**Texas Dealers OK Rentals**

**Claim 125 Signed Up For Warner Video Plan**

**By JOHN SIPPEl**

LOS ANGELES - As of Thursday (24), approximately 125 Texas retail locations were already committed to the Warner Home Video rental-only concept, a WEA sales source has informed Billboard.

A canvass of some of the retail accounts and two or three already linked "master licensors" in the Lone Star State pretty much confirmed the estimate.

There's no kickoff since the reports of the two in two weeks away.

Rudy Gilbert of Gilbert Electronics, longtime Houston electronics distributor, said he has signed up more than 30 retailers within a 100-mile radius. Ron Eisenberg, East Texas Periodicals, Houston, another master licensor, is understood to be enlisting many of his major rental outlets.

Full details of Warner Home Video's rental licensor cost schedule, pages 3, 15.

(Continued on page 61)

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**German Artist Aid In Tape Levy Fight?**

**By JIM SAMPSON**

MUNICH. The German music industry wants its performing artists and authors to join other fields to take the fight for a blank tape levy to the public. This call, first made last month, was renewed at a meeting in Bonn following the Justice Ministry's hearing on proposal.

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**CBS May Cut 45s Price As 'Promotional' Tool**

**By DOUGLAS E. HALL**

NEW YORK - CBS Records is weighing a cut in the price of its singles, to make the disk a more effective promotion tool for selling albums.

This thinking was voiced by Joe Mainsfeld, vice president of marketing for the Columbia label, as he spoke Wednesday (23) at a gathering of sales executives from 28 stations represented by CBS-FM National Sales.

In a wide-ranging speech that centered on radio's relationship to the record business, Mainsfeld noted, "We lose money on singles. They are only a vehicle to sell albums and tapes, so we're studying dropping the price."

He did not disclose specifics of how much the price might be cut or when a price reduction might take place. Mainsfield also turned thumbs down on advertising singles. "There's no money in it," he said.

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**MCA Distributing Adds 24 Retail Account Reps**

**By ED HARRISON**

LOS ANGELES - In a move to counter its shrinking sphere of retail accounts, and the increased selectivity of one-stops in their product purchases, MCA Distributing has added 24 account representatives to meet personally with managers and clerks of chains primarily comprising 10 or more stores.

These accounts reps, visiting 10 accounts a day within a 125-mile radius, will not function as salespeople, but be responsible for overseeing the display of marketing tools and merchandising materials, and checking inventory of MCA product in each store. That data will then be channelled to the distribution branches. The reps will also discuss new releases and increase account awareness, and make sure there are copies for in-store play.

Al Bergman, president of MCA Distributing, claims that MCA has lost 900 accounts in the last two years, with these accounts either taken (Continued on page 10)

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**IMIC '82 Dates For Athens Set**

NEW YORK. Billboard's 1982 International Music Industry Conference (IMIC) will be held April 26-29 in Athens, Greece. Venues is the Astir Palace Hotel.

Located on Vouliagmeni Beach, the hotel will host the worldwide contingent of industry executives.

(Continued on page 74)

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**John Hall is:**

- A. The writer and performer of such hits as "Dance With Me" & "Still the One."
- B. Co-Producer of the No-Nukes Album.
- C. One of the main characters in the realization of the historic MUSE Concerts in 1979.
- D. A session guitarist on such projects as Carly Simon, Jackson Browne & Little Feat.
- F. All of the Above.

**"ALL OF THE ABOVE"**

- A New Album Featuring... "You Sure Pooled Me."
- "Earth Out Tonight," "Someone's Calling."
- Crazy.

Produced by Harold Sandford, Gravatt and John Hall. Management: Abe Rich for Olympic Entertainment Group Ltd.

On EMI America Records. ANY QUESTIONS?

(Advertisement)
“Fiery... irresistible... stretching the boundaries of pop music.” NEWSWEEK

“Splendid.” NEW YORK TIMES

“Brilliant unorthodoxy.” BOSTON PHOENIX

“If Ella Fitzgerald can shatter crystal goblets with her voice, then Joan Armatrading must be able to melt iron with hers.” NEW YORK POST

JOAN ARMATRADING

WALK UNDER LADDERS

Her new album, Walk Under Ladders. Available now on A&M Records and Tapes

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Produced by Steve Lillywhite.
Radio Coverage Expanded

NEW YORK—Billboard is expanding its radio programming coverage, effective this issue.

Leading radio researcher Robert Balon, Ph.D., joins the magazine as a regular columnist: "Out Of The Box," a feature introduced in July to highlight top adds at key stations, now embraces four formats weekly: and Robyn Wells, staff writer for Billboard in Nashville, is appointed assistant radio programming editor for the Southeast.

Balon, who contributed ocasionaly to Billboard when he was at ASCAP, will advise programmers on re- search. Founder of consulting company Robert E. Balon & As soc., he kicked off last month's NAB conference in Chicago last month with a provocative presen- tation, "Listening to the Listener," a study of how radio stations engaged in third-party research, sponsored by McAlvage Group, will be completed in three weeks.

"Out Of The Box" has been focusing on new record adds at Hot 100, adult contemporary and AOR stations. Now the feature will span four formats Hot 100/adult contemporary, AOR, Black and country (p. 18). Robyn Wells, who played a major role in Billboard's cover- age of 1981's new reports in Miami Sept. 13-16, has been re- porting on radio for some time. She joined the magazine's full time staff at the beginning of this year.

Three Developments

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A/E Enters Gospel Field via Light Distribution Tie

By ROBYN WELLS

LOS ANGELES—Elektra/A&M records is the most recent major record company to enter gospel music, creating a long-term label distribution agreement with Light Records, an independent label. Elektra’s incursion into the gospel field is the latest in a series of secular/sacred liaisons that includes the founding of special labels by CBS, MCA and PolyGram and the use of gospel talent and artists on the Milk- lemint and Warner Bros. labels. MCA/Songbird distributes Sparrow Gospel products, while Sparrow handles MCA/Songbird on the Christian bookstore circuit.

Under the terms of the agreement, A/E will distribute Light product to all accounts with the U.S., excepting the Christian bookstore network, which will be handled by Lexicon Music.

Initially, approximately 25 albums from Light’s catalog will be distributed by E/A. A gospel mid- lister on BePalo’s monthly Chart, with an additional 20 catalog items slated for release in early 1982.

A/E is investing in 15 new Light re- leases will be delivered to E/A for dar- ling each year of the agreement. Pre- existing product will be distributed by Sony Dixon, Reba Rambo, Danniblee and Resurrection Band will be distributed, as will be the Republic of the case, with a new A&E reissue of L.P. slated for a later release date.

Initial contact is expected to be re- cently terminated its exclusive distribution agreement with Word for Light products effective Dec. 11, 1981. Word will continue to sell Light product through that date and will accept returns until Jan. 31, 1982.

FIRST ISSUE OF THE WEEK
LOS ANGELES — Capitol/EMI America/Liberty is planning a major television advertising push to buttress its fall restocking program (Billboard, Sept. 19). The blitz is set to run from Nov. 27 to Dec. 24 in 58 markets, reaching an estimated 51.4 million U.S. households. The campaign, dubbed "The Stars Shine At Christmas," is an extension of Capitol’s 1980 drive: "We’re spending about one-third more than last year," says Dennis White, the label’s vice president of marketing, "and we’re going to include more artists in the campaign." It's measured last year’s campaign against the previous year and the net was substantially higher, so we wanted to see how much more records. The No. 1 gift LP last Christmas was "Kenny Rogers’ Greatest Hits," which I’m convinced was a direct result of our campaign.

"The campaign is almost generic. It really just sells music, but obviously we’re selling our acts. We’re playing off name-power—not so much specific albums as artists."

A total of 15 artists will be featured in the 60-second spots and about five powerhouse acts in the 30-second version. Acts involved are Kenny Rogers, Bob Seger, Juice Newton, Kim Carnes, Anne Murray, Steve Goodman, the Little River Band, Natalie Cole, the Knack, the Beatles, J. Geils Band, Sheena Easton, Ronnie Laws and the Dirt Band.

In the spots, a green Christmas tree is covered with star-shaped ornaments which contain the faces and names of the label’s top acts. Capitol is also making 10,000 die-cast embossed Christmas tree-shaped posters for its customers. The "trees" come in two sizes—three feet and six feet. There are also star-shaped ornaments as well as the (Continued on page 72)

CBS Emphasizing Global Simultaneous LP Release

By LEO SACKS

NEW YORK — CBS Records International is moving to maximize its global sales of major new recordings with the establishment of a uniform release date for affiliate companies.

The strategy, often cited as an industry goal, is significant because it also targets wholly owned subsidiaries in Latin America, where product is traditionally issued months after its United States release.

The program, kicked off Aug. 3 when 26 CBS International subsidiaries simultaneously “shipped” Time, the new album by Electric Light Orchestra, in album and cassette configurations. Eight pressing facilities around the world were involved in the manufacture of the disk. Meet Me’s new record, “Dead Ringer,” shipped worldwide three weeks ago.

The release of the ELO album marked the first time in our experience that a record was issued everywhere, at once, excluding Japan,” comments Bunny Freides, vice president of creative operations for CBS International. Product was in stores within five days of their release dates, she adds.

“The real coup was getting the parts to our manufacturing people in Central and South America, where the pressing process is generally slow,” Freides continues. “But our plants in Mexico, Brazil, Argentina, (Continued on page 60)

Major Hike In Vidtronics Plant Capacity

By Jim McCullough

LOS ANGELES—Vidtronics, one of the three major video cassette duplicators and a Technicolor subsidiary, has significantly expanded its videotape production capability with a new facility.

By year’s end seven million video cassettes will be the annual operating capacity of the new 50,000 sq. ft. Vidtronics plant, located in nearby Newbury Park, according to John Donlon, president of the new plant. Two million is present capacity.

Thus far the new facility is devoted exclusively to in-batch Beta and VHS videotape duplication, but is eying other formats including 1/4-inch and possible transfer to videodisk replication.

Technicolor makes available a 1/4-inch videodisk which acknowledges that this format still represents but a small segment of the home video market.

The plant is also gearing up for stereo videotape duplication with Dolby stereo equipment already in place.

With over 2,000 VHS and Beta

Deadline For Grammys

NEW YORK — The deadline for record company entry forms for the 24th annual Grammy Awards is Monday (5) noon at the National Academy of Recording Arts & Sciences, 839 11th Ave., New York. Entries must be postmarked by that date. In order to be considered, each entry must be postmarked by the deadline and include the following components: at least two original compositions, a biography of the performer, two published articles or television clips which promote the artist, and a stereo or mono tape of a new release delivered to the Academy’s mail room.

Seeks Judgment Against Butterfly Label

LOS ANGELES—Former vice president of music publishing Donald Sorkin wants a Superior Court in Los Angeles to declare that a record company entry form for the California Labor Commissioner’s office ruling that CM Records doing business as Butterfly Records pay him $20,000.

The court document shows that a California labor commissioner awarded Sorkin $20,000 in salary and reimbursements derived from fees due him from June 1, 1979, to Dec. 1, 1979, when he was employed by the defendant at $25,000 annual salary.

Executive Turntable

Record Companies

At RCA Records, Alan Grunblatt moves to manager of marketing research, up from head of the label’s marketing research Dept. Bob Catania is up to manager of national radio promotion and his home base is field promotion rep; and Ron Fair is named ad talent manager of contemporary music, West Coast, after having served as staff engineer for United Artists Music... Clifford Baker is up to manager of national radio promotion, West Coast, for Epic/Portraits/Associated Labels, where he was associate product manager. Alan Eppler is named strategic West Coast merchandising manager. Moved at Warner Bros. Records are Ken Pavolge to national AOR promotion, and Stuart Cohen to northeast regional AOR promotion manager, Pavolge’s former position. Preceding him to his post is Warner Bros. New York promotion manager. He will be in New York... Beverly Weinstein is new director of production and sales administration for Boardwalk Entertainment Co. She has held executive positions in sales, production and creative services for the PolyGram, London, Arista, Private Stock and Bell labels... Mike Gormley departs his post as vice president of communications for A&M Records, Los Angeles... At WMOT Records, Marv Dorrman returns to the post of senior vice president of marketing and sales. He had left the CBS distributed label briefly to pursue outside projects... Jim Beaumont is special projects coordinator for the Cleveland sales territory for WEA/A. He was regional rep for Inner City Jazz/Music Mints One, New York... Paul MeCullough is the new national publicity director for Regency Records, Los Angeles. She was vice president of Edge Records, publicist and vice president of marketing for Sine Qua Non Records, Providence, R.I., as Anthony O’Relahan was director of classical sales for PolyGram.

O’Sullivan

Sublette

Fowler

Grunblatt

Dortman

O’Sullivan

Related Fields

Classical record producer and movie film music editor George Korngold has joined Digital Recording Corp./Soundstream as vice president of recording and editing services, becoming Soundstream’s first new hire in the music and film companies. . . . Several promotions have been announced by Top Billing International, Nashville-based booking agency. They are Jack Sublette to executive vice president, general manager and chief operating officer. Don Fowler to senior vice president; Ginger Hennessy to vice president, midwest region; Alan White to vice president, southeast region; and Dan Goodman to agent, Goodman Artists International Celebrity Management. The others are veterans in the firm... Jonathan Dolgen is president of Columbia Pictures Pay-Cable and Home Entertainment Group, Los Angeles, Calif. He will retain his title of executive vice president of Columbia Pictures and continue to oversee the company’s music publishing group... Arnold J. Holland is named director of business affairs for RCA SelectVision VideoDiscs. He was director of business affairs for Capitol Records.

At Radio Shack, Fort Worth, Irwin H. Spivak moves to the new post of creative vice president, corporate copywriter and account executive. Jack Freidus continues. “But the real coup was getting the parts to our manufacturing people in Central and South America, where the pressing process is generally slow,” Freides continues. “But our plants in Mexico, Brazil, Argentina—...”
Journey's Neal Schon and Jan Hammer rip through the heart of rock 'n' roll.

As Journey's lead guitarist, Neal Schon has electrified millions. Now he sends more sparks flying as he unleashes his hard-edged vocal intensity for the first time. And joins forces with dynamic multi-keyboardist, Jan Hammer. The compelling result: a pulse-quickening album of "Untold Passion." Sure to satisfy the desires of everyone with rock 'n' roll in their blood. Neal Schon and Jan Hammer, "Untold Passion." FC 37600

Obsessive listening. On Columbia Records and Tapes. Don't miss Neal Schon with Journey on their nationwide tour!
Chartbeat

Ross, Cross: Who's Boss? Rick James Hits 18 Weeks

By PAUL GREEN

LOS ANGELES—Diana Ross & Lionel Richie's "Endless Love" (Motown) logs its eighth week at the pop summit, making it the longest-running No. 1 duet since Les Paul & Mary Ford's "Yaya Con Dios" in 1953.

That smash spent 11 weeks on top, compared to nine for Les & Mary's "How High The Moon" in 1951. No other duet in the 41-year history of Billboard's pop singles chart had managed as many as eight weeks at No. 1.

Christopher Cross' "Arthur's Theme" (Warner Bros.) jumps five points to number two, making it the first week that songs from films have occupied the top two spots since the Bee Gees dominated movie boom of 1977-78.

The Gibbs' "How Deep Is Your Love" hit No. 1 in December, nudging Debby Boone's "You Light Up My Life" to number two in their "Night Fever" made No. 1 in March of '78, buttressed at two by their "Stayin' Alive" and later Yvonne Elliman's "If I Can't Have You".

This week's one-two finish for Ross and Cross marks a replay of the Sept. 6, 1970 singles chart, when Ross' "Upside Down" was No. 1 and Cross' "Sailing" was ranked second.

As readers of last week's column will have already deduced, "Endless Love" now stands alone as the longest-running No. 1 in Motown history. Just as Ross closed out her Supremes career (she's at RCA now) in style with the No. 1 "One Day We'll Be Together," she's closing out her Motown career in rather spectacular fashion.

Ross has always known how to make a splashy entrance. Now we know that the lady can also make heads turn with her exit.

More Motown: Rick James' "Street Songs" (Gordy) is Billboard's No. 1 rbbk album for the 18th week, a total topped by only one LP since the chart was launched in 1962.

That was Stevie Wonder's "Songs In The Key Of Life," which had 20 weeks on top five years ago. At the Feb. 6, 1980 release of "Street Songs," Gordy, 1981, 18 weeks.

"Street Songs," Rick James, Gordy, 1981, 18 weeks.


"Puzzle People," Temptations, Gordy, 1969-70, 15 weeks. (Continued on page 42)

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**General News**

**SRO But No Innovation, For Monterey**

By A.JAMES Liska

MONTEREY—It was a success like no other festival in its 24-year history, for this was the first time the Monterey Jazz Festival had sold out any of its six concert programs—for all five shows—eight weeks prior to the annual event's opening concert.

While the advance saleslot (no tickets to individual events were ever offered for sale) assured the festival's general manager and founder, Jimmy Lyons, of a financial success, no such assurance was given to the artistic side of the coin. Many of the acts included in this year's lineup had not been signed by the time the last book of tickets had been sold, indicating that many of the 35,000 festival patrons care less about the music than the event itself. They had willingly put themselves in Lyons' hands—read to accept whatever jazz to be chucked out. The jazz Lyons did choose varied little from past years. The sold-out situation provided ample and typically unorthodox opportunities for both innovative and adventurous programming. But the straight and narrow were ever-wanted in these years, was followed and little music outside of the time-tested program was heard.

Both the avant-garde and fusion were completely ignored at this year's festival, with the former form once again being denied exposure to large audiences.

Friday night's opening concert narrowly skirted disaster as its length (15 minutes shy of six hours), poor scheduling, excesses of dated music and space-impaired programmed mediocrity sent thousands to the exits before the best of the act had taken the stage.

It was not until after 1 a.m. Satur- day that what was left of the audi- ence got to hear Rob McConnell's Boss Brass Big Band.

McConnell's band is clearly one of the best bands in existence, due largely to his exceptional gifts as an arranger and valve trombonist. The inclusion of such musicians as trumpeters Sam Noto and Guido Biaso, saxophonists Moe Koffman and Eugene Amaro, and guitarist Ed Bickert, also account for this band's enthusiastic acceptance. That same acceptance was afforded the band's (Continued on page 40)

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**BEHIND SCHEDULE?**

Promotion of CX Hinges Now On Software Flow

By ALAN PENCHANSKY

CHICAGO—CBS Records is holding up on its promotional efforts relating to the CX-encoding disk manufacturer process. The label has promised a major consumer education campaign, but no timetable for the move is set.

Sources close to the development of the new process now believe CBS will stagger quickly on the back burner until 1982. Promotion of the system now is hinging on software availability, which is running behind sched- ule.

The CBS spokesperson says the label has its "fingers crossed" that the projected minimum of 50 encoded titles will reach mar- ket this fall. CBS originally promised between 50 and 100 CX titles for the fall season. A major consumer promotion will reportedly be forthcoming, and recording executives at CBS will create a post with specific responsibilities in the area of CX implementation.

RCA, WEA and recently Tele- funkem/Teldec have joined CBS in the CX camp. These panies, however, have yet to result in any non-CX-encoded software, and sources say that CBS, Warner Records, Elektra Rec- ords and RCA Records said no encoded albums are in the pipe- line.

CBS will have only one encoded classical album before Christmas, "French Art Songs," performed by Regina Crespin with pianist Philippe Entremont.

"There will be more classical albums coming," says the spokes- person. "I can't give you an exact timetable. You must have an agreement from the artist and the product, he adds. "You just can't do it arbitrarily."

While classical has only a 0.1% share of total record sales, classi- cal product is viewed as essential to the CX launch because of the demographic profile of the typical audio equipment customer.

Audio dealers say they are hesitant to promote the system before a larger software inven- tory exists. This has held up the quantity of shipments from de- corder manufacturers, reportedly, and decoders are being carried by only a small percentage of high fidelity outlets. (In the Mid- west, the CBS-owned Pacific stereo chain does not have the units.)

Continental Sound in New York City and a few more carrying decoders, however, there is no promotion yet. "To sell decoders, you have to have faith in the soft- ware being available," salesman Bob Mitt explains. "I have faith as long as the record companies keep up their end of the bar- gain."

At Square Deal Radio & TV on Long Island, vice president Mike Brody called CX "soft- ware-dependent," noting that the small number of titles makes pro- motion of the system "difficult." Bill Colm, a Torrance, Calif., audio dealer, who also has de- coders in stock, calls the sales ef- fort "premature" with today's software offerings.

BOXOFFICE INFORMATION

LOS ANGELES—Beginning with this week's listing of boxoffice compilations in the live entertainment world. The feature was launched in 1975, and is now tabulated weekly in Nashville and New York.

The interplay between Amuse- ment Business and Billboard has already brought key Billboard chart features into its sister publication.

Boxscore is compiled each Tues- day: Promoters and facilities wish- ing to contribute should contact Patricia Bates in Nashville, at (615) 748-8120; or Tina Veiders in New York, at (212) 764-7314.
ITZHAK PERLMAN

The master violinist adds a new jazz session & Beethoven's great concerto to his Angel Catalog!

ITZHAK PERLMAN

The New Standard of Excellence on Angel Records & Cassettes
AN OPEN LETTER TO COUNTERFEITERS AND LEGITIMATE DEALERS

The Warner Communications Record Companies and Warner Home Video have adopted a new, extremely sophisticated anti-counterfeit system which is now being applied to our products. The new system uses a sticker which is visible on complete runs of new releases made by the Warner Record Companies and Warner Home Video in the United States, Canada and eventually throughout the world.

The systems adopted by the Warner Record Companies and Warner Home Video are recognized and approved by the FBI and the RIAA.

Dealers who believe that they have been offered counterfeits are urged to call 800-223-2328.

IDENTIFY

The WCI logo sticker is on all new products from Warner Bros., Elektra/Asylum and Atlantic Records and Warner Home Video in positions as shown.

VERIFY

Flashlight is held near the eye.

The white WCI logo is visible only under flashlight.

The blue WCI logo is visible in daylight.
Waters Is Challenged In 2 Bankruptcy Suits

LOS ANGELES—Alleged LP bootlegger Andrea Ellen Waters, 1700 Del Mar Ave, Laguna Beach, faces two more suits filed in Santa Ana, Calif. Bankruptcy Court against her Chapter 7 voluntary bankruptcy petition of early May.

Waters, also known as Andrea Brown, Kathy Brown, and Vicki Vi-nyl doing business as Reggie's Banquet Records, was found guilty of illegal sales in Federal District Court here Dec. 8, 1980 by Judge Malcolm Lucas of using Bruce Springsteen's musical compositions without a license.

Judge Lucas slapped Waters with $1.5 million in damages for Springsteen plus $41,475.83 in court costs accrued by CBS Records and Springsteen in pursuing the case. Judge Lucas awarded statutory damages of $50,000 for each of 43 infringements by Waters, who, it was testified, was bootlegging several Springsteen and one Cheap Trick live performance LPs which she authorized or actually recorded in various locations for profit by concerts by the acts.

FBI agents raided a Costa Mesa warehouse, rented by Waters, in June 1979, where they found “12 toots” of bootleg LPs and collateral materials, including 489 master tapes, 321 stamplers and 80 masters.

Waters filed for bankruptcy early this year, listing the $2,268,745.45 judgment as her principal debt, plus another $5,000 for each of 43 infringements by Waters, who, if she was tested, was bootlegging several Springsteen and one Cheap Trick live performance LPs which she authorized or actually recorded for profit by concerts by the acts.

Now CBS and Springsteen have filed individual suits in her bankruptcy action, seeking judgments against the defendant to assure payment of amounts awarded by Judge Lucas.

ElectroSound Turnaround

NEW YORK—In a significant turnaround, ElectroSound Group Inc reports earnings of $155,000 on revenues of $7,340,000 for the quarter ending Aug. 31, compared to a net loss of $162,000 on revenues of $4,378,000 for the equivalent period last year.

Richard H. Burket, president, cites strong sales and profits from a recently acquired tape duplication facility and a fully on-line and profitable midwest pressing plant as contributing factors to the favorable report.

Los Angeles—A petition to obtain from American First Record Corp, here documentation that the firm was authorized to sell more than 180 masters by more than 75 artists has been filed in Superior Court in Santa Monica.

The petition, filed on behalf of Bayonont Productions, Inc., M/V Productions, Inc., and Star Show International Inc. buyers and sellers of master records, seeks to have Al M. Biaggi and Dennis Jennings of American First identified as the sellers from whom American First sought to purchase masters.

Among the artists included in the petition are Paul Anka, Black Sabbath, James Brown, Cher, Ray Charles, Chicago, Max Davis, Aretha Franklin, Mickey Gilley, Isaac Hayes, Isley Bros., Gladys Knight & the Pips, John Lee Hooker, Olivia Newton-John, Barbara Mandrell, Barry Manilow, Peaches & Herb, Helen Reddy, Louie Rogers, Bob Seger, Frank Sinatra, the Spinners, Bruce Springsteen, Barbra Streisand, Donna Summer, James Taylor, Dionne Warwick and Grover Washington Jr.

The three petitioners, according to court documents, last year pur chased the masters from American First and in turn sold the product to their clients.

Two of the petitioners' clients, UM Leasing Corp. and Koala Record Co., have threatened to bring suit against the petitioners for damages for breach of warranties, indemnification and damages for breach of contract, if they cannot be promptly assured that American First had the rights it purported to transfer to the petitioners, say court records.

"Petitioners cannot provide such assurances without examining the documents of title and of transfer by which Biaggi and/or American First obtained said product before transferring the same to petitioners," charges the petition.

"Biaggi (or his company, American First) for distribution of the documentation to authenticate and verify seller's rights in connection therewith, to petitioners upon written request.

"Petitioners and their attorneys have made written and verbal demands upon Biaggi and American First for documentation of the products which have been questioned. Biaggi has promised to deliver the requested documentation, but in ev-


Tandy Sales Up

NEW YORK—Tandy Corp. sales for August were $147,399,000 an increase of 26% over 1980 figures of $177,000,000. Tandy's U.S. Radio Shack division posted a 29% gain to $121,500,000 during the month compared to $94,201,000 for Aug. 1980.
Rock'n'Rolling
First Amendment Covers Rock Shows, Judge Rules

BY ROMAN KOZAK

NEW YORK—Does a rock concert enjoy the same constitutional protection of free speech and expression as, say, a rugby match with a team from South Africa? Yes, a judge in the Common Pleas Court of Lucas County in Ohio has ruled, denying a temporary and permanent injunction sought by the local district attorney who sought to stop a scheduled New Year's Eve R.E.O. concert at the Toledo Speedway, because in the past a “criminal nuisance” that is, drug taking, took place in similar concerts.

“We feel we have won a landmark case for our industry,” says promoter Jules Belkin.

“For the first time concerts are encompassed under the Constitution’s guidelines protecting freedom of speech and expression.”

In seeking the injunction, Anthony G. Pizza, prosecuting attorney of Lucas County, Ohio, argued that according to Ohio law, “any person who uses, occupies, establishes or conducts a nuisance or aids or abets therein is guilty of maintaining a nuisance and shall be enjoined.”

He said that the promoters and owners of the Speedway put on a concert in 1969, 1970 and Aug. 17, 1980, and in both cases illegal drug related activity was observed, as well as break-ins of 5-100 different people selling drugs and at least 500 people using drugs.

Thaler added that the owners and promoters knew of this illegal activity and that they were unable to prevent it from occurring. He added: “From prior experience with said concerts, the Toledo Police Department cannot effectively enforce the drug laws of the state of Ohio. From past experience, it is known that if officers of the Toledo Police Dept. or agents of the Toledo Metro Drug Unit attempt to enforce the drug laws, a riotous situation could and would occur and said situation would create a situation in which the personal safety of the officers would be in jeopardy.”

Nothing doing, in effect said Judge Rene R. Riley Jr., denying the injunction.

“Ohio’s nuisance statutes are subject, as are all statutes, to Constitutional limitations,” wrote the judge in his ruling. “The Constitution of the U.S. and the state of Ohio prohibit governmental actions that would abridge the rights of free speech, or the right to hear such speech. The importance of the right of free speech to our freedoms as a whole cannot be overemphasized.”

Such protection is not diminished even though the activity is a large-scale business and the sole reason for the expressive conduct is the likelihood of pecuniary enrichment. . . Therefore the staging of a musical production for profit, such as the defendants’ rock concert, is entitled to the protection under the right of free expression.”

Moreover, the judge ruled that the nuisance statutes did not apply to this situation. Plaintiff (the ADA) asserts that the illegal activity of some patrons is sufficient justification to completely prohibit a legitimate exercise of the right of free expression. With the courts of this nation, including this court, do not agree,” continued Judge Riley. “Unlawful conduct of an audience (here only a small part of an audience) absent a specific intention to incite imminent lawless action, is not sufficient justification to curtail the . . .

(Continued on page 72)

General News

WHO’S CALLING—Atco recording artist John Entwistle talks from his native England with Atlantic president Doug Morris and Atco vice president Reen Nall in New York.

The source called to comment on the release of his debut solo album “Too Late The Hero.”

Handshake’s Sneaker Ties With Jordache Promotion

NEW YORK—Handshake Records, the emerging approximately Sneaker, to market with a year-long national tie-in with Jordache Athletic Wear Ltd., a recently established unit of the $300 million a year jeans manufacturer.

The Jeff Baxter-produced act, out of Los Angeles, will appear in Jordache radio, tv and print advertising, with the possibility that radio and tv ads will include portions of their self-titled debut album.

Handshake will utilize for promotional purposes merchandise from the Jordache division, including 1,000 pairs of sneakers, jeans, shorts and T-shirts. Some of the promotion will also flow through CBS, which handles Handshake on a pressing-and-distribution basis.

The Jordache association was officially launched Tuesday (24) as a “Sneak A Peak Of Sneaker” at Village Recorders in Los Angeles, where most of the album was recorded.

Village Recorders’ Dick LaPalm played a role in bringing the group to Handshake, according to Handshake president Ron Alexenburg, an old friend of the veteran industry executive. Also, West Coast chief for Handshake, Joel Newman, brought the group to the attention of Alexenburg, who flew to the Coast to watch the group perform.

The album’s arrangement was made by Dean Alexenburg, vice president of sales and marketing for Handshake, and Lynn Smotter of Jordache, which was present at the Los Angeles showcase.

Still in the planning stages, according to Dean Alexenburg, is a retailer contest using the Jordache association.

In addition to the album, Handshake is releasing a single, “More Than Just The Handshake,” housed in the label’s first picture sleeve.

Jeff Baxter has cut such acts as Steely Dan, the Doobie Brothers, Billy & the Beasters, Nile Logfren and Livingston Taylor.

MCA Distributing Adds 24 Reps

● Continued from page 1

ing their business to one-stops or going out of business.

“We presently ship 1,300 accounts on a direct basis,” says Bergamo. “We operate approximately 23,000-25,000 people that stock records. We really don’t know what’s going on in 85% of that audience, absent a specific intention to incite imminent lawless action, is not sufficient justification to curtail the . . .

(Continued on page 72)

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(Continued on page 72)
Congratulations Stephanie on your third straight gold album and the success of "Night Games," the second smash single from this LP.

You sure are attractive in gold!

Solid Gold Catalogue

Manufactured and Distributed by RCA Records
Produced by James Mtume & Reggie Lucas for Mtume/Lucas Productions

Personal Management: ALIVE Enterprises, Inc.
It's been a very good year for Michael Jackson. His album, "Off the Wall," won the highest award for sales achievement. And the highest award for artistic achievement.

And now he's won the award that honors both: The Scotty Award.

Just to qualify for a Scotty he had to go gold or platinum, by RIAA standards. And he had to master on Scotch® Recording Tape.

Only a select few ever get that far. But to win a Scotty, he had to go one step farther. He had to satisfy the most knowledgeable panel of judges in the business. Quincy Jones, Glenn Snoddy, Guy Costa, Joe Tarsia, Tom Cahill, and John Robinson. People who know how to recognize excellence because they've created excellence themselves.

These judges don't hand out Scotty Awards every day. They award only six a year to super achievers in any category of music. And for that, we congratulate Michael Jackson, artist; Quincy Jones, producer; Bruce Swedien, engineer; and Allen Zentz and Westlake Studios, our very first Scotty Award winners.

It's tough to win a Scotty Award. But when you win one, it means something. And you can share that something with someone less fortunate, because we'll award $1000 in your name to the Muscular Dystrophy Association. We'll also award a $5000 music scholarship to a promising new artist chosen by the top Scotty winner.

If you think you know a super achiever, you can enter that artist in this year's Scotty Awards. We're now accepting nominations for recordings that reach gold or platinum status in 1981. And we'll donate $100 to Muscular Dystrophy for each qualified nomination.

So contact your 3M Field Representative for details and nomination forms. Join Michael Jackson and go for a Scotty. It's the surest sign of success.
NO WONDER MICHAEL JACKSON WON OUR FIRST SCOTTY AWARD.
The time has come for the talents of Mink DeVille to be recognized. His latest work, "Coup de Grâce," is rock 'n' roll with a purity and strength that is truly exceptional.

We welcome Mink DeVille's "Coup de Grâce," including the single "You Better Move On." On Atlantic Records and Tapes.

Produced by Willy DeVille and Joe Nitsche.
125 Join Warner Video Plan

Texas Dealers

Continued from page 1

Thus far, biggest single Texas participant, retail wise is Western Merchandisers' retail record/tapes/accessories chain, John Marmaduke, chief of the Amarillo, 92-store linkup, said 20 of his stores Sound Town, Hastings and Disc Record stores in Houston, Dallas and Amarillo will kick off the program Oct. 15. It's understood that as of press time the eight-store Inman TV stores out of Dallas would also be handling the program.

The early launch date has been fraught with controversy (Billboard, Sept. 19). Typical of early support for the program is the reaction of David Goldman, Video Connection, independent video specialty store in Houston, which has been a groundbreaker in videocassette rentals.

A former Video Concepts store manager, Goldman went into business for himself with two partners more than a year ago. "The WHV rentals program is a must. Since we put up instore posters 30 days ago and started talking it up, the rental reservation results have been excellent," Goldman stated. "In fact, the reservations have been the largest we've experienced because the quality of the new movie titles is the best from any one manufacturer yet. We have 55 reservations for Superman III and I expect it will reach more than 150 by Oct. 15, when the program begins. We have 35 for 'Arthur,' 25 for 'Excalibur' and 15 for 'Altered States.' The reservations for this program are three times better than any new set of releases we ever rented."

Goldman, a self-styled pioneer in reducing rental costs, said he normally has a "$3 for 5 days" policy on his entire store rental inventory. He will go to $10 for 5 days for the WHV product. "I am going to create a Select or Special section in the store. I intend to put particularly good product other than Warner's into this new rental scale," Goldman explained.

How will he handle his opening rental order on "Superman III?" He intends to rent 25 copies. He feels from past experience that this will satiate reservation demand. Master licensor Gilbert feels he will get an order from a single retail customer in his area for over 200 of the "Superman" videocassettes.

Goldman is renting directly from WEa. He prefers to rent from the branch because he says he will be paying an average of $4.40 weekly over a six-week or more period for a title. Thus far, he's found that average weekly price would be upped $1 if he rented through a master licensor.

With approximately three weeks between now and the state kickoff, WEA/WHV brass like Russ Bach, Dave Mount and Rand Bleimeister are personally selling the program in Texas.

At deadline, Jack Egster, president of the Musicland Group, the largest record/tape accessories chain in the U.S. with many stores in Texas, said the company was deliberating whether they would test the WEA-WHV concept in some of those stores.

Warner Video

Continued from page 3

The master licensor pays $4.82 weekly for the first four weeks and $4.15 weekly thereafter.

John Sippel

Vidtronics Hikes Capacity With New Plant In Calif.

Continued from page 4

...dubbing, machines, adds Donlon, the facility, which went on-line July 1, is posturing itself as the largest videocassette duplication facility in the world, claiming to be three times larger than any existing facility of its kind.

Among Vidtronics' clients are Warner Home Video and Walt Disney Telecommunications.

Vidtronics has been in operation for the past 15 years specializing in a wide range of video services including post production and duplication for industrial and educational markets.

The new facility, maintains Donlon, was created to serve the increasing need of major studios to have broadcast quality product for pay television as well as home video.

The facility is duplicating videocassettes in real time and while Donlon acknowledges he is aware of Matsushita high speed video duplicating equipment, it may be some time before any high speed video duplication technology for the home video market becomes a reality in the U.S.

Vidtronics Videocassette is being supplied by a number of blank tape vendors as "no single supplier could satisfy our requirements at this time," says Donlon.

Main Street Bows Via Capitol

NEW YORK—Confirming previous reports, Main Street Records has been formed here with domestic distribution by Capitol Records, Bert Bogash, general manager of the new label, says initial product flow is due in October. He is currently working on establishing licensees in Canada and other countries.

A 12-year-industry veteran, Bogash most recently operated Bert Bogash & Assoc., an independent marketing and public relations firm. Previously, he served in various executive capacities at Infinity Records and MCA Records in Los Angeles and New York.

Main Street has offices in Northport, New York and New York City. He's based at the firm's Manhattan offices at 360 Lexington Ave., 13th floor. Telephone is: (212) 557-2090.

Retail Licensor Cost Schedule

<table>
<thead>
<tr>
<th>Lease Length (Week)</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
<th>6</th>
<th>7</th>
<th>8</th>
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<tr>
<td>Assumed Retail Value</td>
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<td>22.00</td>
<td>33.00</td>
<td>44.00</td>
<td>55.00</td>
<td>66.00</td>
<td>77.00</td>
<td>88.00</td>
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<tr>
<td>Average Weekly Cost</td>
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<td>5.50</td>
<td>4.95</td>
<td>4.40</td>
<td>4.40</td>
<td>4.40</td>
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<tr>
<td>Aggregate Cost</td>
<td>8.25</td>
<td>13.20</td>
<td>18.15</td>
<td>22.00</td>
<td>24.75</td>
<td>26.40</td>
<td>30.80</td>
<td>35.20</td>
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<tr>
<td>Incremental Billing Cost</td>
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<td>4.95</td>
<td>4.95</td>
<td>3.85</td>
<td>2.75</td>
<td>1.65</td>
<td>4.40</td>
<td>4.40</td>
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Attention!!!

INTERCONTINENTAL RECORDS & CASSETTES, INC.

Is Pleased to Announce the Birth of An Exciting New Concept, One Stop Shopping for the Record Retailer. We specialize in current imports not released in the U.S.A., British New Wave, European Rock, Australian & Japanese pressings, European deletions & Midprice product, and Picture Sleeve 7" & 12" singles from everywhere. ALSO a full One Stop Service on all current American product, AND the best selection of cutouts around.

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STOP PRESS . . . EXPORT CUSTOMERS EVERYWHERE

We Ship Current U.S. Midprice & Full Price Product—Catalogue, New Releases, Special Orders as well as a great selection of cutouts anywhere in the world—Write or call for Catalogues & Price Lists.
Commentary

Indies & The 12-Inch Format

By MARVIN SCHLACHTER

It was with a great deal of interest that I read a front page story in a recent issue of Billboard, Sept. 12 commenting on 12-inch mini LPs gaining in sales, and reporting that “a growing number of manufacturers are poised to enter this new mid-priced product category.”

The most interesting aspect of this article is not what was covered, but what was not covered. Despite the fact that the 12-inch single has outlived premature obituaries and sustained a limited sales base in dance music, it bothered me that once again the small independent labels who pioneered the 12-inch format were ignored.

The point is, buyers make no distinction between 12-inch singles and EPs

Large companies and the media who were hyping dance discs were treating the 12-inch product as a 'new' product. The small independent companies who have been working at this product for years were being ignored.

The headline rush into disco almost ruined a viable and extremely innovative segment of our industry. The sense of panic that gripped certain companies which felt they had missed the boat when disco exploded in 1979, after being ignored by them for so long, was astonishing.

The money spent trying to catch up was mind boggling, but the panic resulted in a flood of product that virtually drowned the industry, particularly the clubs and radio stations that were exposing this product.

In their reach to tap this “new” market, departments were set up, producers brought in, and marketers purchased without any one really fully understanding what was happening.

In short, the result was a case of jumping on the disco pie one apparent mistake was made by the new entries in the field. They flooded the market with product that they felt was viable (anything that was selling well at all) and before those who were functioning the 12-inch format were counting on to lay the golden egg. The amount of exposure that this flood of releases was able to get was limited, and in some instances non-existent.

The point is, buyers make no distinction between 12-inch singles and EPs.

To be sure, there was a surge of interest in this new mid-price product for a time. But once it was realized that the market was not there, and did not have the record stores and radio stations to support it, most of it was dropped.

We have a stake in the health and growth of our industry. We would be glad to share what information and expertise we have. Just ask us.

Marvin Schlachter is president of Prelude Records.

Dear Sir:

I'm in recent commentary (Billboard, Aug. 29, 1981). Sammy Kaye served to reinforce my lifelong love of music. I wish I had a radio station that could bring back the days when big bands sold dance records.

Bill Moore  

Dance-Show Host  

Records  

Washington, I.D.

Dear Sir:

Your recent commentary (Billboard, Aug. 29, 1981) was an inspiration to me. Sammy Kaye served to reinforce my lifelong love of music. I wish I had a radio station that could bring back the days when big bands sold dance records.

Bill Moore  

Dance-Show Host  

Records  

Washington, I.D.
GRAND FUNK LIVES
THE SINGLE "Y.O.U." FMS 49823
THE ALBUM

Produced by Andrew Cavaliere and Bob Desserat
Representation: Andrew Cavaliere/Drew Management

On Full Moon Records & Tapes
Manufactured & Distributed by Warner Bros. Inc.
Jim Kerr Signs 5-Year Contract
WPLJ-FM Boasts Success Through Research Tactics

By DOUGLAS E. HALL

NEW YORK-Jim Kerr, who just signed on as morning man on ABC's AOR outlet here, WPLJ-FM, looks to remaining on the station for as long as he can. They would have to drag me kicking and screaming out of here.

Kerr reasons: "ABC is probably the best radio company in the country. They keep bright people in radio in the '90s when it was taking over and they made a commitment to FM in the late '60s that cost them a lot of money."

Kerr, who began in morning drive at WPLJ in the spring of 1974, didn't always feel that way. He looked for greener pastures at WPX-FM New York for almost two years from the fall of 1977 until the summer of 1979, when he returned to WPLJ.

Now he wants to remain a member of a winning team. "We've had 25 ( Arbitron) books in a row as the top rocker," he exclaims.

"Is the station successful?" We play what pleases people and we determine this through research focus groups, call outs, checking retailers, listening panels, and the Arbitron. It's a tremendous aid. Our programming blueprint.

But Kerr admits he often doesn't know what he will play next and maintains the station is loose, contrary to some critics, than it ever been. "We never used to play as much new product from 1974 to 1977," he said.

But new product is not what listeners want to hear. But Kerr agrees. "Oldies are growing in importance. Kerr likes to call them "classic rock." Oldies to me is the '60s. Why is this the case? Kerr suggests "records cost too much these days" and "maybe records are being put out that are not as good as they used to be." It is not that WPLJ's listeners are growing older along with all of the U.S. population. WPLJ has strong teen listenership and Kerr notes that the 12- to 18-year-olds are the ones most heavily requesting the Doors, Jimi Hendrix and Led Zeppelin.

Kerr was 21 when he began at WPLJ, developed a hunchy-guy style he'd like to share because he felt there was "no way that I could be as funny as (Don) Imus (on WNBC-AM New York) or have the happy style of (Harry) Harrison (then on WABC-AM New York and now on WCBS-FM New York) or have the expansive knowledge to put together perfect sets like (Dave) Herman (at WNEW-FM New York).

WRKO Changes to News, Talk

BOSTON-WRKO-AOR the 50 kw giant that dominated Boston radio in the early 1970s with a top 10 music format was announced the debut of all news and talk format for Monday (28).

WRKO general manager Bob Fish (Boston, NH) made a trek of a throng of over 300 clients and media at a reception Sept. 17. Joining Fish and program director Charlie Van Dyke were the on-air personalities: Norm Nathan and Bill Stephens, hosts of the AM drive "Morning Magazine" show which will now feature expanded news coverage; Dick Saffy, formerly of WAA-AM and WOR-AM-St. Why is this the case? Kerr suggests "records cost too much these days" and "maybe records are being put out that are not as good as they used to be."

The truth is, radio is an afterthought for the station's managers. They are concerned with accidents or incident or exposure. With very few exceptions, people are not there in the studio to how many times per minute they're going to inhale and exhale as they do to what they're going to listen to on radio.

Our research has shown us this time and time again. Listening is a secondary activity at best. It is seldom done in the absence of some other primary activity such as driving, reading, walking. When's the last time you've seen anyone sitting around staring at the radio and anxiously waiting for the next program (Continued on page 12)

If you are a program director, music director, operations director, DJ or any type of air personality you can say to your audience: you a clear five by seven or eight by ten inch portrait head and shoulders shot, in black and white, so that when you do something newsworthy we can have your picture available to run in Billboard. Help us expand our files. Send photos to Radio Programming Department, Billboard, 1515 Broadway, New York, N.Y. 10036.

SOME BUCK TREND
AM Country Stations Opt For Oldies Format

By ROBYN WELLS

NASHVILLE-Although country music has steadily moving to the forefront of radio programming, several long-time AM country stations have been recently for some type of oldies format, ranging from syndicated packages to inhouse program featuring a regional sound.

Reasons for the switch include competition from other country stations, particularly on the FM band, poor ratings, poor dial position and the desire to attract the affluent upper half of the potent 25-49 age group.

Making the change most recently is WRCF-AM in Philadelphia which debuted its "Philadelphia Gold" Sept. 24. Lukewarm ratings, its day-time signal and WFLZ-FM and WUSL-FM's conversion to country prompted the move.

"Our research for our sister adult contemporary station, WSNF-FM, showed that there's a strong interest in nostalgia and anything from the '60s," says program director Jack Taddeo. "The key to our strategy is a doowop sound: most of it is Motown selections, a Philadelphia sound."

"Aiming for our WDNF-AM, Taddeo says that WRCF's format zeroes in pop tunes from the '60's and '70's with some current selections thrown in. Live deejays are used. They're also doing departure skits so far is a four-hour inhouse feature airing on midday Saturday called "Del's Fun Factory." Center around anything to do with Presley memorabilia, the show originated when the station was still formatted country.

WUBE-AM in Cincinnati, a country station for 12 years, switched to Al Ham's "Music Of Your Life" in early September. "We had about three straight down books and were looking for a viable alternative," says program director Mike McCoy. "Since our FM station is actually used, we almost completely depended on competing with ourselves—people listened to the AM in the car and the FM in the house."

McCoy also notes that the station's country audience primarily lived around the center of the city, burying the station's signal. The new audience apparently lives closer to WUBE, is doing research by asking listeners to send in cards with their three favorite songs listed plus their birth dates.

So far, the listeners seem to be in the 45-55 age range, white collar management people with plenty of disposable income," says McCoy.

"Admitting that there has been a minimum amount of negative response to the format switch, McCoy observes that dissimmers primarily are car owners and FM radio listeners. "But they get really happy when they tell us that our FM station is going to stay as an AM country station," he laughs. McCoy to avoid confusion, the station plans to change its call letters to WMLX by mid-October."

WINN-AM in Louisville changed to a customized "Music Of America" format in February (Billboard, Sept. 19). The format incorporates tunes from the early '40s to current selections. Already the change has attracted a strong audience in the 35-64 age group.

Out Of The Box

HOT 100/AC

PROVIDENCE, R.I.-WPRO-FM Providence, R.I.'s adult contemporary station has been getting a lot of good 'phone action on Carl Carlton's "She's A Bad Mama Jamma" (20th Century-Fox) according to program director Gary Berkowitz, and it's among the five cuts added to this week's playlist (Billboard, Sept. 19).

"We'd been holding off on the new Bee Gees 'He's A Liar' (RSO)," Berkowitz says, "because it's a departure from their regular sound, but we went with it this week." Berkowitz is a big admirer of "singer-songwriter" type, he says, "so we're going forward to re-awakening acquainances and making new enemies."

WITS-AM is all talk, and their ratings have been consistently below expectations. "Sooner or later, most AM stations in this market will be mainly talk and news," said one local program director recently.

Apparently, WRKO management decided sooner was better than later. Landing Brudnoy and Mainella was the coup that, combined with the hiring of the atractive Walters to do morning drive, has given WPLJ-AM a first station source described as "strength up the middle." Says Wil- liams, "We're going forward to re-awakening acquainances and making new enemies."

AOR

ATLANTA-Alan Snead, finishing up his last week as program director at WKLS-FM (see Fox Jox), notes that three of the albums added to the AOR formatted station are the artists' second LPs. "We held off on Donny Iris' 'King Of The Mountain' (Capitol), because it's out of print," he said. "Our first cut was 'The Liar' (RSO)," Berkowitz says, "because it's a departure from their regular sound, but we went with it this week." Berkowitz is a big admirer of "singer-songwriter" type, he says, "so we're going forward to re-awakening acquainances and making new enemies."

Rob Balon

PDs Have To Try Harder

AUSTIN - In the past two months, the movers and shakers of radio have gathered at the major conventions: the National Assn. of Broadcasters Radio Programming Conference Aug. 14-16 and the National Radio Broadcasters Assn., Convention, Sept. 13-16. It is such gatherings that give the impetus and the Art of the peaking of the ears of America meet to gen- erally agree on what a hell of a job we're doing. And as far as our peers are concerned, we are doing a great job.

But have you taken the time lately to really listen to the folks out on "the street?" to find out where you stand with them? We've endeavored to do that over the past year and we've used up some of our im- pressions with you.

The truth is, radio is an afterthought for the station's managers. They are concerned with accidents or incident or exposure. With very few exceptions, people are not there in the studio to how many times per minute they're going to inhale and exhale as they do to what they're going to listen to on radio.

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Black

FORT WORTH—DeWayne Duncan, program director at KNOK-AM, says he didn't add anything this week but had two strong adds last week. "I think

(Continued on page 21)
THE QUEEN: HEADED FOR NUMBER ONE!

The Aretha and George single has already exploded Top 10 on the R&B charts and is now headed for a giant crossover hit with “Love All The Hurt Away.”

And the new Aretha album has the critics raving:
“There are cuts on her new LP that are so extraordinary they could make some singers want to stop singing, go to the nearest corner and slit their throats.”

—Billboard (8/29/81)

“Aretha Franklin’s new album is a blessing. Hear it and be inspired!”

—Record World (9/5/81)

ARETHA FRANKLIN.
LOVE ALL THE HURT AWAY.
THE SINGLE AND THE ALBUM BULLETING TO THE TOP OF THE CHARTS!

Produced by Arif Mardin
ARISTA
**Pacific Southwest Region**

**TOP 20 PMRS**

1. **Arthur's Theme** - Christopher Cross
2. **Magic** - Eddie Rabbitt
3. **Who's Crying Now** - Reba McEntire
4. **She's Out Of My Life** - Steely Dan
5. **I Can Only Imagine** - Newsboys
6. **Take It Easy** - Eagles
7. **I'm Your Woman** - Bob Dylan
8. **I Never Held Nobody Like You** - Yarbrough & Peoples
9. **Theme From The Movie** - Barbra Streisand
10. **I Only Want To Be With You** - Carole King
11. **She Waits For Me** - Beach Boys
12. **What A Wonderful World** - Louis Armstrong
13. **Smells Like Teen Spirit** - Nirvana
14. **I'm So Lonesome I Could Cry** - Hank Williams
15. **I'll Remember April** - Johnny Mathis
16. **Theme From The Night** - Ennio Morricone
17. **She's Number One** - Betty Everett
18. **I'm Gonna Make Love To You** - The Drifters
19. **I've Been Working On The Roof** - The Righteous Brothers
20. **I Can Only Imagine** - MercyMe

**TOP ADD-ONS**

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**BREAKOUTS**

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9. **I Can Only Imagine** - MercyMe

---

**Southwest Region**

**TOP 20 PMRS**

1. **Arthur's Theme** - Christopher Cross
2. **Magic** - Eddie Rabbitt
3. **Who's Crying Now** - Reba McEntire
4. **She's Out Of My Life** - Steely Dan
5. **I Can Only Imagine** - Newsboys
6. **Take It Easy** - Eagles
7. **I'm Your Woman** - Bob Dylan
8. **I Never Held Nobody Like You** - Yarbrough & Peoples
9. **Theme From The Movie** - Barbra Streisand
10. **I Only Want To Be With You** - Carole King

**TOP ADD-ONS**

1. **Arthur's Theme** - Christopher Cross
2. **Magic** - Eddie Rabbitt
3. **Who's Crying Now** - Reba McEntire
4. **She's Out Of My Life** - Steely Dan
5. **I Can Only Imagine** - Newsboys
6. **Take It Easy** - Eagles
7. **I'm Your Woman** - Bob Dylan
8. **I Never Held Nobody Like You** - Yarbrough & Peoples
9. **Theme From The Movie** - Barbra Streisand
10. **I Only Want To Be With You** - Carole King

**BREAKOUTS**

1. **She Waits For Me** - Beach Boys
2. **What A Wonderful World** - Louis Armstrong
3. **Smells Like Teen Spirit** - Nirvana
4. **I'm So Lonesome I Could Cry** - Hank Williams
5. **I'll Remember April** - Johnny Mathis
Radio Programming

Rules For Entering 1981 Competition For Air Personalities, Program Directors, Radio Stations And Record Promotion Executives

I. Category: Radio Station Of The Year
a. AOR: Top 40/Adult Contemporary; Country: Black; Miscellaneous.
Requirements: A written presentation which must include a description of the station's programming and summaries of its community involvement, promotional and advertising activities. A tape presentation and other related materials also may be submitted but are not mandatory.

II. Category: Program Director Of The Year
a. AOR: Top 40/Adult Contemporary; Country: Black; Miscellaneous.
Requirements: A written presentation which must include a documented ratings history of the station under the entrant's program directorship, a description of the station's programming, a summary of station activities and composite tape of the station's sound of no more than 30 minutes in length.

III. Category: Personality Of The Year
a. AOR: Top 40/Adult Contemporary; Country: Black; Miscellaneous.
Requirements: An aircheck of an actual broadcast aired between Jan. 1 and Sept. 30, 1981. The aircheck must be on cassette or reel to reel at 7 1/2 ips. with music telecopied, representing one hour of air time. The aircheck must be accompanied by an official entry form, here included.

IV. Category: Special Programming
a. Station produced; b. Syndicator or network produced
Requirements: A telescoped tape of the program together with a written summary description and documentation of airing including stations and dates.

V. Category: Music Industry
a. Chief Executive in Charge of Promotion; b. National Promotion Person; c. Regional Promotion Person; d. Local Promotion Person
Requirements: Nomination by official nominating ballot.

VI. Category: Military Air Personality Of The Year
Requirements: Same as for U.S. and Canadian air personalities.

Submit all entries to: Doug Hall, Radio Programming Editor, Billboard, 1515 Broadway, New York, N.Y. 10036.

DEADLINE ALL ENTRIES—Nov. 1, 1981

ENTRY FORM
AIR PERSONALITY COMPETITION
Please affix this label to your air personality's air check.

PLEASE PRINT:
Air Personality Station City Format

Does air personality select music? Yes__ No_
Personality has been on station since__, 40 yrs.__, 71/2 yrs. __

JUDGES:

Please rate on a scale of zero (0) to ten (10). The highest point total in each category wins. Use ONLY one column. Leave rest blank for future judging.

REGIONAL RATING:

<table>
<thead>
<tr>
<th>Voice</th>
<th>Singing</th>
<th>Music Selection</th>
<th>Spirituality</th>
<th>Personality definition</th>
<th>Creativity</th>
<th>Originality</th>
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<td>TOTAL</td>
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</tbody>
</table>

Have permission granted to Billboard reproduce tapes submitted for said composite tapes to be distributed at cost within the industry.

ALL ENTRIES MUST BE POSTMARKED NO LATER THAN NOV. 1, 1981

Out Of The Box

Continued from page 18

Luther Vandross has got a crossover record with 'Never Too Much' ( Epic)." Dancer says: "He's held off a little bit adding it to get some sales response, because this is such a conservative market, but it's an incredible record and his identification as a backup singer and as lead singer for Change should help get it going." And, according to Dancer, the phones haven't stopped ringing since they started playing Roger's version of "I Heard It Through The Grapevine" ( Warner Bros.). "It's got a real funky beat that makes it a totally different record from the Marvin Gaye and Gladys Knight versions even though they were great records too," he points out, "so we added it.

COUNTRY

FT. LAUDERDALE—WQAM-AM got strong early reports on John Schnieder's "Them Good Ol' Boys Are Bad" (Scotti Bros.) so it was added at this Florida country station. "We're real pleased about the Gaitlin's 'What Are We Doing Lonesome' ( Columbia)." Dan Halyburton, program director, says, "It's a little more mainstream country and it made it more comfortable to add right out of the box. We also added Rosanne Cash's 'My Baby Thinks He's A Train' (Columbia). It's coming from a slightly different angle than our listeners are used to, so we waited a few weeks." Johnnny Lee's "Bet Your Heart On Me" (Asylum) was also among this week's adds at WQAM, as was George Jones's "Still Doin' Time" ( Epic). "What can I say about him?" Halyburton says, "He's just a killer.

PHILADELPHIA—"This market has been so laid back it's been horizontal. It's time to have some fun again in radio," So saying, WCAU-FM general manager Vinc Benedit introduced a brand new Hot 100 format to this market, which is being touted as "Hot Hits." "We're playing the hottest of the hits," says Benedict, noting that there is a playlist of the top 50 to 70 songs, based on local record sales figures gathered by the station.

The new format, put together by program director Roy Laurence with the help of consultant Mike Josephs, marks a departure from an urban-oriented "Mellow Rhythm," which evolved from a disco format of a few years back, previously billed as "Fascinatin' Rhythm," which mixed in some jazz and R&B. Benedict points out that the time was ripe for a move by the CBS-owned outlet with former top 40/ adult contemporary WFIL-AM moving into country along with sister station WUSL-FM. Laurence has assembled a whole new jock lineup with every voice new to this market. The nearest import is Bob Gurreri in the 3 to 7 p.m. shift. He comes from Allen, Pa. Billy Burke from KTS-AM San Antonio is the new morning man. He is followed by Scott Walker from WLOF-AM Orlando, who works 9 a.m. to noon.

Richard Hawkins from Columbia, S.C., is handling the noon to 3 p.m. spot and Terry Young from WAIL-FM New Orleans is on from 7 p.m. to midnight.

JINGLES

WE CALL MAINSTREAM
Request Your Free Demo
CMG INCORPORATED
1555 Niagara St.
Buffalo, N.Y. 14213

Univ. Of Delaware Station Hikes Power
NEWARK, DEL.—WXR-DX-FM, campus station at the Univ. of Delaware here, will move into the big league in getting FCC approval to boost its power. After operating at 10 watts since going on the air in 1976, station will increase to 1 kw.
WEIB - *KILE-* **AIR SUPPLY *Continued
Around 24-19 COMMODORES Owens
WIND *Billboard
POST *Culd Never Miss You -Here -MD)
STONES *Every Little In The Voice 20 -16
Need you My Heart
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Internationally acclaimed for their stunning album "Vienna," Ultravox now unveils "Rage In Eden," a captivating new album which takes their brilliant style another step further.

RAGE IN EDEN
Don Francisco...he's sold 486,000 discs...performed for 500,000 people... hear why with his latest NEWAX release

THE TRAVELER NP3106

A half-million people are waiting...stock it now!

Distributed by the Benson Company 1-800-251-8145 / 1-800-342-1470 (Tn.)
LOS ANGELES—Satellite transmitted music formats across the nation will ultimately fail, Bob Hamilton, KRTH-FM Los Angeles program director, told the California Copyright Conference here Monday, Nov. 21.

Hamilton, who is also a national music director for the RKO chain and a member of a Board of Broadcasters’ Hot 100/adult contemporary Radio Advisory Committee, told the group that satellite full-format networks wouldn’t succeed because of their inability to reflect the local community.

A satellite format programmed in Chicago can in no way relate to a market in Iowa, he said. “Secretaries will be running the station around the clock by pushing a button. But the people on the dial will be listening to names that will become monsters,” he said.

Direct Satellite

“we expected some TM -O -R Service, and signing Sullivan the station’s AM music was from the ‘50s all through the ‘60s, this began as the most popular format, then the ‘70s, and even the ‘80s, and perhaps the ‘90s, and it really began to take off with the AM stereo,” said Sullivan.

The AM satellite format was brought in and Sullivan began to give the format away in all the categories that the package offered. As the station progressed and as Sullivan got more power, he began to work with the format and it began to take off with the AM format.

Contractors

“The TM-O-R service was brought in and Sullivan, who was the first one to begin augmenting TM’s selections with records that can be played on AM, began bridging the gap between AM and satellite formats. He began by introducing XM as a new format, then he began adding satellite formats to the mix and it began to take off with the AM format.

“I want to tell you that this format worked, it was the first one to introduce XM and it began to take off with the AM format,” said Sullivan.

In the last seven years, Van Stephenson has been working on the road with Bobby Springfield, who he says taught him to write songs. It was Springfield who introduced him to Bob Montgomery, executive vice president of House Of Gold Music, the Nashville publishing house that Stephenson has written for since then.

Montgomery and Jeff Silbar, House Of Gold’s professional manager and writer of the LP’s title cut, produced the single that was introduced at the Peoria Grange in 2007. "You’re Got A Good Love Coming," included on the “China Girl” LP, marks his first entry as recording artist.

The tapes provided are cassettes containing composite of winning entries in Billboard’s 1980 radio competition.

All orders must be accompanied with payment in check or money order to: Billboard Radio Dept. 1515 Broadway, N.Y., N.Y. 10036. Do not send cash.

Allow at least two weeks for delivery.
How can you keep your cool when she's melting your heart?

A debut album by an artist with an international reputation is a rare thing. But then, Karla DeVito is a very rare artist.

Who else could follow-up a two-year global Meat Loaf tour by winning rave reviews as Linda Ronstadt’s replacement in the Tony Award-winning smash Broadway musical, “Pirates Of Penzance”? And find time to record with Jim Steinman and Blue Öyster Cult! Cool accomplishments!

Cooler still, is Karla’s first solo album. Listen. It’ll send chills up your spine and freeze you in your tracks.

"Is This A Cool World Or What?" Karla DeVito’s solo debut.
On Epic Records and Tapes.

Produced by Bill House and John Jansen.
Management: Sam Ellis and Winston Simone.

Karla DeVito
Is This A Cool World Or What?

www.americanradiohistory.com
DALLAS—Seasoned programmers from all segments of radio can attest to the importance of sales in running a broadcasting business, especially during these economically trying times. Nothing is more frustrating than having the most innovative program, gleaming SAM machine, or lightning-fast software, yet still pitched cold to your listeners. But not in Dallas. The market is so strong and competitive, and the people here know how to sell. The sales force is second to none, and they know how to sell. They know how to sell.

The package covers a variety of sales-related situations such as role playing, one-on-one and general information and contains step-by-step examples that run the gamut from how to make a good appearance to closing a sale. The course institutes, in addition to the aforementioned video disk stop and go, question and answer program, a complete audio cassette accompaniment and written text and it's available in bilingual configurations.

I tried my hand at the opening questions in the demo package and embarrassingly enough, missed the mark. I was called on the carpet on the screen to try again until I got them right. For example: What percent of the audience are closed on the phone? a) 35% b) 2% c) 5% d) 40%. The answer is 5%. What is the average age of the radio station? $4,108 b) $9,002 c) $7,394 d) $2,000. The answer is $4,108.

What is the first thing a salesperson must sell in making a presentation? a) demos b) numbers c) station power d) himself. The answer is (d) himself (that one got me on the first try).

This sales training kit is the first of a planned series of commercial radio educational wonders currently on TM's drawing board. These will include bookkeeping, traffic, marketing, engineering and all aspects of radio operations.

The entire set, including the actual audio and video disk, player will be available for a limited time for $4,000 with a 10% discount extended to current TM clients. Then after the new year, the price will go up to between $9,000 and $11,000.

The package is the hit of the NRBA convention in Miami Beach and I, for one, found it so interesting that I made a stop here in Dallas on my way back to the Coast to check it out further.

Letter from a jazzman: Neil Monasterski of WRW-FM Briarcliff Manor, N.Y.

New York writes:

"After reading your excellent column in Billboard since their inception and being a frequent subscriber to Goodphone Weekly. I was motivated to write to you regarding your JR's Jazzman column in the 8/22 issue. I currently program a jazz show each week on WRW-FM Briarcliff Manor, N.Y.

The show is primarily AOR, but they have asked me to program a show that addresses the jazz audience in a way that differs from the jazz programs that are currently being played. What I'm looking for is a workable solution utilizing a radio station's resources to program a jazz show that addresses the jazz audience in a way that differs from the jazz programs that are currently being played.

What is the first thing a salesperson must sell in making a presentation? a) demos b) numbers c) station power d) himself. The answer is (d) himself (that one got me on the first try).

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Goodphone Commentaries:

Programme In Paradise

By Dave Forman

HAMILTON, Bermuda—Sitting here overlooking the aqua Atlantic waters of the Bermuda Triangle, I'm some four or five time zones from my radio stations in Southern California.

I'm comparing the electronic media of this British Commonwealth (which includes three AM, two FM and two TV stations) with the overpopulated media centers I'm more familiar with in Los Angeles or New York. It seems amazing to me as to how we jam media down everyone's throat in the states. Here people see the ABC and CBS evening news 24 hours after we do and the prime time shows are one week after we see them. Here there is no NBC. And it seems nobody cares.

The people who work in radio here tend to be older, more seasoned in their different circumstances. Most of the stations sound the way I'd expect them to sound. We've moved away from the occasional innovation, ZBM-FM, which airs a Drake-Chenault package. I've been told it is the most programmed package on the land, but to me there's something incongruous about driving on the left side of the road in an MGB with a black driver who sounds like an Oxford graduate listening to the Beach Boys in stereo between stops at every pub where St. George Sommers probably once drank ale or rum. More in line with my expectations, and very enjoyable was the programming ZBM-AM and ZBM-AM—lots of reggae, island music and home-grown air personalities. I finally understand where Debbie Harry got "Rapture" from, and why such a girl became a monster hit.

At ZBM they have on-site living quarters for the staff and the stations are all privately owned, as opposed to state or government owned stations you might find in other countries and islands out of the U.S. There are no rates here. In fact, Leslie Stowell, sales manager of ZBM, laughed when I asked. The sales department sells conceptually, so the atmosphere inside the station is naturally comfortable, friendly and confiding. Arbitron, stay the hell away from Bermuda, it would be like erecting a McDonald's there. At ZBM there was a Billboard magazine sitting in the AM control room, and (you guessed it), it was opened to this page. If they were trying to learn something from this city slicker, I owe them. They taught me a lot about how to blend good radio, successful marketing and on-target programming with the wonderful, polite, "good morning" attitude that the residents of Bermuda are famous for—a quality we seem to have re-placed with the mass-media mass media, major market mentality, mop nobility, mindless stereotyping, superstations saturating the sensa-tions while reducing your sanity.

I started the day off by flying out of coral reefs down in Bermuda. As we flew towards JFK airport, the metronome inside me started ticking faster, until I gathered all the stress I could muster up.

A few hours after enjoying the warm, clear blue waters of Bermuda, I found myself backstage at a soldout Madison Square Garden, in the heart of mid-town Manhattan, listening to lights flashing and people rushing toward the venue. The attraction: Stax—Rock'n'roll. The limousines were flying in and out, the walkie-talkies of Pat Quinn and Jim Cahill were being fed endless tidbits of the trip winners from Chicago were lost, they were out of Heiniken, a thousand.

Before the show started I was talking with Tommy Shaw. You know, "Go to the Island and forget it all." Tommy, who is at the end of one of the longest and most demanding tours in music history, explaining how he wants to get down to Jamaica to rest. With the creative and rewarding jobs we all have it seems we'd be a lot better off if we calmed down and flowed instead of rushing, like on Bermuda. Another thought: The incredible extremes that can be experienced in one day, the stimu-lus is fantastic! Diving on coral reefs at 10 a.m. and Rocking The Garden at 8 p.m.

As a programmer, I instantly translated the day's events into a challenge: How can I get my stations to run that kind of stimulation? Projecting a peaceful tranquility at one extreme and fast-mov- ing rock'n'roll excitement at the other end—then harness it all with an in-station mood of friendly confi-dence and keep a staff of high ten-sion, big league professionals re-laxed enough so all their energy goes where it should.

Try it. Swim in Paradise the same day you rock in Paradise.

(Dave Forman is program director of KEZY-AM, Anaheim.)
There are still a few constants. Love. Romance. And Barry White. Barry White has been in the spotlight, creating classic love songs, for nearly ten years. "Beware!" is a product of all of Barry White's expertise...and genius. It's an album that captures the spirit of love...and the rhythms of pop music...through the ages. It's pure Barry White...today. "Beware!" Brave new Barry White music, on Unlimited Gold Records and Tapes.
### Rock Albums

<table>
<thead>
<tr>
<th>This Week</th>
<th>Last Week</th>
<th>Weeks On Chart</th>
<th>ARTIST—Title, Label</th>
</tr>
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<tbody>
<tr>
<td>19</td>
<td>22</td>
<td>10</td>
<td>THE ROLLING STONES—Start Me Up, Rolling Stones Records</td>
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<td>21</td>
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<td>JOURNEY—Escape, Columbia</td>
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<td>FOREIGNER—Juke Box Hero, Atlantic</td>
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<td>STEVIE NICKS/TOM PETTY—Stop Draggin’ My Heart Around, Modern Records</td>
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<td>PAT BENATAR—Fire and Ice, Chrysalis</td>
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<td>THE MOODY BLUES—The Voice, Threshold</td>
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<td>PAT BENATAR—Edge Of Seventeen, Modern Records</td>
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<td>THE ROLLING STONES—Hangfire, Rolling Stone Records</td>
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<td>DON FELDER—Heavy Metal, Full Moon/Asylum</td>
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<td>20</td>
<td>JOURNEY—Don’t Stop Believin’, Columbia</td>
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### Top Adds

1. ROSSINGTON COLLINS—This Is The Way, MCA
2. JOHN ENTWISTLE—Too Late, The Hero, Atco
3. CHARLIE—Good Morning America, RCA
4. THE JOHN HALL BAND—All Of The Above, E.M.I.
5. DEVO—New Traditionalists, Warner Brothers
6. NARAZEHT—Snaz, A&M
7. SURVIVOR—Pretentious, Sciotto Brothers
8. MAYDAY—Mayday, A&M
9. ATLANTA RHYTHM SECTION—Quinella, Columbia
10. THE GO’GOS—Beauty And The Beat, IRS

A compilation of Rock Radio Airplay as indicated by the nations leading Album oriented and Top Track stations.
Radio Specials

NEW YORK—New York's former disk jockey Murray "the K" Kamien returns to his hometown Monday (28) for the premiere of WCBS-TV New York's magazine program, "The K Files." He'll be talking about his role in the music world as well as sharing a rarely heard interview with John Lennon and showing unusual video footage from his private collection of songs written by Morrison.

Sonia Jones exits WABC-AM New York as music director to become music research director for ABC Radio Enterprises "Superadio" format. She'll be responsible for research, selection and programming of all music. Janie Reino has been named manager of station relations for New York Productions' "Music Makers" and "Country Closeup" radio programs. Reino joins Newwood from Radio Computing Services where she was director of station relations. Bonnie Borlin has been promoted to the company production manager, from production assistant.

Chris Barry, who won the 1980 Billboard Radio Award for Personality of the Year for small markets in a black format, has joined WJDY-AM Salisbury, Md., as music director. He comes from WJS-FM Leicester, Va., where he won the award. Also joining WJDY, which just switched from a top 40 format to black, is Spencer Burrowe, who is working afternoon drive. Barry is also working morning drive.

KTRK-AM Wichita Falls, Tex., has recently switched to a modern country format and is in need of better record service. Albums and 45s would be sent to LANCE Bailey, program director, Box 5005, 76307. KSFV-AM Houston has changed its format from oldies to country and named Alan Sneed program director. Sneed comes to the station from WWK in Atlanta.

WWWE-AM president and general manager George Francis and vice-president operation Mike McVay have both resigned from the Cleveland radio station. Francis will join the AMRI Division of the San Diego-based Unadine Telecommunications Corp. effective Monday (5). The company recently purchased the RAM Music Research System from Cole Industries. McVay has accepted the position of general manager of WABB-AM Mobile, Ala. effective Monday (28).

In conjunction with RCA Records, WBAM-AM Bedford, Mass. ran a promotion recently coinciding with the fourth anniversary of Elvis Presley's death. The promotion personality Gene "Platter King" Daniels played Elvis singles for six hours, asking Elvis fans to listen and vote for their favorite albums. The winners are awarded RCA albums for the first correct answer. Daniel's ability to draw and maintain an audience was proven recently when listeners drew up a petition with 3,000 signatures to restore the BK Records Rock's Roll" show to the air after its cancellation as part of a programming change. The listeners won out and rock's roll is back on the air there Saturday afternoon.

Tod McAllister has been named vice president of programming/operations manager of WYYS-FM Cincinnati. A 16-year broadcasting veteran, McAllister came to Cincinnati to attend the University of Cincinnati and joined the staff of WSAL-AM in 1970 and has also been affiliated with WSAM, who approached Covington and Burling, a Washington, D.C. law firm, joins the NAB's legal department. Oct. 29, Berg was with the FCC's Broadcast Bureau from 1976-77.

Veteran Detroit broadcaster Dave Lockhart has joined the air staff at WQMC-FM hosting the morning drive program, 6-10 a.m., Monday through Saturday. Prior to his WQMC appointment, Lockhart spent 15 years at ABC's WYZZ-FM Detroit, handling both music and news formats. Dick Stevens, air personality at WMYX-Milwaukee, has existed that station for morning drive and sales work at WFNY-FM Racine, Wis. He'll also be using his legal name, Dick Strassneros, effective with the change.

Chet Redpath has been named president of programming for WLCF-FM Skokie, Ill. Redpath first joined the Bonnville station in the fall of 1975, serving in various capacities, the last being general sales manager. He was subsequently promoted to manager of the station in 1979 and vice president/general manager in 1980.

Bob Thomas has been named program director for WMY FM Blains- town, N.J. Donald F. Nutting has joined the staff of WJBF-FM Boston as a program assistant. Nutting, who's been in radio for 14 years, was most recently operations manager at WSWM-FM Philadelphia... Clinton Scott is the new music director at KAZM-FM Bellevue, Wash. .. Dance in Town over the 3-7 p.m. weekday shift at KNAX-FM Fresno, Calif.

Carmen Brown has traded in her programming director's hat for a WRNL-FM Mobile, Ala. to take over the promotions/publicity director post. As program director duties is general manager Larry Williams, Michael Alexander remains as music director.

RELIGIOUS BMI PACT

NEW YORK—BMI has developed a new license agreement designed to expand the networks of religious broadcasters who program syndicated shows offered by non-profit organizations. The program was developed after lengthy discussions with representatives of the Religious Broadcasters Music License Committee.

Described as a partial blanket license program, the agreement is only applicable to non-profit syndicators, usually church groups. To qualify for this license a block program must run more than five minutes of BMI music per 15 minutes of the show. The license will be equal the highest half-hour card rate charged by the station. This will allow the station for one month. Previously BMI has offered either a blanket license or a per program license.

** Radio Programming

** Vox Jox

A weekly calendar of upcoming network and syndicated music specials. Shows with multiple dates in italicize local stations have option of broadcast time and dates.

Sept. 29, Rolling Stones, two parts, Mary Turner Off The Record, Westwood One, one hour.


Oct. 2, Willie Nelson, Live From Gilley's, Westwood One, one hour.

Oct. 3, Music Star Weekend Special, RKO Two, one hour.

Oct. 4, Trojan Starr, Barbara Bach, in interviews, Limelight, in performance, Froben Enterprises, one hour.

Oct. 9, Jefferson Starship, Mello Yello Weekend Concert, ABC, one hour, two days.

Oct. 10, Ronnie Milsap, and George Jones, Live From the Eagle, ABC Entertainment 90 minutes.


Oct. 11, Jim Messina, Robert W. Morgan Special of the Week, Watermark, one hour.

Oct. 11, Art Garfunkel, Star Sound Weekend Special, RKO One, two hours.


Oct. 11, Charlie Daniels, Mello Yello Weekend Concert, ABC Entertainment, 90 minutes.

Oct. 17, Country Music Assn. post awards show, NBC, one hour.

Oct. 18, Mickey Thomas of Jefferson Starship, John Hall, Robert Klein Show, Froben Enterprises, one hour.

Oct. 23-25, Millie Jackson, O'Jays, Concert of the Month, Westwood One, one hour.

Oct. 24, Bellamy Bros., Country Sessions, NBC, one hour.

Oct. 24-25, Ronnie Milsap, Robert W. Morgan Special of the Week, Watermark, one hour.

Oct. 26, Keith Richards, part one, Mary Turner Off The Record, Westwood One, one hour.

Oct. 30-Nov. 1, Nazareth, In Concert, Westwood One, one hour.


Oct. 31-Nov. 1, Manhattan Transfer, Robert W. Morgan Special of the Special of the Week, Watermark, one hour.

Oct. 30-Nov. 1, Vern Gosulin, Sylvia, Johannesburg U.S.A., Starlifter Blast, one hour.

Nov. 2, Keith Richards, part two, Mary Turner Off The Record, Westwood One, one hour.

Nov. 7, Stryper Wright, Special Edition, Westwood One, one hour.

Nov. 7, Mickey Gilley and Johnny Lee, Country Sessions, NBC, one hour.

Nov. 7-8, Journey, Robert W. Morgan Special of the Week, Watermark, one hour.

Nov. 7-8, Bruce Hornsby, Michael Becker, RKO Two, one hour.

Nov. 7, Steve Wright Special Edition, Westwood One, one hour.

Nov. 10, Jeff Lorber, Slow Dance Special Edition, Westwood One, one hour.

Nov. 10, Mike Oldfield, Overview Special Edition, Westwood One, one hour.

Nov. 10, Steely Dan, Smooth Special Edition, Westwood One, one hour.

Nov. 11, Journey, Robert W. Morgan Special of the Week, Watermark, one hour.

Nov. 12, Steve Winwood, Westwood One, one hour.

Nov. 13, Mike Oldfield, The Who, Westwood One, one hour.

Nov. 14, Rolling Stones, two parts, Mary Turner Off The Record, Westwood One, one hour.

Nov. 20-21, Peter Frampton, Special Edition, Westwood One, one hour.

Nov. 25, Elton John, Grace Slick, Special Edition, Westwood One, one hour.

Dec. 2, Peter Frampton, Special Edition, Westwood One, one hour.

December 2, Peter Frampton, Special Edition, Westwood One, one hour.

December 2, Peter Frampton, Special Edition, Westwood One, one hour.
Radio Programming

Rob Alan

*Continued from page 18*

to begin? When has anybody you work (outside of radio) spent the better part of the morning discussing what they listened to yesterday? Sure? We’re portable. We can go places that our competitors can’t. We’ve reached a point where Cost efficient. But the fact remains that we occupy very little space in the minds of tv conscious America. And if we don’t sell the unique edge that portability gives us.

There is no such thing as brand loyalty in the broadcast business. Those people who showed up in your home last week (be honest, a few of these books in this could be in somebody else’s book the next time around. We must find a way to make sure that people are listening to radio, and not just to radio stations.

This is not to denigrate our product. That’s not the issue. The issue is that we have vastly overestimated the audience we have been serving. In fact, the people we’re trying to reach have in what we’re trying to get them involved in. In fact, it seems, we’re not even competing with each other as much as we’re competing with other new media technologies. To a slice of the leisure time market. We’re no longer guaranteed our slice of the pie. We continue recognition as an entity. It’s high time we recognized it.

Most people don’t give a damn about radio. It’s just something that’s there. And they certainly don’t want to be around thinking profound thoughts about it (as we are prone to do). This point is clearly underlined when you think about what that term “active” listeners for focus group research (these are people who listen to radio much more than the average). And you ask them what they listen to that morning and they say there was nothing on. It looks as if you poured paper and… and strain… and mumble… and say something about We…” Oh what’s that station—"you know the one with the funny guy?" And the client comes out and says something about that station again. If that’s an active listener, what the hell are the passive ones like?

And that’s the key. Most people don’t know or care. Their liking or disliking of our offerings is not the real issue. The thing we’re facing radio programmers today is to get people to be more aware of precisely what we’re offering them.

How do we do that? Well, we can start by regrouping ourselves to be more realistic. Too often we’re swayed by the responses of an active few who in no way represent any

VPNs Letters Axed

WASHINGTON, D.C.—In a true sense of nit-picking, things sound like a FCC upheld an earlier staff action that refused to let the Federal Communications Corporation have a prepaid service connection. The FCC upheld an earlier staff action that refused to let the Federal Communications Corporation have a prepaid service connection. The FCC upheld an earlier staff action that refused to let the Federal Communications Corporation have a prepaid service connection.

For The Record

NEW YORK—Due to a telco transmission error, our advertising manager misread the text of Mr. Davis’s column. In a short story on programming to a target audience.

segment of our audience. A couple of calls to the station often translates to “the phones ringing off the wall.” A successful promotion usually means “We’re hot on the street. I can just feel it.” (Famous last words). You pack a studio for a minute or a motion and you think you’ve arrived. You give away a Cadillac and you think the station is finally happening. You have raft race and everybody enters. This means you’re hot, right? Wrong.

American listeners don’t respond well to promotions, and every business promotes. McDonaldden, General Motors, Readers Digest. They all give away boxes of cars and millions of dollars. Why? Well, because they like to win.

But radio folks seem to think that their promotions are unique next that they translate into direct awareness for the station. And that’s just not true. People usually call up a station to hear a report because they like the report, not the station. Just like you can’t even enter all kinds of contests do it for fun and the prizes. There’s no allegiance implied and none expected. In fact, the gender is almost always a product and not a station orientation. Which means stations can’t rest on their laurels.

Key questions then become: “Do they know who we are? Do they understand that contest form contest in forth?” What role did my station play in getting through their minds? And can we divine greater an awareness do they have of my station? Too often, the answers to these questions are as comical as the usual lack of station in mind.

And too often, the questions aren’t even asked.

You have to conduct an interesting study. Without holding anything back, make several hundred calls in one week. And ask a popular public opinion screen for people who listen to an “average” amount of radio. And then find what percentage of your name recall your jocks have (if ap- plicable to your format). Or find out if anybody can remember the latest programming features of your station. Find out how much people know about your station. Find out if they know why they listen or if they even care? See if they can draw comparisions between your station and the rest of the market. Do this and you’ll find out that you aren’t “hot” on the street as you might think.

Do people care about radio? Sure, some do. But most don’t at all. They’re just trying to get through the day... and radio’s role is important for him! What have you done to turn radio listening into a more deliberate experience for him? (realize, he doesn’t care about how smooth your segue are or how many liners you’ve got, he just needs a break. He doesn’t sit there trying to envision how your clock work or what kind of personality you’re singing.) He just knows he knows what (about radio) and that ain’t much. And that’s it.

Dr. Bailes is available for com- ments or questions. Call him at his Texas office: 312-53277010.

Robert L. Bailes, president, Inc. 2225 Wallingwood, Suite 1104, Austin, Texas 78746.
San Francisco—Imagine playing, for the first time, to a brand-decade-long, multi-platinum career. An all-acoustic set containing some of your greatest hits to an acoustically matched audience of 9,000 people and then turning around the next day to jam into the biggest rock festivals for the remainder of the year; it can sound exactly like they were before the hand got hold of them.

The new sound of Los Angeles has been balanced by some rock 'n' roll classics like "Tell It Like It Is" as well as new tunes coming out of "Angel" that are already slated for the new Heart studio album. The band met in 1980 in Los Angeles, and in late 1980, was a double-recording combination of greatest hits and live takes. Powering the band has been the fact that we will record the new album in Toronto with producer Bob Ezrin but was sidetracked recently when Ezrin backed out. "That jerked the rug out from under us. We can't get out of Ezrin is that he's not doing our album and is not doing anything for an indefatigable band," says the band. "We're trying out different producers. We're trying calling our answer. So my instinct is not to wait but go ahead with some other people it's not to be in the studio by October." The band's old sound has been replaced by a new look for the band, but the band has abundant energy, and we think it will be fine. The acoustic set, says Ann, will contain mostly older Heart songs, and she says they will not shy away from the heavier back in the day. "When I was putting the set together I listed all our mellow songs, but then I realized we had to have some spirited stuff in there as well. It's got to have shape and go up and down and go somewhere. I then put in some uptempo stuff. We'll take some of the rockers and take them down to acoustic, the way we never have before. All of them have found exactly like they were before the hand got hold of them." The old sound of Los Angeles has been balanced by some rock 'n' roll classics like "Tell It Like It Is" as well as new tunes coming out of "Angel" that are already slated for the new Heart studio album. The band met in 1980 in Los Angeles, and in late 1980, was a double-recording combination of greatest hits and live takes. (Continued on page 35)
Pepperment Rocks Off Times Square

BY ROMAN KOZAK

NEW YORK—Free admission each day, an eclectic booking policy and separate areas for video and live entertainment make the Pepperment Lounge near Times Square an inviting environment for the innovating new music clubs in town.

"What we want here is a rock 'n' roll club. That's why we've played everybody from Kurtis Blow to the Circle Jerks. We feel both are within the realm of the audience we are trying to reach," says Frank Roccio, who promotes live acts at the club. Roccio's partner in running the club, owned by Herb Taylor, is Tom Goodkind, who also plays bass for U.S.A.

The 342-capacity club opened late November and Roccio admits that it struggled for a while. It was originally run by Jim Fournier, who now books acts into Studio 54. When Fournier left at Christmas, it had "a certain effect" says Roccio with the regular patrons not knowing the status of the club. Meanwhile, cold weather and an $8 tab at the door kept away prospective new patrons.

Then, in spring, the club lowered its regular admission price, and anyone who came before 11 p.m. was allowed in for free for the next four weeks, when there is half price admission.

The Pepperment Lounge books one band a night, which plays two sets. In an effort to get the shows to start earlier, the club has moved back the free admission time to 10 p.m., says Roccio.

"We're in the business of growth," says Roccio. "We're the place to go to for the kids, they can come back and it's free, it makes the music more accessible to them. If it's more accessible they will buy it, because it is good." says Roccio.

"There is nothing worse than an empty house," he continues. "But a crowd brings a club alive. When we had a large turnover before 11 p.m. but as we progressed more and more pay. It still costs only $5." Roccio says the opportunity for exposure before a full house, plus increased revenues from the bar, enabled him to book such middle level new wave acts as the Go Gos, the Cramps, Jonathan Richman, Echo & the Bunnymen, Basta Cherry Jones & Friends, John Cale, Holly & the Italians, Black Flag and others.

Though dismissing rumors that the club is thinking of buying the nearby Savoy, Roccio says the club is now getting so crowded, especially on weekends, that he would like to get a larger venue. The Pepperment Lounge is on the same side as the original Pepperment Lounge, where the "Pepperment Twist" was born in the early '60s.

However, there are certain advantages to his present location. Roccio notes: for one thing there is no problem with noise complaints. "Our neighbors are not the type who would call the police," he adds.

The club basically is divided into four areas: a separate long bar, a video room, a balcony with stage where dance music is played between sets and a balcony encircling the balcony. The sound separation is so good there is different music in the balcony and next door in the video room, and the sound does not spill over from one room to the next. Roccio says the video system is a big (Continued on page 4).

Old Theatre In S.F. Now 1,200 Seat New Wave Spot

SAN FRANCISCO—The Market Street Cinema, a new 1,200-capacity venue peers almost to new wave has opened here under direction of Ken Friedman, who previously booked new wave acts for Bill Graham and also for SUPERB, the student concert organization at the University of California at Berkeley.

First show for Friedman, who books under the name Groovy Music, was a Sept. 17-18 presentation of writers William Burroughs, John Giorno and Lauren Anderson, all of whom performed as verbal/conceptual/ visual artists, reading from recent works with varying degrees of avant-garde sound and light accompaniment. Both shows sold out, and Friedman followed Sept. 19 with a new wave dancing featuring the Gerillos and Mosquitoes, and the Do-Medics, from Scotland and England respectively. Bow Wow Wow was set for Saturday (26).

Future bookings include Au Paars and ESG Friday (2), Go-Gos Saturday (3), ESG Thursday (5) and the Do-Medics & the Ants are tentative for Oct. 31.

Menahan says he went with the readings for his opening night because "it was an easier show to do for the first show. We got to know the room so that we could better handle the new wave dance shows. It was a strong show that I knew would sellout, and it was also a way to get the feel here."

The theatre, built in 1912, has a balcony that accommodates 450 where Friedman is operating a full bar to cater to those over 21. The stage is 46 feet wide by 24 feet deep. Following the opening night readings Friedman removed the first 13 rows of seats to create a 304x6 dance floor in front of the stage.

Permanent sound and light systems have been installed, with Jerry Pfeiffer of Sound Stage overseeing the installation while Phoebeus was contracted for lights.

Friedman enthuses about "the near-perfect acoustics" of the theatre, which he says results from cork walls which are neither too live nor too dead.

Location, however, is the most important feature of the theatre, says Friedman, pointing out that it is "highly accessible to all forms of public transportation and is also in the heart of the revived Market St. entertainment district, close by the Warfield (where Bill Graham regularly presents pop, rock and legitimate theatre shows), the Orpheum and the Golden Gate (which feature musical theatre) and the Civic Center (which features large wave acts like the Davies Symphony Hall, the Opera House, Herbst Theatre and Civic Auditorium).

"Market St. is starting to happen again," says Friedman, and "we're right in the heart of it. Because we're so centrally located suburban kids can get to the theatre easily on weekend ends with $600,000 tickets that we just sell to sell.

Friedman says the Cinema will make use of its two side show screens and projectors to offer video, both label promo video clips, between acts, and original pieces. "This will be a regular place for video," he says, indicating that the theatre will host one evening this year San Francisco International Video Festival.

Friedman's motivation for breaking with the Graham organization (for whom he booked U.S., Adam & the Ants, XTC, Madness and Split Enz) to go on his own is that "the new wave audience in this area is much larger than people think. That audience is also smarter than people think. They want to go to a certain kind of venue. If a band the fans want to see isn't in the right environment they won't go. At least that's the experience I had at the Waldorf (a Graham-operated club). I booked a lot of bands that should have done better than they did. Most shows (Continued on page 35).

Computer For U.K. Fans

LONDON—Rock fans in South-West England who last year formed their own concert club are now buying their own computer and targeting for $60,000 annual turnover.

The South West Concert Club was formed to provide regular and economically priced concert-going tickets and transport—in an area of scattered population and little live music. Since mid 1980, the club has organized travel to more than 100 shows. In one two-week period this summer 1,500 fans visited major concerts, including 636 at a single Adam & the Ants show.

Now joint organizer Steve Foster would like to see a national organization linking similar projects in different areas of the country. Already the club has agents working from Plymouth to South Wales.

A parallel aim is to encourage live music in the local area. "We're just trying to fill a gap," says Foster. "You ask people where the nearest live show is, and they have to go 120 miles away. We don't have the time to do much at the moment, but what we are aiming at is mini-tours or fairly minimal profits, something on the lines of the London pub circuit that will stimulate interest in live music."

Willed Bobo Now an 'Analyzer'

LOS ANGELES—Willie Bobo will analyze Latin music—its roots, history and current trends through a lecture on American music—at UCLA Extension's fall program here entitled "Music Goes Latin: A Seminar With Willie Bobo."

The program, which kicks off Tuesday (29) to Nov. 17, will have Bobo using live performances, demonstrations, lectures and discussions with guest artists to examine many aspects of Latin music as it has developed in the U.S.

Two weekend field trips to traditional Latin nightclub and a club where Bobo will be performing are also elements of the program.
**BOXSCORE**

**Talent Talk**

### Artists and Concerts

- **COMMODORES, FRANCE JOLI, JOHN WITHERSPOON—$458,182, 27,665 (29,410), $17.50 $15.00, in house (RCMh Prods.) promotion, Radio City Music Hall, New York City, sold out, Sept. 16.**
- **BRUCE SPRINGSTEEN—$378,057, 31,289, $12.50 & $10, Electric Factory Concerts, Philadelphia.**
- **JOURNEY, POINT BLANK—$316,591, 31,273 (34,331 capacity), $10.50 & $9.50, Contemporary Pros./New West Presentations, Kemper Arena, Kansas City, Mo., two shows, one sellout, Sept. 18.**
- **OAK RIDGE BOYS—$189,469, 25,268, (28,708), $8.50 & $6.50, in house promotion, Westminster, Cali.**
- **FOREIGNER, BILLY SQUIER—$164,684, 17,127, $10.25 & $9.25, Entart./Sunshine Productions, Aragon, Sellout, Sept. 19.**
- **MANHATTAN TRANSFER, FRANKIE LYNN’S—$152,623, 16,312 (11,764), $17.50 & $12.50, in house, (RCMh Prods.) promotion, Radio City Music Hall, New York City, sold out.**
- **BLUE OYSTER CULT, WHITFORD ST. HANES BAND—$151,018, 15,000 (15,000), $10.50 & $8, in house promotion, Portland Pavilion, sold out.**
- **CHRISTOPHER CROSS, RODNEY BURKE—$103,042, 9,136 (10,000), $9.50 & $7.50, $2 million to return the theater.**
- **Paul Simon, Joan Baez, Robin Williams, AL HARRIS, the McGragire Sisters and Riders In The Sky are among the artists scheduled to appear at the three-day, all-southern Festival Of Music in Berkeley this weekend (2-4). The concerts are sponsored by Bread & Roses and the Univ. of Calif. to bring free live entertainment to people confined in institutions.**
- **Nina Hages joined her on stage, and guests included Garland Jeffreys, Karla DeVito, Jerry Harrison of Talking Heads, Andy Hernandez of Kid Creole, and members of Sufi acts Pigbacks, Dirty Looks and Any Trouble, when Stiff Records in New York celebrated its move to a loft in SOHO with a “carn to sum party till you’re still”. The event was taped for a Lotus video.**

**1,200 Seat New Wave Spot**

**Continued from page 34**

- **cities they offered us,” says Ann “like Los Angeles and Seattle, it wasn’t wise for us to go as in a sup-**
- **TOM PETTY & THE HEARTBREAKERS, NAUGHTY SWEETIES—$68,410, 8,414 (10,000), $10, Evening Star Pros., Ariz. State Univ. Activities Center, Sept. 15.**
- **ELECTRIC LIGHT ORCHESTRA, MICHAEL STANLEY BAND—$67,806, 11,098 (10,000), $15.00 & $9.50, in house promotion, Metro Radio Arena, Birmingham, Sept. 16.**
- **BLACKFOOT, JOHNNY VAN ZANT BAND—JACKSONVILLE—$68,713, 10,000 (10,000), $8.00 & $5.00, in house promotion, Mayfair Airlines, Jacksonville (Fla) Coliseum, Sept. 16.**
- **FRED KINN BAND, JOAN JETT, TAZZMANIAN DEVILS—$66,002, 7,984, 25,000 (25,000), $12.50 & $9.25, Paramount Pros. Portland, Ore.**
- **LITTLE RIVER BAND—$62,407, 8,084 (10,000), $10.50 & $9.50, in house promo-**
- **WILSONS AT BERKELEY FESTIVAL**

**Continued from page 33**

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- **WILSONS AT BERKELEY FESTIVAL**

**Geldof In Film**

**LONDON—Bob Geldof, lead singer with Irish group the Boom-**

**Cities film, with screenplay by Floyd’s Roger Waters, is inspired by that group’s album, “The Wall.”**

**Principal photography on the movie started in London recently, and political cartoonist Gerald Scarfe is director of animation and designer. MGM will release the film in the summer of next year in all ter-**

**ROMAN KOZAK**

www.americanradiohistory.com
Pyramid Agency Signs Five Acts
Main Purposes Are Coordinating, Reducing Expenses

By ROSE CLAYTON

MEMPHIS — Pyramid Artist Management Agency, a division of A|I Green Music, has signed five gospel acts just two months after opening. Herbert Neely, project coordinator, says the firm was formed because "so many groups kept contacting Rev. Green, hoping that he could alleviate some of the problems they were encountering in booking and promoting themselves. We screened all of these applications and selected the ones which we felt wouldn't take too much—just a push— to really get going." Neely adds, "After that, we will be able to work with new talent."

None of the groups is Memphis based. The agency scoured some of the nation's most acclaimed entertainers and four have recording contracts.

The Soul Stirrers, a group that has been performing for a quarter of a century, is the only act with PAMA that has a recording deal. Recently moving from Texas to Chicago, the group says it felt it needed a stronger national presence to handle bookings, since so much of the Stirrers' time is spent on the road.

Another Chicago group, the Pilgrim Jubilees, have been performing for more than 20 years. They have released 24 albums on several labels and are currently under contract to Savoy Records.

"I'm interested in public relations," says Major Roberson, the group's baritone. "We are singers and performers, and we can't be booking agents and managers. We're not trained for it. We want to concentrate on being artists and performing, so that when we get on stage we can do our best."

PAMA's other groups include the Gospel Keynotes, from Texas, who have toured for 13 years and record on Nashville's Hilltop Brothers, from Mississippi, who have performed for 12 years and are on To-mato Records, and the Milwaukee-bas ed Luckett Brothers, who have been together 17 years and are also on To-mato.

The Luckett Brothers recorded with O. V. Wright on the "Four and Twenty Elders" album in March, 1980, shortly before the soul singer's death.

Neely says PAMA intends to work its acts on the church-oriented college circuit and may have some of them go on an occasional concert tour for Green. At Green Music also owns a 16-track recording studio and a publishing company that the acts will be able to use in developing material for their albums. "If any group's primary functions, Neely says, is better coordination of booking endeavors to reduce travel and expenses and work with promoters and record labels to use promotion dollars more effectively.

GILDING GAITHER—Word Records artist Bill Gaither gets made up for Word's new television show, "More Than Music," which he co-hosts with label mate Darrell Evans. The 13-week comedy series will feature such gospel performers as Maria Muldaur, Tom Netherton, Shirley Caesar and David Edwards.

OGISSON EXPOSURE—Derek Pellicci, center, and Glenn Shorrock, right, of the Australian group AC/DC, at New York's "Late Night With David Letterman." The band is on tour in support of their latest album "Time Exposure" and single "Night Owls."
L.I. Control Boards Nix 2 A.M. Club Closing

NEW YORK—The Alcohol Beverage Control Boards (ABC) of both Nassau and Suffolk counties have rejected a proposal that would allow bars and discos on Long Island.

The proposal, initiated by the Nassau and Suffolk Traffic Safety Boards, sought to curtail the number of drunken-driving accidents and deaths on Long Island roadways by cutting hours of operation for discos, nightclubs and bars from 4 a.m. to 2 a.m. Mondays through Saturdays, and to 3 a.m. on Sundays (Billboard, Aug. 1).

In rejecting the proposal the County Beverage Boards did make recommendations to the State Legislature, which they feel will cut down on the problem. Among the suggestions are:

- Raising the legal drinking age from 18 to 19.
- Instituting a laminated photo driver's license program to eliminate the use of false identification by underage teens in buying alcohol.
- Institution of a mandatory alcohol and drug abuse program for all junior high and high school students, which must be taken before a diploma is awarded.
- Increased penalties for driving while intoxicated, or in any other way impaired.
- Strict enforcement of drunk driving laws already on the books.

The decision to reject the proposed 2 a.m. closing supports many of the major criticisms and arguments leveled against the proposal by club and bar owners in both Nassau and Suffolk.

In separate resolutions passed after the Labor Day holiday, the ABC boards directed, as stated by the Nassau Board, that changing the current closing hours would not reduce traffic fatalities, but merely redistribute the time that alcohol related fatalities occur.

In handing down its opinion, the ABC agreed with club operators that an earlier closing would only result in having more drivers on the roads hurrying to other clubs located where the later closing remained in effect.

Lawrence J. Gedda, head of the State Liquor Authority, observes that disco and bar operators “have pointed out inconsistencies, and stressed uniformity” with closing hours of similar premises in New York City. Closing hours of Long Island clubs was changed from 3 a.m. to 4 a.m. in 1974.

William Priemer, chief executive officer of the Suffolk County Beverage Board, notes that “evidence favoring the 2 a.m. proposal did not . . .” (Continued on page 49)
Discography

NEW YORK—Devo's latest album for Warner Bros. is titled "New Traditionalists" and offers the group's fans a tasting of solid up-tempo rock 'n roll. One song in particular could be one of the more commercial styles, in that it acceptance will go beyond rock clubs. Devo's catchy arrangements and perky vocals are the most palatable from the group in some time. Such tunes as "Through the Night," "Sonic in My Ear" and "Going Under" are a fusing of pop, dance and rock music. Side two has two more a rousing and hard-hitting tune. In keeping with Devo's earlier recordings, highlights include "Love Train," "Love in the Sun" and "Funk Up." This release from Devo is a 12 3/4 inch 33 1/3 p.m. up dated version of "Working in the Coal Mine" previously recorded by Lee Daniels. Available on Acoustic Records, the selection was taken from the soundtrack album, "Heavy Metal!"


The veiny team that composed Rose Pac has put together a slick LP on Whitfield Records titled "Jump Street." Highlighting this album is a cut titled "R.B. Express." Bold and soaring atmosphere, the group's smooth harmonies, with riveting guitar lines and 'drumming power' that create the mainstay of the tracks. Trains whistle and railroad belts clanging are interspersed throughout, adding momentum. A powerful and rousing instrumental stage which makes this production by the band mentioned above. 's a very alluring, well thought out, and the tender larvae "Fa
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**Disco Business**

**Peppermint Lounge Promotes Growth With Eclectic Bookings**

*Continued from page 34*

big attraction at the club. Shown on monitors scattered around the club, the video features original and record company promo clips, as well as tapes of bands that previously played at the club. When a band is playing live, its performance can be seen on the video monitors throughout the club.

The Peppermint Lounge is open seven nights a week, with a different band playing virtually every night, though the club does have some multiple night bookings. Three nights a week, on an average, there are name acts appearing, and on the other eight unassigned bands play.

Rocco says “things have levelled off” and the bidding wars for name acts are now a thing of the past.

The three remaining new music clubs in Manhattan, the Ritz, Peppermint Lounge and the Mudd Club, make their offer according to their capacity and what they think an act is worth without necessarily trying to top each other, he says.

Studio 54, located less than a mile from the Peppermint Lounge, is now also booking new music acts, beginning Wednesday (23) with Lena Lovech. Rocco says he welcomes the club, especially, he says, if it keeps its restrictive door policy. He would be happy to accept those turned away from Studio 54.

For unassigned acts to play the Peppermint Lounge, they have to have more than just a cassette. “I’ve just about stopped listening to demo tapes,” he says. “Right now a band will have had to make some sort of impact out there. Every band I have here now, I have heard of. They have gotten some press, or they have a hot little single, or they put their posters all over the walls.

“These are the bands I am interested in, the ones who put in some extra effort, like the Certain Generals, the Bloods, the Bad Brains or the Cosmopolitans who do a good job on their own. They call their friends, they call the newspapers and they send out press releases. Then I will have heard of them, even with one line in a newspaper somewhere.

“I think what new bands should do is not immediately try to play the Ritz or the Peppermint Lounge, but they should go to their local clubs and bars. They should go to the corner bar say, ‘hey, every Wednesday, new wave night, we’ll charge $3 and pack the place with kids. Give us half the door and we’ll do it.”

**Country In, Disco Out At Reflections, Club In N.J.**

TRENTON, N.J. — Reflections, once one of the most popular discotiques in central New Jersey, has been remodeled into a country music club by owner Rudy Ficarotta. The club, with a capacity of up to 1,000 patrons, has been renamed Whiskey Junction.

Big attraction is “Lil Buddy” Les Sever, one-time Decca Records singing star, who appears with his Modern Country group each Wednesday, Friday and Saturday. On Thursdays, he “ecases the Battle of the Bands,” a promotional contest that will send the lucky winner to a national competition in Nashville.

Local WTTM radio also picks up some of Severs’ country music on Wednesdays, Fridays and Saturdays, the radio exposure has helped popularize the club.

Ficarotta manages to keep something going on here at all times. When the band isn’t on the stand, he’s got a honky-tonk piano going or a guitar player in one of the other rooms.

Ficarotta is also featuring a “name” attraction at least once a month. First in was Faron Young, who did two shows. Admission was $3 but the one admission covered with shows.

With designs on making Whiskey Junction one of the best country clubs in the East, Ficarotta is now planning to take down a wall in the room and expand the club’s capacity of 1,200. This will enable him, to bring in the top country music names.

Instead of the young crowd that Reflections attracted, Whiskey Junction now brings in patrons from 20 to 70.

In addition to the main room, Whiskey Junction operates a deli all evening serving a wide variety of sandwiches and snacks. There’s also a general store that features authentic western wear and accessories. In addition, the club has an electronic game room.

Whiskey Junction is not the only country haven in this area, where the music continues to grow in popularity. Newest country club is the Olden Cafe in the city proper that provides country music Wednesday through Saturday with a band on weekends. Olden Cafe features a Ladies Night on Wednesday and a Peanut Night on Thursday.

The country sound has also invaded the Holiday Inn Lounge in suburban Orange County with live country music on Friday and Saturday nights.

Additionally, the old Beethoven’s in Howell Township, N.J., has charged hands, and is now a country club named the Silver Saddle Inn.

The club, which was originally the Sportsman Club, is now owned by Michael and Doris Mazuca, who also operate the Inn Place in nearby Red Bank, N.J.

The new Silver Slipper has a capacity of 500 and features live entertainment.

**Country In, Disco Out At Reflections, Club In N.J.**

**Country In, Disco Out At Reflections, Club In N.J.**

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**Country In, Disco Out At Reflections, Club In N.J.**

**Country In, Disco Out At Reflections, Club In N.J.**
Dutch Teenagers' Interest In Classical Disks Grows

AMSTERDAM—Interest in classical music on records is picking up again in Holland, especially in the 12-19 age group. That's no surprise; factors that emerged from a market research survey by Intomart, requested by Phonogram, Holland. Details were revealed by Rob Edwards, Phonogram deputy managing director, at the major’s “Classical Music Day” here.

In 1978, classical records worth around $25 million were sold in Holland, which added up to a 10.5% share of the total record sales. It is now understood that the turnover of classical product in Holland in 1980 was up to nearly $32.5 million, or approximately 11% of the total.

And a projected figure for this year sees the total up to $33 million, or maybe 12% of the total. According to Edwards, the increasing support for classical product is due to better organization on the part of NKV, the Dutch classical record retailers’ group.

Intomart’s research shows that despite their ignorance of the finer points—the meaning of terms like ‘sonata’ for instance—Dutch youngsters spent four times more on classical records last year than in 1978. To strengthen their interest, Phonogram has now issued an explanatory booklet titled “What Is Classical?”, copies of which have gone to all Dutch classical retailers.

It appears most record buyers derive their information on new classical releases chiefly from the radio or from browsing in the shops. But 37% rely on national press reviews, and Edwards de- plores the loss of interest in classical reviews among more and more Dutch newspapers, which he sees as a “devaluation of the cultural life in the Netherlands.”

Roulette To Distribute Black Artists’ Series

NEW YORK—Roulette Records is returning to the distribution of classical recordings with a “Black Artist Series” of performances and, in some instances, works by black composers.

Roulette, which will utilize its network of 17 independent distributors for the $8.98 line, hadn’t had a classical line since it handled a line of European recordings, under the Forum logo, 15 years ago.

A division of Cepisco Records Ltd., Performance cofounder is lawyer Maxwell T. Cohen, the label’s wife, Cecilia Cohen, supervised the production of the first six albums now reaching distributors. She was killed in an auto accident shortly after completing the albums a year ago.

The artists represented in the six albums are cellist Perri Moore (heard on two sets), pianist Leon Bates, pianist Raymond Jackson, flautist Harold Jones and mezzo-soprano Hilissa Harris.

Packaging of the new series features original paintings by black, Mexican and Japanese painters.

According to Roulette’s Bud Katzel, future recordings are to include musicians of Hispanic heritage.

Roulette’s lineup of distributors includes Mathematic, N.Y.; Pacific Records & Tape, San Francisco; Zamoski, Baltimore-Washington, D.C.; Alia, Phoenix; Universal Philadelphia; Arc, Detroit; Tara, Atlanta; Pks, Cleveland; Pickwick, Minneapolis; Best, Buffalo; Tone, Miami; All-South, New Orleans; Stan’s Shreveport; M.S., Chicago; Mike, Pontiac, Montana; Pan America, Denver; M.B. Krupp, El Paso; Big State, Dallas.

Peking-LP Sees China, U.S. Union

NEW YORK—In a first time East-West collaboration, an American pianist will record in Peking with a Chinese pianist. The on-stage technical chores are shared by specialists from both countries.

Pianist Bosco Lipson-Gruzen, a native New Yorker, is set to perform Chopin’s Second Piano Concerto with the China Philharmonic Philharmonic Sept. 30 for an album to be released here by Desto Records early in 1982.

Producer is James Keeler, who was involved in Lipson-Gruzen’s first recording for Desto, a solo album of Debussy music.

Engaged to oversee engineering duties is Paul Goodman, a senior recording engineer for RCA Records, the man behind the console at most top Red Seal productions in recent years.

Goodman, who notes that the recording equipment listed in an inventory document on hand in the Peking studio is of world class quality, may also participate in a second orchestral recording to be mounted during his stay. This will also be with the Central Philharmonic under Da- vello, the American who serves as the ensemble’s principal guest conductor.

Furthermore, the lead of other Western artists who appear in China, Lipson-Gruzen will teach a number of master classes during her visit. Somewhat more unusual, will be several seminars on recording technique for Chinese technicals by Goodman.

Lipson-Gruzen will fill out the album with a new Chopin opus, material, including a nocturne, a scherzo and several mazurkas.

Import Digital Beethoven Set

CHICAGO—The first complete Beethoven symphony cycle in digital, being issued by EMI this month, will be available as an import in the U.S.

The boxed eight-record set is being listed at under $60 by British Westminster Hills, Calif. Featured is the Philharmonia Orchestra and Chorus of London conducted by Karl Richter with singers Cheryl Armstrong, Linda Finnie, Robert Tear and John Tomlinson.

The set, recorded last winter, also includes: Beethoven’s overtures “Coriolan,” “Fidelio,” Creatures Of Prometheus” and “Egmont.” Underwriting and promotion for the edition is coming from De Maurier cigarettes.

Sine Qua Non Cuts Deal With Chandos

CHICAGO—Sine Qua Non Records has completed an exclusive North American distribution agreement with Chandos Records, British audiophile label.

The entire Chandos catalog, including digital recordings of Holst’s “Planets,” Mahler’s Fourth Sym- phonies and Rachmaninoff’s Second Symphony, will be made available.

Chandos Records are pressed by Teldec in West Germany.

* Continued from page 6


11. “Rolling In The Deep.” Aretha Franklin, Tamla, BBR0-81, 14 weeks.


Motown thus has seven of the all- time top 12, with Atlantic next with three. The Temptations are the top individual act, with four of the top 12. Aretha Franklin is runner-up with three; Stevie Wonder has two.

Kool’s Hot: Kool & The Gang’s “Take My Hand” (De-Lite) crashes the other r&b singles chart this week at number 10. The record has entered the survey thus far in the ’80s.

Earth, Wind & Fire’s “Let Me Talk” had the decade’s record.
The Brooklyn Tabernacle Choir
Milton Brunson
Brush Arbor
Shirley Caesar
Steve Camp
Morris Chapman
Paul Clark
Tony Comer & Crosswinds
Denny Correll
David Edwards
John Fischer
Richie Furay
Amy Grant
Al Green
Benny Hester
Honeytree
Bobby Jones

myrrh

David Meece
The Mighty Clouds of Joy
Maria Muldaur
The New York Community Choir
Michael & Stormie Omartian
Leon Patillo
The Sonlight Orchestra
Randy Stonehill
Russ Taff
Pat Terry
B.J. Thomas
Donn Thomas
Mike Warnke
Bob & Pauline Wilson

myrrh

WORD

Dave Boyer
Dana
Joni Eareckson
Evie
Tennessee Ernie Ford
The Bill Gaither Trio
Howard & Vestal Goodman
Hale & Wilder
Kurt Kaiser
The Latinos
Ken Medema
Vincente Montano
Tom Netherton
Roy Rogers & Dale Evans
George Beverly Shea
The Witty's
To our family of artists, The Word Record Group wishes to express a public and heartfelt "thank you." Thank you for bringing us the songs which have dominated every gospel music chart from contemporary to Southern Gospel. Thank you for the messages in sound that have made The Word Record Group #1 in gospel airplay. Thank you for all the superb albums which have allowed The Word Record Group to go forward as the unquestioned industry leader in the rapidly-growing gospel music market. Thank you for your enthusiasm and support as we expand into video and films. Most of all, thank you for extending to us the privilege of sharing in your unique musical ministries for the Lord. We join you in your commitment to serve Him with the best that your great talents can deliver. As we move together to expand the frontiers of gospel music, thank you for making The Word Record Group so much more than a record company. As vital members of our gospel music family, we salute you.

**RECORD GROUP**

*More than a record company. A gospel music family.*

Los Angeles, California  
Waco, Texas  
Nashville, Tennessee
Year Of Marketing Breakthroughs

By PAUL BAKER

Gospel music, described only a few years ago as "The New Frontier" for the music industry, has now become "a marketing man's dream." So stated Neil Bogart, in his keynote address at last year's Billboard Conference on Gospel Music. A nationwide scan of retail outlets shows that the challenge has been taken up by record companies, distributors and buyers as the sale of gospel music continues to increase.

Although gospel is a relatively new music form for secular outlets, it has already established itself fairly well in more than 2,000 Christian specialty stores. In addition, most gospel artists, unlike their secular counterparts, sell their albums at concert appearances. Indeed, it is a marketing man's dream.

Until recently, most secular record dealers have generally shied away from selling gospel product. Their stores might have carried a token handful of yellowing albums which had been "hidden" there a few years earlier. But there was not enough attention paid to the gospel product, to really give it a run for its money. Since there were gospel specialty stores in many towns and cities, the pop music retailer would send a potential customer "down the street" rather than carry what was then considered an alien music form.

"For so long," explains Word Records and Music Vice President in charge of marketing, Dan Johnson, "the retailers and the buyers have really been ignorant of the whole gospel music form, and they've been scared away by the cliches and stereotypes that have been equated with gospel music.

We kind of recognized that there was an area that was really starting to build, for a lot of reasons. One was the kind of concentration most gospel record companies were putting into their production. The quality of the product coming out was better than it had previously been.

Rich Diamond, buyer for Showtime Industries, which supplies the 25 Music Plus outlets in the L.A. market, agrees. "The gospel albums getting to us now seem to be more and more pop in style. When we put them on, we can't always tell they're religious anymore. The production is super, the packaging is fantastic, and more and more secular artists are getting involved."

Diamond notes that it has been especially helpful when the labels provide demonstration records to him which he can pass on to the Music Plus stores. "That way, the dealers can hear that gospel music isn't like what they think it is like.

Budget Tapes and Records, a 91-store chain, has a complete line of current gospel product available at their finger tips through the catalog of product provided by DanJay Distributors, which services them. Operations Manager George Hill, through a year-long effort, has attempted to make gospel a regular part of Budget stores. He notes that the biggest holdback has been a reluctance on the part of some of the Budget franchisees to accept it as part of their catalog.

"We know the customers are out there," Hill adds. "The stores need to let them know the product is available." Hill states that it will still be a few months before he will be able to measure the impact of his introductory program.

In addition to dealer acceptance, radio has proven to be an integral part of gospel sales in secular outlets in all but a few regions of the country.

(Continued on page G-28)
Making Giant Strides

LABELS 'POP' GOSPEL FOR

Best of

Both Worlds

By EDWARD MORRIS

The faith is documentable.

Secular record labels are edging—or plunging—into gospel
music, and Christian record companies are opening new la-
bels, signing more talent and providing them with bigger pro-
duction budgets. All this for a musical form that has yet to
reap its own genuine superstar of disc sales.

The activity is tied to the economics of the times as much as
to the spirit. Secular labels are eager to open up heretofore
untapped markets to help make up for their pop music losses in
recent years. Gospel labels, already with an access to that
market, need to try a lot of well-produced acts to determine
which ones have real sales potential and, thus, merit the lion’s
share of the promotional dollar.

Some observers—mostly from inside the industry—strain
the state of gospel music now to that of the country music
business 10 years ago. While that analogy holds more hope
than water, it does demonstrate the gospel music business’
greatest asset: its positive thinking. If the form doesn’t catch
fire, it won’t be for lack of sparks.

The Benson Co. with 13 affiliated labels, and Word, with
12, remain the industry’s most visible and varied forces. How-
ever, the intervention of secular companies into gospel music
merchandising may change the balance of influence.

There is, for example, a big push at MCA/Songbird to gain
gospel income by producing all-gospel albums on basically
secular stars. The wisdom of this approach was borne out last
year with the company’s success via Willie Nelson’s “Family
Bible” LP.

Similarly, CBS has established its much-anticipated gospel
label, Priority, in Nashville and staffed it for the long run. Pri-
mary is headed by former Word executive, Buddy Huyer.

Millennium, a secular label distributed by RCA, is taking a
softer approach by including gospel and secular cuts together
on its albums and singles instead of opting for the unaligned
Christian package. Andy Frances, Millennium’s head of mar-
keting and artist development, explains that the gospel form
has grown more from the desires of the artists involved than
from any calculated sales decision.

PolyGram reports that it will form a special label for Edwin
Hawkins, its disputed gospel acquisition from Birthright Rec-
ords. Both labels maintain they have new product on
Hawkins.

Other strong contenders for the gospel ear and dollar are
Lexicon’s Light and Luminar labels, Spirit, Sparrow/Birding,
Zondervan’s New Dawn and Milk & Honey, Birthright/Bee
Gee and, in the Catholic market, Epoch, Castle Records,
Tulsa, is off to an impressive start. Dozens of small labels, in-
cluding Spiritual Uplift, Windchime, Godsound and Pearl,
are testing the waters with an experimental album or two.
Jewel also continues to make a strong showing through its ex-
tensive distribution network.

Benson has recently established distribution and artist de-
velopment agreements with associates in more than a dozen
countries. Strategically, the company covers the Christian mar-
ketplace with everything from southern gospel to new wave,
from children’s to comedy albums. Benson has more than
100 acts on its labels.

Word has made a major inroad into video during the past
year with its multipurpose MusicVision line, which is being
produced for church, commercial and home audiences. It has
also originated its own television show, “More Than Music,”
with a variety format that features the label’s artists. Addi-
tionally, there’s been significant activity by Word to heighten
(Continued on page G-3)
To: WALTER and TRAMAINÉ, ANDRAE, REBA and DONY, SWEET COMFORT BAND, RESURRECTION BAND, DINO, KRISTLE, THE ARCHERS and all of our other wonderful Light artists, my sincerest thanks for making this past year such a glorious one.

Ralph Carmichael
President, LIGHT RECORDS
MCA Distributing makes

- Marty McCall and Fireworks Up (MCA 5524)
- Merle Haggard, "For The Mama That Tired" (MCA 5364)
- Jeannie C. Riley, "From Harper Valley To The Mountain Top" (MCA 5261)
- The Archers, "Spreadin' Like Wildfire" (MCA 5252)
- Roy Clark, "The Last Name In Jesus Is Me" (MCA 5300)
- John Michael Talbot and Terry Talbot, "The Pretender" (SP 9499)
- Silverwind, "Silverwind" (SP 9511)
- 2nd Chapter of Acts, "Rejoice" (SP 9922)
- Barry McGuire, "Finer Than Gold" (SP 9920)

MCA/Songbird, Sparrow, Birdwing.
stocking Gospel a snap.

A growing part of the MCA Distribution Family.
The music's getting better, the deejays are getting better, the signals are getting better, and in many cases, the incomes are getting better. We have reached a point now where we're going to separate the men from the boys.

That assessment of gospel radio came recently from Jim Black, director of the annual Gospel Radio Seminar, and vice-president of SESAC, Inc. Black's comments seem to be backed up by the attitudes and reports of many programmers who are taking their business of gospel radio very seriously these days.

"Gospel radio stations need to become competitively more professional in their own markets," adds Joe Battaglia, sales manager for WWDJ in Hackensack, New Jersey. "They need to become better radio people, to learn how to develop tighter formats, and to earn how to better use sales and promotional materials.

Because of its breakneck growth in the past decade, more and more markets are being served by several gospel stations, creating a tighter squeeze on donor dollars for block programmed outlets, and spot sales for the music programmers.

"It keeps us popping," comments Doug Dougherty of WMOC in Chattanooga, Tennessee, a 400,000 population market served by some 700 churches and six gospel radio signals. Another six gospel station market is Atlanta, where contemporary Christian station WREX's Jay Beattie confidently observes: "There are a lot of people who want what we're doing.

The Bible Belt and the South aren't the only place where listeners can punch up a variety of gospel stations on their radios. Markets such as Denver and Los Angeles, as well as several others, rank at least five stations programming religion.

"Everybody's looking to hear some good news," says Celeste Willis, the programmer for Peace Radio, WPCE, in Norfolk, Virginia. Willis sees her station giving the audience their share of the good news through the gospel truth. Like WPCE, hundreds of gospel stations nationwide (the estimates vary from 600 to 1400) provide listeners with good news through music, preaching and teaching.

The fertility of the gospel radio field has been accomplished by several growth enhancers. For one, the supply of gospel music recordings has become more plentiful with each year that passes. The annual average now runs at more than 200 albums released. Secular labels such as Columbia and MCA have also entered the full line gospel race with their Priority and Songbird labels. The variety of music runs as wide a spectrum as that in secular music—from Tennessee Ernie Ford hymns to Andy Mack and Moral Support's new wave brand of gospel. Such a variety has provided stations an unprecedented wide choice to choose from and program, and somebody in the audience seems to like each type.

"We sometimes allow the public to introduce us to the music," says WPCE's Willis. "If there's a singer they like, they'll let us know." As a result, the predominantly black gospel playlist at the 24 hour station is not restricted to black. "Why call it black gospel in the first place?" Willis ponders. "It's just plain gospel.

Across the river in Portsmouth, station WXRI-FM programs the most liberal, and paradoxically, one of the most sparse of the gospel radio formats. Their "positive pop" features a 3 to 1 ratio of contemporary secular to contemporary Christian music. The format, a pilot for the new Continental Radio Satellite Network, is the direct opposite of some stations for malls, which throw in an occasional secular "positive" record with a predominantly religious mix.

Craig Hodgson of the Continental Network stated at a recent meeting of satellite broadcasters that "There's a huge segment of our population—55 million born again Christians—who have not a lot to listen to on the radio. Little music, mostly preaching." The Continental Network feeds subscribers the "positive pop", blend via satellite. Tom Dooley, the PD for the service explains that the programming provides the smaller gospel station a "substitute market".

(Continued on page G-34)
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Market Ministries

The Christian Bookstore:

NEW BEAT FOR RECORD BUYERS

By ANNA SOBCZYNSKI

A Christian, whether one who was born again or one who never said die, meets fellow believers at his local Christian bookstore. That's long been a favorite hangout for the faithful to brood through inspirational books, find hit singles for fellow believers, and also to buy Christian music records. Though it's a record forum not common to secular record purchasers, it's been a natural for the religious buyer. Even the top gospel record companies like Word and Benson, have, or have had, book publishing sidelines, says one distributor.

Bookstore owners are realizing that it's records that get people into the stores and that music buyers are also apt to be drawn to the bookstore, jewelry counter and card bin once in the store. Records are even fast squeezing out other store items for shelf space.

Last year the 5500 Christian bookstores throughout the U.S. and Canada grossed $896 million, 16.1% of it in music, according to Gary Foster, publications director for the Christian Booksellers Association (C.B.A.). The $150 million in music sales, a 20% jump over 1979, was divided into $120 million for recorded product and $30 million for music in print. The Gospel Music Association (G.M.A.), lists the music figure even higher at $175 million in 1979 (recorded product and print music combined). In addition, Don Butler, executive director of the GMA points out that those figures do not take into account any of the custom products put out by small gospel groups with a regional following. Nor does it include the occasional record produced by major secular labels by their superstars like Bob Dylan or Donna Summer.

Returning to the CBA figures for bookstores, by comparison, books accounted for 28.4% of the total. Bibles (a separate category) 13.8%, while gifts registered 25% of the volume. The figures for '81, says Foster, are expected to be even higher.

That's no small potatoes, even though the average Christian bookstore is a small, often one shop, family-owned operation. The average store's gross sales were no higher than $152,000 last year, says the C.B.A. Even though individual stores rate their music departments' sales anywhere from five to 50%, all the retailers interviewed attests to a marked increase in music income the past few years, and most significantly the last two.

The type of music sold has made a complete turnaround in the last five years. Traditional and MOR had held a commanding lead. Not so today, say storeowners. The CBA as well as the GMA rank contemporary music at the top of the lot. John Styli, editor and publisher of Contemporary Christian Music magazine, says contemporary music makes up 75% of the charts. Contemporary includes a wide spectrum of religious sound ranging from upbeat MOR to new wave by performers like Daniel Amos and metal rock groups like Resurrection Band.

Selling records via bookstores is not only a unique concept within the record industry. It's also one that poses unique problems and challenges to the retailers. Unlike any secular store, Christian booksellers don't just market—they minister. Consequently, any idea conveyed via sound has to be a sound idea in a Christian sense as well. That poses a moral dilemma which many bookstore owners would like to have received once and for all. The question plaguing some bookstores is, when Jesus walked upon the water, did He expect New Wave to sail his message round the world? Though most bookstore operators agree that the message is what's important regardless of the beat it's carried by, there are a few bookstore owners who insist that the contemporary music medium is not a fitting one for the message. But they are, say bookstore proprietors, a minority and one which will be able to eventually "throw prejudice out the door," in the words of gospel performer Bill Gaither in a July 1981 interview.

(Continued on page G-34)
CONGRATULATIONS
on the
CONTINUED SUCCESS
of the
"ANNUAL
Billboard
GOSPEL MUSIC
CONFERENCE"

Ray Bruno, PRESIDENT
and the entire
NALR/EPOCH
staff
Savoy. The Number


The Florida Mass Choir
(Live) Be Encouraged

The New Jerusalem Baptist Church Choir
(Live) You've Been Mighty Good To Me

Keith Pringle & The Pentecostal Community Choir
(Live) Call Him Up

Donald Vails & Voices Of Deliverance said I Wasn't Gonna Tell Nobody

Albertina Walker (Live)
God Is Our Creator/Hallelujah

The Best Of Vernard Johnson

New Jerusalem Baptist Church Choir
(Live) The Lord Is My Light

The Philadelphia Mass Choir
(Live) My Soul Testifies

The Pilgrim Jubilees
Come Together

Rey Julius Cheeks & The Shining Light Mass Choir
(Live) The Legend Lives On

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One Gospel Label.

James Cleveland. The Greatest Name In Gospel.

On Savoy Records. Marketed and Distributed by ARISTA Records, Inc.
By ROBERT K. GERMANN

The traditions associated with black gospel music are per-
haps the most noble of any American music form. Black spir-
ituals have been a source of strength and inspiration since the
days of slavery. They were much more than music. They were
a life force, a release, a political statement of a people.
Presented in concert form and in sophisticated arrange-
ments they became an economic force as well in the nine-
teenth century. The gospel message spread by groups like the
Fisk Jubilee Singers made the existence of schools for black
higher education possible, and gave new dignity to black cul-
ture.

The black church and its music occupied center stage dur-
ing the civil rights struggles of the 1960s. Again, the music of
black Americans provided much more than mere entertain-
ment. It was part and parcel of one of the most significant po-
litical movements of our time.

Today, the traditional forms of black gospel music continue
to comprise the central musical experience for black Ameri-
cans. Black gospel remains the bedrock culture of their com-
munites, and its popularity is undimmed.

Nevertheless, if one trend or theme emerged during 1981,
it was that change is in the air. The music is evolving, its mar-
keting is altering drastically; its audience is expanding; and its
eyes are now firmly on the future. The events of 1981 in black
gospel music indicate that this most tradition-based Ameri-
can music forms is now reaching dramatically beyond its
home base.

Even the most traditional of the black gospel labels, Savoy,
had felt the wind change. Savoy's arrangement with the mar-
keting and distribution expertise of Aista Records has meant
ever broader distribution of its artists. Marketing man for the
gospel line, Irv Bagley, indicates that sales were up well over
10% in what was a "soft" year for the black gospel business
as a whole. Savoy maintained its dominance of the black gos-
pel charts during 1981, and was the number one black gospel
label for the fifth consecutive year, according to Bagley. The
label continued to expand its roster in the year past, its most
successful new act being Keith Pringle. James Cleveland, the
grand patriarch of the black gospel field, continued to be the
label's mainstay.

Cleveland achieved a career milestone in 1981 when his star was placed in Hollywood's Walkway of Stars in August. This was a notable example of the increased attention given to black gospel music artists during the year.

Veteran stars like the Swan Silvertones and Cleophus Robin-
sion added to Savoy's prestige in 1981 as well.

At Nashboro, the other major mainly traditional black gos-
pel label, the Gospel Keynotes were top selling artists. The
Swanee Quintet, who are 31 year veterans of the label, also
continued to sell well. Even so, change was part of Nashboro's
experience during 1981, as a new executive team headed by
John Jossey arrived.

Nashboro and Savoy specialize in the genres of black gospel
familiar to many: the male quartets, with their simple guitar
accompaniment; the piano accompanied gospel en-
sembles of 15-25 singers and gospel groups of 6-10 vocalists,
and the large black gospel choirs. These traditionally popular
styles of groups are beginning to seem desirable to major la-
bes as well, as 1981 overtures from Polygram and Warner
Brothers indicated.

But the gospel message is being spread with other kinds of
music now. Several black secular acts have become evangeli-
cal during the past year, and have used their own styles to fur-
ther the old gospel message. Artists like Deniece Williams,
Earth, Wind and Fire, and Syreeta represent a new generation
that believes in the spiritual message, but that reaches a bro-
der audience with it. Soul star Al Green has taken the fer-
vor and intensity of his singing and songwriting competency
into the black gospel field. Gospel Music Association board

(Continued on page 6-33)
ASCAP members were winners in 14 out of 16 categories in the 1981 Gospel Music Association Dove Awards.

Songwriter of the Year ............................................................... Gary Chapman
Song of the Year ................................................................. Praise the Lord
Female Vocalist ............................................................... Brown Bannister, writer
Instrumentalist ............................................................... Cynthia Clawson, artist
Group of the Year ........................................................... Dino Kartsounakis, artist
Record Album of the Year: Children’s Music .................. The Imperials, Paul Smith, artist
Record Album of the Year: Contemporary ...................... Michael Omartian, producer
Record Album of the Year: Inspirational ......................... Bill Gaither, Gloria Gaither, and Gary McSpadden, artists
Record Album of the Year: Inspirational Black Gospel ........ The Imperials, Paul Smith, artist
Record Album of the Year: Traditional Black Gospel ........ Michael Omartian, producer
Record Album of the Year: Contemporary Black Gospel .... Cynthia Clawson, artist
Record Album of the Year: Musicals ................................. Ken Harding, producer
Record Album of the Year: Worship Music ......................... Teddy Huff, artist
Record Album of the Year: By A Secular Artist ................. Paul Johnson, producer

Record Album of the Year: By A Secular Artist ................. Billy Ray Hearn, producer

Andrae Crouch, Reba Rambo, Dony McGuire, Cynthia Clawson, The Archers, artists
Dony McGuire, producer
Reba Rambo and Dony McGuire, arrangers
Brown Bannister, producer
By ROSE CLAYTON

Overall, the picture of live talent in gospel was bigger and better than ever last year. The realization that gospel is a style of music which differs from other styles only in its lyrical content, and its increased emphasis by established artists, helped gospel enjoy greater visibility in the marketplace.

Those involved in the live talent industry, however, say the year brought a deeper awareness of the problems that must be addressed for live gospel music to grow and claim its promise.

The major problems, varying in intensity depending on who is listing the pluses and minuses, appear to be:

- Promoters, who lack expertise in how the industry operates and knowledge of how to reach gospel's special audience.
- Contemporary radio, which fails to program gospel unless it is a hit record by an established artist and which limits gospel show promotions to public service announcements.
- Gospel radio, which lacks professional air talent and does not program creatively enough to expose the diverse talent in gospel music today.
- Price structure, considered to be totally out of line with live talent fees in other styles of music.
- Record labels that fail to provide tour support, gain airplay, or furnish product.
- Facilities that cut costs on gospel shows and refuse to provide adequate equipment for a quality production.
- The general attitude towards the performance of gospel music by people in both the gospel and secular fields.

"It's a peculiar market with no set pattern with anybody," says Dave Peters, who recently joined Splendor Productions in Longwood, Fla., after seven years with the Wayne Combs Agency. "There are very few Christian promoters who have been able to stay in the business over two or three years. Young, aggressive promoters spring up, but there are just a hand few of people making a living at it."

The major reason cited by Peters for the heavy casualty rate is the lack of help gospel promoters receive. "Church record labels have never been supportive," says Peters, "and one thing gospel music does have is strong, gospel radio airplay. Our best markets (about 20) are where we have good contemporary gospel radio stations."

According to Henry Nash, president of the New York based Sutrena Artists, it takes about six months to promote a gospel show because of the limited role radio can play, and many secular promoters do not have the interest or patience to devote that much time to a venture. They are accustomed to bombarding the airwaves for three or four weeks and selling out a concert.

Marshall Reznick, an agent for Regency Artists, says, "I'd like to see more and more secular promoters involved with the gospel market. We work with a lot of people who only promote one or two shows a year. Many of them are excellent to work with, but when you get professionals into the marketplace, it's important."

Peters, however, upholds the theory that "There is an underground network in the local churches that is vital. A secular promoter runs into a brick wall because churches won't work with them."

One approach to the problem that seems to be gaining momentum is the practice of gospel acts, like the Imperials, Dallas Holmes, Amy Grant, and Al Green, handling their own bookings.

"We had a very blessed relationship with Betty Tatum of Adoration," says Larry Young in speaking of the Imperials' former agent. "We left for several reasons, none of which were negative. Our growth in the last three or four years over the past 17 years has been tremendous, but we felt we needed to have a more direct relationship with the people."

Young says that dealing with promoters and their potential

(Continued on page G-17)
Join the members of the Gospel Music Association at BILLBOARD'S 2nd Annual Gospel Music Conference, December 1-4 in Los Angeles.

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GOSPEL MUSIC ASSOCIATION

28 Music Square West, Nashville, Tennessee 37212 (615) 242-0303
By RON TEPPER

While gospel music continues to expand its audience, there is another facet of growth that has brought with it pains and controversy and threatens to enlarge the developing breach between distributors who are handling the product and the labels that are producing it.

The core of the problem seems to revolve around several elements. Some distributors are more religious-oriented than others, and got into the business because of the "message" they felt gospel delivered, while others—such as the labels—are, of course, "profit-oriented."

"We've always been in the business to provide a message and serve," sums up Mel Berg, owner of Denver-based Alpha & Omega Distributors. "Sales (of records) have been down for us for the past six months and I believe it is because there is a lack of message in the songs . . . the message is weak . . . companies have become too commercially-oriented."

Going along with that commercial complaint is the feeling by numerous distributors that labels are trying to erase the list price in the gospel field as they did in the pop area. The distributors say that the stores, for the most part, are still utilizing a $7.98 list. The labels, they maintain, are chopping discounts to distributors and are trying to force the price up at the retail level by doing so. But Berg says his company is holding firm.

"We're still selling to the retailers for around 40% off with the discount based on a $7.98 list. This is cutting our margin (Berg and others buy for around 50%-60% off) but we will (Continued on page G-38)"

Ron Tepper is a freelance writer based in Los Angeles.

"Bless Your Little Pea-Pickin' Hearts"

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Creative Sound can help you avoid the frustration of second-rate quality, inconsistent service, and the ambiguity in defining responsibility for adjustments between suppliers involved in manufacturing your recorded products.

As a producer for my own labels for fifteen years, I've experienced the frustration of slow service, especially during peak periods when many plants give larger volume companies priority in scheduling. Inconsistent quality by companies who emphasize low price usually means more returns due to warpage or other defects - not corrected during the mastering, processing or pressing stages.

The thickness and grade of vinyl material is very important in reproducing quality sound on record, as is the thickness and quality of the board jacket that protects the recording. Low magnetic tape stability causes print-through. This means that the music or spoken word on one layer of tape is transferred to music on an adjacent layer, causing an echo. It’s worth a few cents to get a quality record album and superior magnetic stability of cassette and 8-track tapes.

Obviously, the studio recording, the graphics on the jacket, and the final marketing of a record or tape must combine with quality manufacturing to add to the success of a recording in today’s competitive market. It’s difficult to understand why some producers spend sufficient amounts of money in the studio, pay for costly artwork, then go with manufacturers who mass produce at the lowest price - saving a few cents per item. This reduces the quality control.

There is no substitute for quality, no matter what the configuration may be - from audiophile, direct-to-disc, digital, classical quality (perhaps, pressings on imported Teldec vinyl) - to more economical pure vinyl pressings. The quality of recorded tape varies considerably.

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It's no secret that children are surrounded by music these days: rock, folk, country, disco, movie themes, show tunes and cartoons, big bands and little bands, and hundreds of catchy commercial jingles. Often, as soon as the songs are released or the jingles are played, the kids are unconsciously memorizing the lyrics and the tunes.

Children's gospel is no exception. The majority of the gospel record companies have found an extremely good market in albums for children, especially if they are carefully planned and produced.

"The industry would make a mistake if they, just because there has been some success with children's records, that they turn out a bunch of entertaining children's records that have stories," cautions Sparrow Records president Billy Ray Hearn. "That doesn't necessarily work. We're finding that it's got to have a unique teaching element and great music in it. It's not as simple as it looks."

The market isn't limited to records and tapes. Companion elements, including songbooks, staging manuals for musicals, teaching curricula, and home "family-time" workbooks and curricula, are also doing well for several companies.

Part of the popularity of these items may be attributed to the Christian emphasis on family and home. Many parents see the family circle of years past dissolving in the current society, and through the materials being produced by the record companies and their artists and writers, they see the chance of pulling the families back together.

Sparrow Record's Birdwing subsidiary has become a hotbed for children's Christian records, due in large part to the creative efforts of the Candle Company, and its parent organization, the Agape Force, based in Texas. Candle Company (Continued on page G-31)
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- Network Video/Cable Programmers & Syndicators
- Gospel Radio Programmers & Syndicators
- Global Gospel Marketing Organizations
- Pop Radio Programmers & Syndicators
- Mass Media—Print, Advertising & Public Relations

Business-building issues that demand your participation . . .

Record/Tape Retail Marketing
- Profitable Product Merchandising
- Sales-Oriented Ad Planning
- Creative Radio Promotion (The Cross-over Connection)
- Changes In Christian Radio

Crossover Marketing Strategies
- Spreading Black Gospel Through Bookstore Distribution
- Spreading White Gospel Through Secular Distribution
- Pop Label Marketing Through Gospel Distribution
- Gospel Marketing Through Pop Label Distribution
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Gospel Challenge

"As Christian radio formats become a lot more commercializable," says Roundup's Blacksmith, "as opposed to the traditional type of product they played historically, we started with trying to get our name on the gospel radio stations, such as KBIC, so as to be recognized as a place that sells gospel records."

In Los Angeles, Showtime's Diamond laments the decrease in music being programmed on what was their prime contemporary Christian station, KBRT.

"Unfortunately," says Diamond, "gospel is not growing as well as it could in our stores because much of the music has been taken from the radio."

The Santa Catalina station has been reducing its music hours, according to Rick Buhl, who hosts a talk show on the station which has proven to be popular. "We have been putting more teaching programs with a contemporary emphasis, and shortening the music times out of necessity," he explains.

The situation in gospel radio is one which has plagued it for several years. The music shows create an audience, but there is difficulty in getting those music segments to pay for themselves. Thus, the return to some block programming.

Reverend James Cleveland continues as one of the most energetic and inspiring leaders of gospel music.

Gospel Challenge

Continued from page G-4

While Christian radio seems to be a definite help in gospel music sales, secular radio—with a few exceptions—has been virtually absent from promoting or even playing any gospel music, regardless of how contemporary, according to gospel industry spokesmen. The recent deregulation of radio has also resulted in the dropping of some programs which carried gospel music out over the air, inflicting a minor setback for the gospel labels.

"Gospel labels, because they are gospel labels, have been virtually snubbed by secular radio," complains one record producer. "The attitude in radio is not as open toward gospel as it has been recently in many full-line record stores, even though much of the current gospel and contemporary Christian music is performed by artists who were played with a relish before they began expressing their religious thoughts on recognized gospel labels." "This ostracism of bonafide talent, the producer concludes, "may prove to be a considerable blunder on behalf of secular radio. It's beginning to look like secular radio people will be the last people in the music industry to benefit from the tremendous selection of new music being provided by the gospel labels.

With and without radio, several chains in addition to Music Plus and Fred Myer are jumping on the gospel bandwagon. Camelot, Tower, Wherehouse, Record Bar, K-Mart, Walmart, the Armed Forces Exchange Service and several other names are bringing up proudly by gospel record company representatives as helping in the growth of gospel music in the secular market place. Through display contests, merchandising incentives and personal contact, the labels have made giant strides at stocking the secular outlets with their best-selling product, according to the Benson Company's marketing director Mike Blines.

(Continued on page G-5)
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The secular market is at a juncture. If they’d just go ahead and make it happen,” says Bill Ray Hearn of Sparrow. “There are a lot of places that are really going to explode.”

“Those stores,” explains Dan Johnson of Word, “are finding out that gospel records can sell just as strongly as secular records. That is, with a few ifs. If a record is properly racked, if it is properly displayed, if airplay is sufficient, and if the record company is genuinely behind it.”

“What has worked for us has been our use of regional promotion,” says visiting these accounts, including the rack jobbers and distributors, and really pitching the product through possibilities as opposed to the sell in. That has really been a major part in our breakthrough to those markets.”

Blacksmith agrees. “I almost exclusively base the recommendations we carry on the suggestions of the reps that call on me.” Blacksmith admits that the whole field of gospel music is new to him. “The reason I base it on their suggestions,” he adds, “is that those people really know their product, because they’re not selling to religious stores all the time. They’re in touch with their companies a great deal, through sales conferences and the like, so when they come with an album, they empirically already know whether or not it’s an item that makes sense for us, in our region of the country.”

Sparrow Records, however, has moved away from using their own reps to sell to secular accounts. The LA-based label has teamed up with MCA in a cooperative distribution agreement. Under the agreement, MCA distributes Sparrow product to the secular accounts, and Sparrow takes MCA/Songbird product to the Christian book and record stores. Such a pact enables salesmen to sell in already familiar territory, although it does mean the MCA salespeople need to familiarize themselves with gospel product, too.

Songbird was established as MCA’s reach into the gospel music market, utilizing the MCA identification to gain better acceptance. Artists on the label have included B.J. Thomas, Donna Fargo, Willie Nelson, Roy Clark, and others recording their product. In addition, Songbird has signed contemporary Christian groups the Archers and Fireworks.

Meanwhile, in Nashville, CBS has kicked off its Priority label as a gospel outlet, utilizing some new marketing methods which may prove to be effective. Buddy Hvey, the director of Priority, explains, “We’re developing a distribution system within the gospel music marketplace, where CBS will handle our product in the secular field, and we’ll handle our product in the gospel field.” Priority has set up its own independent system for distribution, sales, and collections at all gospel outlets. “We have unbelievable potential marketplaces,” Huey adds, expressing the general optimism of the entire gospel music industry. Priority has set up its own independent system for distribution, sales, and collections at all gospel outlets.

Gospel Challenge has, whether or not it’s when it records. Blacksmith to the secular call a music that are all of what happens, “I don’t know what to do with songs, especially in the secular realm,” explains B.J. Thomas. “I’ve been doing gospel music for a long time, and the secular world is a whole different ballgame.”

“B.J. Thomas has been the most active artist working several labels at once, partly because of the long string of hits he’s had over the years. His oldies from Myrrh, Sparrow, and ABC/Sings appear as re-releases under various logos, his pop and country music has been on the MCA label; his contemporary Christian music is currently on MCA’s Songbird label, while several gospel albums are out on the Myrrh label as well.”

Barry McGuire successfully strides popularly charts and buying market, too. His best-distributed albums are reissues and releases show up regularly in the secular country charts, while his contemporary music released on the gospel Lamb & Lion label, are reissued in both secular and gospel stores.

Other musicians, who have recently worked dual contracts include Bob & Pauline Wilson of Seawind (Myrrh/A&M), Noel Paul Stookey (Newport and Warner Brothers), Al Green (Myrrh and H), Billy Preston (A&M and Myrrh), the Outlaws bassist Rick Cus (RCA and Regalum) as well as a few others.

In several instances, artists performing by pop musicians who wish to express their Christian views have been bought up by gospel labels and re-recorded for public sales, often to good sales as a result. Such products have included material by Cliff Richard, Larry Norman, the Talbot Brothers, Michael Omartian, Dan Peck, and Richie Furay.

Rather, has been very beneficial not only to the artists but also to the record buyer as well, who has benefited from the increased access to top quality recordings which they otherwise would not have been able to procure.

The list of other pop artists who have moved over to contracts with gospel labels reads like a Who’s Who of Pop. Joe English (former Wings drummer), Bonnie Bramlett (Deleany & Bonnie), John & Terry Talbot (Mason Profit); Don DiMucci, Barry McGuire, Phil Keaggy (Glass Harp); Leon Patillo (Santana); Richie Furay (Buffalo Springfield); Poco (Sotling); Hillman-Furay Band); and Maria Muldaur.


OCTOBER 3, 1971 BILLBOARD

Gospel Assn. board members, from left, Elwyn Raymier, Jim Black, Ken Harding and John Sturdvant.

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Children's Gospel

- Continued from page G-26

has participated in more than a half-dozen Birdwing releases of children's material, and was recently presented a gold album for their popular recording of "The Music Machine," a musical which is currently being produced for television. "The Music Machine" is only the second album on a gospel label to receive the honor of sales over 500,000 units.

"The children's albums have been one of the staples of our company," explains Hearn, who created the Birdwing label as an off-shoot label for Sparrow to take on the church-related and more traditional material. "It takes four years for children's albums to happen in these big numbers. But every month, you take away the new releases, and two or three children's albums will be in our top sales.

For Sparrow and Birdwing, "The Music Machine" and "Bullfrogs and Butterflies" have been the consistent best sellers, with the latter's sales topping the 300,000 unit mark. Songbooks for "The Music Machine" have accounted for another 100,000 unit sales. A new release, performed by Candie Company, is a musical written by Jimmy & Carol Owens, "Ants' Hillhylvania." Many of the albums come with a cartoon-style story board within the jacket.

"We're doing these albums," comments Tony Salerno, the coordinator of ministries at the Agape Force and co-producer of several of the Candie Company albums, "because we see such a need to work and minister to children in the street. We work a lot on the street. We were working with teenagers when we say many, many children untrained and unsupervised. We realized we needed to do something to reach children with the gospel at a very early age."

But not all of the albums are overtly religious. Many teach moral concepts common to the Christian faith; in ways which are non-offensive to most people, regardless of their faith.

"Our records are productions designed to reinforce strong and positive qualities in children," Salerno says. The Birdwing recordings and companion materials are sold by Sparrow to Christian book and record stores, "It takes four years for so for children's albums to happen in these big numbers. But every month, you take away the new releases, and two or three children's albums will be in our top sales.

Other gospel record companies are also at work introducing children's gospel to the masses. Light Records, and their publishing wing, Lexicon Music, are old hands at children's musicals for the church, and they have recently released "Scarecrow." "The musical is described as being like a Broadway show in its way of presenting a gospel message. Light/Lexicon sells the album for $7.98, and the songbook with dialogue and staging for $3.95. Accompaniment tapes are offered, too."

Also in Light/Lexicon's newest catalog is "A Miracle Happened at Christmas," by Flo Price. The seasonal production is described as "The Family Musical," playable by children or adults.

Most of the gospel record producers are recognizing the interest parents have in the "children's gospel," and are making strides at including the parents in the productions' emphases.

For example, "Kids Under Construction," is a complete concept package developed for New PAX Records and Alexandria House Publishing. The album contains songs by top song-writers such as Bill & Gloria Gaither, Ron Huy & Joy MacKenzie. "It is a Broadway-type musical that deals with 'becoming'—becoming what God wants us to be," explains Mike Blines, marketing manager for the Benson Company, distributor of "Kids Under Construction." "It is an idea that, in spite of its title, is relative to all ages, five to 99." The record features a complete package of associated materials, including staging and spin-off games.

Benson also distributes Star Song's "Super Gang" series, the latest of which has a double-fold jacket which serves as a gameboard. Record buyers can send in to the label headquarters for the character game pieces.

"Children's gospel has proven to be a very strong and consistent market for us," adds Blines, citing the steady three-year sales for popular gospel singer Dotti Rambos' "Down By The Creek Bank." Benson is putting children's product promotion dollars into Christian women's magazines, church leader publications, and into point-of-purchase displays in record stores.

Word's top children's albums include "The Very Best of The Very Best," another effort of the Gaithers. It is a compilation of the best liked Gaither children's songs, with a few new ones added. "The Very Best . . ." won the first Dove Award ever presented for the category of children's records.

Maranatha! Music's two "Kids' Praise" LPs and songbooks, distributed by Word, have also joined the ranks of popular children's material.

At least one instance, several companies have contacted the creators of children's gospel characters to inquire about the possibility of spin-off books and miscellaneous items. Because of the current popularity of children's gospel, that possibility is favorable.

- Paul Baker

GOSPEL FORUM EMBRACES KEY ISSUES

Billboard's Second Annual International Gospel Music Conference, to be held December 1-4 at the Sheraton Universal Hotel in Los Angeles, will focus on a full agenda of issues involving pop record companies as well as gospel, crossover marketing strategies—and top retail chains represented by owners and buyers, as well as rack jobbers and distributors.

Forum director Bill Moran plans substantive interaction not only by Christian and secular interests, but also by black and white gospel attendees in marketing and merchandising sessions. Gospel music will be explored for its present relation to retail radio, to country, R&B, pop and rock, and for the first time, cable and television.

With gospel airing leading to the pop marketplace, Moran anticipates a rise in attendance over last year's conference and an increase in panelist participation to cover a broader range of important issues. The internationalization of the gospel music movement has prompted forum inquiries from Great Britain, Europe, Australia and New Zealand.

A complete agenda of topics and panelists will be announced shortly.

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member Joe Moscheo believes that this is part of a recent trend that will make black gospel music less specialized and narrow than it has been. He sees the past year as one of more commercial appeal in the black gospel field and predicts that we will see more black white mixing in gospel music to come.

Nowhere are Moscheo’s observations more apparent than in the career of Andrae Crouch. For several years this artist has been breaking down the walls between black and white gospel music, and during 1981 he made definite strides forward in breaking down the barriers between sacred and secular music fans as well. He appeared on Tennessee Ernie Ford’s national television special on the Grammy Awards presentation, and on a repeat of “Saturday Night Live.” Countering observers critical of taking gospel music into secular territory, Crouch’s record label executive Bill Cole of Lexicon Music and Beverly Glenn, Tremaine Hawkins, the Jessy Dixon Singers, and other stars maintained their sales levels, but did not increase remarkably because of their company’s corporate shifting. Perhaps Lexicon/Light’s chief contribution over the past year is its introduction of arranged, written, printed music for the black gospel field. There was a 100% - 140% sales increase in print product this year, according to Cole, and he predicts that the availability of printed music materials from the likes of Edwin Hawkins will have a remarkable impact on the marketplace in years to come. Blacks have traditionally learned music and arrangements from records, but this development should add sophistication to local groups, as well as aid in the spread of black gospel to trained white church musicians.

This notion of bringing black gospel artists to white attention was also echoed by James Bullard at Word Records. Indeed, Word’s decision to commit itself to black gospel product in 1980 was one of the most important events in this recent process. That decision has paid off handsomely for the company. Both Al Green and Shirley Caesar provided chart-topping albums in 1981, and Caesar’s new sound on her “Rejoice” LP not only moved her well beyond the traditional gospel she has been associated with, but won her a Grammy Award as well. Bullard’s staff at Word/Myrrh’s black gospel division grew larger in 1981, and the newcomers’ ideas of strong marketing and increased visibility have made the company unlike any other in the black gospel field. The new outfit posted sales above the half million units mark during its first year of operation. Bullard, who is also a G.M.A. board member, re-emphasized the 1981 trend of moving beyond tradition, indicating that his label was interested in both traditional and contemporary sounds. He said that the traditional forms have survived and prospered largely without record company support and development and that Word/Myrrh would like to bring them wider exposure. Yet he added that he was interested in promoting a wider variety of styles and in searching for a middle ground between tradition and experimentation.

Word/Myrrh distributed Light Records in 1981: and the company signed several new acts as well. The Mighty Clouds of Joy, Chicago’s Thompson Community Singers, and Nashville’s Bobby Jones & New Life are all now in the Word/Myrrh galaxy of stars. Jones, in particular was a prize addition to the label’s roster. Perhaps the most exciting young performing outfit in the field, Jones’ group promises to be the trailblazing force in black gospel music of the 1980s. Its contributions in 1981 were considerable. Bobby Jones’ television program reached the black gospel show in national syndication, it increased its cable syndication to 525 markets during the past year. Another accomplishment was Jones’ “Make a Joyful Noise,” a unique black gospel opera. A select P.B.S. committee has chosen it as one of just 30 American television specials to represent our country on video around the globe: and Jones’ group travelled to Europe in support. He, like most other gospel artists contacted by Billboard, indicated that it was time to move black gospel music into white venues, to stretch the boundaries, to broaden appeal to secular audiences, and to increase the sophistication of black gospel musicians and recording techniques.

Gospel/Music Association president Frances Preston agreed that black gospel artists have become more sound conscious. “This has been a big trend in 1981,” she states, “The recordings are more polished, more technically advanced than ever before.” Widely regarded as one of the most capable individuals in the entire music business, the BMI executive also indicated that the barriers between white and black gospel were disintegrating. Citing the G.M.A.’s election of Mahalia Jackson and the nominations of Clara Ward and Thomas A. Dorsey to the Gospel Music Hall of Fame in recent years, Preston indicated that more black white interaction was a definite goal of the organization. She agreed with other observers of the past year’s events that black gospel was moving away from tradition, but hastened to add that she did not see any lessening of black gospel’s commitment to social and spiritual involvement as it reached toward new audiences and forms.

The fact that AVI Records is licensing classic Nashboro material for ressure is one indication that black gospel has not lost its respect for its history and traditions. Another is the continued success of labels like Powerhouse, Jewel, New Birth, Cada, Atlanta International, HSE, and dozens of others with traditional acts. Malaco and Stax may have moved from secular to gospel records; and the mighty Benson Company may be recording contemporary black stylists, but this by no means indicates that 1981 was the end of an era in black gospel music. Just the beginning of a new one.
Christian Bookstore

in Bookstore Journal, a trade publication put out by the CBA.

As in any marketing environment, the trick for Christian bookstores is: 1) keep up with the product they're selling; 2) widen supply and selection as they become available; 3) give the merchandise proper floor and display space, and 4) let the customers know they've got the product.

Keeping up with one's product is a hefty order, not because gospel music is such a mammoth industry, but because the average Christian bookstore sells only a wide array of products in addition to records. Mark Hertel, general manager of Marantha Village, Santa Ana, Ca., one of the largest single Christian bookstores in the country, and number one in the sale of records and tapes (the store expects to top $500,000 in music retail gross sales this year), explains the problem this way: “People who sell records also sell all the other items—books, jewelry, etc. Although we provide our staff with as much information as possible, and our staff turnover is very low, in reality we can keep 500 titles. With an average of 10 cuts per album, there’s no way anyone’s going to know exactly where to find one of 6,000 songs.”

Over the past development, he says, “The problem with this problem has been the gradual growth of Christian record stores. Not only can they cater to Christian music buffs, offering them insight and knowledge; they can also provide ample selection because of their concentration on a single product. But more about the record stores later.

Thirdly, many bookstores are renowned for pop operations. Their small size usually means limited floor space which must be subdivided to accommodate the wide selection of items. Of course, some stores do have floor and display space large enough to rival that of a Christian records-only store. Fresno Bible House, for example, offers 60 feet of record racks, and Marantha’s Village’s music department commands 1,500 sq. ft. of music space.

Displays must also be conducive to a bookstore environment. Fluttering mobiles and large, loud posters, effective in a record store, may be counter-productive in a bookstore. Overhead music cannot amplify the sounds of a hot-selling new wave release because that can also be distracting to book browsers. And of course there’s the aforementioned problem of contemporary sounds being anathema to moral oppositions. So while record business volume has markedly increased, sound volume has not. Marantha Village’s Hertel brings up an additional problem with iowd sound systems. “Too much upbeat music is unproductive in a retail environment like ours. It tends to hurry the customer out of the store. Where fast music is plus in a fast food joint, it could deter someone who otherwise might have browsed around our store,” he explains.

The way many bookstores have reconciled access to current hits by music buyers with library-like dignity for bookstores is through “the listening center.” Many stores have their own versions of it, but a typical example would be the listening center at the Better Book Room, a Wichita, Kansas-based Christian bookstore which sells $180,000 worth of records and tapes a year. Records that play 10% of the total catalog are kept in a Better Book Room’s business, but much attention is paid to the needs of the record buyer. A demonstration area has been set up. A music lover lines up the phone. Equipped with desks, turntables, cassette decks and plenty of headphones, the area draws as many as 15 to 10 people who wait in line to listen. According to music department manager, John Overholt. But does the listening center help to sell records? Suffice it to say that all the stores who have one not only plan to continue it, but also believe it is a most valuable selling tool. Even those who sell records exclusively make extensive use of the listening centers. Part of the reason is the paucity of Christian music on the airwaves. According to Butler, the GMA has clocked over 50,000 hours per week of radio gospel music. 1,400 stations throughout the States program at least six hours per week of Christian message sound. But the airplay is limited for the most part to Christian stations which are only sporadically disseminated around the country. Yet they are the only existing medium for Christian music listening in the broadcast format. “The secular stations don’t touch us,” explains Gerald Blacklock, record and tape buyer for Spring Arbor Distribution, the largest religious distributor in the country. “There’s a reverse Christian bias in radio. There are no consistent charts or advertisements. So there’s a problem trying to educate the public. Someone will walk into a Christian bookstore, see two full racks of music, and not know of anything but the product. “We’re glad they started up, even though we own our own station,” says Jantz. “We jumped on it right away. We’re thrilled to have us. We get a good thing for us to be involved with a rock station that’s reaching the youth audience.” he adds.

“Songs that are plugged on the radio become definite requests in our area,” adds Better Book Room’s Overholt. Christian radio is particularly instrumental in promoting new artists, much of whose music has no other viable launching pad.

Television is out of the realm of most Christian bookstores because of its high cost. Even a large bookstore like Marantha Village can ill afford to spend between $4,000 and $5,000 for a 30-second spot, the going rate in Orange County. Fresno Bible House occasionally runs spots with widely-known artists like Tennessee Ernie Ford. But they’re the exception in this small business marketing environment.

Print advertising does not seem to play a significant role in a bookstore’s marketing efforts either. Two of the most widely used in store selling tools were originated by WFoo—“the Album of the Month” system and the coupon program (buy four, get one free). Under “Album of the Month,” a store receives special promotional displays and more important, special prices. Because the Christian music buyer is penalized in the same way as the jazz buff or the classical music aficionado, to all that has only at best a break in price on the albums they buy. Word instilled—“Album of the Month” to make Christian music a bit more competitive in the mass market.

The Better Book Room uses the current “Album of the Month” special as the theme of its radio ads.

The coupon program, now offered by virtually all of the major Christian labels, is the more controversial of the two methods. Though many bookstores and especially record stores consider it their pride and joy, the promotional vehicle, otherwise would just as soon be rid of it. Bob Hattleberg, owner and manager of His Place, a Dallas-based Christian record store, considers coupons to be his biggest drawing card. “We do everything we can to discount. Coupons were a big help in making our business grow,” he claims. Robbie Marshall, owner of Praise Co., a Christian record store in Denver, says that when Sparrow Records discontinued its coupon program, customers...
ers stopped buying the label, ultimately forcing Sparrow to reinstate it.

The program works like this. Every time a customer purchases a record, he or she saves the attached coupon. Four coupons entitle him to a free album. The $2 apiece coupons are then cashed in at the store. What could be simpler, less risky and more foolproof? However, there are several catches. When a store participates in a label's program, it must agree to receive one or two copies of everything that the company is currently promoting. That's usually more than the average store can hope to sell, according to Dave Hutley, assistant director of the Association of Logos Bookstores, a chain of 75 independent stores which carry the Logos name. As a result, abundant paperwork goes into carrying invoices, returning unsold stock, etc. With the diversity of items a bookstore carries and the myriad of companies it must deal with on an individual basis, coupons can be a burden for an already overworked bookstore owner.

Mark Hertel of Maranatha Village is very outspoken about his opposition to the coupons. In fact, he's devised an alternative program. The difference is that the customer, after getting his club card stamped four times for each of his four purchases, can choose any album in the store with prices ranging from $5.98 to $8.98. The advantage to the customer is that he gains access to those labels which don't run coupons. He also needs to carry only one card rather than separate coupons for each label. The catch is that the buyer must surrender his coupons to the store. This is the point at which Maranatha cashes in the coupons, thereby financing its record giveaway. The club cards, 25,000 of which were sent to Village customers, lock the customer into the store for his record purchases. Hertel estimates that the record companies retrieve only about 20 or 30% of the coupons they print. Imagining their surprise when Hertel sends them what he estimates will be an 80 to 90% return.

Bookstores have also become concert ticket sellers and promoters to gain access to the record-buying audiences. There was a time when performers on tour lugged not only their instruments and sound systems, but boxes filled with their records for sale at concerts. That is changing. Now some bookstores, like Logos, even set up their own record-selling booths at the concert hall. Fresno Bible House sponsors performers, sells tickets, arranges for artist in-store appearances and airplays the touring artist's music on its radio station. For most stores, however, concert promotion is both expensive and risky. Hertel recalls the time Maranatha Village sponsored a B.J. Thomas concert—an endeavor that failed so miserably, he'd rather forget. However, though not skilled as concert promoters, most bookstore owners find the sale of tickets to be a safe, profitable, and customer-baiting venture.

Robby Marshall of Praise & Worship Co. record store also runs Road Home Productions, which sponsors concerts, as well as its subsidiary, Eterniticket, Road Home's ticket marketing system. Marshall got involved in concert promotion because the Christian record market was not large enough to ensure a steady business from record sales alone. He's even had offers for Road Home to become the gospel division of its secular counterpart, Feyline Productions in Denver, but he's content to promote his concerts, sell his records, as well as Famous Amos cookies and fresh-squeezed orange juice. "They help to get the customers in, too," he explains.

Christian record stores, in contrast to the bookstores, sell significantly more black gospel. That's because there's a sharp division between the sale of white style gospel vs. black gospel. Because most Christian bookstores are white-owned, white-style gospel sells best. Black gospel, on the other hand, is most often sold via secular record stores and churches (because of the popularity of custom, church-performance recordings). The bookstores hope that change as attempts to introduce the public to the wide array of gospel music performed by blacks are being made in most major stores. Christian record store owners claim they do very well with the black gospel product already. As the gospel music industry continues to grow, and as more and more Christian labels become affiliated with secular record companies, it's going to become increasing difficult for an individual bookstore to deal on a one to one basis with all the diverse companies. Conversely, major labels will not find their distribution facilitated by having to deliver their product to so many single stores. However, since the religious labels hold a strong card in the hand, or rather, coupon in the hand, Christian bookstores have no alternative but to continue to deal directly with the record companies. That's because record companies offer the lucrative coupon program only to those stores that deal direct, as well as co-op advertising and other discount incentives. Still, bookstores are discovering distributors like Spring Arbor. Besides the convenience of dealing with one company of many, stores find that their ordering needs are met more efficiently by distributors.

Records are getting stiff competition from cassettes in the gospel music field. Cassette sales have risen dramatically, so much so that one store orders 75 cassettes for every 75 records. Consequently, records have had to move over on the racks to accommodate cassettes as well as the poorer selling 8 tracks. Many stores place cassettes directly next to their record counterparts. Records are proudly displaying more of their faces in most stores. Not only are they exhibited face out to attract customers with their catchy covers, they are also receiving additional promotion at the register. Bookstore record department are being rearranged in category rather than alphabetical separations to parallel the system used in secular stores. New release information is mailed to customers. One store chain, Logos, has hit upon the idea of donating albums to the local college radio stations to familiarize youth audiences with the Christian sound (and the Logos name). In short, bookstore selling methods are gaining in sophistication of marketing in the hope they will gain in audience of buyers.

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Stations Spur Growth

- Continued from page 6-10

stations, as well as the larger ones, with top professional pro-
gramming featuring talented personalities. This, he reasons,
will prove to be competitive and give the stations an opportu-
nity to increase their all-important ratings.

The introduction of the satellite service to gospel radio has
created dialogue among some gospel programmers concern-
ing the future of their medium. Because of shoestring budg-
etts at many stations, the hiring of quality air talent has been a
near impossibility. For those stations, a national feed might
be the boost needed.

But gospel radio is not without talent. There has been a deca-
de or more of growth for music-oriented gospel stations.
Some deejays have grown up with the music, and they provide
some stations with acceptable air presentations or better.
WAEC's Beattie says, however, that anyone entering gospel
radio from secular radio must learn radio all over again from
a different perspective. For gospel radio is unique in itself.

May 13, 1981 BILLBOARD

There simply isn't a pat formula for religious radio any-
more. In years past, block programming was the most tradi-
tional form of religious radio, paid for by 15- or 30-minute
blocks purchased from Bible expounders and preachers rang-
ing from soft-spoken counselors to hellfire brimstowers.

But music has been taking an increasing share of the front

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seat. Although contemporary still seems to be the most popu-
lar form of Christian music among record buyers, MOR appar-
etly hits the mark as the average air sound.

The present situation closely parallels the underground FM
problem secular radio experienced a few years back. Progres-
sive gospel radio, utilizing Christian rock music, has a limited
source of revenue from advertising. MOR, on the other hand,
doesn't offend the conservative listeners (some of whom feel
that rock music. Christian or otherwise, is satanic). Yet MOR
does offer the attention of some of the contemporary listeners.

Out of this tension seems to be developing an adult contem-
porary Christian format which is holding its own in some mar-
kets, including KXYZ in Houston, KBRT in Los Angeles, KBRN
in Denver, WZZZ in Philadelphia, and several others.

"In our city, there seems to be a swing back toward MOR
music," explains Jack DePetris of Buffalo's WOCX, one of the
gospel chain of Crawford Stations, whose program formats
vary according to their markets. "Judging from our listeners,
other stations, and from the record companies them-

Chuck Clements is interviewed during Festival '81.

Music Industr

ed a lot of their past product, which was often traditional and
MOR in nature. For a radio station going on the air today,
planning a traditional or MOR format, planning to go mostly
music, it's very difficult to get ample product to establish a
music library.

But even considering the music supplies that are plentiful,
all music formats are dead," says WAEC's Jay Beattie, "It takes
programs, too. It's not go-

ING AROUND

KRJB Spokane music director Brian Gregory is flanked by
Myrrh regional promotion person Doris Purcell and Myrrh
artist Benny Hester.

With many programmers such as Beattie, gospel radio isn't
all work. There is a ministry involved, too. That involves edify-
ing the Believers through the music and teaching them through
the programs. Some programmers, hounded by the bottom line
and performance monitoring of owners, would just as well see the
station run on ministry motivation alone. There are only a few stations, such as college outlets and non-
commercial stations like KLYT in Albuquerque, which can put
their full emphasis on the ministry aspects of gospel radio and
not worry so much about the bottom line.

Some stations, such as KTOF FM in Cedar Rapids, Iowa,
and Continental Radio's WSKR in Portsmouth, are making an
effort toward compressing their message: preaching seg-
ments into capitated vites which better serve the moder-

n American on the go, they say. Various 20-second or five-
minute program shorts are being called on to fill the holes.

"Our age group," says KTOF's Randy Jordan, who is 28,
"was raised with top 40 radio: five-minute minis at the top of
the hour, and a feature at the bottom, and music all around it.
That's what we cut our teeth on, and I expect if Christian ra-
dio's going to mature and grow, that's basically what you're
going to be looking at. There will be an emphasis on music,
but programs will always be a part of what we're doing. That's
the ministry aspect of our work.

"What we're doing," adds David Benware, "in the pure
100% Christian format, are some stations popping up
that are nearly all music. If a station can follow a general pro-
gramming rule today, by trying to serve one audience and try-
ning to build that one audience with consistency, then when
every audience tunes in to the station, they know what kind
of programming they're going to get. If they follow that rule
of thumb, than I think we'll see a number of these stations, and
I think they'll be quite successful.

Benware was alluding to the situation in which many sta-
tions have found themselves in past years, programming con-
temporary Christian music in some time slots, and filling the
others with program blocks which appeal to an older age
group. Benware, and many other observers see that as an au-
dience loser.

Most gospel stations going the music route have settled for
now on a combination music/block program format: Music to
build the audience, and block programs to pay the bills.
But even block programs aren't fooling the bills as they
used to. The donor pool, the source of the dollars which
allowed preachers to buy time on stations and keep the sta-
tions going, is no longer as accessible. Indeed, it is smaller,
due to the economy and the increase in the number of reli-
gious stations serving common markets.

As a result, the music/block combination stations are find-
Gospel stations also face a continuously formidable obstacle which they have faced for years. The stations have been stymied in grabbing national or even local secular advertising dollars due to their traditionally low spot on the ratings totem pole, imposed years ago when the quality average of religious stations was low. Gospel programmers feel they haven’t been given a fair shake because of their highly specialized audience, which tends to get lost in the shuffle, they feel, when surveys are taken.

In a promising effort to reposition themselves in the eyes of the national advertisers, some 44 stations have now linked up to form the Gospel Radio Network, a New York-based PR and radio spot sales representation effort.

Part of the tools being used by the GRN is the data gathered in two nationwide surveys. The oft-quoted Gallup/American Research Corporation’s “Profile of the Christian Marketplace” is one.

The American Research survey, “explains WWJ-D’s Battaglia, “pointed out that one out of every 10 Americans is a regular gospel radio listener. The surveys show that the Christian listening audience is also extremely loyal.”

The new meat to chew on is the study commissioned by the Connecticut Mutual Life Insurance Co. to assay American beliefs, attitudes and behavior in the 1980s. The highly publicized survey revealed that “religious commitment is a far more accurate predictor of attitudes and behavior than sex, race, age, income, education, occupation or political persuasion.”

Referring to that survey, Battaglia added that it “shows the tremendous grassroots identification with religious trends in this country, and gives even more credence to the viability of Christian radio.”

“The average ad agency,” commented WAEC’s Beattie, “doesn’t give credibility to Christian radio, or what is actually happening. They can’t, because they’re dealing with the masses. It’s not that there aren’t many in the masses who are Christians, they just aren’t outspoken Christians.

“You go into the average ice cream place or Shoney’s on Sunday night down south, after church, and they’re packed,” he adds. “Where did they all come from? Church. But they eat, wear clothes, go on vacation and drive cars, just like everybody else. Who’s reaching them with ads? In many cases, it could be the Christian radio stations.”

The Gospel Radio Network and Radio Spot Sales have been at work wooing national advertising firms to make buys on member stations. The first catch through the Network effort was a Maxwell House coffee run, and the next is reported to be a buy from a jeans manufacturer.

Gospel radio’s come a long way, and the growth has just begun. Celestine Willis of WPCE summed up the feelings of many broadcasters nationwide when she said of her station, “I see us about to boom.”

PAUL BAKER

Estes Park, Colo. forms background for location shots as, from left, Russ Taff, Tom Netherton and Dave Boyer look over the “More Than Music” video project.

Credits: Earl Paige, Editor; Ed Ochs, Assistant Editor; Coordination by Paul Baker; Art, Lylene Whittenman Graphic Design

Gentry McCreary, Luminar Records A&R director and Light radio promotion director, was named producer of the year by The Gospel Announcers Guild. At right, Shirley Caesar acknowledges an award from SESAC.

Bill Gaither in make-up session for Word’s new television show, “More Than Music.” Host and Word artist Dave Boyer looks on.
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TALK OF THE TOWN

TRENDING NOW

Leon Patillo, Word Executive Roland Lundy and Dann Thomas at a recent convention.

www.americanradiohistory.com
Best Of Both Worlds

Continued from page G-6

its black gospel profile, under the general managership of James Bullard.

MCA/Songbird has album projects in the works and/or on the shelf for the Archers, Marty McCall & Fireworks, B.J. Thomas, Roby Duke, Mylon LeFevre, Janice Sullivan, Donna Fargo, Barbara Mandrell and Merle Haggard. Sparrow distributes MCA/Songbird in Christian stores, while MCA handles Sparrow for secular outlets. To date, the label has steered clear of black gospel. "We're not knowledgeable enough yet," says a label rep. "We have a two-fold thrust, country things and contemporary things."

Viewing the pluses and minuses of gospel recording, MCA/Songbird's Charlie Shaw says, "Because the economy is a little soft, there's a concern by the artists to think through their projects. It's given a better quality to our products. Albums aren't a mish mash of musical directions. They come out as cohesive packages." Shaw is the company's director of distribution and marketing.

Millennium has out gospel product on Tommy James, Don McLean, Bruce Cockburn, Bruce Sudano and the trio Seville. Millennium's Frances says that for "Genesis," the flip side of McLean's hit single, "Crying," the company sent samples of the record to gospel music retailers. Each sample was accompanied by a cover letter from McLean to explain the action.

Adds Frances, "We rely heavily on the GMA for direction and information. I don't do a hard sell on our gospel issues. I just try to let the people know there's another side to our artists. Our promotion is low key so we don't appear to be the new kid on the block—or an explorer of something that's burgeoning."

Sparrow, with its allied label, Birdwing, has organized a comprehensive and imaginative merchandising system to move its albums in retail stores. The system involves various kinds of discounts, special merchandising materials, free goods and prizes for selected retail displays of Sparrow/Birdwing products. In addition, retailers are kept abreast of artist recording and concert activity and with ways for turning that activity into sales.

Among Sparrow/Birdwing's top acts are Keith Green, Candle, 2nd Chapter of Acts, Phil Keaggy, the Talbot Brothers, John Michael Talbot, Silverwind, Lamb, Scott Wesley Brown, Matthew Ward and James Vincent.

Another California label, Spirit, reports that its income has risen 30% to 40% over last year's. The label boasts Pamela Deuel Hart, Paul D. Davis, City Limits, Annette Wilbrandt and Randy Matthews on its recording roster. Progress handles Spirit's secular distribution.

Chuck Cline, Spirit's promotion director, says, "I am so impressed by the amount of songwriting ability in gospel music. You can't sell the record without good material." Cline adds that he has noticed a general increase in production funds, as well as in label money to support on-the-road promotion of the product. On the down side, Cline notes, is the continuing scarcity of airplay for Christian music.

Light, the chief record label of the Lexicon Corp., lists Andrae Crouch, Walter Hawkins, Resurrection Band, Sweet Comfort Band and Reba Rambo as its bestselling acts. Lexicon has also established the Luminar label for new artists who perform traditional black music.

Larry Jordan, executive vice president of Lexicon, says his company has not experienced a "strong increase" in sales the past year. But he notes that gospel music is "gaining recognition as a viable and competitive form of music." To underline this, Jordan points to the gospel exposure on this year's Grammy ceremonies and to the widened public acceptance of Andrae Crouch. He says that there will be a new Warner Bros. album out on Crouch soon.

Recently, Lexicon took over the distribution of its own sheet music, and beginning Dec. 14, Lexicon/Light/Luminar will distribute its own records. Both functions have been handled by Word. Lexicon also repurchased the last 50% of its own stock, which had been owned by ABC through Word. Now the company is wholly owned by Ralph Carmichael.

Byron Spears, owner of Bee Gee and Birthright, says both new labels are doing well and are signing additional artists. Acts include the Gata Hardeman Singers, the Biblical Gospel Singers, Rodena Preston, Brenda Holloway, Stephen Swanson, Olga Sains, Ron Murphy and Walter Ark. Spears also maintains that Edwin Hawkins is still contracted to Birthright—a position rejected by PolyGram.
He co-authored Doobie hit "Real Love"
He co-produced the Amy Holland album
with Michael McDonald.

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Newsbreaks

- **NASHVILLE**—In response to letters sent out by Dolly Parton, in cooperation with the Country Music Assn., President Ronald Reagan and more than 30 state governors have proclaimed October Country Music Month.

- **NASHVILLE**—To vamp up membership, the local chapter of NARAS is sponsoring a “25 C A Wheel” rollicking party in the BMI parking lot Thursday (1). Admission is $3.

- **NASHVILLE**—Vice President George Bush was among the crowd of 700 honoring Roy Acuff at a recent concert. Acuff was given a Standing Ovation award. The Country Music Foundation, announced that the foundation will present a new, annual award in Acuff’s name to a country artist who has made a significant contribution to the community service. Proceeds from the $100-a-plate dinner went to the Nashville Symphony.

- **CMA Membership Conta Confirmed**

**NASHVILLE**—The Country Music Association’s annual membership meeting will be held here Oct. 15 at Opryland Hotel. Agenda items include election of board directors, the annual president’s report, the presentation of the Founders’ Award to Connie B. Gay, the CMA’s first president and an introduction of the current CMA board members.

The meeting is open to all CMA members. Proxies for those members unable to attend must be returned to the certified public bookkeeping firm Deloitte Haskins & Sells by Monday.

Marion says that country acts are easy to work with—both in terms of technical staging requirements and contract terms. The university and money from its student activity fee assessments ($5 per student per semester) to pay for free shows and as a contingency fund to cover for contract losses. “Some of the free shows,” Marion notes, “are rock ‘n’ roll—for balance.”

In spite of its country successes, the university has no more such contracts scheduled. Marion says the ideal is to do two or three country concerts each year.

Caroline Fleming, membership secretary of the National Entertainment & Country Music Assn., says interest in country music for colleges is “picking up every year.” NCAA has 850 schools and 600 booking agents and acts as members.

Most of the active performers on NCAAA’s country list are bluegrass bands. “They are doing a lot of coffeehouses, local school membership explains. ‘Colleges aren’t looking for high-priced acts.’

Bluegrass For Int’l Markets

**NASHVILLE**—The U.S. government is sponsoring a month-long overseas tour that will expose bluegrass-flavored country music in Portugal, Greece, Turkey and Cyprus.

Buck White and the Down Home Folks, and Harold Morrison and Smoking Bluegrass have been booked by the Arts America program of the International Communications Agency to perform more than 30 concerts in these four countries.

According to an Arts America spokesperson, the organization sends music that is suggested by our embassy personnel abroad. Right now, interest in country music is stronger than it’s ever been.

Previous Arts America forays into sending country music abroad have included a well-publicized tour by Roy Clark, the Oak Ridge Boys and Tennessee Ernie Ford to the Soviet Union several years ago.
MEL TILLIS is burning the charts with "ONE NIGHT FEVER"

Produced by: Jimmy Bowen

from Mel's "SOUTHERN RAINS" album

MEL TILLIS IS OPENING AT:
THE ALADDIN HOTEL
LAS VEGAS
OCTOBER 8th-21st, 1981
It's four No. 1 singles in a row for Ronnie Bailey as "Midnight Ha'arrings"/"Scratch My Back" cruises to the top after a 13-week climb. Bailey also becomes the first country artist in 1981 to score three top tunes earlier this year. Earlier this year, he hit pay dirt with "I Keep Coming Back"/"True Life Country Music" and "Friend!" Anywhere There's A Jakeboy!"

Over the past decade, Merle Haggard emerges three different years as the first artist to score three No. 1 tunes. In 1975, Haggard had four chart-toppers — "Katy Curtis," "Always Wanting You," "Would On" and "It's All In The Mirror." In 1973 he crested to the top with "I Wonder If They Ever Think Of Me," "Everybody's Had The Blues," and "If We Make It Through December." And in 1972, "Carolynn," "Grandma Hung," "Turnin' Out A Memory," and "It's Not Love (But It's Not Bad)" all struck the country summit for Haggard.

Ronnie Milsap and Conway Twitty both have been the front runners in garnering three top ten tunes two years apart in 1976, TWI soared to the top with "This Time I've Lost More Than She Loves Me," "At All The Good Is Gone," and "The Games Daddy Plays." The following year, he turned the trick with "I Can Be Love She Gave It All To Me," "Play That Party Recipe," and "I've Already Loved You In My Mind."

In 1978, Milsap took "What A Difference Yo've Made In My Life," "Only One Love In This Life," and "Let's Take The Long Way Around The World" to the top. And in 1980, he reigns over the country chart with four tunes: "Oh, Why Did You Spend The Night," "My Heart," "Silent Night (After The Fight)," "Crescent Aches and Pains," "Money Lessons Company," and "Smokey Mountain Rain." Rounding out the decade for the first artists to garner three No. 1 tunes in a given year are a pair of sisters — Anne Murray and Dalie Parton. In 1979, Murray straddled to the top with "I Just Fall Love Again," "Shadows In The Bluebird," and "Broken Hearted." And in 1970, Parton hit the ages with "Jitterbug," "I Will Always Love You," and "Love Is Like A Battery." And now for trivia you can either cherish or promptly discard: "Midnight Ha'arrings" in the first song with a trucker theme to hit the top of the country chart since Eddie Rabbitt's "My Love Life Away." In 1980, the classic trucker tune, C.W. McCall's "Convoy," had an amazing six week run on the country summit, beginning in December, 1975.

This fast drawing record is loaded with bullets...

"Gunslinger"

By BEN MARNEY

This is the last third week in the third quarter and time to draw some comparisons between 1980 and 1981. RCA has spent the most weeks—13—at the top this year, making a two week increase over comparable 1980 figures. Eleven RCA singles have been represented at the top in 1981, exceeding the 1980 peak of nine, and Ronnie Milsap's "(There's) No Getting Over Me" each represented for two weeks. Nine Dot Records is close, however, with comparable 1980 time frame, with Milas's three week run at the top with her "My Heart," "Silent Night (After The Fight)," and "Battleship," to the top. Next...""Harping...""

MCA holds steady, rocking up a total of five weeks at the top of five separate singles both weeks. Elektra, Warner Bros., Epic and Liberty are tied for third place with four weeks at the top of the chart atop thus far in 1981. In last year's chart, Columbia had also seen three weeks of top action—led by Willie Nelson's "Two Headed Time." (Elektra/Seal's "Two Headed Time" was selected for Woodstock.) United Artists (new Liberty) had seen three songs crest to the top thus far in 1981, all in comparable "Cow and Ol' Country" locked in the top spot for three weeks. Epic had only been on top for two weeks of the start of the first quarter in 1980, and Elektra had one song chart to the top for one week at this same time last year.

Rounding out the top label action for this year are Columbia, with three weeks of No. 1 acts, Capitol and Sunland with one week apiece at the top. Last year at this time, Capitol, Columbia and MCA had also seen three weeks of top action—led by Charlie Rich's "Time Love," "Bobby Bare's "A White Christmas," and "Lonely In The Corner," respectively. The MCA figure for two weeks of action with "Midnight Ha'arrings," the first song with a trucker theme to hit the top of the country chart since Eddie Rabbitt's "My Love Life Away," followed by C.W. McCall's "Convoy," had an amazing six week run on the country summit, beginning in December, 1975. Exclusively on SOUTHERN BILLBOARD RECORDS

P.O. Box 2006, Nashville, TN 37202

(615) 982-9434

Independent record promotion:

mike borchetta

PROMO (615) 758-2995

BOX 23308, NASHVILLE, TN 37202

SYLVIA BRILEY PROMOTIONS

Nashville (615) 758-2995

October 3, 1981, Billboard

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New On The Charts

It was almost like the old days recently, back before the ErT/ed killed down and Nashville became a showcase favorite over again looking for a new place to happen… The Burma Broths, a city town, and proved (to anyone who may have still happened to be missing the pic) that they’re really a rock band mangrooving in country clothes that they are, couple-assed, an all-country band.

This new version of the 13-year-old group has done more than get their new "Flying" in their name—they’ve also fine tuned their direction and added a brand new spark. (In fact, with Gib Gillette and John Belan at the nest, this actually is a whole new act.) Visually, the match between Gilbey and Belan is one manufacturer only produces hot tips in the studio, these stagers (with back-up help from side music) have blended harmonies and compelt
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So it was music there, and so was the label support. CBS and U.S. took the Burmas' benefit appearance for the National Entertainment Journalists Assoc. chapter and mixed it into a first class showcase, the scale of which hasn’t been seen over town for quite awhile.

More than 600 people turned up to the Can
ey Club, and felt about this in a month or so to see the Burmas and new local Columbia act, Calamity Jane. Calamity Jane is a first time around experience in this area for the label, it’s a pure, all-female group with the ability to switch and trade off vocal harmonies at the change of a country; they’re intriguing diversification in Calamity Jane’s music— they’re go from a rocking version of "My Boyfriend’s Back" to a beau
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The double package was well matched, which was evident at the show’s end and when the Burmas returned to the stage for a standing ovation and encore, and invited Calamity Jane to join them for “Jambalaya.” Then there were seven-part harmonies, and I don’t think that sounded nice…

The Canney, whose CBS held the showcase/ benefit, may just be the answer to Nashville’s prayers. It’s an ideal club set up, in fact, it could be a gold mine, with a few minor changes. It’s a huge old warehouse with a brick and beam inte
rior (also known as functional decor), high open beam ceilings, and a seating capacity for more than several hundred people (not counting SRO situations), perhaps almost as important, the Canney also has it’s own large parking lot and is convenient to Music Row.

The only drawback to the Canney is that the club doesn’t seem sure of whether it’s a Cock’re Bar-Hello type restaurant or another ErT/ed. Dur
ning the day, it serves great southern cooking, and it features a variety of evening shows (more about this later, if you please). Record companies are always picking up on this fact, so hopefully, it won’t be much longer that Nashville will be without a better than average showcase hall.

Cal Stalons, Sylvester Stallone’s brother, has been in Nashville for a couple of weeks, scouting for country material to be used in the sound track of a new movie he’s scripting. According to Stallone (who isn’t planning to take part in the picture), the film is about "a cross between ‘Muh
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FIGURE EIGHTS—He may not be Eric Helden on skates but MCA Nashville’s president Jim Foglesong isn’t shy about showing about his form at a Music City Rollers industry skat
ing party to raise money for the Nashville Symphony.

Nashville Scene

By KIP KIRBY

From the put on your blue vender shoes or at least your high-heeled sneakers dept… rockabilly pioneer Carl Perkins made his first Nashville ap
appearance in several years recently, performing two sets at Vanderbilt Univ. Although a number of great performances were attempted (and frequently failed) by the time most of the audience was ken
generation age, the crowd enthusiastically danced in the aisles for most of the show, which included an upcoming single appropriatel
ly "Rockabilly Face." Festival Kick Off at Times, for nearby, a benefit function

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Nashville Symphony.
"Husbands And Wives" (WS 4982S) Is The Fourth Smash Single From The Duo Of The Year: Frizzell & West.

"You're The Reason God Made Oklahoma," "A Texas State Of Mind," "Lefty" and "Husbands And Wives" come from the album Carryin' On The Family Names (BSK 3555).

The CMA has honored David Frizzell and Shelly West with nominations as Duo Of The Year and the Horizon Award. Country radio has proclaimed them its hottest new couple, and no wonder, with this kind of carryin' on.

Nigel Grainge, founder and head of Ensign Records, is a dyed-in-the-wool, 100% records fanatic, an avid collector since childhood who still buys upwards of 30 disks a week and listens to music continually, no matter what the kind of record man that in these days of lawyers and accountants sometimes seems like an endangered species.

But it’s that enthusiasm, coupled with an unerring instinct for picking the hits, that has given Ensign the amazing tally of nearly 30 chart entries from 50 or so U.K. releases, an unprecedented strike rate, including a string of nine consecutive hits from the Boomtown Rats, one of Grainge’s first signings to the newly formed label, back in 1977.

Now he and the company are into a new phase, with the emphasis on international markets—“You’ve got to tell records abroad to survive”—and especially on America, as a brand new deal with RCA for which Grainge has high hopes.

“I’m very U.S. oriented; I’ve been there literally hundreds of times, and now I only want to sign acts with U.S. potential. But in the past we’ve never had the support we needed. The attitude used to be: ‘We know our market and you know yours.’ Then I’d come back and tell Bob Geldof or whoever, yeah, they’re really going to do it for you. I’ve never been with a company where it was set up properly. But with RCA it’s different. I’ve never seen such support. I’ve watched the way they are putting things together for us, and if it doesn’t happen it will be because the product’s not right, not because the promo’s not been done.”

The deal calls for RCA to release two out of three, but the company has so far picked up the first three albums Grainge has offered. Priority acts are the Bendeth Band, Roy Sunholm and Slow Children, who will spearhead RCA’s Ensign launch this fall, and Grainge is also keen to break his reggae signing Black Slate in the U.S. “RCA may take the Black Slate album, but they’re a bit worried about the marketing of it. U.S. companies are only experimenting with reggae; CBS and A&M in particular have been dabbling with it. There’s been some progress though. It’s got a foothold in Toronto. Los Angeles is giving it heavy airplay. New York is playing Black Uhuru.”

Ensign has always been associated with black music. Grainge says that between October last year, when the company went completely independent (Phonogram was previously a shareholder), and Christmas when the U.K. deal with RCA was made, it was only a string of nine black hits that kept the operation alive.

“At one time we were the only company signing black acts. It’s a bit of a crusade. Apart from the Boomtown Rats all our hits have been black. We pioneered the whole black music thing here. When I was at Phonogram I put together the first deejay mailing list, and started that pre-promotion thing with white labels.”

A key figure in this and other areas is in-house consultant Chris Hill, one of Britain’s top deejays. Grainge says: “The partnership is one of the things that makes it all worthwhile. We just spark each other’s ideas like a lightning storm.”

Managers can’t believe the electricity, and if anyone can pick a hit it’s Chris. People are always after him to promote their singles. We know what to release, and how and where to break it. We had five hits in a row with Light Of The World. We can pick, sequence, mix and handle the product in the right way.

Another example is Eddy Grant, who I first signed to Phonogram in 1974-75. We picked “LuvU On The Front Line” off “Walking On Sunshine,” which had been out for about five months, and by working it underground through the clubs and through street level buzz we generated tremendous excitement before the single even appeared.”

With Light Of The World, as with the Boomtown Rats, Ensign spent years breaking the act only to lose it when success had come. It’s the common fate of small independent companies, but Grainge would not deny that for those who’ve made the investment it can be bitterly disappointing, one of many difficulties small operations face that in the end come down to money.

“It’s very rare that you can break an act right out of the box,” he says. “Maybe it’s going to take three or four albums to do it. But while it’s O.K. for a major company to be $500,000 down on a new act the indies just can’t do it.

The peculiar state of the current British scene compounds the difficulties. “Rats in a maze,” Chris Hill calls it, meaning that record companies, aided and abetted by the music press,
Greg Lynn
Ensign Marketing & International Manager

Greg Lynn, marketing and international manager, joined Ensign in May of this year. He previously worked at EMI, RCA, and most recently CBS, where as a product manager he was responsible for the marketing of about 40 of the company’s acts, including Adam and the Ants.

Coincidentally, Lynn’s background in the industry stems from disco promotion, as does Grainge’s. He was responsible for the successful setting up of the disco promotion departments at EMI, RCA and CBS, and won the record business disco promotion person award two years running.

Of his new role at Ensign, Lynn says “the chance to be totally involved with the careers and development of a small roster of acts is very attractive. Each of our artists will benefit from a thorough creative and marketing job being done on them.”

The experience Lynn has gained from working at three major companies has given him a sound knowledge of how an act needs to be packaged and sold for each country. “Roy Sundholm and the Bendeth Band will break in America before they do in the U.K. and our marketing efforts will be primarily directed towards the states.”

“Lack of communication is one of the main sources of mistakes being made in any business today, so at Ensign we make a point of staying in regular touch with all our licensees in order to maximize record sales. A small company must perform well abroad and I’m going to exploit every country for every dollar, mark, peseta, guilder and franc I can.”

Ray Carless

Ray Carless, a distinctive instrumentalist who specializes on tenor saxophone, is one of the key signings to Grainge’s Ensign label. His musical style emphasizes the width of repertoire range incorporated in the catalog roster.
RCA Records is proud to announce the newly-formed association with Ensign Records of Great Britain. Jack Craigo, Division Vice-President/RCA Records U.S.A. and Canada, said: "We are all enthusiastic and excited about our new association with Ensign Records. Since its inception four years ago, the label has become a vital force in contemporary music in England and is currently at the forefront of independent labels in that country." How true, Ensign Records, formed in 1977 and headed by former A&R man, Nigel Grainge, has had 30 of its last 50 singles on the English charts!

The first product slated for release in October is Roy Sundholm's "East To West" and The Bendeth Band. "East To West" is the clear, straight-ahead production of Nigel Gray (most recently involved with The Police), and it shows Roy Sundholm to be the experienced singer/guitarist/composer that he is! "Love Collect" is the first single from the Bendeth Band's new album, and it's so hot that it can't be stopped! It's a fusion of dance, R&B, funk, and ever-popular rock 'n' roll.

Also set for release in October is a single by the Boston-based group, Slow Children, called "Spring In Fialta." It clearly exemplifies the singularly innovative sound of this great new band.

And that brings us around to this: Roy Sundholm, The Bendeth Band, Slow Children, Ensign Records and RCA are making music... new music... great music!

That's why RCA is where music happens.

RCA

Ensign Records
**A New World Adventure**

are chasing round in ever decreasing circles after ever more short-lived fads and fashions. According to Hill, the major companies have squads of junior A&R men at virtually every gig in the country: "If it plays, sign it." And Grainge adds: "I can only sign an act where I'm not in competition to any other company to make that signing. With these sad acts there's a big auction: they can launch with a hit because the vibe gets picked up so quickly, but after that..."

Ensign's A&R policy has never followed trends. "In Britain the hipness element is all important: things are very media-orientated here. We're about as hip as this table though. Our attitude is that we will sign anything if we see into it and will enjoy working with the act. Although Chris Hill and I spend so much time around American product we are still great believers in British talent, we still think the best music comes out of this country. I spend a fortune on U.S. records but there's nothing I've really liked recently, apart from Slow Children of course.

Grainge's immediate aim now is to see his key acts breaking here and internationally. "We've stuck them from day one, but now the Boomtown Rats have gone, who used to take up about 90% of our time, we do have time for maybe one or two more signings on the roster."

"In fact I have just signed a Scottish act called Another Pretty Face, no relation to the U.S. act of the same name. I was driving home listening to the radio when I first heard them, and I had to stop the car. They were so amazing, I haven't felt the same excitement since the Boomtown Rats. They won't have anything out till next year though, they need time to rehearse and get things together. That's one of the problems with the current British scene, of course. All those instantly fashionable bands get signed before they have time to develop. The Rats were a solid working band playing two hour sets of their own material when we heard them, but that doesn't happen now. But our philosophy at Ensign is the old-fashioned one: we work creatively with our acts and we always look to build for longterm careers and long term success."

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**Talent Gallery**

- **Tee Mac**

Tee Mac is a classically trained flautist who decided to cut loose from the confines of a specific musical genre to create what he calls "The Sound Of The Universe," or in Nigerian "Nam-Myoho-Renge-Kyo."

Nigerian-born, but brought up in Switzerland, Tee Mac draws on a mix of two separate cultures. He was a student at Zurich Conservatory of Music and a graduate of Lausanne, but he formed his first band in Nigeria.

That was dubbed the Afro Collection, and the band experimented with Afro-funk rhythms, a great deal of jazz, and a fine smattering of Tee Mac's individualistic flute playing. To gain further experience he worked with such artists as Shirley Bassey, Alexis Korner and Ginger Baker.

But what he was after was the "Afro-classical" sound that he got there through the Tee Mac Collection. He works regularly in Nigeria with congas, keyboards, drumming, saxophone and his own inventive flute playing.

Nigel Grainge at Ensign launched him in the U.K. this summer with a 12-inch and 7-inch single "The Sound Of The Universe."

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**Rudy Grant**

Rudy Grant is an important part of the Grant family, based in London, and his single version of David Bowie's "Space Oddity" this summer, produced by his brother Eddy, created a wide interest through Europe. As with Eddy Grant releases, his singles go on a joint Ensign-Ice logo.

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**Incognito**

Incognito, an eight-piece, started off in 1980 as three musicians who just wanted to please themselves in a musical sense, jamming together, creating jazz-funk sounds.

Nucleus of today's widely-accepted band were Paul Tubbs, Williams, Peter Hinds and Jean Paul Maunick, previously together in the Light Of The World U.K. jazz-funk band.

When they worked more closely as a unit, the singles "Pari-sienne Girl" and "Incognito" emerged, and so did the debut album "Jazz Funk." A follow-up album is on the way with, they say, a different musical concept which they hope will take their music beyond the dance floor to a wider audience.

The band's philosophy is that it is tired of the fact that the only jazz-funk bands to attract big audiences in top British venues are U.S. groups like the Crusaders or Earth Wind & Fire. "British bands have just as much to offer," they say.

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**Credits:** Editor, Earl Paige; Assistant Editor, Ed Ochs; Coordinated by Peter Jones, European News Editor; Lead story by Nick Robertshaw, U.K. freelance; Art, Mimi King.
RCA RECORDS (U.K.) WISH ENSIGN ALL THE HITS IN THE WORLD AND ARE PROUD TO REPRESENT THEM IN THESE TERRITORIES
Nigel Grainge launched his Ensign Records label in April, 1977. By the end of its first four years of independent action in an over-populated small-label market, he'd seen his brainchild score with one in every two record releases and he'd chalked up sales of more than six million singles.

Artistically, creatively and statistically, the ambitious hunch followed by the former Phonogram artist and man had paid off in full. And his bank manager was delighted, too.

Ensign has released more than 50 singles. Of the first half hundred, nearly 30 charted, which is a virtually unprecedented success rate for the U.K. record industry. One way of interpreting it is that a new act looking for a recording deal would be virtually guaranteed a 50% chance of success by signing with Ensign.

Behind the Ensign success is the fact that Grainge had previously established himself as one of the most respected and knowledgeable A&R men in the business.

He started out in the record industry in April, 1970, when he joined Phonogram, or Philips Records as it then was, as a credit control clerk. He later had a spell in the company's sales office before becoming label manager for U.S. repertoire in 1973, fast gaining a reputation as a king of walking encyclopaedia on Stateside product.

He joined the Phonogram A&R team in 1975 and started showing remarkable astuteness in picking hit records from a mass of material, during his 18 months in this department. He was finally made head of the division and directly responsible for signing such major acts as Thin Lizzy, Graham Parker and the Rumour and Streetwalkers.

But the "itchy feet" syndrome set in and he wanted away from the restrictions of working for a major company. At the end of 1976 he suggested to Phonogram that he should leave to form his own label in which Phonogram would have the majority shareholding.

The major jumped at the chance and so Ensign was formally launched in April, 1977. One of Grainge's first signings was the then unknown rock group Boomtown Rats. That was an immediate success story, providing nine consecutive hits on the Ensign label, all reaching the Top 15. Ensign's first number one was the Rats' "Rattage" single in November, 1976.

But Grainge has also developed, over the years, an innate talent for identifying and capitalizing on new music forms. For instance, Ensign is at the forefront of the jazz-funk explosion still building in the U.K., with bands like Light Of The World and Inognito. And Grainge steered his label into the country field with the act Black Slate, then switched into a different area again with the release of the first album from Slow Children, a Los Angeles-based duo whose music was, to Grainge, "so different from anything that had gone before as to be virtually indefinable."

Other newer projects for Ensign include Roy Sundholm, who has already scored in the U.S. David Benedito, saxophonist Ray Caliess and the group Mobster.

A new impetus for Ensign as a label came at the beginning of 1981 with the signing of a new license deal, with RCA Records, formally announced at MIDEM in the South of France.

In the middle of 1980, Grainge had become some disenchant with Phonogram's performance with his label in overseas territories and decided that a licensing network around the world was necessary in order to make Ensign as important a force internationally as it is in the U.K.

Now he's signed to RCA for the U.S. as well and sees the pact as the start of a new area of development.

It is Grainge's proud claim that Ensign is run by creative music people, not "by the lawyers and accountants" found in many other organizations.

His "small, tight and motivated" team is based at 44 Seymour Place, London, W.1. and alongside Grainge himself are A&R consultant Chris Hill, general manager Doreen Loader, marketing and international manager Greg Lynn, financial assistant Richard Marven and international assistant Judy Hutchinson.

The success ratio in terms of hit singles show no sign of flagging. Of the first 15 singles put out by Ensign from September last year, 12 charted. Taken over a seven-month period, that is a remarkable testimony to Grainge's ability to pick winners.
HAPPY TO BE INVOLVED WITH ENSIGN RECORDS LONDON

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MONEY MEN RAISE SIGHTS

California Palo Alto Label Projects Major Expansion

By DAVE DEXTER JR.

LOS ANGELES—After dabling in the recording industry with the release of a couple of albums last year, the Palo Alto label of Northern California now is committed to a substantial expansion program which, it reckons, will place it among the nation’s major jazz producers in 1982. Palo Alto is not your conventional label.

Its three principals are officers in the Capitol Preservation Fund, respectively, the oldest money market pool in the U.S. That’s a subsidiary of the Benham Management Corp., of Palo Alto, a suburb of San Francisco, which in turn is the site of the Stanford Univ. Chairman James Benham is a trumpet player and titular chief of the label. But he is getting hefty assistance from the Fund’s president, Paul Robert, a skilled saxophonist, and his vice president, legal department, Dant Hand. Hand plays bass and blows hot flugelhorn.

Benham, Robertson and Hand all play in the Full Faith & Credit Big Band, comprised of 21 musicians, now completing recording of its second album, “Fanfare,” to be issued next January. Singer Madelaine Eastman will be prominently spotlighted on the L.P.

Step one in launching Palo Alto into national prominence last week was the firm’s retention of North Hollywood’s Sayles-Morgan Assoc. to direct a national publicity/public relations campaign.

Step two involved the hiring of Dr. Herb Wong as chief producer. Wong, an educator, writer, radio deejay, lecturer and critic who serves as a vice president of the National Assy of Jazz Education, is shooting for a January release target of “at least five albums” which he is recording this fall, most of them on ‘Sage & Sound Studios in Los Angeles. “We have about 10 distributors at the moment,” Wong reports. “They stretch from Hawaii to New England.”

Among the artists to be featured on Palo Alto’s 1982 release schedule are:

- Lanny Morgan: Veteran alto saxophonist whose “It’s About Time” L.P. will showcase backing by Monty Budwig, Bruce Forman, Lou Levy and Nick Cerialo. One of the most in-demand saxophonists on the West Coast, Morgan’s other L.P. was issued 20 years ago.

- Basie’s Buddies: Wong has assembled 13 celebrated Count Basie sidemen for a swinging, stomping package in which Eric Dixon, Tee Carson, Bobby Plater, Grover Mitchell and other Basieheads are featured.


- Pepper Adams: Baritone saxophonist, taped in New York, is supported by Jimmy Rowles, George Mraz and others with Bob Porter producing.

- Digby Street: A live date recorded at San Francisco’s Keystone Korner with Sonny Stitt, John Handy, Red Garland, Bobby Hutcherson, Cedar Walton, Herbie Lewis and Billy Higgins.

- Gary & Mike Barone: Tom Scott, Shelly Manne, Dick Spencer, Teddy Saunders, John Heard and Alex Acuna accompany the brothers on a Los Angeles session.

- Full Faith & Credit Band: Palo Alto’s three top executives get their kicks on this entry with Madelaine Eastman oriozing the vocals. Wong is confident of Palo Alto’s eventual success. “We have sufficient entry and sustaining capital, quality product and intelligent planning,” he declares, “but most of all, the label’s boxes are unique. They know music, they know records and they know the complex world of business. With efficient promotion and distribution, Palo Alto Records looks to be a big ‘82.

Jazz Chronicles’ In 30 Big Markets

LOS ANGELES—Herbie Hancock, Chick Corea, Jose Zawinul and Joe Sample are spotlighted in a special-four segment of “Jazz Chronicles,” the two-hour weekly radio show broadcast to more than 30 major markets.

Co-hosting the shows with regular host Jim Gosia is Harold Rhodes, in-"Dana" of the Rogers electric piano, whose involvement has led to interviews “Rhythms Scholars” title.

Monterey An Unimaginative Success

Poncho Sanchez in a rhythmically pulsing tour de force. The farewell tour of Flora Purim and Arito, joined by the dancers of Caravatage, provided an appropriate close to these 25 adventures.

The third Sunday in September just wouldn’t be the same if the Monterey Jazz Festival didn’t offer a crystal ball gaze into the jazz future. This year’s peak was typically exciting, enough so that the jazz veterans think more about practicing.

It opened with a quintet from Modern High School in Alhambra, California, and a big band from Woodrow Wilson High School (Long Beach). Both of these compostion ensembles provided solid sets. But the treat of the afternoon was the California High School All-State Youth Band, led by Bill Berry, the group of young swingers stayed on stage for 3½ hours, without a break, and provided settings for trumpet Clark Terry, Ray Pizaro, who soloed on bass; pianist Rodney Franklin and saxophonist Main Catingub. (Continued on page 72)
LOS ANGELES—Utilizing techniques that are associated more with making films than videos, Russell Mulcahy—along with partner David Mallet—has become one of the most respected directors in the field. Some of the most acclaimed rock video productions—Kim Carnes’ “Bette Davis Eyes,” the Buggles’ “Video Killed The Radio Star,” Ultravox’s “Vienna” and the Tubes’ “The Competition Breaks” are his handiwork and have more in common with the wide screen than the small. In fact, his next project is a non-musical horror short for Parade about shadows which kill.

“I grew up in the 28-year British resident. Most of these guys that are doing video come from video, but I started out with film at 16 or so. I started shooting video like film, one camera shooting scenes with takes and so on. It’s not like rock ’n roll anymore. Now, a lot of people are doing it and it’s a good way of doing it.”

Between them, Mallet and Mulcahy—who have formed a company with producer Levi Godfrey the initials of which just happened to coincide with MGM—have produced or are producing videos for David Bowie, the Boomtown Rats, Rita Coolidge, Elton John, Spandau Ballet and Ike &テーザ and though life initially was a bit shaky.

After working at a television station in his native Sydney, Australia (the same one that later produced Peter Weir got his start), Mallettcrafted two shorts that won awards at the Sydney Film Festival in 1975 and 1976. Then he set up his own company to do video promo.

“I thought if I do the first ones down there for $80 or some ridiculous amount. I went bankrupt,” he recalls. “Then I went to England to do a video.”

At first, his luck didn’t improve in England. “I was sent to Birmingham to do a punk band. I didn’t know why I was there. I was in this shack with this punk band.” Mulcahy laughs. “I asked what am I doing here?” They were called the Death Cheaters or something. There was lots of spitting and vomiting and carrying on. It was my first taste of punk music and I had to do the best I could. I got more freedom after that,” he de- clares.

Claiming influences from Robert Altman to Milos Forman, it could be wondered why Mulcahy isn’t seen feature films. I’ve never been to film school. I never studied film, just the afternoon cinema. I go to the old movies with a pack lunch. I had a feature film which was going to happen called The Fly Trap in Aus- tralia. I left there so I never did it and it will happen,” he assures. “I’ve got about four scripts at the moment which we’re working on. I want to do my own film Australia called ‘Dream Time’.”

While his film career beckons, Mulcahy claims he doesn’t want to leave music behind. “I’ll always stay. It’s a new industry. Nobody knows where it’s going really,” he main- tains.

He admits that, for American tastes, he is toning down his approach somewhat. In fact, a scene in Ultravox’s “Vienna” where spiders crawl across a human face was deleted on this side of the Atlan- tic. “You have to tone it down,” he says. “Like ‘Al Jolson’ thing, it’s quite tame. I think that because American audiences are used to having an audience with a microphone with some smoke and sing their songs. Whereas in England, there have been experiments with the visual medium to tell a story or create visuals which are in harmony with the music. There’s some things happening in Eng- land, visually and musically. I think it’s time that we started getting back to England, our videos aren’t consider- ed weird, they’re normal.”

One, Chas Jankel’s “A No Cor- rida,” was even too far afield for British tastes. “We did it for A&M in England and we had this in a wedding dress this guy coming with this guy doing in marrage art in this room. The cop took one photo and put it in a closet and locked it,” he re- members.

Both of these types of visuals, he keeps getting horror films to direct. “Things like ‘Carrige’ with that great ‘Saw doctors’” he says. “I think it’s a job to manure,” he laughs. Yet, he feels it is somewhat misunderstood.

“I can’t really explain the difference which is a sensual, sexy piece. There’s nothing gross in that one,” he points out. “It’s like doing the horror ever the song requires. Admittedly, some of the stuff is a bit bizarre.”

Recently, he directed Spandau Ballet’s “Bette Davis Eyes” video so much that he watched it for 40 min- utes productivity, “I like it,” he states. “I don’t mind Mulcahy retorts. “I think he may have gotten bored after 38.” This hu- morous reply though points to the fact that respect video directors are getting from film directors.

“In the beginning, people thought oh, ‘prom, schlomo.’ They thought we were these tacky little filmmakers making silly videos, it’s ‘if I’m going to be a director, I want to do serious entertainment piece.’”

Most future plans are being kept under wraps until they are closer to being, “We’re having some exciting projects that we have going and we’re working on some ideas for the New Wave which are more concrete,” he states.

“We’re involved in other types of original programming, such as a group of crossover jazz musicians who we’ll be taping in London in November. We’re also completing a feature film made for video, called ‘Dead Ringer,’” starring Meat Loaf and John Travolta. “We’re having some exciting plans for the future which will be CX-encoded.”

“Some groups’ music doesn’t lend itself to conceptualization,” he adds. “We’re not out to throw gimmicks in the audience’s face, we want to do something more serious.”

While Mulcahy has more than 30 videos to his credit, he claims he doesn’t have problems communicating his vision to the artist. “Like with Kim, she felt the slapping scenes wouldn’t be right. I didn’t talk to her, she told some one that she thought this idea of slapping was a good one.”

When I told her, she said ‘I thought that too’,” he says.

So far, inon hasn’t hurt Mul- cahy’s grand video schemes. “We’ve been lucky,” says producer Godfrey. “Artists and producers are listening to their ideas and they like it.”

Recording is done in a minimum of 24 tracks. “Although the tech- nology now doesn’t afford us the op- tion to do as much as a movie, we do have it,” McLean says. Post-produc- tion work is completed at New York’s Soundworks, on digital equipment—another investment in the future. And the CBS video disks of the future will be CX-encoded.

“We’re highly sound-oriented,” McLean says.

Japanese commercials are some of the most bizarre in the world. But think of us British who have been allowed more license than the Americans. In Eng- land, the music has got a lot more courage to it. In America, you’ve got to be a bit more careful,” he states.

The man behind the videos, Russell Mulcahy and artist Kim Carnes will be featured panel- lists as a director/producer/artist ses- sion at Billboard’s upcoming Video Entertainment/Music Conference Nov. 12-15 at L.A.’s Beverly Hilton Hotel.

Director Russell Mulcahy and art- ist Kim Carnes will be featured panelists as a director/producer/artist session at Billboard’s upcoming Video Entertainment/Music Conference Nov. 12-15 at L.A.’s Beverly Hilton Hotel.

As with the Tube’s “Completion Backwards” video series. Mulcahy has just produced videos for David Bowie the MTV and he is getting a lot of attention. “It’s usually well-planned, though. You can’t spend that much money, and you don’t want to do too much. There’s usually a script or a storyboard, depending on the video. The video music is usually a lot more visual and abstract, it is storyboarded.”

Nearly half his work is on film projects that are either in production or where it is edited. “Some things look better on film and some look better on video. It’s a matter of how it’s being presented anymore because it takes too long.”

Unseen, is also adding additional sound effects to his work. “Like with Spandau Ballet’s ‘Chant No. 1,’ we were driving up to this car and you hear this crackle of the tires under the music,” he says.

His major projects include a Kim Carnes videocassette early next year and a series of six one-hour programmes which may air over Warner-Amex. While he is op- timistic about video in general, he is not a big fan of the videocassette.

“You’re talking about kids buying a whole new piece of equipment which they can’t do anything else but play pre-recorded material on it.”

It’s “pre-ecentric. The look of them makes me think how much better the quality is. When it comes down to it, it’s just a player even if you can do slo-mo and freeze frame. As soon as they work out good VHS and Beta sound the videocassette system will be on the price comes down, that will give the cassette the advantage.”

All World Group Tapes 1st Special

LOS ANGELES—All World Studios Inc., a production company called “New Wave Theatre,” has completed taping of its first segment of a series of video specials for the Grammophone Television tentatively titled “New Music Special.”

The “A New Generation” video special offers a monologizing of the art-oriented end of the video promotion spectrum, McLean notes. “Apparently Japanese nese videos are very good though, I haven’t seen too many of them and

October 13, 1981

www.americanradiohistory.com

CBS Video Arm Aims High On Music And All Programming Must Fill A ‘Narrowcast’ Demand

BY LAURA FOTI

NEW YORK—The existing mar- ket for original home video pro- gramming is bound to multiply with the introduction of cable televi- sion, and CBS Video Enterprises is banking on music to play a large role in the medium’s future.

The division, under the aegis of CBS Records, was formed last No- vember and launched its first music productions this year. Efforts to date have included a “One Night Stand” series (Monte Hall and Arlene Segal Net and the taping of REO Speedwagon in concert for broad- cast over Warner-Amex’s MTV cable music channel and for sale on videocassettes.

In fact, all productions have been cross-promoted between CBS television, consisting of cable, records and videocassettes. “REO Speedwagon was viewed by our music producers, a CBS exec-utive vice president business administra- tion. In addition, the group’s ‘Hi In- fidelity’ album, which has sold about 3 million copies, has been on the charts for months, be- gan a new ascent after the MTV air- ing.

The division’s first production of a Broadway musical is “Pfaff,” with the original cast, including Jane La- polite. The show will be aired on RCA’s CTV cable channel.

“Puirtle” with Melba Moore, Rob-
108 Crew Members Employed For Chicago Rock Shoot

CHICAGO—Much production work in the burgeoning music video field is being done on a shoestring, but a new Chicago company's first effort was done using five video cameras and 24-track audio recording.

On Track Productions, Inc. is targeting cable and broadcast markets with its music video programs. The first production, which was capped with a recent 12-hour concert taping at one of the city's top recording studios, Universal Recording Co., is a documentary on five area rock bands.

According to David Webb, one of the new company's principals, 108 crew members, including musicians, took part in the shoot before a live audience. Groups were local bands Bohemia, Garrison, the Marquis', Phil 'n' the Blanks and Screamin' Rachael and the Remotes.

"It was staged on a regular professional set with regular professional lighting and a regular professional crew," Webb, in charge of marketing, explains. "The Chicago talent shone brightly," he added. "They played better than they ever performed in nightclubs. Put them in that five-inch screen and they look like stars."

Webb's partners in On Track are Brian Boyer, an Emmy award winning iv producer, and record producer Tom Fabich. Webb also serves as vice president of sales for Third Coast Records here.

Webb says offers for the 75 to 90 minute concert/documentary have come from two national cable systems, including one major music channel, but the project may be used as the basis for a regular syndicated offering.

"What I have on tape is 30 hours of the five groups plus the concert," he explains. "We shot the groups on location in clubs, in their rehearsal halls, and we shot them in interviews at parties. It culminated with one major show of all five acts."

The concert was lensed by five camera, contrasting with the single camera production of some rock videos, notes Webb. "We have five half hour shows that could become something like the 'American Bandstand' of the '80s," Webb enthused.

"We're not looking at it as a one time shot. We're looking at it as a professional company that turns out top quality entertainment."

The project's director of photography was Joe Schumacher, part of Goosan-Oaks Productions here. Susan Chavvet was the art director, and Raul Zartinsky and Jim Mori-}

By ALAN PENCHANSKY

sette of C&E Productions oversaw the location production. Post-production work is being done at Edit-Chicago.

Webb said the five bands were selected after much canvassing of local new wave clubs. Three of the groups have just released independently distributed albums, and Webb said the audio track of the video production might be used to create additional audio releases.

"With Disney I was amazed!"

"With Walt Disney Home Video, the proof is in the numbers... 2% of my inventory generates over 60% of sales!"

We asked Jack Freedman, President of VIDEO TO-GO in New York City, to comment on his experience as a Disney authorized dealer...

Tell us about VIDEO TO-GO. How large is your overall inventory?

"Right now we have three stores in Manhattan, with two more opening in October. The average inventory in each of our stores is between 800 to 900 tapes. We're not deep in most titles. We merchandise in breadth rather than in depth and pass the inventory function on to our distributors. I should explain... we operate our stores a little differently, in that we don't really view videocassettes solely as an entertainment medium. We look upon them as electronic books, and we think that we're the bookstore of the future. As a result we keep all of our titles out in the open and classify them under the same type of headings you would find in a regular bookstore. Within our 'family' section, the Walt Disney tapes account for about 25% of the titles. The amazing thing is, within that classification, they account for well over 50% of sales."

How does Disney compare with your other top-selling titles?

"Basically, I think Disney has a longer lifespan than other tapes... they sell on a more steady and continuing basis."

and appeal to a wide range of the population, you don't have a peak-and-valley situation like you frequently find with other top-selling titles. In other words, over the long run, Disney tapes sell on a more steady and continuing basis."

What changes do you foresee in the home video market and how do you think they will affect Disney?

"The most important changes I can foresee is that we're going to have that changes in price. If and when the price of video products come down, I think that the demographics of the customer will change. What we're looking at now is basically an adult, affluent business person who is the primary customer for video products. As the number of machines increase, I think we will be looking more at the entire family group as the primary customer. When this happens, Disney's position will only become stronger."

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Video

U.K. Video Chart

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With this week's issue, Billboard reproduces the top 25 positions of Video Business, a U.K. publication. It's intended as a monthly feature and an extra service to Billboard readers.

12 Titles In Thorn EMI 1st Release

NEW YORK—Thorn EMI has announced the titles of its first 12 videocassette releases, due out in November.

Music releases include "The Tubes Video," a made-for-video production featuring songs from the current album, "The Completion Backward Principle," as well as old favorites "White Punks On Dope," "Mondo Bondage" and others.

A Canadian group, April Wine, will have a live concert on videocassette. In addition, Thorn EMI will release "I Am A Dancer," a documentary about Rudolf Nureyev, also featuring Margot Fonteyn. Movie musicals are "Can't Stop The Music," starring the Village People, and "Times Square.


All are on cassette only for now, says director of programming David Bannon. He points out that most titles are EMI productions or co-productions, and that the company is looking for diversity.

Three New Members Are Positioned In RIAA/Video Council

NEW YORK—Three new members have been elected to the RIAA/Video Council, the policy-making body of the trade group's new video division.

The new members are Al Markum, president and chief executive officer of Video Corp of America; John Messerschmitt, vice president, VideoDisc program development for N.A. Philips; and Barry Rees, vice president, MCA Videodisc, Inc./MCA Videocassette Inc./Universal Pay Television.

The Council provides guidance for the 25 member companies of the RIAA's video division. All members are manufacturers or licensors of home video programming.

Win Records/Video Gains Distributors

NEW YORK—Win Records & Video Inc. here has been named distributor in upstate New York of various home video prerecorded and blank tape lines.

According to Sam Weiss, president of the company, a six-man sales staff will handle this new market area. The lines include MGM/CBS, Media, VCX, Warner, MCA, Fuji audio and video blank tapes, among others.

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By EDWARD MORRIS

NASHVILLE—The need for studio diversification and adaptability was the theme of Sound Week's "Spars Road Show" held at Bulletin Studios here, Sept. 18. More than 200 attended the showcase, which was jointly sponsored by Bulletin and Solid State Logic.

Christopher Stone, president of Record Plant, Los Angeles, estimated that rock's roll recording now accounts for only 25% of his business. He said the company couldn't survive without its combination of studio business, collaborative recording, and film scoring. To maximize studio use, Stone noted, film scoring clients are generally scheduled for day sessions and music clients at night.

My activity is down 15% and my gross billing down 30%,” reported Guy Costa, vice president and general manager of Motown/Billie Wild, USA, Los Angeles. Noting that “we're dealing with recording budgets that are 50% of what they were last year,” Costa said, “We've taken on the role now of helping our clients save money.

One way this economy is achieved, according to Costa, is to encourage clients to use their own engineers. “All of our engineers are independents,” Costa said, “except two.” He explained that his company could save clients a 6% sales charge when they hire the engineers directly. “We've had to double our assistant engineers,” Costa said, “to assist the independents.”

Another cost-cutter, Costa stated, is that “we try to have rentals instead of buy, store and maintain specialized studio equipment.” “Our outside rentals have increased over 40%,” he said.

On the subject of rentals, stone added, “We try to have rentals directed directly to the label or the client. We tell them that if we're billed for the rentals, we'll add a 15% service charge.”

Paul Sloman, vice president of JVC USA, predicted new revenue opportunities for studios via the technological advances in records and television. He said that this year 10% of all music families have television cable — but that 60% to 65% would by 1985.

“Many people will want more from audio so the sound can be broadcast in stereo,” Sloman maintained. “At least, he told the audiocircuit clients, “There's only one law you have to know—the law of supply and demand.”

The job for recording studios in the 30s and 40s, asserted Robert Lord, president of Regent Sound, New York, is to “deliver high quality for a low price.” Regent, he explained, “has had to learn how to produce more in less time without quality reduction.”

Store said that Record Plant was moving toward project pricing and away from straight hour pricing. Joseph Tarsia, president of Sigma Sound, Philadelphia, warned, however, that “project pricing can be suicidal” unless one can be sure the client can afford time and personnel efficiently.

Composer and orchestrator Rob- bert Strauss said that NSM's studios need to equip themselves as feature film facilities if they are to go beyond their current service on small projects. Lifkin, however, said that much of the conventional film scoring is not considered efficient, in terms of ef- ficiency, to computerized hardware which allows for electronic editing and re-recording.

Johnny Rosen, president of Fanta Professional Services, Nashville, said that, “If you took the microscopic instead of the macroscopic view” in its decision to do only mobile recording, he said he concluded that there was more money to be made in radio, tv and film production than in nonradio projects. Fanta, he said, recognizes the "need for someone- an audiotech babysitter" who don't necessarily have the process and can stay with a producer all the way through it.”

Several of the panelists agreed that the most significant factor, because of the sparse unionization of its technicians, is one of the “easiest” cities for sound contractors to work in. Throughout the discussion, there were strong anti-union sentiments.

Jim Cark, president of Nola Recording, New York, reported that 75% of his company's business now comes from commercials and only 25% from music. “We service the people who matter,” he said, noting that major accounts were treated well but that smaller firms who would become effective endorser for a studio.

In a session devoted to acclimatizing studios to different types of music recording, Tarsia proclaimed, “We're entering a era in which the room is becoming an instrument again.” He added that it is important for recording engineers to promote the right feeling among the musicians.

Mack Emerick, president of Crie- terion Technical Services, defended the complete service approach to attracting and keeping clients. Such service can extend from considering private en- trance studios and to maintaining recreational facilities for the musi- cians when they are not in session. Most of his bookings, he said, are for long blocks of time.

This approach to clients was (Continued on page 55)
echen by Bob Walters, president of Power Station. “You have to know what their needs and insecurities are,” he said. “Big rock and roll people are interested in every piece of equipment in the house.” Walters noted that he has inaugurated a no-cancellation policy to keep costs down. “Once you confirm a time, you own it,” he said, “unless we re-book.”

Artistic Tracy Nelson said she had once decided to record outside of Nashville because of studio intractability. She asserted that the prevailing attitude toward artists in Nashville used to be: “If you don’t fit our way of doing things, then you adjust.” Nelson added, “You must feel at ease and related to that person behind the glass respects what you’re doing.”

Bruce Lee showed little patience for ego-ridden performers. “The only thing I require in the studio is that everybody show up,” she said. “I grew up in an era when you had some discipline,” she stressed that it was important that musicians be treated as equal partners in a recording session.

Jimmy Bowen, producer and vice president of Elektra/Asylum, Nashville, told the audience, “I am very concerned with the fact that Nashville and Woodland Sound, Nashville, argued for the importance of maintenance in a studio’s overall profit picture. “We’re so maintenance conscious,” he said, “it sometimes goes in the way of doing a session.”

Representing the needs of gospel recording artists were Don Butler, president of the Gospel Music Asn.; Buddy Huey, president of Priority Records; Robert MacKenzie, president of the Benson Co., and Bobby Jones, recording and tv artist. Butler said he was concerned about the “profusion of bad product that is coming out and making the overall industry look bad.” Huey concurred, saying that “Most people have the concept of gospel as something recorded in a barn and sold out behind a bus.”

A/V Fair in Berlin

BERLIN—With record companies’ participation largely limited to a promotional presence combined with artist liaison, the emphasis of the 33rd Berlin International Audio & Video Fair, Sept. 4-13 was heavily on hardware, although some video software producers were represented.

Almost in evidence were such televisud developments as Video-text, satellite and cable tv, multi-channel sound, television sound and digital technology.

Altogether 544 companies of which 332 took exhibition space from 27 countries were represented at the fair. Estimated attendance over the 10 days was in excess of 400,000 people.

In the hardware department, the advent was very much that of video recorders and accessories and on to stereo receivers.

At the opening press conference of the Fair, Ingwert Ingwer, chairman of the entertainment electronics division of the German Electronic and Electronics Merchants Assn., reported that the German consumer electronics market had a “subdued” first eight months of the year and this situation had to be viewed in connection with the general economic downturn. One exception, however, was the area of video recorders, which had been registering excellent sales growth in the last 12 months. He predicted that sales of videocorders in the coming year could be as high as 750,000.

He hoped that the introduction of a stereo video would lead to a relaxation of the restrained attitude toward the replacement purchase of big-screen color sets.

In the hi-fi audio area, customers were showing a pronounced and growing preference to towers with permanent installations—the so-called ‘hi-fi’ racks.”

“Provided the economic situation does not worsen significantly,” said Ingwer, “we anticipate a sales volume, including accessories, of at least $80 million (DM 43 million) in the consumer electronics equipment sector for 1983, an increase of between 3% and 5%.”

In a speech on new technological developments, Frank Mueller-Roemer, technical director of the Bavarian Radio Network, predicted that the number of video-recorders in West Germany would reach between four and five million units by 1985.
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WARM RECEIPTION—This fan waited in a long line outside Brooklyn's Zig Zag Records to get his copy of the Marenth album signed by the Capitol group's lead singer Paul D'Anno, right.

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NEW COMPANIES

MOVIE SPURS 'BLUE MOON' REPRINT

NEW YORK—United Artists Music is hoping for a hit reacquaintation of the old Rodgers & Hart standby, "Blue Moon," as a result of its use in the fall motion picture, "An American Werewolf In London." In the film, the recording of the song by Bobby Vinton, the Marnes and Sam Cooke are used as dramatic contrast settings on the soundtrack. Big 3 Music, the music print affiliate of UA Music, says there's increased attention to the song, which now has a special reprint run. Big 3 is also following the success of the film's "Blue Moon," with R&R-'s edited tags "Werewolf" promo stickers.

AN UNUSUAL lyric of "Blue Moon" was written, the melody had previously three other sets of lyrics, one of them, "The Bud In Every Man," sung in the 1934 film, "Manhattan Melodrama." The "Blue Moon" lyric never originally appeared in a R&R-scored production, thus becoming their only hit song that was not part of a screen or stage project.

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ITALIAN PRIVATE TV WEB BOWS DISK, PUBLISHING ARM

MILAN—Latest addition to the Italian music industry is the first ever publishing and record company to be set up by a private television network. It is named Canale 5 Music, fully-owned by the leading independent television network Canale 5 of Italy. The label is called Just Five, and distribution is through CGD Messaggerie Musicale.

First releases are all television program themes but productions over a wide range are planned for the immediate future. Vladimiro Albera, formerly a Ri-Fi executive, was named managing director of the group, which is sized at Palazzo Verrocchio, 290 Milano 2, Segrage. It is said to be virtually without any identifiable material of the more powerful independent and proliferating privately owned radio/television outfits would go directly into the recording and music publishing business. No accurate figures are available but it is estimated that there are well over 400 television stations now operating in Italy, plus up to 3,000 radio outlets, in opposition to the state-owned Rai broadcasting organization.

The Rai conglomerate has its own linked record company, Fonit Cetra, said to be Italy’s oldest recording organization. It was formed in 1957 with the merger of Fonit (Fonodmiolo Italia Trivian) in set up in 1927, and Cetra (Compagnia Edison, Teatro, Registrazione, Afri) which was founded in 1933.
Early Byrds Win Light Music Festival

TOKYO—The Early Byrds, a seven-member group representing the Kansas State University in the United States, won $1,350 Y (about $32.60) last year. The prize was $3,000 and $1,500 to the top two in the Yamaha Music Festival. The group is directed by Hiroshi Kawasaki, an economic director of the music industry. His group has the highest ranking in the world music.

The London—The London music industry has been heavily affected by piracy of phonograms. The industry has long held meetings with the London music and the Copyright Board, which deals with the piracy problem, to try to deal with the problem, now a major international industry problem.

The Yamaha Music Festival, sponsored by the Yamaha Music Foundation, announced that the titles of the songs, composers, lyricists and singers from 19 countries, all of which will be participating in the 12th World Popular Song Festival in Tokyo on Oct. 30-31 and Nov. 1, 1981.

The other non-Japanese entry, the representative from Indonesia, will be decided Sept. 12.

The Japanese entries will be decided after the PopCon (Popular Song) Contest at Tsumagi on Aug. 14.

23 Entries in Yamaha World Festival

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Blank Tape Not a Factor In Yugoslav Music Market

BELGRADE—The Yugoslav music industry isn't much bothered about the worldwide trauma that the record industry has undergone with the mass production of by捶 tape for the public just aren't interested in the implications of the recent market. The Yugoslav label RTVJ sells only 30,000 blank cassettes annually, which is a pitifully small number of tapes. Imports of any kind of consumed goods, or any imports at all in fact, are severely restricted, and country domestically, does sell any quantities of C-60, C-90 or cassette dioxide filter through them.

Prices are skyrocketed, and it's no news unusual for blank tape. Most prices have increased far beyond cost to substantially more than prerecorded cassettes. Even the basic $6, selling threads as $1.50. here, is only half the price of a full-priced prerecorded tape.

The record companies which do own cassette manu- facturing plants and who could build up the supply of blank tape for the public just aren't interested in the implications of the recent market. The Yugoslav label RTVJ sells only 30,000 blank cassettes annually, which is a pitifully small number of tapes. Imports of any kind of consumed goods, or any imports at all in fact, are severely restricted, and country domestically, does sell any quantities of C-60, C-90 or cassette dioxide filter through them.

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what surprising in view of the high level of youth unemployment here."

He says there seems to be a comparatively high increase in the average price of singles, around 16%, but believes this is due to a higher proportion of 12-inch singles priced at 2.50.

But the statistics show clearly that cassette singles aren’t making much impact in the U.K., only 150,000 units delivered nationally through the whole of the first half of the year. "The figures don’t show," says Seyd, "only slightly down on the same period of 1980. But a check of overall statistics does reveal a slowdown in the decline of this market, which has probably reached its lowest ebb at around 65 million units delivered annually.

Average price of albums has fallen by 2% in the year so far. Decca reports sales figures. The various effects of fluctuations in international exchange rates, price reductions etc. by some record companies and an increase in product offering on reassess labels.

The dip in the prerecorded cassette sector of the U.K. market is, in fact, not all that significant, according to the BPI’s statistics committee. Seyd: Deacon. "One quarter’s figures should not be taken out of context. The underlying trend is still upward."

In other words, this was a "freak" quarter and the July-September prerecorded tape figures are expected to confirm that this is essen- cially the sales bright spot for the U.K. industry.

Taking the rate of exchange as $1.85 to E1 sterling, total value of de- livers to the trade in the second quarter of 1981 was roughly $90 mil- lion, up 4.5% on the $86 million for the April-June period of last year.

Taken down into specific sections, the statistics show:

- Singles: 17.86 million units ($36 million) for 1981 as compared with 16.36 million ($18 million) in 1980, up 9.2% units and 26.9% in money terms.
- Albums: 11.17 million units ($46 million) this year as against 11.5 million ($46 million) in 1980, down 3.4% in units, 6.6% in money terms.
- Pre-recorded tapes: 2.52 million units ($20.7 million) for second quarter 1981 against 2.57 million ($19.8 million), down 2.5% in units but up 6.4% in money terms.

On a half-year, January-June basis, the total value of $183 million is just 7% up on the first six months of 1980.

By the same comparison, singles are up 14% in units ($46.6 million) and 3.3% ($1.85 million) in unit terms. Albums are down 7.4% in units and 11.8% ($95.1 million) and down 9.5% (23.7 million) in units, Pre-recorded tapes are up $4 ($40.8 million) and up 1.9% in unit figures (11.2 million).

Total annual value delivered to the trade for the year ended June 1981 were $146.71 million, compared with $164.5 million for the year end- ing June 1980. In the U.K., the Retail Price Index showed an increase of 11.7% for the April-June 1981 quarter compared with the same three months of 1980. Similarly, prerecorded tape prices rose by 15.3% over the two periods, while singles were up by 16.3%, only albums falling in average trade prices, by just 2.3%.

Aussie Label Adopts Island’s Tape Ploy

SYDNEY—The One Plus One cassette marketing method, introduced in the U.K. by Island Records amid considerable criticism from Australian distributors, is now being adopted by RCA Australia by POWDERWORKS Records.

POWDERWORKS, formerly 7 Records, has appointed Russell Barlow, U.K. executive Alan Watson and local industry figure Jimmy Gurrath. It is a music distribution company controlled by RCA.

All POWDERWORKS cassettes are now being brought on the market of high quality blank tape. All catalog is being gradually converted to this format.

"In the absence of a government levy on blank tape, the industry has reached a stage where it can not possibly defeat the problem," says Watson. "Twenty years after the event is a bit late to start imposing taxes on up and down and screaming. I believe that our action will go on toward reducing the spread of blank tape market and in turn increase sales of prerecorded cassettes. It’s a matter of if you can’t beat ’em, join ’em."

Reaction from within the Australian industry has been predictably hostile. WEA managing director Paul Furney has been dubbed as "very shortsighted," adding it is "encouraging the public to engage in an illegal activity that can only be responsible in the long run to the tape industry’s internal fights against piracy. This company will certainly not be moving into that area.

Watson is inclined to "dis- cuss the situation with the rate directors, who seem more sympathetic to the present problem and let’s see what will happen from here on."

We are not usually inclined to sell tapes in the U.K. market," says the group’s president, Wolfgang Arning. "It is not usually attractive or a business venture, but it is a business." Island has reached a point where they think they can make a profit on cassettes.

From the standpoint of consumers, it seems the best marketing ploy available at the moment. But it will not last much longer. In the U.K., only 4.1% of the record buying public are buying blank tapes.

Paul Friedberg, executive director of WEA, says, "The public should be conscious that the purchase of blank tapes is an illegal activity. We are doing this only to try to get the public to understand that it is not a good idea to purchase blank tapes."

Friedberg also points out that the company’s previous releases were not successful and that it will be a more logical step to try to get those who do not want to purchase blank tapes to purchase the tapes they would like to purchase. Island has reached a point where they think they can make a profit on cassettes.

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Chrysalis Depart From U.S. Market 45 Choices

TORONTO—In an unusual move, Chrysalis Records here, distributed by Capitol-Epic, has announced that it will de- cided to release a number of singles from new LPs that are different from those released in the U.S.

In Canada, Capitol will be serviced with “Central Park ‘n West” by Ian Hunter, whereas “I Need Your Love” is by the Canadian group The Guess Who.

The situation is similar in the U.S. Likewise, the A’s “Can’t Help Myself” will ship here at approximately the same time U.S. radio re- cords “Walls.”

Because of the availability of in- formation on U.S. radio adds, it is usual for Canadian labels to follow suit with their U.S. counterparts on single releases. However, in the past year or so, Canadian A&M stations have maintained a tougher sound than many in the U.S., and this has led to a situation where more and more companies here are questioning the sense in automatic single re- leases.

Chrysalis product manager Eddie Collero pointed out that there are two different audiences going with different singles here for the A’s and Hunter and The Guess Who, while the A’s and The Guess Who until U.S. parts were actually on the premises. The overriding factor that had been the difference in radio and so he consulted several key stations, including Los Angeles, and so what to pick for release here.

Collero also announced that a decision has been made to release an ED series, developed by Chrysalis U.K.

Among acts in the series are The Gap Band, a black group that is big in Canada, but hasn’t had 미국분. The group’s U.S. records have been released, but the group’s Canadian releases have been held back. The group bought their radio adds, and they have always sold well in Canada.

However, the group has not had much success in the U.S., and this has led to a situation where the group is not being promoted as heavily in the U.S. as it is in Canada. This has led to a situation where the group is not being promoted as heavily in the U.S. as it is in Canada.
DEVO—New Traditionalists, Warner Bros. RSK 3959. Produced by DEVO. At the title implores, the band's fourth album probably offers more in the way of enlightenment through dance rhythms since its earlier work to reach a commercial pinnacle on last year's "Freedom Of Choice." Their usual trademarks have outlined their initial quickness to sound down to mainstream alongside the styles of younger rock new artist clearly emulating the Soo Dieh's likely dealer's delight. Radio may have a tougher time, though, since there's no stand-out difference than that of the band's old material, but it's used. The loose pack, including a poster, bonus single ("Working In The Coal Mine" from the "Heavy Metal" soundtrack) and supposedly tacked to the cover, will offer natural color.

Best cuts: "Through Being Cool," "Jerkin' Back 'n' Forth," "Doorknob Down." CLIFF RICHARD—Wired For Sound, EMI America SW17059. Produced by Alan Tarney, Cliff in the past few years Richard has made a few of the catchiest sounds in pop, clock full of titles, listing melodies and creamy vocals. Richard is best as merely mid-up-tempo tunes, where he displays a past and pop to John's least common rockers. A couple of songs have a somewhat harder edge and there are also a few ballads for variety, including one produced by Richard, Shep & The Sirelles' "Daddy's Home." 

Best cuts: "Wired For Sound," "One In A While," "Oh No, Don't Go," "It's Easy." CRUSADERS—Standing Tall, MCA MCA2324. Produced by William Felder, Silo Joe, Sample. The Crusaders have utilized the vocal talents of Randy Crawford and Steve Stringer on their last two albums respectively, but achieve perhaps their best melding yet with the available vocals of the Crusader on their latest. "I'm So Standing's pleasant Milton's right for Black Joe by Sample and "This Old World's Too Funky For Me." So in the Crusaders, with the background of music as ever, showcase their best yet innovative jazz stylings on the remaining instrumental sets with support from guests like Louie Johnson, Johnny Colt and others. This is a first class effort in all the way.

Best cuts: "These Things," "Shine Your Eyes In Your Eyes," "Standing Tall." TOMMY TUTONE—2, Columbia ARC 14701. Produced by Alan Tarney, Tutone is a four-piece rock band that features classic guitar figures and Tommy Heath's raucous vocal rap made this Bay Area's debut LP one of the more assured debut albums to come from the latest generation. Tutone is equally strong, sacrificing some of their welcome humor for a more melodramatic rock approach as set on their. Smart AOR programmers will do it up, and main stream pop could be converted by as many sessions cutters.

Best cuts: "867-5309/Liver," "Shadow On The Red Moon," "Dinah," "My Way," "Tonight." GARY NUMAN—Dance, Atco SDA1433 (Atlantic). Produced by Gary Numan. Despite the title, this album is a move away from the techno-rhythms of his past. "Closer" is into a more ethereal world. The mood is darkly mellow as Numan tries to broaden his horizons. For the most part, the experimental works of this is far more subdued and less colorful than the old Numan. The music that's still synthesizer-based and there's some danceable tracks like "Betrayal" and "Close," the UK hit. Another choice cut for the rock crowd is "Crash," perhaps the most commercial track. Play it once and be sure you catch it.

Best cuts: "She's Got Claws," "Crash," "Stories," "Night Talk." JONNY LEE—No One's Perfect, MCA5234. Produced by John McAnally. This package is not cut country-oriented as some of these recent efforts. Packed with David's vibrant vocals, there's a nice balance between strong-rich member numbers and uptempo tunes. Recorded in Muscle Shoals, the best of five musicians on the album include Mac McAnally. Best cuts: "Darlin' Jane," "Comfortably," "You Are So Lovely," "Float Away."
A fantastic new single... from her forthcoming album,

Olivia Newton-John

PHYSICAL

Produced by JOHN FARRAR

MCA RECORDS

Management: Roger Davies Management

www.americanradiohistory.com
BRITAIN

(Under Covering Corporation) As of 9/25/81

SINGLES

35 21 HI INFidelITY, RED Speedwagon
35 22 MY WAY, Marty Balin, Stone, (Beggar's Banquet)
33 18 OFFICIAL BIC ALBUM OF THE
33 19 HOLLAND AMERICAN BICENTENNIAL COMMEMORATION
25 23 BEETLE BALLADS, BEETLE Bailey, RCA
24 20 NEW GLOOMIS FOOL, John Martyn
22 21 NEW HAPPY BIRTHDAY, Altered Images
19 17 TUX IN CONCERT, Mari Bolan, Arista
17 15 MAKING MOVIES, Dire Straits
15 15 HOTTER THAN JULY, Stevie Nicks
13 12 NEW ASSAULT & BATTERY, Rose Tattoo, Carrere

CANADA

(Under Covering Corporation) As of 9/25/81

SINGLES

25 19 ONE IN TEN, HANDS UP (GIVE ME YOUR HANDS UP), UB40, CBS
21 17 CELEBRATION, Cleveland Show, RCA
21 17 THE LORRAINE, G.G., Atlantic
17 16 NEW ESCAPE, The Hollies, CBS
13 13 CARRERE HITS 1-2, Various, Ronco
12 12 ONE IN TEN, HANDS UP (GIVE ME YOUR HANDS UP), UB40, CBS
12 12 TAKE IT OR LEAVE IT, Ennio Morricone
11 9 NEW STARS HOLD ON THE THEME, Sheena Easton, Capitol
10 9 NEVER KNOW, Shakin' Stevens, RCA
9 8 UP YOUR STREET, The Hollies, Chrysalis
7 8 (NEW) NEW, Ennio Morricone
6 8 NEW, Ennio Morricone
6 8 NEW, Ennio Morricone
5 5 HAPPY BIRTHDAY, Odyssey, RCA
5 5 ROYAL WEDDING, BBC
4 4 FROM GREATEST STARS, From Greatest Stars, Hour
3 3 NEW, Ennio Morricone
3 3 BRAVE NEW WORLD, Pirates, Atlantic
3 3 NEW, Ennio Morricone
2 2 NEW, Ennio Morricone
2 2 NEW, Ennio Morricone
1 1 NEW, Ennio Morricone

AUSTRALIA

(Courtesy Kent Music Report) As of 9/25/81

SINGLES

11 11 YOU DRIVE ME CRAZY, Shahin, Stevens, Epic
10 10 JESSI JACOBS, Love Is A Taxi, Warner Bros.
9 9 NEW, Ennio Morricone
8 8 UP, OZ, Ennio Morricone
7 7 NEW, Ennio Morricone
6 6 LOVE ME, Love On Me, Abba, RCA
5 5 SENSUELLA ISABELLA, Sensuelle, CBS
4 4 HAPPY, Diana Ross & Lionel Richie, Motown
3 3 TAKE IT OR LEAVE IT, Ennio Morricone
2 2 NEW, Ennio Morricone
1 1 NEW, Ennio Morricone

JAPAN

(Courtesy Music Label Facts) As of 9/25/81

SINGLES

2 2 IT'S A MISTAKEN IDENTITY, Kim Carnes, RCA
1 1 NEW TATTOO, Rolling Stones, RCA

WEST GERMANY

(Courtesy Der Musikmarkt) As of 9/21/81

SINGLES

23 23 JUDES, Moby Grape, Blue, Through A Glass Darkly
21 21 NEW, Ennio Morricone
19 19 ABER AM KIEFER, Christoph, RCA
18 18 NEW, Ennio Morricone
17 17 NEW, Ennio Morricone
16 16 NEW, Ennio Morricone
15 15 NEW, Ennio Morricone
14 14 NEW, Ennio Morricone
13 13 NEW, Ennio Morricone
12 12 NEW, Ennio Morricone
11 11 NEW, Ennio Morricone
10 10 NEW, Ennio Morricone
9 9 NEW, Ennio Morricone
8 8 NEW, Ennio Morricone
7 7 NEW, Ennio Morricone
6 6 NEW, Ennio Morricone
5 5 NEW, Ennio Morricone
4 4 NEW, Ennio Morricone
3 3 NEW, Ennio Morricone
2 2 NEW, Ennio Morricone
1 1 NEW, Ennio Morricone

HOLAND

(Under Covering Nederlandse) As of 9/25/81

SINGLES

12 12 NEW THE COMPLETE STORY & SONGS FROM "ADIEU GALAXY"
10 10 TAKE IT OR LEAVE IT, Ennio Morricone
8 8 NEW, Ennio Morricone
6 6 NEW, Ennio Morricone
4 4 NEW, Ennio Morricone
2 2 NEW, Ennio Morricone
1 1 NEW, Ennio Morricone
KOOL & THE GANG’S LAST TWO PLATINUM ALBUMS WERE REALLY SOMETHING.

NOW COMES SOMETHING SPECIAL.

Kool & the Gang is out to surpass the successes of "Ladies' Night" and "Celebrate!" with "Something Special," their next hit album featuring their next hit single, "Take My Heart (You Can Have It If You Want It)." "Something Special" it really is.
OK, GUYS. LET'S SEPARATE THE ROCKERS FROM THE RUNNERS!

The Kings-Amazon Beach

Contains the single "All The Way" E-47213

The new Kings album is produced by Bob Ezrin SE 543

It is a rare artist who possesses the talent, vision and force to transcend the barriers of nations and culture. Reggae music was brought to the world by such an artist, Bob Marley.

An album, "Chances Are," has been assembled as a unique tribute to the incredible spirit and energy of Bob Marley. It is an important collection of recordings, produced from 1968–1972, a musical legacy that will always be cherished.

On Cotillion Records and Tapes.
A Division of Atlantic Recording Corporation.
Sunshine Promotions
Thanks You
For the Past 10 Years
C. Colket Wilson III, 61, whose efforts resulted in the founding in 1962 of the Philadelphia Folk Song Society which sponsors the annual Philadelphia Folk Festival in that city, and in 1963 the founding of the Pennsylvania Ballet, Sept. 3, in Paoli, Penn., Memorial hospital.

**DAN FOGELBERG**—The Innocent Age / Full Moon/Epic KE237393. Produced by Dan Fogelberg with Mike Milioti.

The stark white album bordered framing a china doll draped against a gravestonesignals that this is not going to be a typical Fogelberg offering laden with pretty ballads. Very much his signature countenance on the cover, this two-record conceptual LP is certainly among the most mature and introspective work.

Fogelberg has sent out some previous signs that he can stretch beyond the stance of well-polished folk/pop stylist given at times to philosophical flights of fancy. After all, the fact that "Phoenix" contained the no-nukes tune "Face The Fire" almost compensated for the inclusion of the muzak-marked "Longer."

That one rarely appreciates the golden aura of youth until it is locked in the past and a waistcoat, but Fogelberg's treatment is not as jaunty as Steely Dan's "Reeling In The Years." Despite the central mes- sage, each tune is crafted with strong enough lyrics and arrangements to stand on its own.

From the African-flavored opener "Nexus," which carries Joni Mitchell's vocals on the discant, to the dramatic "Alaska, among which features members of the UCLA choir, most of the tunes deal specifically with themes of time and destiny. Chief among these is the title cut, an easy paced number which serves as an ironic footnote to "To-The Morning," a more optimis-tic selection from the almost decade old "High Country."

Several of the tunes relate directly to childhood. The most poignant among them is a filial tribute entitled "Father, Band," which carries the lyrics "The leader of the band is dead/And his eyes are grown old/Now he runs through my instrument/And his song is in my soul." Sparked by a brass quintet, the somberly titled song stems from John Philip Sousa march. There's also an interesting analogy between the tenor and the Kentucky Derby called "Run For The Roses."

Several selections are devoted to love, including the rock-edged "Sliced Moments." Emnnyou Harris duets on a soft ballad entitled "Only The Heart May Know." And Glenn Frey kicks in vocals on Fogelberg's current sax-singled "Quite Hard To Say."

Although the album is primarily stripped of lush orchestrated accompaniment, there are a few earlier outings like "Neither Lands," one song on which strings are particularly effective. It's "Same Old Lang Syne," which hit top 10 on the pop chart earlier this year. Here, such instrument-ation enhances the tune's conversational cadence.

With some rock-edged numbers and an undercurrent of vibrancy in his age, into a setting offering that portends a more sophisticated and diverse Fogelberg.

**ROBYNWILLS**

**General News**

**News Capitol Sets TV Campaign**

- Continued from page 4

- Music of Gift Logos

- Point-of-purchase display mate-
ules will also include standard post-
ers, 330 square inch die-cut signs, dis-
cuts and wedges stressing individual
albums. Also there will be a display
counter.

- The ad push bolsterers Capitol's fall
restocking program which begins 
monday and continues through Nov. 3.
Back orders will be taken through Nov.
9. All returns will be credited at cost.

**Lifelines**

**Births**

- Girl, Leah Beth, to Elaine and Mi-
chael Macaluso, Sept. 3, in Los An-
geles. Father is executive assistant serv-
representative at WEA's L.A.
branch.

- Boy, Joshua Wayne, to Anita and 
Steve Bertram, Sept. 2, in Danville.

**Deaths**

- Helen Humes, 68, who won promi-
ence singing with Count Basie's orchestra 1938-1942 and later worked as a single, of cancer, Sept. 7, in Santa Barbara, Calif. Services were conducted by Wolfman Jack, who was ordained the same week.

- Kenneth Cayre, president of Sar-
sal Records, to Lillian Salmine 
Sept. 3 in Deal, N.J.

**Monterey**

- Continued from page 49

A line of new recordings, performed, respectively, by Arnold B.
ruch and Yvonne Nickell. That lineup, unusual by its lack of a brass instrument, was further fortified by Richo Cole, who joined the group for one selection.

Billy Eckstine, last heard here seven years ago, offered a pleasant set. His voice remains deeply reso-
and his attractive vibra-
was nearly lent to a set that encompassed contemporary tunes as well as his hit.

He later came out to join Sarah Vaughan for a pair of duet numbers which harkened back 35 years ago when she sang in his band.

Vaughan's set was another display of the all-star Line-ups in yet another pre-jam ses-
sion, offered special guest per-
sonal role of the supreme in the world of jazz vocalists.

Drawing from a mixed bag set of standards and tunes from her many recent albums, Vaughan delivered a flawless set supported by her trio of pianist George Bassidy, bassist Andy Simpkins and drummer Har-
old Stonebolt. Her closing "Send In The Clowns" was the perfect end to a perfect set.

Not many bands would care to be put in the unenviable position of having to close a festival or follow Vaughn, but the Tsakushi Akiyoshi Lew Tabackin Big Band handled the simultaneous chores with ease.

The 16-piece band went through an exciting and stimulating brice of Akiyoshi's compositions, most of which featured Tabackin's masterful tenor sax and flute solos set against her luscious, expressive vocals.

The Monterey Festival has be-
come a major venue of jazz expres-
sion, and the 1983 edition did not devi-
ate from that role.

But it needs to be looked at care-
fully by its producers as it ap-
proaches its 20th anniversary. With such a captive audience--one obvi-
ously so willing to accept whatever music is presented--Jimmy Lyons would serve jazz better by including in his concerts a wider variety of jazz forms and styles.
| ARTIST | Title & Label (or Del. Label) | Suggested List Price | LP Catalogue & Country | B-Track Request | LP Supply \n|-------|-------------------------------|---------------------|----------------------|----------------|-----------------|------------------|----------------|
| BOBBOY CROWLEY | Roddy Groove No. 13 | 8.98 | CPM 43.1 | 136 145 58 | The CHAMPIONS | Brian Danger | 9.98 | CLP 43 |
Rights Groups Team On Cable $5 Share

By TIM WALTER

WASHINGTON, D.C.—Apparently holding hands before the Copyright Royalty Tribunal for the first time ASCAP, BMI and SESAC made a joint appeal to Federal Judge Fredriksen (1) for 99 of the 1979 cable television royalties, double the allotment given them under the 1978 Settlements.

Attorney 1 Fred Koepnig, representing ASCAP, said that he believed it was the first time ASCAP, BMI and SESAC had ever performed rights societies have joined forces at CRT “except for a voluntary agreement on jukelines in 1978 and that really wasn’t a matter of going before the Tribunal.” He added that “music has to fight off a lot of other items if we’re going to get this money together this year.”

The co-operative venture extends only through the cable $5 share distribution, which determines the royalty split between spots, public and commercial TV and radio. Canadian claims and music litigation dates for Phase II have yet to be set; claims within categories will be cleared then. One spokesman observed “when we get into Phase II, we will see what we will deal with at each others throats.”

ASCAP is still fighting the 1978 settlement, charging that the 4.5 music share to 74 and contesting a 43%, 4.5% slice of that pie for BMI. One of the key issues raised by Joe Winik, said “it was more than ASCAP wanted us to get and a real low number.” BMI, which had requested 12.9% ASCAP wanted 61.4% but in the year to be concluded plan, received 54.4%.

Following the joint ASCAP SESAC ASCAP’s appeal will be heard in U.S. District Court Oct. 30.

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CBS May Cut Singles Price As ‘Promotional Incentive’

Continued from page 1 that 9 selected weeks conducts every month or two. These buyers listen to the radio 27 hours a week, with many also recording and tapes 17 hours a week. Most of these consumers are under 25.

Citing another study, Mansfield advises that listeners expect more from radio than they are now receiving. “Listeners expect radio to identify songs, a format and even give biographical data. They would like radio to be a consumers’ guide to new records. They want to hear new artists.”

But Mansfield complained that record programmers “don’t do much to experiment. They add records late. It’s hard to get a record started.”

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IMIC ’82 Set In Athens

Continued from page 1 who will congregate for four days to discuss the music business facing them in the present economic climate.

If IMIC ’81, held in West Berlin, was an indication of the topic-trend, the key subjects will include the mushrooming importance of mail order, the move towards a swingleg industry or a booming one, a dramatic battle to stem the tide of piracy in the music and video fields.

The IMIC ’82 advisory committee is now formed, and its members will be announced shortly. The committee will formulate the specific agenda for the popular annual meeting, and it will recommend possible changes to the program panels to head the various sessions.

Though this is the first IMIC to be held outside the country, broadcast rights have crisscrossed the globe. The Athens event has been preceded by panels in Hollywood, New York, Los Angeles, Acapulco, Montreux, Amsterdum, Mallorca, Venice, Nassa, Monte Carlo, Washington, D.C., and West Berlin.

For registration information and additional details, contact Billboard’s Conference Bureau, 900 Sunset Blvd., Los Angeles, Calif. 90069 (213-273-7040).

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CSP, ATC in Two-Way Pact

NEW YORK—Some 3,000 mas recordings will flow through a new system of Columbia Special Products in a global deal between the CBS Recording and the Americ line Tape Corp.

In turn, says Gerry Gottlieb, president of the Ridgeway, N.J.-based firm, he will have access to a “number of” masters from CSP to market on his new label, Trol Car Recording.

CSP rights to the ATC in many cover the music in many music style include the records that have been merchandised by ATC through the Radiant, Alpine and Rca labels, which were previously operated by the late Don Gabor, who sold his copyrights to Gotti 1982.

CSP, also offering tape duplica is a division of Video Vision Inc., which includes three Video-Tech New York appearance of Simon and Garfunkle.

Later Mansfield cited that concert as selling a considerable amount of both Simon and Garfunkel product and sold an awful lot of it.”

Mansfield noted that music is “getting softer—that’s part of the movie to adult contemporary. Sales in the country is selling a lot of records” and disco won’t return to popularity, “at least I hope not. That was a most boring time for radio.”

Joe Isgro Forms Management Arm

LOS ANGELES—Joe Isgro, president of International Enterprises, Inc., has formed a management division, I.C.E. International Management.

The new division, to be headed by Carlton “Shula’s a Bad Mama Jamma” is an n/rd chart topper and pop cross over. Iago says the firm will be development of fresh talent. Additional announcements are expected shortly.

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MCA RECORDS
IS PROUD TO ANNOUNCE
THE SECOND RELEASE BY THE
Rossington Collins
Band

THIS IS THE WAY

Produced by Gary Rossington, Allen Collins and The Rossington Collins Band for Rosco Productions, Inc.
THE ONLY THING WORSE THAN NOT BEING IN LOVE IS BEING IN LOVE.