Opry, but at least one's going to get hurt on it.
When Larry Hagman (alias "J.R.") visited Nashville's Opryland Park, he packed in more than 15,000 attentive fans who piled the actor with questions relating to "Dallas." Hagman also joined the "Grand Ole Opry" during May's portion of the show, received a special black hat from Charlie Daniels and a trademark show suit hat from Minnie Pearl.

A new country establishment opens later this month in Pomona, Calif. Named the Lane Star Saloon, the club will be between 300-450 and its debut headline is Hoyt Axton. Booked in the subsequent dates are Hank Williams Jr., Gal Davies and Becky Hobbs.
**Disco Business**

**High-Energy Imports Booming In U.S. Clubs**

Domestic Labels Ignore Tempo Need

- **SOUND-LIGHT**

**Export Business Is Healthy Despite Unstable U.S. Market**

- **NEW YORK**—The export business is keeping hard-pressed disco sound and light companies solvent, say suppliers. What’s more, suppliers with cash flow problems are offering substantial discounts on certain products.

- **The Europeans haven’t read disco’s obituaries,** according to Stuart Rock of GLL. “Holland and England are both strong,” says Farlane’s Peter Liberato. “There are a lot of new clubs opening in Europe, Asia, Africa and Latin America.”

- **The overseas market has proved a boom to sound and light suppliers.** They say there are even fewer clubs opening, although still a fair amount of upgrading of existing facilities. Clubs, however, are going to the market for more sophisticated equipment and emphasizing imaginative design rather than sheer numbers of lights.

- **The new clubs are spending more money and spending it in much wiser ways,** says Paul Gregory of Litelab in New York. “They are putting more thought into their systems. Now the systems are truly designed.”

- **As far as sound systems go,** rock says that owners now realize that “you need a high quality system. People who tried to save a few dollars are coming back to upgrade.” He reports that his business is down so far this year, but he expects to “more than make it up” by year’s end.

- **Sound and light company Electronic Designers on Long Island reports business “substantially down in the last four to five months.”**

**Sylvester In N.Y.**

- **NEW YORK**—Sylvester makes a return engagement on Oct. 7-8 for four performances at the Felt Forum here. The Fantasy artist’s “Sell My Soul” LP title cut has been issued as a 12-inch single.

**HAGGLING ENDS**

- **Copyright Accord With Mobile Clubs**

 PARIS—After much haggling, the mobile disco business in France has gotten together with the French society to sort out a royalty payment deal.

- The newly formed Mobile Disco Association, with a fast growing membership, has agreed on a basic rate of 11% with the Societé des Auteurs, Compositeurs et Editeurs de Musique (SACEM).

- The rate is based on gross sales, with a minimum to be established on the importance of the disco and the size of the bar. Liquor revenues are included in the percentage.

- It has long been clear that the mobile disco could not be placed in the normal disco category, most operating only once a week or less, so an “occasional dance operators” division has been set up.

- The disco operator now informs SACEM where he is working, declaring the amount of money earned, plus the titles of the disks used. Where the operator works on a regular basis, he can eliminate forms for each show by taking each three, six or 12 monthly contracts.

**Florence Moves To Fla. Beach City**

**MIAMI**—The Deep South Record Pool has trimmed its membership to 10 DJs from a Gulf Coast club and relocated from Pensacola Beach to Ft. Walton Beach.

- The move alleviates participating DJs greater access to the pool’s headquarters, according to Ralph Duncan, pool president.

- New mail and shipping address for record companies is 113 S. Eglin Parkway, Ft. Walton Beach, Fla. 32548. Other correspondence should be directed to Duncan at P.O. Box 1899, Ft. Walton Beach, Fla. 32548.

**Bob Miller, owner of the Mail-O-Disc import shop on Long Island, notes that the imports are putting some variety in disco programming.** "In Europe, not long ago people were tired of everything being 128 beats per minute, now people are tire of everything being 120 to 125 beats. But American labels simply aren’t getting their music to a high enough sound." The week’s No. 1 disco disk, Germain Hune’s "Can’t Fake The Feeling," originally gained notice in his country as an import from Uniwine Records in Montreal. The artist was a breakup with New York-based Primer Label. And the hottest disco jumper in the top 20, Viola’s "Hot Leather" on Orange Lightfoot’s "If You Could Read My Mind" (of all things) was first available as an import from Ariola Eurodisc, before being picked up by Ariola in the States.

- Other imports dotting this week’s Disco Top 100 are the Passenger’s "Hot Leather" on Uniwine (which bows at No. 4), Larry Washington’s "Thumper" on Uniwine, the Go-Go’s "We Got The Beat" on Stiff, Joy Division’s "Love Will Tear Us Apart" on Parlophone, Linda Ronstadt’s "Lindo," etc.

**Owner Can Control the Music They Want to Play.** He also says that a shakeout has left sound and light firms still in business in a better competitive position.

- Ipolyi, however, believes the shake-out is still going on and that it’s hurting his business. “There is wide spread dumping going on. People are selling off their stock at below cost and it will be four or five months before the market stabilizes again.”

**GEORGE KOPP**

**Fire Strikes 2 Clubs In New Jersey**

- **PHILADELPHIA**—Fire struck two popular New Jersey discos in recent weeks, with one totally destroyed.

- Mother’s Discotheque, located near the shore resort of Wildwood Park, was completely gutted in a pre-dawn fire Sept. 7 by a fire described as being of “suspicious origin” by fire officials, who estimated damages at $100,000. It took 45 fire fighters more than three hours to bring the blaze under control.

- The Emerald City disco in Cherry Hill, which features rock music and live talent, was the scene of a smoky fire during business hours early Sept. 6. The blaze was apparently started by a carelessly tossed cigarette or match that wound up in a ventilation duct near the roof.

- Firemen credited the Emerald City staff with avoiding panic by calmly leaving more than 1,000 patrons to exit. The club holds more than 1,500 customers. Reports say that 16 patrons were treated for minor injuries, mostly smoke inhalation.

- Damage was limited to the dance floor area although the rest of the building suffered smoke and water damage. No dollar estimate on the damage was made available, but the club opened for business again the next evening.
There is only one line of high quality disco light and sound equipment.

The name is Meteor.
NEW YORK—Evelyn "Champagne" King’s 12-inch 33 1/3 r.m. "Let’s Get Funky Tonight" on RCA continues the artist’s willingness to provide what the dance floor wants. Taken from the upcoming album "Cat On 'Em," the artist’s powerful vocal style is combined with fine arrangements and musicianship.

This peppy dance floor riff moves from beginning to end with instrumentation that is melodic, heavy and full of punch. A break occurs at the right time for additional impact on this 6:28 selection. Produced and arranged by J. L. M., the mix is done by David Cameron and Rick Rowe.

Lips inc. has changed direction to a smoother and easy-going tempo with the release of its 12-inch single from the group’s new Casablanca album "Pucker Up." The tune "How Long" runs a steady 5:50 with an added AB feel feeling highlighted by lead vocalist Cynthia Johnson’s soulful voice. The group’s own brand of silky soul and dance, punctuated by a slight percussive break, makes this an easy winner for the club bangers as well as radio.

I.O.P. 25 is the abbreviation for the Original Pool which is located in San Francisco. Its play list as completed by George Ferrer and Brian Silvia includes "Everything’s So Good About You" by Melba Moore (Epic), "Taking Off" by Harold (Col.), "Rock Me Now" by Tina Sinatra (Casablanca), "Let’s Go Dancing" by Rusty Mckitz (T.K.), "Under water" Harry Hamlin (Universe) and "Feel Good" (Elektra). This pool’s playlist is typical of many of the other pools across the country in that numerous imports are a definite part of the DJ’s repertoire.

With American labels heavy into R&B that is only midtempo in mood, deejays have had to look elsewhere for material of high energy level. The Universe and Undisc labels from Canada seem to fulfill this need satisfactorily and perhaps this is an indication of the direction that disco music will be heading in the future.

One of the more popular imports distributed by Universe Records On Goodbye Records is "Bad News" by TONY BAXTER (The Welterweight Kings). The rhythm and spirited tracks move with energy and a sound similar to those tracks "The Bad Boy" and "Semantically It’s You." Emphasis is on a new and exciting instrumentation with the group continually changing the title. The momentum does not lag as the artist/producers have packed solid material into a tight 5:20 selection. The flip side "budder" is a funk-oriented tune with a sound reminiscent of Chic.

It’s encouraging to see a new label emerge with a potent 12-inch 33 1/3 r.m. which is a double sided import with Rights Records in New York. New York is receiving immediate reaction to "Jack Got Time" at 3:17. The group Hot 45 featuring Erma Woolen of Star Lisa (Verve) is working on this thrilling and full orchestrated disco.

The deep bass guitar tracks give an extra sparkle to this tune produced by Raul Hinds.

T.O.P. Plans Bash

SAN FRANCISCO—Farmer’s Sylvan, Prim’s Pure Energy and singer Debbie Jacobs are set to headline "Farmer’s Thrill The Night" bash party set for Oct. 1 at the Tucatrocadero Transfer club here. The bash is being produced by George Ferrer, director of the city’s T.O.P. 25 record pool. DJ Bob Vietherr is set to spin at the event, which has a $10 ticket price.
SAN FRANCISCO—The San Francisco Symphony officially moved into its new home, the $27.5
billion-dollar, 3,000-seat Davies Hall, this week. The opening of the Opera House, which
began in 1994, is expected to bring a new era of performing arts to the city.

The opening concert, held on the new hall—part of an almost-completed, multi-building Performing Arts Center that includes the San Francisco Opera House (former Symphony home) and the new 900seat Herbst Theatre—was led by music director Edward Saari, now in his second full
year at the helm of the ensemble.

The piece by 1980 Pulitzer Prize winner Del Tredici a composition scored for strings and winds, with a vast array of special effects
that showed off the acoustical properties of the hall—was specifically commissioned for
the grand opening by Louise M. Davies, whose opening gift of $100 million was the
largest single contribution to the construction of the hall.

The Tuesday evening concert was the main event in a series of inaugural events running Sept. 23-17. On Sept. 17, the Symphony, augmented by the 500 voices of the San Francisco Boys Choir, the San Francisco Boys Choir and the Grace Cathedral Boys Choir, performed Mendelssohn’s Symphony No. 4, the “Italian,” under the baton of conductor Michael Tilson Thomas.

It forgoes the traditional overture and begins with a string quartet, moving on to the symphony, with the addition of brass and percussion. The opening notes are played on the Flentrop organ, located in the balcony of the hall.

In addition to the concert, the orchestra seats pulled in toward the stage and the box and stage seating was increased by 1,300 seats, including 400 broken seats.

There are in fact seats around and behind the stage; these will most fre-
quent be sold to students and late-
comers at reduced price. The most
distant set from the stage is 20 feet
closest to the theater. The furthest set
from the stage is the Opera House, which the Symphony formerly shared with the opera
company.

Acoustic consultants for the concert were
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Aco
The orchestra opening season with film music

LOS ANGELES—The orchestra's second season bows Oct. 28 at the Music Center with an evening of film music.

The 86-piece jazz-flavored aggregation led by Jack Elliot and Allyn Ferguson will present four concerts running through April 1981.

The opening concert will feature music by Benny Friedman, Charles Fox, Jerry Goldsmith, Erich Wolfgang Korngold and John Williams.

The second concert, Jan. 10, will feature works by John Lewis, Henry Mancini, Oliver Nelson, Byron Olson and George Gruny. Newly commissioned works will be by Mancini, Olson and Romanus.

The featured soloists will include Ray Pizaro, Ray Brown, Benny Turner and Tom Yoder.

The third concert, March 10, will feature newly commissioned works by Michael Gibbs, Bill Holman and Lalo Schifrin. A Dave Grusin composition will also be performed. The featured soloists will include Bob Brookmeyer, Jim Hall and Grusin.

The finale, May 22, will feature newly commissioned works by Alan Broadwandt, Rusty Garcia and Michael Lang. The orchestra is joined af the close by Tom Yoder among the featured performers who include Bud Shank and Bill Watrous.

The Foundation for New American Music sponsors the orchestra.

Jazz

Big Bands A Lure To Youthful Adults In N.Y.

OLD NAMES ARE OFFERING 'NEW' SOUNDS

Jazz Band Open House

NEW YORK—This city's jazz scene is warmly embracing the big bands. Not that they haven't been playing here consistently. But there is a new move presenting big band jazz for new audiences of young adults who have graduated from rock and roll to fusion jazz to the pure, exciting sound of large ensemble playing.

Harry James: His powerful trumpet interprets new and old songs.

The bands are at the core of several summer concert series planned for local venues: the 92nd St. Y. launches a big band series Oct. 7 with Lionel Hampton, with the Benny Goodman sextet following Nov. 23.

The "Highlights In Jazz" series at NYU put on by Jack Kienecinger has a battle of the bands slated for Thursday, Dec. 2. Featuring is the London Swing Depression Band and Bobby Rosengarden's band. Woody Herman blows Feb. 5.


In the Village, the Village Gate has a "Big Bands Then and Now show planned as part of a year-long series of specially themed programs.

The key to much of this activity are young adults who have either played in college jazz bands or have experienced growing pains in their musical education and are now turning into the pure jazz of the band movement.

The move to play big bands has shifted the spotlight here away from the avant-garde loft movement of the late 1960s, a phenomenon which was unique to New York and has dissipated in importance and influence. There was some recording company activity to cut the loft players, but today this source of creativity is not in favor anymore.

The paradox with the growing interest in big bands is that not all of them have recording contracts who would undoubtedly help in promoting their in-person appearances.

Basie has a solid footing with Norman Granz's Pablo label. Woody Herman is free; so is Buddy Rich, although entrepreneur Jeff Franklin is working on getting this go-go commercial material to make him more attractive to labels. Lionel Hampton is trying to start up his Gladiolus label and is looking for distribution. RCA continues to issue original Glenn Miller recordings in repackag- age after repackaging. Henry Mancini cuts several direct-to-disc LPs for MGM last year but has nothing solid now.

So the dearth of new recordings often forces the young listeners to hear their bands in person.

Wednesday's, a local disco, began using bands on a Tuesday to Thurs-

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Lineup For 2d Laguna Beach's Fest

LOS ANGELES—The seventh annual Friends Of Jazz Festival will take place in Laguna Beach Oct. 11-12 at the Irvine Bowl.

Carroll Coates is again producing the event for Creative Directions. Signed: Thad Jones, Gus Alba, Joe Glaudi, Baya with George Cables, the Kenny Burrell Trio, the Bruce Cameron Ensemble, the Harry Simeone Group, Tom Wat- tyhawk, Hubert Laws, Passenger, Cliff Chuchs Fans, Pascal Picayeau, the John Scannell Group, the Morgan Tim Target, the Steve Carr Quintet and the Orange County Rhythm Machine Big Band, among others.

The festival tries to offer Orange County jazz musicians space in the spotlight along with the nationally known names.

The bash starts at noon and runs until 10:30 p.m. with a 90-minute break for dinner.

Tickets sell for $17.50, $15, $12.50 and $10. Information can be obtained at 714-494-1516.
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IN VENEZUELA

Disk Industry Fears
Avalanche Of Imports

CARACAS - The Venezuelan government has recently enacted a law which prohibits the importation of records and tapes.

The move is expected to have a dramatic impact upon local record and tape manufacturers in this budget-conscious, $1.5 billion per year country, with import duties now put under the control of formally localised production.

Importation of consumer goods manufactured here under license for less than approximately $85 (38 bolivars) an album, while the corresponding sell-for less than $6.50 (20 bolivars).

The law was passed Sept. 5, and came into force on Oct. 1. Local importers and record retailers are expected to present a protest against the law to government officials, which they fear will substantially reduce the market for legitimate recordings, and thus fuel a thriving trade in bootlegs.

Market experts estimate that at least 80% of all recordings currently sold in Venezuela are produced by piratical producers.

In addition, some returns for local importers have been made to be modest 5 to 10 percent, on classical.

First reaction on the part of local record company executives—particularly those with foreign labels under local license—was one of consternation, and the Venezuelan Record Council (Camarra Venezolana del AudioVisual) announced that a new album by the group is due late October or early November. Other local labels and distributors have said they will be made to Anderson for sales of around 80,000 album units in the first three months of the year.

(Continued on page 61)

Antipiracy Measures By Portuguese Govt.

LISBON—As record and television piracy in Portugal produces ever more startling statistics, the government has finally toughened its antipiracy laws which will hit offenders hard in terms of jail sentences, fines and confiscation of equipment.

The bill, after illegal reproduction of any kind of sound-carrier, is now up to $100,001, and has been signed by President Sanchez. It carries prison sentences of up to one year for pirates, along with fines up to $1,000, and payment of compensation and damages to record manufacturers.

It provides for the immediate seizure of illegal copies, machinery, instruments or documents. And it represents a legal basis for joint action against the “Mister Bigh” of piracy, mainly in cassette, by the local branch of the International Federation of Phonographic Producers (IFPI) and Sociedade Portuguesa de Autores (SPA), the Portuguese copy-right society.

IFPI members, currently selling $2,000 to the local market, are seeking financial assistance, but a private detective has been hired to work under the supervision of the president of the Portuguese record association to gather evidence of the Portuguese antipiracy laws.

In the past, the film tells of the exquisite marketing of a million pirate cassettes into Europe, the reproduction of international hit songs by phonograph record, and the commercial success of the Eurovision Song Contest. The film has already been shown to Norwegian television and other territories have expressed interest in taking copies. It seems, certainly, in Portugal, that piracy can flourish where there is no such linkage following the screening of the film.

The antipiracy campaign here already includes the production of posters, of strong visual impact, emphasizing the poor sound quality of illegal cassettes, plus the harm caused by their sale to artists, producers, musicians and record companies. “Don’t cooperate with pirates; buy legal goods,” says the slogan.

Polygram’s Sausa: “Of five million cassettes sold in Portugal last year, only 10% were legitimate. The other 90% were pirated. An ominous sign is that there are a million cassette players in use in Portugal, meaning that there are an estimated 350,000 record players.”

Thousands of the illegal cassettes circulating here use the label Vox, falsely claiming it is licensed by Vox. Polygram’s official representative, Pickwick has yet to take action.

But Sausa is confident now that the draft bill has come from the government, “We already know who are the big bosses in the piracy world. All we need now is time to gather watertight evidence.”

MAGIC MOMENT—Olivia Newton-John is presented with a platinum disk for Australian sales of the “Xanadu” soundtrack by Paul Russell, managing director of CBS Records there. Occasion was held after the movie’s local premiere. The album is currently No. 1 on the Australian charts.

See Midprice Action
From British Labels

LONDON—On the heels of the announcement (Billboard, Sept. 20, 1980) that the Beatles are available here at budget price for the first time ever, Capitol is expected to launch a new Beatles compilation by the end of the year.

Titled “The Beatles Vol. I,” it will feature 40 of the band’s all-time hits, including 12 previously unissued gems from the group’s 1967-1970 period. The compilation will be issued in a double album package, with a limited edition of 50,000 copies, with the “Message In A Bottle” single about to follow.

It is one of a string of new midprice titles by the group, including a double album by Elvis Presley, “Deluxe Ed,” detailed in the next issue of Billboard.

Capitol has also had huge success selling the group’s “Rhino” series, which features hits from the Byrds, the Beatles, the Rolling Stones, the Bee Gees, Dusty Springfield, and others. The series has sold over 3 million units since its launch last year.

The Beatles compilation will be marketed under the “Rhino” brand, aimed at the mid-price market, and is expected to be one of the group’s biggest sellers of all time.

Yamaha Fest Entries Set

TOYKO—America’s Christopher Cross, Brazil’s Kiki Dee, Canada’s Dan Hill, Holland’s Brazil, Brazil’s Leci Brando, Italy’s Toto Cutugno and Singapore’s Anita Sarawak are among the acts who will appear this year’s World Popular Song Festival in Tokyo Nov. 14-16, representing their respective nations’ entries in the contest.

The event will feature 22 songs from 17 countries outside Japan, finalists of the rigid five-stage screening of a total of 1,800 entries from 52 countries.

The festival, annually sponsored by the Yamaha Music Foundation, will also present winners of the 1990 national festivals in Australia and Indonesia, plus entries from this year’s all-Japan, semi-annual popular song contest sponsored by Yamaha. Venue is Tokyo’s Nippon Budokan Hall.

Apart from those artists mentioned, performers at the Tokyo event will include Judy Collins (Canada), Sandy Denny (UK), Lou Reed (USA), Linda Ronstadt (USA), and Eric Clapton (UK).

Package Tour

LONDON—A return to the ’60s rock tour policy of packaging five or six acts on one bill is being compiled, printed by British promoter Doyle Arlton.

Starting Oct. 12, a 12-date trek (with top ticket prices at $9.50 in London and less in the provinces) will showcase Sheena Easton, who currently has two top 20 hits, actor-singer Dennis Waterman, singer-songwriter Gerald Kenny and hugely touted new act, Lesion & Vale.

(Continued on page 35)

INTERNATIONAL

BRUSSELS—A new venture in the Belgian record industry bow Oct. 1 under the name Limite 14, and it will comprise a combination of three separate businesses. Financial difficulties prompted the alliance between the magazine Radio, management and concert agency Beck & Call, and small label Payola Records, which are now all in the same Brussels offices. Riff editor Patrick Terny has been replaced by the producer Richard Riff, the BRT radio station. Terny and Beck & Call chief Cesar Boeten will work on the live music, previous, on promoting Riff, and on the provision of contacts for Payola. It’s yet not been decided whether a series of a non-profit association or a partnership with limited liability.

MADRID—Wagonloads of heavily armed police sat idle outside this city’s Valero stadium while A&M recording group Police worked through the night to get a concert set for an enthusiastic 13,000 crowd inside. Only the suburban site and Spanish highways on which the attendance down; the band has a huge following here, and the ‘Reggatta De Blanc’ new album, Payola, which now controls his own record company in Johannesburg, says the Spanish version of the Catalonian rock group has been a success at the British act, which decided to record it. “Tom Hark” was originally written for appeared on the first single and is a series of a “mysteries.” In the meantime, several film and television companies have apparently shown interest in developing a version as a full-length movie.

MONTERREY—Investment this Mexican city’s television channel 12, the Diario Monterrey newspaper, and the independent radio networks Rádiodiffusoras Estrellas de Oro radio network and the González chain of Mexican record chains has produced a local look at ta series of songs by Mexican composers. Jesus Gonzalez, president of the group, has decided to the aid provided over the past several years to regional and romantic music in the country, as an example of similar, successful investment.

PARIS—The “Gift Of Life” series, a benefit concert for AIDS victims, was organized by the Cancer Research Associ. In French post offices at $10 each, has raised a total of $100,000 in its first five years against AIDS. Proceeds have already enabled the association to fund several new research laboratories. A new LP is launched each year and the latest, now on sale, will be the gift of an evening of six artists, free of charge.
from Sergei Gainsbourg, Jane Birkin, Sheila, the late Jacques Brel and tracks from top classical orchestras. 

**INTERNATIONAL BRIEFS**

- Continued from page 56

• LONDON—Nationalism enthusiasms for the survival of the Welsh language has meant good business for Sain Recordian (Sound Records), one of the few labels specializing in Welsh pop and folk albums. Based in Penygroed, the company has founded 11 years ago by Huw Jones and Davyd Iwan. One of Wales’ most famous folk singers, Iwan has been active in the current campaign for Welsh-language programs on television, and only recently left prison after refusing to pay his tv license fee. Sain Recordian sales are made to 2,000 copies a good average for albums, although one MOR act, Hoggia’s Wyddfa, achieved higher on a small operation and none of the major companies’ investment commitments in Welsh. Sain, being able to make money and develop in activities. A 24-track studio was opened last year, for example. The label is successfully releasing albums of pre-match singing by Welsh rugby clubs, and is also expanding into English language albums.

• AUCKLAND—A New Zealand chart first single signed for WEFA Records here, when the company placed 16 albums in the national top 40. The singles are promoted by Record Publications for the week of Sept. 14. The LP bonanza broke the previous record of 15 albums, also set by WEFA. Heading the list was Neil Young’s “Live Rust,” and other product featured George Benson, the Cars, Jackson Browne, Neil Young (a second album, “Rust Never Sleeps”), Toy Love, Paul Simon, the B-52’s (two titles), Boney M, the Eagles, Britte Midler. Pete Townshend, AC/DC, Devo and Christopher Cross.

• COLOGNE—Aiming to promote local product from a new generation of artists, EMi Electrola has set up a new label identity, Welt-Rekord. Manfred Zumbieller, director of the national ad division, wanted another imprint intended for German singer-songwriters, to run parallel with the established rock label, Harvest Made in Germany. The repertoire emphasis at launch is on new wave. Artists signed will be young, unknown youngins who’ll have the chance to make a name for themselves with the major or minor label company, acts who, apart from their own productions on independent labels, have been without record contracts. First releases will come from the groups Rheingold and Die Fehlfarben. Negotiations for other signings are under way.

• LONDON—Lagos International Records is a new company formed here to reflect a growing international interest in contemporary Nigerian music. It’s classic to be the first wholly owned Nigerian disk company formed outside Africa. Parent firm is the Punah Organization, a major Nigerian corporation which publishes newspapers and magazines, and has other interests stretching from food manufacture to heavy industrial goods. It also owns Skylark Records, which will link with Lagos International to present tours and festivals in Nigeria. First release out of the company is Hamman’s single, “Nite Of Bliss,” distributed through Spartan and supported by a newspaper contest in the Daily Star. It will be followed by a release featuring three-girl team Nature, “Shop Living In The Past.” First Nigerian-acquired product is due out here in November.

**UNITE AGAINST LATIN PIRATES**

By RAUL CERVANTES AYALA

PANAMA—Record companies, music publishers and composers’ societies will unite in Latin America to wage war on record piracy.

This was the pledge made at the recent meeting here of representatives from the newly formed Latin American Federation of Music Publishers, the coordinating committee of the Latin American Federation of Phonogram Producers and the Panamerican Council of the International Confederation of Authors and Composers Societies.

Action will be taken to locate, identify and prosecute illegal operation of the fullest extent possible under the law, the organizations agreed.

The confab included a comprehensive seminar about matters of piracy and the need for strong national copyright laws.

Among the topics discussed were the non-payment of royalties on imported product and the new radio law in Venezuela, which holds that a minimum 50% of recordings aired on television and radio must be national repertoire.

**WEDDING DISK**

JOHNNSHURG—When Ian Fuhr, owner of a large chain of record retail outlets in this city, and Shelley Fuhr, his wife, opened Gramophone Record Co., decided to get married, they looked for something different along the way of a wedding invitation.

The pair decided to send out a seven-inch disc to their guests, featuring a photo of the couple on the cover and information about the wedding and reception on the record itself, together with thumbnail histories of the two families.

**IN BRITAIN**

Wholesaler Accused Of Retail Discounts

By PETER JONES

LONDON—Heavily discounted retail prices in stores run by record wholesalers Terry Blood have brought bitter objections from dealers rivals in the Newcastle area of the U.K.

But Blood himself insists that as wholesaler and retailer he is simply a businessman doing his best to stave off the effects of a general trade slump.

What started the dispute was a series of advertisements in a local evening paper, which listed heavy discounts for Blood retail album prices. At an exchange rate of $2.40 to the pound, some albums by name artists (on either new or recent product) were quoted at between $2.37 and $4.77—though the majority were listed at around twice the latter price.

In the initial complaint came from Newcastle independent dealer Clive Alexander, who says, “Most of these albums advertised are for sale at prices substantially below the dealer price direct from the record company.”

“IT is palpably wrong that a wholesaler be directly connected with retail outlet, selling below dealer price because of his wholesale position.”

My approaches to the record companies have gained only negative responses. My conclusion has to be that the albums are either import, or legitimate but sold to Blood at a price which allows him to make totally ridiculous discounts.”

But Blood says the advertisements have simply increased trade, and the albums are sold at a “competitive” price, not usually below dealer price. Some are especially low, but overstocks or selected leaders to attract the public.

“Unfortunately, we’ve got into a position where we’re selling new albums too cheaply, but for all of us, it’s a case of if we don’t do it, their competitors will take all the trade.”

“As far as us trying to de-stock because of the slump, we have to sell as cheaply and attractively as possible.”

But the general view among other retailers in the area of the Blood retail stores is that his pricing policy is hurting business.

And Colin Reilly, who heads the Wynd-Up wholesale business and who has three retail stores, says, “I wouldn’t permit my retail shops to undercut local independents. We’ve never passed on our discount advantages to wholesalers at our shops.”

**YOU’LL LOVE MONSTERS, too! GODZILLA and THE MUMMY, monstrous new cuts from the Album “C” by Jimmie Castle on LONG DISTANCE RECORDS Box 507, Millwood, New York 10546 INTERNATIONAL LICENSEES:

Please contact Danny Lewittes, President of B-25, 10546 New York 10546 USA

Send us your (or your child’s) name, address and age and we’ll send you a FREE sample copy of Jimmy Castle’s “C” ALBUM at LDR 1201. This offer limited to the first 250 coupons returned! The offer expires on HALLOWEEN, October 31, 1980.

Name Age

Address City, State Zip

Country
MEXICO CITY—In less than a month, two major rock attractions coming to Mexico, Kiss and Alice Cooper, had to be cancelled for different reasons.

It has left a void for rock performances here, and it appears that just thinking about the importance of high-profile foreign stars is now a risky business.

The latest affair with Cooper cost young Isabel García de la Cadena and Roger Johnson (Musica Es Amistad/Music Is Friendship) a hefty sum just pre-event promotional moneys.

In the case of Kiss (Billboard, Aug. 9, 1980), promoters Promociones Artisticas y Espectaculares, headed by Dr. Chavira, thought they had a deal. But failure to obtain a permit for a concert in the Federal District resulted in the group forfeiting an amount purportedly in excess of $50,000.

“I have to see it as a stilt for the rock movement in this country,” comments García de la Cadena. “But it’s not the final punch, and I still has hope that the country will pay us the big names here in the future.

“After all, you have to look to a country like Japan having similar problems when they first tried to lure top rock artists there. They may not have been exactly the same, but they had to overcome certain obstacles in the parks.”

In late August, via his Los Angeles management company, Cooper informed the promoters of a deal that, due to health circumstances, “it was just impossible for him to ever leave California to go for a national tour in the U.S. for a public appearance.” It was subsequently revealed that Cooper was recuperating from a lung infection.

“The audience is here,” comments Johnson. “I think they have a fervent hope for any foreign act that appears to break through.

“The fervent hope for any foreign act that appears to break through.”

The fervent hope for any foreign act that appears to break through the Mexican rock scene. This week, a new rock act from England, the Beggars, is due to make its presence felt. The band has been described as a cross between Queen and the Rolling Stones.

The Beggars, consisting of Michael Cooper, lead singer, and guitarist; Andy Cooper, bassist; and Paul Cooper, drummer, have been described as having a style that is a cross between Queen and the Rolling Stones.

The band’s debut album, “The Beggars,” was released last week and has received critical acclaim.

“The band has a unique sound that brings together the best elements of both bands,” said a critic from the rock magazine, “The Beggars is worth listening to if you’re a fan of both Queen and the Rolling Stones.”

The band’s first single, “The Beggars,” was released last week and has been a hit on the rock charts.

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EML Pension Scheme

- Continued from page 1

idea to make Britain a more attrac-
tive residential country for our musi-
cians.
Menon continues: "Not only is it likely to mean an end to the exodus of popular music artists who seek tax shelter abroad, but it could well make residence in the U.K. a partic-
ularly attractive proposition to
international artists."

The program is operated by Euro-
pean Services Group, a group of firms part-owned by EMI and based in the Channel Islands. A spokesman for the company says, "The plan is designed to enable a successful recording artist to defer big portions of his income during high-income years, and to obtain the obvious cash flow benefits at the age of 40, or later, depending on his cir-
cumstances." For example, a disk star joining the program at age 30 who earns $240,000 per annum (approximately year by 10% compound) can have 60% of that income tax-sheltered un-
der the plan. At age 40, he would re-
ceive a lump sum of more than $200,000, then an annual income for life of around $86,000.
If the artist is already 40, a retire-
ment date could be agreed later in his life to provide the maximum benefit.

Concludes Menon: "From the EMI point of view, we know that our success is in the hands of the artists, so we recognize our obligation to reduce as much financial uncer-
tainty from their futures as we possibly can."

Though this plan is being offered to EMI acts, it's thought that artists signed to other labels could also join the program via European Services Group.
SYDNEY—Ten has proved to be rather unlucky for the few remain- ing Regular Records in this city. Its ambitious desire to issue the first 10-inch record in Australia in 20 years has given it the label a top 10 hit with a completely unknown new label: Flowers.

Festival Records, Regular's dis- tributor, undertook to press the small risk of printing using the equip- m ent stored in its factory for two decades. However, upon inspection, the labels were found to have been misplaced. A report went out to the company that they were unusable.

Festival general manager Jim White then scored the world for new dyes, finding them in Sweden, at a cost he will only list at “many, many thousands of dollars.”

Charles For South Africa

JOHANNESBURG—Ray Charles is being given a fitting eight-round show tour of South Africa in October for Israeli impresario Ami Arzi.

Charles, one of the biggest record sellers in this market, is due to arrive in South Africa on Oct. 15. This is his first concert, an open-air date, that will take place at the football stadium in Ma- tarupa, capital of the Transvaal, kingdom of Lesotho, on Oct. 11. He is scheduled to appear at Jo- hannesburg's downtown Coliseum Theatre on Oct. 15 and 16, and at the Jabulani Centre in Soweto, a mas- sive black township 12 miles south of Jo- hannesburg's southern boundary, on Oct. 19. He will also appear in Cape Town on Oct. 20.

A spokesman for promoter Arzi says Charles may then return to So- weto for a final concert in the Jabu- lani Centre on Oct. 26.

Beugler Charts EMI's Latin-Course Sales Are Priority

In order to perfect the quality of the latter, EMI/Capitol De Mexico has installed new disk cutting equipment, which should lend more sophistication to the final product, and, says Beugler, “give us an edge in sending out recordings which can better compete internationally. A few weeks ago we started to re- ceive the label push in Mexico in- clude Sue y Javier, Ampero Robin. Robin Vander (actually born in Holland) and about a half dozen more. The talent and search develop- ment program is being guided by ad- director Jaime Ortiz Pino.

Another pair of moves thought likely to have an impact on the Latin American market is the release of the Latin American product. This is a move by the Latin America company to get more use of its product in that market being pressed by CBS—while in neighboring Chile, because of last summer's shut- down of the RENTR record operation. "We used to have lower our overhead considerably," ex- plains Beugler, “and afforded extra income for CBS. While in neighbor- ing Chile, when that market does begin to explode, it will be to our advantage to have this manufacturing needs for everyone."

A major reason for the shuttering of the pressing operation in Argen- tina is the drastic change in market demand there. What used to be 65% LPs has now reversed completely to cassettes. "That’s why we’ve made the switch to producing and disc pressing, though we retain our major tape operation."

There is a rough time ahead in our marketplace. From here on down to Buenos Aires, empha- sizes Beugler, "we will see how our tapes will still remain, specifically in this country, Brazil and Argentina. It’s just a matter of bringing it in. It’s going to mean some per- centage to the rate of production in adjusting to the sources of in- flation, especially in the latter coun- try.”—ECONOMIST, Aug. 1980

Pirate Dylan-Carter Tape

SINGAPORE—President Carter and Bob Dylan have made it on pirate tape together.

The pirates are apparently cashing in on the forthcoming U.S. elections by releasing a tape of “Bob Dylan For Jimmy Carter.”

It contains a recording of the President’s State of the Union speech, followed by nine Bob Dylan songs taken from his “Budakan” album. The pirates are even bold as to use President Carter’s picture on the jacket.

Sources say copies of the tape first appeared on the market some weeks ago, carrying a price of over $1. It’s also believed that thousands of copies of this tape are available in several countries, including the Middle East, Malaya and Papua New Guinea.
Venezuela Waits For Avalanche Of Imports

The important point at this stage, he warns, is for manufacturers not to panic because import controls have been lifted.

Fritz Hentschel, Miami-based marketing director for CBS' Latin American operations, says that the Venezuelan move is not new in the company's experience. "Argentina, Mexico and Central America are open outlets. I sincerely don't believe that the prices of imported records are going to be lower when you count in the cost of transportation and customs duties, as well as the time that shipments will be awaiting customs clearance."

Another important aspect is the service, credit and inventory that local wholesalers offer. You have to remember that if the importer doesn't have radio promotion, he can sell records, but not in significant volume.

I certainly hope that this new law will facilitate the importation of essential manufacturing parts for records, such as tapes, masters and discs.

Meanwhile, the Venezuelan Record Council—which estimates that before the end of next year, more than 25% of Venezuelan record manufacturers will disappear or be merged with other firms—is arranging for a meeting with the minister for economic development, to discuss the exclusive of their license cannot be guaranteed when imports flow in freely—and high advances are paid on the basis of that exclusivity.

Joe Vias, manager of RCA's Latin American regional office, based in Miami, opines that "a certain part of the catalog where the sales are marginal will have to be imported material, with lower costs. But records in great demand will still have to be pressed in Venezuela."

Regular Label Scores Hit

Regular has no plans to greatly expand its efficient and effective operation. "We will take on another 20 to 30 new artists this year," he所说.

Elvis Contest

LONDON—More than 20,000 entries were received by the BBC for a special radio Elvis Presley contest included in a Simon Bates disco-jockey program called "The Elvis Line" and running for two and a half hours.

For the time being, he and his fellow peers at the major clubs in the city have no solution to the problem of getting access to a wider range of promo material to spin in the clubs, but he says that there are discussions going on between key spinners and the major labels to find a way to end the deadlock.

Disc Jockey Chart

WINNIPEG—Billboard introduces a new Canadian chart this week, compiled by the Canadian Broadcasting Corp. radio program, "60 Minutes With A Bullet." This replaces the now-defunct Canadian Recording Industry Assn. chart, which was folded recently due to financial pressure.

The new Canadian chart is compiled from a national survey of major markets to tap into the country, and includes input from key jockeys.

"60 Minutes With A Bullet" program is aired weekly on CBC-AM's national network, and is a chart countdown show that includes regional and international news, and review reports from correspondents.

The show runs Saturdays 52 weeks of the year.

Feast on the Beach

FOOD FEAST—Greedy Smith, left, singer with Australian band Mental As Anything, presents Ian Grady, deejay at Sydney radio station 2SM, with 14 chocolate cakes, having sponsored him one cake per kilometre in the annual City To Surf foot race. The band's manager, Jeremy Fabinyi, is in the background.

New Charts From Canada
Rock'n Rollin'! Plasmetics Pull Off A Big N.Y. Explosion

By ROMAN KOZAK

NEW YORK—Watchers for the city’s police department, fire department, the bomb squad, the highway patrol, crews from all of the city’s major television stations, about 100 press and nearly 10,000 fans, the Plasmetics—still unsigned in the U.S.—pulled off probably the most explosive presentation in the history of rock. Late Friday afternoon (12) the band celebrated its return home after a controversial visit to Britain with a half-hour free live concert at the end of Pier 62 on the Hudson. As the climax of the show, lead singer Wendy O. Williams climbed into a 1968 Cadillac careening out of control at the foot of the pier and drove it about 30 m.p.h. into the stage, jumping out before explosion went off and the car skidded across the demolished stage and into the river.

"Don’t think we could have pulled this off anywhere else but in New York. But as the event got closer, and it looked like we would be doing a live ‘Apocalypse Now’ (they are the authorities) started tightening up," says Rod Swenson, manager of the band, who organized the stunt. As it is, a regular Plasmetics concert performance ends in the destruction of a number of televisions, radios, guitars, and sometimes automobiles.

A group recently made front page headlines in Britain where its debut LP, “New Hope For The Wretched” will be released in early October by Stiff Records. The Greater London Council banned a scheduled Plasmetics concert in London on the basis that the group planned to blow up a Rolls-Royce owned by the city. In New York, the police stepped in. The show basically concerned itself with its own version of the film. The ruling, however, argues "without prejudice" in the film's favor.

According to sources close to the case, a lesserwish was filed and half of its contracted $290,000 fee because the shows would not do as well as expected. The cost of putting up the flying saucer ELO then used on its tour was much more substantial. And promised record company label support never came through from CBS which had just signed the band, and was almost immediately plunged into costly litigation with United Artists Records.

As part of its defense in court Brass Ring said it didn’t really have to pay for the performance, since it was written down the cost of only the tape played and the musicians faked it. The promoters alleged that both billboards were taken down the same day. They also have locked in a safety deposit box, a 72-minute tape of the complete ELO performance seized from the stage after the second concert.

The question remains whether that was a tape made of the performance, or if it was the performance itself.

Old Stone Lp's REVIVED

LOS ANGELES—Three of the Rolling Stones’ mid-period catalogs on London records are making a comeback on Billboard charts this week, as the group of albums re-issued on the L.P. "Emotional Rescue" makes its 10th straight appearance in the top 100 albums.

The double-disk greatest hits set "Hot Rocks 1964-71," which peaked at number four in February as #1, "Let It Bleed," which crested at number three in January 1970, bows at #60. "Beggars Banquet," which topped out at number five in January 1969, returns at 90.
**New Wave Pictured in Times Square**

- **Continued from page 62**
- A photo of a guitar playing teenage girl writing songs about being on her own. But since the growth of the new music, with its many female contributors, it is not unusual at all.

The “Times Square” movie tells the story of the two girls, one the daughter of a liberal city official who has a punk wail, who becomes friends and live and hustle in the Times Square area. The other, a minor local musician celebrities through the efforts of a late night disk jockey, who allows the Sleek Sisters, the act that the two girls form, to sing a scatological song, “Your Daughter Is One” live on the air. (What real DJ would allow it?)

The girls add to their notoriety by throwing television sets off roofs, and at the film’s climax stage a midnight contest as a marque of one of the sleazier film houses on 42nd St., near Seventh Ave. The film was made on location and the area’s denizens and with perhaps a more affection than they deserve. Nothing really bad happens to these girls on Times Square.

**BOOK REVIEW**

*Sinatra Sessions, A Must For Discographers, Fans*


NEW YORK—This is a valuable volume for a discographer, student of contemporary pop music and any devotee that adored Sinatra fan. From a demo disk of 1939 of Sinatra singing “Our Love” with Harry James to the December 1979 recordings that are included in Sinatra’s “Trilogy” album. The book is a discography of all tracks on seven-inch single and legitimately issued record.

Along the way are some choice quotes from Columbia, Capitol and Reprise years.

The book carefully ignores the bootleg and unauthorized air check releases. Recordings that have not been released by the recording label are simply noted “NR”—never released.

In some cases Sinatra recorded a tune more than once in the books was released and it would have been nice to have these cross-references. For example, “Strange Music,” “The Music Stepped” and “None But The Lonely Heart” all show up on page 26 with tracks being bootlegged but never released. However, on pages 26 and 27 we learn that all of these tunes were recorded a year later and issued.

An index of all songs recorded by Sinatra Publishing Co., Sirelön Music Co., and Cummings Production founded by Roger Cummings, president. Address: 828 Broadway, Houston, 77006. (713) 641-0793.


**RMS Triad Productions** formed by jazz pianist Bob Shapiro and Laura Holdaway for record production and promotion. Address: 30125 John R. St., Madison Heights, Mich. 48071. (313) 824-4887.


**Grand Theft Enterprise** organized by Rick Roger, former West Coast director of creative affairs for Famous Music, and Bambus Byrons of Back Street Management. The firm will encompass management, publishing, production and video services. Address: c/o Back Street Management, 9229 Sunset Blvd. Los Angeles. (213) 550-1216.

**Media Magic**, a full service promotional production firm, formed as a division of Ron Botwell Enterprises under the direction of Bruce Reed. Address: 6525 Sunset Blvd., Los Angeles 90028. (213) 462-2513.

**Rogero Ponto Associates**, an audio software manufacturer representative for the Northwest, founded by Roger Ponto, formerly with Shure Brothers, has an office at 26th Place, Bellevue, Wash. 98004. (206) 453-8487.

**Cherish Music Group** formed by Kermit and Mary Perkins and Don and Jennifer Smith. Firm will operate Cherish Records, a full line gospel label as well as a custom production company and publishing wing. Address: 100-10911 Market St., Seattle 98199. (206) 788-0999.

**IF Productions** formed by Tom Inagano and Mike Friedchick to handle management, publishing and production. Company has signed artists for Thriller Records, in LA, Berkeley, CA, Los Angeles, 90028. (213) 626-9050; and 22220 Schoenhorn St., Canoga Park, Calif. 91304. (213) 883-4856.

**Classic Sound Productions** launched by Cecil Stony and Stanley C. George as a management firm, record producing and publishing company. First release is “Praise Jah” album and two singles. Address: Box 6582, Ft. Worth 76115. (817) 924-3413.

**New Companies**

**HALL, OATES SCORE WITH EVERGREEN**

LOS ANGELES—One of rock’s most enduring and enduring copyrights makes a potent return to the “top 100” this week. “Lost That Lovin’ Feeling” is the top new entry at number 68 in a new version by RCA’s Hall & Oates.

It’s a fitting cover choice, since the duo has enjoyed numerous hits over the past several years in the blue-
Gospel Experts Talk

Continued from page 1

Bogart will address himself to the music of the '30s, the role of record companies and the various segments of the industry fit into the overall entertainment theme.

The additional sessions will be added to the eight scheduled panels.

Several sessions get underway Wednesday (24) with a workshop entitled "Are More Pop Labels Moving Into The Gospel Market?"

There Be Music Labels?" chaired by L.A. attorney Al Schlesing.

Don Butler, executive director of the Gospel Music Assn., will offer an overview of the gospel music industry when he addresses the gathering at a Wednesday lunchcheon.

David Payne, managing director of the Atlanta-based Morgan & Scott-A Graham Records of London, has been added as moderator of the "How Do You Build A Gospel Act Into International Prominence?" panel.

Joining the panel entitled "Sisqo, Advancing Visible On Gospel Music Radio?" are Richard Michelson, president/general manager of KPWR "92.3 FM," and Don Fooce, vice president and director of communications services for Young & Rubicam Inc. David Payne talks about the potential of a gospel act's appeal in the pop market.

Mall Licensees

NEW YORK—Musicus Corp. is set to license its Trademark Records to a dozen major department stores and contemporary music, sound effects and spoken word. Folkways continues to update its catalog. The label added 71 releases in 1979.

Malls & Developers Courting Retails

Continued from page 4

Gonzales favors a 2,500 square foot location in a regional mall, "where it's in the front, and, and 400,000 square feet or more of one million feet in a larger city.

Gonzales said his high energy crust should attract an anonymous customer wants one-stop shopping.

Across from the big mall there's a major concert center store like the Safeway or A&P. Perhaps 97 or 98 of our present 165 stores are already in such malls."

Racked record/tape accounts appear to be a good track record."

Meyer and Music Market stores throughout the country have three perimeter store around 4,000 square feet each and we have the largest department store in the Los Angeles area in the new Meyer store in Tustin, Ore." Lavinath adds. That and the new Trademark racket center departments can be a steady profit center for discount stores will be the new Jefferson Ward concept nationally. "These stores will have larger record departments than the current version. By the end of this year, 36 will probably be converted. We expect an average of 30 openings per week in 1980."

 Whatever the new assemblage of small specialty. One property owner or another will have a good sized record department.

Effects of Receding Music in Seattle, rackjobbing and retail division of the important Fred Meyer discount stores in the Northwest, is even more optimistic. "Our newest department in the Fred Meyer discount store in the Pacific Northwest will be 2,500 square feet. It will be self-contained. If you run a department right up to the walls, you operate 55 departments and five Music Market stores.

Looking forward to something new a year ago. We opened a separate Music Market retail store in conjunction with a Fred Meyer store opening. The Music Market was on the periphery of the Meyer store, along with two other separate retail stores. You could walk in and out of the Meyer and Music Market stores through a corridor. There are three perimeter stores around 4,000 square feet each and we have the largest department store in the Los Angeles area in the new Meyer store in Tustin, Ore." Lavinath adds. That and the new Trademark racket center departments can be a steady profit center for discount stores will be the new Jefferson Ward concept nationally. "These stores will have larger record departments than the current version. By the end of this year, 36 will probably be converted. We expect an average of 30 openings per week in 1980."

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Looking forward to something new a year ago. We opened a separate Music Market retail store in conjunction with a Fred Meyer store opening. The Music Market was on the periphery of the Meyer store, along with two other separate retail stores. You could walk in and out of the Meyer and Music Market stores through a corridor. There are three perimeter stores around 4,000 square feet each and we have the largest department store in the Los Angeles area in the new Meyer store in Tustin, Ore." Lavinath adds. That and the new Trademark racket center departments can be a steady profit center for discount stores will be the new Jefferson Ward concept nationally. "These stores will have larger record departments than the current version. By the end of this year, 36 will probably be converted. We expect an average of 30 openings per week in 1980."

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New Labels Jump Into the Thick Of Things

- Continued from page 3
blatt, the remainder of the Geffen
Records staff left the label, includ-
ing Jeff Gold and Joni Kalmar, both
handling A&R.
With sales handled through CBS
branch distribution, Ron Alexen-
burg officially opened Handshake
Assistance in preparing this story
provided by Ir Lichman.

Todate, with funding by Arista
and the Hansa Group, Handshake

Hall-Oates
- Continued from page 63
eyed soul idiom virtually defined by
the Righteous Brothers' original ver-
The song, written by Phil Spector
and the husband-and-wife team of
Barry Mann and Cynthia Weil, was
No. 1 simultaneously in Britain and
America in February 1965 for the
Righteous Brothers and was also a
number two U.K. hit that month for
Gilla Black.
The Righteous Brothers reading
returned to number 10 in the U.K.
in 1969, the same year a new version
by Dionne Warwick climbed to num-
ber 16 in the U.S. In 1971 Roberta
Flack & Donny Hathaway took it to
number 71 in the States.
The song was now coming down
from the Australian top 10 in a ver-
sion by EMJ-America's Long John,
Baldry & Kathi MacDonald.
Over the years “Lovin’ Feeling” has
been cut by several other duos,
ranging from the MOR country of
Kenny Rogers & Dottie West to the
blurry rock of Delaney & Bonnie to
the hard rock of Johnny & Edgar
Winter.
The scores of other acts which
have cut the tune include Elvis Pres-
ley (on his 1972 “Madison Square
Garden” album) and Shawn Cas-
sidy, who's also had the biggest hit
remake of a Phil Spector classic to-
date with his 1977 No. 1 rendering
of the Crystals’ “Da Doo Ron Ron.”
Others to have cut the song run
the gamut of contemporary music
styles. Barbara Fairchild (who hit
the middle of the country chart with
the song in 1978), Johnny Rodri-
gez, the Kendalls, Floyd Cramer,
Martha Reeves, King Curtis, Billy
Powell, the Fania All Stars, Wayne
Newton and the Lettermen.
Hall & Oates were in the top 30
two weeks ago with their previous
single, “How Does It Feel To Be
Back.” Cowriter Weil, meanwhile,
is up to number 18 with her Pointer
Sisters hit, “He’s So Shy,” written
with Tom Snow. The song is a stylistic
throwback to the gor group la-
maments which ruled the airwaves
at the time “Lovin’ Feeling” was first a
hit.
In its first go-round, “Lovin’ Feel-
ing” shared top 10 space with such
forgettable time-pieces as the Links’
“The Jerk,” Jewell Akiba’s “The Bird
And The Bees” and Shirley Ellis’
“The Name Game.” Which is per-
haps the ultimate testimony to the
song’s timelessness, stature and stay-
ing power.

Firm Aspen Pact
NEW YORK - First American
Records has a distribution deal with
Amercian Records. First American
now has exclusive distribution of Aspen's
“Keys” release featuring Denver
Bronco football star Jon Keyworth.
Also “Level With Me” by Barry
Melton, “Ruff Cuts” by Diamond
Reo, “Geography” by Stephen
Wynott, “Still Moments” by Scott
Costa and “Jazz Tracks” by Hamish
Menzies.

has signed five acts, including Amii
Stewart, Johnny Bristol, Revelation,
Urban Heroes and Gerald Masters.
By October, Handshake will have
five singles and three albums in re-
lease.
Alexenburg says he won’t offer
more than 12 acts in his first year of
operation. “The toughest part is get-
ing back to people, especially since I
must see an act perform in person.”
While Handshake will be a home
for new acts, Alexenburg adds: “I'm
also interested in established acts
that would like to continue their cu-
rers with me.”
Besides Alexenburg, Handshake’s
executive roster consists of Peter
Gideon, vice president of promotion;
Joel Newman, director of West
Coast operations; Larry Green, di-
rector of Midwest operations; Al
Kazales, vice president of finance
(Continued on page 66)
First Time Around

The PHOTOS, Epic NML15615. Produced by Rager & Bech. island, and banjo, and Green and the backing band that accompanies Jackson's versatile style, and the song is really
collaboration with this Gloucester. The title cut is a last hurrah at quitting pop soul with sounds curiously like Dave Bowie's. The songs are energetic, danceable and less pretentious than past efforts. The guitarist's guitarmanship was highlighted by drummer Jen Hamner kept the pace straight up. Best cuts: "Rockin' America," "Caliza 22," "Night Comes Down.

PETER CRUS Out-Of-Corridor, Columbia NBL2740. Pro- duced by David Wolfer, Peter, Cron. A top-drummer, who burst out his heart in "Beats," has a gift for writing and the pounding percussion of "Romeo Stone," and most likely the best possible song is "Moonlight in Jack's Jackson produced

TOM WAITS Heart Attack And Venus, Arista 29699. Pro- duced by Barnes How. To listen to a WL"s LP is to a pop of life on the street from someone who's been there and knows how it works. Exhibits his usual flair for painting a picture with words here, picking the songs with scholarly significance of that, from the Elvis to "Skye Girl" he says he knows. Wolfe's "Lingerie" is characteristically quirky—a tag

MAC DAVOS Texas In My Rear View Mirror, Columbia NML7239. Produced by Nick Hall. This new, unhesitatingly fresh interpretation of the "Can't Stand The Weight."

PIERRE GREEN-Little Dreamer, Sine PkD293. Produced by Vernon Kell. This is a superior collection of blues/rock Howlin' Wolf with the man produced his big early '50s hits "Baby Don't Get Me Wrong,"的东西, from his"Little Dreamer," with the music is a blues and rock 45s. Some of his out-of-sight tracks feature "The Blues," and the music is a blues and rock

JASPER THE COUNTRY-Warmer Evening, RCA RPL1790. Followup to "Death Season." Jaspers' single being issued this summer has its share of "You'll Be No Country." William S. Merdwell. "I'm Your Man," and a variety of mellow vocals and the lyrics that should bring a long career.

JERRY LEW ISLEW-Mich Ruler, Columbia NBL3697. Pro- duced by Steven Lillywhite. Penny's rock and roll band. The arrangements and song structures here are a lot of things that happened in pop music from Hendrix to disco. The music sounds groundbreaking, the back-up vocals.

JERRY PEN LOGGINS Sixties, Columbia KC36738. Pro- duced by Bruce Welch. Loggins' debut LP for CBS sounds nothing like what's been out before. A few years earlier, the acid-fried singer-songwriter, and the harmonica player blended with a variety of styles. "Lucy's Love" is a catchy, almost bubblegum tune, and the lyrics that should bring a long career.

JAMIE SHONICK (Evil) -- I'm Your Man, Columbia RPL1790. Followup to "Death Season." Jaspers' single being issued this summer has its share of "You'll Be No Country." William S. Merdwell. "I'm Your Man," and a variety of mellow vocals and the lyrics that should bring a long career.

Soul

The photos, Epic NML15615. Produced by Rager & Bech.
In the headlines again, Tom Waits, his new album, Heartattack and Vine.

Savin All My Love For You

HOLLYWOOD—Life finds a way. It is said. Tom Waits took this to heart and

Mr. Seigal

Jersey hunny's high. I used to make love to your

You go in, you never recognize yourself. You don't resemble the same person.
**Billboard's Pop Report**

**Week Ending 9/27/80**

Number of singles reviewed this week: 87
Last week 100

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**New Labels Jump into the Thick Of Things**

- Continued from page 65

and administration; and Lou Po- lenta, accounting.

Neil Bogart's Boardwalk Enter- tainment Co. will make its product debut in October with an album by Harvey Danger, a New York band with the soundtrack release of "Pop- eye." Also signed to the label is Phil Seymour, formerly of the band Run- D.M.C., and Wayne Bogart, son of Phil, who will produce and write material for the label. The label's first single executive producer, a David Bowie-type character who has a way with strings and music, is being courted by the label as well.

- Continued from page 66

**RCA Contest: Bowie Lithographs**

**NEW YORK**—A limited edition autographed run of David Bowie lithographs centers around an RCA Records Lithograph set. The prizes will be awarded to field merchandisers, sales representatives, managers, store buyers and other key retailers for the best merchandising presentation done on Bowie's latest album, "Scary Monsters.

The lithographs are a combination of the front and back album covers mounted on stretched canvas, signed and numbered by David Bowie. Pieces will be taken from a painting by British artist Edward Bell. Numbered and personally signed lithographs will be awarded to four listeners at a special offer of $35, while those signed by David Bowie will be awarded at $5. The limited edition is scheduled for release in May.

**Cassettes Licensed**

**NEW YORK**—General Enter- tainment has signed a design agreement with Capitol Records for the release of prerecorded cassettes. The agreement gives the compa- ny the rights to release such artists as Linda Ronstadt, Willie Nelson, the Beach Boys and Gin Campbell.

---

**SMOKY ROBINSON—Wine, Women and Song (45):**
W. Smokey Robinson, writer; Robert L. & Myrl, publisher; ASCAP. 4:25

**TOBY JOE WHITE—Make One Last Love (45):**
Toby Joe White, writer; Sony/ATV Music. 4:30

---

**New York**

At Casablanca, the track "I Don't Want to Go Home" by Roberta Flack and Donny Hathaway will be released for the first time. The song is a duet between the two artists that was recorded in 1973 but never released. The single will be distributed through Epic Records.

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**Country**

*Billboard's Country Report*

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**JACKSONS—Lonely One (45):**
writer: M. Jackson, R. Jackson, publisher: Kanaya/Wijec. BMI 563298 (CBS). The Jacksons' first single since Michael's last album, "Off the Wall," was released last week. The song is a slow ballad with a message about the pain of being lonely.

**LENNON & LAURENCE—Ready or Not (45):**
writer: Paul Mccartney, producer: Mike C. Goff; grandson: Mike Lennon, publisher: Milne ASCAP. Asylum 417055.

---

**RITA REMINGTON AND THE SMOKEY VALLEY SYMPHONY—Baby Grand (15):**

---

**JIMMY PETERS—No One As Married As Me (525):**
writer: Loretta Williams; publisher: BMI. Sarmar 67645572.

---

**PERRY COMO—Whos (300):**

---

**DARYL HALL & JOHN OATES—Youre Last That Lewis Feels (4:10):**
writer: Keith Olsen; publisher: ATV BMI. Glenmary 519568.

---

**JUDD WYATT & THE VINTAGE CHURCH BELL—Youre a Big Deal (4:30):**
writer: Judd Wyatt; publisher: Songs of Warner Bros. BMI. 55466655.

---

**JIMMY FALLON & JOHN OATES—Its A Shame About Ray (4:25):**
writer: Jay Levrone; publisher: Songwriters of America. Asylum 641913.

---

**RUTGER HAYWARD & THE SAVAGE HUMANS—To The Good Old Days (3:30):**
writer: Rutger Hayward; publisher: Asylum 204419.

---

**HERBIE HANSON—Can I Get This Outta My System (3:45):**
writer: Herb Hanson; publisher: Epic. 601471.

---

**STEVE MARTIN—Let Me See Your My All Time Favorite (3:45):**
writer: Steve Martin; publisher: Starday. 2092.

---

**JEFF GORDON—Get It On (3:50):**
writer: Jeff Gordon; publisher: MCA. T1045.

---

**OH SO (20):**
writer: Bill C. C. Brown; publisher: Epic. 6004750.

---

**CHRIS REDDING—Bitter (3:25):**
writer: Chris Redding; publisher: Epic. 601471.

---

**SPRINGSTEEN & THE E STREET BAND—The River (5:06):**
writer: Bruce Springsteen; publisher: A&M/Allen/Cutler. 1045076.

---

**DAVE DANIELS—Let Me Go With The Lenta (3:50):**
writer: Dan Daniel; publisher: MCA. E356128 (Motown). Daniels' latest is an exquisite ballad with a tender melody and a rather sad lyric about a love who wants to be more than the partner of the other. The lead vocal by Dan, Chauceoler, is featured prominently on a vocal solo.

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**RITA REMINGTON AND THE SMOKEY VALLEY SYMPHONY—Baby Grand (15):**

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**JOHN DENVER—Rocky Mountain High (4:20):**
writer: John Denver; publisher: SONY ASCAP. Discreet E2416.

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KEN KRAVEN
announces the opening of

KRAVEN
AND COMPANY
NEW YORK

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KIM CARNES
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(212) 858-2544
LOS ANGELES - The last album Bill Evans made for the Fantasy label, released last January, was titled "I Will Say Goodbye." And that he did last week, in New York's Mt. Sinai Hospital, at 51.

Pending an autopsy, information was provided by Leon Ware, a Jersey-born pianist and composer, and his death was attributed to a heart ailment and a bleeding ulcer. The services were held Friday (19) in Manhattan, and an additional memorial session will be held in San Francisco at the Great American Music Hall Monday (22) under the aegis of his long-time friends, Orrin Keepnews and Tom Bradshaw.

Evans' contract moved from Fantasy to Warner Bros., a couple of years ago, and his last album for the Burbank-based label, "We Will Meet Again," was issued last April. Neither company, spokespersons say, has plans to rush out memorial albums.

Evans started as a flutist player at Southeastern Louisiana College. He launched his career on records with his own trio, which he named "Evans/Sextet" for eight months. The combo also featured the late guitarist John Coltrane and Julian "Cannonball" Adderley.

A moody, unfailingly introspective musician, Evans returned to his own group and in 1963 won his first Grammy for "Conversations With Myself," an album which, through overdubbing, had Evans playing three piano parts.

He played numerous concerts and was a fixture in clubs throughout the nation over a 20-year period. He won additional Grammy honors in 1968-70, and became globally renowned for his sensitive, reflective, exceptionally musical style at the keyboards.

In addition to flute and piano, Evans was known in his youth as a violinist.

He appeared in the Hollywood Bowl Aug. 27, sharing billing with Dave Brubeck and George Shearing, and appeared to be in poor health. Joe LaBarbera, drummer, and bassist Mark Johnson were members of the Evans trio at the time the leader became seriously ill in early September.

Orrin Keepnews of Fantasy says the label had scheduled an Evans teffer which will include several previously unreleased tracks for release in spring of 1981, and that there are no plans to rush it out earlier because of Evans' death.

"That," Keepnews told Billboard, "would be obscene.

Evans is survived by his widow, Nanette; a daughter, Maxine, 13; and a son, Evan, 3.

Although "One-Tick Pony" is the soundtrack to Simon's forthcoming film about an aging rock star, the music stands on its own.

The tone of the album is decidedly one of East Coast sophistication, very jazz-oriented, recalling the laid-back style of Michael Frank's but without the oddball sense of humor found in Franks' work.

Most of the album is slow to mid-tempo which is the prime reason why it doesn't sustain interest throughout. Although the first track, the runaway smash "Late In The Evening" is uptempo with Caribbean rhythm and percussive effects, the pace tends to lull again, with the entire album divided up into lachrymose with emphasis on Simon's lyrics and the cool playing of the stellar jazz players backing Simon.

"That's Why God Made The Movies," is an distinctive reworking, moves along at a snail's crawl, punctuated by Tony Levin's bass shifts, some occasional guitar playing and the use of synthesizer. The song, like many on the album, is lyrically depressing. "When I was born my mother died! She said bye-bye, baby, bye-bye/I said 'Where you going? I'm just gone/She said 'I gone for a while/My mother loved to leave in style/And that's why God made the movies'/" says Simon.

The title track was recorded live at Cleveland's Agora Theatre. Simon's vocal is complemented by vocals from keyboardist Richard Tee and although it's filled with splendid hooks and marvelous piano and electric guitar work, the tune never seems to elevate itself from its sluggish arrangement.

Simon's greatest talent lies in his lyrics and sense of phrasing and nowhere is the theme exemplified than in his "How The Heart Approaches What It Yearns." It's filled with vivid imagery and like some of the other midtempo tracks, it generates a sense of melancholia.

"Oh, maybe more than any other track, recalls Michael Frank, especially in Simon's phrasing and the surrounding jazz arrangement. It's a refreshing, playful song and makes for a needed change in tempo.

"Ace In The Hole," opening side 2.

The Calgary Exhibition and Stampede is seeking applications from those interested in the position of Grandstand Show Director, Randy Avery, who writes, directs and books the production of its annual grandstand spectacular — a show in the mould of a family-type Las Vegas review of substantial size, involving a cast of several hundred.

The person we are seeking should have experience in all facets of the variety entertainment field, with a special talent for skillfully assembling a diversified show unit. An understanding of choreography, theatrical agency, music, lighting, scenic and special effects is essential.

The successful candidate must be prepared to spend sufficient time in Calgary for the first or two, after which permanent resident would be required upon the retirement of our present Director. A one-year trial would be in the interest of both parties, after which a term contract would be negotiable.

Qualified candidates should submit their application forms no later than October 31, 1980, in confidence to:

The General Manager, Calgary Exhibition & Stampede, P.O. Box 1060, Calgary, Alberta T2P 2K8

Closeup

Paul Simon: Half good and half not so good.

The two, only the other record live recorded at the Agora. Unfortunately, at close to six minutes in length, it's about two minutes too long. It's the most upbeat and funky song on the album, but it gets bogged down in Richard Tee's uninspiring vocals and too much funk.

"Nobody" is an innocuous slow ballad that needs more umph to sustain interest. "Jonah," sparked by percussive effects, born and string bass, is a fine final stave work. Also benefits from Simon's strong lyrics.

"Buttons And The absentee" is one of the album's stronger tracks with its wonderful arrangement and sad story line about the rock star who's on the road so long that he hasn't time to spend with his wife and young son. "Lord, I am a working man! And music is my trade! I'm travellin' with this five-piece band! And the ace of spades/I have a wife and family! Who don't see much of me! God bless the absentee!"

The album is on a soft tone with "Long, Long Day" with Patt Austin contributing vocals. Again, the music is rather frustrating, facility and loneliness. After years on the road, fame is still elusive: "I sure has been on this road done nearly fourteen years! Can't say my name's well known! You don't see my face in Rollin' Stone! But I sure been on this road!"

Simon gets super support from such stellar session players as Lyle Gadd, Richard Tee, Ralph MacDonald, Hugh Cracknell, Don Grolnick, Eric Gale and Tony Levin.

Maybe the memories of "Still Crazy After All These Years" and "There Goes Rhythm" Simon are still vivid, or perhaps hearing the music of the film involving thecoefficients of the film would make it more appealing. But sadly "One-Tick Pony" leaves something to be desired artistically.

ED HARRISON

**EMIA/Liberty Beefs Up Video Wing**

- Continued from page 6 shows, cable networks and pay tv to use in formatted programs or as fill-ins, offering twice as much as $5,000 to $20,000 to make a video on a song.

The label has video clips on recent releases by Kate Bush, Rocky Burnette, Kim Carnes, J. Geils Band, Michael Johnson, Hop Along, Gerry Rafferty and the Vapors on the song "Turning Japanese" plus the Hot 100 this week. It also has a 60-minute segment of Marty Babin's "Rock Justice" on video and may generate video on current hits by Dire Band and the Michael Band, which Baxter would executive produce.

Baxter, 31, served as the label's Midwest region promotion representative, in Cincinnati for the past two years, after serving in promotion posts for Polydor and Ariola, says he'll draw on this background in his new assignment.

"We're setting up the video promotion department just like a radio promotion department," he says. "It's a department of one right now, but a couple of years down the line I can see it being expanded to include regional people.

"That way we can blitz it as well as radio. Getting a video placed is almost as good as getting a record placed, and in a lot of instances it's better."

Baxter maintains that video "is the wave of the future as far as this business is concerned. As the price of the machines goes down, people will come more and more receptive to it, especially with the way it is now."

In his new post, Baxter will also be involved in such career strategies as picking singles and mapping out tours. He'll be assisted by staff coordinator Marcia Groff, in charge of ticket buys and itinerary compilation.

Another aspect of Baxter's job is pre-empting calls to Dick Williams, vice president of promotion, and Joe Petrone, vice president of marketing.

Calgary Exhibition & Stampede
CLIFF RICHARD
HAS A BRAND NEW ALBUM
I'M NO HERO
INCLUDING THE SINGLE
"DREAMING"

PRODUCED BY ALAN TARNEY
ON EMI-AMERICA RECORDS
LADIES AND GENTLEMEN, THE SHOW BEGINS...

It's No Game (Part 1) • Up The Hill Backwards • Scary Monsters (and Super Creeps) • Ashes To Ashes • Fashion

——— INTERMISSION ———

Teenage Wildlife • Scream Like A Baby • Kingdom Come • Because You're Young • It's No Game (Part 2)
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<td>ALL OUT OF LOVE—The Rolling Stones (London), EMI, Arista 8183</td>
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<td>LATE IN THE EVENING—Paul Sothern (Warner Bros.), WANDERER-Donna Salyer</td>
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</tr>
<tr>
<td>I’M ALRIGHT—George Logan (George Logan, Bruce Balin, L. Logan, Columbia 11217)</td>
<td>CBS</td>
<td>67</td>
<td>31</td>
</tr>
<tr>
<td>XANADU—Shona Henry-Jones (Electric Light Orchestra (Jeff Lynne), L. Lynne, MCA 42294)</td>
<td>MCA</td>
<td>67</td>
<td>31</td>
</tr>
<tr>
<td>WOMAN IN LOVE—Andy Fraser (Scala Productions, Universal, Warner Bros. 4198)</td>
<td>WB</td>
<td>67</td>
<td>31</td>
</tr>
<tr>
<td>THE YESTERDAY HEARTS—(Bob Chadwick and Dave Brower) (Ronnie Hawkins, P. Henderson, Warner Bros. 4100)</td>
<td>WB</td>
<td>66</td>
<td>31</td>
</tr>
<tr>
<td>YOUR SORROW—Masayoshi Hattori (Yasuharu Hattori, J. Kato, Columbia Canada 11741)</td>
<td>CBS</td>
<td>66</td>
<td>31</td>
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<tr>
<td>EYES LIKE MINE—Dolly Parton (Dolly Parton, J. Ritchie, Warner Bros. 4053)</td>
<td>WB</td>
<td>66</td>
<td>31</td>
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<tr>
<td>DON'T LET ME BE YOUR ANGEL—Stevie Luthair (Stevie Luthair, Michael Martin, EMI, Atlantic 8709)</td>
<td>ATL</td>
<td>65</td>
<td>31</td>
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<tr>
<td>TOUCH AND GO—The Cars (David McCallum, F. Schmidt, Warner Bros. 4053)</td>
<td>WB</td>
<td>65</td>
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<tr>
<td>LET ME LOVE YOU AGAIN—Peter Tosh (Peter Tosh, U.S. Tours, Columbia Canada 11194)</td>
<td>CBS</td>
<td>65</td>
<td>31</td>
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<tr>
<td>I COULD HAVE THIS DANCE—Anne Murray (Anne Murray, C. Gregory, Capitol 4848)</td>
<td>CAP</td>
<td>64</td>
<td>31</td>
</tr>
<tr>
<td>I GOT YOU—Sly Dicks (David Dickens, F. Ponce, A&amp;M 2292)</td>
<td>A&amp;M</td>
<td>64</td>
<td>31</td>
</tr>
<tr>
<td>GOOD MORNING—SLEIGHT AWAY—(Jeffrey Marshman &amp; Eunice, S. Perry, P. Schen, CBS)</td>
<td>CBS</td>
<td>63</td>
<td>31</td>
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<tr>
<td>THUNDER AND LIGHTNING—Chugs (Tom Deno, L. Loomer, Warner Bros. 4101)</td>
<td>WB</td>
<td>63</td>
<td>31</td>
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<tr>
<td>SWITCHIN' TO THE KING—The King (Ken Davis, D. Jones, Elektra 47006)</td>
<td>EK</td>
<td>63</td>
<td>31</td>
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<tr>
<td>WITHIN YOUR LOVE—Jeffrey Wyett (Jeffrey Wyett, R. Miller, Capitol 4252)</td>
<td>CAP</td>
<td>62</td>
<td>31</td>
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<tr>
<td>TURN IT ON AGAIN—Genesis (Phil Collins, G. Thompson, Atlantic 12185)</td>
<td>ATL</td>
<td>62</td>
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<tr>
<td>YOU DON'T ALL ME ALL NIGHT LONG—H.C. (Herman Long, F. Williams, Warner Bros. 4198)</td>
<td>WB</td>
<td>62</td>
<td>31</td>
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<tr>
<td>THE WANDERER—Dennis Summer (Wally Westmore, E. Summer, Warner Bros. 4150)</td>
<td>WB</td>
<td>62</td>
<td>31</td>
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<tr>
<td>MIDNIGHT MAGIC—The Blue Jays (Bill Dudley, A. Suggs, S. Hollis, Motown 1201)</td>
<td>MOT</td>
<td>61</td>
<td>31</td>
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<tr>
<td>DREAMING—Clifton Flex (Tom Turner, C. Turner, S. Hollis, Elektra America 807)</td>
<td>EK</td>
<td>61</td>
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<tr>
<td>WHO'll BE THE WINNER—Lonnie Paul (Lonnie Paul, Motown 1201)</td>
<td>MOT</td>
<td>61</td>
<td>31</td>
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<tr>
<td>TAKE YOUR CHOICE—Satch (S. Huyton, S. Holley, Taste 19327)</td>
<td>CBS</td>
<td>61</td>
<td>31</td>
</tr>
</tbody>
</table>

HOT 100 A-Z—(Publisher-Licensee)

For the week ending Sept. 27, 1980, Billboard presents the Hot 100 chart based on the following upward movement: 1-18 Strong in sales / 11-20 Upward movement of 4 positions / 21-20 Upward movement of 6 positions / 31-40 Upward movement of 8 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, block out previously high products temporarily up with a star. In such cases, products will only move up with the required upward movement noted above. Billboard Industry Assn. Of America seal of certification as "million seller." (Seal indicated by bullet.) 

Recording Industry Assn. Of America seal of certification as "million seller." (Seal indicated by triangle.)

Sheet music publishers are credited to piano/keyboard sheet music collections and do not purport to represent mixed publications distribution. 

APR = April Blackwood Pub.; ALF = Alfred Publishing; 

ALM = Alme Publications; ACR = Acuff-Rose; BMI = Belwin Mills; 

BB = Big Bells; B3 = Big Three Pub.; BD = Bradley Pub.; CMA = Chappell Music; CML = Cherry Lane Music Co.; CPP = Columbia Pictures Pub.; FMC = Frank Music Corp.; HAN = Hansen Pub.; IIM = Issac Morgan Music; MCA = MCA Music; 

STAR PERFORMANCE: Starks are ranked on the Top LPs & Tape 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 16 positions / 41-100 Upward movement of 32 positions. Previous week's starred positions are maintained without a star if the product in a holding period. This will, in some cases, block out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. • Recording Industry Assn. of America for sales of over 10,000 units. (Sale indicated by bullet.) • Recording Industry Assn. of America for sales of 1,000,000 units. (Sale indicated by triangle.) • Recording Industry Assn. of America for sale of any available and optional to all manufacturers.
NOW...

the single
THAT
RADIO
FORCED
OUT!

"You've Lost That Lovin' Feeling"

Produced by Daryl Hall & John Oates
Management and direction:
Tommy Mottola

from "VOICES" by
Daryl Hall &
John Oates

VOICES

DARYL HALL
JOHN OATES

RCA
NEW YORK—Arista Records reports four-page color mailing of posters, mobiles next month with strike which are reaching are encouraging. The company says that the industry is re-bouncing with health and vigor. Let’s hope the recovery gets as much consumer per- sonal space as did the recession. It deserves it.

Arista executives are cheered by the fact that strong catalog sales in all categories—pop, rock, r&b and jazz—contributed to the sales jump with the strongest sales growth among Arista’s headliner Barry Manilow who will have his own new album out this month.

Arlene Franklin’s debut LP on Arista is due in a few weeks, and promises to be the first in a new series of strong incorporations, according to Arista’s chief executive.

The company’s business has skyrocketed, boasts president Clive Davis.

“The gold and platinum figures are growing with each and every release, and we are experiencing a kind of enthusiasm that is re-establishing us as a major player in the music industry. In fact, our current distribution is as big as any of the major labels. The่วな the Home Video market, especially for pay videodisk and video-cassette, is showing signs of marked growth and potential for the future,” Davis stated.

Paramount Home Video became the first active video software company to launch a Zip Drive-a feature for the three-day national distributors convention at the Sheraton Universal last week. Sales chief Reg Chadli disclosed a $5.1 million deal to Paramount involving over 15,000 titles, which was reported 15 distributor organizations. The surcharge applicable software is sold or rented. Present from the industry were major national and regional leaders, including: Marty Gold and Howard Goldbery, Albert Decteur, Burlington, Vt., Noel Gimbel and Jeff Tuchman, Sound Mind, Los Angeles; Dan Segal, Henry Street, New York; Jeff Danko, Berkman, Detroit; Jimmy Schwartz, Schwartz Bros., Linham, Md.; and Russ Beres, King of Video, Las Vegas.

Paramount will include the surcharge in its suggested list prices for its tapes. The surcharge is gradually introduced on the potencies of the videocassettes material with a top new potential price of $10 when it is released. The videocassette cost decreases in popularity, the surcharge will be gradually decreased. Industry attending the first Paramount chemical mandate of the vigor of the meetings, contrasted to normal conventions held by associations and individual firms. Children press Paramount will gather its distributors four times yearly. Two meetings will be held in L.A. and Paramount will stage meetings in conjunction with the Warner Las Vegas and Summer Chicago CBS.

Track happens that reports 30-plus year industry veteran Sally Solomon is still spending some time in records and is currently working on an early current record deal from CBS Records, where he tooled the past 20 years between promotion and sales in the Pittsburgh area. Solomon now works for the National Record Mart there. Watch for an announcement from the Kramer cousins, Ron, formerly with Beechwood Montclair, and Pat, radio and television promo, and Bruce, about KI Management. Their new firm will guide such artists as Maria Muldaur, Karen Tobin and Steven Rockefeller.

The new show is expected to be all-time fun behind the forthcoming fourth annual L.A. Street Scene summer music fest. In its previous three years, the downtown event was described by CBS News as “the best in the country.” A visit to Pacifica from Japan, where he cajoned Nippon Columbia into bringing to L.A. Godiego, the eight-peeler which became known as Queen, one of the first jazz guitarist Kazumi Watanabe, along with Johnny, Louis & Char, courtesy of Canyon Records and Kalapana of Hawaii.

Highlight of the Budget Tapes & Records conclude this week in Seattle will be a Thursday (23) evening abroad the Los Angeles Tape Show. Mark Legg, president of Roulette Records and involved in wholesale, radio, television promotion and retail, was seen at the Fox Theatre, Los Angeles.

The program includes the surcharge as it sees the future. Of course, today’s curators say “There’s nothing that a few hours won’t cure.”

Jimmy Buffet does an acoustic benefit for Carter/Manson Through the Eyes of the Sun with the help of Ryan Tink, son of industry marketing/retailer Shelly Tink, will be Bar Mitvahed Oct. 4 at Temple Emanuel, Elkins Park, Pa. (for support of Jewish Chaplaincy) and Robert Greenwald and composer Jeff Barry discuss the new movie musicals at the California Copyright Con- ference, West Hollywood, Calif., and Monday, Dec. 1, at the Spa Group’s Edmonton. Phone: (213) 766-8033 for reservations.

Dave Kelsey, president of Filmways Audio Group, did better with his last film, “Black Widow” and produced a tele-visedly Hively Tuesday (6) as more than 636 solicited the studio pioneer at the Hesber Recording Studios in Holly-wood. The feature buffer board literally worked with the lessees, Les Brown played for dancing. Before Thurs- day (25) close of business, you can still pick up on the program at the Radio & Electrical, 1611 S. Western aubums and 100 selected titles at 75% discount with an extra 30-day dating. Track was manufactured: Frank All- brecht and W.E. from Cleveland at W.VA. of the year, an honor previously erroneously conferred on Cleveland’s Fred Katz. Look for the boundaries be- come the most distributed tapes and retail to be firmed even more by Pickwick International.

The Record Factory, the Bay Area-based retail chain, is into renting and selling video equipment together with production services. The Sterling Lanier-Bob Tillison stores which are now a part of the company, are no more than 100-acre estate near London. Lewis is U.K. Pickwick at home, L.A. Rums owner Georgia Frontier unveiled a new production wing which includes a record production wing. Track’s recent vipers about Land Of The Rising Sun went to back U.S. industry participants will be witnessing in the next few weeks from producers and artists. Look for Tom Dowd’s wheels outside the Compass Point Studios, Nassau, where Eric Clapton will be wiring in his five-string soon.

CBS Records: Oct. 14 release, “Thank You Mr. President” by Helen Reddy, is expected to go a production full-fledged 36th anniversary. The comedy album is a mock debate between the Republican and Democratic candidates using edited and spliced tapes of previously recorded remarks by the two. The Assn. of Independent Music Publishers will hear Gary Valinsky, president of Gems-EMI Music and Ron Gertz of the Clearing House explain the intricacies of songwriting agreements Wednesday (1) at the Hollywood Holiday Inn lunchroom. For reservations, call (213) 766-5116.

Gone But Not Forgotten: One of the most low-profile but influential executives ever departed the industry recently when The Beatles’ Mike Nastick retired. Nastick was designation as vice-chairman of Motown Industries. Gordy is retiring Rokhland’s number. “I fortunately made $10 million in commodities, principally silver. You can print that,” says Rokhland. “The IRS knows about it. Rokhland was a coprincipal in a New York p.r. firm. He left motown a few years ago. Nastick is the one that made the move into Hollywood from Detroit. Travel and writing a fiction tome, in which he explores his industry experience, is Rokhland’s priorities. Expect Gordy himself to take up some of the slack.

Dick Smith, former Pickwick International chair- man of the board, confirms Track’s exclusive arrival he would be acquiring the Rust Craft and Norkor domes company, with the help of Freedman Arterfa, the Charlevoix, Mich., fixture firm. Financing was arranged through A.J. Armstrong Com- munications. Libri Publications National Bank. Recent Records has completed its move from Ft. Lauderdale to Hollywood, Fla., where it had added a newly refurbished divider. Track has all smiles in reporting.

Mike Coolidge, the affable CBS Records manufacturer of the rep for the West, is on intensive care at Sherman Oaks Lutheran Hospital.

Paul David said it best when the Stark Record Service founder was moderating a recent district managers huddle, a regional president was defending a store’s full-access conference. He correctly hurt the attenders. Paul David replied: “Don’t tell me about selling lower. I’m worried about the guy down the street getting more Camelots.” Double B Records & Tapes, the California-based Mail Order catalog for the West, is on intensive care at Stedman County Hospital.

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LAST YEAR the Doobie Bros. scored: a triple platinum album (*Minute By Minute*); three hit singles ("What A Fool Believes," "Minute By Minute" and "Depending On You"); and more Grammy awards (FOUR) than any other act in the music business.

THIS YEAR the Doobies have given us *One Step Closer*, the new album, and "Real Love" (WBS 49503), the new single.