CBS New Artists Deal

By ROMAN KOZAK

NEW YORK - CBS is offering retailers a deal on selected new artists beginning March 3 where the label can make their initial purchase on any of these titles as if they were $5.98 but price items with dating until July 10. and an additional 10% discount.

According to retail sources, subsequent purchases of the titles will be at the regular $5.98 or $5.98 list price level. This program is similar to one instituted in Britain. (See separate story in international section on page 46.)

The initial albums must be ordered in advance and will carry an "N" prefix. Returns will not count against the normal 20% limit, and they can be returned for full $5.98 list credit, despite the discount, retail sources add.

He also says that certain provisional changes in the original two-year license that expired Dec. 31, 1979 will compensate for the fee hike.

The lengths of the new licenses are expected to be for 3 1/2 years with payment retroactive to Jan. 1, 1980.

Annual payments to the three licensing organizations this far have been as much as $2,500 and higher per school, depending on full-time enrollment and frequency of musical activity.

When the new license takes effect, BMI, ASCAP and SESAC will reportedly realize collectively about $400,000 annually, a sizable amount considering they collected no income.

(Continued on page 33)

Up College Music Use $$

By ED HARRISON

WASHINGTON - Colleges and universities can unerringly expect increases in the amount of performance royalties money they will pay BMI, ASCAP and SESAC for use of copyrighted music on campus. One estimate is around $400,000 in funds for the three organizations.

While the amounts of the license increases won't be disclosed until negotiations are completed, Shelton Steinbach, chief negotiator for the educational organizations, terms the nearly-completed BMI license "fair and equitable."

He also says that certain provisional changes in the original two-year license that

PolyGram's Restructuring

By IS HOROWITZ

NEW YORK - PolyGram here is pooling its label support functions in a common facility, leaving the group's independent record labels free to concentrate on artist, marketing and promotion.

The restructuring of the company under a new umbrella entity, PolyGram Record Operations (PRO U.S.A.), is expected to result in significant economies, placing it in a stronger position to cope profitably with "the cost explosion," says Irwin Steinbach, named its chairman and chief executive officer.

The move comes at the same time as PolyGram announces its acquisition of

Bogart Bows His BogArts

By JOHN SIPPEL

LOS ANGELES - September Neil Bogart expects his first releases from an as yet unnamed local record label, a part of BogArts, an entertainment company he's establishing.

"I'm already trying to get key people," he says. "I have no non-competitive clause in my agreement with PolyGram," says Bogart in explaining his future plans after resigning as president of Casablanca Record and FilmWorks Feb. 8.

Bogart says PolyGram made him an offer he "chose not to refuse." The 37-year-old millionaire is reported to have received upwards of $15 million for his

U.S. Disk And Tape

Exports In 30% Rise

By RICHARD M. YUSSEF

NEW YORK - Exports of records and tapes continue to rise. Current U.S. Commerce Dept. statistics show the U.S. is the chief beneficiary of U.S. disk and tape exports, and U.S. shipments to China, Japan, and other countries have doubled in some markets.

The Japanese are becoming the chief beneficiary of U.S. disk and tape exports, and U.S. shipments to China, Japan, and other countries have doubled in some markets.

Although official Commerce Dept. figures appear to show only a slight rise in the total number of albums shipped in 1979 (12.7 million) compared to the previous year (11.2 million), a change in how those figures are compiled makes current figures misleading, exporters agree. Despite a government rating in March 1979, complete data on exports are only compiled on shipments valued at more than $1,000. Shipments worth $500-$999 are judged by a 10% sample, while shipments under $500 are only estimated, based on past totals in individual markets. The exception is Canada, where complete statistics are compiled only for shipments valued over $2,000 and lesser shipments are estimated via a 10% sample.

Several exporters here, representing some

(Continued on page 57)
Dr. Hook

Sometimes You Win

"Sexy Eyes"

The second smash single from the album, Sometimes You Win...

Management: Ron Haffkine & Bobby Heller
Producer & Musical Director: Ron Haffkine

www.americanradiohistory.com
Los Angeles—Close to 800 registrants attending Billboard's seventh Disco Forum at the Century Plaza Hotel here plan to form a united front to redeline the true meaning of the word disco and to work towards alleviating widespread concern that the multi-billion dollar discothèque industry may be in a state of decline.

The convention from 14 countries around the world, including Australia, Brazil, Japan, Hong Kong, France, and a host of Suther-
land, Sweden and the United King-
dom, spent most of the four days of the confab May 18-21 reviewing ways (11-14) exploring ways of strengthening the industry, and counteracting what they feel has been the short shrift given to disco by a poorly informed consumer press, unscientific radio programming, and a lackadaisical approach to the development of software by some record labels.

Setting the tone for the air of optimi-
sim and pervading all aspects of the convention was the keynote add

RAC isKindOfClass([Billboard.<Billboard.Type>], [Billboard.InputType], [Billboard.AudioType], [Billboard.VideoType], [Billboard.TextType]);
Refrains In Product By Exhibitors At ’80 Forum

BY CARY DARLING

LOS ANGELES—The 91 firms exhibiting at the Billboard’s International Distributors Forum here last week demonstrated mostly subtle refinements on existing technologies.

Blackstone Productions, Austin, Tex.-based firm, for example, is using two older technologies to create multi-image environments. It is working with film and slide projection. “The format of film is a lot more expandable than video and it’s more versatile,” notes Blackstone president Lowell Fowler.

To produce “atmospheres,” wide screen animated or filmed projections, the firm utilizes the Avtec Master III projection system, used in conjunction with three Kodak Ektographic slide projectors. The number of slides to choose from numbers 162.

Dick Sandhaus, president of Science Fiction Corp., in New York which produces the SFC-2000 laser system, feels the major break for lasers will be in their acceptance in the U.S. “Six to nine months ago,” he says, “our business was basically quixotic. Now people here have reached the saturation point with conventional hard ware and clubs are looking for something that will put them one step ahead of the other boy.”

Leash, of Los Angeles, showed a number of lighting systems (the MLS6, MLS12 and MLS18) with which the operator can write messages with lights much like those used for weather/time billboards.

“We’re seeing a trend to the micro-light and expandable message generator systems,” notes Reed Rankin, New York office national sales manager for the firm.

Though Meteor Light and Sound offers both services, national sales manager Vincent G. Finnegan notes the emphasis for any disco should be light. “Basically, any club that spends 70% of its budget for lighting, as opposed to 30% for sound is the successful club,” he notes. Meteor offers the SonaLite 3000 tree channel sound-to-light controller which also acts as a matrix and control panel. For audio, Meteor offers Clubman 1-1 and Clubman 1-1M mixers. A PowerMaster 75 amplifier is also available.

Times Square, the New York firm, offering theatrical lighting in addition to standard disco effects, says its “products are designed more for the student” (Continued on page 56)

FBI CRACKDOWN

Porn Raids Uncover Legit Films-Vidcassette Dupluses

NEW YORK—A nationwide FBI crackdown on the pornography industry has uncovered a well-organized and widespread pirating operation of legitimate films into the video cassette market.

A search of 30 business establishments in 10 states by FBI agents turned up scores of pirate masters of at least 15 major Hollywood features including “Baltimore Bullet,” which has yet to be released. Fifty-five persons have been indicted on both pornography and piracy charges.

Among the films found to be pirated were “Saturday Night Fever,” “Grease,” “The Rose,” “Star Wars,” and “Kramer vs. Kramer.”

Motion Picture Assn. president and deputy general attorney James Bouras noted the federal agents kept finding the pirate copies in raids where they were really looking for porno materials.

Bouras noted that video cassette transfer of films made for theatrical release was an emerging industry and that there was no set policy the studios on releasing these films on cassette. But he said a pattern had developed that such films were being transferred to cassette within eight to 12 months after theatrical release.

Such a policy gives the pirates an additional advantage with a public which does not want to wait up to (Continued on page 6)

British Groups Sneaking In On Reggae’s Rhythms

By JON FUTRELL

LONDON—As Jamaica’s reggae rhythms continue to scratch the lower rungs of the U.K. charts, British rock groups are acting covertly and discreetly to exploit the Caribbean beat.

It’s a re-enactment of the 1960s groups’ drain of attention drawn by the Mod- town and Stax stables. Songs by the Holland-Dozier-Holland team, Smokey Robinson and Chuck Berry were possibly the backbone of the Beatles, Rolling Stones and Animals.

Today, the focus is still firmly on black music in the U.K., by British rockers.

The Police, with hit singles, album and sellout tours under their belts, has never disrupted the group’s debt to reggae. Drummer Stuart Cope- land’s own gruffing offbeat playing, harnessed to the unorthodox, feelless bass of group member Sting, has hoisted the band to the forefront of the growing “white reggae” scene.

London is the springboard for the music. The city continues to play a vital role in establishing reggae east.

(Continued on page 47)

Executive Turntable

Record Companies

Bruce Bird takes over as president and chief executive officer at Casablanca Records in Los Angeles, replacing Neil Bogart. He was formerly executive vice president of the label. Peter Woodward, formerly a European Polygram exec- utive and finance senior vice president for Casablanca, replaces Bird as executive vice president. Peter Gober remains on the boards of directors of Casa- blanca Records and heads all the firm’s motion picture and non-music activities.

Stephen D. Reed is up to executive assistant to the president of CBS Records in New York. Reed was formerly development director at the New York office. Reed was vice president and controller of a spe- cialty Store division which includes the Paci- fic Stereo chain. . . Monty A. Houdestell is now finance and administration vice president for CBS Records in New York. Bache was vice president and controller of the Los Angeles Houdestell was controller for the record and music publishing divisions. . . Bill Cureton moves up to r&b product ad for Atlantic/Coilition in New York. Cureston had been r&b ad manager. Mike Curb exits to Mercury in Chicago as head of national singles promotion. . . Joel Newman becomes associate director of national promotion for Arista in Los Angeles. Newman was formerly national promotions associate at Infinity Rec- ords. . . Frank Polomski moves to CBS Records International in New York as senior process engineer. He comes from RCA Records, where he held various posts in engineering. Newman is vice president for the record and tape operations. . . Margaux Levy becomes contract development specialist for business affairs at RCA Records in New York. Levy was counselor to the New York state legislative subcom- mittee on entertainm.ment productions. . . Joel Laul joins International Record Syndicate in New York as national sales director. He was formerly general manager of New York. . . For T.E.C. Records, Wayne Bache leaves his job as special projects manager. Bache was with Arista as Southeastern regional sales manager. . . James Kickert named national r&b promotion manager at MVP Records in Studio City, Calif. He had held the post since April 1978.

Marketing

Lisa Biondo becomes national advertising manager for PolyGram Distribution Inc. in New York. She was advertising coordinator for PolyGram in New York. She also PolyGram. Dorothy Lider becomes West- ern regional credit manager. Lider had been national credit manager for 20th Century-Fox.

Publishing

Jay Warner now heads the Creative Music Group in Los Angeles, a new music publishing firm in association with K-tel International. Warner was vice president of the Entertainment Co. for more than two years.

Related Fields

Theodore R. Sullivan upped to finance vice president for the CBS Video Enter- tainment division in New York. Since Sullivan had been administration, planning and finance vice president for CBS Toys division. . . Steve Shelton becomes finance vice president for JBL, Inc. in North Carolina. He was finance vice president at SSP Industries in Burbank . . Thomas R. DeMayo, vice president and general manager of Electronics Video Services, Inc., is now vice president of the parent firm. Video Corp. of America in Des Plaines, Ill. James C. Van Horn becomes engi- neering director for Vidtronics’ Los Angeles facilities. He was the engineering director’s assistant at Vidtronics. . . George Sheehan is now Northeast regional manager for Sony Video Products Co. in New York. He had been New Jersey senior district manager. . . Gordon Bennett joins Kraken & Co. in Los Angeles as head of licensing and merchandising. Previously, he was executive with the Entertainment Licensing Corp. . . Fred Mushi joins Ceeco Gass in Los Angeles as operations manager. Previously, he was manufacturing manager at RCA Records. He also was a key aide to Jack Hurley who ran the operations manager at the GRT Corp., in Sunnyvale, Calif., for two years. ... Allen Whitcombe joins Nashville’s Top Billing, Inc. as talent agent and business associate. For- merly, Whitcombe was head of Arista as the group’s talent agent. . . William Greenstein joins Nashville’s Market Engineer. Greenstein was recently with Infinity Records. . . M. Travis Ludwig joins Electro-Voice’s market management in Chicago. Mich. Travis was a student at the Univ. of Illi- nois. . . Gene Weiss is now national sales manager for Sine Qua Non Prod- uctions, Ltd. in Providence, R.I. Weiss has been associated with Columbia Records. . . Roxy Myers is now national pop and AOR promotion director for Record Logic, an artist development and public relations firm in New York. He was formerly national disco promotion director at Atlantic Records.
Vive la différence!

Heart.
One unique band.

"Bébé Le Strange."

The new album, on Epic Records and Tapes.
**General News**

**FCC Deploys Vidisk Units’ Incompatibility**

By Jean Callahan

WASHINGTON—Incompatibility among video-recorder formats is creating “confusion which keeps potential buyers out of the market,” AFTRA member and lobbyist Robert Baer, counsel to the FCC, observed. With the FCC’s approval of a 12-page report on video technology, TV’s ongoing network inquiry.

The report, which states that the FCC is reviewing the potential for a “national system of video recording devices,” outlines the FCC’s role in ensuring that new devices are compatible with existing ones. The report also identifies potential problems with the current system, including the possibility of interference between different formats and the potential for user error.

**Phonograph Imports Gain; Changers, Turntables Drop**

WASHINGTON — Imports of phonographs, radio-phonograph combinations, changers and turntables, as well as audio and videotape recorder/players, for 1978 presented a mixed picture, with phonographs showing the greatest gain in changers and turntables the largest decline.

According to the Electronic Industries Association, phonograph imports for 1978 broke through the million mark, up 36% from 1978. Imports for the fourth quarter of 1978 were 421,000, up 40.6% from 1979. Imports in the fourth quarter of 1977 were 369,000, or 20.6% of all 1978 imports. Some 5.5 to 6.8 million American homes will have videocassette recorders, it’s projected, by 1984. (Continued on page 44)

**German Intercred Ovation Licensees**

CHICAGO—Germany’s Intercred has been granted a product of Ovation Records under the Ovation logo. The deal is Ovation’s first European licensing agreement.

According to Dick Schory, Ovation president, a major push into foreign markets is underway. Agreements covering British, Scandinavian and Japanese licensing also will be announced, Schory says.

Releases by all Ovation artists are provided for in the Intercred pact. The roster includes the Kendells, Joe Lynn Turner, Sheena Easton, the Caesars, Tantrim, Mark Gaddis and Cleveland Eaton.

**Video cassettes**

- Continued from page 4

For 1978, the last year to obtain cassettes of such films. Films recorded on the tapes were in both 9-inch, which is used as a master, and 5-inch configuration. Both used as master, and 5-inch cassettes were being manufactured by the pirates, he said.

Bouras estimated he expected the pirate charges to widen. An FBI source said, “Every major producer and distributor of films in this country is in the inducements. We could have indicted 500 people, but we didn’t want to spend the money. We wanted the top people.”

**CAMPUS WORLD**

-Billboard photo by Henry Diltz

**COPyRIGHT INFRINGER**

U.S. Court Upholds Heilman’s Conviction

NEW YORK—The U.S. Court of Appeals has affirmed the conviction of David Heilman on charges of criminal copyright infringement. Heilman was convicted by U.S. District Court for the Northern District of Illinois under section 104 of the Copyright Act and sentenced to six months’ imprisonment and a $500 fine on 18 counts, with the prison terms to run concurrently and the fines to be accumulated.

In its decision, the Appeals Court rejected Heilman’s argument that the Copyright Law was constitutionally vague, that his infringements, if they occurred, were not willful, and that he was selectively prosecuted.

The court said Heilman’s involvement in various civil actions related out his position concerning willful violations of the law. Recently, a Milwaukee court rendered a decision holding Heilman liable for more than $5 million in damages to record companies.

Heilman operated E-C Tape Service, causing the plaintiff to lose important artist acquisitions and making it impossible to meet certain essential fiscal obligations. CM claims the payments were to be $100,000 monthly with an estimated $500,000 allegedly unpaid by the defendant.

MCA is also accused of failing to provide accounting to the plaintiff on an agreed upon overall basis.

Lighter, Attorney, Teaching Hit Records

MERRICK, N.Y.—Larry Lighter, former legal advisor for MCA, Capito- l Industries and Mils Music, will teach a four-week course called “The Business Of His Records” at Five Towns College here beginning Feb. 19.

Lighter, a specialist in entertainment law, has represented a number of artists including the Cars, Mi- chael Stanley Band and Wild Cherry.

His course will deal with publishing, management, record contracts, and he’s been in business for over 30 years.

NO ONE IN THE WORLD CAN MATCH OUR INVENTORY... WE HAVE EVERYTHING—THE TIME INCLUDING ALL MAJOR AND OVER 1,000 DIFFERENT MINOR LABELS.

IF YOU DON’T KNOW ABOUT US, IT’S TIME YOU DID!

Come see for yourself. We don’t have specials and you don’t have to buy any quantity ever. We have the lowest overall prices in the industry every day of the year.

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ALL LP’S AND TAPES

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$4.60

$9.98

$5.25

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WE ARE HERE 365 DAYS A YEAR TO SERVE YOU—BY PHONE. TELEX OR IN PERSON

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WE HAVE BEEN IN BUSINESS FOR OVER 30 YEARS.

COME SEE OUR RECORDS, OUR ALBUMS, OUR SINGLEs, OUR EVERYTHING.

WE LEASE OR SELL.

COME SEE FOR YOURSELF.

WE OFFER THE BIGGEST SELECTION OF ROCK & ROLL, POP, COUNTRY, SOFT ROCK, CLASSICAL, ORIGI- NAL RECORDINGS, R&B, R&B, PUNK, AND EVERYTHING IN BETWEEN.

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WE ARE THE PLACE TO BE.
Every once in a while, an artist comes along who makes all the right connections. Full of pride, passion and energy, D.L. Byron, with his debut album, is already being recognized as that kind of force. Radio and reviewers responded instantly: This Day And Age is one of the nation's most added and most acclaimed new LPs of 1980. The word is out: D.L. Byron plays the kind of rock 'n' roll you may have given up hoping for. And it's right on time.

This Day And Age, The first album by D.L. Byron.
"Listen To The Heartbeat" The first single. Just shipped.
On Arista Records and Tapes.

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IN ONLY THREE WEEKS!
BB:162*/RW:108*/CB:126*
Bill Hard Airplay Index: 44-34-29
SLUGGISH ENVIRONMENT
CBS Profits Up;
Records Down 46%

NEW YORK—Earnings per share, net income and revenues for CBS Inc. all increased in 1979 over 1978, but operating profits of the CBS Records Group declined 46% in 1979 despite a 10% increase in revenues.

Revenues in 1979 for the Records Group were $1,044,800,000 compared with $946,500,000 in 1978, but profits for the last year slumped to $39,800,000 in 1979 to $51,000,000 in 1978. The profits include equity-based investment in Japan.

CBS says the profit decline reflected the year-long difficulties experienced by the entire U.S. recorded music industry. A sluggish retail environment led to poor sales coupled with delays in delivery of product by major artists and severe pressures from increased marketing costs. Strong sales and profit growth for the Group’s international division partially offset these domestic problems.

Overall for CBS Inc., revenues rose 13% in 1979 over 1978, from $3,290,052,000 to $3,729,701,000 with net income rising 1% to $200,707,000 from $198,079,000 in 1978. Earnings per share for 1979 were $1.72, a 1% rise over 1978’s $1.71.

Fourth quarter 1979 earnings per share were $2.29, up 12% over the same period in 1978. Net income in 1979 for the fourth quarter was $63,978,000 compared with $56,496,000 in that quarter of 1978, a 13% gain. Fourth quarter revenues were $1,019,572,000 in 1979, compared with $987,056,000 for the same period in 1978.

The CBS board of directors has declared a cash dividend of 70 cents per share on CBS common stock, payable March 14. The directors also declared a 25 cent dividend on CBS preference stock.

The CBS Broadcast Group showed a profit increase of 12% on a revenue gain of 15%, with revenues at $1,325,500,000 in 1979 versus $1,237,500,000 in 1978, and profits of $253,600,000 up from $225,700,000.

TV Marketers Buck Odds, Make Big Bucks On Sales

By KIP KIRBY & MIKE HYLAND

NASHVILLE -- Skyrocketing sales. Minimal competition. Record profits. A pipeline for the beleaguered recorded music industry? No, just daily facts of life, according to a Billboard survey of national direct-response television marketing firms, who claim that their sales volume in across-the-board music product is already running substantially higher than last year’s figures.

These active in house markets see a variety of reasons explaining this dramatic incline in their profits and sales levels, both in country and non-country product.

“We’re competing with retail for the discretionary income of the public,” notes Wesley W. White, president of Candlelite Music in New York. “Simply speaking, we are able to offer a buyer a lot more for his money.”

Other reasons behind the burgeoning success of the record market.

(Continued on page 39)

Financial Revenues At WCI Leap To 33% Gain

NEW YORK—Warner Communications Inc. reported the highest gains in revenue to $4,687,000 in 1979 from $2,433,000 in 1978 in 1979 income rose 33% to $811,000 from $608,000 in 1978. Operating revenues actually climbed 41% to $1,090,000.

About half the music revenue increase came from the inclusion of Japanese revenues which were previously unconsolidated.

Steven J. R. Westermann, chairman of Warner Communications, says the music operation income decline for the year was due to the context of the overall industry’s performance in a difficult year. The division ended the year on a strong note as the fourth quarter showed the second highest profits in the division’s history, a quarterly record, with profits 8% below the record level achieved in 1978’s final period.

Operating revenues for the last quarter of 1979 in the music division were $224,112,000 up from $207,464,000 in the last quarter of 1978, while operating income for the period went down from $31,142,000 to $30,463,000.

WCI’s fully diluted earnings per share from continuing operations, before the gain on the cable sale, rose 27% to $5.26 in 1979 from $4.15 in 1978. Diluted earnings per share for the full year were before a gain in 1979 of $91,689,000 after taxes ($4.41 per fully diluted share) from the sale of 50% interest in Warner’s cable operation to American Express.

Bogart Plan

Continued from page 1

shares in Casablanca. He had sold 49% of the company to PolyGram in 1977.

“Music is floating right now. If history repeats itself, we see the next major crash in 1984. In ‘46 we had rock. ’64 the English invasion and ’74 disco. I see signs of the generation gap music in music developing. Two of the three top 10 singles on the Billboard Hot 100 from Casablanca are indications. The Captain and Tennille and Teri De Sario are good music. I signed acts to Casablanca like Tony Orlando and Mac Davis, figuring that was the direction,” the youthful executive states.

Meanwhile at the label, Bruce Bird, who joined Casablanca several years ago after managing the key independent presso man out of Cleveland, moves to the presidency from executive vice president. Jim Woodward, a former PolyGram executive, in the U.K. and Holland, will assume the post of executive vice president of finance, replaces Bird.

Bogart will continue to be associated with Casablanca Records as a minority shareholder and will work in a consultative role to assist in the capacity to Casablanca and PolyGram.

The Bogart exodus in no way affects PolyGram’s agreement with the Casablanca FilmWorks, headed by Peter Guber. Separate agreements cover these acquisitions in October 1979.

(Continued on page 66)

Bill Westermann, President

Licht, In 1984, the SMT makes its mark on the world market, and becomes the first company to offer a "12" automatic that is truly compact and portable. This is the SMT-16, a 12" automatic that is only 12" wide, 36" high, and 17" deep. It is a truly compact and portable machine that can fit into most standard 20" cabinets.

The SMT-16 is designed for small to medium-sized electronics manufacturers who want the flexibility of a 12" automatic without the space requirements of a larger machine. It is ideal for manufacturers who are looking to modernize their production processes without a major investment.

SMT-16 Features:

- 12" Wide x 36" High x 17" Deep
- Compact and portable design
- Fully automatic operation
- High production rates
- Easy to operate and maintain

The SMT-16 is a great choice for any manufacturer looking to improve their production processes and increase their productivity. It is the perfect solution for small to medium-sized electronics manufacturers who want the flexibility of a 12" automatic without the space requirements of a larger machine.
Zoslaw counsel Maxwell Keith contends in his memorandum that the plaintiffs can authenticate their documentation and demonstrate the defendants did enough business in order to warrant a federal district trial.

Judge Peckham had ruled there was less than $250,000 in interstate trade documented.

The brief argues that the Zoslaw amassed sufficient evidence to prove antitrust law violation.

An amended complaint (Billboard, July 24, 1976) boosted original damages from $400,000 to $1,806,900. Still later, the couple, who operated a retail hardware/software shop in suburban San Francisco, increased their damages claim to $9.4 million (Billboard, Oct. 8, 1977).

**Auction Of Record Merch Nears**

by Suzy Lowendall

Yaspyn expressed his discontent over the liquidation decision of the creditors committee, noting that four members of the committee are distribu

Hedson reporter for the Chronicle. Hedson also stated that more than Motoro goods might be auctioned on Friday. He ordered a complete in

Yaspyn stated the debtor has $30,000 in liquid cash assets at present.

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We are an experienced publishers' agent. If your song has potential, we will send your song for publication and promotion.

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Price per 20-hour block: $1995.00 plus tape. Additional hours during the same weekend at $995.00 per hour.

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**DIRECT**

**PRESSING**

**CAREER BEGUN AT 14**

**Quincy Jones, 30-Year Veteran, Now a Top Versatile Producer**

By PAUL GREEN

Editor's Note: This is the third in a five-part series on the Grammy nominees presented by New Media.

LOS ANGELES—The first 30 years are the hardest," quips Quincy Jones.

Jones, who is away from his 45th birthday is suddenly one of the hottest producers in the business.

Jones started his career at 14 working with Billie Holiday and Charlie, but wasn't until 1976 that he has had his first taste of platinum—with the first of three consecutive million-selling albums in a row.

He's followed it with platinum awards for his own "Sounds . . . And Dolly" and "Michael Jackson's "Off The Wall" and "The Wiz" soundtrack in addition to a gold citation for Rufus & Chaka's "Masterjam."

"Twenty years ago if things had gotten this big, I probably would have freaked out," Jones admits.

"When so much is available to you, you've got to remember all the people who have helped you. It's my way of saying thank you."

"This way, if you haven't arrived at your peak at that stage, you've got a chance to add to some duets and understand life."

Jones, the only nominee for producer of the year, has added a gold for a no-fail in the category before, has won five Grammys so far. The first one was the "arranging" award at the 1968 Grammy Count Basie's instrumental version of Ray Charles' "I Can't Stop Loving You" in 1968, was for arranging Charles' "Let The Good Times Roll."

Jones says he's produced "hundreds" of sessions in his career, starting with Clifford Brown and the quintet of All Stars in Stockholm in 1953. But he's hard-pressed to pinpoint it more than the "Producer" is really an intangible word," he says. "It's hard to define: when I started, nobody knew what the word meant."

Though Jones has produced a number of hit records for stars including four top five singles in the early '60s by Lesley Gore—Michael Jackson's "Off The Wall" in far and away his biggest success.

"Even with all the heartaches we will have, I say," Jones says. "That's the one great thing that came out of it. During the filming I had to see someone that I can still say that I don't think I've been working on film; I could ignore that there was an acting part just that little high voice in the Jackson Five.

"I tried to see the different ways we could take his voice; we pulled the keys down in a lot of instances. And certain subject matter we had never explored before: he'd never really dealt with love on an over-2000 night basis."

"At 21, Michael's been in the business 15 years," Jones says. "He's really disciplined. There are no headaches in the studio; no star tips. That's the one thing I can't stand a man in an imaginary sign that says "Check Your Ego At The Door."

The "heartaches" Jones felt with the "Wiz" centered around the way the film was received, he says. "I could sense a feeling of almost hostility about it that transcended whatever flaws were in the picture. We Workshop the musical style..."
STARTING FEBRUARY 22, IT'S GOING TO GET HOT IN 44 CITIES ACROSS THE U.S.!

RICK JAMES & THE STONE CITY BAND'S "TOUR '80" IS FIRED UP AND BURNING YOUR WAY!

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Sparked by local press schedules, radio flights, spot TV buys and reinforced in-store displays, Rick James & The Stone City Band's "Tour '80" is this year's hottest ticket!

Rick's first two LPs each went well over platinum and are strong catalogue sellers! Now, "Fire It Up," his latest LP, is already gold while "In 'n' Out," Stone City's solo debut is off to a red hot start!
THE KNACK / ... But the Little Girls Understand
THE KNACK

GRAHAM NASH / Earth & Sky
GRANHAM NASH

TAYARES / Supercharged
TAYARES

JACKSON HIGHWAY / Jackson Highway
JACKSON HIGHWAY

MYSTIC MERLIN / Mystic Merlin
MYSTIC MERLIN

HEART BEAT / Original Motion Picture Soundtrack
HEART BEAT

ARMAGEDDON / Armageddon
ARMAGEDDON

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KORONA / Korona
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DAYTON / Dayton
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LOU DONALDSON / Midnight Sun
LT-1028 • BLT-1028 • 4LT-1028

ANDREW HILL / Dance With Death
LT-1030 • BLT-1030 • 4LT-1030

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HALF WAY TO PLATINUM AFTER JUST 4 WEEKS!

The incredible new Rush album, "Permanent Waves," has already rolled up sales of over 500,000 units—and has rolled up the charts to #8 with a bullet—only 4 weeks after release! And the new Rush single, "The Spirit Of Radio," is also making tremendous waves—#88 with a bullet.

PRODUCED BY RUSH AND TERRY BROWN

ON MERCURY RECORDS AND TAPES

RAY DANNIELS/VIC WILSON
RUSH APPEARS ON ANTHEM RECORDS IN CANADA.

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Winners in nine categories will be honored at the association's annual dinner Oct. 19 at the Plaza Hotel here. In addition, a song of the year award will be voted from the 48 nominated tunes.

While five songs are included in each category, there are three instances of multiple nominations in the disco, Latin and movie categories. The other areas are Broadway, country, easy listening, gospel, pop and R&B.

Of Chappell's nine nominations, three are in Broadway, two of the nominees are old songs that appear in "new" vehicles. "Don't Blame Me," the Dorothy Fields-Jimmy McHugh song performed in "Sugar Babies," and Ebbie Blake's "Low Down Blues," which appeared in the Blake-inspired review, "Estelle!" According to Chappell's president, Harold Feist, NMPA president. evergreen mate¬
rial was allowed to qualify as long as it appeared in a recording. So songs in a revival of a musical would not qualify, he adds.

The 48 nominations were determined by a nominations listing containing both songs from non-charted areas (i.e., demos and independent recordings), and those that hit the top 10 on the various music charts.

Feist says that about one-third of the 200 publisher members of NMPA responded, but he contends that the list is a genuine cross section of publishers who will vote on the final winners. All ballots must be received by the accounting firm of Frager & Fenton at 444 Madison Ave. here by Friday (15).

HIGH 6 FIGURE GUARANTEE
Copublishing Agreement For Entertainment, Jaba ra

New York—The signing of writer/artist Paul Jabara to a long-term copublishing agreement is the newest move by the Entertainment Co.

The firm, a four-year-old publishing—production complex, continues to produce a number of major acts, which, according to a company president Charles Koppelman, enables it to profitably enter major writer deals of the first magnitude. The company guarantees "in high six figures." Jabara, whose Olga Music (BMI) is now associated with the Koppelman Bandier Music, has already been in¬
volved in major Entertainment Co. hits over the years. In fact, Jabara was "Main Event" and Donna Summer's "No More Tears." He is also the author of the Academy Award winner, "The Last Dance."

In another move, Koppelman is about to make a major catalog deal involving a major writer/artist. Also, the company is making a new re¬
newal with Gary Klein, senior vice president and head of A&R, who joined the company shortly after its establishment.

"The small independent publisher today is looking for a significant production arm," maintains Koppelman. "We can pay the bucks for top talent because we feel we'll get the money back through usage via major acts." Koppelman points out, however, that the production wing maintains an open-door policy with regard to outside material, although he admits he'll make an attempt to get a copublication deal on material he plans to use.

Currently, the company has com¬
pleted or is working on a number of complet¬
ing albums by Dolly Parton, Glen Campbell, Livingston Taylor, Barbara Mandrell, Paul Jabara, French/Gary Portnoy, B.J. Thomas, Heat, Sandy Farina, Thelma Houston, Billy Bremner, Mark Knopfler, Roberto Carlos and Savannah Band.

Also, an anthology by REO Speedwagon on CBS will feature nine other Entertainment Co. copyrights.

The company writer staff now to¬
lads 14, the addition of Jabara's talents and that of Ian Gomm, writer/artist of "Hold On" (Stiff) fame, from London to U.S. and Canada by the Entertainment co.

And, according to Koppelman and executive vice president Martin Bandier, the company continues to seek unknowns who show a signi¬
ficant potential and attempt to acquire John Beute Music.

Memphis Writers Assn. In Move To Aid Tunesmiths

MEMPHIS—The Memphis Song¬
writers Assn. announces a new di¬
rection in activities concurrent with the election of new slate of officers for 1980.

"This year our major focus will be on working with individual mem¬
bers on getting contracts signed for their songs and helping them obtain qual¬
ity demos to shop," says Bill Harris, newly elected president and one of Musiplix, an artist management and development complex.

Estelle Aston, owner of Fretone Records, who will serve as vice pres¬
dent, is scheduling prominent song¬
writers to serve as guest speakers and instruct workshops at regular monthly meetings.

The decision to direct more effort into teaching basic song construc¬
tion was made by the board of direc¬
tors due to the large number of inexperienced songwriters who have recently joined the organization, creating a need for a rearrangement of priorities.

The major activity of the organi¬
zation has previously been a mem¬
bership competition with an annual showcase and awards presentation. About 40% of the 200-member or¬
ganization lives out of state but re¬
sources the fees they benefit from affiliation which the group will continue to of¬
fer: a directory of the membership, a list of Memphis publishing com¬
panies and recording studios with procedures for submitting demo tape.

Memphis songwriter Robert Parks was among the winners at the first annual awards held in late 1979.

The move is an effort to make the assn. a more effective tool for the songwriter and record producer. The decision was made with the cooperation of the following companies: Atlantic, Polygram, MGM, Elektra, A&M, Atlantic, MCA, Motown, Reprise, Columbia, Mercury and Arista.

For more information contact: Bill Harris, 250 Union Ave., Memphis, Tenn. 38103.
If ever there had been a doubt, disco's strength was brought home with full force during last week's International Disco/Dance Convention...
Anyone who's heard them knows. Everyone who's seen them agrees. The Beat is not going to wait for anybody.

Listen to the new single from The Beat: "Don't Wait Up for Me."
Play it loud.


Buy it once. Enjoy it a lifetime. Recorded music '79 your best entertainment value. 

"Columbia" is a trademark of CBS Inc. © 1979 CBS Inc. Produced by Bruce Botnick. Direction: MA Graham Management.
Las Vegas WMMR Goes MAD 
No Longer Strictly Disco; Music Appeal Broadened

LAS VEGAS—WMMR—KLAV-AM, formerly Disc Jockey 1-2-3, has adapted a new programming concept to broaden its audience and to create a more cohesive base to a wider market appeal.

By HANFORD SEAR

Known as Mass Appeal Dance—music, or MAD, the format combines contemporary, Top 40 and dance music. It’s a 24-hour format, which has proven successful in other markets. The format will be heard from page 2 to page 3 of the AM dial.

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Roger Whittaker ventures into 1980 with a brand new LP, "Voyager," and his first major-market American tour which begins in March and concludes in October. This album and tour, with a blitz of TV appearances and growing acceptance of the single, "You Are My Miracle," virtually guarantees to expand the appeal of this already well-established artist.

3/1 Worcester, MA – Memorial Auditorium
3/2 Boston, MA – Symphony Hall
3/4 Hartford, CT – Bushnell Auditorium
3/5 Providence, RI – Ocean State Theatre
3/8 Buffalo, NY – Kleinhans Music Hall Auditorium
3/11 Detroit, MI – Ford Theatre
3/12 Detroit, MI – Ford Theatre
3/15 Atlanta, GA – Civic Centre Auditorium
3/16 Nashville, TN – Grand Ole Opry House
3/17 Orlando, FL – Tupperware Centre
3/19 St. Petersburg, FL – Bayfront Theatre
3/20 Ft. Lauderdale, FL – War Memorial Auditorium
3/21 Miami, FL – Dade County Auditorium
3/24 Milwaukee, WI – Performing Arts Centre
3/25 Minneapolis, MN – Orchestra Hall
3/26 Chicago, IL – Opera House

Currently getting strong airplay, "You Are My Miracle" contains the hits, "The Last Farewell" and "New World In The Morning" produced for the A.F.L. by Eric Robertson & John Mackwith.
Radio Programming

BILLBOARD ARBITRON RATINGS

A computation of individual market’s formats released by arbitron based on national average quarter hour and share figures for Monday to Sunday 6 a.m. to midnight. All figures are reported to the nearest 100 people. Figures in lightface are from previous year.

WASHINGTON, DC OCTOBER/NOVEMBER 1979

WAAR

WOMEN

The temptation Television can get away with is that ratings history, and maintaining the same format, everything were the same, that the audience was the same. This is the natural trend for stations which have been around for a while and have a large audience. But in reality, the audience is constantly changing, and the station needs to adapt to these changes to stay relevant.

Men 25 to 34 are more likely to listen to a black music station, while women 25 to 34 are more likely to listen to a soft rock station. Among older age groups, black music stations are more popular than soft rock stations.

Overall, the black music stations have seen a significant increase in listenership, especially among younger age groups. This is likely due to the popularity of black music, and the way it is being marketed and promoted.

In conclusion, the black music stations are enjoying a resurgence in popularity, and are likely to continue to grow in the future. However, it is important for these stations to adapt to changing audience demographics and preferences in order to maintain their listener base.

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Radio Perspectives

Continued from page 18

programming. Find something that works and then give it to the public in multiples of 10. The network television series are filled to overflowing with the fruits of that kind of thinking.

Television can get away with that much more easily than radio can. A radio station can’t simply change a program or switch formats, everything goes. Hence, radio stations ought to be much more careful in contemplating and implementing format changes.

I know of one station in a sunbelt market that has changed formats more than twice in the last 4 years. In most recent changes—likely you probably guessed it—were too and away from disco, and that all happened in the space of about a year.

The temptation to jump on the wagon of a popular musical trend can be almost irresistible, especially if your rating books have been flat or declining. Too soon the temptation to go after the leader in the market, if a lot of other people haven’t already done the same thing. But, the impulsion to make that sudden change, unless there is a compelling motive for it, must be resisted.

From a research standpoint, several things should occur before a format change is contemplated: (1) The ratings history of the station should be closely analyzed; too many broadcasters panic after getting a down book. Your station may be in a cyclical holding pattern—and trends may indicate an upturn—if you give your sound a chance to develop. (2) Are there any external factors which point to the fact that your format is sticking in the soil? Has the format you want to copy something that has staying power—or will it fade in popularity? (4) Are you absolutely convinced that your present format is beyond rescue and has no future ratings potential? The point I’m trying to make here is that you don’t have the luxury of numerous format changes. They take time, they’re expensive in terms of dollars and audience erosion, and the changes often leave you in poorer position than before you made them.

Remember, old images also die hard. If you’ve been on your prior format for any length of time it will take an appreciable length of time before the new audience even begins to identify you with a “new” sound. At first, there will be identification confusion. So you’ve got to give it time.

I’d like to share with you an example of two stations which didn’t do an “abandon ship”—regarding format changes. It resisted the impulse to go adult contemporary (that seems to be the new rallying cry for all disenfranchised discos). Instead, it conducted lengthy research on its market.

It found that the core audience was still there (even though it had a couple of down books) and that there really wasn’t another viable format to change to at that time. The station is in a top 10 market. It realized that it needed to soften its AM and-pop discography and to broaden its playlist. It simply stopped using the word “disco.” In fact, just let the music and programming speak for itself. It altered its billboards and tv spots slightly, and then just let the process work. The result: a 25% increase in women and teens and maintaining on men.

Obviously, not every disco station could maintain a similar format. But probably a number of stations that jumped could have made minor modifications in image and programming and still remained competitive.

Above average quarter hour figures are expressed in hundreds (add two zeros).

In the Capital, Black Music Tops Beautiful

WASHINGTON—Apparently reflecting the racial makeup of this capital market, black formatted radio has emerged as the most listened to in an exclusive Billboard analysis of the October/November Arbitron survey.

The share of radio listening devoted to black stations has almost doubled over the rating period for fall 1978. Black music has a share of 1.1, compared with 0.6 a year ago. This rise surpasses beautiful music, which has a 1.3 share, up from 1.2 a year ago.

These leading formats are followed by MOR with an 11.8 share, up from 9.4 a year ago. Men 25 to 34, black music is almost identical with the traditional favorite format for this group, AOR. Black music has 29.8 share, and MOR follows with 29.1.

The most listened to stations in the past were Top 40 and smaller, but with the addition of the Top 40 format, the black music stations have seen a significant increase in listenership, especially among younger age groups. This is likely due to the popularity of black music, and the way it is being marketed and promoted.

In conclusion, the black music stations are enjoying a resurgence in popularity, and are likely to continue to grow in the future. However, it is important for these stations to adapt to changing audience demographics and preferences in order to maintain their listener base.

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Las Vegas KLV-AM

Continued from page 18

Owned by Koncord Broadcasting, which has several locations in the Las Vegas market, as well as Spanish Station KLV-AM, in Tucson, KLV was able to make significant moves in the first quarter of the year. It employs five DJs.

The daily lineup includes Alan Mack, 6-10 a.m., Eric Chase, 10 a.m., C.C. McCartney 3-7 p.m., Randy Hood 7-midnight and Chris Haze 10 p.m.-6 a.m.

Berkey, who is a graduate of Ohio State University, has been a DJ at several radio stations over the years. He has also worked as a DJ at several radio stations in Ohio, California, and Michigan.

Promotions

L.A. ROCK—Supported by 60-second spots on LA’s WX-AM/FM, Elektra-Asylum gave away a Jet to the winner of a contest as part of a promotion by Richie Furay’s “I Still Have Dreams” album, according to Alan Goldberg, Elektra-Asylum Southern regional sales manager. Warner Bros. Records in Los Angeles donated the car and the winners will be announced in the stores in the Turtles chain. This promotion was set up in conjunction with the release of P.O.P.S.-FM New York.

Atlantic Records recently sponsored a Jazz-Latin Promotion and contest with the Pitch Record store in Cincinnati and WNOL-AM in that market. The grand prize in the contest built around the jazz violinist was an antique violin, which was on display for the show for a three-week period. Customers registered their names at the counter. The promotion coincided with a P.O.P.S. appearance at Cincinnati’s Palace Theatre and was also featured in the release of P.O.P.S.-FM’s “A Taste For Passion.” WNOL sponsored both the contest and appearance. The project was coordinated by Atlantic local promotion rep Bill Heltemes, regional sales rep Mike Dragun and P.O.P.S. manager Bob Naive.

Bubbling Under The HOT 100

101—THE VERY FIRST TIME, Michael Jackson, Epic 4166
102—YOU KNOW HOW TO LOVE ME, Phyliss Hyman, A&M 973
103—STOMP, Brothers Johnson, A&M 2216
104—DAVAE VALLEY, I Don’t Want To Be Lonely, Warner Bros. 4514
105—WHITE RHYTHM AND BLUES, J.D. Souther, Columbia 1-1153
106—BALLIN, Phil Collins, CBS with the Peaches Record Group, 7-3201
107—THE NUNS, The Intramurs, Polydor 5208
108—BODYSHINE, Instant Charm, Stiff 7-2122
109—AAA—THERE WILL BE NO TUNES, The Arrows, Polydor 509 (RCA)
110—WHITE RHYTHM AND BLUES, J.D. Souther, Columbia 1-1153
111—P.T.—STRIPPER, Chris Montez, Epic 4166
112—YOU GOT IT, Paul Revere & The Exciters, Warner Bros. 4514

Top LPs

2THARMAH: WOEC, Broadcast Cat. RCA 6-369
202—SOUNDTRACK, American Gigolo, Polydor 7000
203—SUJ SUJ AND THE NEXT, Sun Sade & The Next, Fret-U, 4-Peat (Epic)
204—LOVELY CIGARETTE, Just For You, Arista 8898
205—AIMED JAMAL, Genetic Waltz, 20th Cent 4-3504
206—SHOTGUN, Shotgun & W, RCA 7001
207—SHABBAT SHABAT,Together, RCA 7001
208—PRESSURE, Leave It All, RCA 7001
209—PETER GREEN, In The Train, Stu 010 (RCA)
210—JOHN CALE, Sabbatical, U.S. SP 004 (A&M)

www.americanradiohistory.com
To my Casablanca Family and Friends-
Here's looking at you, kids.
See you in the sequel.....
coming soon.
With love, appreciation
and wishes
for good fortune.

Neil
FEBRUARY 22, 1986

**Billboard Singles Radio Action**

Based on station playlists through Thursday (2/14/86)

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**Top Additions**

**Northeast Region**

- **PRIME MOVIES**
  - DAN FOLEGGER - Longer (Full Flavor) / Epic
  - FORD COLEY - That's Me Out Of The Wall (Chrysalis)

**Middle-Atlantic Region**

- **PRIME MOVIES**
  - DARRELL ANDERSON - Calling On You (Capitol)
  - GLEN FOWLER - Another Brick In The Wall (Chrysalis)

**Southeast Region**

- **PRIME MOVIES**
  - JONI MITCHELL - Down To You (A&M)
  - PAT BENATAR - Save It For Later (J & M)
  - THE MINNEAPOLIS - Nothing But Love (A&M)

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**Top Playmovers**

**Northeast Region**

- **RICK DERRINGER** - Forgive Me Girl (STMLAND) / 25 - 17
  - DAN FOGELBERG - The Wind (Capitol) / 11 - 3

**Middle-Atlantic Region**

- **RICK DERRINGER** - Forgive Me Girl (STMLAND) / 25 - 17
  - PAT BENATAR - Nothing But Love (A&M) / 10 - 3

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**Top Fillmore**

**Northeast Region**

- **RICK DERRINGER** - Forgive Me Girl (STMLAND) / 25 - 17
  - DAN FOGELBERG - The Wind (Capitol) / 11 - 3

**Middle-Atlantic Region**

- **RICK DERRINGER** - Forgive Me Girl (STMLAND) / 25 - 17
  - PAT BENATAR - Nothing But Love (A&M) / 10 - 3

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**Top Refillers**

**Northeast Region**

- **RICK DERRINGER** - Forgive Me Girl (STMLAND) / 25 - 17
  - DAN FOGELBERG - The Wind (Capitol) / 11 - 3

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**Top Refillers**

**Middle-Atlantic Region**

- **RICK DERRINGER** - Forgive Me Girl (STMLAND) / 25 - 17
  - PAT BENATAR - Nothing But Love (A&M) / 10 - 3

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**Refillers**

**Northeast Region**

- **RICK DERRINGER** - Forgive Me Girl (STMLAND) / 25 - 17
  - DAN FOGELBERG - The Wind (Capitol) / 11 - 3

**Middle-Atlantic Region**

- **RICK DERRINGER** - Forgive Me Girl (STMLAND) / 25 - 17
  - PAT BENATAR - Nothing But Love (A&M) / 10 - 3

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**Malfunctions**

**Northeast Region**

- **RICK DERRINGER** - Forgive Me Girl (STMLAND) / 25 - 17
  - DAN FOGELBERG - The Wind (Capitol) / 11 - 3

---

**Malfunctions**

**Middle-Atlantic Region**

- **RICK DERRINGER** - Forgive Me Girl (STMLAND) / 25 - 17
  - PAT BENATAR - Nothing But Love (A&M) / 10 - 3

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**Billboard Magazine**

- **RICK DERRINGER** - Forgive Me Girl (STMLAND) / 25 - 17
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**Billboard Magazine**

- **RICK DERRINGER** - Forgive Me Girl (STMLAND) / 25 - 17
  - DAN FOGELBERG - The Wind (Capitol) / 11 - 3
### Top Add-Ons-National

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<thead>
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<td>Back Home Again</td>
<td>Columbia</td>
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<tr>
<td>John Denver</td>
<td>The Stocking</td>
<td>Columbia</td>
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<tr>
<td>John Denver</td>
<td>An Evening Out</td>
<td>Columbia</td>
</tr>
<tr>
<td>John Denver</td>
<td>Rocky Mountain High</td>
<td>Columbia</td>
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<tr>
<td>John Denver</td>
<td>Back Home Again</td>
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<td>Poco</td>
<td>Come as You Are</td>
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<td>Poco</td>
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### Top Add-Ons-Northeast Region

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<td>Buddah Records</td>
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</table>

### National Breakouts

- **Western Region**
  - The Knack - "My Sharona"
  - Poco - "Once Upon a Time in the West"
  - The Knack - "Good Times"
  - Poco - "A Thousand Miles a Minute"
  - Poco - "Rambler"

- **Southwest Region**
  - The Knack - "My Sharona"
  - The Knack - "Good Times"
  - Three Dog Night - "Shambala"
  - Three Dog Night - "Darlin'"

- **Midwest Region**
  - Three Dog Night - "Shambala"
  - Three Dog Night - "Darlin'"
  - Three Dog Night - "A Thousand Miles a Minute"
  - Three Dog Night - "Rambler"

- **Northeast Region**
  - David Gates - "Let Me Get Close to You"

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*All listed titles and artists are based on Billboard's Top Add-Ons and PlayList Top Add-Ons for the week of February 26, 1969.*

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*Note: The above table represents a portion of the data from the Billboard's Top Add-Ons and PlayList Top Add-Ons chart for the week of February 26, 1969.*
CHICAGO—Bell Telephone Labs is developing new technologies for the transmission of early high fidelity sound recordings to major U.S. archives. The move, begun last year, opens the door to possible commercial release of the material at the same time.

The sound recordings, dating from the 1920s and 1930s, are by-products of early Bell experiments in wide-band sound transmission. The collection most notably contains 120 experimental recordings made of live performances the Philadelphia Orchestra conducted by Leopold Stokowski, using early electrical stereo transcription.

New Consumer Magazine Encourages Off-Air Taping

NEW YORK—Classical buffs in this area seeking to build their music libraries by off-air dubbing rather than album purchase, have received a strong assist from a new consumer magazine, Ovation, which launched debut issue on sale last month.

The publication, aimed directly at the classical music listener, carries detailed listings of WQXR-AM-FM programs for the month. Cross-ref- erenced by time of broadcast, Armed Forces Network composer, the listings also provide complete artist, label and taping information.

Such listings are hardly unusual in major cities, but Ovation goes a step further with a step-by-step, how-to article on getting best results in off-air taping.

The reader is instructed to cali- brate his cassette recorder to the调音 of each program broadcast each morning over WQXR, a leading classical sta- tion here for decades. He is also ad- vised to make certain that timings are checked so that cassette of adequatespeed may be used.

FM radio “is a bottomless reservoir waiting to be tapped—and taped,” Ovation enthuses.

The magazine expects to enter other markets with a similar format, the publisher declares.

—IS HOROWITZ

Old Bell Masters Pulled From Vault

By ALAN PENCHANSKY

STOKOWSKI INCLUDED

St. Francis de Sales Church in Philadelphia a sophomore in the top 10.

Another promising young soloist is David Sibley, a sophomore in the top 10.

Another promising young soloist is David Sibley, a sophomore in the top 10.

Another promising young soloist is David Sibley, a sophomore in the top 10.
**Inglewood Forum Forms Own 'Noncompetitive' Concert Firm**

**By CARY DARLING**

LOS ANGELES—The Forum, a major 17,000-seat venue in suburban Inglewood, now has its own in-house talent promotion firm and its own booking agent, turning some local promoters that Forum Talent Enterprises is not after their business. And that it doesn’t represent unfair competition.

Charges have been made that because this is a hands-in-house operation, it has lower union costs. “Unions are unions,” states Jeff Coen, co-founder of the organization along with partner Bobby Paris and Forum owners Jerry Buss and Frank Mathis. “We charge anybody and everybody the same rate.”

The company was formed to fill in the dark nights on the Forum’s booking schedule. “It was started by Buss because he wanted to get as many nights the Forum into action as possible,” continues Coen.

“Buss has instituted a program of season tickets to the Forum,” he continued. “When you buy a season ticket to the Forum, that enables you to buy everything from the Lakers and the Kings to Red Stewart and the circus. Obviously, the more nights the Forum is in action, the more attractive it is to a promoter.”

Producer Paris and former Far Out management staffer Coen say they were chosen to head the new company as both have been friends of Buss for several years.

Forum Talent’s initial Forum show was Jan. 17 and featured LTD and War. The concert, held during Super Bowl week, was dubbed “The Super Bowl of Live Music.”

“That was on a Thursday night and nothing would have happened that night anyway,” comments Buss. “I was looking for, a dark night to fill. We made the place function that night, and we’re going to do it the Thursdays and the Tuesdays.”

“All the local promoters seem to have a list of their own and they’re all to- tal opposites of what Buss wants them to think,” notes Coen. “We want them.”

“In the summer there are many the nights the Forum is closed because there are no sporting events going on and there aren’t enough other events or concerts. We can fill every open night. We know Atlanta, New York and all those guys,” says Paris.

The biggest Forum Talent date so far is the upcoming Eagles show which the firm is copromoting with the band’s own organization. “We are not going out of our way to try to keep them,” Buss said at a recent concert, “We’re not going to turn it away,” comments Paris.

Avalon manager Gary Perkins is not permitted by Forum Talent. “It could potentially be a problem but it depends on how it operates.” He added that he thinks that they’re going to have any problems.

The rumor of a boycott of the facility by outside promoters, but Perkins sees that as only an external phenomenon. “If the Forum Talent became exclusive promoters for the Forum. They say that while the promoters know they believe people until proved other- wise.”

The promotion arm of Forum Talent is just one of four areas the company plans to tackle. In the fore- seeable future, record production, management and publishing will be included. So far, nothing concrete has been done in those areas.

Forum Talent, which has been in operation since July, also promotes concerts, record shows, and night clubs. Though Forum Talent has no plans to become an agent, it will be involved in any future hall acquisitions by Jerry Buss.

(Continued on page 31)

**DRUG STIGMA EVAPORATES**

**Artists Woed For Ads, Aranas And Encapsulations**

**By ROMAN KOZAK**

NEW YORK—As contemporary music has entered the commercial mainstream, advertising agencies and record companies are looking for new ways to represent their corporate clients.

“Ten years ago the ad agencies didn’t want to be associated with drugs that the major companies did not want. But that stigma has been lifted, and some of the new performers know how to keep their reputa- tions clean. They know what a com- mercial is worth.”

The firm specializes in finding tal- ent not just for ad agencies, but also for charities, business conventions, colleges, Rotary clubs, exhibition halls and amusement parks.

Troncone comes from an ad agency back- ground.

He refuses to divulge which artists he has found for what corporate giants because, he says, is often approached by “full service” ad agencies that are not anxious to let it be known they must engage the serv- ices of a middleman in order to con- tact the celebrities they need.

However, Troncone says a major beer maker is about to use rock ‘n’ roll artists while one top female country artist has refused $1 million to have a brand of chewing tobacco named after her.

Troncone points out that music people, being unfamiliar with the

**Old Cincy Movie Theatre Now Booking Live Talent**

**By VICTOR HARRISON**

CINCINNATI—The Palace Theatre has begun the first bookings of its 1980 winter-spring series. The music series which opened Jan. 23 with Jan & Dean also had mul- tiple dates with Joe Feliciano, Feb. 7-10, B.B. King and Bonnie Raitt. The B. B. King and Bonnie Raitt shows are planned for Feb. 23 & 24 and Johnny Mathis is due June 12-15.

Formerly a movie theatre, the Pal- ace opened its doors again to live en- tertainment in the fall of 1978 under local management. The Palace, which seats 2,560, was beautifully renovated and featured an all-star lineup of Las Vegas entertainment. Entertainment. The Palace went under less than a year after its opening. The promotion arm of Showplace, a subsidiary of Festival Productions in Cincin- nati, Jules Belkin, of Belkin Productions in Cleveland, and Lorry Dolin of the Front Row Theatre in Cleve- land then took over its management and booking.

Under its new management, the Palace has been revitalized and over the past six months, has presented a wide variety of live entertainment.

According to the Palace’s general manager, Brian Hansen, all types of entertainment will be fea- tured with a concentrated effort to bring top recent in artists and rockers to the stage and screen to the Palace at the “fattest” possible prices.

Ticket prices range from $5.75 to $11.75 for the previously mentioned shows where under the

**Rockability Music Emerges From Hibernation**

**By DAVID FARRELL**

TORONTO—After two decades, rockability music is back in vogue and more clubs have completed bookings for the era are getting the surprise of their lives as they play to the applause of today’s young audiences.

In Nashville, Sun Records is spin- ning back the hands of time and signals that the early ‘50s rock and roll is to rooster once more. In addition to putting a heavy push behind its own catalog of “unissued” 50s tracks. In Britain, Charly Records continues to grow in stature by way of its impressive catalogue of early rock and other assorted rockabilly items.

In that country and Holland, several other rock and roll rockability festivals which import headline attractions from the U.S. and Canada. Among them Jack Scott, Carl Mann, Charlie Feathers and Billy Lee Ri- la. And several major contemporary acts have turned in rockability fla- vored tunes, most notably Led Zep- pelin with "Hot Dog" and Queen with "Crazy Little Thing Called Love." The recent collection of Michael Cimino’s new film “Heaven’s Gate,” which gives him a top billing in the U.S. film set for a fall release.

Singleton at Sun says the main airwaves are cutting in artists and rockabilly is still country radio and that it could cross to rock.

"You really need to understand down here most of the people who pro- gram the music at country stations come out of rock and roll. They did this music. But for rock radio to get be- hind it—we’ll go to have FM stations now and play rock and roll. The while the U.S. market has had a number of releases made available domestically from Capitol, Atlantic, and Roulette, it is believed that most of the newer compilations and reissues of old rockabilly are put together in France, Germany and Britain.

CBS in Europe has issued a three- volume set of rockabilly tracks by various artists. MCA has a four-vol- ume set and Capitol in France recently issued three entitled "Rocking in the USA Tower." Capitol in France has also com- piled a multi-record box set of all the Blue Caps and MCA in France and Brit- ain both have boxed sets of Buddy Holly material, accompanied by a detailed booklet with rare photos and session backgrounders. In short, exactly what the collector might want if he or she is to put out $40 or $50 for the sets.

In the U.S., another group of early sides now are being reissued by the Sundog Records in Nashville.

The sheer weight of reissues seems to indicate a growing interest and awareness of one rock’s seminal roots.
PINK FLOYD

Sparks Arena, Los Angeles

Tickets: $15, $12.50

Pink Floyd’s concerts have always been nothing less than events, but its live performance of "The Wall" transcends even the word "event." Ryker Waters, David Gilmore, Nick Mason and Richard Wright have truly outdistanced themselves this time.

The multi-media, nearly two dozenu stage show is as complex and engrossing as Pink Floyd has ever attempted. On the stage of the Forum, the New York (seven shows) and New York (five shows). "The Wall" performed live is an ambitious undertaking, even more so for a rock concert production. At the outset of the three-hour extravaganza, pink elephants cross over against the Sports Arena lighting into "In The Flesh," the first song on "The Wall.

Throughout the entire show, the presentation, Feb. 8, Floyd’s stage crew meticulously constructed an enormous wall that spans from one end of the stage to the other and is about 35 feet high. By intermission the wall is constructed, with the band hidden behind it. In addition to the wall, the live animated figures emerging from the ceiling, the huge pig (presumably self-righting) blown into a "fat, lazy Numbnut" (which Ryker Waters sang into the放大器), "Young You" and "Mother" were again set.

Shipped of the magnificent staging, this show at first would have been a good rock concert. The band and its walls have a four-piece rhythm section, which had little interaction with the crowd and at times there were two too many overdubbed guitar solos.

And despite a clear and crisp sound system, lyrics were often indistinct. Floyd does a fine job of "The Wall" is open to interpretation, with the visuals adding more fuel for thinking, this was one show that did not bring out the band as a whole. Even ED HARRISON was not sharp.

When the Lorelei on New York's Upper East Side changed format to become the rock disco of the '70s, nobody notified the club's previous clientele or the Royals, a lounge cover band, of the new music policy. So the band and its middle-aged German and Hungarian fans arrived as usual as did the Royals and the Thee, and their own rather more colorful younger fans. A serious conflict of cultures was possible right there and then, but the situation resolved itself pleasantly all around. First the Royals appeared, and around midnight, with the audience mixed at the packed-capacity club at about 60-40 in favor of the old folks, theedishly mixed new wave/progressive Bullets hit the stage with trepidation.

But as the Bullets played on the oldsters began to pick up on them. Some got on the floor to dance, and by the time the Bullets had earned an encore. The transition went without a hitch. "It was a pivotal moment. A rock'n'roll transition," says Victor Somogyi, manager of the Bullets.

ROBERT FORD JR.

WEATHER REPORT

Beacon Theatre, New York

Tickets: $10.50, $8.50

That Weather Report has no peer in the field of fusion jazz was apparent to the SRO crowd...
JAZZ BOOKED FOR A YEAR
Phoenix Club tabs 'History' Concerts

PHOENIX—The Century Sky Room: this city's oldest continuous jazz club which has presented a year-long series of concerts devoted to the history of jazz.

The music series called "The Roots of Jazz," began with a three-act concert entitled "The Blues." A different topic will be explored each month throughout the year, according to Mary Bishop, club manager.

She terms the series "a singing book" that will both educate and entertain those present.

"This is an entertaining way to help people understand what jazz is and how to hear it," she says.

"They were raised on records and don't know how to listen to music; she continued, "They don't know when to clap or how to react to what they are hearing."

Bishop hopes the jazz series will demonstrate that Phoenix "has a lot of underutilized talent."

"People shouldn't have to leave town to make music (as musicians) if they're good at it," she states.

The concerts feature exclusively local musicians, some of whom have been playing in Arizona for years. These include: Joe Rinaldi (guitar), Lawrence Carrol (drums), Andy Gonzales (bass), Prince Shells (vocals), Chad Laberdesque, Emerson Carruthers (saxophone), James "Fish" Price (trumpet), Peter Martin (vocals), "Baby" Rams, (vocals), Bagley (vocals). Duke Draper narrates and assists in vocals with a big "Pete & the Dreams." The performers were hand-picked by Bishop.

Each weekly concert includes a narrated history of the particular topic and several musical acts that entrance the music in different contexts. For example, the first concert on blues offered a narrated definition of the music and was presented in three segments, each with a different vessel (with the scene in New Orleans at the turn of the century); urban blues (music from Chicago and the early 1940's); and rhythm & blues (with the scene switched to the Apollo Theatre during the late 1940's).

Songs performed ran the gamut from the traditional "Saint James Infirmary" to "After Hours," to James Brown's "I Feel Good."

Bishop says other topics in the series will include a salute to male jazz singers, as well as females, the big band sound, fusion, Latin influence on jazz, the rock influence, a second blues show that will cover the mid-40's through '70 period and a blues show to tribute various jazz artists.

JAZZ MONTH IN MISSOURI

KANSAS CITY, Mo.—The third annual Women's Jazz Festival will also herald March as jazz month in this city. The all-women's event takes place March 20-23 in various locations throughout the city.

In addition to the concerts there will be discussions, seminars and screenings of jazz films.

Artists stated to appear include: Calico, a local quartet; the Ohio St. Women's Jazz Band; the Detroit Women's Jazz Band; North Texas State Musicians' Ain't Always Men Band; Quintus group; the Mary Kaye Band; Detroit-born Janofsky-Ann Patterson 17-piece band; vocalist Diane Reeves, Joanne Johnson, Diane Greg, Carol Conner, Mar. McPartland, Cleo Laine, Johnny Dankworth, Bill McManus, Louise Davis, Barbara Merjan, Stacy Rieles, Jane Fair and Janet Lawson. Leonard Fisher will narrate several of the sessions.

PHOENIX—Following his break with drummer Mel Lewis and the Jazztet, tenor saxophonist and composer John Coltrane joined the band formed by his old friend, Thad Jones, the hornetist.

COHENFAGE—Jones will be performing with his band the John Coltrane International Jazz Festival and will feature five days and 460 paid ticket shows featuring local and international musicians.

The 14th annual Montreux festi-
vale opens in Montreux, Switzerland, July 4 with a special night dedicated to Detroit jazzmen.

The concerts here will be presented at the Pavilion a4 Arts and the Montreux Jazz Club & Pavilion. "It's a year-round jazz event which enables the best musicians in the world to come here to conduct the Danish Radio Big Band. He liked the city and is now living in a hotel 50 miles outside Copenhagen with his Danish wife and a newborn baby.

"The best musicians in the world can come here to conduct the Danish Radio Big Band and one with Eclipse."

As a result of a lip injury sustained by falling from the stage, Copenhagen, John Coltrane no longer plays trumpet and flugelhorn, but he has taken up valve horn, and he has written three arrangements for the orchestra which feature the instrument.

This year the Montreux Jazz Festival will return to the U.S. and is concentrating on building up work possibilities for Eclipse with the Montreux Radio Big Band and one with Eclipse.

L.A. Roxy Going To Jazz? No Way

LOS ANGELES—Is the Roxy nightclub going to jazz for- merly rock? No way, although one would never know it from the list of artists performing at the club the entire month of February.

"It's just a conceit," says a club spokesman. "Some of the acts that were booked dropped out and we had to fill the slots. Many of the acts live in the area." She admits however, that she cannot remember when so many jazz performers appeared at the club in such a short pe-

Booked for the month of Febru-
ary are Sonny Rollins, Angela Boffil, Herbie Mann, Lenny White, Ronnie

Offer Jazz Major At Mansfield State

MANSFIELD, Pa.—A new option in jazz studies which enables students to earn a bachelor of arts degree in music, while at the same time, introducing next fall at Mansfield State College here. Mansfield will become the first college in Pennsylvania to offer jazz studies as a major subject.

As part of the new arts program in music, the jazz major will be open to students who want to learn about the history and styles of jazz. It will also prepare students to become professional jazz musicians, to pursue careers in jazz-related fields, and to go on to graduate school for advanced musical studies.

JAZZ 2% OF AUSCIE MART

BY GLEN BAKER

SYDNEY—Despite a share of only 2% of the Australian record and tape market, jazz is still popular in Australia. It is a small but diverse scene. The music created by Australian saxophonist and composer Ross Russell has been played throughout the country's culture, spanning stylish musicians who are gathering in ensembles such as the Melbourne Stompers, the Sydney Jazz Orchestra and the Australian Jazz Trio.

Three major Australian record companies—Polygram, Festival and WEA—and a handful of specialists independently publish and release jazz recordings in Australia. The music created by Ross Russell remains an important part of the scene, a part which has been very successful in breaking the long cycle of jazz decline in the country. Russell has worked with the likes of Henry Lowel, who, under the wing of a sympathetic Polygram, operates the specialty 44 label. In five years, this label has included just around 35 albums, representing artists as varied as豆豆 Benson, Alan Brown, Quintet, the Sydney Stompers and Ross Russell. (Continued on page 47)

Goodman will Open Boston's Festival

BOSTON—The ninth Boston Globe Jazz Festival will again span a spectrum of musical styles. Benny Goodman opens the bash March 7 at Symphony Hall.

Other names signed by George Wein, head of the bash are: Dizzy Gillespie, Carmen McRae, Sonny Rollins, Freddie Hubbard, plus newcomers such as Jimmy Heath, Scott Hamilton, Muddy Waters. George Shearing, Bill Evans, Carla Bley and Edith Bove will also appear.

WBUR-FM personality Tony Cennamo will produce the local art-

JAZZ MONTH IN MISSOURI

KANSAS CITY, Mo.—The third annual Women's Jazz Festival will also herald March as jazz month in this city. The all-women's event takes place March 20-23 in various locations throughout the city.

In addition to the concerts there will be discussions, seminars and screenings of jazz films.

Artists stated to appear include: Calico, a local quartet; the Ohio St. Women's Jazz Band; the Detroit Women's Jazz Band; North Texas State Musicians' Ain't Always Men Band; Quintus group; the Mary Kaye Band; Detroit-born Janofsky-Ann Patterson 17-piece band; vocalist Diane Reeves, Joanne Johnson, Diane Greg, Carol Conner, Mar. McPartland, Cleo Laine, Johnny Dankworth, Bill McManus, Louise Davis, Barbara Merjan, Stacy Rieles, Jane Fair and Janet Lawson. Leonard Fisher will narrate several of the sessions.
<table>
<thead>
<tr>
<th>TITLE</th>
<th>ARTIST</th>
<th>WEEKS AT #1</th>
<th>Peak Position</th>
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<tr>
<td>&quot;Don't Leave Me This Way&quot;</td>
<td>Gladys Knight</td>
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<td>&quot;I'll Make Love&quot;</td>
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<td>&quot;Oh, What a Night&quot;</td>
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FEBRUARY 23, 1980 BILLBOARD

Hot Soul Singles Chart

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Note: The table above is a sample from the Billboard Hot Soul Singles chart for the week of February 23, 1980. The chart ranks the top soul songs in the United States based on sales and airplay. The chart was published by Billboard Magazine. The week of release is indicated in the chart. The peak position shows the highest position reached by the song. The chart was a significant resource for music industry professionals, record producers, and music fans. The chart is an important source of information about the popularity of soul music during the 1980s.
LOS ANGELES—Although LAX Records was formed several months ago, the label will have its official launch next month through what its vice president of promotion believes will be a historic release by Harold Belloc. According to Edmondson, a "herculean campaign" to push artist and label.

The label, distributed by MCA Records, will release LP's by Blood, Sweat & Tears featuring David Clayton-Thompson and the Funky Turtles.

According to Edmondson, "We're going to spend two-three thousand dollars for radio胡子 during NARM's convention in Los Angeles. The town will be flooded with them.

"We're also going into a heavy print campaign in both consumer and trade publications. There will be a full pullout calendar ad in Billboard and we'll have large billboards across the country advertising our product. Of course the standard displays and radio time buys will be utilized.

"To top things off, the Blood, Sweat & Tears record, to be released commercially, will be made of orange vinyl."

Today, LAX has signed four acts, Blood, Sweat & Tears, Funky Turtles, Giants and Pressure. The Giants and Pressure were in the first release schedule and both have records on the charts. Edmondson notes that Eddie Levine, label president, is negotiating with two new acts. The label was formed by Steve Gold and Jerry Goldenstein, also owners of Far Out Productions. Although MCA has its own full staff to work LAX product, Edmondson insists his label puts its own marketing plans together and works out prior to presenting them to MCA, who work closely with MCA, that's important, and although we're a small label we're able to complement MCA's efforts by working our product.

"Our people are responsible for everything," he continues. "We believe we must be record people who can handle any area of the music business and they work our product both in-house and out of house.

"LAX's philosophy is that, like other labels, we recognize radio books our record needs. We're not selling ourselves to black radio although much of our product may be considered black-oriented.

Edmondson notes that he applies tactics at LAX taught him by Harold Chills, vice president at A&M, when Edmondson was with that company. "Harold believes that a good record person is one who is able to cover all bases, and these are the people we're developing," he adds.

LAX has brought in Emmett Gardner to handle the Midwest, based in Chicago (Continued on page 33)

BERTHELOT THE SPARK

New Orleans School Beets Up On Music

By KELLY TUCKER

NEW ORLEANS—The Univ of New Orleans, which last fall became the first educational institution here to offer a course in the music business field, has not only decided to continue the program but to expand its offerings to the field as well.

The debut course, titled "The Business Of Music," was offered on a trial basis last fall because of the interest generated and successful turnout. It and an advanced course, "Music Business II: Recording and Audio Techniques," are being offered this spring semester. Both courses are taught in the university's education department and are held once a week for two hours in the evening.

The music business program was instituted by local producer-publisher John Berthelot and several other labels that feel that most New Orleans residents involved in the music business lack a basic understanding of recording industry practices.

"Most people here don't know anything about the music business," says Berthelot. "They don't know how to get into it, or what to do once they are. This course has been designed to help these people learn how to become more successful in building their careers.

Another reason for the course is that a lot of local artists have been bought over the past few years. I'm getting tired of seeing so-called 'name local acts' such as the Neville Brothers, George Haiman, Irma Thomas get on local television and cry about how they were ripped off. They should have had basic knowledge.

"They think that if they had one hit record they should have income for the rest of their lives. If they knew anything about the business they'd know that a small percentage of any act are able to sustain long careers from just one hit."

Another problem among local musicians that Berthelot points out is that most New Orleans producers-recordingsongwriter Allen Toussaint to help them enter the business. Toussaint, who's written songs such as "Southern Nights," "Mardi Gras," and "What Do You Want The Girl To Do?", operates Sea-Saint Roofing Enterprises.

"Everyone here acts as if Toussaint is supposed to discover them, get them a production deal and make them a star," says Berthelot. "But he can't do everything or anything for you, you have to go out and start doing something for yourself."

According to Berthelot, who taught last fall's "Business Of Music" course, the class had a total of 20 students, among them lawyers, recording engineers, songwriters, artists and musicians.

Guest speakers included local radio stations Gordon Doucet and Harold Bate, musician Jon Byrd and Bob and Cher and producer for a number of artists including Dr. John (Mac Rebennack).

The "Music Business II: Introduction To Recording Studio Techniques" course, which ran three weeks and cost $175, covered transcription, rods, how to put together a studio and set up a budget and a recording studio.

Berthelot says that though isn't enough demand here for a degree in music business, the Univ of New Orleans plans to continue expanding the program on the continuing education level. All ready planned for next year is a course in artist management. "We're hoping all of this will lay the groundwork for a larger music industry that will develop here over the next 20 years and beyond," he says.

As the year has turned, everything was redone, reorganized, and the music business was being talked about as the center of the music industry. We wanted to be part of it, and we've been able to do that."

"We have gone to the point where people come to us. It may help us as we can stay outside the hustle and bustle and get our ideas together." -JEAN WILLIAMS
FROM TRICKLE TO TORRENT
Rock Overwhelming The Clubs' Playlists

By ROMAN KOKAZ

NEW YORK—What was only a mere trickle a year ago has turned into a steady stream as rock dance music continues to enter the playlists of established discos, while new clubs, devoted only to rock dancing, are emerging from the underground in greater numbers.

On New York’s chic Upper East Side, since the beginning of the year, five clubs are now devoted strictly to rock dancing: Club 80s, Private’s, Mr. Laffy’s, Atlantic and Ashleys, with live music featured in Club 80s, Mr. Laffy’s and Atlantic.

“Out in middle America the disco operators are getting worried because the crowds are not coming any more and they have a lot of money invested in property and equipment,” claims Mark Josephson, partner with Danny Heaps, in Rock Pool, which now services about 50 clubs around the country and is getting new members at the rate of two or three a week.

Among the latest of established discos to get on the rock bandwagon are New York’s Ice Palace and Circus City, a 600-capacity teen disco in Plymouth Meeting, Pa. Ice Palace is experimenting with rock bands one night a week, while it also programs new wave rock for dancing. Circus City is starring live rock on Friday nights.

Other new rock format discos include Neo in Chicago, City in San Francisco, the Rock ‘n’ Roll Palace in Columbus, Ohio, the Limelight in Montreal, the Playpen in Fort Lauderdale, and the One Way in Los Angeles.

In New Jersey, the Soap Factory, home of the television disco show of the same name, has gone all rock. Emerald City, also in New Jersey, programs rock one or two nights a week.

At the same time top established discos (Continued on page 37)

HAPPY MOMENTS—Disco artists Tasha Thomas, left, and Keith Barrow, right, along with Eddie Rivera, head of the International Disco Record Center, make the promotional rounds of Manhattan discothèques.

The classic “I Heard It Through the Grape Vines” as previously recorded by Gladys Knight and Florence Greenawater Reelax has been reworked with new finals on Roy B. Records. The group P’Zzazz has put together the tune with spark and drive. A harmonizing, bass and guitar combination provides for concurred upbeat material. Roy B. long time devotee in disco promotion is on now with his first label. His years of expertise in the business seem to work on this present outing.

For these clubs catering to a rock-oriented crowd. Warner Bros, 12-inch release from Paul Harford & The Explosions should be checked out. Though the cuts are short, they are nevertheless exciting and above average for new wave groups. Most notable cuts are “Got You” and “Drunk.”

Varoxan Debut Light Controller

NEW YORK—Varoxan Electronics Inc. has a new light controller incorporating computer design techniques that enables it to produce more than 256 different patterns and/or color combinations.

The 883 Memory Controller is keyboard operated, with LED readouts for status checking on the various controller functions.

The unit can be used to control under-dance floors, starbursts, wall panels, rain lights, neon and other displays. It features a pre-programmed memory module that allows automatic operation, enabling the DJ to concentrate on spinning records.

Lansing Adds 2 Speaker Lines

NEW YORK—James B. Lansing Sound has added three new heavy duty loudspeakers to its disco line.

The first is described as a “two or three-way” stage monitor that is portable. It is the 4690, a compact system featuring JBL E140 bass loudspeaker, special sealed 15-inch driver, new horn and compressor driver combination.

Three-way status is possible with the addition of a high frequency power pack and 575 ring radiator tweeter.

The other new speaker is a 10 cubic foot vented subwoofer system, called the 4665, featuring a JBL 18-inch driver mounted in a heavy duty enclosure. It is reportedly capable of full power down to 30 Hz.

The firm is also bowing the 2403 integrated elliptical radiator and an array of cone drivers featuring JBL’s new Symmetrical Frequency Magnet structures.

System Features:
- 4-Channel
- 32W-128W/Channel
- 3-domain
- Chose/Audio Chose
- 16 Monaural Sequences
- 16 Memory Programs
- Audio Processing
- Removable Power-Pak
- Neon, Line- and Low-Voltage Loads

Sold only through commercial lighting and sound dealers.

BARRY LEREDER

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Balti/Washington

Week This Week
1 AND THE BEAT GOES ON—the Whispers—Solar—(LP)
2 HIGH ON YOUR LOVE—Diana Ross & The Supremes (LP)
3 RELITHE IT WITH YOU—Patrick Michael-Hernandez (LP)
4 EVRA—Baby—RCA (45)
5 I CAN'T HELP MYSELF—Bonnie Pointer—Motown (LP)
6 RUNNIN'—Lips Inc.—Capitol (LP)
7 BE MYSELF—Lips Inc.—Capitol (LP)
8 KEEP ON YOUR LOVE—Patrice Rushen—Arista (12-inch)
9 I CAN'T HELP MYSELF—Bonnie Pointer—Motown (LP)
10 RELITHE IT WITH YOU—Patrick Michael-Hernandez (LP)
11 RELITHE IT WITH YOU—Patrick Michael-Hernandez (LP)
12 WELCOME TO THE WHITE OAK—Tracy Piper—ADG (LP)
13 GOOD TO ME—All 4 One—RCA (LP)
14 WELCOME TO THE WHITE OAK—Tracy Piper—ADG (LP)
15 GOOD TO ME—All 4 One—RCA (LP)

Boston

Week This Week
1 AND THE BEAT GOES ON—the Whispers—Solar—(LP)
2 RELITHE IT WITH YOU—Patrick Michael-Hernandez (LP)
3 I SHOULDN'T LOVETHYM WHEN I'M RIGHT—Michael Michael-Mountain—Atlantic (LP)
4 LOVE ME—Kathy Sledge—MCA (LP)
5 I CAN'T HELP MYSELF—Bonnie Pointer—Motown (LP)
6 RIP—be-myself—ARISTA (LP)
7 I CAN'T HELP MYSELF—Bonnie Pointer—Motown (LP)
8 WHY I LOVE YOU—Bonnie Pointer—Motown (LP)
9 GOOD TO ME—All 4 One—RCA (LP)
10 PAPA NOSE—AP£ (LP)

Chicago

Week This Week
1 THIS IS MY LIFE—Jill Johnson—MCA (LP)
2 MADONNA—LaVern Snow—Stevie (LP)
3 AND THE BEAT GOES ON—the Whispers—Solar—(LP)
4 DO YOU WANT WHAT YOU WANT—Zapp & Roger—(LP)
5 I SHOULDN'T LOVETHYM WHEN I'M RIGHT—Michael Michael-Mountain—Atlantic (LP)
6 RELITHE IT WITH YOU—Patrick Michael-Hernandez (LP)
7 I CAN'T HELP MYSELF—Bonnie Pointer—Motown (LP)
8 GOOD TO ME—All 4 One—RCA (LP)
9 HOW YOU KNOW WHEN TO ME—Phyllis Hyman—Arista (LP)
10 WELCOME TO THE WHITE OAK—Tracy Piper—ADG (LP)

Detroit

Week This Week
1 AND THE BEAT GOES ON—the Whispers—Solar—(LP)
2 GIRL—LaVern Snow—Stevie (LP)
3 AND THE BEAT GOES ON—the Whispers—Solar—(LP)
4 DONT PUSH IT—LaVern Snow—Stevie (LP)
5 I DONT WANT TO DANCE—Diana Ross & The Supremes (LP)
6 I CAN'T HELP MYSELF—Bonnie Pointer—Motown (LP)
7 HIGH ON YOUR LOVE—Patrice Rushen—Arista (12-inch)
8 I SHOULDN'T LOVETHYM WHEN I'M RIGHT—Michael Michael-Mountain—Atlantic (LP)
9 I CAN'T HELP MYSELF—Bonnie Pointer—Motown (LP)
10 I CAN'T HELP MYSELF—Bonnie Pointer—Motown (LP)

Los Angeles

Week This Week
1 I DONT WANT TO DANCE—Diana Ross & The Supremes (LP)
2 RELITHE IT WITH YOU—Patrick Michael-Hernandez (LP)
3 AND THE BEAT GOES ON—the Whispers—Solar—(LP)
4 RELITHE IT WITH YOU—Patrick Michael-Hernandez (LP)
5 I CAN'T HELP MYSELF—Bonnie Pointer—Motown (LP)
6 PLANET CLACK—Rick-Lovett—(LP)
7 I CAN'T HELP MYSELF—Bonnie Pointer—Motown (LP)
8 HIGH ON YOUR LOVE—Patrice Rushen—Arista (12-inch)
9 I CAN'T HELP MYSELF—Bonnie Pointer—Motown (LP)
10 I CAN'T HELP MYSELF—Bonnie Pointer—Motown (LP)

Miami

Week This Week
1 I DONT WANT TO DANCE—Diana Ross & The Supremes (LP)
2 HIGH ON YOUR LOVE—Patrice Rushen—Arista (12-inch)
3 I CAN'T HELP MYSELF—Bonnie Pointer—Motown (LP)
4 GOOD TO ME—All 4 One—RCA (LP)
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It Rains Peanuts In New, Plush $5 Mil Atlanta Club

ATLANTA. This city has a new $5 million club that is attempting to become one of the most lavish and spectacular in the entire country. The Limelight is a 40,000 square foot club in Northeast Atlanta that has pulled out all the stops in its quest for patrons.

Among the features planned by principal owner Peter Gatien was a glass dance floor which will cover a cove for a live black panther. Unfortunately for Gatien but fortunately for humane authorities such as the Atlanta area, the glass dance floor will mean an end to the live black panther.

The club will also feature a number of other state-of-the-art disco gadgets similar to those found in such Valiente Day affairs which Gatien feels will attract extra people. Admission prices will range from $3 to $5 with the drinks going for between $2 and $5. The Limelight is also planning to add a full restaurant in the spring.

Gatien feels that club's unique gimmicks and promotions will attract enough patrons to ensure a profit on the substantial investment.

Two weeks out of every month the Limelight will feature live entertainment. For the club's Jan. 30 opening Sylvester and Carol Douglas performed to taped music.

The club also has plans to hire 3000 people and to house humane authorities stepped up to kill that idea with a lawsuit.

However, the Limelight still features many of its own state-of-the-art disco gadgets imaginable such as snow, fog and rain effects as well as a giant sphinx with searchlight eyes, and a huge swinging peanut that spews thousands of little peanuts on the dancers.

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*non-commercial 12-inch* Compiled from Top Audience Response Records in the 15 U.S. regional lists.
**Bucking Trend, TV Marketing Brings Bucks**

*More For Money*  
**Key Sales Lure**

- Continued from page 9

chandling are the built-in convenience of home ordering; the rapidity with customer orders are filled (usually within 48 hours); effects of the gasoline shortage curtailing travel; growing reputation and reliability of these mail-order firms; the wide variety of musical packages offered at low prices; and more sophisticated advertising campaigns coupled with bigger budgets to attract customers.

Returns appear to be a very minor problem for tv record marketing firms, especially in the area of country music. They indicate that returns on defective merchandise average around 1%, even C.O.D. returns tend to hover at the 20%-25% bracket in country.

"Country product has a much lower-than-average return rate because country buyers tend to less persuasive," says Richard Huntley, president of Suffolk Marketing in New York. "They know what they want when they order, and they will often prepay by check rather than COD."

Though actual sales percentages for total volume of product sold through tv advertising are difficult to obtain, Don Mundo, president of Lakehouse Music in Newport Beach, Calif., estimates that 25% of his overall product sold is in country.

Says Mundo: "We average approximately 1½ million units annually sold around $6.00 to $7.50 on advertising and marketing. Two thirds of this is country."

- And Ghidhailet's Wood: "We total more than $45 million in across-the-board tv and mail-orders annually. A little more than 60% of this figure—approximately $25-30 million—is done in country alone."

Sessions Records in Chicago, a tv marketing label arm of parent company Audio Research, repeatedly refused to divulge any information for this article. However, a source close to the company reveals that the majority of its sales are done in non-country packages. The most active direct-response record marketers in the industry today are Candlelite, Lakehouse, Suffolk, Tes Vee, K-Tel and Sessions, with both Ronco and K-Tel handling their LP product through retail and tv campaigns.

Record labels operating their own special products divisions to handle direct-response marketing include Columbia House/Visa Marketing (CBS), Capitol and EMI/UA.

Licensing arrangements and pressing present little difficulty for these independent. "We license about half of our material from the record companies directly," says Mundo. "If the major label prefers to press its own records for us and has the facilities, we simply lease directly from them. If, however, they don't have pressing capabilities or don't want to get involved in this, then we pay the artist's royalties, along with the union and publisher royalties, and handle the production and duplication ourselves through independent facilities in the area."

Some of the firms surveyed are able to provide their own in-house production departments for commercials. Direct Response Productions in Pittsburgh specializes in creating, writing, producing, directing and distributing television commercials for many of these companies. Roughly 75% of Direct Response's business comes from marketing record albums on tv, giving it a total volume of approximately 1,500 commercials within the past three years.

The entire catalog of willed offers by tv marketing dealers consists primarily of greatest hits collections by a particular artist or a compilation package featuring the best-known hits of numerous artists.

"You can't create an artist through a tv campaign," elucidates Joe Petrone, vice president of EMI-UA. "To justify the prohibitive costs of a national tv campaign—around $200,000-$300,000—the artist should already be selling at least a million units."

But does the airing of these packages and catalogs adversely affect sales of new album product?

"Although some label sources disagree, the direct-response houses feel that their efforts only boost an artist's current sales."

"Tv marketing can really enhance sales by stimulating the public's taste for a certain artist. A compilation or best of package often boosts sales for us," comments Petrone, offering a label's positive viewpoint.

The key seems to be that the campaign must interface, not interfere, with the major label's current marketing strategy.

In a recent successful example, United Artists highlighted its latest Kenny Rogers release, the 'Kenny' LP, in a specially-produced national tv campaign that also featured eight other Rogers catalog titles. Though it's hard to isolate the overall effectiveness, UA estimates that sales of 'Kenny' doubled when the tv spots kicked in.

"And," adds Petrone, "we also saw a jump in Rogers' catalog as well."

Underscoring the economic appeal of businesses such as Lakeshore, Mundo explains, "When people buy a regular album at a retail store, they pay $7.98 and end up with maybe two or three hits. With us, they're getting a two-record set containing nothing but hits—for the exact same price."

These firms are all optimistic about the future of their operation. However, they do recognize that not everything is rosy on the tv marketing horizon.

Offering a note of cautionary perspective is long-time tv marketer Wesley Wood, who points out that, "Six or seven years ago, you had such established giants as Brookfield, Tampa Marketing, Tele House and Dynamic House, each tracking up annual sales volumes of $15-$20 million. Today, there are a bunch of newer companies who have been in business five years or less. So an annual sales gross of $10 million seems like a lot to them."

Other drawbacks affecting the direct-response field are the rising costs of postage, a high mortality rate for films within their industry, and more selective and discriminating buyers and escalating prices in tv ad time.

Tv marketing companies unanimously agree that both record labels and (Continued on page 42)
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"BLUE MOON OF KENTUCKY"

BY THE EARL SCRUGGS REVUE

FROM THE ALBUM: TODAY AND FOREVER

(JC 36084)

ON COLUMBIA RECORDS, It's out of this world!

SINGLE PUBLISHED BY

PEER-SOUTHERN ORGANIZATION

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Country TV Marketers Buck Odds, Make Big Bucks On Sales

Continued from page 39

and tv stations tend to view them as the "if men or to see them play". And extraneous circumstances such as elections or the Olympics can drastically reduce the amount of available prime time, forcing the rates sky-high.

"In a year like 1980," muses Lee Graham of Columbia House, "you've got both national elections and the Winter Olympics. Prime time, leaving no time left to buy. Late-night, morning and fringe times of the period are gone. You always know that every four years there'll be a crunch on your time buys.

As far searching, tv marketers prefer to buy into re-run movies, afternoons slots and entire weekend daytime periods.

For "country product," says Lake-shore's Mundow, "you want to be in the middle of sophisticated programming. It's better to be in some of the re-runs and middle American shows so our commercials jump out at the viewer. We've found that between 5-8 p.m. best for our country spots."

These independent tv-only marketers have learned that they must be aware of the amount of sales volume to the in the first and third financial quarter.

"Says Stephen Hawkins, vice presi dent of Tec Vee Records. "Television is most mortifying during the first quarter of the year. It slows down during the second quarter and picks up again in the third quarter. By the fourth quarter, sales slow down again because Christmas advertising turns tv time very scarce."

Another negative note darkening the picture is the prevalent attitude of record companies (and artists) toward these small tv stations. Direct-response marketers have long fished the disdained of the labels in dealing with them. They say they are often treated as "poor cousins" by the special project divisions of large corporations, as well as by the tv stations from whom they purchase their time.

Says one representative from a Nashville tv station who did not wish to be identified, "We've found some of these labels are willing to pay the pretty low rate in paying their bills. They wait up to 90 days until their credits are in before we can collect.

Television stations protest that they have no recourse but to check out these firms carefully before they do business with them.

"Many times we require cash up front or letters of obligations," states Bob Clift of WTVY-TV in Nash ville. Another ploy adopted by the stations is running extensive credit investigations on prospective record marketers before accepting their ac counts.

Though record companies have traditionally tended to be less than 10 percent cooperative with television record houses, the available sales volume the firms are steadily racking up is beginning to cause a change in attitude.

"We're getting more cooperation these days from the labels," notes Mundow with a degree of satisfaction. "They are starting to see us as an effective way to move product for them. And certainly country label divisions and country artists are a lot easier to work with than pop or rock people.

They apparently understand that our efforts are helping care them more money and gain them maximum exposure in homes across the nation.

Another label executive added this: "Record companies have tended to overlook these tv marketing operations rather mistakenly. The proven success of these guys is evidence that we might need to take a serious look at their efforts in the future.

Mundo doubts that a corporately structured record company could deal effectively in the area of extensive tv marketing. "The way these labels set up, everything goes through channels. I have to deal on the phone. I can't possibly come up with a week advertising budgets and make quick decisions. Time is expensive, and record advertisers are not known for moving quickly on anything."

The successful tv record houses have learned that they are dealing with a high-importance method of selling product. They have also learned that the buyer who orders product from them is usually not the same consumer who walks into a retail outlet to buy record.

But with continually-growing sales coming in, surprisingly low numbers of returns coming back, and a relatively trouble-free degree of operation, these direct-response marketers believe they may have the key to staying aloft in the rocky waters of today's music business.

By GERRY WOOD

NCA Records completes its 10th hit track this week-"As the Barstow Man Dances," a song that was "Years" to the top. NCA scored at No. 1 last week with Don Williams, and the previous week with the Oak Ridge Boys. For Mundow, it's a happy return to the summit. Her last single peaked at number four-a disappointment, since "As the Barstow Man Dances" is the best bet to beat Barbara Streisand out of the top spot. Ole' Williams is at a dry spell, just about the same as Willie Nelson when he made a major jump to third. RCA Records could equal NCA's success with the proper promotion by Waylon, Kinky Bailey (of “bar” and Ronnie Milsap (number eight). That's three stared singers in the top spot for NCA's Rushville Floridians.

Other prime moves include Mel Tillis, up eight spots to No. 10. Conway Twitty zooming from 12 to the riders. The Jacksons rising to 13. Charley McClain to 15. Crystal Lane at 16. Tommy Dorman, the Bob Wills Family, Herb Goforth (who's becoming a solid chart performer). Jack Greene, Larry Dean, Crystal Gayle reaching 23 with "It's Like We Never Said Goodbye" in its third week on the chart, and Hank Snow to 24.

Biggest move this week is Dolly Boone, up 29 spots to number 32 with "Are You Runnin' Away Now." Waylon Jennings, the Oak Ridge Boys, Merle Haggard, Glen Campbell, and a million others are looking for their big break on the charts. Two weeks in the mid-90's, the Dirt Band is picking up steam, gaining a star and looking for a solid hit. Jackie Sue Gage of George Burns with "I Wish I Were Eighteen Again" Number 18. Mike Adams will be getting a number into the top 30.

Kelly Dale scores with the hottest new record on the charts-Dickie Valentine's "One More Mama." Other strong new entries are John Wesley Pyle, Bilie Jo Spears, the Country Dandies and Dave Ramey.

On the LP list, Kenny Rogers continues his tremendous on No. 1, with Waylon waiting in the wings (and picking up a star at number two). Anne Murray and George Burns post back-to-backs at No. 2 and 21. Way Mays edges onto the chart at 47.

Prophet Negotiates TV MC Role

NASHVILLE—Negotiations are currently in the works between Cadet artist Ronnie Prophet and the producers of the television series he hosts, "Grand Ole Country." Prophet has just completed taping shows in Toronto for winter and spring segments of the award winning country music show.

Ending his fifth year as host of "Grand Ole Country," Prophet capt ur ed the Jeno award as country male vocalist of the year for 1979.
WHICH COMES FIRST, THE HIT ALBUM OR HIT SINGLE?
WITH US, BOTH.

RAY STEVENS
"SHRINER'S CONVENTION"
BB 35★ CB 45★ RW 44

CHARLEY PRIDE
"HONKY TONK BLUES"
BB 33★ CB 33★ RW 33★

DANNY DAVIS & WILLIE NELSON
"NIGHT LIFE"
BB 44★ CB 52★ RW 52★
VTR prices, presently about $1,000, are expected to rise at the rate of inflation through 1985. Sales are expected to level off at one million units a year and "videodisk player sales are expected to be more vadodisk recorder sales within five years."

Videodisks are less expensive than videocassette recorders but cannot be used for home recording, the report notes. Among their advantages over VTRs: disks are simpler to produce, easier to operate, have indexed, single-frame editing, and dual high fidelity audio tracks, and play in slow-motion, freeze frame, search and reverse.

The FCC network inquiry is the first full scale examination of the television industry since the Barrow Report, the last comprehensive study of networking, was completed in 1957.

Confusion among prospective videotape recorder purchasers is likely to increase in 1980 as two other manufacturers, Electrohome and BASF, are scheduled to introduce yet another VTR system--the LVR (Longitudinal Video Recorder) system, which would join the current Beta and VHS modes. And several other manu-

ufacturers are reportedly working on different formats.

Sony, at the Winter CES in Las Vegas, opened the door to lower priced, stripped-down VTRs when the firm offered a single speed Beta from $900 to $700. At the same time, many of the more than 12 firms offering VTR hardware in the U.S. introduced highly sophis-
ticated, feature-laden models near the $1,500 mark.

Industry observers predict that this may be the last several months VTR marketers have to gain an exclusive foothold in the U.S. market before video becomes a mass market reality by the end of this year.

The Philips-Magnavision optical system, video disk system, available today in Atlanta, Dallas and Seattle may be rolling out to 50 U.S. markets by year's end. The compatible Pioneer videodisk is due to hit the market after this year and RCA's Selectavision will be introduced in the early part of 1981. Both Sony, parent company of Panasonic and Quasar in the U.S., which has adopted the Japanese Victor Co. electro-capacitance videodisk, will bring it to market in Japan in 1981, with Europe and the U.S. to follow. Other Japanese and Ameri-
can firms are likely also to introduce videodisks in 1980-81, to multiple other systems or on a licensing basis.

According to the Electronic Industries Asso., VTR sales for Janu-
ary in the U.S. were in excess of 40,000.

Interestingly, VTR use in the U.S. has reached sufficient levels that both major television rating services now include an indication of its use.

**Sound Business**

**FCC STUDY OF VIDEO TAPE RECORDERS**

**‘Incompatibility Creates Confusion’**

*Continued from page 6*

LONDON--More than 40 exhib-
tions have been booked for Prosodoun International, an exhibition for the professional audio industry to be held for the first time Sept. 2-4 and claimed to be the first of its kind in the U.K. market here.

Among the companies booked so far are AEG-Telefunken, Revox, Yamaha and Mega Sound Systems.

Shure Electronics is to show latest Thorn-EMI Cut Products’ Cost

LONDON--Thorn and EMI have their first joint venture in the video field set for the former's takeover of the latter's television interests.

Thorn's Radio Rentals subsidiary and EMI's video/film production arm Emel are to make available video software and hardware in a single package as from April at substantially lower cost than hitherto.

It will be offered to industrial users, record companies, and others on a rent or buy basis, with Thorn marketing manager Des Good comments: "Good confidence in the way Thorn has invested in us and seen the potential. This will provide a lot of new businesses for Radio Rentals and Emel, and will also generally form a strong basis for expansion in video."

**Films-Copy Club Ordered Closed By French Court**

PARIS--A French court has recently condemned a club set up here offering members the chance of copying video films issued by studios and comedies, allegedly pirated off television by the club, Video Intermediate Productions.

Members paid a fee of around $200 to join, then an extra $10 for each film they purchased from the circle of club membership. The National Cinema Court took legal action against the club, which offered a defense that this activity was "private diffusion" and therefore no breach of copyright law.

But the court found that though the films were diffused within "a private group," this was to make money and therefore not defendable on those grounds. All videos were ordered to confiscated, and the organizer was given a three-month jail sen-
tence and fined a total $7,000. Now video copyright experts are deciding what damages will eventually have to be paid.

**RCA SelectaVision Nabs 100 UA Films**

NEW YORK--RCA will make available on its SelectaVision videodisk 100 films from United Artists Corp.

The long-term agreement calls for the marketing of U.S. films issued over the past 25 years, films yet to be released and classics from the Warner Bros. collection on U.S. UA.


In recent weeks, SelectaVision has made licensing deals for five NBC-TV specials including "Victory At Sea" and for films featuring Charlie Chaplin.

While feature films are expected to make up a good 50% of SelectaVision's initial catalog, according to Herb Schlosser, RCA executive vice president, music will also play a vital role.

Music will comprise approximately 15% of the product, which figure is expected to increase in the next few years. Negotiations are underway, indicates the firm, with more music industry sources and more music-oriented videodisks will be announced shortly.

Rock figure Don Kirshner has been contracted to produce music videodisks for SelectaVision.

DOC’S DIGITAL--Charles Underwood, left, producer of Doc Severinsen’s two upcoming albums makes some final edits with Sony’s DEC-1000 digital audio editor with assistance from coconductor Al Vizzutti, center, and Rick Plushner, Western district manager for Sony’s digital audio division. Both LPS were recorded with Sony’s PCM-1600 digital recording system.

**U.S. & EUROPE TO FOLLOW** Matsushita Videodisks On Japan Market In ’81

By ELISE KRENTZEL

TOKYO--Matsushita plans to market its videodisk system in Japan in 1981, according to the firm, with the U.S. and Europe to follow after.

Matsushita (which owns Japan Victor) recently adopted the Victor VHD videodisk system, expected in early 1981 in the U.S., has an agreement with RCA, who supplies the disc.

Matsushita system may retail higher than other systems, the firm suggests, since the VHD disk has one hour playing capacity on both sides.

Both Matsushita and JVC are approaching other hardware electronics manufacturers in Japan in an effort to standardize the VHD system.

WCI Adds 4 Titles

LOS ANGELES--WCI Home Video has added four new titles to its prerecorded video disk catalog.


In recent weeks, SelectaVision has made licensing deals for five NBC-TV specials including "Victory At Sea" and for films featuring Charlie Chaplin.

While feature films are expected to make up a good 50% of SelectaVision's initial catalog, according to Herb Schlosser, RCA executive vice president, music will also play a vital role.

Music will comprise approximately 15% of the product, which figure is expected to increase in the next few years. Negotiations are underway, indicates the firm, with more music industry sources and more music-oriented videodisks will be announced shortly.

Rock figure Don Kirshner has been contracted to produce music videodisks for SelectaVision.

DOC’S DIGITAL--Charles Underwood, left, producer of Doc Severinsen’s two upcoming albums makes some final edits with Sony’s DEC-1000 digital audio editor with assistance from coconductor Al Vizzutti, center, and Rick Plushner, Western district manager for Sony’s digital audio division. Both LPS were recorded with Sony’s PCM-1600 digital recording system.

**More Studio Films, Less Portable Product--Silverman**

NEW YORK--The greater the flow of feature film product from major studios, the more X-rated videotapes will diminish in impact.

So states Gene Silverman of Dextor-based Trend Video, a one-time independent record distributor who now solely deals in prerecorded video product.

"As the heavyweight films come out, with more attention to family fare, we're seeing fewer sales in the X-rated area," Silverman adds. When he first went into the video-
tape business, Silverman refused to handle X-rated product, but later started to carry such lines because he found he was "giving business to my competitors."

Boonyat on the potential of this market, the wholesaler notes that more and more recent film efforts are to become available to the video-
tape market before they make their way to cable television--and he adds that Warner Bros. is making a commitment with such fare as "10," due in March, and "The Main Event," set for April release.

Since January, Video Trend extensive

has been tracking two J.L. Hudson stores with 50 titles, with a reorder pattern already established. He hopes to eventually obtain at least seven stores in the 11-store chain, since they place more emphasis on appliance goods.

As a distributor, Video Trend ex-
tensively handles Magnetic Video, Paramount, Nostalgia Merchant, Media and the Video Television Net-
work in his area, while he one-stops the Warner Bros. and VCI lines and looks forward to handling MCA's videotapes.

JRY LICHTMAN

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Doug Sax Admittedly a Maverick

By ALAN PENCHANSKY

Direct-To-Disk Expert Argues
It’s Superior To Digital Sound

LOS ANGELES—When Doug Sax “reinvented” direct-to-disk recording in the late 1960s it was a method in the rock recording industry.

Direct-to-disk, of course, allows no editing, overdubbing or correcting of any sort, and also places limitations on the amount of pressing that can be done. But Doug Sax had a knack for wracking, highly inflexible way to make records, but one that opened the door to the new high technology segment of the market.

Today, Sax once again is in the business of direct-to-disk recording, and once again at issue is an uncompromising dedication to audio quality.

A major contender of audiophile labels to digital recording technology is taking place. Sax, founder of the pioneering audiophile direct-to-disk label Sheffield Lab Records, is standing firmly apart from this movement and steadfastly continue to produce audio that he believes are the ultimate in audio quality.

Today, there are more than three labels competition between direct-to-disk remaining, one of them is Sheffield Lab Records.

Sheffield began as a cottage industry selling directly to a small number of high-end audio sellers. This year the company is putting finishing touches on a new $1 million permanent recording facility that is designed to not only a continuation of direct-to-disk work.

One of the biggest sound purists currently working in the direct-to-disk field is Sax method’s sharp high frequency filtering. Sax and others contend that this filter cuts the range of 20 kHz and 22 kHz—not only rolls cymbal crashes and trasher fanfares of rock and roll music, but also loses the clearest attack of the singer’s voice, but produces untoward effects farther down in the audible area.

The debate is currently raging between digital supporters and direct-to-disk aficionados with the latter backwards claiming that the effect is imaginary—the filtering is above the range of human hearing—negligible at worst.

An all-digital playback system for the future that is in competition with digital mastering recordings, is widely viewed as the home entertainment system of the future, as is compact disk. However, the analog phonograph disk as we know it has a long life ahead as the ultimate source for high-end music reproduction.

In addition to running Sheffield Lab Records as a direct-to-disk recording engineer, Sax also formed an alliance with pianist/producer Lincoln Mayorga—Sax is one of the industry’s most respected disk-cutting engineers. Sax dates his pro engineering career from 1968, the year he opened the Mastering Lab in Hollywood. At one time, this cutting room took credit for 25% of the Billboard Top 100 singles on the charts.

Sheffield’s earliest direct-to-disk sessions were carried out at the Mastering Lab in Hollywood. At one time, this cutting room took credit for 25% of the Billboard Top 100 singles on the charts.

Sheffield’s earliest direct-to-disk sessions were carried out at the Mastering Lab in Hollywood. Shepphard and others contend that the cutting process was carried out by the engineer in a nearby church. Direct-to-disk sessions included small group jazz and big band, bluegrass, soul, pop and classical guitar.

In 1977 Sheffield was seeking a hall in which to record the L.A. Philharmonic, which was to be its biggest project to date. These sessions, under conductor Erich Leinsdorf, brought Sheffield to the historic MGM film scoring stage. It was the beginning of Sheffield’s new film studio-in-residence recording activity in the newly unique position within the record industry.

Today, the recording activity has shifted to the MGM movie lot with a crew of recording and development professionals involved. The new arrangement gives Sheffield exclusive access to the soundstage.

In a recent interview at the movie lot, Sax launched a strong attack against digital recording equipment, but of music. Percussion

Sax is an audiophile who believes it’s necessary to twice double the sampling frequency of digital machines in order to eliminate any possible interference with the overtones spectrum. This would produce an incredible 1 kHz bandwidth.

Many audiophile labels do not enjoy particularly close ties with the recording industry’s pop mainstream. However, when the direct-to-disk session is completed, the Sheffield label is being recorded in a studio at the MGM film lot.

Sax says: “Let them all go to digital because I know in my bones from 11 years ago that the day has come that it’s going to back up. All I know is that they fix it because the merit is really there.”

Addo Sax: “I firmly believe that the highest resolution thing that you can buy will be the direct-to-disk record. With all of its problems there will be no more music on it.”

Sax says, “It’s extremely necessary to twice double the sampling frequency of digital machines in order to eliminate any possible interference with the overtones spectrum. This would produce an incredible 1 kHz bandwidth.”

Many audiophile labels do not enjoy particularly close ties with the recording industry’s pop mainstream. However, when the direct-to-disk session is completed, the Sheffield label is being recorded in a studio at the MGM film lot.

Sax says: “It’s truly impossible to recognize the acoustical nuances on large-scale audio recording.

Sax has an almost missionary attitude about capturing the acoustical peculiarities of the stereo image. In exchange for a direct-to-disk record made available for more than 40 years for the recording of motion picture scores, claims Sax, who spent six months negotiating, the audiophile labels are included in the production of motion picture scores.

Today, the recording and development costs and the price of four modified cutting lathe bring the total cost per record to $15,98 list. The Sheffield’s new film studio-in-residence activity in the newly unique position within the record industry.

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MIAMI--The Latin American market won't reach the peak of its potential until the middle '80s, according to Nick Cirillo, vice president in charge of the region for CBS Records International.

That's why the company is working to establish and sustain a roster of artists over the long haul, bracing for talent from Europe and Latin America to fill the voids (there are six CBS affiliates in the region) as well as from the U.S. and Europe.

Cirillo was addressing the 60-plus delegates who converged on the Hotel Inter-Continental here Feb. 7-11 for a special conference devoted to CBS Latin America game plan for the new decade.

The feeling at the meetings was that while major markets around the world have been in record-breaking saleswise, Latin America will be in a strong growth pattern for the next five years.

"We mustn't make the mistake that's being made in the U.S. of concentrating solely on home taping without neglecting the artists," commented Steve Dieiner, the multitudinous exective vice president of recordings who joined CBS Records International.
Lowprice Stratagy For New LP Acts

By ADAM WHITE

NEW YORK—The mother of invention is working overtime. A growing number of British record companies to experiment with unique low-price stratagems. Despite the continuing slump and growing concerns that the value of recording is slightly less than the cost of the labor invested in it, some relatively successful.”

The strategy, then, was successful because Knowles’ point of view, and the record company had complied with it. Other releases, including albums by two more ex-group musicians—the Sieders, a band formed from Family and Pete Bardens from Camel. Latter has just released one LP for EMI in Canada, but Knowles is optimistic.

Speaking from London, the Arika executive expounds his thoughts on variable pricing. “Why should people pay full price for an LP when they can buy product from established rock artists at cut-price?” he asks. Referring to the fact that discounting is widespread in Britain on chart items, rarely on newcomers and catalog acts.

And it’s rock talent which figures most prominently in Knowles’ equation, as he seeks to relieve some of the pressure upon newcomers who have to sell LPs at a discount of 45. In what again become a heavily singles-oriented market, Knowles says, “It is about the healthiest aspect of 1979 statistics from the British market...that there can be heavy pressure, indeed.”

“It wasn’t always that way.” And T. Knowles says that 1979 was a time in the late 60s and early 70s when a hit single LP could be sold for 80p to 90p so vital to album sales for fledgling rock talent. Making the LP attractive price wise, encouraging the consumer to take that chance with his or her disposable income, is a valuable substitute, he suggests.

Knowles’ approach has been to offer the low price titles for a specific period of time, and then, with the LPs, and he recently, with the Speed-O-Meter run, 10,000 with Ian Gillan (though strong advance orders actually bumped this up to 13,000) and currently with Bardens’ “Heart To Heart” disk.

The executive likes the six-month offer because it provides sufficient time for the newcomers to make themselves seen and heard on the tour circuit, but the date is up to the act and its management.

To implement the lower-than-usual price, Arista takes a cut in its profit percentage, as does the act—and the retailer. “Of course, we don’t make any money on one of our three pound albums,” says Knowles. “But it’s sort of a self-hatred deal.”

Knowles says there hasn’t been any resistance at artist level in any way. In fact, many have felt the low price was necessary, though the label’s judgement hasn’t been shared by the major labels.

The Glory Boys on another Arista-distributed label, 1-Spy. The band’s album sold out at four pounds (roughly $9.20) instead of three for one week’s duration, believing that their hard-core followers would move to snap up the disk as soon as it became available.

The response was an album which moved to the top 20—a boost to Gil-}

EMI Backs Malay Acts; Copyright Changes Help

By CHRISTIE LEON

KUALA LUMPUR—EMI Singa-

laya is planning to record more local artists, particularly now that copyright changes have been passed by the Malaysian parliament.

It’s part of the company’s strategy to regain ground lost last year, when its hit albums haven’t materialized as often as in the past few years via its licensing ar-

rangement with IEMPSA, which in turn has been serviced by the inde-

pendent entity of Rendy’s Promusica.

The new, special deal is expected to add substantially to Rendy’s 200,000 sales here so far this year.

Both acts are a pair of established tropical-combo specialists. The former has been on loan since last year, while the latter is still in the process of building its national catalog, and two other companies are expected to exploit the potential of the Mexican talent pool; Helix and the Televis disk offshoot, Discoamerica.

The Rendy Promusica company on the scene. EMI-Capitol, is also poised to exploit more local repertoire, both for the Malaysian and Thai markets. A recent competitor in the prestigious Vina Del Mar song festival was sung by the group, who were there with composer Aramouni Rida.

Gamma has already been one of the most prominent names in the national product in Mexico, but according to the label’s general directo-

tor, Daniel Buitrago, there will be a shift in the mix, too.

Concludes Parodi: “Of course, we’re still formulating the com-

petition, but this is a giant market—certainly a gateway to Latin Amer-

ica, and to the entire world in this new decade.

We’re going after as much as we can with as little investment as possible, but the competition is getting tough.”

In Britain, there’s another front, as well, which can be called a ‘Frontier’ market.

The national market continues to be a spate of new, small labels being formed for new hands joining the so-called establishment labels.

One of the most impressive of these is Echo 2, Tones such as Dobbi and Chrysalis.

In the U.K., there will be a market in white and black sleeves, features the label’s logo ‘mod,” silhouetted in a circle.

Rocket manager David Croker has resigned, and label promotion chief John Hall, has named successor.

Disco Brass

BRUSSELS—R&M Records has issued a three-tracked single disc, “YMCA,” “Ring My Bell,” and “River’s Of Babylon,” performed by the 5-piece brass band from the Wallonio village of Queevazcamps.

Ban Wings On Radio

TOGO—Wings aren’t getting too large at the moment. At present, the result of a ban imposed by the national broadcasting system, NBT, has been lifted and McCartney’s drug bust and deporta-

tion.

At 89 FM Tokyo, the commercial FM station, and five other commercial AM stations agreed to follow suit.

It came as a particularly hard blow to station DJQ, which operates as a community radio. It’s felt that the low price was necessary, though the label’s judgement hasn’t been shared by the major labels.

The Glory Boys on another Arista-distributed label, 1-Spy. The band’s album sold out at four pounds (roughly $9.20) instead of three for one week’s duration, believing that their hard-core followers would move to snap up the disk as soon as it became available.

And the response was an album which moved to the top 20—a boost to Gil-
Ads Go To Mafay
By WOLFGANG SPAHR
HAMBURG—Teldec recording artist Peter Maffay, named top solo singer—and his pairing with Briton Johnny Taylor, also on Teldec, drew top sales honors in the 1980 German record awards, presented on television for the first time last Jan.

Maffay and Tame were winners in the national category of the awards, which are given top solo singers annually by the German Phonogram Academy. Named newcomer of the year was Polydor singer-songwriter, Fritz Riedler. A special award was handed out to Dschinghis Khan, Jupiter label group produced by Wolf fishel. In the international category, Randy Newman (Reprise) was named top solo singer/honored as top group of the year, and Police acclaimed top newcomer. The awards, broadcast via the Academy by a panel of journalists, radio programmers and producers, were televised from Saarbruecken as part of the top-rated “Starparade” iv show.

Reggae Is Developing
Continued from page 47
the other white drummers who play reggae, as an O.C.D. SHERIFF, is that they play accurately, with great feel, and recreate the Jamaican sound.

“And no way is that our intention, and it never has been. Our intention was to make something new with this basic source of inspiration. So what we’ve got, what the others get, is the real thing—it is something else.”

A strongly held view is that since such time as reggae took seriously by the media and the major record companies, it will remain a kind of fuel for groups with ties to the Atlantic.

The Police, the Special, UB 40, Crazy Skins and Steel Pulse have been the major exceptions to that. But there have been also a few people who have attempted to create a reggae band, with more or less success, but still remain a kind of fuel for groups with ties to the Atlantic.

Reggae, as with any music, is a combination of different cultures and styles. And in the case of reggae, it is a mixture of African rhythm, Caribbean dance and American soul. It is a music that has its roots in the West Indies, but has spread all over the world.

Gibb Promotion
NEW YORK—RSO recording artist Andy Gibb is currently on a two-week promotion trip to Europe, boosting his new album, “After Dark.” The singer visits not only Munich, Paris and Amsterdam, for radio and television appearances, and press interviews.

“Reggae is Developing” from the previous page.

It’s an experiment,” explains marketing director Peter Robinson. “We’re thinking about it and it’s for our other labels.”

Since CBS, in common with every company with the exception of CBS, has been the first to try to raise resistance to higher prices, says Robinson, “this is one way to gain greater recognition for the artists.”

“People are unaware of the artists on the albums,” he continues. “They’re not aware of the value.”

As with Arista, the label and dealer margins are trimmed. There’s no reduction for the act, however, beyond the fact that its royalty is pegged to a recommended retail price and will, therefore, be proportionately lower for the $9.20 run.

CBS will be advertising the price break in its communications and promotion material and point-of-sale items, and looking to the giant retailer for in-store support, perhaps with additional discounting to the level of $8.00 or even $5.50.

If the Furs album is successful, Robinson says he has one or two other releases in mind for similar pricing.

And that seems to reflect fairly the mood of much of the English music industry during these gloomy times. Unusual strategies which can help to offer the decline cannot be dismissed, but from low introductory offers, there have been many gimmick-laden packaging ideas, from giant sleeves to film-can album containers—only too welcome, once proven effective.

Variable pricing for new talent may be an idea whose time has come.
Aussie Jazz Market Diminutive, But $$

*Continued from page 47*

Liedorp, a staunch progressive, is committed to the development of new and innovative strains.

Australian jazz lovers, meanwhile, were in Britain treated to more quality performances than were staged during all of 1979.

Entrepreneur Peter Korda presented the Sydney International Music Festival at the Regent Theatre, Melbourne. Les McCann and Yoshio Akiba, both local talents, supported the cream of Australian jazz talent, including the Young Noah Big Band, Bob Barnard’s Jazz Band, Crossfire, the Judy Bailey Quintet, John Sangster, Compared To What, Howie Smith and the Jazz Co-op and Galapagos Duck.

Korda is staggered by the response to the shows, particularly two SRO houses for Brubeck. He has already begun planning of the 1981 festival which will extend to 10 days. In direct competition, and also enjoying exceptional success, is Horst Liedorf’s series of concerts under the Festival of Sydney banner, presenting the Art Ensemble of Chicago, the Dollar Brand Quintet and the Dave Liebman Quartet, alongside leading local entities.

At the end of February, the Festval of Perth will be presenting Stan Getz Quintet, the Charlie Byrd Trio and, from Brazil, the Tania Maria Trio. Bless.

Despite the buoyancy of live jazz, there are no more than a handful of full-time, professional outfits. Kerrie Biddell & Compared To What find that they have to accept regular sessions, to play along with their other engagements to sustain their fairly meagre income.

Crossfire is a rare example of a modern jazz aggregation able to sustain itself within Australia, albeit with regular session playing.

When Ralph Stadler bowed Australia’s first direct-to-disc album early in 1979, Crossfire was chosen for its precision musicianship. The album, “Crossfire Direct To Disk,” retailing at $11.99, has so far moved around 5,000 copies, including batches of a few hundred to Germany and the U.S. It stands, accordingly, as one of the top five selling local jazz recordings in this country.

Notes Paula Langlands, chairman of the New South Wales Jazz Action Society: “Jazz doesn’t have a great hold on radio in this country, but it is healthy. There is emerging an enormous amount of exciting, young jazz talent, which could become our Chuck Coreys of the future!”

Langlands feels that indigenous Australian jazz has a unique flavor, though she finds it hard to pinpoint: “It certainly isn’t as intense as what’s coming out of New York. It has a bright, happy, easy feel which I think, reflects our lifestyle.”

Carpendale Career Soars With Sentimental Songs

COLOGNE—South African by birth, resident now in West Germany, Howard Carpendale is one of a handful of artists able to break into the international marketplace using German repertoire.

His successes in the past decade, 10 years marked by major triumphs, such as winning the German pop festival in Baden-Baden, and collecting prestigious awards such as Radio Luxembourg’s Golden Light and the Europawelle Saare’s Goldene Europa trophy.

Now 1980 looks like being his best year, already he is on tour 20 hit here with “Wie Frei Willi Du Sein” on EMI, an Italian song with German lyrics by Fred Jay who also pens the words for Boney M. And Carpendale’s album, “Mein Weg Zu Dir,” continued to be in the German top 20 after 10 weeks.

Through February and March, he undertakes a 40-concert trek to Ger-

Abba Backup

OSLO—Norwegian singer and composer Finn Davis is in Stock-
holm recently for an English version of his last Norwegian album, “Kum Ut, Kom Fram,” which has achieved substantial Scandinavian sales. The disk was produced by Benny Andersson of Abba, and the rest of the Abba group back on the recording.

So many, Austria and Switzerland for the Lippmann & Rau agency. Also on the way is a one-hour special documentary for German television, “Portrait Of A Singer-Songwriter.”

These past 10 years have seen just one career hiccough. In 1975, success eluded him and even in 1979, he recalls: “I realized I could either go on hopefully for a couple of years, then get out of the profession when I reached 35, or find a new start with a new direction.”

He chose the latter, writing his own songs and producing them. The hits flowed non-stop from that point, mostly with his own material like “Da Nahm Er Seine Gitarre” and “Du Fangt Den Wind Niemals Ein,” but sometimes with songs from other sources, such as Smokie’s “Tuern An Tuern Mit Alice” or Umberto Tura’s “Ti Amo.”

Today, he ranks with Udo Jurgens and Peter Maffay as a world-ranked interpreter of German pop. Two years ago, starting his first major-city concert tour, he proved that he could pack houses in addition to selling millions of records.

His musical policy is to provide unashamedly sentimental songs, working with Fred Jay.

By the end of last year, Carpen-
dale was number one singer with the toped ZDF hit parade,” German tv pop series.

China & U.S. Agree

*Continued from page 1*

ig to join the Berne Convention. Presently, there is no one in China familiar enough with copyright law to implement the copyright provisions of the new trade act, Goldberg explains.

She adds that there is only a limited market for American music in China. “The market is small, many Chinese peasants don’t have electricity. Some communities have radio and televisions but there are few stereo,” she says. “The foreign community would probably buy records but at the moment there is no over-\n
The Chinese are interested in Western classical music, such as the Boston Symphony Orchestra’s recent trip to China so that a successful visit may soon be scheduled. There is also an interest in printed Western music—again, mostly classical—to be studied and played by Chinese or-

N.Y. Mercury Move

*Continued from page 14 in the calendar. Green left the firm in 1969, when Irwin Steinberg was appointed president.

Mercury’s Chicago employees will be told next week as to which of them will be offered positions in a realigned New York base.

Cansler Scores TV

LOS ANGELES—Larry Cansler is scoring the CBS-TV movie "Kenny Rogers As The Gambler." Ken Kragen is the producer. Cansler coauthored "Wildfire" with Michael Sembler and is writing hundred of commercials.

writers Assn.

*Continued from page 14*

The association meets at 7:30 p.m. on the first Sunday of each month at Musiples, 38 S. Willett, Memphis 38104. Inquiries concerning membership application may be directed to the above address.

www.americanradiohistory.com
FELIX CAVALIERE—Castles In The Air, Epic NJE35990, Produced by Felix Cavaliere and Louieidal Peretta

Since the demise of the Rascals in the early '70s, Felix Cavaliere, who found that growing up meant fighting for an eratic solo career. While making great records as a solo artist, Cavaliere recorded one of the most commercially unsanctioned albums ever. It is anything but a straight raucous Rascals album, and it is not a particularly tight, strong rock'n'roll on the album... 

NEW YORK—Can rock music be harmful to one's health? Maybe. But not to Felix Cavaliere, because his new LP, with a certain a beat. So says John Diamond, psychiatrist and author. "I see a lot of young people who are already under pressure, and I am not trying to beat any sort of religious drum. But just as a caution I would say that those who are harmful and have clear analgesic and anesthetic effects, so much it that a small portion of music has the effect of weakening life's energy," says Diamond, author of the book "Your Body Doesn't Lie," and whose theories have been picked up recently by the popular press.

Diamond says not all rock music has a weakening effect. Only music with a "stopped anesthetic beat" that goes "da da DA." Diamond theorizes that it has a weakening and disconcerting effect on the body because it is the opposite of a heartbeat and consequently sets up a stress on the body's normal physiological rhythm. Volume has no effect; it is just the rhythm.

As far as Diamond has been able to determine, the mood was invented by a Motown studio drummer, the lane Benny Benjamin, and first heard on Marvin Gaye's "Can't Help Loving You" in 1962 and on many subsequent Motown tunes. The beat also is in such songs as Steve Wonder's "Sir Duke," Glen Campbell's "Southern Nights" and "Sta- lee," Prince's "Mia Love," and the Rolling Stone's among the many others, as are the Doors, the Jacksons, the Isley Brothers, the Carpenters, Alice Cooper and Lou Giarella. Diamond says this beat is "very seductive and even addictive" but has become "too raw." Diamond says he tested 30,000 pieces of music and except for rock music at the conclusions of Stravinsky's "Rite Of Spring," Ravel's "La Valse," and a piece of Haitian voodoo drumming. Diamond says the music must be used to reduce the strength of the delton muscle by determining how much the weight and finally, the arm outstretched to the side. A nor- mal strong man can stand up to 45 pounds of pressure on the arm but the anaplastic beat can cut that by a third. Diamond claims. Diamond he seeks no cam- paigns orstickers on albums because of his discoveries, but he says people should know that rock music is not always to be as strong and attentive as they usually are when such music is played. "Rock music is not going to kill anybody, but I really doubt if Mick Jagger is ever going to be as strong or fast as he used to be," says Diamond.

The new Bram Tschakowsky LP will be called "The Russians Are Coming" everywhere except in the U.S., where it will be called "Pressure." "Yeah, we did it, we changed the name," admits Polydor's Jerry Jaffe. "Though Bram called us a bunch of punks for doing it. But we told him strength is something he has to worry about the John Birch Society putting a bomb under his bed. So he agreed to the change finally."

Grace Stick is back with a new solo album, to be released by RCA next month, titled "Dreams." This album was recorded acoustically and differed from earlier records made in the past, she says. "Having plenty of equipment and instruments, I wanted to demonstrate the power possessed by acous- tics."

To help demonstrate the power, she has a 60-piece orchestra playing behind her, including "Dreams" by Sean Delaney and her own "Seasons."

The Clash will play eight cities in the U.S. in mid-Marching, including two benefits for disabled soul artist Jackie Wilson tentatively set for Philadelphia and Detroit. At 50 with a star on the charts, "London Calling," a new Clash LP appears to finally break the band in the U.S.

The Clash is the band of the fu- ture," says Ron McCarron, vice president of marketing for Epic, Portrait and Associated Labels. This attitude is in marked contrast to CBS' reli- ance to release the first Clash album for almost two years because it was deemed "too raw."

"Train In Vain," which CBS is re- leasing this week, is the first single off the LP and it is typical of the Clash that while the song appears on the LP, it was the decision of the band in order to ensure that the record label. It was also the decision of the Clash to sell the song for $9.98, making it a musi- cally correct. McCarron says the Clash is more representative of CBS now, and consequently CBS is keeping its marketing efforts low key and at a grass roots level.


counterculture and happiness! Work more than gold you're my story untold..."

Cavaliere stated that the vitality of the club scene is obvious from the number of equipment manufacturers and promoters, to point out the convention, and added that the technology in the clubs is increasing at a tremendous rate, the two benefit- ful profits back into their businesses.

However, Cavaliere warned that the growth of the band will be hampered by those in whom music has been in this business from its inception have not realized that people are getting into the fun- trum of music. We cannot restrict ourselves to 130 beats per minute. We must really feel the new sounds in pop and r'n'b.

Stewart Feinstein, president, Le Clic! magazine, also suggested the point that a lack of industry controls and guidelines with forcing disco into becoming a buckwheat snack, and charged industry voices defect- ing from disco with abdicating their responsibilities.

Feinstein suggested that conven- trum registrants should use the con- flict. Feinstein points out that he's created a total direction for the '80s which protects the autonomy and beauty of disco.

In a lighter vein, the forum (Continued on page 6)

Disco Forum

* * * * *

RCA Records, through its reg- ional promotion in both Los Angeles and WERD-AM, a black contempo- rary outlet, cosponsored a Valentine's Day heartliner.

Winner of the contest was re- ceive an all expenses paid evening out. Even the evening out included a oosite service to a local dinner theater, champagne and dancing at one of the area's top clubs. No one had the fear for the night was to be WERD's program director, Marc Little. With February being a Month of History, Studio 14 as the station is called, planned a variety of activities celebrating the event.

According to the station, several of its advertisers are purchasing its black history monther package called "Moments In Black History." Studio 14 also is working hand in hand with two local colleges, Florida Junior College and the Edward Waters College, on their black history pro- grams. Added into its regular format for the month is, "A Matter Of Fact," hosted by Regina Pierce, and "Viewpoints In Black," hosted by Murray Purtell, manager of the station.

* * *

KFGJ-FM in Los Angeles is gear- ing up to rivive its "Soul Search" talent hunts in L.A. high schools. Under the new leader- ship of general manager Greg Howard, has become more commu- nity oriented and has even haved one project involving the black community.

Beverly Johnson, the model turned singer, who records for Bud- dah, recently recorded backup with Jane Adams high school in the Bronx. N.Y. Johnson is paired with her moming and rec- uring careers, talked to a group of cos- mologists. She has art/Pe- non Buddah. "Don't Lose The Feeling," with a single. "Can't You Feel It."

* * *

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SISTER SLEDGE—"Love Somebody Today," Cotillion #56162. Written by Ron Bar- nes and Howard Benson. Sissy is the second single from her self-titled "Sister Sledge" album produced by Robert Bell and Keith Almont. The LP has a distinctive sound that is a blend of traditional R&B and contemporary pop. The song "Love Somebody Today" is a feel-good love song that showcases Sissy's vocal range and stage presence. Best cuts: "Love Somebody Today," "Everyday," "Right There in Front of You," "He Can Change Your Life," "Hey You."　

THE KNACK—"... and the little girls understand," Capitol #5012045. Produced by Mike "Captain" Chapman. The inner notes, penned by Captain, indicate this track is about "contentment of living under the stars and moonlight." The song is a unique blend of pop and rock, with catchy guitar riffs and memorable lyrics. Best cuts: "The Little Girls Understand," "Dancing in the Moonlight," "The Man in the Mirror," "You Never Want Me."　

BROTHERS JOHNSON—"Light Up the Night," A&M SP-3716. Produced by Quincy Jones. The brothers' brand of energetic R&B is reflected in most of their tracks as they adopt their signature sound of the late '70s. The song "Light Up the Night" is a uptempo, danceable track with a driving beat and catchy chorus. Best cuts: "Funky Worm," "Fire," "Lock and Key," "Soul Makossa."　

HEART—'Wein Le Strange,' Epic FE31573. Produced by Mike Flicker. Ronnie Drew and Howard "Soul," and "Wein Le Strange" features Ron Carter on bass, Pat Martino on guitar, and Mel Dodd on drums. The song is a soulful fusion of jazz and rock, with a driving bassline and memorable melodic hooks. Best cuts: "Wein Le Strange," "Eyes Wide Shut," "The Seventh Day of Creation."　

COUNTRY

OAK RIDGE BOYS—Together, RCA #3220. Produced by Ron Chaffin. These talented musicians continue to redefine the genre of country music with their unique sound. The album features a blend of country and rock, with catchy hooks and memorable lyrics. Best cuts: "Together," "Blessed," "Living," "Rockin' With the Rhythm," "One of the Two," "Rain."　

AMERICAN EAGLE—...And Easy Williams' momentos. The LP is released in 1976 and features a number of popular hits, including "I'm Your Girl," "The Man," and "The Night Time." The album has a distinctive sound that is a blend of traditional country and contemporary pop. Best cuts: "I'm Your Girl," "The Man," "The Night Time," "I'm Your Woman," "The Night Time."　

COUNTRY


GROVER GIBSON (w/ Clay Walker & Tim Phillips)—"Lip Lickin'," Phillips #78673. Grover Gibson is a country music legend who has been active in the industry for over 50 years. "Lip Lickin'" is a casual, easy-listening track with a driving beat and catchy hooks. Best cuts: "Lip Lickin'," "Out of the Blue," "Runaway," "Sweet Dreams."　

MÜNZIS DYNASTY—"Chair in the Sky," Elektra #62476. Produced by Will I Am. Münzis Dynasty is a group of young artists who have collaborated with some of the biggest names in the music industry. "Chair in the Sky" is a unique blend of pop and electronic, with a driving beat and catchy hooks. Best cuts: "Chair in the Sky," "Out of the Blue," "Runaway," "Sweet Dreams."
General News

U.S. Tape, Disk Exports Up 30%

Continued from page 1

the country's biggest volume dealers, recommended that the Commerce Dept.'s current figures be revised upward by 35% in 1979. So, calculated from reports obtained from the Commerce Dept.'s Bureau of the Census, Foreign Trade Division, dollar amounts are based on the amounts the foreign customer is billed, less freight charges.

- Exports to Japan and Canada continue to dominate U.S. action, with more than 2.1 million LPs shipped last year to Japan and more than 1.2 million LPs shipped to Canada.
- Album sales, in unit figures, continue to grow, according to world market. Countries receiving more than one million units of LPs from the U.S. in 1979 included the U.K., Holland, West Germany and Switzerland.
- Since tape sales are reported by the government only in dollars, and since the dollar's worth fluctuates in the various world markets, it is hard to estimate dollar sales in unit sales. With that in mind, tapes worth more than $2.2 million were reported shipped to Canada last year, compared to $1.6 million in 1978. In Japan, where the yen remains strong against the dollar, a dip in tape dollar volume was reported, from $61,078 in 1978 to $58,000 last year.

Other markets strong in U.S. tape sales are Sweden, where dollar volume rose from $84,577 in 1978 to $176,484 last year; Holland, where sales rose from $279,797 to $523,932; Russia, where sales rose from $18,019 to more than $267,000; and Singapore, where sales went from $31,078 to $312,631. A rise that can be attributed at least partly to records being shipped to tape pirates in that country.

Other countries posting more than $100,000 in U.S. tape exports include Argentina, Israel, Saudi Arabia, Hong Kong and Australia.

Total tape exports went from $77.7 million in 1978 to $86.6 million in 1979.

- A strong Swiss franc encourage a rise in volume exports to that country far out of proportion to the size of the market, giving rise to speculation that the Swiss are "breaking" LPs and tapes into other European countries, particularly Italy and West Germany. Export of albums to Switzerland rose from 231,758 in 1978 to over one million last year. Dollar volume, however, once rose from $82,173 to $1.6 million for the same period.

Lifelines

Births

Son, Aaron James, to Satz and Michael Gronich, 30, in Los Angeles. Feb. 10. Mother is music industry publicist; mother is a writer.

Deaths

Charles Joseph Babek, 72, baritone saxophonist who became prominent in the 1930s with Ozzie Nelson's orchestra, last month in New York. He is survived by his wife.

Charles Fowlkes, 63, baritone saxophonist with Count Basie's band for many years, in Dallas this month.

Classical Rock Out

LOS ANGELES--RKO releases the second classical rock LP by the London Symphony titled "The Second Movement" today. Young Townshend does the vocals on the cut, "Pinball Wizard."

Andrew Pasker, co-founder of Don Reedman was also involved with the orchestra's first RKO project, "Rock Classics." Coproduced with Jeff Jarratt.

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BOB Seger—Fire Lake (3:32); producer: Bob Seger. Muscle Shells/Rhythm Section; writer: Bob Seger; publisher: GNP Crescendo. Seger's long-awaited new album coming LP...this excellent song is paced by acoustic guitar which lends a folk flavor. This fits in with the lyrics about the sources and the strength of the music. This is a solid mid-morning-LT for folk-flavored and interesting Lynyrd Skynyrd.

Cindyl Bell—The Scarecrow (7:16); producer: Mike Beigel. Cimarron; writer: Cindyl Bell; publishers: Cimarron/ASCAP. A.J. wants to be a scarecrow and writes his own songs.
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AND THE HEAT GOES ON
AND THE STATIONS GOES ON
EVEN EVERYONE IS JUMPING ON THIS HIT

ADD ON AND THE SALES GO BOOM AND THE CHARTS GO #1, #1, #1, BANG BANG AND THE SINGLE GOES POP

AND THE

CATALOG GOES ZOOM

AND THE

GO ON AND

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AND ON

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<td>29</td>
<td>WITH YOU I'M BORN AGAIN</td>
<td>George Benson</td>
<td>CBB-294</td>
</tr>
<tr>
<td>30</td>
<td>BABY TALK DIRTY</td>
<td>The Kinks</td>
<td>CBB-294</td>
</tr>
<tr>
<td>31</td>
<td>ROCKIN' INTO THE NIGHT</td>
<td>John Anderson</td>
<td>CBB-294</td>
</tr>
<tr>
<td>32</td>
<td>SOMETIMES IN LOVE</td>
<td>Eddy Mitchell</td>
<td>CBB-294</td>
</tr>
<tr>
<td>33</td>
<td>I CAN'T TELL YOU WHY</td>
<td>Carole King</td>
<td>CBB-294</td>
</tr>
<tr>
<td>34</td>
<td>SEXY EYES</td>
<td>D. Shack</td>
<td>CBB-294</td>
</tr>
<tr>
<td>35</td>
<td>EVEN IT UP</td>
<td>Mike Bills, George Hinckle</td>
<td>CBB-294</td>
</tr>
<tr>
<td>36</td>
<td>LADIES NIGHT</td>
<td>Orin Williams, S.B. Jones, Heat &amp; Soul</td>
<td>CBB-294</td>
</tr>
<tr>
<td>37</td>
<td>MY HEROES HAVE ALWAYS BEEN COWBOYS</td>
<td>Waylon Jennings &amp; Willie Nelson</td>
<td>CBB-294</td>
</tr>
<tr>
<td>38</td>
<td>FIRE BIRD</td>
<td>Donnie McAllister</td>
<td>CBB-294</td>
</tr>
<tr>
<td>39</td>
<td>YOU SHOULD LAUGH</td>
<td>Barry Michael Holins</td>
<td>CBB-294</td>
</tr>
</tbody>
</table>

**STAR PERFORMERS:** Stars are awarded on the Hot 100 chart based on the following upward movement: 1-10 strong increase in sales / 11-20 moderate increase in sales / 21-30 slight increase in sales / 31-40 upward movement of 8 positions / 41-100 upward movement of 10 positions. Previous week’s stars are not nominated. Block-out production will normally move up two stars. In such cases, previous stars are nominated without the required upward movement noted above. Recording Industry Assn. Of America seal of certification as “million seller.” (Sealed by record label). **Recording Industry Assn. Of America seal of certification as "two million seller," (Sealed by record label.)**

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| Artist                      | Title                                      | Label/Number (Dist. Label) | Suggested List Price | Session 1 | Session 2 | Session 3 | Session 4 | Session 5 | Session 6 | Session 7 | Session 8 | Session 9 | Session 10 | Session 11 | Session 12 | Session 13 | Session 14 | Session 15 | Session 16 | Session 17 | Session 18 | Session 19 | Session 20 | Session 21 | Session 22 | Session 23 | Session 24 | Session 25 | Session 26 | Session 27 | Session 28 | Session 29 | Session 30 | Session 31 | Session 32 | Session 33 | Session 34 | Session 35 | Session 36 | Session 37 | Session 38 | Session 39 | Session 40 | Session 41 | Session 42 | Session 43 | Session 44 | Session 45 | Session 46 | Session 47 | Session 48 |
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HONORARY SWEETHEARTS—Heart members Ann and Nancy Wilson are surrounded by admiring Sigma Chi fraternity brothers at UCLA after naming the pair honorary sweethearts following the group’s speaking engagement on campus in L.A.

91 Firms at Forum

- Continued from page 4

- Continued from page 1

- Panel for R&B

NEW YORK—The direction of r&b music in the ’80s has been the subject of the next meeting of the Music & Performing Arts Lodge of the B’nai B’rith March 3. The forum will feature a presentation on the current direction of r&b music by a panel of experts. The panelists will discuss the history and evolution of r&b music and its impact on contemporary music trends. The forum will be open to the public and will include a question and answer session.
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