MCA Issues Stringent Videocassette Policies

By JOHN SIPPEL

LOS ANGELES— Retailers must carry more overall responsibility in selling MCA videocassettes than they do in handling the label’s audio product.

More stringent demands, such as maintaining a continuous $1,000 store inventory covering a minimum of 80% of the first 24 movie titles, no return or exchange except for title on defective, and 30-day net billing, are required of dealers in the MCA videocassette dealer agreement preferred nationally last week.

The non-exclusive agreement follows a trend of greater dealer involvement already evident from other suppliers of videocassettes and promised in 1978 by MCA Distributing boss Al Bergamo.

The MCA binder warns that amounts, past due the 30-day net billing period, will carry interest “at a maximum rate permitted by law.”

It is “strongly recommended” that the participating store have available during business hours a VCR and a color television set for demonstrating product. MCA salespeople emphasized the label wants front of the store location for the demonstration and inventories to notify customers the new product is available. Wholesale cost to a store of the two demonstration units would probably be in excess of $1,000.

(Continued on page 76)

AFM/Disk/Film Execs Seek Home Video Pact

By IS HORIZT

NEW YORK—The American Federation ofMusicians and representatives of the recording and motion picture industries have begun a series of meetings here to hammer out an employment agreement covering musicians appearing on home videodisks and videocassettes.

The initial Monday-Wednesday conclave (28-30) will be followed by additional meetings beginning Thursday (15), as the participants grapple with questions for which little precedent exists.

An AFM spokesman says it would be misleading to assume that earlier interlin agreements would provide a pattern for an overall industry contract.

Individual interim agreements in recent months, covering specific home video projects, have been signed with producers, notes the union spokesman and, in general, have called for an “upfront payment and a royalty participation based on sales.”

However, he stresses that these earlier pacts “in no way set a precedent as far as the current negotiations are concerned.”

Close observers speculate that the AFM will bargain aggressively for benefits over and (Continued on page 86)

NARM Acts On Black Dealers’ SOS

By JEAN WILLIAMS

LOS ANGELES—On the heels of a closed-door meeting between the National Assn. of Recording Merchandisers officials and black music executives, NARM is reworking its program to better meet the needs of small volume merchandisers.

The meeting, recently held at Cherry Hill, N.J., was brought about because of the irritation many blacks in the industry felt for NARM’s alleged “lack of sensitivity to small volume dealers.”

Consequently, some major labels refused to send black executives to NARM’s convention “because there was nothing on the agenda for black music retailers and manufacturers.” I saw no reason to send a large delegation,” says LeBaron Taylor, a CBS Records vice presidn.

Taylor was among the 12 black retailers, manufacturers, an artist personal manager and label representatives who met with NARM’s Joe Cohen, Mickey Granberg and Patrick Gortick. (Continued on page 84)

Digital Key Topic For AES Meet

By JIM McCULLOUGH

LOS ANGELES—Digital recording will once again be in the hardware spotlight as the Audio Engineering Society opens its four-day program here Tuesday (6) at the downtown Hilton Hotel where a record 107 professional audio exhibitors and 6,000 attendees are expected to be on hand.

3M is demonstrating the final production version of its editing system for its 32-track digital mastering system, and Victor Co. of Japan will showcase its new Series 90 digital mastering system, the BP-90 16-bit processor which works in tandem with a videotape recorder.

In addition, there will be current and updated versions of digital (Continued on page 36)

Label Focus: Selectivity

By PAUL GREIN

LOS ANGELES—LPs are reacting to tightened business conditions by being more selective in acquiring acts, signing more singles deals, issuing more sampler LPs and focusing more on the four-song EP.

While singles deals are still viewed with suspicion in some quarters, Ken Butts, newly named vice president of A&R at Elektra Records, says he’s “definitely getting involved with them.” A recent singles pact with Robbie Dupree has resulted in an immediate hit, as “Steal Away” jumps to number 23 in its fifth Hot 100 week. The artist recently got the go-ahead for an album deal.

“With costs and record company budgets the way they are,” says Butts, “(Continued on page 85)
ELTON JOHN

FEATURING THE SINGLE LITTLE JEANNIE
MCA-41236

YOU CAN’T BEAT IT
GRAB A HANDFUL NOW!

PRODUCED BY CLIVE FRANKS AND ELTON JOHN FOR FRANK-N-STEIN PRODUCTIONS

MCA RECORDS
ON MCA RECORDS & TAPES
**New Wave Helps Small Indie Labels Thrive**

BY CARY LARDING

LOS ANGELES—Small independent labels, once the only places where new wave and punk acts could be heard, are increasingly being supplanted by larger firms’ interest in new wave, the general economic difficulties of operating a label, and the competition of commercial radio’s lack of airplay for small label product.

Some labels, such as Stiff and International Record Syndicate, have been picked up by a major for distribution in the U.S. However, there are many independents left that believe the majors have little effect on the market and that the two entities serve different roles.

“Don’t we want hit bands here,” says Greg Shaheen, president of Los Angeles-based Bomp Records, one of the largest new-wave-oriented independent labels. “My goal was to get a lot of bands and help them build audiences by playing live, getting their songs on the radio, and hitting the streets. We’re self-sufficient in an underground sense.”

Bomp has several free labels under its banner. The Bomp name itself is for contemporary pop acts while its subsidiary, the Skids, is for 1950s or early-60s mode. The third, Quark, is solely for one-off deals or artists that are not yet signed but good enough to earn a long-term deal. Bomp released seven albums in 1979 and took 14 on its various labels in 1980.

“Our prime intention is to launch the careers of some of the best,” says the president of JEM Records, which distributes a number of small labels as well as its own PVC, Passport and Visa labels. “When an act goes on to a major label, we don’t look at it as losing the act.”

The trend may actually be helping big labels looking for smaller labels,” says Marion Leshgton, president and promotion director for EMI. “It is very important to us to be working with Loudon Wainwright and the Persuasions who used to be with major labels.”

The only intelligent way for the big labels to sign new wave is to sign the small labels exclusively,” says Michael Zilkha, co-founder of Ze Records. “Small labels have the soul and knowledge of the scene but after a point, the acts need a major to give them a push.” Ze had been distributed by Arista and Zilkha is now looking for a new distributor.

“Most of the big companies don’t want the songs they have and we’re working with Loudon Wainwright and the Persuasions who used to be with major labels.”

“Perhaps our philosophy here is to get our bands on major labels which we did with Peter Hardy and the Explosives,” says Chris Knab, a partner in the San Francisco-based 415 Rec.

Whereas the majors release mainly albums, the small labels issue a host of singles and EPs. Howard Bronson, a partner in the Los Angeles-based Bomp Records, feels this lack of buzz from the majors may push new wave back on the alternatvre. “I don’t think anyone wants to stand new wave. All the albums by these groups on the majors contain all over at the same time.”

The albums aren’t selling.”

However, since being operating lean will survive,” adds Nick Nielsch, president of Akron, Ohio’s Clone Records. “We aren’t looking for a profit with a record that sells 2,000 copies. We can survive easily.”

Still, though, many bands see their... (Continued on page 78)

---

**Epic Looking To U.K. For Talent**

NEW YORK—Epic Records in the U.S. both through its affiliation with Stiff Records, and on its own is looking to England for talent.

So says Bruce Harris, director of East Coast ad for Epic as acts like the Jam and the Pretenders and Buzzcocks frequently scouts the British market for potential new acts that can become as popular for CBS as Elvis Costello and the Pretenders. Harris has plans to release them.

But, warns Harris, “there may be music that is huge but here is not suitable for our market.”

The Jam have been operating lean will survive,” adds Nick Nielsch, president of Akron, Ohio’s Clone Records. “We aren’t looking for a profit with a record that sells 2,000 copies. We can survive easily.”

Still, though, many bands see their... (Continued on page 78)

**MCA Contracts For Book Sales**

LOS ANGELES—Dealers nationwide have received sales agreements from MCA Distribution covering books related to the music world.

As announced earlier this year, the first agreement covers “Cruel Shores” by Steve Martin and “A Trip Back In Time,” a Beatles tome by Tony Sammartano.

In order to participate, a dealer must buy 120-copies per agreement at a discount off list price. The Martin book is now priced for $6.95 and the Beatles volume for $5.95. The Martin book is ordered at $5.04, while the Beatles book is $4.82. Salable product can be returned 90 days after its first date of publication. Books may not be re... (Continued on page 84)

---

**N.Y. Bills Regulating Arena Controls Dying On Vine**

BY ROMAN KOZAK

NEW YORK—Three bills introduced in the New York State Assemby last week that would give better controls over arena in terms of security and crowd control, and to limit or outlaw certain activities that have mired down in committee.

“The legislature ends session in two weeks and it looks like these three bills have mired down in committee.”

“The legislature meet session in at the end of the month and it looks like the bill by time Dr. at that time of that, says Kurn Kwartert, ad to Assemblyman Edward Lehrer. Lehrer, who introduced the bill, says the state public health council to set standards on general facilities and to make sure there are no tariffs and entrances and exit for all of the state’s 5,000-plus capacity arenas.

The bill was defeated at the Assembly Health Conference Tuesday (29), and then sent back to the au... (Continued on page 78)
BY CONWAY TWITTY
$19 Mil Claim Hits MCA

LOS ANGELES—A jury trial has been set for June 2 for two former Capitol Records employees accused of stealing $1 million worth of records and tapes from the firm (Billboard, April 3, 1980). The two, Andre Charles Goulet and Kambiz Scyah Seplanou, will be tried separately. Seplanou is charged with two counts of grand theft and Goulet with one.

The charges revolve around incidents which occurred last Nov, 29 and Dec, 12 in which Goulet, a Capitol night supervisor, and Seplanou, a Capitol truck driver, allegedly stole nearly 2,000 albums from a warehouse loading dock.

The pleading alleges that his December 1970-10 year pact failed to include the Dominion of Canada along with the U.S. in the paragraph regarding royalty percentages for domestic sales.

MCA is also accused of releasing “economy line” albums on Twitty rather than 18 months after that product was released. Those budget albums were not re-priced or re-packaged, as it’s alleged was contractually agreed. Twitty claims he lost more than $42,000 in royalties as a result.

MCA, according to the pleading, sold his albums as scrap and cutouts without first offering them to him. He claims he had right of first refusal to buy such merchandise. He lost $85,000 this way, he alleges.

Twitty contends MCA didn’t exert its best efforts in promoting his product and did not live up to the good faith and fair dealing provisions in his pact.

JOSEPH M. NUSSE

JUDGE OKAYS GOOD GOBLE
BY RICHARD M. NUSSE

NEW YORK—A federal judge has granted a request by attorneys for Sam Golubitsky, the 87-year-old master jeweler, to try to replace the officers that they are allowed to subpoena various third parties in the case, ranging from the Poly- Gram Corp. to the dozens of government witnesses who have been linked to the manufacture, sale and distribution of alleged counterfeit sound recordings.

And, at the same court hearing Friday (2), a federal strike force prosecutor told the judge he would present evidence linking one of the alleged “co-conspirators” to “major sales of counterfeit recordings” to another major retail chain “aside from Goody’s.

In a related development, the prosecutor, John Jacobs, announced he was submitting the grand jury testimony of alleged illegal tape duplicator George Tucker into the court files (U.S. District Court Judge Thomas C. Platt ordered that document sealed, however.

Whether the various unindicted alleged co-conspirators will comply with the request to produce their records relating to the government’s claim remains uncertain. They could mount legal challenges.

In This Issue

CLASSICAL
COMPACT DISC
1980 Mercury Mart....34
CONCERTS
16
COMMERCIAL
50
DID YOU KNOW...
INTERNATIONAL
53
JAZZ
53
JAZZ
18
RADIO:
SOUND/VIDEO BUSINESS
TALENT
30
FEATURES
Countertop
54
Doo Action
Inside Track
Lifeline
Live Wire
Rock ’n’ Roll
Sales Barometer
Store of the Week
Vox Box

CHARTS
Top LPs
83
Single Sales Chart
85
Single Sales Chart
20, 52
Album Radio Action Chart...
34
Boxscore...
33
Bubbling Under Top LPs...
Hot LPs
Hot New LPs
Hot Country LPs
Hot Pop LPs
Hot R&B LPs
Hot Soul LPs
Hot Sales LPs
Hot Sales Albums
Hot Sales Tracks
Hot Sales Tapes
Hot Video LPs
Top 10 Adult Contemporary
70
RECORD REVIEWS
Album Reviews...
77
Singles Reviews...
79
LP Distro Column...
84

STARR EXPLANATION—John Travolta makes a point about the filming of “Urban Cowboy” for Smith, chairman of Elektra/Asylum, which is releasing the film’s soundtrack in the U.S. looking on are, at left, Irving Azoff, coproducer of the film and executive producer of the sound track and, at right, Jim Bridges, the film’s director. The gentlemen are chatting at a reception held at the Paramount Studios lot in L.A.
You'll never forget the first Sorrows.

"Teenage Heartbreak"
Pity the person who hasn't heard it.
On Pavillion Records and Tapes.
LOS ANGELES—A precedent-shattering litigation, attacking Capitols Records’ methodology of paying royalties, has been transferred from Federal District Court, New York, to the court of Federal District Judge William P. Gray here.

Federal District Judge Charles Braceatt sniffed the venue here with the approval of the plaintiff, Bob Helle’s Grapefruit Productions, New York, and the defendant label.

Gray is no stranger to Capitol Records. He presided over the Rocca Cattanae action on behalf of Capitol stockholders. Gray ruled in favor of Capitol. That suit is now being appealed in the Circuit Court of Appeals.

The plaintiff in the present Gray calendar alleges that accurate disbursement of Capitol’s royalties to AFTRA, a producer and an artist is precarious because the label’s statements and payments “are impossible of analysis.”

Grapefruit, which handles Capitol has been shoring the country rock act on unit counts, overcharging back for promotion album distribution and generally supplying insufficient support data in its computerized royalty statements.

Because Capitol failed to show source of funds, which recordings are sold within each country and the return to the country of manufacture and sale, Grapefruit contends in its pleading it might report wrongfully to those to whom it is responsible to pay and risks possible breach of its contracts. The court is told Capitol fails to indicate merchandising plans which might mean lower retail price and resultantly lower royalties.

Grapefruit notes to the court an instance in Australia, a comparison of royalty payment in a test period in 1976 to a Capitol-affiliated publishing company of more than $3,000, translated to a sale of 150,000 units as against cross royalties of $6,841.50 to the act, which could be 15,000 albums or 110,000 singles.

The trial originally filed in New York State Supreme Court in July 1979 was later transferred to Federal District Court. In an amended complaint filed Wednesday (23) here, the plaintiff seeks even more royalty data. Grapefruit desires packaging and tax deductions more clearly defined. It also complains about the delay in payments resulting when foreign affiliates report to EMI-Hayes, England, who then relay the information to Capitol’s royalty department here.

Jay Murray, Capitol royalty boss here, defends the label’s procedure, outlining in detail how Dr. Hook received nine quarterly royalty statements. Murray also states Seymour Straus of Herzog and Straus audited (Continued on page 14)
"Happy Together"
the latest single from
Captain & Tennille

A smashing follow-up
to their #1 single
"Do That To Me One More Time"

NB 2210
from their debut album
"Make Your Move"
NBLP 7188

Produced by Daryl Dragon
for Moonlight and Magnolia
Recording, Inc.

www.americanradiohistory.com
CBS’ Allen Davis: He Charts Lucrative Global $500 Mil Annual Revenues Estimated

By ADAM WHITE

NEW YORK—The job is one of the global record industry’s most challenging. It oversees the marketing of music in 56 countries, through a network of subsidiaries, joint ventures and licensees.

It manages annual revenues now estimated to be in the region of $500 million, and it crafts a course which must take into account new pathways to prosperity as well as established trading routes.

The president of CBS Records International is Allen Davis, and he’s steering a quietly confident course into the 80s.

The confidence springs, in part, from his division’s inherent strength. Last year, it reached record revenues (35% up on the previous 12 months) and pretax profits (30% up on 1978).

The company offers no further breakdown of these figures, although Davis, predecessor at the helm of CBS Records International, Dick Asher, last year predicted (Billboard, Sept. 1, 1979) that the division would account for some 50% of the $1 billion sales that the overall CBS/Records Group was projected to earn by 1980.

“We did slightly more than our share in 1979,” observes Davis, in response to the Asher comment, “and I expect we’ll do the same or better in 1980.”

About half of CBS’ international sales from wholly owned affiliates came from Continental Europe last year, while Britain, Canada and Latin America, all reporting new revenue highs, each accounted for approximately 15% of the balance.

And, as the CBS 1979 annual report notes, the international arm’s profit growth “partly compensated for the sharp decline in profits” experienced by CBS Records U.S.

The results were not entirely without disappointment. In particular, the CBS/Sony joint venture in Japan saw 1979 profits tumble sharply. The CBS/Sony joint venture in Japan saw 1979 profits tumble sharply. This largely a result of the decline in the strength of the yen, and of “generally soft” market conditions.

And, as Davis remarks, inflationary pressures were considerable in a number of markets throughout 1979. He sees those pressures continuing in the current year.

Davis acknowledges other problems afflicting the international music business, including home taping, parallel imports and the tardiness of superstar producer delivery.

But he accepts that the records have probably reached a price threshold beyond which the industry dare not go too rapidly, for fear of encountering stiff consumer resistance.

“I think there is a price threshold for records and tapes,” he says. “We probably reached it in most places some time ago, because we’d never been able to raise prices over the past year or so in many markets.”

He’s also apprehensive about the current lack of musical excitement in the industry. “If we continue to lack that excitement for, say, another year, I believe it will have an effect on demand, because consumer habits change. The public is fickle; if they don’t have a continuous run of what they like, they’ll find other things.”

“I think if we go on for another year or so without major excitement, we’ll lose some of our audience.”

Nevertheless, Davis denies that “We did slightly more than our share in 1979,” observes Davis, in response to the Asher comment, “and I expect we’ll do the same or better in 1980.”

“We did slightly more than our share in 1979,” observes Davis, in response to the Asher comment, “and I expect we’ll do the same or better in 1980.”

“We did slightly more than our share in 1979,” observes Davis, in response to the Asher comment, “and I expect we’ll do the same or better in 1980.”

“We did slightly more than our share in 1979,” observes Davis, in response to the Asher comment, “and I expect we’ll do the same or better in 1980.”

“We did slightly more than our share in 1979,” observes Davis, in response to the Asher comment, “and I expect we’ll do the same or better in 1980.”

“We did slightly more than our share in 1979,” observes Davis, in response to the Asher comment, “and I expect we’ll do the same or better in 1980.”

“We did slightly more than our share in 1979,” observes Davis, in response to the Asher comment, “and I expect we’ll do the same or better in 1980.”

“We did slightly more than our share in 1979,” observes Davis, in response to the Asher comment, “and I expect we’ll do the same or better in 1980.”

“We did slightly more than our share in 1979,” observes Davis, in response to the Asher comment, “and I expect we’ll do the same or better in 1980.”

“We did slightly more than our share in 1979,” observes Davis, in response to the Asher comment, “and I expect we’ll do the same or better in 1980.”

“We did slightly more than our share in 1979,” observes Davis, in response to the Asher comment, “and I expect we’ll do the same or better in 1980.”

“We did slightly more than our share in 1979,” observes Davis, in response to the Asher comment, “and I expect we’ll do the same or better in 1980.”

“We did slightly more than our share in 1979,” observes Davis, in response to the Asher comment, “and I expect we’ll do the same or better in 1980.”

“We did slightly more than our share in 1979,” observes Davis, in response to the Asher comment, “and I expect we’ll do the same or better in 1980.”

“We did slightly more than our share in 1979,” observes Davis, in response to the Asher comment, “and I expect we’ll do the same or better in 1980.”

“We did slightly more than our share in 1979,” observes Davis, in response to the Asher comment, “and I expect we’ll do the same or better in 1980.”

“We did slightly more than our share in 1979,” observes Davis, in response to the Asher comment, “and I expect we’ll do the same or better in 1980.”

“We did slightly more than our share in 1979,” observes Davis, in response to the Asher comment, “and I expect we’ll do the same or better in 1980.”

“We did slightly more than our share in 1979,” observes Davis, in response to the Asher comment, “and I expect we’ll do the same or better in 1980.”

“They liked our tracks. We liked their style.”

American Gypsy

The disco DJs said they really heard something when our song was being tested. Importe/12 listened, and Raul remixed "I'm OK, You're OK" for the U.S. We were mastered, plated and pressed like the best classical record to present our work with real style. And now thousands of retail customers are delighted to find that quality and entertainment value are on every Importe/12 Maxi 33:

Importe/12 Records are available through select one-stops including Record Haven [NY], Record Shack [LA], Record Shack [NY], Stratford [NY], Tone [Miami] and Win [NY] or direct from Importe/12 Records Division, Sugarscoop, Inc., 600 Third Avenue, New York, NY 10016. Telephone 212/687-2318. Telex: 421231 (“HRF”)
'And the winner is'

At the inaugural 1980 Australian TV Week/Countdown Rock Awards the following announcements were made...

Best Australian single.
"Computer Games" MI-SEX

Best Australian record producer 1979.
PETER DAWKINS for "Graffiti Crimes" MI-SEX

Johnny O'Keefe Memorial award for best new talent.
MI-SEX

Countdown producer's award.
ANGEL CITY for their outstanding contribution to the programme during 1979

Most popular record (album or single).
"Computer Games" MI-SEX

CBS Records Australia
CHARISMA ACQUIRED

HACKETT, and the group VIVABEAT.

For further information, call Steve Laister, left, Thorn EMG managing director, and I. Shinji, JVC president, shake hands on agreement for both firms to work together to push JVC's VHD AHD video disk system. The relationship includes the production of hardware and software.

EMI'S STATEMENT IS DISAPPOINTING

LONDON—EMI's financial results for the last six months of 1979 were every bit as bad as gloomily forecast prior to the takeover of the major by Thorn.

There was a dramatic $42 million reversal in performance, with a pre-tax loss of around $5.9 million compared to a pre-tax profit of $10.6 million for the same six months the previous year.

Charisma acquired

CHICAGO—England's Charisma Records has signed with Polygram/Mercury here for distribution in the U.S. Artists signed to Charisma include former Genesis group members Peter Gabriel and Steve Hackett, and the group Vivaldi.

An album by Gabriel, entitled "Peter Gabriel," is the first product to be released under the new arrangement. Polygram/Mercury is distributed by PolyGram Distribution.

3 Nashville Firms Approve Merger

NASHVILLE—Allison Research, Inc., Valley Audio and Valley People, Inc. have completed negotiations to merge all three companies into one entity to be known as Valley People, Inc.

Norman Baker, former vice president and general manager of Allison Research will serve as president of the firm, with Bob Frank as executive vice president. Gary Carrelli, vice president and Paul Buff, vice president. Todrank was previously president of Valley Audio. Carrelli was vice president of Valley People, while Buff was president of Allison Research.

Valley People services include product design and manufacturing, international marketing of its manufactured products, equipment rental services, technical engineering and consultation.

25 CANDLES FOR HIFI HOUSE CHAIN IN PENNSYLVANIA

PHILADELPHIA—Hifi House, one of the largest retailers of stereo equipment for the home and cars on the East Coast, has chalked up 25 years in business.

From a start in a small room in the rear of a men's discharge store in suburban Wayne, Pa., in 1955—when there was only high fidelity and stereo was unknown—Hifi House didn't start spreading until 1960. Today, Saul Robbins operates a chain of 11 Hifi House stores in suburban Philadelphia communities and in bordering Southern New Jersey and Delaware.

From that start, emphasis has been on service, stifling the stores with highly trained knowledgeable sales people, and in stocking the top brands such as Harman Kardon, Sony, Crek, Nikko, Tandberg, SAE, Thorens, Philips and others.

Emphasis is also on speaker lines. Of the five top speakers, Robbins carries Bose, Ads, AVLJ, and Infinity—and along with such lines as Genesis, Ovation, Acoustic, IMF, Allsor, Dalcu and others.

In addition to audio, Robbins stresses that the stores are "audio-visual professionals." now selling and servicing large screen tvs, video-cassette recorders by Panasonic, Toshiba, JVC and Sony.

Home Video On Rise In Finland

HELSEINKI—Finland has begun moving into the video era, according to new statistics which show that approximately 4,000 video recorders were sold here in 1979, some 200% up on the previous year.

The trend appears to be still moving upwards, with prospects of 10,000 units being sold this year.

Much of the opening up of the market can be attributed to the forthcoming expansion of sales, set- tled price levels and increased color television penetration into Finnish households. The current average price for a home video recorder is only slightly higher than that of the most expensive color tvs this year.

Video cassettes of films are imported in small quantities as yet, mainly because they are expensive but also because Finnish hardware owners prefer to tape their own entertainment.

Major video names like Hitachi and Thorn are concentrating efforts on video cassettes.

Segal Label For Ovation

CHICAGO—Lloyd Segal's Regency Records has contracted with Ovation Records here for distribution of forthcoming product in the U.S. and Canada.

Regency was formed last year by Segal, an attorney and personal manager. Acisigned to the label are the following artists: which include Minneapolis new wavers the Sussman Lawrence Band, singer-songwriter James Lee Stanley, British group Duffo and the Roll-Ups. "Hail To The Modern Hero," debut album by the Sussman Lawrence Band, will be the first release utilizing the new Regency label.

Previously released product will continue to be distributed by Flying Fish Records. Another Regency LP, "The Dixie Dregs' "Dregs Of The Earth," is distributed by Arista.

A network of independent distributors handles Ovation product in the U.S. in Canada, Ovation's licensee RCA Ltd. will distribute Regency.

300 Employes At New Sony Tape Plant In France

PARIS—Sony is setting up its own magnetic tape manufacturing operation in France, spending more than $3 million equipping a production center which will employ around 300 employes.

The development comes at a time when the government is close to setting up roundtable conferences to ponder improving a levy on blank tape sales here to help record industry problems over home taping.

Scarsdale Site Of Third Video Shack

NEW YORK—Video Shack Inc. has opened its third videotape retail outlet in the New York Metropolitan area. The store is on Little Neck Pkwy. W., with 2,000 square feet, is located at 108 Central Ave. in Scarsdale, N.Y. Video Shack's other locations are in Manhattan and Long Island.

According to Arthur Myronetz, head of the operation, no stores are in the works pending an analysis of sales patterns of the chain, which started operation last year.

www.americanradiohistory.com
The nation's number one single is now an album.

LOST IN LOVE.
The breathtaking new album from AIR SUPPLY.
On Arista Records and Tapes.

AIRSTA

Produced by Arnie Sturman, Max Changnon, Charlie Ahearn and Harry Atkin
Sessions at Studio West, Los Angeles.
Slap Mushroom In Bank's Claim

LOS ANGELES—The California Canadian Bank here wants payment of a June 1979 $700,000 promissory note from Mushroom Records in a local Superior Court suit.

Reinforcing the plaintiff's claim is a May 1977 security agreement from Mushroom and May 1977 continuing guarantees from Walter M. Vogel for $1 million; H.V. Vo- gel, $1 million; Hunter Vogel, $600,000 and Cloverdale Invest- ments Ltd., a British Columbia corpora- tion, $1 million, filed with the court.

The promissory note carried a 3% over prime rate of interest. The Vogels and Cloverdale are also named as defendants.

Chinese Dig EMI Show

By KEITH ANDERSON

HONG KONG—EMI has pre- sented the first shows given in China. A pop start from outside the country

In a series of eight performances last month, Francois Yip with Lee Lung-kay and Blanche Tang with Johnny Ip appeared at the Friendship- ship Theatre in Guangzhou, for merly known abroad under its old spelling as Canton.

The shows were staged by EMI in collaboration with the Hong Kong-based Wo Kee Hong Group, which also used the occasion to exhibit a wide range of audio hardware not previously seen or heard by the general public in this area.

All the artists featured have recently had successful Cantonese albums with EMI, and almost every Yip release looks like being a future success.

Los Angeles—Superior Court Judge Jerry Pacht denied the appli- cation of Warner Bros. Records for a motion in injunction to stop Poly- dor Records Wednesday (30) here in a suit involving also saxophonist Da- llas Davis.

Earlier this month Warner Bros. Records filed a pleading, attacking the defendant label with unfair com- petition. The pleading contended that Polydor had used Sanborn, a long-time exclusive Warner Bros. artist, "in a virtually solo capacity," on the album "Last Song." The second Davis ("Love Theme"), the lead cut in the soundtrack from "American Gigolo." Warren Bros. denied the pleading in its brief argued that the trade was alerted to San- born's lead also performance on the album was a back slot, according to the heat sheet and trade paper announce- ments even though the label copy and album carry no such informa- tion. The plaintiff contended that the Last record competed unfairly with the concurrent Sanborn Warner Bros. single release, "Any- thing You Want," from the album, "Hideaway." Sanborn, in a deposition filed with court, stated that he was hired by Last to play a theme. He stated he was never told it would become the integral part of the Last single. Warren Bros. argued that using Sanborn as featured performer on the Last single violated its exclusive recording binder with San- born.

Warren Bros. sought to get a court order halting Polydor from manu- facturing the label, and Warner Bros. argued the allegedly unfairly competing single. It provided the court with depositions from its own employees and Atlanta radio station program- ming executives indicating that the release of the Last single damages the chances of the Sanborn single to make the playlist.

Ferr Shapiro, the plaintiff's roy- alty director, in a deposition, dis- closed that Sanborn is the third best- selling jazz act on the label, with ex-clusive sales of more than 26,000 on six albums. The "Hideaway" al- bum has sold more than 35,000 since its release as of February 1980, he stated.

Warren Bros., according to Shapiro, has spent $676,000 in recording Sanborn, $108,000 in promotion and $100,000 in tour support and paid him $30,000 in royalties. Of the total expenditures on Sanborn, $287,000 is still unrecouped, he said.

In its defense, Polydor stated it had never released information that Sanborn was the lead on the Last single and presented radio program- ming testimony counteracting that provided by Warren Bros.
For one solid week in June these radio stations will participate in a major promotion surrounding the upcoming film Roadie.

A movie: A United Artists film - premieres June 13th

Music, Story Mixed
For ‘Going Platinum’

By PAUL GREEN

Los Angeles—“Going Platinum,” a new music series for pay and cable television, is described by its producer Neil Marshall as a cross between concert and documentary forms. The show blends live performance spots with interviews and in-studio sessions. In what Marshall calls a 50-50 mix of story and music, the first three shows focus on the Beach Boys, with host Bob Fong-Torres; Smokey Robinson, hosted by Bill Moran; and Journey, with host Mike Capaldi. For the remaining three shows of the initial order of six, Marshall is talking with Emmylou Harris, Andy Gibb and the Charlie Daniels Band.

“We want people who see the show to come away with a personal sense of the act,” says Marshall. “The story’s the thing; each band has its own story to tell.” Executive producer Jackie Barnett observes: “There are lots of concert shows around, so we had to come up with a different approach, a new way of presenting contemporary acts.”

Adda Marshall: “The show will be rough and documentary style. There are enough slick shows already—showy, upmarket programs like ‘Midnight Special.’”


Packager of “Going Platinum” is 20th Century-Fox. Showtime is the first buyer and will market it in the 600 cities it services. 20th will also sell the show to cable systems in communities that Showtime doesn’t reach.

Barnett adds that the series will be released internationally on completion, while in the U.S. they’ll go into single shows after 90 days.

The musical focus in both of the first specials is very much on the artists, he states. “We’ve been working on them for a year now, trying to understand their background.”

In terms of story content, the Beach Boys episode is a bit soft and novel. The least successful of the Robinson segment is sparked by harder-hitting questions and the singer’s candid responses.

According to Marshall, the artists’ recording companies back the show financially with ad support and help in defraying production costs. He says the acts “have a great deal of input into the show, and I maintain, ‘final approval rests with us.’”

Barnett says he sees the potential demand for the spread running from 16 to 40, with the music pulling in younger viewers and the stories driving Eccentric audiences.

Director of the series is Phil Squirey, lighting is by Ken Weilco. The first segments were taped at Metropole West Soundstage in L.A. The episodes run about 45 minutes, with the act generally RSQ 34-4 by RSQ 34-4. Though Marshall says he prefers live playing.

BROADWAY MUSICAL REVIEW

Cole Porter Songs Great,
But ‘New Year’ Show Isn’t

New York—How can anyone not like the music of Cole Porter? He has written engaging melodies which have aged gracefully in spite of challenges to their supremacy by rock and disco. It is this scalilizing music, featuring such gems as “Night And Day” and “You Do Something To Me” which saves “Happy New Year,” the new Broadway musical at the Moroco Theatre, from being a total exercise in sordid.

The play, by Burt Shevelove, whose “Flower Children” is also under consideration, is cleverly conceived. It takes many of the best known songs (and some of the lesser known ones as well) by Porter and merges them with an adaption of Philip Barry’s “Holiday,” on which the highly successful movie starring Kathryn Hepburn and Cary Grant was based.

Maddox Shevelove’s credit is solid. It is skillful interweaving of music with book was done to ensure coherence and uniformity. Using creative license that sometimes borders on sacrilege, Shevelove has written many new lyrics to Porter’s tunes, also to insure smoothness of texture.

However, in spite of these efforts and the fact that much surgery has been applied to score, book and cast, “Happy New Year” is a show that limps rather than gambles, fizzes rather than flares. On the night this reviewer attended, the audience cheered when the stage-furnished with props which did not quite dovetail into each other.

The lack of sparkle can certainly not be blamed on the cast, which is competent and efficient, although Kimberly Farr as Julia Seton, in the lead role, has a singing voice that tends to be strident on high notes. Leslie Denton, as Linda Seton, is the show’s standout. She has style, she has grace, she has charm. Along with the music she manages, to pull the show out of the doldrums whenever it shows signs of becoming totally mired in its own quagmire of ambiguous emotions.

RADIILCE JOE

Campus Songs Set For Albums

New York—New World Records, the non-profits label which fires 100 albums, has issued a double album founded by the Rockefeller Foundation, continues its survey of musical America with a broadcast of college musical varieties shows.

The label is negotiating east rights to the Columbia University revivals, production of “Fly With Me,” a 1920 varsity show at the school with a score mostly written by Rodiger & Hart.

According to Elizabeth Ostrow, director of a&r at New World, the company is also dealing with Yale, Harvard, Princeton and City Univ. of New York (or rights to record material performed in their varsity shows through the years.

“We’re mainly interested in material by writers who went on to achieve prominence in the music field,” says Rodiger & Hart. Cote Porter, E.Y. Harburg and Ira Gershwin, all of whom wrote musical for their school shows or events.

Having completed the first 100 albums under the Rockefeller grant, New World now receives funding from other sources and the Rockefeller Foundation.

Among the 100 albums, 33 have been made available for retail sale. While all albums made after the 100 are being marketed through re-tailers as well as educational institutions. Retail list price is $8.98 for the albums, which are distributed in the U.S. by Peters Intl.

FOR CHATCH—Chuck Mangione takes time out during a benefit appearance in New York to greet the 1980 March of Dimes Poster Child, Emily Casta- nada. Event was called the March of Dimes Superwalk and the A&M artist had donated his talent.

Label Owner Found Guilty Of Pirating

Los Angeles—Paul Winley, of Paul Winley Records in Manhattan, has had his conviction reversed by the State Supreme Court of 11 counts of manufacturing unauthorized sound recordings, which resulted in fines of up to $10,000. Winley was arrested April 3, 1979, after agreeing to sell 2,000 pirated records to an undercover detective from the New York County District Attorney’s office.

Winley put two LPS, “World’s Greatest Gospel Singers” and “Gospel Queens,” on his own Winley Rec- ords label, but he pressed material that had previously been released on CBS, Savoy and Noshord Records, says John Morello, assistant dis- trict attorney and prosecutor in the case.

“New York is the music capital of the world and we want to put every pirate, every counterfeiter and every bootlegger in prison,” says Morello. “These guys will go to prison. State promises will not be honored anymore.”

(c/o John Allenwood (the federal minimum security prison)."

Committee Formed By Cap & EMI A&R

Los Angeles—Capitol Rec- ords has formed the EMI Music-In- ternational Advisory Committee to coordinate, review and direct EMI Music’s a&r resources in the U.S. and the U.K.

Rupert Perry, Capitol vice presi- dent of a&r, is chairman of the committee, with John C. America/United Artists a&r vice president; Brian Shepherd. U.K. EMI VP a&r director; George Fletcher, head of a&r for Liberty- United U.K., and Guy Marriott, business manager for the EMI Music-Europe and International.

Capitol/EMI-affiliated a&r execu- tives will work here last week in a series of meetings.

Artists And Critics Sit, Talk It Over

New York—Artists who make music and critics who write it and listen to it and digest it—Attorneys at a Critics meeting at StoryTown in New York Wednesday (30) spon- sored by the New York chapter of the National Academy of Recording Arts and Sciences.

According to author George T. Simon, the panelists included Carly Simon. Roberta Flack. Gerry Mulli-

Disques Vogue

Register for Beef

Los Angeles—Disques Vogue has taken a bet over allegedly fali- ing to get a contracted-for Kiss album from Casablanca Records to Superior for recording. The Villetaneuse. France label claims it has been damaged $7 mil- lion worth when the local label failed to provide it with a second Kiss album for the one-year period ending March 31, 1980.

The plaintiff accuses Kiss of com- plying to induce the breach.

Casablanca Records has told Vogue to cease and desist with the action, but Disques Vogue has filed suit in Paris District Court and is demanding compensation for the claimed loss.

运营商

MEMMON-CHERRY PIE

New York—Memnon, Ltd., says it has granted print rights on a global basis to Cherry Music. The first song in the deal is “Walk In Peace United,” co-written by K.Z. Purzycki of Memnon and Bobbie Robertson in the Bobbie Robertson of the Bolivia label. Memnon was previously repre- sented by Plymouth Music.
Since being released just a few weeks ago, Herbie Hancock's "Monster" has already gone wild!

It's been gobbling up bullets, smashing apart sales records and clearly threatening to be Herbie's biggest album ever.

That's because "Monster" offers songs of immense power. Like the new single, "Stars in Your Eyes." With vocals by Gavin Christopher.

"Monster.

There's no escaping its grip.

On Columbia Records and Tapes.
Letters to the Editor

Dear Sir:

The attitudes and recesses of some record promotion people are revealed in two instances stand out in particular.

Would someone tell me why Capitol Records refused to release "The Beast of the 20th Century" by Bob Dylan? On his album, "John Wesley Harding," he included a list for joint copy and, although I ask for this single several days before the release date, no one is here to tell me what everybody else requested? They would actually save money by sending me just one copy on a regular basis.

While at this, I have a comment. RCA's Peggy Bosler, in Atlanta, please tell me why she can't send us the songs? We need this album because it is an "unreasonable request," according to the records that I asked for. Another press agent asked if I was sure that people need this album. I need it, and you saw other letters that drills down to the core of this problem.

This problem also exists in Amsterdam where we want why some of the songs we ask for the album "Is it worth it?" Well, it's not. I don't want it. I'm not sure if it will even be made by the day after the release when, under a new P&D policy, we would figure that cost about $2 for the same album and we had it without cost when released.

I'm working behind my phone to understand all the contemporary music lobbies in this country. I feel that there are too many that have no idea how to leave music as they leave in Chicago.

I never do to much good to ask for album sending, but if some record companies that we say the mark is too small. But people are like music and have more, too. I hope you have read many words that those people heard. We have a small market but we are in Chicago. After that, the same.

For the past year or so I have been following the continuing battle against record pirates, counterfeiters (who report as reported in Billboard). It is to best legging, I would like to address my comments. In the American system the music is the regulated consumer's supreme right. When there is demand, a supplier will be found. And there appears to be a continuing demand for the product that is under current supply trying to become the consumer and have the right to use the blue pencil and let the record companies to look for the real people that are on top.

One of the biggest problems is that the record companies are not fair to the bootleggers. The only profitable action is for record companies to report and record release once in its course, unsatisfied entirely from its group. By using moral promotion and functional, not law

Dear Sir:

Another feature on Dick Haymes was a wonderful tribute. And such a well written piece. I'm glad some did it.

Dear Sir:

As the president of the Taiwan Phonograph Industry Assn., I'd like to put this matter in a more accurate perspective.

As in Taiwan, music as it was. Although it was strengthened somewhat in 1964, it still provides only meager protection for those records which have been registered with our government. Those which have recorded companies lack marketing savvy and pirate from other their. Can be more honest and authentic in this concern. The comment that the Taiwan music industry consisted entirely of a bunch of pirates.

Unfortunately, most international companies do not bother to register their copyrighted recordings with the government and do not take serious action against pirates. Legally speaking, if pirating the non-registered records is like picking up lost property on the street. I don't think it is right, but it is permitted by law.

However, records can be protected under the present law if one makes the effort. One rarely finds a pirated Abba record in Taiwan. Linn record, Linn record, has respected the product and has taken legal action against pirates. With the law on their side, they have made almost everyone in the record business respect the law.

Now, our government is revising the copyright law and it is expected that more severe penalties will be possible against pirating. The new regulations are being considered. Of course, our association is supporting these proposals fully.

Our record industry is to be able to cooperate with the international music industry in the foreseeable future so that music, art and culture can be exchanged for the benefit of all.

Our association is only too glad to support the campaign against the mutual enemy, the pirate. We convey our goodwill and sincerity in the international music industry. Our door is open to wide cooperation.

Chin-Tai Yeh is president of First Record Ltd. in Taipei, and also heads the Taiwan Phonograph Industry Assn.
NEGLECT CAN KILL, TOO. IT JUST TAKES A LITTLE LONGER.

Mention the words “child abuse” and painful images of battered and beaten children probably come to mind. Rightfully so. Over 2,000 physically abused American children died last year. But the problem is more insidious than physical abuse. Much more.

The awful fact is that thousands of parents are abusing their children by leaving them alone. It’s called neglect. A child growing up without parental love and attention will grow up bent and warped. Worse yet, a child who isn’t provided necessary food, clothing and shelter can, and often does, die.

Physical abuse and neglect are at the opposite ends of the spectrum, but equally deadly. So are other types of child abuse, such as emotional damage, where a child is teased or belittled to the point of feeling inferior. Or sexual mistreatment, where children are abused by a friend, neighbor or close family member.

In all its forms, child abuse is an enormous problem. Each year one million children feel the pain in one way or another needlessly. Needlessly because child abuse can be prevented. If you help.

Abused children are helpless. Unless you help.

Write: National Committee for Prevention of Child Abuse, Box 2866, Chicago, Ill. 60690

A Public Service of This Magazine & The Advertising Council Council
Radio Programming

MORE PROTESTS ON MAGNAVOX CHOICE
AM Stereo Rucksuck Accelerates

BY JEAN CALLAHAN

WASHINGTON—As expected, broadcasters and electronic manufacturers are beginning to express their opposition to the Federal Commission's recent decision to allow AM stereo editing.

Leon Kahn, whose firm developed one of the first AM stereo systems that were under consideration, has filed a motion with the FCC asking that the Commission's preference for the Magnavox system be reconsidered in an oral hearing at the Commission's earliest possible convenience.

The Hazeltine Corp. also filed Tuesday to reconsider the decision and asked that oral argument be scheduled in the matter.

The commission has also received at least one Freedom of Information Request for documents used in coming to the decision that Magnavox would be the chosen system. Baumex says that the request will be filed with the report "in six to eight weeks" which puts the earliest date for completion as mid-June.

Responding to rumors and reports that the Broadcast Bureau report might arise from a recommendation other than Magnavox for commission approval, Baumex said, "As systems, as for instance a record, is likely to be acceptable in terms of minimum technical standards. But we have a hope that the commission is not going to be responsive to the question of Magnavox preference and that is what we are doing."
The 60s Begins June 7, 1980!

SOUNDTRACK OF THE 60's

A New Weekly 3-Hour Radio Series from Watermark

Join the legendary Murray the K and celebrate the 60's through its music every week.

Just for the record, the 60's were set to music. Pictures fade but the music, the very "SOUNDTRACK OF THE 60's" lives on. "SOUNDTRACK OF THE 60's," a new weekly three-hour radio series from Watermark captures the spirit of the 60's as only radio can — you recreate the pictures! The music brings back experiences — the laughter and the tears. Seems like so long ago, but feels like only yesterday.

For full details and a presentation tape of "SOUNDTRACK OF THE 60's" with Murray the K, call Watermark 213-980-9490.

Go for the Experience!
**Top Add Ons - National**

**Bob Seger**—Against The Wind (Capitol)
**Paul McCartney**—Coming Up (Columbia)
**Neil & Narada Michael Walden**—Should've Never Let You Go (Elektra)

**Prime Movers - National**

**Lips, Inc.**—Funкytown (Cạtabania)
**Ambrosia**—Biggest Part Of Me (Mwer Brothers)
**Gary Numan**—Cars (Atoс)

**Top Add Ons - Pacific South West Region**

**Bob Seger**— Against The Wind (Capitol)
**Gary Numan**—Cars (Atoс)
**Roddy DuPree**—Stuck Away (Ariсta)

**Prime Movers**

**Ambrosia**—Biggest Part Of Me (Mwer Brothers)
**Lips, Inc.**—Funкytown (Cạtabania)
**Bilky Preston & James Last Band**—Atty (Columbia)

**Breakouts**

**Firefall**—Headed For A Kili (Atlantic)
**Boz Scaggs**—Breakdown Dead Ahead (Columbia) 20-9
**Kings & Johnson—Stomps Away (A&M) 25-15

**North Central Region**

**Top Add Ons**

**Bob Seger**—Against The Wind (Capitol)
**Paul McCartney**—Coming Up (Columbia)
**Neil & Narada Michael Walden**—Should've Never Let You Go (Elektra)

**Prime Movers**

**Ambrosia**—Biggest Part Of Me (Mwer Brothers)
**Linda Rondstad**—Stuck Away (Ariсta)

**Breakouts**

**Elton John**—Little Jeannie (MCA)
**Paul McCartney**—Coming Up (Columbia)

**Southwest Region**

**Top Add Ons**

**Bob Seger**—Against The Wind (Capitol)
**Paul McCartney**—Coming Up (Columbia)
**Neil & Narada Michael Walden**—Should've Never Let You Go (Elektra)

**Prime Movers**

**Ambrosia**—Biggest Part Of Me (Mwer Brothers)
**Linda Rondstad**—Stuck Away (Ariсta)

**Breakouts**

**Elton John**—Little Jeannie (MCA)
**Boz Scaggs**—Brass Knuckles (EMI) 37-21

**Midwest Region**

**Top Add Ons**

**Bob Seger**—Against The Wind (Capitol)
**Dione Warwick**—When You Are (War)
**Paul Simon**—Rock And Roll

**Prime Movers**

**Ambrosia**—Biggest Part Of Me (Mwer Brothers)
**Gary Numan**—Cars (Atoс)

**Breakouts**

**Bruce Cockburn**—Wonder Where The Lions Are (Vend.dirname)
**Billy Joel**—It's Still Rock N' Roll To Me (Columbia)

**Mid-Atlantic Region**

**Top Add Ons**

**Roddy DuPree**—Stuck Away (Ariсta)
**Gary Numan**—Cars (Atoс)
**Kenny Rogers & Kiki Dee**—We've Got It Go'ing (Atlantic)

**Prime Movers**

**Ambrosia**—Biggest Part Of Me (Mwer Brothers)
**Linda Rondstad**—Stuck Away (Ariсta)

**Breakouts**

**Bruce Cockburn**—Wonder Where The Lions Are (Vend.dirname)
**Gary Numan**—Cars (Atoс)

**Central Region**

**Prime Movers**

**Ambrosia**—Biggest Part Of Me (Mwer Brothers)

**Breakouts**

**Bruce Cockburn**—Wonder Where The Lions Are (Vend.dirname)
**Gary Numan**—Cars (Atoс)

**West Coast Region**

**Prime Movers**

**Ambrosia**—Biggest Part Of Me (Mwer Brothers)

**Breakouts**

**Bruce Cockburn**—Wonder Where The Lions Are (Vend.dirname)
**Gary Numan**—Cars (Atoс)
THE SCOOTERS
"YOUNG GIRLS"
FEATURING THE SINGLE
"STUCK ON YOU"
THE NEW ALBUM
PRODUCED BY PHIL WAINMAN
ON EMI - AMERICA RECORDS
<table>
<thead>
<tr>
<th>Region</th>
<th>Add-Ons</th>
<th>Prime Movers</th>
</tr>
</thead>
<tbody>
<tr>
<td>Northeast</td>
<td><strong>TOP ADD-ONS:</strong> MANHATTAN—Monday Night in Manhattan (Columbia)</td>
<td><strong>PRIME MOVEMERS:</strong> AMBROSIA—Biggest Part Of Me (EMI)</td>
</tr>
<tr>
<td></td>
<td><strong>BREAKOUTS</strong></td>
<td><strong>BREAKOUTS:</strong></td>
</tr>
<tr>
<td></td>
<td><strong>ELTON JOHN—Little Jeannie (EMI)</strong></td>
<td><strong>ELTON JOHN—Little Jeannie (EMI)</strong></td>
</tr>
<tr>
<td></td>
<td><strong>ROBBIE DUPREE—Shed Away (Atlantic)</strong></td>
<td><strong>ROBBIE DUPREE—Shed Away (Atlantic)</strong></td>
</tr>
<tr>
<td></td>
<td><strong>LIPPS INC.—Footloose (Casablanca)</strong></td>
<td><strong>LIPPS INC.—Footloose (Casablanca)</strong></td>
</tr>
<tr>
<td></td>
<td><strong>NEEDLEMAN—Shake A Leg (EMI)</strong></td>
<td><strong>NEEDLEMAN—Shake A Leg (EMI)</strong></td>
</tr>
<tr>
<td></td>
<td><strong>KENT KIGHT—Love The Way You Look (Casablanca)</strong></td>
<td><strong>KENT KIGHT—Love The Way You Look (Casablanca)</strong></td>
</tr>
<tr>
<td></td>
<td><strong>BULLET BAND—Two Places At The Same Time (Arista)</strong></td>
<td><strong>BULLET BAND—Two Places At The Same Time (Arista)</strong></td>
</tr>
<tr>
<td></td>
<td><strong>LIPPS INC.—Footloose (Casablanca)</strong></td>
<td><strong>LIPPS INC.—Footloose (Casablanca)</strong></td>
</tr>
<tr>
<td>Midwest</td>
<td><strong>TOP ADD-ONS:</strong> MANHATTAN—Monday Night in Manhattan (Columbia)</td>
<td><strong>PRIME MOVEMERS:</strong> AMBROSIA—Biggest Part Of Me (EMI)</td>
</tr>
<tr>
<td></td>
<td><strong>BREAKOUTS</strong></td>
<td><strong>BREAKOUTS:</strong></td>
</tr>
<tr>
<td></td>
<td><strong>ELTON JOHN—Little Jeannie (EMI)</strong></td>
<td><strong>ELTON JOHN—Little Jeannie (EMI)</strong></td>
</tr>
<tr>
<td></td>
<td><strong>ROBBIE DUPREE—Shed Away (Atlantic)</strong></td>
<td><strong>ROBBIE DUPREE—Shed Away (Atlantic)</strong></td>
</tr>
<tr>
<td></td>
<td><strong>LIPPS INC.—Footloose (Casablanca)</strong></td>
<td><strong>LIPPS INC.—Footloose (Casablanca)</strong></td>
</tr>
<tr>
<td></td>
<td><strong>NEEDLEMAN—Shake A Leg (EMI)</strong></td>
<td><strong>NEEDLEMAN—Shake A Leg (EMI)</strong></td>
</tr>
<tr>
<td></td>
<td><strong>KENT KIGHT—Love The Way You Look (Casablanca)</strong></td>
<td><strong>KENT KIGHT—Love The Way You Look (Casablanca)</strong></td>
</tr>
<tr>
<td></td>
<td><strong>BULLET BAND—Two Places At The Same Time (Arista)</strong></td>
<td><strong>BULLET BAND—Two Places At The Same Time (Arista)</strong></td>
</tr>
<tr>
<td></td>
<td><strong>LIPPS INC.—Footloose (Casablanca)</strong></td>
<td><strong>LIPPS INC.—Footloose (Casablanca)</strong></td>
</tr>
<tr>
<td>Southeast</td>
<td><strong>TOP ADD-ONS:</strong> MANHATTAN—Monday Night in Manhattan (Columbia)</td>
<td><strong>PRIME MOVEMERS:</strong> AMBROSIA—Biggest Part Of Me (EMI)</td>
</tr>
<tr>
<td></td>
<td><strong>BREAKOUTS</strong></td>
<td><strong>BREAKOUTS:</strong></td>
</tr>
<tr>
<td></td>
<td><strong>ELTON JOHN—Little Jeannie (EMI)</strong></td>
<td><strong>ELTON JOHN—Little Jeannie (EMI)</strong></td>
</tr>
<tr>
<td></td>
<td><strong>ROBBIE DUPREE—Shed Away (Atlantic)</strong></td>
<td><strong>ROBBIE DUPREE—Shed Away (Atlantic)</strong></td>
</tr>
<tr>
<td></td>
<td><strong>LIPPS INC.—Footloose (Casablanca)</strong></td>
<td><strong>LIPPS INC.—Footloose (Casablanca)</strong></td>
</tr>
<tr>
<td></td>
<td><strong>NEEDLEMAN—Shake A Leg (EMI)</strong></td>
<td><strong>NEEDLEMAN—Shake A Leg (EMI)</strong></td>
</tr>
<tr>
<td></td>
<td><strong>KENT KIGHT—Love The Way You Look (Casablanca)</strong></td>
<td><strong>KENT KIGHT—Love The Way You Look (Casablanca)</strong></td>
</tr>
<tr>
<td></td>
<td><strong>BULLET BAND—Two Places At The Same Time (Arista)</strong></td>
<td><strong>BULLET BAND—Two Places At The Same Time (Arista)</strong></td>
</tr>
<tr>
<td></td>
<td><strong>LIPPS INC.—Footloose (Casablanca)</strong></td>
<td><strong>LIPPS INC.—Footloose (Casablanca)</strong></td>
</tr>
</tbody>
</table>

**NOTE:** The Billboard Singles Radio Active chart is based on station playlists from May 3-9, 1980.
Older Age Groups New Madison Ave. Target

Radio Programming

Continued from page 3

At A&M, senior vice president of promotion Harold Childs takes a different tack. Noting that the A&M roster of artists will be "60% black by July," he predicts this will change by the fall when new wave comes into its own and A&M will be ready. Childs complains radio is "out of touch" and "behind the times." He reasons that new wave is spreading by "word of mouth" because radio is not giving sufficient exposure to these acts.

"We need to bring back free-form radio," Childs says. "Current stations aren't looking for free-form radio. They want nice, safe adult contemporary radio. And so the struggle goes on.

Court To Rule On Chicago Tape Dispute

CHICAGO—More than 200 master tapes of live rock and jazz concerts have become the object of a legal dispute here between a radio station and its former engineer. Station WXRT-FM has filed a legal action in Cook County Circuit Court against engineer Ken Rasek. WXRT's suit claims that the station is rightful owner of 218 "Unconcert" master tapes made by Rasek between 1973 and 1979. The suit also asks that an Allen and Heath mixing board he returned to the station.

The litigation revolves around Rasek's duties as remote engineer for WXRT between 1973 and 1979. During this period Rasek was in charge of recording groups appearing in the Chicago area. These performances were aired by the station in its weekly "Unconcert" series, an ongoing program feature.

According to the station, Rasek has refused to turn over 218 unedited master tapes. Edited air tapes of the "Unconcerts" are housed at the WXRT studios.

Rasek is claiming he worked with the understanding that he would retain possession of the tapes. He says he also hopes to raise the point that the musical performances are the property of the artists and copyright holders.

The suit also demands that Rasek hand over any copies he may have made of master tapes.

What do these great albums have in common?

Bayshore Recording Studios, Inc.
2665 S. Bayshore Drive (Coconut Grove), Miami, Florida 33133.
Phone 305/856-5942
Call for Information and Rates.
The Southernmost 24 Track Studio in the Continental United States

Billboard TOP LPs & TAPE

MAY 10, 1980 BILLBOARD
## Top Add Ons-National

<table>
<thead>
<tr>
<th>Add Ons</th>
<th>Personnel Listed</th>
<th>Airplay Requested</th>
<th>Station</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>GRATEFUL DEAD—Go To Heaven (Atlantic)</td>
<td>POINT BLANK—The Hard Way (MCA)</td>
<td>BRUNN TONKAYST—Pressure (Polydor/Radar)</td>
<td>BILL WALTZ—Glasses House (Colombia)</td>
<td>BILLY LEE—One Way From (MCA)</td>
</tr>
<tr>
<td>PETE TOWNSHEND—Empty Glass (Arista)</td>
<td>MIKE STONE—Get The Cat (Chesky)</td>
<td>TERRY BRYANT—Easy (Polydor)</td>
<td>BONNIE MARINOS—Never Run, Never Hide (Polydor)</td>
<td>TERRY BRYANT—Bad (Capitol)</td>
</tr>
<tr>
<td>MIKE STONE—Get The Cat (Chesky)</td>
<td>TERRY BRYANT—Easy (Polydor)</td>
<td>BONNIE MARINOS—Never Run, Never Hide (Polydor)</td>
<td>TERRY BRYANT—Bad (Capitol)</td>
<td>TERRY BRYANT—Bad (Capitol)</td>
</tr>
<tr>
<td>TERRY BRYANT—Easy (Polydor)</td>
<td>BONNIE MARINOS—Never Run, Never Hide (Polydor)</td>
<td>TERRY BRYANT—Bad (Capitol)</td>
<td>TERRY BRYANT—Bad (Capitol)</td>
<td>TERRY BRYANT—Bad (Capitol)</td>
</tr>
<tr>
<td>BONNIE MARINOS—Never Run, Never Hide (Polydor)</td>
<td>TERRY BRYANT—Bad (Capitol)</td>
<td>TERRY BRYANT—Bad (Capitol)</td>
<td>TERRY BRYANT—Bad (Capitol)</td>
<td>TERRY BRYANT—Bad (Capitol)</td>
</tr>
</tbody>
</table>

## Top Requests/Airplay-National

<table>
<thead>
<tr>
<th>Requests</th>
<th>Personnel Listed</th>
<th>Airplay Requested</th>
<th>Station</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>BOB SEGER &amp; THE SILVER BULLET BAND—Against The Wind (Capitol)</td>
<td>VERN WALTER—Women And Children First (RSO)</td>
<td>PINK FLOYD—the Wall (Columbia)</td>
<td>BILLY JOEL—Glass House (Colombia)</td>
<td>BILLY JOEL—Glass House (Colombia)</td>
</tr>
<tr>
<td>BRAH TONKAYST—Pressure (Polydor/Radar)</td>
<td>TERRY BRYANT—Easy (Polydor)</td>
<td>BILLIE JOEL—Glass House (Colombia)</td>
<td>BILLIE JOEL—Glass House (Colombia)</td>
<td>BILLIE JOEL—Glass House (Colombia)</td>
</tr>
<tr>
<td>TERRY BRYANT—Easy (Polydor)</td>
<td>BILLIE JOEL—Glass House (Colombia)</td>
<td>BILLIE JOEL—Glass House (Colombia)</td>
<td>BILLIE JOEL—Glass House (Colombia)</td>
<td>BILLIE JOEL—Glass House (Colombia)</td>
</tr>
<tr>
<td>BILLIE JOEL—Glass House (Colombia)</td>
<td>BILLIE JOEL—Glass House (Colombia)</td>
<td>BILLIE JOEL—Glass House (Colombia)</td>
<td>BILLIE JOEL—Glass House (Colombia)</td>
<td>BILLIE JOEL—Glass House (Colombia)</td>
</tr>
<tr>
<td>BILLIE JOEL—Glass House (Colombia)</td>
<td>BILLIE JOEL—Glass House (Colombia)</td>
<td>BILLIE JOEL—Glass House (Colombia)</td>
<td>BILLIE JOEL—Glass House (Colombia)</td>
<td>BILLIE JOEL—Glass House (Colombia)</td>
</tr>
</tbody>
</table>

## National Breakouts

<table>
<thead>
<tr>
<th>Breakouts</th>
<th>Personnel Listed</th>
<th>Airplay Requested</th>
<th>Station</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>PETE TOWNSHEND—Empty Glass (Arista)</td>
<td>MICHAEL FRANKS—One Sweet Day (Capitol)</td>
<td>BOB SEGER &amp; THE SILVER BULLET BAND—Against The Wind (Capitol)</td>
<td>BILLY JOEL—Glass House (Colombia)</td>
<td>BILLY JOEL—Glass House (Colombia)</td>
</tr>
<tr>
<td>BRAH TONKAYST—Pressure (Polydor/Radar)</td>
<td>TERRY BRYANT—Easy (Polydor)</td>
<td>BILLIE JOEL—Glass House (Colombia)</td>
<td>BILLIE JOEL—Glass House (Colombia)</td>
<td>BILLIE JOEL—Glass House (Colombia)</td>
</tr>
<tr>
<td>TERRY BRYANT—Easy (Polydor)</td>
<td>BILLIE JOEL—Glass House (Colombia)</td>
<td>BILLIE JOEL—Glass House (Colombia)</td>
<td>BILLIE JOEL—Glass House (Colombia)</td>
<td>BILLIE JOEL—Glass House (Colombia)</td>
</tr>
<tr>
<td>BILLIE JOEL—Glass House (Colombia)</td>
<td>BILLIE JOEL—Glass House (Colombia)</td>
<td>BILLIE JOEL—Glass House (Colombia)</td>
<td>BILLIE JOEL—Glass House (Colombia)</td>
<td>BILLIE JOEL—Glass House (Colombia)</td>
</tr>
<tr>
<td>BILLIE JOEL—Glass House (Colombia)</td>
<td>BILLIE JOEL—Glass House (Colombia)</td>
<td>BILLIE JOEL—Glass House (Colombia)</td>
<td>BILLIE JOEL—Glass House (Colombia)</td>
<td>BILLIE JOEL—Glass House (Colombia)</td>
</tr>
</tbody>
</table>

## Western Region

### Top Add Ons

- GRATEFUL DEAD—Go To Heaven (Atlantic)
- POINT BLANK—The Hard Way (MCA)
- BRUH TONKAYST—Pressure (Polydor/Radar)
- BILL WALTZ—Glasses House (Colombia)
- BILLY LEE—One Way From (MCA)

### Top Request/Airplay

- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- VERN WALTER—Women And Children First (RSO)
- PINK FLOYD—the Wall (Columbia)
- BILLY JOEL—Glass House (Colombia)
- BILLY JOEL—Glass House (Colombia)

### Breakouts

- PETE TOWNSHEND—Empty Glass (Arista)
- VERN WALTER—Women And Children First (RSO)
- BILLY JOEL—Glass House (Colombia)
- BILLY JOEL—Glass House (Colombia)
- BILLY JOEL—Glass House (Colombia)

## Southeast Region

### Top Add Ons

- POINT BLANK—The Hard Way (MCA)
- BRUH TONKAYST—Pressure (Polydor/Radar)
- GRATEFUL DEAD—Go To Heaven (Atlantic)
- POINT BLANK—The Hard Way (MCA)
- BRUH TONKAYST—Pressure (Polydor/Radar)

### Top Request/Airplay

- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- VERN WALTER—Women And Children First (RSO)
- PINK FLOYD—the Wall (Columbia)
- BILLY JOEL—Glass House (Colombia)
- BILLY JOEL—Glass House (Colombia)

### Breakouts

- PETE TOWNSHEND—Empty Glass (Arista)
- VERN WALTER—Women And Children First (RSO)
- BILLY JOEL—Glass House (Colombia)
- BILLY JOEL—Glass House (Colombia)
- BILLY JOEL—Glass House (Colombia)

## Northeast Region

### Top Add Ons

- GRATEFUL DEAD—Go To Heaven (Atlantic)
- POINT BLANK—The Hard Way (MCA)
- BRUH TONKAYST—Pressure (Polydor/Radar)
- BILLY JOEL—Glass House (Colombia)
- BILLY JOEL—Glass House (Colombia)

### Top Request/Airplay

- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- VERN WALTER—Women And Children First (RSO)
- PINK FLOYD—the Wall (Columbia)
- BILLY JOEL—Glass House (Colombia)
- BILLY JOEL—Glass House (Colombia)

### Breakouts

- PETE TOWNSHEND—Empty Glass (Arista)
- VERN WALTER—Women And Children First (RSO)
- BILLY JOEL—Glass House (Colombia)
- BILLY JOEL—Glass House (Colombia)
- BILLY JOEL—Glass House (Colombia)
Mort Fega Moves WINF-AM Into Jazz

By DOUG HALL

MANCHESTER, Conn.—Mort Fega, who some 20 years ago was a prominent New York radio figure when he succeeded Mort Hartford on WWUH-FM New York, has moved into programming WINF-AM here and is taking the typical New York format into a decidedly jazz direction.

Fega of late had been doing a jazz-oriented show on WWUH-AM West Hartford and now does an afternoon show on WINF, another Hartford area station. Fega doesn’t like to say he plays jazz. In fact he never mentions jazz on the air and much of what he plays is not jazz: Billy Joel, Jane Oliver, Judy Garland, Anita Kerr Singers, Sergio Mendes, Peter Dean, Steve and Eydie. But it’s all woven together with a solid base of jazz: Elia Fitzgerald, Sarah Vaughan, Dinah Washington, Joe Williams, Count Basie, Woody Herman, Duke Ellington, Quincy Jones, Buddy Rich, Chet Baker, Tadd Dameron, Cal Tjader, Clark Terry and Bob James.

Fega is actually the music director. There is no program director. There is also no station play list. All on-air talents are only restricted by the limitations of the selections in the large library Fega has put together.

As Fega explains, “The library is structured so that they virtually cannot play any less than excellent music because there aren’t any such things in the library.

“I’m coaching a bunch of kids here.” Fega says. Among his kids are Steve Nichols, whom he brought over from WWUH-FM, the Univ. of Hartford station.

Fega points out that there is no hard core jazz in his library. There are jazz treatments of what is generally called standards.

He continues, “It’s not my purpose to program jazz here. In spite of..." (Continued on page 25)

Los Angeles—Fred Woodruf says his show on KLON-FM in nearby Long Beach is the only one of its kind being broadcast these days.

Woodruf produces “Live Music 1980” every Saturday at 3 p.m. It runs two hours and airs, in stereo, live singers, bands and guest instrumentalists, most of it strongly jazz-oriented.

“It is,” Woodruf says. “Radio as radio should be, and once was. No records. No script for everyone to follow to the letter. We regard it as a return to musical sanity.”

Woodruf is a transplanted Tennessean who describes himself as a singer, musicologist, communicator and host-producer. He also is a dedicated big band buff who is adamant that the big bands, in time, will return to popularity.

“We consistently present some of the better musical attractions.” Woodruf notes. “We have done interviews with Count Basie, Woody Herman, Buddy Rich and many other luminaries. But the meat of our show is the live music, and our guests include artists like Bill Watrous, Jack Morgan leading the Russ Morgan orchestra, Ray Linn and his Chicago Stompers and songwriters Sammy Fain, Al Trace, Dick Sherman, Johnny Mandel and Buddy Fein. As for singers, we've broadcast Connie Haines, Herb Jeffries, Mavis Rivers, the Modernaires with Paul Kelly and Bob Grabeau of the old Jan Garber band and pianist-singer Jack English.

The program, in addition, a standing studio band of eight local musicians. Steve Barker reigns as chief engineer and Carol Montgomery serves as studio manager along with young Gerald Woodruf on the KLON spot at 51 on the dial. The station is non-commercial, affiliated with National Public Radio, and producer. Woodruf accepts no pay for his work.

“We broadcast a tribute to Duke Ellington a while back,” says Woodruf. “One of our guests was Maril Young, secretary of American Federation of Musicians Local 47 in Los Angeles just a few miles up the freeway. He presented us with an attractive plaque which paid tribute to our contribution to the entertainment of musical life and for furthering the presentation of live music. And then he made me an honorary member of Local 47. So we must be doing something right.”

Woodruf is hardly an old fuddy dudy, however.

“This is a much of a fan of the music of the 50s and 40s as anyone,” he says. “But now we are in the 1980s and we can’t look back and stand still. The development of new concepts and new musical instruments in recent years has bolstered the excitement of big bands to a point that far exceeds anything we thought might be possible 30 or 40 years ago.

“The reason that big band sounds and good jazz have difficulty attaining popularity these days is radio—hardly any stations will broadcast these kinds of music. And so today’s young artists receive no exposure. The record companies occasionally put out a big band album but without radio exposure it has no chance to sell profitably.”

“Live Music 1980” on Saturday (3) marked the 10th consecutive broadcast, an answer, in Woodruf’s mind, to the sterile canned and automated radio he hears while tuning the dial and which he finds “revolting.” Woodruf reckons his knowledge of what constitutes good radio entertainment is as viable as anyone else’s these days. He began his show business career when he was 5, working vaudeville as part of a family act, singing and dancing. He led his own band in the South. He worked as a disc jockey and as a record hustler in and around Nashville. And he did a tour of duty for the special services division of the U.S. Navy.

“(Continued on page 26)
NEW YORK—Joel Denver is the new program director at WTH-FM Baltimore, a station which also has a new owner—Research Horizons—and a new general manager, Jim Fox.

Denver, who comes from KSLQ-FM St. Louis, Mo., once operated an existing Top 40 format by "cleaning up the music." Denver prefers to describe the format as "good rock 'n roll with a mass appeal."

The station was acquired from Reeves Telecom and Fox had been sales manager at WBAL-AM/WIYI-FM Baltimore.

Larry West is looking for a job as WCAS-AM Cambridge general manager Dan Murphy is looking for a new music director. West will let go from the station after he gets into a disagreement with Murphy over the station's music policy. West is a member of the United Electrical Workers union, has filed a grievance.

Susan Collins has joined the staff of KSTP-FM in St. Paul as sales and director and program assistant. She comes from MCA Records and has had previous experience in radio. Andy Taylor moves to KEEL-AM Shreveport from KROK-FM Dallas.

Bob Sirott has been appointed special projects director of WLUP-FM Chicago. Sirott, who was morning drive man at WBWM-FM Chicago and afternoon drive man at KDKA-AM Pittsburgh, will coordinate music and news feature specials for national distribution and pursue television projects as well. He will also be on the air commenting on sports in 18th drive periods. The station is sponsored by IBM ($6,000) and will include a 9:30-mile track event.

John Dzima has been named as music director at KORJ-FM (K-Orange) Garden Grove, Calif., succeeding Kelley Mitchell. Dzima will be handling middays on the air. Al Conners, from KHJ-AM Los Angeles, has been the morning man. Tal O'Neil, from KFXM-AM San Bernardino, Calif., is on the air in the evenings.

Mike Membro is the new Arbitron vice president and general manager of radio stations while Klock Rick-Auf chiefo, who moves up to vice president and general manager of Arbitron Broadcasting Group, has been with Arbitron since Jan. 1, comes from the television rep

Radio Programming

by BOB HALL

fim of Adam Young & Co. . . . WIGO-AM Atlanta has been named "best station of the year" by the Atlanta Music Award casters at its first Golden Voice Awards banquet. The academy is an arm of the Atlanta business black Americans in broadcasting.

Cal Casey, former national program manager, has joined K-KLR-Q-FM in Los Angeles, Calif., as associate director of stereo rock for TM Programming. Casey began in radio as a DJ while in college in Wisconsin. Bartley Walsh has moved from general manager of WWW-FM (WW) Detroit to be general manager of NBC's WKYS-FM Washington.

Sharon Rosenbush has joined NBC's KYU-FM San Francisco as manager of advertising and promotion. She comes from KKYA-AM/FM San Francisco. Foster and Brogren are back together again as a morning team on WHUNC-AM Henderson, N.C. John Asher, long president of advertising and promotion for the KKL-AM West stations, will handle these activities for KRLA-AM Pasadena through his newly formed John Asher & Associates.

Jan Kowal has moved from sales and programming assistant at KINK-FM Tempe, Ariz., to direct publicity and promotion for the station. WWSW-AM Pittsburgh's Charlie Warren morning show has been bumped by Karl Hardman and Marilyn Eastman, writers and producers of children's material. Both join the production staff and have both previously worked for KDKA-AM Pittsburgh and WTAE-AM Pittsburgh.

Jim Arcara is now executive vice president of radio for Capital Cities. He moves up from vice president and general manager of WPAT-AM/FM Weehawken, N.J. . . . Marvin Hamilch has co-host Tom Gauger's middy program on WMAL-AM Washington. This marks the composer-conductor's second appearance on the station.

Jerry Longden joins KQRO-FM Pasadena. Calif. He now helms the 10 a.m.-3 p.m. show. Longden, who is also KQZ's director of TV, moves from KEYZ-FM Anchorage, Alaska. The lineup for KQRO is now 10 a.m.-3 p.m.; Shana, 3 to 7 p.m.

Felt Report

FELLY PRETTY??—Nina Ortiz of Houston sings "I Feel Pretty" as part of her "most outrageous stunt" which won her $6,000 worth of gold from KRLY-FM Houston. That's not hair she's got tucked on her head. It's cow dung which she packed on to replace the hair she shaved off as part of the stunt.

Mort Fega

* Continued from page 25

my long service in the jazz community. Some of the music has a jazz inflection and all of the music has a stamp of quality. If it's not good it doesn't find its way into the library.

Fega believes there is a "sufficiency of radio listeners who have been disenfranchised by the tight format philosophy that pervades the industry. Our philosophy is to play music that will be pleasing to virtually anyone who tunes in, especially with our devotion to preserving a high degree of familiarity where the listener may be concerned. In a word, the music is selected to please the hiplist of listeners and be sufficiently palatable to alienate none of them."

Fega reports station general manager Jeff Jacobs has given him a "completely free hand to manage the music" and the community response has been "enthusiastic."

Among the artists Fega plays is Bobbi Rogers, a local talent fega discovered. He has recorded her on his own Focus label and is getting airplay on a number of other stations including WNEW-FM New York.

Live Music

Continued from page 25

Army as entertainment director for troops, a duty he shared with Saipan in the Pacific South. Some where in there he majored in music at Middle Tennessee State Teachers College.

Now he's devoted to live radio. And his crusade is building listeners not only in the burgeoning Long Beach area but as Los Angeles as well.

Los Angeles—Orange County's KFZK-AM air personality Dave Forman conducted a Linda Ronstadt, Who and Bob Segen concert for the station's fans. Listeners had to show up at the station by 6 p.m. with a sign that said "I Love Linda Ronstadt." Ronstadt tickets were set aside for the person with the biggest sign and the last one to show up got Who and Ticks. The winning sign measured a quarter of a mile. Because of the number of entrants, new categories were added such as smallest sign, most creative and most useful. Other prizes were Dodgers tickets, T-shirts, bumper stickers and albums.

Virgin Records is giving Shooting Star a major promotion with 19 radio stations tuned into a plan to push the group's new self-titled album.

Under the direction of Virgin general manager Charlie Dimont, vice president of promotions Berlinger national FM promotion director Atlas Phillip Page, Virgin has contracted with 19 stations in the Toronto, which is in the business of naming astronomical stars to listeners who tune in on their special nights.


All of these markets have retail tie-ins and most will have in-store display contests. These include Kane's City Stores and Jewel Stores. Star touring jacket tours are being given away as prizes. Retail chains involved are Jewelers of America, San Antonio City and Record Bar in St. Louis.

KFRC-AM San Francisco vice president in charge of promotion Pat Norman gave Mayor Feinstein a check for the $5,672 raised in the "Eagles Long Run" mini-marathon held in Golden Gate Park March 8.

Mayor Feinstein turned the check over to Michael Painter, president of the Friends of the Recreation Parks. Four thousand tickets were participated in the "Long Run" either as runners or spectators.

Glenan Fega and Don Felder, members of the Eagles, presented trophies to John Moreno and Mike Oshman, the race organizers. Both received a trip for two to the Boston Marathon.

San Francisco—Promotions manager Alan Wolfmark worked with WMMR-FM Philadelphia producers who directed the entire event to present the Atlantic artists Laurie and the Sighs in a live broadcast concert fundraiser at the Philadelphia Cafe. Ticket sales were performed at a special price of $1.93 to listeners. The station's live broadcast raised $10,000.

Atlanta manager of national album promotion Alan Wolfmark worked with WMMR-FM Philadelphia producers who directed the entire event to present the Atlantic artists Laurie and the Sighs in a live broadcast concert fundraiser at the Philadelphia Cafe. Ticket sales were performed at a special price of $1.93 to listeners. The station's live broadcast raised $10,000.

EMI America's Fools recently stopped in Chicago's WXRT-FM to visit program director Norm Winner. The visit was arranged by Chicago promotion manager Howard Bernstein.
<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Week</th>
<th>Chart Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 10 DON'T SAY GOODNIGHT</td>
<td>Barry White</td>
<td>43</td>
<td>6</td>
</tr>
<tr>
<td>2 13 DON'T PUSH IT, DON'T FORCE IT</td>
<td>Jimmy Ruffin</td>
<td>35</td>
<td>35</td>
</tr>
<tr>
<td>3 9 LADY-Whisper</td>
<td>Roberta Flack</td>
<td>37</td>
<td>38</td>
</tr>
<tr>
<td>4 8 LET'S GET IT ON</td>
<td>Funky Towne-Jamie</td>
<td>42</td>
<td>42</td>
</tr>
<tr>
<td>5 7 TWO PLACES AT THE SAME TIME</td>
<td>Joe Sample</td>
<td>41</td>
<td>34</td>
</tr>
<tr>
<td>6 13 STORM-Bottoms Alman</td>
<td>Donny Hathaway</td>
<td>44</td>
<td>44</td>
</tr>
<tr>
<td>7 4 SWEET SENSATION</td>
<td>Barbara Mason</td>
<td>43</td>
<td>36</td>
</tr>
<tr>
<td>8 12 HIGH-Lip</td>
<td>Spencer</td>
<td>55</td>
<td>55</td>
</tr>
<tr>
<td>9 5 ALL NIGHT THING</td>
<td>Roberta Flack</td>
<td>55</td>
<td>55</td>
</tr>
<tr>
<td>10 16 WE OUGHT TO BE</td>
<td>Barry White</td>
<td>40</td>
<td>40</td>
</tr>
<tr>
<td>11 17 INSIDE OF YOU</td>
<td>Joe Sample</td>
<td>52</td>
<td>52</td>
</tr>
<tr>
<td>12 22 GOTTA GET MY HANDS ON</td>
<td>Otis Redding</td>
<td>51</td>
<td>51</td>
</tr>
<tr>
<td>13 19 AND THE BEAT GOES ON!</td>
<td>Spencer</td>
<td>54</td>
<td>54</td>
</tr>
<tr>
<td>14 12 RIGHT ON</td>
<td>Spencer</td>
<td>56</td>
<td>56</td>
</tr>
<tr>
<td>15 24 REACH YOUR PEAK</td>
<td>Steve Wonder</td>
<td>41</td>
<td>41</td>
</tr>
<tr>
<td>16 18 STANDING O'LO</td>
<td>Spencer</td>
<td>57</td>
<td>57</td>
</tr>
<tr>
<td>17 8 RIGHT IN THE SOCKET</td>
<td>Spencer</td>
<td>58</td>
<td>58</td>
</tr>
<tr>
<td>18 21 WELCOME BACK</td>
<td>Spencer</td>
<td>59</td>
<td>59</td>
</tr>
<tr>
<td>19 14 I'M BACK FOR MORE</td>
<td>Spencer</td>
<td>60</td>
<td>60</td>
</tr>
<tr>
<td>20 3 CLOUDS</td>
<td>Steve Wonder</td>
<td>61</td>
<td>61</td>
</tr>
<tr>
<td>21 24 BOUNCE, ROCK, SKATE,</td>
<td>Steve Wonder</td>
<td>62</td>
<td>62</td>
</tr>
<tr>
<td>22 10 TUG-Hug</td>
<td>Spencer</td>
<td>63</td>
<td>63</td>
</tr>
<tr>
<td>23 7 HOLD ON TO MY LOVE</td>
<td>Steve Wonder</td>
<td>64</td>
<td>64</td>
</tr>
<tr>
<td>24 6 YOU ARE MY HEAVEN</td>
<td>Steve Wonder</td>
<td>65</td>
<td>65</td>
</tr>
<tr>
<td>25 17 TELL ME WHAT YOU WANT</td>
<td>Otis Redding</td>
<td>66</td>
<td>66</td>
</tr>
<tr>
<td>26 15 MAKE YOURoins REALLY</td>
<td>Steve Wonder</td>
<td>67</td>
<td>67</td>
</tr>
<tr>
<td>27 13 THAT TOUCH OF MINE</td>
<td>Steve Wonder</td>
<td>68</td>
<td>68</td>
</tr>
<tr>
<td>28 11 THERE'S A REASON</td>
<td>Steve Wonder</td>
<td>69</td>
<td>69</td>
</tr>
<tr>
<td>29 9 DON'T PUSH IT, DON'T FORCE IT</td>
<td>Jimmy Ruffin</td>
<td>70</td>
<td>70</td>
</tr>
<tr>
<td>30 7 I'M RIGHT IN THE MINUTE</td>
<td>Steve Wonder</td>
<td>71</td>
<td>71</td>
</tr>
<tr>
<td>31 5 YOU TREAT ME SO BAD</td>
<td>Steve Wonder</td>
<td>72</td>
<td>72</td>
</tr>
<tr>
<td>32 3 I'M RIGHT IN THE MINUTE</td>
<td>Steve Wonder</td>
<td>73</td>
<td>73</td>
</tr>
<tr>
<td>33 12 YOU TREAT ME SO BAD</td>
<td>Steve Wonder</td>
<td>74</td>
<td>74</td>
</tr>
<tr>
<td>34 9 BECAUSE OF YOU</td>
<td>Steve Wonder</td>
<td>75</td>
<td>75</td>
</tr>
<tr>
<td>35 6 DONT PUSH IT, DON'T FORCE IT</td>
<td>Jimmy Ruffin</td>
<td>76</td>
<td>76</td>
</tr>
<tr>
<td>36 4 I'M RIGHT IN THE MINUTE</td>
<td>Steve Wonder</td>
<td>77</td>
<td>77</td>
</tr>
<tr>
<td>37 2 I'M RIGHT IN THE MINUTE</td>
<td>Steve Wonder</td>
<td>78</td>
<td>78</td>
</tr>
<tr>
<td>38 1 I'M RIGHT IN THE MINUTE</td>
<td>Steve Wonder</td>
<td>79</td>
<td>79</td>
</tr>
<tr>
<td>39 3 I'M RIGHT IN THE MINUTE</td>
<td>Steve Wonder</td>
<td>80</td>
<td>80</td>
</tr>
<tr>
<td>40 1 I'M RIGHT IN THE MINUTE</td>
<td>Steve Wonder</td>
<td>81</td>
<td>81</td>
</tr>
<tr>
<td>41 2 I'M RIGHT IN THE MINUTE</td>
<td>Steve Wonder</td>
<td>82</td>
<td>82</td>
</tr>
<tr>
<td>42 1 I'M RIGHT IN THE MINUTE</td>
<td>Steve Wonder</td>
<td>83</td>
<td>83</td>
</tr>
</tbody>
</table>
Sweeping Across the Country! "The Whiz" by INTERLUDE
The New Group with The New Hit Soul "Gee Whiz"

Pick Hit
Billboard 4/11/80
Black Radio 4/4/80
Metropolitan Report 4/19/80
Rapper's Blazers 4/6/80
Record World 4/12/80

Suspending the typicalfare for what I strongly believe is why some businesses are going under. "Almost all businesses are going under, others..." customers, again, not because of the business itself... noting that although our... Richardson is president of R&R Records, parent company of the Music Scene outlets.

"Continued from page 12..."

"Continued from page 27...

Redding notes that he is working on dates for the two groups, putting them in a position to support their new product.

Chaka Khan and Rufus along with the Brothers Johnson are... Chaka, a member of the Black Entertainment... Edwin Bidding, Roy Ayers, Creave DT-Coos, Gary Byrd, Karen Jones and Omae Allen. His telephone number in (212) 541-6900.

Elaine Rippon, sister of the late Minnie Rippon, is heading up a drive to raise funds to erect an education building to be added to Chicago's Grace United Presbyterian Church in memory of the singer.

Minnie's children, Marc and Maya Ruddolph, recently were in Chicago to present to the church an architect's drawing of the proposed building. Elaine is also head of the Minnie Rippon fan club.

Ronnie Laws headed to England for a week-long tour Friday (2). Dates on the tour include... to the proposed building. Elaine also is head of the Minnie Rippon fan club.

Chin, Kool & the Gang, B.B. King & Bobby "Blue" Bland and Cameo.

Entrepreneur attitude. Kendall Master has relocated his offices to 888 7th Ave., New York 10019. Kendall, a conditioner of the Black Entertainment... reprised Edwin Birdsong, Roy Ayers, Creave DT-Coos, Gary Byrd, Karen Jones and Omae Allen. His telephone number is (212) 541-6900.

Elaine Rippon, sister of the late Minnie Rippon, is heading up a drive to raise funds to erect an education building to be added to Chicago's Grace United Presbyterian Church in memory of the singer.

Minnie's children, Marc and Maya Ruddolph, recently were in Chicago to present to the church an architect's drawing of the proposed building. Elaine is also head of the Minnie Rippon fan club.

Ronnie Laws headed to England for a week-long tour Friday (2). Dates on the tour include... to the proposed building. Elaine also is head of the Minnie Rippon fan club.

Chin, Kool & the Gang, B.B. King & Bobby "Blue" Bland and Cameo.

Entrepreneur attitude. Kendall Master has relocated his offices to 888 7th Ave., New York 10019. Kendall, a conditioner of the Black Entertainment... reprised Edwin Birdsong, Roy Ayers, Creave DT-Coos, Gary Byrd, Karen Jones and Omae Allen. His telephone number is (212) 541-6900.

Elaine Rippon, sister of the late Minnie Rippon, is heading up a drive to raise funds to erect an education building to be added to Chicago's Grace United Presbyterian Church in memory of the singer.

Minnie's children, Marc and Maya Ruddolph, recently were in Chicago to present to the church an architect's drawing of the proposed building. Elaine is also head of the Minnie Rippon fan club.

Ronnie Laws headed to England for a week-long tour Friday (2). Dates on the tour include... to the proposed building. Elaine also is head of the Minnie Rippon fan club.

Chin, Kool & the Gang, B.B. King & Bobby "Blue" Bland and Cameo.

Entrepreneur attitude. Kendall Master has relocated his offices to 888 7th Ave., New York 10019. Kendall, a conditioner of the Black Entertainment... reprised Edwin Birdsong, Roy Ayers, Creave DT-Coos, Gary Byrd, Karen Jones and Omae Allen. His telephone number is (212) 541-6900.

Elaine Rippon, sister of the late Minnie Rippon, is heading up a drive to raise funds to erect an education building to be added to Chicago's Grace United Presbyterian Church in memory of the singer.

Minnie's children, Marc and Maya Ruddolph, recently were in Chicago to present to the church an architect's drawing of the proposed building. Elaine is also head of the Minnie Rippon fan club.

Ronnie Laws headed to England for a week-long tour Friday (2). Dates on the tour include... to the proposed building. Elaine also is head of the Minnie Rippon fan club.

Chin, Kool & the Gang, B.B. King & Bobby "Blue" Bland and Cameo.

Entrepreneur attitude. Kendall Master has relocated his offices to 888 7th Ave., New York 10019. Kendall, a conditioner of the Black Entertainment... reprised Edwin Birdsong, Roy Ayers, Creave DT-Coos, Gary Byrd, Karen Jones and Omae Allen. His telephone number is (212) 541-6900.

Elaine Rippon, sister of the late Minnie Rippon, is heading up a drive to raise funds to erect an education building to be added to Chicago's Grace United Presbyterian Church in memory of the singer.

Minnie's children, Marc and Maya Ruddolph, recently were in Chicago to present to the church an architect's drawing of the proposed building. Elaine is also head of the Minnie Rippon fan club.

Ronnie Laws headed to England for a week-long tour Friday (2). Dates on the tour include... to the proposed building. Elaine also is head of the Minnie Rippon fan club.

Chin, Kool & the Gang, B.B. King & Bobby "Blue" Bland and Cameo.
NEW YORK—Three music publishers have granted exclusive music rights to the producers of an upcoming Duke Ellington bio/song recap on Broadway and possible Ellington biographies for feature films or television.

This unusual license exclusivity involves Belwin-Mills Music, Robbins Music (owned by United Artists Music) and Tempo Music, owned by Ellington's sister, Ruth, and entails the usage of almost 700 copyrights. Among the five producers of the revue, due next February under the tentative title of "Sophisticated Ladies," is Belwin-Mills Music, whose chief, Burt Liwin, has been assigned by the company as a "working producer" with the four others, including Roger Berlind, Louise Westergaard and Sandra Gilman and Mandle Fox. According to Liwin, who brought the music publishing package together, all three publishers will share a pro-rated proportion of the weekly box office receipts and a film, to be marketed by Belwin-Mills, of the show, to cover 46 copyrights by Ellington, who died in 1974 at the age of 74.

The song lineup will include Ellington's first piece, "East St. Louis New $7.98 DRG Line

NEW YORK—DRG Records has launched a new Concord series, a line of $7.98 albums specializing in international recordings.

Toodle-oo" and some of his last compositions. Generally speaking, Ellington's works in the '20s and '30s are copyrighted by Belwin-Mills, with Robbins carrying on in the '40s and Tempo from the mid-'60s on. Belwin-Mills' participation in the show extends to an investment of half the pre-production costs, amounting to about $100,000, and a commitment to raise half of the tentative budget of $1.5 million. Liwin says he and the other producers are engaged in discussions with a number of labels for original cast LP rights to the revue.

The exclusivity as far as film and TV rights are concerned rests in the fact that they must be biographical in nature. And the publishers involved can negotiate for the usage of Ellington copyrights on a limited basis of one or two songs utilized in a stage or other project. The Ellington production will start the 1981 season at the Opera House at the John F. Kennedy Center in Washington, D.C. in January, following a five-week engagement in December at the Forest Theatre Philadelphia. Besides Ellington songs, it will also focus on Ellington's works in the ballet, symphonic and sacred fields.

The Ellington production will start the 1981 season at the Opera House at the John F. Kennedy Center in Washington, D.C. in January, following a five-week engagement in December at the Forest Theatre in Philadelphia. Besides Ellington songs, it will also focus on Ellington's works in the ballet, symphonic and sacred fields.

Donald McKayle will choreograph and direct, and casting of lead singers, dancers and musicians is now taking place. Alvin Ailey dancer Judith Jamison will play the leading role.

Meeting in L.A.

LOS ANGELES—Publishing in the U.K. is the topic for the next meeting of the Music Publishers' Forum Monday (5) at 6:30 p.m. at the Continental Hyatt House here. Guest speakers will be Bob Grace, managing director of Rondor Music Ltd., and Lionel Conway, president of Island Music Group.

Devorzon Demanding $5 In Court Action

LOS ANGELES—Songwriter Barry Devorzon has filed suit in Superior Court here against Perry Botkin Jr. and Charles Stern. The pleading alleges that the defendants cost Devorzon in excess of $50,000 when they acted as collection agents for the plaintiff in dealing with A&M Records.

Wendy Waldman's Songs Contracted

NEW YORK—Writer/artist Wendy Waldman has signed an exclusive long-term music publishing agreement with Columbia and Walden Music, the publishing wing of Atlantic Records.

In addition to new songs, she has delivered to Columbia a catalog of more than 200 songs. And in addition to her performances on Warner Bros. Records, her songs have been cut by Maria Muldaur, Judy Collins and Melissa Manchester, among others.

Both her father, Fred Steiner, and her grandfather, George Steiner, were Hollywood composers.

2 HX ZARETS?

Indict 'Unchained Melody' Claimer

FREEHOLD TOWNSHIP, N.J.—William Stirrat, a local electronics research engineer, claimed he wrote the lyrics for "Unchained Melody" in 1936 with composer Alex North, using "Hy Zaret" as a pseudonym.

Moreover, he received almost $10,000 in royalties from ASCAP during 1978 as "Hy Zaret." But a Federal Grand Jury has handed up an indictment on charges that he sent false papers to ASCAP claiming he was "Hy Zaret" and collected royalties.

The song was written in 1936 by North and Hyman Zaret, who did receive royalties for the melody, according to Assistant U.S. Attorney Eric L. Chase. Zaret, who lives in Westport, Conn., had complained to the postal authorities about Stirrat and said he was the "Hy Zaret" who wrote the lyrics for "Unchained Melody." It was recorded in 1955 as part of the musical score for the movie "Unchained," which sold more than a million copies, and was recorded by Elvis Presley, Les Baxter, Willie Nelson and the Righteous Brothers.

Stirrat, who insists he wrote the song in 1936 with North, has been "ghosted" other songs, the Federal indictment charges that based on Stirrat's alleged false documents. American Guild of Authors & Composers collected the royalties from CBS Inc., which held the publishing rights to "Unchained Melody." The American Guild of Authors & Composers kept a 5% commission of the $10,068 and mailed $9,565 to Stirrat, the indictment said. If convicted, Stirrat faces up to five years in prison and $1,000 in fines on each of three counts of mail fraud.

March, London Link On Films

NEW YORK—Writer/producer Myrna March has joined artist/writer Bobby London to establish a new music publishing setup, March-N-London Music, with ASCAP-affiliated firms Myrna March Music, Bobbel Music and Make Music. March and London have collaborated on several new songs, and are about to complete their first master with a group called the Moon Children. They also are seeking outside material. London, himself a Broadway performer, is presently under a production contract with the company.

March, who had a publishing/production firm with Bert Kaye from 1969 to 1975, had developed the career of Neil Carter, who won a Tony Award last year for his performance in "Ain't Misbehavin" on Broadway.

Make Music's catalog has copyrights recorded by the Three Degrees, the Manhattan, Cindy Houston, Tony & Carol and Neil Carter.

March-N-London is housed at 400 E. 55th St., Suite 12P; phone number is (212) 751-8033.

www.americanradiohistory.com
Ballad Rings the Bell But
Ambrosia's Really a Rocker
By ED HARRISON

LOS ANGELES—Even though Ambrosia's fast rising "Biggest Part Of Me" is another ballad in the "How Much I Feel" vein, the band doesn't want it to be misconstrued as a "ballad band." It's ironic that the initial single is a rock since 80% of the group is the most intense rock we've ever done," says vocalist/guitarist David Pack. "It's not indicative of the album." States drummer Burleigh Drummond, "We have an image of a soft rock band which we are trying to change by doing a lot of different things."

Ambrosia's second album for Warner Bros., "One Eighty," reflects the six months it spent on the road last year opening for powerhouse rock groups as the Doobie Brothers and Foreigner. The nucleus of the band consisting of Pack, Drummond and bassist/vocalist Joe Porcaro has been expanded to six pieces including former original member Chris North on organ and synthesizer, vocalist Royce Jones of Steely Dan fame and David Cutler Lewis on keyboards. After being on the road for six months, we focused more on style," says Pack. "We started off very lush but have got back to a more leaner and economic rock approach."

Says Puerta: "We picked more rock on the road and learned toward it. We want to go off the album and not judge us by the single. The album goes from AOR to far side of rock and groups."

Says Drummond: "In the past we catered to too many audiences. We never really knew what to go through and whatever period we were in."

Pack says cuts such as "Kamikaze," "No Big Deal" and "Shure I'm In" have AOR appeal and are more indicative of where the band is. "One Eighty" is also more of a group that is planning their previous Ambrosia releases. There is more solo work featured and the vocal harmonies are stronger. Bill Phardreck is credited as associate producer (Ami)--Pack, David Cutler Lewis and Michael Verdeck engineered, both supplying additional input.

Isley Bros. Operate Their Own Business

NEW YORK—Unlike most acts, the Isley Brothers, a veteran soul group, takes care of its own business. It has its own label, its own management and booking company, and its own publishing concern. After more than 20 years in the business, if the band needs professional help, they hire it for the project.

T-Neck Records, distributed by CBS/Capitol on the Isley's own label and the group is the only act signed to that label. There are no plans at the moment to sign any new acts though the six Isley brothers and relatives are always looking. "We're keeping open options open," says Marvin Isley, bass player and percussionist for the group.

"All share in the decisions that must be made," continues Marvin, explaining how the business load is divided among its members. "It's strictly a family concern and all tasks are divided as the need arises. There is no one particular brother responsible for booking, arranging studio times or working on promotions."

The T-Neck label has been with CBS for eight albums (all of which have gone platinum) "and it's a happy relationship," says brother-in-law Chris Jasper, keyboard player for the group. "We hope to be here for eight more LP's."

With a new LP "Go All The Way," shooting up the charts to the top 15 within a month of release, the Isleys are getting ready for a major summer tour.

Soul 'N Style Enterprises is the band's booking/management company. The group is working on a 50-date arena tour that will begin at Madison Square Garden in June. After that the band plans to tour Europe.

Non-Profit Group Guiding New Jazz Acts

BY ROMAN KOZAK

NEW YORK—Artists who play new and esoteric jazz can look to a new and promising organization to provide management, booking, consultation and promotion.

Founded three years ago by M. Kahn, the organization is administered by Outward Visions Inc., which also runs Outside on the Inside, a workshop and performance series with New Jazz/New York, which works to introduce new jazz to troubled youth.

"We do everything for our artists except make the records," says Kahn.

Represented by Rasa are the Art Ensemble of Chicago, an avant-garde band; Sonny Fortune, saxophone; Dickerson, Jimmy Lyons, Annette Kahn, trumpet; Randy Weston, Mike Nock, Charlie Rouse, Leroy Jenkins, Oliver Lake, Leo Smith and Walter Bishop Jr.

"We have created a new circuit for these artists to play," continues Kahn. "because our artists are not traditional jazz artists and we don't like playing traditional jazz clubs. We do concerts at balls, museums, art galleries, schools and for organizations and non-profit societies.

The organization has also booked some new wave club dates, having the World Saxophone Quartet playing such New York clubs as Hurrah's, the 80s, Trax and TR3.

"But when you are dealing with new wave and jazz you are dealing with a different situation and some of the things you can get away with in rock you cannot do with our musicians," warns Kahn.

"Our artists would not work percent-age of the door. There always must be a guarantee. We are after all dealing with renowned musicians," he continues.

Rasa acts as press and promotional agents when an act is on the road—and sometimes when it is off.

New Orleans Pulls 188,000

BY KELLY TUCKER

NEW ORLEANS—The New Orleans Jazz & Heritage Festival broke its overall attendance record this year and made a profit for the second time in its 11-year history. More than 188,000 attended the April 13-27 event, breaking the previous record of 175,000 set in 1978. The figure of 188,000 includes the attendance at the 14 evening concerts held throughout the city and the two weekends of outdoor concerts at the New Orleans Fair Ground Race Track. More than 150,000 attended the five days of festivities at the fairgrounds, and another 30,000 attended the 14 evening events.

The non-profit organization, which uses its surplus funds as grants for local musical projects, reportedly grossed more than $1 million. The amount of the surplus, the first since 1975's $150,000, is not yet determined. However, officials predict the figure to be smaller than the 1978 amount.

The Festival, established in 1970 by executive producer George Wein,
ITD
BILLBOARD'S 1980-81 INTERNATIONAL TALENT DIRECTORY

HOW DO TOP FACILITIES KEEP THOSE BOOKINGS UP?
BY ADVERTISING IN ITD.
FOR FACILITY VISIBILITY WITH TIMING AND TALENT.

Be seen by all the right people:
• By Artist Managers and Booking Agents planning their next tour.
• By Regional and National Promoters, constantly selecting local venues.
• By Record Industry Artist Development Execs, coordinating the tour support effort.
• In the only facility/talent guide targeted to the music hitmakers.

Watch your sales message stand out:
• See your ad pick up where your listing leaves off…picking up new and repeat business.
• Show your house to be the sharpest deal in your market. Show off all your best points as you tell your own story.
• Make those points to the entire facility-booking world. As you reach every Billboard subscriber. In the one book they count on every day of the year.
• Today’s economy calls for aggressive marketing in the facility arena. Kick off your bold new moves and leave your competition behind…with ITD advertising that keeps the ball rolling.

...And perform like a true professional:
• Your best salesman—ITD—never runs up travel or entertainment expenses.
• And a one-time charge does a year-'round selling job for you.
• In the only annual facility/talent directory with GUARANTEED INTERNATIONAL DISTRIBUTION.

• In your only music business contact book with a GUARANTEED PUBLICATION DATE.

See yourself to a front-row seat:
• In the P-F-RTABLE reference tool of concert promoters and artist contacts. The one that travels everywhere they do. 365 days a year.
• Where your FREE LISTING shows your venue’s vital statistics…on top of your area’s essential support services:
  + sound & lighting
  + staging and costumes
  + unions & rehearsal studios
  + transportation & tickets
• Where your personalized advertising message impacts with the global sales clout of BILLBOARD.

See where your next music event is coming from:
• In your own QUICK-REFERENCE source for the whole world of talent. As Billboard’s year-'round research effort produces the industry’s most reliable, readable listings of U.S. and International:
  Recording Artists
  Personal Managers
  Booking Agents
  Promoters

Contact your nearest Billboard ad representative today about: ITD: Billboard’s 1980-81 INTERNATIONAL TALENT DIRECTORY. And bring your house home to the whole talent world.

AD DEADLINE: JUNE 27, 1980
ISSUE DATE: JULY 26, 1980
Talent

FIRST ALBUM JUST ISSUED

2 10-Stringed 'Sticks' Giving Kittyhawk Its Unusual Sounds

By GARY DARLING

LOS ANGELES—The 10-stringed "stick" possesses more than an odd name for a musical instrument. It also has an odd appearance as it resembles a bodiless guitar and piano. Any group that utilizes a stick could be accused of being a novelty act. Something different just for the sake of something different. However, Kittyhawk, which has just released its debut album on EMI America, wants to integrate the instrument in the musical mainstream and deny any inherent novelty value. To top it off, Kittyhawk uses two sticks.

"When we got into it," notes Daniel Bortz, one of the two stick players and cofounder of the jazz-rock quartet, "we didn't say 'hey, we've got the stick. let's do something with it.' We had the tunes when we got together.

"Some people wanted us to call ourselves the stick band," adds Paul Edwards, the other stick player and cofounder. But "we didn't want to do that because you wouldn't call a band the piano band. We wanted to have a regular name because the stick is an important part of what we do."

The nucleus of Kittyhawk was formed in 1977 when Edwards, then a dance major at California State Univ. at Fullerton, and Bortz, a cellist, read about the stick in an issue of Guitar Player magazine. Invented by Emmett Chapman, the stick intrigued both of them.

Through their interest, the two met and began composing melodies. To round out the sound Michael Jocum was added on drums and percussion and Richard Ellis came in on tenor sax, alto sax and lyric horn.

"We had thought of using keyboard but couldn't find any," adds Edwards. "We thought it would fit in with the stick. Plus, the stick is very versatile. We can use it for lead, rhythm, or both while the stick is electric so we wanted the balance rather than have an electric guitar for an an electric band."

The two have played without added accompaniment but they prefer the occasional rhythm section so "we integrate as much as possible into the color of the band," says Bortz.

Though Kittyhawk got its start by playing in many jazz clubs in Southern California, the band does not like to be labeled a jazz act. "We do what we call jazz-rock. I guess people are calling it jazz but I wouldn't call it jazz. It has some jazz in it tone rock, some folk and classical."


"We thought it would be nice to have a song with lyrics to vary things some," he adds. "Our next album will probably be mostly instrumental but we may evolve into more lyrics."

To show the diversity of the group, and to force itself out of being labelled, Kittyhawk is working on a rock cello composition. "If you can imagine rock n' roll and Bartok, it's the strangest thing," says Bortz. "But we're still working on it. We don't know just what's going to come of it."

Music Back At LA Ice House

LOS ANGELES—The New Ice House, one of the area's prime showcases for comedy and cabaret entertainment is again heavily into booking music acts.

"What happened was that we had a music cabaret room," says Bob Fisher, one of four new owners of the formerly simple Ice House in Pasadena, Calif., which had pool tables and dart. We wanted a live entertainment center so we converted it.

Now the 100-seat Music Room plays host to a variety of rock, jazz and bluegrass acts. Many of these are local acts. Label signed acts or acts with a following play the 200-capacity Comedown Room.

"About three-fifths of the music bookings are rock," says music manager and music booker Duane Thorin. "We put them basically on the weekends, with more pop-oriented acts and light shows on week-ends. On weekends, we want more adult crowd."

Acts which have played the New Ice House since the conversion over a year ago, are Nicolete Larson, Flo & Eddie, Miami Thornton, Robbin Ford, the Tzanzian Devils, Big Joe Turner and Summer. We're trying to give the image of an entertainment center for music, comedy and magic," says Fisher.

Music is heard in the Music Room Wednesday through Sunday. The bigger comedy room can be used for acts with drawing power.

Admission varies between $3 and $4 with two shows a night at 8:30 and 10:30.

CROWD PLEASERS—Spyro Gyra shows its well-known energetic styles and music back at New York's club, Nightbird, Group members from left, percussionist Gerardo Velez, guitarist Chet Catallo, bassist Jim Kurzorfer and saxophonist Jay Beckenstein. Remaining members are drummer Eli Konkoff and keyboardist Tom Schuman.

Manhattan Transfer

Toys With New Wave

By RICHARD M. NUSSE

NEW YORK— Manhattan Trans- fer, the vocal quartet that achieved international acclaim with sophisticated renditions of evergreen copyrights, is climbing the U.S. charts with an L.P. that draws on new wave influences without betraying its nostalgic tradition.

"Extensions" is the LP title on the Atlantic label, and "Twilight Tone," written by group member Alan Paul, is the hit single, garnering pop, rock and disco play. "Twilight Tone" is an eerie, compelling tune that manages to blend the group's elegant four-part harmonies with spacry synthesizer effects. It also pays homage to the original theme of the Rod Serling television series of the 1950s.

While "Extensions" is being hailed in some quarters as a radical departure from the group's big band, bebop and jazz roots, the album pays heed to several oldies un- commonly suited to the 1980s, including a reworking of retiring ASCAP president Stanley Adams' 1930 classic "Whacky Dust," which seems as if it was written expressly for today's disco crowd, with tongue firmly planted in cheek.

The group's new"direction, which depends musically on synthesizer arrangements rather than the lush orchestration of prior hits, is also being enhanced by new costumes that feature the sleek, futuristic lines of the 1930s Bauhaus School.

"When we did the album we didn't try to create an album that would especially appeal to the new wave or anything," notes manager Brian Avnet. "We just wanted to produce an album of good music once again, but this time we wanted to stretch ourselves."

"The group has been together for 7½ years and they work almost by consensus," he adds. "You just leave them alone and they do it. They have a very good idea of what's appropriate."

The group's visual appeal has always been a key element in its success, particularly in Europe, where songs such as "Chums and Dolls," and "Tuxedo Junction" earned it a wide following in the mid-1970s. Constant appearances on European tv insured the group's success, lead- ing to several tv spectaculars and tours where consumer and scenery played an important role. It also replaced Cher on U.S. network tv in the summer of 1975. "Twilight Tone" has the potential for being its biggest hit since "Operator" clicked here that year, adds a publicist.

Recently, the group appeared on NBC's "The Big Show" when the single was performed against an animated space tunnel complete with lights, mirrors and shooting star effects. "Twilight Tone's" original "moon" was also featured.

All members of the group have experience on the cabaret stage and share a genuine interest in music of the past and present. Newest addition is Cheryl Bentyne, for instance, was reared amid the big band sounds of her father, clarinetist Herb Bentiene, and she spent four years recently as a vocalist with Seanet's New Deal Rhythm Band.

Alan Paul was in the cast of Broadway's "Oliver" as a child, and went on to play a leading role in "Grease," also on Broadway. "Twilight Tone" is his first songwriting credit. Also, Siegel sang with a teen group produced by Richard Perry in the early 1960s and founded "In Harp and Jazz roots his first disk at age 17, the Viscounts' "Harlem Nocturne."

Where does the group look for inspiration for the often kinky, always classy classics it sings to? "I sing some from my record collection," admits Hauser. "I've been collecting for 25 years, mostly singles from 1950 and up, and 78s going back to 1923. There's a lot of jazz, dance band stuff and r&b. That's where we found our sound."

"Where does the group get its name?"

From a John Dos Passos novel. However, Dos Passos got it from a sign on a New Jersey train station marking the Manhattan transfer point, Hauser adds.

Rasa's Jazz Artists

Continued from page 30

The roster. It provides the musicians with rates at recording studios, market and gives them on available to them, does mailings and works at other aspects of career de- velopment.

Rasa Artists has no written contract with its artists and the eight groups who work with the firm are volunteers. To pay expenses the organization charges a fee on its book- ing, which ranges from 5% to 10% of gross.

Until recently the best place in New York to see Rasa's artists at work was the Public Theatre where new jazz was presented every Friday and Saturday night. That series recently ended but Rasa Artists hopes to get it going again by September.
BOOMTOWN RATS
Hollywood Palladium, Los Angeles. (Apr. 25)
It was a full-fledged rock celebration here April 21 as the Rats wound up their U.S. tour with a two-hour show that started strong and didn’t flag throughout an exhausting 19-1/2 tone.

The SRD crowd (a good-sized one, SRD be cause there were no two fans on the bathroom floor) had no room to jump and dance, although close to the stage, the excitement and crush proved too much for a few who had to be carried out, rather funny, breaking out or both.

Because so much attention is always paid to the SRD crowd, the Rats didn’t have a chance to be noticed, but this group is undoubtedly among the best of the so-called British rock sensation (as in, this case).

The Rats’ magic is far beyond the usual two- chord, 4/4 fare one is beginning to expect from much of the new rock explosion.

Along with some engaging subject matter, it carries off some high-powered rhythm sounds and modes without ever letting the essential creativity slip. Dorrough paints around Johny Flowers’ ever-clad-in-his-baggy-stupid jumisteris; guitar Gary Cott and Gary Roberts, downrhn Sunroom and bassist Peter Bis- quiter Sax player David McCaw, who was also on this tour, added just the right touch of top of it all.

Gold is in doubt a second of the most in- teresting stage personalities to emerge in recent years. His portrait of a man with a head of space and a broad and bounding about the stage, his stage manner comes off as much as posing as all is in all, a air-headed and touching show. Not much, I didn’t come down to scare you, he favored, “for the way to stare at me. I come to dance with you.”

To carry off this with the crowd already press- ing in, the band was able to hold the audience for matters, but it worked. The audience was all for the peak “Don’t I (Am Monday)” even though the end result was an anemic song that knocked a little to the floor. His final, closing cut, “It’s been like a pop star,” and related, and returned.

Other highlights included “Like a Cowboy,” the top, and much of the story of “On the Street Again” and “Ram Trap” and the bostomes “Keep It Up” and “Mary Of The Fourth Years.”

SUSAN PETSON
PUBLIC IMAGE LTD.
JAMES BLOOD ULLMANN
Palladium, Los Angeles. (Apr. 29)
The first appearance on a New York stage by Johnny Rottler, the former-who-flirted-with- the Sex Pistols, was bound to be an interesting en- vironment, and sure enough, it was.

The music that Public Image Ltd., Lydon’s four-man band, played for 75 minutes April 25 was amazingly powerful, not like the Sex Pistols, but like something beyond, that more abstract and jazzy, and at the same time more immediate and physical.

The music was rhythmic and it moved so fast that it had the effect of almost physically shak- ing the audience by its shoulders.

And through it all—almost—there was Johnny: part clown, part frog and part shrimp, leaping, confounding and sometimes weighing, while he skated, chanted, shouted and some- times even sang in that high sweet/sour yat of his.

How many songs he did was hard to tell: he didn’t announce any, and he played no old Sex Pistols hits. The material: about 30 songs worth, came from the “Second Edition” LP.

Songs included “Chant,” “The Suit,” “Alba- tross” and “Memories.”

Then Lydon did a strange thing. Halfway through the show he invited two members of the audience to try him hand at singing. He even had the lyrics written out for them. There was no idea, as it did go on too long, and soon the show resumed.

But then about 20 minutes later, he did it again, this time five of them or six. And it went on too long. It became a hard rock arranger show, and in contrast to what went on before, it was boring.

After the stage was cleared, gone were Lydon and guitarists Keith Levene, never to return.

This left the bass player and drummer alone and they shouldered them on for another 10 minutes or so, and then they too were gone. The lights went on and in the was the show, leaving a rather disinterested SRD audience that stood and danced through the whole concert.

Opening the show was James “Blood” Ulman who also plays interior jazz rock, though his sources-obviously more jazz oriented. It was a cursing piano, on paper at least, though it worked out well. Those who liked Ulmm in his 45-minute set stayed and enjoyed, others remained in the lobby.

With a stage that included two drummers and three horn players, as well as guitar and bass, Ulmm succeeded in his eight-song set the fact that there were fiddles in reining some new fans from an unlikely source.

ROMAN KOZAK & SHAWN HANLEY

MELISSA MANCHESTER
Red Rooster, Las Vegas. Tickets: $25, $20

Manchester notified a tightly packed, hour-long, sold-out show with a refreshing and dynamic delivery April 16.

The singer/songwriter, making her debut here as a headliner, opened her 12-song set with an a cappella ballad. “Sing For My Soul,” moving into “Help In The Here.” She was on the latter tune by herself and her band and backup singers.

“Middle Night,” penned with Carole Bayer Sager, found Manchester on both vocals and keyboards. Soft harmonies were showcased with backup singer Roy Gallyway on a slow version of "I Want You" call, delivered correctly with the “H”.

Manchester shifted into high gear, scoring with a jazzy little ballad, “Easy.” Complicated “Oh Haven” and “See In The Morning”, the Grammy nominated ballad “Don’t Cry Out Loud” was paired “Pembury,” followed by a quick effort, “The Boy Next Door” and “Diva From The Rain.”

A director, Steve Cogan conducted Manchester’s rhythm section, which showcased guitarist Pat Hall, drummer John Perroti. Cullis sung on bass and keyboardist Bettie Rose. Claudia Cogan and Wendy Mackenzie rounded out her vocal support.

But it was Manchester, with her unique and irresistible piano stylings, strong vocal concept and upfront audience interaction that re- served her performance.

HANFORD SAWYER
FOR SALE

Due to the cessation of Manufacturing Operations at the New Malden Factory previously of The Decca Record Company Ltd., the following plant and equipment are now offered for sale:

ONE COMPLETE ELECTRO-PLATING/FORMING PLANT
For the manufacture of Gramophone Record Masters, Positives and Stampers, and consisting mainly of:
1. Acetate edge knurler.
3. Nickel plating baths (2 pre-plates), complete with filtration/rectifiers and reciprocating Cathode agitation 300/3000 gallons capacity.
4. Rebuilt pressurised water filter.
5. Permutit TS 500 Water Deioniser.
6. Banks, each of 6 cell rotary Nickel plating baths, complete with filtration/rectification/exchange/plating systems, 210 gallons capacity.
7. Electrolytic cleaning units with rectifiers.
8. Electrolytic cleaner units with rectifiers.
9. Rotary edge cutters.
10. Textile printing lathes.
11. Backwashing units.
12. Optical centring machines.
13. Face polish milling lathes for Positives.
14. Air gauge device for QC Thickness control.
17. Taylor Heben Pneumatic Engraving machine.
18. Solvent cleaning units, flameproofed with fuse extraction.

ALL ENQUIRIES SHOULD BE BY LETTER OR TELEPHONE TO:
MR. B. A. PERKINS, WORKS ENGINEER
MELOTO COMPANY LTD.
BURLINGTON HOUSE
BURLINGTON ROAD
NEW MALDEN, SURREY KT3 4NR, ENGLAND
Telephone: 01-942 2464
Sound/Video Business

185 AUDIO EXHIBITORS

‘Digital’ the Key Word At AES L.A. Hilton Conclave

Also, a new, special session will be dedicated to the accomplishments of women in audio and will include a panel discussion of the achievements and opportunities for women in the audio field.

Chaired by Mary Grunzka of CBS, the session will include Magda Finn, Audio Group, N.Y.; Nyia Lark, Fantasy Records, San Francisco; Jennifer Mathes, Python Productions, N.Y.; Pamela Peterson, CBS-TV, N.Y.; and C.A. Rogers, Rauland Borg, Chicago.

The AES will also be marked by a number of new products with similar or compatible interests of the AES, which will be meeting in Los Angeles this week. They include: the Recording Industry Assn. of America, the newly formed Society of Professional Audio Recording Studios (SPARS), the Creative Audio & Music Electronics Organization (CAMEO) and the Professional Entertainment Production Society (PERS).

The SPARS convention, the second this summer, is expected to have been attended by a large number of women.

While having a hospitality suite at (Continued on page 38)

Digital Editing—3M will be demonstrating its new digital editing system at the upcoming AES in Los Angeles May 6-9. The final production model, which was shown at the recent European AES, consists of a compact console of microprocessor electronics featuring extreme precision, risk-free audio, or edit preview capability, unaltered original and splice-free masters. The control module, which determines and monitors tape movement of two recorders, offers special function buttons for determining exact editing points.

Panasonic’s New Line of Audio Products Premiered

LAS VEGAS–Panasonic’s recently formed professional audio division introduced several products at the broadcast trade at the recent National Assn. of Broadcasters convention.

Among the products are: a turntable/mixer/console, portable mixer, and a turntable, two turntables, and four directional cardioid microphones.

Panasonic intends, according to Jim Parks, chief of the division, to become a major factor in various professional segments of the industry. New product introductions are also slated for the upcoming May AES in Los Angeles May 6-9.

“An excellent opportunity.”

“Another line of products, and a new name for the American marketplace that will also be a part of the Panasonic audio division, is Ramba. The Ramba product line will represent every product category, from the beginning to the end of the sound reinforcement system.
IF YOU THINK DIGITAL IS JUST AROUND THE CORNER, YOU'RE ALREADY A STEP BEHIND.

Nearly everyone in the recording industry agrees that digital is the technology of the future. Unfortunately, they're also under the impression that it won't be available until then. There are, however, some notable exceptions to that philosophy. Like A & M Records, Warner Bros. Records, Record Plant, Westlake Audio, Audio-Video Rents and Sound 80. You see, they've all installed the multi-track digital system that's available right now.

3M's 32-track Digital Mastering System.

The reasons are obvious. Because digital captures all the pure, full-range highs and lows and surrounds them with clean, no-hiss silence. The result is transparent, distortion-free sound itself. Whether it's the first generation or the twentieth.

But there's one other reason why so many outstanding studios are using 3M's Digital Mastering System for the entire recording process.

They like to stay a step ahead.

For more information, write: Digital Mastering/3M, Building 223-55/3M Center, St. Paul, MN 55101.

3M DIGITAL MASTERING. WE DIDN'T INVENT SOUND. JUST THE PUREST WAY TO RECREATE IT.
As Good As You Are.

Quietly, You have made OTARI
The New Workhorse in literally
thousands of studios, radio and
tv stations, and successful
creative music projects, one of
the most complete line of tape
recorders in the world. From demo
to final master, from ¼" tape and up,
there's an OTARI that will get your
music off and onto the right tracks.
Like our legendary Series 5050
Series. All 5050 Series are designed
with important growth features: switchable
+4 or -10 db levels, D.C.
Servomotors for adaptability to
SMPTE interlock and video
production, easy alignments for optimum performance, over dubbing,
and many more useful and creative
features. ¼" transports are available
in full track, two or four track stereo,
and four channel versions. ½" transports are available in four or
eight channel models. They're the
first compact recorders accepted by
both the broadcast and recording
industries. They remain, dollars for
dollars, the best tape recorders made.
When it comes to one-inch, eight
channel production, our MX7800 is
the most rugged and functional eight
track on the market.
When you're ready for your next
tape scoring, fully capturing your art
and expanding the business of your
art, OTARI awaits the challenge to be
every bit as good as you are.
Call or write today for your nearest
OTARI dealer. They will be happy
to show you why The New Workhorse
is as good as you are.

The New Workhorse
OTARI
Otari Corporation
1550 Industria Road
San Carlos, CA 94070
(415) 592-8311

In Canada:
BGR (Canada. Ltd.)
P.O. Box 7003
Station E
Rexdale, Ontario M9V 4B3

New Console: Quad-Eight will be demonstrating its new Coronado "in line" style board with up to 40
inputs and outputs.

A partial list of seminar participants
includes Murray Allen, George Augspurger, Jeff Cooper,
Mike Dilbeck, Tom Dowd, Kent
Dunbar, Mark Emerman, Mac Evans, Paul Flattery, Eddie Green,
Steve Gru, Wally Heider, Rush
Hickman, Tom Huley, Bob Levin,
John McDevitt, Ken Perry, Bill Rog-
ers, Malcolm Pierce Rosenberg Esq.,
Solomon Schwartz, CPA, Tom Steele, Chris Stone, John Strowy,
Joe Truss, Dave Tog and John Weram.

New Date: Friday, May 15, 1980.

Ampex Analog: Ampex will be dem-
onstrating its ATR-124 24-track
tape recorder.

The CAMEO confab will be held
Wednesday, beginning at 8:30 a.m.

A partial list of seminar partic-
ipants includes Murray Allen, George Augspurger, Jeff Cooper,
Mike Dilbeck, Tom Dowd, Kent
Dunbar, Mark Emerman, Mac Evans, Paul Flattery, Eddie Green,
Steve Gru, Wally Heider, Rush
Hickman, Tom Huley, Bob Levin,
John McDevitt, Ken Perry, Bill Rog-
ers, Malcolm Pierce Rosenberg Esq.,
Solomon Schwartz, CPA, Tom Steele, Chris Stone, John Strowy,
Joe Truss, Dave Tog and John Weram.

New Date: Friday, May 15, 1980.

Ampex Analog: Ampex will be dem-
onstrating its ATR-124 24-track
tape recorder.

The CAMEO confab will be held
Wednesday, beginning at 8:30 a.m.

A partial list of seminar partic-
ipants includes Murray Allen, George Augspurger, Jeff Cooper,
Mike Dilbeck, Tom Dowd, Kent
Dunbar, Mark Emerman, Mac Evans, Paul Flattery, Eddie Green,
Steve Gru, Wally Heider, Rush
Hickman, Tom Huley, Bob Levin,
John McDevitt, Ken Perry, Bill Rog-
ers, Malcolm Pierce Rosenberg Esq.,
Solomon Schwartz, CPA, Tom Steele, Chris Stone, John Strowy,
Joe Truss, Dave Tog and John Weram.

New Date: Friday, May 15, 1980.
PEPS who will discuss that organization. This newly-formed group is made up of pro sound reinforcement firms and lighting companies.

Joe Tansin, owner of Sigma Sound and president of SPARS, will also speak at the CAMEO meeting, which will be capped by a group update and status report.

UREI Amp: UREI enters the amplifier market for the first time with the model 6500. The firm is most noted for its signal processing equipment and recently introduced a line of studio monitors.

Among some of the equipment highlights (complete coverage will appear in a subsequent issue):

BGW Systems will now distribute exclusively in the U.S. all Tannoy professional products including the Tannoy Buckingham monitor and two smaller monitors, the Super Red and the Classic. BGW is primarily a power amplifier supplier to the pro community. One new monitor, the Little Red, is expected to be shown. BGW, itself, expects to show its largest amplifier ever, the model 1250 offering 400 watts RMS into 8 ohms and 0.03% distortion.

UREI Amp: UREI enters the amplifier market for the first time with the model 6500, providing 275 watts RMS per channel at 8 ohms. The firm indicates it offers totally modular construction which allows the user to remove either channel for inspection or exchange while the amp is mounted in the rack.

Otari will be showcasing its new 24-track, two-inch tape recorder, the MTR-90, according to Steve Krampf, new marketing manager. Now shipping, the MTR-90 joins Otari's complete line of tape recorders which range from 1/2-inch quarter track machines to large custom duplicators. The price of the MTR-90 with its remote session controller is $34,050 in the 24-track version and $23,500 in the 16-track version.

Quad-Eight will be offering its Coronado automated recording console. It's designed as an "in line" board with up to 40 inputs and outputs. The Coronado is one of a series of stock or pre-engineered consoles from the firm.

JBL will introduce three new bi-radial horns, models 2360, 2365 and 2366; will feature the 7510 automatic microphone mixer; now ship-
AES Convention

ONLY 4 IN USE IN THE U.S.

International Sound To Distribute Fairlight’s $36,000 CMI Device

LOS ANGELES—The new Fairlight CMI (Computer Musical Instrument) will be distributed in the U.S. by International Sound exclusively.

Geordie Hormel Enterprises is the parent firm of International Sound and also the parent firm of the Village Recorder recording studios complex here. A distribution set-up is being organized by International Sound which will be located at 1610 Butler Ave. in West Los Angeles, adjacent to the Village complex.

Recently, only four Computer Musical Instruments are in use in the U.S. and are owned by Lindsey Buckingham of Fleetwood Mac, Steve Wonder, Barry Gibb of the Bee Gees and Geordie Hormel of the Village Recorder.

Led Zeppelin member John Paul Jones also has one in the U.K. Currently, Buckingham has his unit on tour with Fleetwood Mac.

Price of the unit is $36,000 and the inventor is Peter Vogel of Fairlight Instruments Pty. Ltd. Sydney, Australia.

To the musician who is familiar with it, the Fairlight CMI computer claims to offer unparalleled flexibility and precision.

Unlike a conventional music synthesizer, the Fairlight CMI creates sounds digitally. Sound is treated as a series of numbers. Any sound can be turned into numbers and since these numbers can be stored and reproduced exactly, the sound stays as programmed for instant recall at a later date. It is possible to program an entire piece of music and then instruct the computer to completely shift its proportions to stretch out the music or radically condense it.

In addition, the Fairlight CMI can interpolate between different sounds, creating smooth dissolve over any length of time the player specifies.

The system consists of three pieces.

One is the computer which includes two slots for its floppy disk memory. The second piece is the master keyboard which can take on seven slave keyboards.

The third is the graphics monitor, similar to a cathode ray tube computer terminal, complete with a light pen which allows a musician to “draw sounds” directly on the screen.

An alphanumeric keyboard that looks like a typewriter allows communication with the computer.

Sounds can be created by drawing in wave forms on the graphics monitor with a light pen in a process like using an oscilloscope in reverse: the screen displays a graph, and the player draws in the characteristics of the sound he wants in minute detail.

The Fairlight CMI also includes an live microphone: the computer will digitally analyze up to one second of sound, which can then be played up and down the keyboard or otherwise manipulated in the computer through typed-in instructions. With one note from any instrument, the Fairlight CMI can re-create an entire range. The live microphone allows real sounds to be blended with physically impossible ones.

The Fairlight MCL (Music Composition Languages), an optional software package with the CMI, provides a flexible and convenient method of typing in musical data which can be saved on floppy disk.

(Continued on page 37)

Computer Music: Geordie Hormel, owner of the Village Recorder, right, dabbles at the keyboard of the Fairlight CMI (Computer Musical Instrument), a new $36,000 electronic device for musicians and studios. Inventor Peter Vogel is his guest.

Studio Track

LOS ANGELES—Action at Sunset Sound: Ted Templeman is producing the Double Bone, for a new Warner Bros. LP; Jim Houston engineering with assistant Gene Merce; Toni De Sario laying down tracks for a new Casablanca LP with Humberto Culica engineering, assisted by David Leonard; Bob Edwards mixing the Dirt Band with assistance from Skip Taylor, and Warren Dewey producing and engineering Moon Martin for Capitol.

Spencer Poffler and Billy Thoors are co-producing Thoors’ new LP at Poffler’s Pacifica Music Studio for Polydor International. Also there, engineer Mike Sanders cutting new sides with ex-Prime Cooper guitarist Steve Hunter, while the Wolves are completing their final LP for Polydor International under the supervision of Spencer Poffler.

Composer Henry Mancini scoring Blake Ed- words “S.O.B.”, a Warner production, at Evergreen Recording Studios. Also at Evergreen, producer Creed Taylor has completed recording “Fast,” a jazz fusion LP for CMI Records. Engineering was handled by Tom Nikan and Andy O’Dellman.

Phoenix and the Hard Core recording at Stud- io Sound Recorders, Tom O’Brien producing. Activity at Sound City: Tom Berry engineering the Jackson for Epic; Earle Mankey recording Walter Egan for Columbia; Toni Swensone and D.C. Snyder engineering, Keith Olsen produc- ing/engineering Carlos Santana for Columbia, Chris Mark producing, Olsen and Mads producing and engineering Pat Benatar for Chrysalis, John Ryan wrapping up Pure Prairie League for Casablanca; Bill Drescher at the board; and Marc Peters producing himself for Epic, Swen- son at the console.

Recent digital projects at Spectrum include: Shelly Mann for Discovery Records, Albert Nas producing, Arne Frager engineering; Count Basie with Joe Turner and Count Basie (with recording at Group IV), Norman Granz producing; Dennis Sands at the board, and MIR.

IF YOU WANNA BOX... AND NOT GET HURT...

CALL EL MAR PLASTICS!

— because El Mar has boxes — cassette boxes — at prices that won’t leave a bruise! All kinds — Norelco style boxes, hinged poly boxes, Rimpex style boxes, and 12-pack cottage style boxes.

We’ve recently taken some of the sting out of the price fight, by setting up a fully automated line to increase our production of Norelco style boxes by an additional 40 million a year.

And not just any old box! The new El Mar boxes have all rounded corners, molded raised edges on the lid to reduce scratching and a super strong hinge! Plus, they have been tested and proven on all automatic packaging equipment.

So, if you need boxes in the hundreds, thousands or millions, we’ll be in your corner with quality, delivery and price!

Samples available upon request, so give us a ring — it won’t hurt a bit!

El Mar Plastics, Inc.
821 E. Artesia Blvd., Carson, CA 90746
(213) 327-3180

Manufacturer of quality C-O cassettes, cassette boxes, tape accessories and 1/4" tape reels.

(Continued on page 46)

Automatic production line for Norelco style boxes, designed and built by Husky Injection Molding Systems, Bolton, Ontario, Canada.
BUY DIGITAL NOW. WHEN YOU CAN LEAST AFFORD IT.

Accountants would scream that an economic slump is no time to be installing Sony Digital equipment in your studio.

However, when was the last time some economic expert cut a record?

The fact is, more and more top recording artists are insisting on state-of-the-art Sony Digital equipment when they cut theirs. Because they care about the perfect sound reproduction only digital audio provides.

And when you attract their business, you stay in business.

For the complete facts on Sony Digital Audio, see us at A.E.S. in Los Angeles. Or call Jim Guthrie in New York at (212) 371-5800, Roger Pryor in San Francisco at (415) 467-4900; or Rick Plushner in Los Angeles at (213) 537-4300.

SONY
Digital Audio
New York—Studies here are holding up under the effects of a dismal economy and although a more cautious approach is taken with regard to expansion into advanced technologies, new construction continues and producers and label officials consider this city an ideal recording site.

Most studios are managing to hold the line against inflation without hiking their rates, which range here from $50 an hour to upwards of $200 for multi-track rooms, a scale that has been relatively stable for the past two years.

Studio owners agree that labels are now scrutinizing their invoices closer than in the past, and insisting that acts adhere more closely to prearranged production timetables than they did before.

“Most owners are taking a ‘wait-and-see’ attitude toward investing in video and digital technologies, but, however, an indication that the money crunch has affected some things. All in all, though, the prognosis is favorable for studio operators here, big and small. Credit for this is due to the large pool of talented musicians, composers and arrangers, the growing importance of soundtracks, jingles and a list of clients that is international in scope. Rock music is still the main revenue producer at studios such as Record Plant, Electric Lady, the Power Station, House of Music located across the Hudson in New Jersey and Sony’s Studios, sound tracks, jazz and foreign productions have taken up any slack that may have been derived from the recording company belt-tightening.

Among the rock acts to have passed through this Gotham Sound recording belfry still are Bruce Springsteen, David Bowie, the Blues Band, the Grateful Dead, Barry Manilow, Rick Derrick, Carly Simon, Diana Ross, Chic, G.Q., Steely Dan, Meat Loaf, the Cars, the Rolling Stones, Sister Sledge, Dye Straits, Blondie, Stephen Bishop “and they’re just the biggies,” says Alfred G. Vanderbilt, president of the local chapter of the National Academy of Recording Arts and Sciences.

Nevertheless, the money crunch has afforded some expansion plans. The high cost of labor and the price of digital equipment is causing many studio operators to think twice before venturing into the far reaches of the technology.

“Expansion is certainly not at the rate it was three or four years ago,” Vanderbilt adds, but he believes the studio industry here isn’t hurting, either.

It certainly isn’t stopping Sound Ideas from buying a $35,000 3M digital 4-track machine and arranging a lease with option to buy for a 3M digital 32-track machine in June. The studio is also spending $150,000 to renovate its main control rooms.

Sigma Sound recently added a third room to its New York plant, and is continuing, more slowly, on new construction projects at its new Philadelphia site. Electric Lady completed a major expansion program, adding a new studio and mixing room at its Greenwich Village location. Soundmixers is adding a 15,000 square foot studio to its Brill Building operation, and predicting the room will accommodate 100 musicians, making it one of the most ambitious new studio projects to be launched here in years.

Soundmixers’ owner Harry Hirsch admits that the crunch has had an effect on his operation, but he adds, fortunately we’ve been able to diversify.” Hirsch credits his BTX microprocessor/programmers and SMPTE code machines with his ability to attract film work, a field where his past 32-track machine in Sound One Corp., has long been involved. He worked on post-production soundtrack work for the Night Magazine concert film, the Blues Bros. film and “Honeysuckle Rose,” a new Willie Nelson vehicle.

So far as digital is concerned, Hirsch says “no one is knocking our door down to get it, but if and when they do we’re going to give it to them.”

Record Plant is proceeding cautiously adding a fifth room, but is actively involved in recording two of its original rooms, Studios C and B. One of the more profitable centers of the Record Plant operation is its mobile recording truck, which is in steady demand year-round.

Although Record Plant is not anticipating adding a digital room right now, it is recording the Tokyo Philharmonic at Lincoln Center using a digital recorder as part of a demonstration arranged with Technics/ Panasonic.

Mediasound’s Susan Planer believes that the reputation for professionalism and fast-paced work that characterizes New York studios is responsible for helping the industry ride out economic doldrums.

Another factor is the growing number of foreign producers and artists who are coming to New York to record, she says. Other studio managers also cited this trend, which is particularly popular among jazz producers.

“Many times an artist from abroad will come here just to take advantage of the chance to play with some of the great musicians who regularly work here,” one studio manager explained.

The attractive monetary exchange rate is encouraging foreign producers to come here rather than record at home.

Planer notes that there has been “a tremendous amount of work coming from the producer/ engineer combination,” whereas in the past studios depended upon producers and labels for the bulk of bookings. Planer explains that many engineers are now trying their hand at production and providing additional support to studio reviver staff.

Celebration Recording has been busy handling a series of live broadcasts from its studio and beam ing them to FM outlets in the East. Studio manager Piero Plaski estimates that half of the studio’s revenue is derived from commercials, another

Continued on page 37
TDK's new improvement has nothing to do with the sound. It's the package.

TDK has stepped into the eighties and your customers will see the difference the moment they step into your store. Bright new colors. Bold designers. Changes that signal a new level of performance.

The back of each package now has a full tape description, including sound characteristics, formulation, bias, as well as a frequency chart. It saves you floor selling time. The high quality printing on the new TDK packages will protect you from any loss of sales to cheap imitations. TDK's full lifetime warranty* is also boldly displayed. Inside, every cassette has a wider window and new red double hub clamps to help your customers check tape direction and running stability.

Just when the improvements seem to end, TDK tape technology begins.

TDK SA's cobalt adsorbed gamma ferric formulation continues to set the high bias standard around the world. TDK AD, the tape with the hot high end, is now Acoustic Dynamic, and it's in brand new blue and silver colors. TDK D, another member of TDK's dynamic series, makes many premium normal bias cassettes sound ordinary and overpriced.

TDK sales grew a phenomenal 75% in 1979. That's the kind of activity you want your volume and profits to show especially in today's slower economy. You can always expect improvements with TDK. It's part of the package.

© 1980 TDK Electronics Corp., Garden City, New York 11530

Supplier to the U.S. Olympic Team

TDK SA's cobalt adsorbed gamma ferric formulation continues to set the high bias standard around the world. TDK AD, the tape with the hot high end, is now Acoustic Dynamic, and it's in brand new blue and silver colors. TDK D, another member of TDK's dynamic series, makes many premium normal bias cassettes sound ordinary and overpriced.

TDK sales grew a phenomenal 75% in 1979. That's the kind of activity you want your volume and profits to show especially in today's slower economy. You can always expect improvements with TDK. It's part of the package.

*In the unlikely event that any TDK cassette ever fails to perform due to a defect in materials or workmanship, simply return it to your local dealer or to TDK for a free replacement.
ATR-124.
After one session, you'll never be satisfied with less.
You're in this business to make music. You're also in it to make money. With the new Ampex ATR-124 you'll make more of both. Because the ATR-124 has more features to help you do it than any other multitrack recorder.

Our new 24-track recorder has a microprocessor-based control system that gives you the creative flexibility you thought only existed in your head. A signal handling system, proven in the ATR-series, delivers the best sound quality you can possibly get. An input and output signal bus for fast setup aligns it saves you studio time. Unusual, balanced, transformers' input and output circuits enhance performance over the entire audio spectrum.

These are just some of the exclusive features. We didn't even begin to discuss the reliability, minimal downtime and ease of maintenance that Ampex and its equipment has long been known for. The point is this: ATR-124 will give you the most: creative results you can possibly get in the shortest amount of time. And that means profitable music.

ATR-124. Pure 24-Channel Gold. If your business is music, you should make it your business to use it. For more information and demonstration, contact us at the address shown below.

AMPEx
LISTEN TO THE FUTURE
Ampex Corporation
Audio-Video Systems Division
31 Broadway, Redwood City, CA 94063
415/367-2611

www.americanradiohistory.com
AES Convention

Southern Studio Business Hurt, But Remains Healthy

By KIP KIRBY

Collection

Problems

Noticeable

NASHVILLE — Southern studio business has managed to remain fairly impervious to the general economic slump that has plagued certain facets of the industry. Most report steady business flow, increasing in-house production and continuing (a slowed down) upgrading activities.

Major problems for area studio firms appear to lie in the field of collections: cash flow is limited and clients are looking for ways to pay studio bills. Tight money is restricting studio expansions and large renovation projects.

The overall economic crunch, which has taken hits out of the industry in general, made its presence felt through the South at the end of 1979 with some spillover into the first two months of this year. Now, however, more artists are back on the boards recording, and production seems to be kicking into high gear as summer looms.

Ann Keeter, studio manager at Nashville’s Quadraphonic Studio, says business has escalated this quarter nearly 25% over last year, and feels “that the slowdown may be over. Things are starting to look much healthier.”

Woodland Sound Studios had a slow January, but since then, the facility’s two rooms are operating at capacity, booking four sessions a day with four full-time staff engineers.

Sound Shop is holding its own, although it is being cautious about any new purchases of major expense and recently raised its rates from $125/hour to $150/hour.

The Sound Emporium (formerly Jack Clement Studio) experienced a slow start for this quarter compared to last year, but expects business to improve steadily. A year ago the studio compiled a $250,000 upgradation, so it is now simply maintaining equipment. Rates were raised in January to $165/hour for 24-track recording.

Mike Greene, owner of Apogee Studios, says he’s working twice as hard these days to bring in new recording business. “However,” he adds, “we are a do a lot of m-house production here, which helps immensely. In fact, I think in-house production may be the only way studios can stay afloat any more.”

Apogee is black-hooked most of the time in one room with the other used for independent projects and overdubs. The studio has spent a considerable amount recently in renovations.

Creative Workshop in Nashville handles a heavy load of in-house production, with chief engineer Brent Maher also producer for acts such as Michael Johnson and Dottie West, among others. The studio is also in the process of building a second 24-track facility next door to its present room. Construction is running behind schedule at this time, due to the present economic conditions, and is expected to open by year’s end. The new room will have complete’s brand new equipment and the like of the others.

Joe Hardy at Memphis’ Ardent Studios notes that business seems to be picking up. “We haven’t felt any slowdown except that we’re having more trouble collecting our money these days. We’ve upgraded and added a third room which is 48 tracks. We’ve also just finished re-configuring the room, which is 16 tracks.”

Studio owners and studio supply companies alike point to the extreme high interest rate and tight money situation as a barrier to new recording and renovations in the industry.

“Donoho is really hurting now, are new start-up companies,” comments W. Garder of the Company, Inc. in Nashville, a studio design and supply firm. “Last year at this time we were going gangbusters with new building projects. Now, though we’re consulting and design work has increased, construction on new studios has suffered badly.”

Instead of purchasing new equipment, many area studios are making their own modifications and repairs on existing equipment already paid for.

“You can get incredible deals on new equipment right now if you’ve got cash up front,” says Garder. “Companies need to reduce their inventory and improve cash flow so we’re willing to make some good price breaks.”

International business is in better shape, according to Garder, with similar sentiments echoed by Tom Lefly, Studio Supply, and Dave Purple of Harrison Systems.

The big change in terms of spot orders, says Purple, “has been in terms of international sales.” However, Purple adds that Harrison is beginning to receive heavier orders domestically for console equipment and thinks that the slowdown may be brightening.

In-House Production

A Life-Saver

Studio owners and studio supply companies are pointing to the extremely high interest rate and tight money situation as a barrier to new recording and renovations in the industry.

“Donoho is really hurting now, are new start-up companies,” comments W. Garder of the Company, Inc. in Nashville, a studio design and supply firm. “Last year at this time we were going gangbusters with new building projects. Now, though we’re consulting and design work has increased, construction on new studios has suffered badly.”

Instead of purchasing new equipment, many area studios are making their own modifications and repairs on existing equipment already paid for.

“You can get incredible deals on new equipment right now if you’ve got cash up front,” says Garder. “Companies need to reduce their inventory and improve cash flow so we’re willing to make some good price breaks.”

International business is in better shape, according to Garder, with similar sentiments echoed by Tom Lefly, Studio Supply, and Dave Purple of Harrison Systems.

The big change in terms of spot orders, says Purple, “has been in terms of international sales.” However, Purple adds that Harrison is beginning to receive heavier orders domestically for console equipment and thinks that the slowdown may be brightening.
6,000 Converge In Los Angeles For AES Hilton Meet

Continued from page 39

16-bit PCM audio system using a laser disk.

Dolby Laboratories will exhibit its A-type professional noise reduction products including units for use on audio tracks of professional VTRs.

Poland Will Launch Its First Videodisk

WARSAW—Poland is to produce its first videodisk in Kazimierz this month but, as yet, no details are available as to technical specifications and configuration.

Tannoy Move: Tannoy professional products such as the Super Red studio monitor, above, will now be distributed by BGW Systems in the U.S.

Otari Offers: Otari will be demonstrating its new 24-track, two-inch tape recorder, model MTR-90.

Finnish Philips Jobs To Fade

HELSEINKI—Approximately 300 craftsmen will be jobless when the Philips radio and tape recorder manufacturing plant here is closed down by May 1981, though a fair number are expected to find similar jobs in the Finnish electronics field.

This factory has been making some $15 million worth of product annually, of which roughly 90% has been exported. But it is clear that Philips, and various other multi-national companies, are shifting more and more leisure electronic assembling into cheaper labor countries, notably the Far East.

Similar cutbacks are expected in other European centers.

Tannoy Move: Tannoy professional products such as the Super Red studio monitor, above, will now be distributed by BGW Systems in the U.S.

Otari Offers: Otari will be demonstrating its new 24-track, two-inch tape recorder, model MTR-90.

Finnish Philips Jobs To Fade

HELSEINKI—Approximately 300 craftsmen will be jobless when the Philips radio and tape recorder manufacturing plant here is closed down by May 1981, though a fair number are expected to find similar jobs in the Finnish electronics field.

This factory has been making some $15 million worth of product annually, of which roughly 90% has been exported. But it is clear that Philips, and various other multi-national companies, are shifting more and more leisure electronic assembling into cheaper labor countries, notably the Far East.

Similar cutbacks are expected in other European centers.

Poland Will Launch Its First Videodisk

WARSAW—Poland is to produce its first videodisk in Kazimierz this month but, as yet, no details are available as to technical specifications and configuration.

The first side of the disk will contain a one-hour program by the Polish Dance Theater directed by Conrad Drzewiecko. The second will feature a performance by the Henryk Tomaszewski pantomime group of Wroclaw.
Salt Lake City—mention digital audio to a group of engineers or sound buffs and the topic is likely to stir controversy. One aspect of the topic not being debated, however, is the position that has been earned by Soundstream Inc. as a leader in the development of the new technology.

This year Soundstream is celebrating the beginning of its fourth year of providing complete digital recording services, including a digital editing capability regarded as the world’s most sophisticated. Soundstream’s technical achievements put it at the forefront of work being done in digital audio today.

Founder and president of the company is MIT graduate Dr. Thomas Stockham, who headed west in 1968 to take a position in the computer science department at the Univ. of Utah. Stockham, whose research into digital audio began almost two decades ago, has since stepped away from academic life to devote himself full-time to his digital audio company. The firm employs half a dozen young engineers with backgrounds encompassing music, audio and computer science.

Affirming the company’s commitment to the future is Soundstream’s technical achievements put it at the forefront of work being done in digital audio today.

Founder and president of the company is MIT graduate Dr. Thomas Stockham, who headed west in 1968 to take a position in the computer science department at the Univ. of Utah. Stockham, whose research into digital audio began almost two decades ago, has since stepped away from academic life to devote himself full-time to his digital audio company. The firm employs half a dozen young engineers with backgrounds encompassing music, audio and computer science.

In 1980, Quad-Eight sells consoles direct to studio pros.

Meet David Hadler and Gail McCabe. They're the new factory direct sales team from Quad-Eight! They're ready to tell you why their boards deliver more performance, more reliability and more music for your money.

Whether your business plans call for a new console upgrade or you're starting from scratch, one phone call to either Dave or Gail can save you a lot of bucks.

Because Quad-Eight wants your business in 1980, here's what backs up our new sales program:

• No Dealers—No Middlemen. It's the old line, but it's true. We're cutting our selling margins to the bone and putting you in direct contact with the factory — where you've always ended-up anyway. On your large capital investment — your return can be maximized on a console that's going to keep you in business, or get you into it. And, at prices you won't believe.

• The Factory Installs. Skilled engineers will take you every step of the way. Console installation will have the proper preparation and on-site, hassle-free guidance for rapid start-up.

• The Factory One Full Year Parts & Labor Warrant "Because our reputation precedes the fact that we "make em' to last," anything that requires our attention will get taken care of immediately. In between the comprehensive technical support for every console, we include a spares kit too. And there's experienced recording engineers at Quad-Eight just a phone call away.

When you call David or Gail, they'll be happy to assist in getting answers to any question, analog, automation, DBs or dollars.

To get a quick and straightforward response, just call. Of course, full color brochures are yours for the asking. And while you're at it, if you're ready to talk about bottomlines—Dave or Gail can be easily persuaded to show up on your doorstep for a one-on-one. You see, in 1980 we're out to show you we're the company that makes superlative consoles for the artist and businessman in every engineer. No matter what it takes. We told you it was good news.

The new factory direct sales program applies to domestic U.S. and Canadian sales only.
The new 64:1 system is a pacesetter for high-speed duplicating. It's designed with the most sophisticated electronics and dependable transport mechanisms.

The pacesetting features include a 8MHz quartz bias oscillator in each slave, slanted loopbin with an adjustable capacity and new transport design for improved tape path, built-in variable-frequency cue tone generator, all TTL control logic and plug-in electronics.

Behind the DP-7000 stand technology and reliability proven through a wide range of our professional sound equipment up to the 24-track recorder. For details, please contact your nearest Otari.

Introducing the second-generation 64:1 duplicating system.

OTARI
Otari Corporation
1557 Industrial Road, San Carlos, California 94070
Phone: 415/392-8131, Telex: 903-769-482
Otari Electric Co., Ltd.
2-308 Minami-Oshihara, Saitama-ku, Tokyo 167
Phone: (03) 333-9631, Telex: OTRDENKI 226604

Billboard photo by Alan Penchansky
Digital Edit: Stockholm looks on as Soundstream engineer Jeff Oster, center, and Capitol Records' Mitch Tannenbaum define precise edit points for digital "splices" created automatically by the computer.

AES Convention
Soundstream Success In 4 Years

Continued from page 49

could take a Soundstream digital recording and transfer it digitally, without any analog generations, to a 3M machine onto their tape format, and then back again by a similar process, and the second Soundstream tape would not be any different at all in any way from the original.

Controversy about digital audio centers on the claims of some audiophiles and engineers that lurking in the new technology are previously unencountered audible distortions. These attacks generally are met with little more than a shrug from Stockholm, who prefers to let the digital tapes do the talking.

However, Stockholm now insists that the issue of digital bandwidth's inadequacy has been laid to rest. Digital machines generally extend only to 20 or 21 kHz—22.5 kHz in the case of Soundstream—at their upper limit. Some argue that the ear can detect sounds beyond the digital cut-off.

According to Stockholm, several recent research studies have proven that recorded bandwidth of even less than 20 kHz exhausts the ear's capabilities. One of the studies, published in the March 1980 AES Journal, is entitled "Optimal Bandwidth. Which Bandwidth Is Necessary For Optimal Sound Transmission?"

Stockham says, "All of the papers uniformly suggest that 15 kHz bandwidth is very nearly enough for indistinguishably identical music reproduction."

"If you look at the data from an audiophile or perfectionist's point of view then you might want to be a little more cautious. But none of the studies are anywhere gray about the fact that 15 kHz is enough. They're absolutely adamant about that point."

"The scientist adds, "Then they turn around to be a little on the conservative side, which is totally needless. With the demand statements about 18 kHz, and say the standard 20 kHz is obviously satisfactory."

Stockham's position on digital's sampling rate—the factor that controls bandwidth—is a costly improvement, one that Soundstream chose not to make before its machines went into production. According to the study of digital technology, every 10% increase in sampling rate brings a 10% reduction in playing time, Stockholm explains.

"It's an easy area for people who might be somewhat antithetical to digital to cast doubts," comments Stockholm. "And I think there are people who unwittingly or consciously wouldn't hesitate to label a blow at the notion that digital audio is good based on this easy mark. It's easy to cast doubts in this area but the doubts are unfounded."

"There's a tremendous stock factor that goes with any revolution," Stockham adds. "That's the nature of change. I'm not unsympathetic to this points of view. I'm not flying into a furious rage over some of these things."

"I do think it is damaging and counterproductive at this point to emphasize things which are not substantiated."

In transfer to analog disks, some of the properties of digital sound—such as the unmeasurably low wow and flutter—arc lost and Stockham believes that it is important for more listeners to be exposed to all-digital sound. The computer expert also feels that many listeners may be predisposed in subtle ways not to appreciate what they are hearing.

"I think there aren't enough people, even pros, who do enough listening to live sound." Stockham argues. "And by live sound I mean sound that is not only being played at that moment, but is not coming through any kind of a tape recorder or anything like that—live, right straight out of the mikes, into the amp, into the speakers into the air."

"Not enough people, and this I know is a practical matter, are listening to live sound under circumstances where they can concentrate and not be distracted.

"The problem is that a lot of the sound that characterizes other forms of recording, rather digital, which I would suggest is not as faithful a form of recording as digital, a lot of these characteristics of the sound have grown to be accepted, recognized and expected in terms of what a master recording should, they're like."

"And when people run up against digital they compare it to that and they say this is different, therefore it must not be right."

"Any detractor goes right for the areas that are fuzzy and makes a big to-do about something that's very difficult to pin down, but which I

(Continued on page 55)
BERKELEY – Fantasy Records has opened its vaunted new fullycomputerized and automated 40-track studio. This new studio, as well as the three existing Fantasy rooms, will be available for rent to the industry at large. Previously the existing studios had been reserved for exclusive use by label artists.

The new studio locks two Studer 24-track A-800 recorders via the Studer tape lock system using the SMPTE (Society of Motion Picture Technicians and Engineers) time code. The Neve board is equipped with a Necam computer-assisted mixer. The studio was designed by Tom Hadley with construction by Kent Duncan's Sierra Audio. Work was in progress 18 months ago.

"This studio," says manager Roy Segal (previously at Columbia Studios in New York and San Francisco), "is not just state-of-the-art, it's state-of-the-world. There are only a half-dozen other studios in the world with the capabilities we now have here in Berkeley. This is a true 46-track mixing board that is fully automated and requires no auxiliary equipment. It's a unique system that combines electronic and mechanical techniques in the mixing process. On playback the faders will move by themselves according to whatever mix you've programmed, as if it were a visualization of the mix. By using floppy disks to store the mix data you can store what for all practical purposes would be an infinite number of mixes. You can store 5,000 mixes of any one song if you wish.

"You can also merge the mix of different mixes and edit right within the computer itself without running the tape machine. You simply punch up your program so that the machine will recall the first eight bars from mix 32, the next four from mix 12, the chorus from mix 25, and then you listen to the tapes to check.

The computer is specifically programmed to run this type of automation and it's extremely flexible and reliable. With this system you can save everything. Nothing ever gets lost. The computer is programmed to question the possibility of an error. It's a fail-safe system. The machine will warn you of an error before you can actually use it.

The 30x50 room, with its adjoining 18x20 string room, is located on the ground floor of the new sevenstory Fantasy office building, immediately adjacent to the existing headquarters at 10th and Parker. Several floors of the new building are devoted to film production, and both film for the world and business for outside production companies. Much of the funding for the new building derived from the success of Fantasy's award-winning production of "One Flew Over The Cuckoo's Nest." The building also includes a studio for television and radio.

Segal notes that the new studio was designed with the capabilities "to lock us up with the film dubbers," and one of the criteria was that there be complete integration of film sync applications. Van-speed control (±7 musical semitones) is standard, as is a monitor panel with built-in speaker/amplifier which lets you cue the tape right at the machine without tying up your monitor system.

As for servicing ease, the A80/RC Mk II is simply incomparable. All the logic boards have LED status indicators so a failure can be spotted instantly. You can even take apart the entire recorder with the two Allen wrenches supplied. Of course, there aren't any secrets to the incredible rigidity of the die-cast, precision-milled A80 frame and the extraordinary machining tolerances of its stainless steel headblock. Only Willi Studer's characteristic unwillingness to compromise.

Others could make their heads and motors as well, no doubt; they just don't. Servo-controlled reel torque and capstan drive (independent of line frequency or voltage) aren't exactly new concepts. Nor is PROM-logic transport control. But try them all out and see whether you can settle for anything less than the Studer A80/RC Mk II. Second best is very good today. But not good enough.

Studer Revox America, Inc. 1425 Elm Hill Pike, Nashville, TN 37210 (615) 254-5651 Offices: Los Angeles (213) 780-4234 New York (212) 255-4462

In Canada: Studer Revox Canada Ltd.
MIAMI—Mack Emerman's Criteria recording studios is expanding again. This time he's building an entire new wing, adding a fifth recording studio, to be called the East Wing.

"Acoustical requirements of recording studios have changed so much recently that we wanted to be in on the ground floor," says Emerman.

"There have been some new techniques for measuring rooms and speakers within rooms that they've never had before, time delay spectrometry, using very sophisticated tools to measure every angle and facet of a room.

"These techniques have changed designers' thinking as to what they give more accurate information to work with. There are certain aspects of the normal control room that gives you sound, don't give you as pure a sound that could be available if the room was designed correctly." Emerman had already redone Studio C using the new techniques. "It's a modified LEDE (live end, dead end) type system."

Emerman continues: "We've been in the cutting business for years now and it has become an important part of our services. Mike Fuller, our disk master engineer, has been a key part to our success. A couple of years ago we converted to the new Scully lathes and Danish Ortofon cutting room. To my knowledge, we're the only independent cutting room in the U.S. to have this combination.

"We gave John an awful lot of input and eventually came up with a stunning design for the three studios and cutting room in L.A., after it's been put on hold for this being due to the economic problems in the industry."

Emerman continues: "I was so excited by the acoustical design for the studios and I wanted to integrate it into the Miami facility. There were certain novel things we were going to offer in California which we didn't have to offer here. We left another expansion on hold for this."

Borrowing from the Criteria West design, Emerman is building a studio "somewhere between the size of the largest and second largest studio at the L.A. facility and is installing the most up-to-date MCI equipment, an Emerman trademark for 25 years."

"We'd been having a bit of trouble as a multiple studio since we couldn't offer all service to the various groups working here. We had common areas like the roof garden, television viewing rooms, and pinball rooms where groups co-used the facilities. But there was no completely private area where they could go for conferences, listen to music or just relax."

MIAMI—Mack Emerman’s Criteria recording studios is expanding again. This time he’s building an entire new wing, adding a fifth recording studio, to be called the East Wing.

"Acoustical requirements of recording studios have changed so much recently that we wanted to be in on the ground floor," says Emerman.

"There have been some new techniques for measuring rooms and speakers within rooms that they’ve never had before, time delay spectrometry, using very sophisticated tools to measure every angle and facet of a room.

"These techniques have changed designers’ thinking as to what they give more accurate information to work with. There are certain aspects of the normal control room that gives you sound, don’t give you as pure a sound that could be available if the room was designed correctly." Emerman had already redone Studio C using the new techniques. "It’s a modified LEDE (live end, dead end) type system."

Emerman continues: "We’ve been in the cutting business for years now and it has become an important part of our services. Mike Fuller, our disk master engineer, has been a key part to our success. A couple of years ago we converted to the new Scully lathes and Danish Ortofon cutting room. To my knowledge, we’re the only independent cutting room in the U.S. to have this combination."

"We gave John an awful lot of input and eventually came up with a stunning design for the three studios and cutting room in L.A., after it’s been put on hold for this being due to the economic problems in the industry."

Emerman continues: "I was so excited by the acoustical design for the studios and I wanted to integrate it into the Miami facility. There were certain novel things we were going to offer in California which we didn’t have to offer here. We left another expansion on hold for this."

Borrowing from the Criteria West design, Emerman is building a studio "somewhere between the size of the largest and second largest studio at the L.A. facility and is installing the most up-to-date MCI equipment, an Emerman trademark for 25 years."

"We’d been having a bit of trouble as a multiple studio since we couldn’t offer all service to the various groups working here. We had common areas like the roof garden, television viewing rooms, and pinball rooms where groups co-used the facilities. But there was no completely private area where they could go for conferences, listen to music or just relax."
By CARY DARLING

Motown’s Hitsville Studio a Family Affair; Business Up

LOS ANGELES—“It’s been so busy,” claims Motown’s Hitsville Studio manager, Gary Costa, “it hasn’t even been able to get into the studio myself to do some work.”

What Costa is referring to is the business Hitsville Studios has been doing since its renovation last summer. A fourth studio, dubbed Dawn, was built with a fully computerized NECAM 40-channel 8078 recording-mixing console, live echo chamber, and a film interlock which allows for the mixing of sound to 16 mm and 35 mm film.

The Sunset and Sunrise Studios have also been outfitted with the NECAM system. Tatlgait has a custom-built non-computerized console.

“We were expecting for Motown to make up 60% of business and 40% from the outside,” continues Costa. “Generally, business has been down but Motown has been responsible for about 80% of the time. I think it’s good for us. We’re a family and it’s a lot more comfortable to work in a family.”

Acts that have used the remodeled studio include Jermaine Jackson, Commodores, Temptations, Diana Ross, Billy Preston, Smokey Robinson and Teena Marie. Non-Motown acts which have used the facilities include Kenny Rankin and Conway Twitty.

Costa has delayed installing any digital equipment. “We had thought we were going to digital but I’ll keep delaying it until there is some agreement or international standard,” he explains, though Hitsville is a member of the Society of Professional Audio Recording Studios (SPAS) which is studying digital. “The other reason we haven’t gone digital is that there is not enough client requests yet.”

Hitsville is located in the center of Hollywood and is not what could be termed the standard “environmental” studio but Costa is quick to defend Hitsville’s mid-city position. “In a sense, we’re an environmental studio because there is an outdoor area and there is a tennis court and a park right here.”

“If a studio is located out of town, an artist working there can’t always get the best musicians. If something breaks, we have immediate access to get something repaired. So, the end doesn’t always justify the means.”

Costa admits hard rock won’t be heard much at the complex. “I don’t see us catering to the rock group,” he says. “We’ve scheduled eight-hour sessions to block booking rock groups like a lot of privacy and we don’t open up for the private entrances. Here, everybody hangs out with everybody else. Most rock groups tend to want to be isolated.”

Since remodeling, two Q-Lock Synchronizers have been added and the disk mastering facility has been relocated to Hitsville after being in the main Motown building a mile to the east. If Motown decides to go into video, Costa is prepared. “We have complete telecine operations. We have had a small amount of equipment in this building.”

NECAM Computer At Chi Universal

CHICAGO—Universal Recording Corp. has added a NECAM computer system as well as a Rosen-Moor piano to its Studio A.

The facility claims to have the only NECAM-equipped studio in the area. Fewer than 30 recording studios worldwide have a NECAM New computer-aided mixing system.

A third new feature of the facility is an SMPTE interlock.

Now, Hear the Magic of UREI Time-Aligned™ Monitors in The Hartford Room at AES.

The UREI Time-Aligned™ monitor speaker family now has three members. They all include UREI 800 series Time-Aligned™ crossover networks, Altec custom 604A drivers with UREI H.F. horns, extended and more uniform H.F. response, and pressure controlled apertures for excellent damping, high efficiency and low distortion. Contact your dealer for a demonstration now.

Model 813. An industry standard for typical control rooms. Includes a 604 and one 165LF driver with a 5-way TA™ network in an 11.5 cu.ft. enclosure.

Model 815. The ultimate for larger control rooms and studies. Has dual 155LF subwoofers for extended L.F. response and higher power handling, a 604, and a 5-way TA™ network, all in a 13 cu.ft. enclosure.

Model 817. A professional control room, disc-cutting or mastering rooms, and audition rooms. Includes a single 604 with a 2-way TA™ network in less than 6 cu.ft.

UREI® Worldwide: Gotham Export Corporation, New York; Canada: E. S. Gould Marketing, Montreal.
Videocassette Top 40

These are the best selling videocassettes compiled from retail sales, excluding reissues in both Beta & VHS formats.

<table>
<thead>
<tr>
<th>TITLE (RATING)</th>
<th>Copyright Owner, Distributor, Catalog Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;10&quot; (R)</td>
<td>Orion Pictures Co., WCI Home Video, OR-2002</td>
</tr>
<tr>
<td>SUPERMAN (PG)</td>
<td>D.C. Comics, WCI Home Video Inc., WB-1013</td>
</tr>
<tr>
<td>HALLOWEEN (PG)</td>
<td>Falcon International Prod., Media Entertainment, M131</td>
</tr>
<tr>
<td>THE GODFATHER (R)</td>
<td>Paramount Pictures, Paramount Home Video, 8049</td>
</tr>
<tr>
<td>SATURDAY NIGHT FEVER (R)</td>
<td>Paramount Pictures, Paramount Home Video, 1113</td>
</tr>
<tr>
<td>HEAVEN CAN WAIT (PG)</td>
<td>Paramount Pictures, Paramount Home Video, 1108</td>
</tr>
<tr>
<td>MIDNIGHT EXPRESS (PG)</td>
<td>Columbia Pictures Industries Inc., Columbia Pictures Home Enter., VH-1006/BE-51405E</td>
</tr>
<tr>
<td>M* A* S* H (PG)</td>
<td>20th Century-Fox Films, Magnetic Video, CL-1038</td>
</tr>
<tr>
<td>PATTON (R)</td>
<td>20th Century-Fox Films, Magnetic Video, CL-1005</td>
</tr>
<tr>
<td>THE SOUND OF MUSIC (G)</td>
<td>20th Century-Fox Films, Magnetic Video, CL-1051</td>
</tr>
<tr>
<td>FOUL PLAY (PG)</td>
<td>Paramount Pictures, Paramount Home Video, 1116</td>
</tr>
<tr>
<td>EMANUELLE (R)</td>
<td>Trinaca Films, Columbia Pictures Home Enter., VH-1019/BE-51165E</td>
</tr>
<tr>
<td>DIRTY HARRY (R)</td>
<td>Warner Bros. Inc., WCI Home Video Inc., WB-1019</td>
</tr>
<tr>
<td>GODFATHER II (R)</td>
<td>Paramount Pictures, Paramount Home Video, 8459</td>
</tr>
<tr>
<td>THE OMEM (R)</td>
<td>20th Century-Fox Films, Magnetic Video, CL-1079</td>
</tr>
<tr>
<td>HOOPER (PG)</td>
<td>Warner Bros. Inc., WCI Home Video, WB-1008</td>
</tr>
<tr>
<td>THE MK. BILL SHOW (R)</td>
<td>Waller Williams, Video Tape Network, CY213/Cy214</td>
</tr>
<tr>
<td>SILVER STREAK (R)</td>
<td>20th Century-Fox Films, Magnetic Video, CL-1080</td>
</tr>
<tr>
<td>THE GREEN BEET (R)</td>
<td>Warner Bros. Inc., WCI Home Video, WB-1002</td>
</tr>
<tr>
<td>THE LONGEST DAY (PG)</td>
<td>20th Century-Fox Films, Magnetic Video, CL-1021</td>
</tr>
<tr>
<td>EYES OF LAURA MARIA (R)</td>
<td>Columbia Pictures Industries Inc., Columbia Pictures Home Enter., VH-10304/BE-51159E</td>
</tr>
<tr>
<td>DEATH WISH (R)</td>
<td>Dino De Laurentiis, Paramount Home Video, 8774</td>
</tr>
<tr>
<td>THE DEEP (R)</td>
<td>Columbia Pictures Industries Inc., Columbia Pictures Home Enter., VH-10130/BE-511559E</td>
</tr>
<tr>
<td>BLOODLINE (R)</td>
<td>1979 N.F. Gerro II Filmflechter m.b.H., Paramount Home Video, 1170</td>
</tr>
<tr>
<td>MARATHON MAN (R)</td>
<td>Gelderse Maatschappij N.V., Paramount Home Video, 8787</td>
</tr>
<tr>
<td>TOWERING INFIRM (PG)</td>
<td>20th Century-Fox Films, Magnetic Video, CL-1071</td>
</tr>
<tr>
<td>SUNBURG (PG)</td>
<td>Hendaye Leisure Corp. &amp; Bind Films, Paramount Home Video, 1328 Inc.</td>
</tr>
<tr>
<td>BARBARELLA (PG)</td>
<td>Dino De Laurentiis Cinematografica S.P.A., Paramount 6412</td>
</tr>
<tr>
<td>TORI TURI TURI (G)</td>
<td>20th Century-Fox Films, Magnetic Video, CL-1017</td>
</tr>
<tr>
<td>&quot;OH, GOD!&quot; (PG)</td>
<td>Warner Bros. Inc., WCI Home Video, WB-1010</td>
</tr>
<tr>
<td>THE PRODUCERS (PG)</td>
<td>AVCO Embassy Pictures, Magnetic Video, LC-4058</td>
</tr>
</tbody>
</table>
digital countered an analog tape domain. It exceeds Tannenbaum, Capitol Records engineer design company product. Keyboard and Soundstream claim to recoil record plateaus already, but, of sound industry," explains Stockham. "Now things are holding their own. I think that basically the recession in the recording industry has put a lot of people on hold for a period of time and that's what's mostly behind it.

"I think that the big companies, the larger labels, have not really understood what it's about — that is not in the decision making quarters — and have stayed away from it for a number of reasons that range from the really legitimate to not understanding what it is."

The basic rate charged for recording.

(Continued on page 37)

---

**KLIPSCH INDUSTRIAL:**

From nightclub to concert halls, we’ll take your breath away.

For the disco, night-club, mobile sound company or cathedral, the Klipsch LaScala in birch or rurred fiberglass will always speak with effortless authority.

That's right, Klipsch. The makers of the legendary Klipschorn have designed a group of horn loaded industrial loudspeakers that duplicate the Klipschorn's clean, smooth, articulate, and dynamic performance, but deliver eight times the acoustic output power. And without a need for some placement.

Klipsch Industrial Heresy loudspeakers are the hot new stage monitors that even the most fickle performers love to work with. And in the recording studio more and more producers and engineers are making their hits on Klipsch Heresys than ever before.

---

**A Legend in Sound.**

Klipsch, Klipsch LaScala, Klipsch Heresy and MCM 1900 are registered trademarks of Klipsch & Associates.

Klipschorn Klipsch LeScala, Klipsch Heresy and MCM 1900 are registered trademarks of Klipsch & Associates.

Special thanks to RAM Sound of Tuscaloosa, Alabama for their kind assistance with this ad.

For more information, please call 501-777-6751.

Box 688 Hope, Arkansas USA 71801

**Please send me free information on the entire line of Klipsch industrial loudspeakers. Send me the name of the nearest industrial dealer, too.**
LONDON—Despite hints of a U.K. audio recession, public and trade visitors jammed London’s Cu-
nard International Hotel for an en-
larged Hi Fi ’80, sevenths in the series of spring exhibitions organized by

Don Quilten’s Emberworth, held here last month.

Trade days were down from three
to two, but 2,300 dealers never-
theless signed in, 250 of them from
overseas. About 15,000 was the esti-
mated public attendance on the re-
maining three days.

More than 100 firms exhibited,
and all seemed happy with response.

but the major Japanese manufac-
turers were conspicuous by their ab-
sence—only Harman-Kardon, Sansui and Sonyo putting in an ap-
pearance, along with three Korean
brands. However, the field was left
largely to the British, showing pri-
marily speakers, specialist gear and
accessories, and to distributors of foreign pieces.

"It is heartening," commented one
reviewer, "to see so many new little
British speaker and accessory firms
here," adding wistfully: "I wonder
how many will be in business next
year?"

Main causes of caution are fear of
Oriental invasion, and fear of dealer
casualties. On the first, one manufac-
turer said: "Dealers are scared
half of new Japanese product com-
ing in cheaply later this year."

On the second, manufacturers are
worried that with old stock currently
sticking in the shops, some dealers
may go broke when asked to pay up.

Colin Walker, maker of the STD
Stratochrome turntable, forecast no
improvement before autumn.

"There is always a summer dip in
trade. I found business good but
dealers cautious, which is pleasing.
I'd rather that than have them plac-
ing orders they can't pay for. I'm
optimistic about my product."

Transonic Impairs managing di-
rector Steven Wilcock saw a shift
from specialist dealers to High Street
chains. "The market has changed," he
said. "Boots, Tescos, Woolworth
stores like that are doing fine, and hi
fi has penetrated well into the do-
mestic market. But the enthusiast
market hasn't expanded."

Wilcock believes technical jargon
has scared customers away from the
independent dealers, who now have
problems maintaining levels of ser-
vice and finding new buyers, and into
the arms of the High Street multi-
plies.

"The man in the street isn't inter-
ested in Doby. He wants something
that looks right and fits his living
room. The movement is toward cos-
metic gear."

Brian Cockram of Trio-Ken-
wood's U.K. distributor B.H. Mor-
ris confirmed the trend, adding that he
was amazed by the absence of Japa-
nese competitors in a year that
would see the survival only of the fit-
test.

Cream of the new imported prod-
ucts included a range from Harman-
Kardon, the Grado FTE-1 cartridge
and Lux's up-market Duo-Beta
range. The U.K. fought back with a
new arm from Haddock, the GH228,
new amps from Grundy-Lusley and
STD, and an abundance of speak-
ers.

Swallow, Tangent and DEP Cokes
all had new models. B&W showed its
802 speaker, due for general re-
leases at the Chicago CES, as a
strong challenger for the British ex-
port market; new firm Red Acoustic
made a bid for the home market
with its tiny but powerful compact
monitor.

Gale GS401 speakers are now
back on the market after the collapse
of the parent firm. Now under the
egis of DW Labs, Gale no longer
includes entrepreneur-founder Ira
Gale, who has apparently decamped
to Los Angeles to form a music con-
sultancy.

Elsewhere, cartridge manufac-
turer Goldring hosted a well
attended trade day lecture by Dutch
physiain A.J. Van Den Hul, who pos-
sulated a new straight line stylus
shape for constant contact with the
groove wall, while long queues
formed to hear demos of the recent
Quad 44 pre-amp, likely to prove an-
other success story for the marque.

Consumer Electronics Show
Special Issue

The difference is the job we do for
you C.E.S. Week.

The difference that makes Billboard the first-
read and best-read book at the Show. There
from Day One, a full day before the issue hits
the newsstands...

Creating the fresh sales environment you need
to reach the buyer at C.E.S. Reaching that
buyer—and the industry—with well-researched
perspectives on product and technology trends...

the perfect climate for your advertising
message at a key time in your year.

Effective C.E.S. bonus distribution.
Influential C.E.S. coverage.

The difference is the job we do for
you every week.

The difference that makes Billboard the first-
read and best-read book in the business. There
every week, as the trade's Sound and Video
authority...

Creating the consistent sales environment you
need to reach the buyer regularly. Reaching that
buyer—and the industry—with weekly coverage
it can count on...the climate you've come to rely
on to reach over 33,000 retail readers.

Effective weekly circulation.
Influential Sound/Video coverage.

THAT'S THE BILLBOARD DIFFERENCE.

Let your nearest Billboard advertising representative show you how to make that difference
work for you. Call now and get all the Billboard/C.E.S. Special details today!

The Sound/Video Reach/Coverage

Billboard® Making A Difference Every Week.

www.americanradiohistory.com
Sound/Video Business

Soundstream Success In 4 Years

Continued from page 55

allow enough room for the capabilities of the system to grow.

“We hear an awful lot about adapting digital videodisk technology to audio,” he explains. “For every videodisk there is an audio videodisk lurking. But there are other avenues open too. One can conceive of a digital audio format that doesn’t relate at all to any kind of videodisk.”

“If digital records in the home are to be a 25 year commitment it seems to me that there’s some responsibility on the part of people making it happen to provide room for continuous improvement during that period,” Stockham continues. “I’m concerned that some of the designs put forward do not provide adequate room for improvement.”

All systems proposed to date have 14-bit capability, which, says Stockham, imposes an absolute limit of 34 db dynamic range if pre-emphasis/post-emphasis is not to be used.

Explains Stockham, “I think it would be to everyone’s disadvantage if the digital audio record brought out in 1981 and then in 1984 it was discovered that an advance in quality desired by the marketplace could not be possible without obsoleting the format. The initial digital audio format should minimally have a 16-bit slot made available for digital audio samples even if it’s not fully utilized at first.”

According to the scientist, 14-bit recordings could be played-back on machines designed to read a greater number of bits. He likes the effect of playing one of today’s audiophile records on an inexpensive stereo—you don’t hear all of the music.

However, the choice of a 14-bit standard would freeze the software at that technological level.

“High fidelity and stereo are no longer the words of a hobby cult,” insists Stockham. “The economic investment is so great that it will hurt everyone from the artist to the consumer to unable to compete a 25 year investment in a new format the
cillow room for sonic improvement.”

“It hasn’t been understood how quickly the human ear will penetrate this new dimension,” adds Stockham. “The real digital audio comes about as we are going to breed a new generation of honest to god listeners.

Fairlight CMI

Continued from page 40

by the CMI and subsequently played as a complete work without necessarily using the music keyboard.

International Sound will demonstrate the Fairlight CMI in the Village Recorder’s Studio D Tuesday (6 a.m. – the week of AES.

CASSETTE-PARTS STANDARD-SPECIAL

DOUBLED FLANGED ROLLERS KEYHOLE HUBS LEADER TAPE WINDOWS SHIELDS SPRING PADS STAKING RODS GRAPHITE COATED LINERS CASSETTE SHELLS SONIC-SCREW RECORD TABS CASSETTE TAPE 8 TRACK LUBE TAPE

DONNAK INDUSTRIES

P.O. Box 422
Ridgewood, N.J. 07450

Tel.: 133396

MAY, 1980 BILLBOARD

COMPASS POINT STUDIOS

April Artists


Julio Iglesias - Produced and engineered by Ramon Aranda on CBS International Records.

Bob Marley and the Wailers - Produced and engineered by Alex Sadkin on Island Records Inc.

New Times - Produced by Chris Blackwell and Alex Sadkin. On Island Records Inc.

Inner Circle - Produced by Chris Blackwell and Jack Nuber. Engineered by Jack Nuber. On Island Records Inc.

Keith Emerson - Produced by Keith. Engineered by K. Stubbs on Atlantic Records.

AC/DC - Produced by Mert Langer. Engineered by Tone Plant. On Atlantic Records.


COMPASS POINT STUDIOS LTD., P.O. Box 422, MOAB, UTAH 84532. TEL.: (201) 546-8290

3M DIGITAL

New York City

Full 32/4 Track Digital Record—Edit—Mix—Master

SOUND IDEAS STUDIOS

151 West 46th Street, New York, N.Y. 10036 (212) 575-1711

Brochure available at the 3M Suite, Los Angeles AES Show.

Ask for Bob or Paul

www.americanradiohistory.com
Disco's bigger, more dynamic than ever and it's here to stay with more than 100,000 Discos Worldwide, Programming Disco/R & B Fusion, Disco/ Rock Fusion, Disco/Jazz Fusion and Disco/Country Fusion as an Ever-Growing Entertainment Arena for Millions of People Worldwide.

You're a Part of it: You know about the profit potential and you know that Billboard's International Disco Forum 8 is the One place to meet with your peers, discuss your concerns and plot your strategies.

There'll be panels and sessions dealing with your challenges in the industry, a swarm of exhibitors with the latest equipment and the latest applications and four fabulous nights of topflight entertainment at the fantastic Roseland Ballroom.

Join forces for the power of disco decisions...there will be daily panels and sessions dealing with your challenges in the industry including Club Interiors, Sound and Lights, Financing and more...topics to be discussed by YOU and the people involved in your business.

All these and many more topics will be discussed by YOU and top record label executives, producers and arrangers, marketing personnel, managers and owners from the U.S. and abroad, a top selection of deejays from throughout the world, manufacturers of disco hardware and more...a rich international mix of Disco experts and decision makers.

Entertainment, Entertainment and More Entertainment! Following each day of work at DISCO FORUM 8, the legendary Roseland Ballroom will come alive with the music of the best disco acts in the world. Afterwards, New York is yours...the hottest city with the hottest discos to keep you entertained all night.
**Billboards International Disco Forum 8**

**July 14-17, 1980/New York Sheraton Centre**

Billboard's International Disco Forum 8...July 14-17, The New York Sheraton Centre...your address for four solid days of problem-solving with the best Disco minds in the business and four hot nights with the best Disco entertainment in the party capital of the world.

Register today to take advantage of the Early-Bird Rate and include yourself in the One Disco Forum where the decisions for tomorrow are made...you can’t afford not to.

---

**Exhibitors Increase Your Dollar Share of the Growing Disco Marketplace**

You’re a professional in your field and have the expertise your customers require to put together a winning mix for their type of disco, their type of music and their type of clientele.

Billboard’s Disco Forum 8 delivers the decision-making audience you need to reach...over 5,000 past customers and new prospects from all over the world.

We supply you with hard-sell point-of-purchase impact, rather than relying on an impersonal mailing or hit-and-miss phone call you sometimes must rely on to get your sales message across.

As an exhibitor in DISCO FORUM 8, we also provide you with:

- Billboard’s Pre-Forum Editorial Coverage
- Specific Mailings to YOUR Key Accounts
- Free Exhibit Passes for All Your Clients
- Complete Billboard Post-Forum Editorial and Photos

**Insurance Your Space Today:**

The majority of Disco VII exhibitors have already picked up their space options for BILLBOARD’S DISCO 8. The time is NOW to reserve the space best-suited for your needs whether it be disco-related merchandise or a sound and light display.

Include yourself in the $7 billion dollar industry at Billboard’s International Disco Forum 8, New York Sheraton Centre, July 14-17...it’s the sales opportunity you can’t afford to pass up.

---

**Registration Form**

Mail completed form to:
Attention: Nancy Falk/Salpy Tchalekian
Billboard's International Disco Forum 8
9000 Sunset Boulevard
Los Angeles, California 90069

Please register me for Billboard’s International Disco Forum 8 at the Sheraton Centre Hotel in New York City, July 14-17, 1980.

I am enclosing a check or money order, in the amount of (please check):

- $275 EARLY BIRD RATE (before June 9, 1980) for the following registrant categories: Club Owners/Managers/Franchisers, Record Company Personnel, Equipment Manufacturers, Exhibitors, Promotion and Marketing, Managers, Artists and Radio Personnel

- $315 REGULAR RATE (after June 9, 1980) for the above categories.

- $235 for Disco DJs, Disco Forum Panelist, Students, Military, Spouses.

Name(s) ____________________________________________________________

Title(s) ____________________________________________________________

Company/Disco ____________________________________________________

Address __________________________________________________________

City ____________________________ State __________ Zip __________

Expiration Date __________________________ Signature ___________________

You may charge your Disco Forum 8 Registration if you wish:
- Master Charge
- BankAmericard/Visa
- Diners Club
- American Express

Credit Card Number __________________________

Registration does not include hotel** accommodations or airfare. Registrant substitutions may be made. 10% cancellation fee will apply to cancellations prior to June 30, 1980. Absolutely no refunds after June 30, 1980.

Register Now! Registration at the door will be $25.00 higher.

*All information & hotel accommodations will be mailed to you immediately upon receipt of your completed registration form.

1st Name for Badge ____________________________________________
Disco Business

N.Y. Site Of 8th Industry Forum July 14-17

NEW YORK—The roles and problems of lighting and sound equipment manufacturers, and club owners and managers in a changing industry, will be discussed in detail at Billboards Disco Forum VIII scheduled for July 14-17 at the Sheraton Center Hotel here.

The state of the art of the disco sound and lighting business will be analyzed at four sessions devoted to the subject. According to Bill Wardlow, Forum director, panels will use slides and film to explore problems confronting their industry, and create ways and means of countering them.

For the first time there will be panel discussions geared to operators of discosites based in hotels, and discotheques operating as part of restaurant complexes. There will also be a session devoted to the special needs of disco accessory manufacturers.

Wardlow expects this to cover as broad a spectrum of this aspect of the industry as possible.

At least two sessions will be devoted to the increasing involvement of roller rinks in discosites. One of the two seminars will look at changes in rink design and decor, while the other will probe the promotional aspects of the business.

For the disco business to be of interest to almost everyone in the industry will offer "an economic assistance to the disco business in what we call the recessionary period."

The ASCAP and BMI update of its licensing policies for the disco business is another session that is also expected to find popular appeal.

Wardlow's Disco Forum VIII will also look at:
- The role of producers in inter-warehouse transfers of country and jazz music into today's dance music formats.
- The involvement of conventional nightclub owners in the proliferation of the discotheque concept.
- The importance of record companies to disco and discotheque owners, and their contribution to the discotheque concept.
- The growth and direction of entertainment programming in today's discotheques, including an analysis of programming formats, live performances, special events, radio and television, and dance contest advertising.
- How disco deejays and radio programmers can best coordinate their efforts to concentrate on disco/ dance. Panelists will cover pools and associations will encourage discussions of today's problems.

Blind Operator Of Mobile Disco Tells Success Key

By RADCLIFFE JOE

NEW YORK—In 1976 Ted Fass, a young systems major fresh out of the Univ. of Miami, looked at the then emerging discotheque phenomenon and believed it was going to be the entertainment of the 1980s, decided to involve himself in the business level of the creation.

At that time, Fass who is blind and believed to be the only blind mobile disco operator in the country, started Ted's Disco On Wheels with the help of his wife Gallie. In the four years since then, Fass has par- tlayed his business from a one-man show doing a "couple of gigs" a week to an ambitious six-gig operation, utilizing several trucks and playing as many as three parties a night in the greater New York, New Jersey and Connecticut area.

Originally Fass' primary customers were organizers of weddings, presentations, bar mitzvahs, high school proms and sorority parties. Today he is called on to provide his brand of disco music in such hallowed halls as the N.Y. Plaza, Regency Park Lane and N.Y. Hilton hotels, and The World's Fair Rainbow Grill, at schools such as the Fashion Institute of Technology, and at department stores including Bloomingdale's, Fortunoff's and Abraham & Straus.

From a simple operation with basic sound and light equipment four years ago, Ted's Disco On Wheels now offers a package that includes state-of-the-art sound components, computerized dance floors, a light show which runs the gamut of rotating beacons, starbursts, revolving spot lights, snake lights, specialized lighting, misting mirrored balls, bubble and fog machines and a cation from which programmed air effects confetti or colored foam balls float.

An added dimension is the op- eration's "LIVING Theater" which, for an additional fee, will provide ju- glers, mime artists and disco roller dancers to entice the party.

One of the secrets of the opera- tion's success, according to Fass, is its flexibility and willingness to change with the times. This is reflec- ted in the show's music format which spans a broad spectrum of rock, pop, R&B, ballads and conventional disco sounds.

The Customary "Hello"

LES BRUECK, whose advertising firm represents the Outlaw, says one special promotion, beginning immediately, is free Monday night dance lessons, including western swing, Booking of live bands is not planned at present, but magic and comedy acts will be considered.

Radio Shack P.A. System

NEW YORK—Radio Shack has developed a new microphone system designed for use in discotheques, clubs, auditoriums and conference and meeting rooms.

The system, under the Realistic brand name, is said to be employed by the latest equipment engineering design technology for high sensitivity and efficiency.

The unit, a 3990 mixer, features a controlled dispersion design which is said to allow the positioning of microphones in any room and fewer feedback problems. According to Radio Shack engineers, the column style P.A. system provides wider sound-dispersion than trum- pet style p.a. speakers.

Two eight-inch woofers in the PA- 88 provide extra bass power handling, and a high output solid state tweeter is said to deliver smooth, high frequency response.

The speaker's cabinet reportedly has a tough, water-resistant finish which resists scuffing and wear. All corners are metal-reinforced, and a reinforced handle is utilized. Also incorporated into the system is a pannister resistant grille covering.

Push spring buttons and 1/4-inch phone jacks are provided on each speaker for easy parallel inter- connection in multiple speaker in- stallations. The speaker's nominal impedence matches most p.a. amplifiers, even when the speakers are used in parallel pairs, according to Radio Shack's spokespeople.

The Realistic PA-88 was designed and manufactured by Tandy Audio, the manufacturing division of Radio Shack. It is being sold exclusively through Radio Shack stores and dealers throughout the U.S. and Canada. The retail price is $79.95.

The Outlaw Posk New Memphis Club

MEMPHIS—The ballad of the ur- ban cowboy added a new verse in Memphis with the April 21-22 opening of the Outlaw, a posh country western club located in the city's af- fluent eastern section.

Comedian Gallagher headlined the grand opening festivities, sponsored the first evening by WMC-AM and the second by WBHO-AM.

The Outlaw is housed in the completely renovated shell of Well- ington's, gutted by fire eight months ago. Partners Derrel Sims and Bart Ryan have redesigned the 600-cap- city club for "observation and mobility and a feel of intimacy."

The four-level concrete building has a promenade circling it exter- nally and a waist-high railing circling it internally. About 99% of the seats are at standing level "to provide people with a better way of meeting one another."

The stage is located on the 30 foot by 25 foot dance floor, giving a theatre-in-the-round effect.

Visits include an authentic wagon hanging from the ceiling, steer skulls, hides and 150 live plants with plant lights providing the primary source of lighting.

A $2 cover is charged on Saturday and Sunday evenings when the club opens at 4 p.m. No cover is charged during the week with the club open- ing for lunch at 11 a.m. Waitresses, dressed in outfits resembling those of the Dallas Cowboy cheerleaders, serve a menu featuring buffalo stew and Southern barbecue ribs. Closing time is 3 a.m.

The club's main feature, however, is its custom made sound system designed by Sound Contractors Un- limited. All power speakers and equipment are Peavey Electron- ics, including a G1-3990 mixer, CS-800 power amps, dbx 500 limiter, sub-harmonic generator, and two SL-1200 MKII Technics turntables.

"The equipment is not as impor- tant as the fact that the system was designed especially for this environment to give maximum sound on the dance floor while keeping the level down in volume of the dance floor," says designer Skip Trevathan. "The system allows the music to 'to hit people below the waist, so they can feel it as well as hear it."" Ryan says.

"One special thing we did was to coat all the speakers with ferro fluid in the voice coil to increase durability and also look at this - we have in a lot of clubs like this is speakers blowing out so quick," says Trevathan.

Derejas Ron Cain and Walk Jackson will develop their live horse shows format from a 50-50 country-rock 'n roll play list. They will also design a taped program to be used throughout the day.

Les Brueck, whose advertising firm represents the Outlaw, says one special promotion, beginning immediately, is free Monday night dance lessons, including western swing. Booking of live bands is not planned at present, but magic and comedy acts will be considered.

www.americanradiohistory.com
**New Wave Night**

**At Chicago's BBC**

CHICAGO - The BBC disco will stage its first new wave night Sunday (4), with VU Records group Bo- homia in a live appearance. BBC is one of several discos at which diversification of entertainment policy continues so far this trend.

Beats Walkin’, four-piece country band appeared April 23 at Huckleberry’s disco. Hackleberry’s also is presenting live big band entertainment.

At Cinderella Rockfella, the Ji- lian’s disco in suburban Ar- chington Heights, both country and big band performances now are regular features.

**Disco Mix**

BY BARRY LEREDER

NEW YORK—Rodney Franklin has a new LP from Columbia titled, “You’ll Never Know.” It’s a stunner, and among the most inventive dance jazz of a surprise cut called “The Groove,” which is flawless. Franklin plays piano with confidence, wit and style, and with this cut has pro- duced one of the most refreshing dance sounds in a long time. It’s 12-inch 33 1/3 r.p.m. for the cut 4:48 which is geared for radio play but a dance mix in extending this tune and giving it a lead in and leadout would be most wel- com.

The spritely uptempo piano is interspersed with unexpected silence and is backed at the end by slyly evocative female vocals.

Emergency Records has released a 12-inch 33 1/3 r.p.m. by the group Kano, “i’m Ready.” At 7:14 shows promise for Kano but leaves the feeling is more of the Ripple, “Holiday” at 5:30, also shows musical promise. The vocal repetition of the title, however, wears thin. An r.m. would be welcome to let this group re- establish its potential.

Meanwood Records has a striking new album by the group Marbles produced by Bryan Rob- berts. Marbles has a sound reminiscent of Kraft- werk and Georgio Moroder, and it sails easily through seven cut compositions. The group is backed by an assistance on two by Doug Lanyer. The ex- ception is the group’s rendition of the Doors’ “Light My Fire.” Watch for the six month vintage version, “Prefatory,” to get early morning club play. This downtempo and mellow spaced cut should be released as a 12 r.p.m.

Reeft Daves has produced a 12-inch 33 1/3 r.p.m. for Epic by the Quick. Side One titled “Sharks Are Good,” Into Her Head,” is 7:43 of pleasant, high energy and pleasant vocals with a rocky feel. Initial reaction seems to indi- cate that and should send this cut up the charts around the country.

For side two, in a production in a Canadian 12 inch 33 1/3 r.p.m. release by Kryptonite. Side A “I Didn’t Know I Loved You ‘Til I Saw You Rock and Roll” at 6:30 is a perfect fusion of disco, new wave and rock. Produced by Joe LoCoco, this high energy cut grabs attention without ever becoming trite.

Watch for the Original Mirror album by the group of the same name from Arabia, particularly “Above Love,” which merits deep attention.

Out of Toronto from Ultimate Records is “I Wanna Have My Music” by Marlen Harris. This 12-inch 33 1/3 r.p.m. with exciting and protruding tracks in it to attract the attention of Toronto’s Peter Frost. The artist maintains a commercial vocal quality that should guarantee this record a place in the dance repertoire. The tempo is somewhat fast, however, and discerns might find it necessary to slow it down a bit.

For those fans into the familiar sound of Voy- age from Martin, surprises are as follows to be had from the group’s latest LP titled Voyage 3. The lad is gone, and so is the stand- ard disco format. What’s left is a solid, defini- tive in a rock format, they have transcended their standard fare and come across with a lis- tenable as well as danceable cut that should have no difficulty in the clubs. Some people may find this song difficult to accept on the first listen, but it is worth returning to as they find a progressive step for itself in the area of dance music.

Atlantic has released several 12 inches from current albums that warrant attention. Included is Ray Dorset’s “Look Out” from the Band LP titled “Oceanwave.” “Two Back Together Again” by Ro- berta Flack with Donna Summer from the al- bum of the same name, and from the Cottrell label as distributed by Atlantic is “Dynamite” by Stacy Lattisaw from her LP, “Let Me Be Your Angel.

From Sweet City Records is “Mandolin” by La Playita. They are an LP from this LP is the group’s previous hit as well as two other dance numbers in- cluding “Can You Dance.” “Can’t Kill The Rock’n’Roll” by The Vagabonds in “When the Whistle Blows (Baby Go)” and two others. These cuts are being given a strong attention in all the clubs.

Duane Twiggson, playing at the Renois Lounge in West Mil- ton, Pa, on his top 50 list which includes such numbers as “Party Boys” by Fox on TK, “Body and Motion” by Cyber- son on Motown and “Overnight Sensation” by Jerry Knight on A&M.

NRJ’s Vince Antifato, writing to a group of Col- umbia Univer- sity students, said, “the media has stronged disco music with extremely narrow detec- tions...that’s why weream (our) par- ticipation dance music, to open up new direc- tions for disco music in the future.”

**Radio SPECIAL Survey For Week Ending 5/10/80**

**TITLE(S), Artist, Label**

<table>
<thead>
<tr>
<th>Week</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>64</td>
<td>Love</td>
<td>Newark HT</td>
<td>Top Rank</td>
</tr>
<tr>
<td>65</td>
<td>Love</td>
<td>Newark HT</td>
<td>Top Rank</td>
</tr>
<tr>
<td>66</td>
<td>Love</td>
<td>Newark HT</td>
<td>Top Rank</td>
</tr>
<tr>
<td>67</td>
<td>Love</td>
<td>Newark HT</td>
<td>Top Rank</td>
</tr>
<tr>
<td>68</td>
<td>Love</td>
<td>Newark HT</td>
<td>Top Rank</td>
</tr>
<tr>
<td>69</td>
<td>Love</td>
<td>Newark HT</td>
<td>Top Rank</td>
</tr>
<tr>
<td>70</td>
<td>Love</td>
<td>Newark HT</td>
<td>Top Rank</td>
</tr>
<tr>
<td>71</td>
<td>Love</td>
<td>Newark HT</td>
<td>Top Rank</td>
</tr>
<tr>
<td>72</td>
<td>Love</td>
<td>Newark HT</td>
<td>Top Rank</td>
</tr>
<tr>
<td>73</td>
<td>Love</td>
<td>Newark HT</td>
<td>Top Rank</td>
</tr>
<tr>
<td>74</td>
<td>Love</td>
<td>Newark HT</td>
<td>Top Rank</td>
</tr>
<tr>
<td>75</td>
<td>Love</td>
<td>Newark HT</td>
<td>Top Rank</td>
</tr>
<tr>
<td>76</td>
<td>Love</td>
<td>Newark HT</td>
<td>Top Rank</td>
</tr>
<tr>
<td>77</td>
<td>Love</td>
<td>Newark HT</td>
<td>Top Rank</td>
</tr>
<tr>
<td>78</td>
<td>Love</td>
<td>Newark HT</td>
<td>Top Rank</td>
</tr>
<tr>
<td>79</td>
<td>Love</td>
<td>Newark HT</td>
<td>Top Rank</td>
</tr>
</tbody>
</table>

*non-commercial 12-inch* Complied from Top Audience Response records in the 15 U.S. regional lists.
SEVERAL SITES BOOKED

3 Tributes Highlight ‘80 Newport Festival

NEW YORK—Three tributes—to Charlie Parker, female blues singers, and to Fred Astaire—will highlight this year’s Newport Jazz Festival scheduled for various venues around New York City, Saratoga N.Y., and Waterloo Village, N.J.

The Parker tribute, produced in cooperation with Ira Gitler, will be presented at the University of New Hampshire’s College of Music, Kinsman 700 arena, and will feature more than 40 top jazz musicians lending their talent to the event.

Among those scheduled to take part in the marathon session are Dizzy Gillespie, Dexter Gordon, Stan Getz, James Moody, Zoot Sims, Slam Stewart, Clark Terry, Phil Woods, Al Haig and Max Roach.

This tribute to Astaire is titled, “Putting On The Act II” and will feature Mel Torme, Stan Getz, George Shearing, Sylvia Syms, Clark Terry, Ruby Braff, Lee Konitz, George Wein and Joel Siegel. It will be presented at Carnegie Hall June 28.

This 27th annual Newport Festival in the series, will also feature concerts by Sarah Vaughan, Angela Boffa, Dave Brubeck, Sonny Stitt, Lionel Hampton with Panama Francis, Herbie Hancock & Friends, the solo piano of Hilts, Mitchell, Mel Lewis, Frank Gannaway, Eddie Heywood, Jimmie Rowles and Joe Higgins, Max Roach with McCoy Tyner and Stan Getz with Dexter Gordon, Clark Core & Gerry Mulligan, Paul Desmond, Tadd Dameron, Toshiko Akiyoshi, and Carla Bley & Robert Kraft.

In addition, Benny Carter will host a tribute to the tap dance greats of the jazz world. In this concert, scheduled for Wednesday, June 7, and Thursday, June 8 and Friday, June 9 from 7:30 p.m. to 11 p.m., June 7.

The rest of the Newport lineup includes a concert with the Art Ensemble of Chicago, the popular “Jazz On Film” program to be held at the Town Hall, the Staten Island Boat ride. Jazz Latino with top Latin jazz artists, the World Saxophone Quartet with Archie Shepp, a tribute to Eddie Jefferson with the Manhattan Transfer, Jon Hendricks, James Moody, Dizzy Gillespie and Richie Cole, a concert titled “The New York Scene,” sponsored by Down Beat and presented by Rigmor Newman and a special solo children’s concert featuring Chick Corea.

The Willowdale Village, N.J., jazz

Morgan, Alto Sax

LOS ANGELES—Alto saxophonist Danny Morgan of the Supersax group, is in New Zealand this week performing as guest soloist with the Murray Tanner Orchestra in Auckland and Wellington. Later in May, Morgan will take his California-based quintet out for club dates in Arizona, New Mexico, Texas, Louisiana and Florida.

picnics, coordinated in association with the New Jersey Jazz Society, will feature an array of artists ranging from Frank Sinatra and the Mantovani Flanagan, Milt Hinton and Dick Hyman to Buddy Tate, Panama Francis, Art Tatum, Joe Pass, Johnnie Johnson and Richard Sudhalter.

There will also be two days of concerts at Steve’s Sky Room. Featured there will be George Benson, Larry Coryell, Ruby Braff, Ronnie Laws, Herbie Hancock, Cleo Lane, Dave Brubeck, Spyro Gyra, Fats Domino, Steppie Grapelli, Sarah Vaughan and Doc Cheatham.

For the first time in the event’s history a free concert will be held at Lookout Post in Long Island. It will be sponsored by Manufacturers Hanover Trust. The 270 McDonald’s restaurants in New York City will also sponsor a concert of high school jazz musicians drawn from New York, New Jersey and Connecticut.

The show’s main sponsor is the Brown & Williamson Tobacco Co.

- Continued from page 30

began this year’s two-week run April 15 with the dedication of Armstrong Park here. Among those performing this time there were Count Basie, Dave Brubeck, Lionel Hampton, Percy Humphrey, Willie Humphrey, Kid Thomas, Louis Nelson, Joe Newman, Al Hirt, Allen Toussaint, Lynette and the Brubeck Band. Arnette Cobb and Curtis Fuller—all in one lengthy jam session.

That same evening the portion began with Basie and Brubeck and the audience at the 2,300-capacity Theatre of Performing Arts. Tickets ranged from $12.50 to $17.50.

The remaining 13 evening concerts, all of which were sellouts or near sellouts, featured: the Lionel Hampton all star big band (with Teddy Wilson, "Eddie "Lockjaw" Davis, Joe Newman, Arnette Cobb, Wallace Davenport and others) and the New Orleans Jazz & Heritage Festival Brass Band aboard the 2,300-seat musicians private riverboat. Admission: $10.50.


B.B. King, Taj Mahal and Earl King & the Radiators aboard the S.S. President for two shows. Admission: $10.50.


"Great Performances On Film” presentation by jazz archivist David Corthert in the New Orleans Hilton Hotel’s 1,200 seat Grand Salon. Admission: $4.50.

The World’s Greatest Jazz Band in the California Bash

NOVEMBER—Alpine Village in suburban Torrance has occasion- ally booked jazz with success. This year, however, the complex comprised of 28 shops on the Harbor Freeway will present four concerts spread over three days May 9-11.

Red Norvo, vibes virtuo for almost 50 years, heads up the bill. Also tabbed to entertain are singer Mavis Rivers, Kenny Burrell, Supersax, Ernie Andrews and big bands by Toshiko Akiyoshi-Lew Tabackin, Frank Capp-Nat Pierce, Max Caufield and the Minnesota Angels Jazz Workshop aggregation.

Rounding out the program are the Doo Wop and the 1960’s “Quintet and the Bobby Shew Sextet. Tickets are $7.50. All four concerts over weekend will take place at the Quincy Center and will start at 25. Parking is free.

Chinese Hear ‘Father’

LONDON—While Earl Hines tours the world and Charlie Parker is being heard this month in China, the veteran musician’s records are being beamed by BBC’s World Service” division halfway across the globe. According to BBC sources, it is the first time such records have been heard in mainland China in 30 years.

(with Bob Haggart and Yank Lawson) and Kid Sheek & His Storyville Rambler’s at the New Orleans Hilton Hotel’s 1,750-seat Grand Ballroom. Admission: $10.

Chick Corea, Flora Purim and Larry Coryell at the 2,300-seat Sae- nger Performing Arts Center. Admission: $9.

Jazz Domon, Dr. John and the Neville Brothers Band for two shows aboard the S.S. President. Admission: $2.

Sonny Rollins, McCoy Tyner and the Edward Frank All-Star Bebop Orchestra aboard the S.S. President. Admission: $2.


At the outdoor portion of the fest-ival, held on the grassy infield of the Fair Grounds Race Track April 18-21, performances were simultaneous on 10 different stages from 11 a.m. to 6 p.m. Admis- sions were $1 and vary from event to event. Admission to the impromptu concert were Fats Domino, B.B. King, Jerry Lee Lewis, Pete Seeger, Ernie K.-Doe’s Mounties and Ex- uma, Erma Thomas, James Booker, Clarence “Frogman” Henry, the Meters, Lee Dorsey, Dave Brubeck, Old and New Dreams and Chilton Chenier.

The acts were given 45-minute sets, but several acts the perfor- mances lasted longer.

Billboard SPECIAL SURVEY For Week Ending 5/10/80

NEW RECORD—88,000 S/At 11th Annual New Orleans Fest
International And Domestic Surge Outlined For IMIC

WASHINGTON—Country music has chalked up its most dramatic impact on the nation's Capitols. The Country Music Assn. board meetings, a Capitol Hill reception and participation as panelists and entertainers at Billboard's IMIC highlighted a busy week of activities ending April 26.

The CMA board held its quarterly meeting at the Hyatt Regency, deriving into both domestic and international issues affecting the growth of country music.

A new CMA promotional film made its debut at the IMIC panel titled "Country Goes International." The film noted that country music’s surge is being aided by a "back-to-the-basics" mood that is also being reflected in the room in Western style fashion, increasing exposure of country music on television and in the movies, the growth of country radio stations and the continued strength of the crossover trend.

Chairing the panel was Ralph Mandrell, president of Phonogram/Mercury Records. The IMIC panel featured Bob Schilling, editor of Billboard; Ralph Peer, president of the Jim Halsey Co.; Barbara Mandrell; Dick McGloughlin, senior vice president at J. Walter Thompson; Don Nelson, vice president and general manager of WIRE-AM radio; Ralph Peer, president of the Peer-Southern Organization and CMA president; Jim Schwartz, president of Schwartz Brothers; Joseph Simone, president of Progress Record Distributing; Irving Waugh, commissioner of the Tennessee Dept. of Tourism Development; Dick Blackburn, vice president/general manager of CBS Records, Nashville; and Tony Byworth, British journalist.

Among the potent statements made at the panel:

"The demographic age of country music buyers has come down." Blackburn.

"Country music in Britain is still basically more traditional." Byworth.

"The answer to breaking country music artists in Europe is a long-term commitment and money by artists and record companies." Danishes.

"Country music has great potential for social success, as well as commercial success, outside this country." Halsey.

"With the existence of a satellite, the international market is much more important to us in our efforts to spread country music overseas." McGloughlin.

"There’s a need to take our music there, not just in a narrow way—traditional, but the whole spectrum." Mandrell.

"Stations playing country music exclusively now total near 3,000." Nelson.

"A successful strategy is to present the music overseas without a label, then, when they like the music, you can tell them what they’ve been listening to." Peer.

"The biggest album of the past year was a country album (by Kenny Rogers), and the retailers must convert this popularity into record sales." Schwartz.

By GERRY WOOD

"The demographic age of country music buyers has come down." Blackburn.

"Country music in Britain is still basically more traditional." Byworth.

"The answer to breaking country music artists in Europe is a long-term commitment and money by artists and record companies." Danishes.

"Country music has great potential for social success, as well as commercial success, outside this country." Halsey.

"With the existence of a satellite, the international market is much more important to us in our efforts to spread country music overseas." McGloughlin.

"There’s a need to take our music there, not just in a narrow way—traditional, but the whole spectrum." Mandrell.

"Stations playing country music exclusively now total near 3,000." Nelson.

"A successful strategy is to present the music overseas without a label, then, when they like the music, you can tell them what they’ve been listening to." Peer.

"The biggest album of the past year was a country album (by Kenny Rogers), and the retailers must convert this popularity into record sales." Schwartz.

Radio Luxembourg Airing Of 'Opry' Deemed Success

By TONY BYWORTH

NASHVILLE—Europe’s part-time English language commercial station, Radio Luxembourg, pulled a unique scoop when it transmitted a two-hour live segment of the "Grand Ole Opry" April 26. The broadcast was the first time that the legendary weekly show had ever been transmitted live outside of North America in its 54-year history, with the broadcast featuring an estimated audience of around four million.

The show, transmitted from the "Opry" studio Saturday morning and heard in Europe from 10 p.m. to midnight, was arranged as a co-production between Nashville Radio Workshop, a local production company which had leased broadcast rights for the program from WSM-AM and London Radio Productions. The transmission involved use of a landline from Nashville to New York, satellite from New York to Paris and a further landline from Paris to Luxembourg.

Radio Luxembourg’s Bob Stew- art, host of the station’s weekly “Big L. Country” program, made the program’s opening and closing announcements. Artists appearing on the transatlantic broadcast were Jack Greene and Jeannie Seely, Hank Snow, Roy Acuff, Boxcar Willie, Stoney David, the Vic Willis Trio, David Housin, Stu Phillips and Kelly Fostoon. During the clos- ing of Acuff’s segment, "Opry" general manager Hal Durham and Stewart were presented with plaques to commemorate the first live coverage from the Nashville and London production companies.

The cost of the transmission, which included $2,200 for the use of the satellite and a $9,000 fee to "Opry," was met by British and American advertising. Sponsors included Delta Airlines, Opryland, the state of Tennessee and the British publication Radio Monthly.

Performing were Mac Wiseman, Barbara Mandrell and the Do Rites, John D. Loudermilk and Charley Pride.

Among the country music industry leaders attending IMIC sessions were Frances Preston and Del Bryant of BMI, Mae Axton of Jereme- miah Records, Jimmy Bowen of Elektra/Asylum Records, Wesley Rose of Acuff-Rose Productions, John Walker, executive director of the Country Music Assn.; and Tom Col- lins, CMA board chairman.

JUNE 7-8 TENNESSEE CONCERT

20 Stations Run Auditions For Wild Turkey Jamboree

NASHVILLE—Twenty country radio stations cross country are staging supportive regional talent contests to pick finalists for the first annual Wild Turkey Jamboree, June 7-8 at Columbia, Tenn., near here.

Subsidized by Wild Turkey bour- bon, a division of Austin Nichols, major U.S. importer/distiller, the program features major recording acts with 10 regional finalists competing for $20,000 each day of the weekend.

Bob Graver, project director, has secured the 530-acre Ham Webber farm, 35 miles south of here, a natural amphitheater. More than 300 acres are being converted to parking.

On Saturday (7) Marty Robbins, Lynn Anderson and the Nashville Superpickers work a daily show schedule expected to start at 9:30 a.m. and close between 6 p.m. and 8 p.m.

Acts for Sunday include: Carl Tipton Singers, Merle Haggard, Johnny Paycheck and Asleep At The Wheel. The North Star Band is the house group. Merle Kilgore is em- cee. Dr. Marshall Fallwell is talent coordinator.

Representatives of the Country Music Assn., ASCAP, BMI, SESAC, Country Music Magazine and the Songwriters Assn. here will judge the talent. Prizes are $10,000, $5,000, $3,000 and three prizes of $1,000 each.

AM stations sponsoring contests include: WWOE, Birmingham; WSAI, Cincinnati; WPXN, Columbia, Mo.; WSNW, Fayetteville, N.C.; WIRE, Indianapolis; WQK, Jackson- ville, Fla.; WDAF, Kansas City, Mo.; KXLR, Little Rock; WNN, Louisville; WM, Memphis; WKDA, here; WHOO, Orlando; WBKR, Owensboro, Ky.; WWSA, Savannah and WACO, Waco, Tex. FMs are: KICK, Houston; WXBN, Milton, Fla.; WCH, Savannah. Each station is autonomous in staging its competition to find a regional representative. WMC staged a record-setting talent show for a charity with bands playing. WHOO charged a $25 entry fee while other stations are linking with local ballrooms to do it live. Each station winner receives $1,000.

Graver estimates the talent budget at around $150,000. A promotional budget that will exceed $150,000 for local and regional print and radio plugs. As a distiller, the Wild Turkey event cannot mention the $101 proof product on radio or tv. Show advertising will be carried on nationally for an eight-week period prior to the event.

John Logan of Carlo Sound, Nashville, is handling audio. Theatrical Equipment Rental, Knoxville, is constructing an elevated 15-foot by 30 foot stage with 24 by 16 foot equipment wings.

BRONCO BUSTER—Mickey Gilley, second from right, is interviewed by ABC-TV's Hughes Rudd, right, about the mechanical bulls which Gilley is currently marketing at his bronco shop in Pasadena, Tex. Gilley has two of the bulls in his nightclub which contribute to the ambience of the club.
Willie Nelson

MIDNIGHT RIDER

"I've got to run to keep from hiding.
And I'm bound to keep on riding.
And I've got one more silver dollar.
But I'm not gonna let 'em catch me, no.
Not gonna let 'em catch
the "Midnight Rider"
FLASHER: Although the Statler Brothers turned their attention recently for presidential campaign to the White House, there is no truth to the rumor that Lender “Rounding” Moran & the Cadillac Cowboys are being considered for a return to the box for house-tap. The Statler Brothers (which seems to have been so relevant for some time now) has reportedly raised the Exit, committing, “We can’t get away from that.”

When Columbia recording artist Freddie Weller unveiled his new band, Spurzz, and his new sound concept, “concept two weeks ago here in town at Frayley’s Stage Door Lounge, the chuckleback backstage “It takes a lot of courage for this to be going on here. Although the show’s theatrics (smoke, flames, fireworks) and unusual costuming (tinker and black space/ cowboy outfits)” can be few a few of the many features of this concert. But he’s gone on to prepare for country music industry visitors as they will be exchanged behind the scenes.

A special, which has been scheduled Wembley concert appearance of Primm’s “power country” concept in an expected huge tourist attraction, and the field country music industryites will take by the Ovation’s Sun Limits” (w. Moss), Warner Bros. 49191 (Pi-Gem, BMI) for the weekend.

In country tv tonight: The late Ed Southard (MCA) has scheduled Wembley concert appearance of Primm’s “power country” concept in an expected huge tourist attraction, and the field country music industryites will take by the Ovation’s Sun Limits” (w. Moss), Warner Bros. 49191 (Pi-Gem, BMI) for the weekend.

1. THE RAIN FALLS (I. Carnes, D. Frazier), Warner Bros.
2. I’LL TAKE YOU HOME (B. Owens), Warner Bros.
3. GOOD OL’ BOYS LIKE ME (L. Gatlin; E. Gatlin) 8 the Gatlin Brothers
4. I’LL TAKE YOU HOME (B. Owens), Warner Bros.
5. NOT THROUGH LOVING YOU (R. Van, M. Nicholes), MCA
6. I’LL TAKE YOU HOME (B. Owens), Warner Bros.
7. I’LL TAKE YOU HOME (B. Owens), Warner Bros.
8. I’LL TAKE YOU HOME (B. Owens), Warner Bros.
9. I’LL TAKE YOU HOME (B. Owens), Warner Bros.
10. I’LL TAKE YOU HOME (B. Owens), Warner Bros.
11. I’LL TAKE YOU HOME (B. Owens), Warner Bros.
12. I’LL TAKE YOU HOME (B. Owens), Warner Bros.
13. I’LL TAKE YOU HOME (B. Owens), Warner Bros.
15. I’LL TAKE YOU HOME (B. Owens), Warner Bros.
16. I’LL TAKE YOU HOME (B. Owens), Warner Bros.
17. I’LL TAKE YOU HOME (B. Owens), Warner Bros.
18. I’LL TAKE YOU HOME (B. Owens), Warner Bros.
19. I’LL TAKE YOU HOME (B. Owens), Warner Bros.
20. I’LL TAKE YOU HOME (B. Owens), Warner Bros.
22. I’LL TAKE YOU HOME (B. Owens), Warner Bros.
23. I’LL TAKE YOU HOME (B. Owens), Warner Bros.
24. I’LL TAKE YOU HOME (B. Owens), Warner Bros.
25. I’LL TAKE YOU HOME (B. Owens), Warner Bros.
26. I’LL TAKE YOU HOME (B. Owens), Warner Bros.
27. I’LL TAKE YOU HOME (B. Owens), Warner Bros.
28. I’LL TAKE YOU HOME (B. Owens), Warner Bros.
29. I’LL TAKE YOU HOME (B. Owens), Warner Bros.
30. I’LL TAKE YOU HOME (B. Owens), Warner Bros.
31. I’LL TAKE YOU HOME (B. Owens), Warner Bros.
32. I’LL TAKE YOU HOME (B. Owens), Warner Bros.
33. I’LL TAKE YOU HOME (B. Owens), Warner Bros.
34. I’LL TAKE YOU HOME (B. Owens), Warner Bros.
35. I’LL TAKE YOU HOME (B. Owens), Warner Bros.
36. I’LL TAKE YOU HOME (B. Owens), Warner Bros.
37. I’LL TAKE YOU HOME (B. Owens), Warner Bros.
38. I’LL TAKE YOU HOME (B. Owens), Warner Bros.
39. I’LL TAKE YOU HOME (B. Owens), Warner Bros.
40. I’LL TAKE YOU HOME (B. Owens), Warner Bros.
TWO GIANTS REUNITED

DON WILLIAMS

AND

THE JIM HALSEY COMPANY

DON IS BACK ON

TULSA TIME

CURRENT HIT SINGLE "GOOD OLE BOYS LIKE ME" FROM THE MCA ALBUM "PORTRAITS"

EXCLUSIVE REPRESENTATION IN ALL FIELDS:

THE JIM HALSEY CO. INC.

TALENT AGENCY PENTHOUSE CORPORATE PLACE 5800 E. SKELLY DR.
TULSA, OKLAHOMA 74135 (918) 663-3883 TELEX 49-2335
9000 SUNSET BLVD. SUITE 1010 LOS ANGELES, CALIFORNIA 90069 (213) 277-3397
TULSA - LOS ANGELES - NASHVILLE - LONDON

EXCLUSIVELY ON:

MCA RECORDS
NASHVILLE—The Country Music Association's board of directors held its second quarterly meeting for 1980 at the Capitol Hill Hyatt Regency in Washington, D.C. April 22-23. Among the highlights of the meeting was the introduction of CMA's new videotape presentation, "The Music For The Times," an eight-minute film promoting the country music industry.

At the meeting of the entire board Wednesday (23), committee chairmen reported on the activities of their groups, which met the preceding day.

Public relations committee chairman Gayle Hayley reported on the revitalization of the CMA Speakers Bureau, which will be national in scope, and which will include an interview service as well as a speakers bank made up of top industry executives. Hill also presented to the board CMA's new information kit.

Don Nelson, chairman of the radio committee, discussed plans for this year's post-awards show"broadcast, along with ideas about the Awards Show Awards Show Image Book exhibit which will be offered to stations as it was last year.

DJ committee chairman Jim Duncan announced that the DJ Awards ballot for 1980 had been reviewed, and a confidential list of 10 judges for the final voting had been submitted.

Jackson also reported on the activities of the membership committee, with a concentration of increasing members in several categories, including radio stations, artists and journalists.

In regard to Country Music Month, chairman Roy Horton announced that Kenny Rogers will sign the letters sent out to governors requesting official proclamations for Country Music Month in their respective states. A logo, promotion plans for retailers and shopping malls, displays for record stores, books and postcards and other materials are being planned for 1980's Country Music Month.

Fan Fair committee chairman Bud Wendell reported that registration for this year's Fan Fair is up more than 9% over last year. Of those already registered, 57% are traveling in groups. In view of unfavorable economic conditions, these increases are impressive. Wendell also stated that 1,500 country radio stations throughout the U.S. and Canada received Fan Fair promotion disks recorded by various artists.

Irving Waugh, chairman of CMA's iv committee, repotted that the 1980 Awards show will be again produced by Bob Preckli, and the date will be Oct. 13. Acting in conjunction with recommendations from Awards committee chairman Norro Wilston, the board voted to change the definition of instrumental group to read as follows: "An instrumental group or band is defined as two or more individuals performing and billed as a single separate instrumental act."

Chairman of the convention study committee, Joe Talbot, told the board that the dates for the annual Country Music Convention in Nashville will be Oct. 14-18. As a subcommittee chairman of the planning and development committee, Talbot also spoke of the progress of the work being done relative to a visit to China with a country music entourage.

International committee chairman Bruce Lundvall reported that CMA would again be represented at Carnegie Hall, New York, this year, and his report is reproduced in full.

The premiere of "The Best of the Statler Brothers" 1980, released in Canada, was the subject of discussion at the October meeting of the CMA-Country Music Association.

CMA's involvement in assisting the Hall of Fame criteria committee stated that the committee recom- mended a change in the rules of electing the Hall of Fame to allow ballots in three categories: living person, deceased person and a non-performing person being deceased (a person having begun a career in the business at least 40 years by 1984). Her recommendation was approved.

On Tuesday (22), the CMA board members were special guests of the White House for breakfast and a tour. CMA board members serve gratis and pay all expenses incurred in traveling to board meetings themselves.

TV Special On Guitarist Atkins

NASHVILLE—Guitar legend Chet Atkins is the subject of a special television production to be videotaped May 14 at the Opry House in Nashville.

Titled "A Tribute To Chet Atkins From Opry Friends," the show is produced by Jim Owens Productions for national syndication later in the year by Multimedia Program Productions of Cincinnati.

The special will feature Atkins in performance, as well as guest artists who have worked with him throughout his career.

'Grand Ole Country Is Renamed'

NASHVILLE—Now in its sixth year, the "Grand Ole Country" television show will change its title to "The Ronnie Prophet Show." Proposals from the CTN Network show from Toronto. Taping is slated for May, June, August, November and January. Complete with new sets and logo, 24 shows will be taped, allowing for a 48-week run (including 24 re-runs) throughout Canada. The show is produced by Sy True who was recently in Nashville signing guest acts.
The new issue of CMS—Billboard's 1980-81 Country Music Sourcebook—will soon be on everyone's doorstep.

CMS: the annual country music business buyer's guide. Your once-a-year opportunity to call on contacts the whole year through.

CMS: the most referred-to directory in the country music business. Directing your ad message to your target audience.

As a CMS advertiser, you'll be calling on country business in the most efficient and economical way. The way:

**TOP COUNTRY TALENT AND THEIR CONTACTS DO:**

Top country performers, managers and booking agents know what CMS ads represent. Their best advertising buy. Reaching promoters, bookers and programmers everywhere—by making just one date: the ad deadline for CMS.

**COUNTRY LABELS DO**

- Country Promoters
- Music Publishers
- Record Companies
- Concert Managers
- Booking Agents
- Personal Managers
- Artists
- Concert Promoters
- Radio Stations
- Syndicators
- Festivals & Fairs
- CMA Hall Of Fame
- Birthdays

**MORE READERS, MORE BUYERS, ATTRACTED BY UPDATED CMS ANNUAL LISTINGS:**

**BRINGING THE MESSAGE TO MORE READERS:**

More than 200,000 regular Billboard readers.* Plus Key Talent Buyers At Major Ad Agencies via special CMS bonus distribution.

**AND THIS YEAR'S NEW CMS FEATURES:**

**COUNTRY MUSIC DIRECTORS' POLL:**

Radio programmers pick the best of '79.

**GRAMMY & OTHER COUNTRY AWARDS LISTINGS:**

The big country winners in the yearly NARAS races. The most performed country songs from the performing rights groups. Plus Billboard's top artist and product winners in country.

**UNIT/DOLLAR SALES DATA:**

The state of the country record/tape market. From RIAA and other industry sources.

**NO ADVERTISING OPPORTUNITY DELIVERS A WARMER WELCOME TO THE COUNTRY BUSINESS WORLD...**

Call your nearest Billboard advertising representative now. And get all the COUNTRY MUSIC SOURCEBOOK details today. For the fourth annual CMS.

---

*Based on Billboard's subscription base of 46,000 and an estimated pass-along readership rate of 4.3 per copy.
British Music Fete By Pittsburgh Orch.

70

and Chicago Symphony Chorus. “Resurrection,” orchestras in Boston, Chicago, Eugene a call of masterworks in March, makes Masterworks a separate and international unit, reporting directly to CBS Records Group deputy president Dick Ackley.

Dash was named to replace Simon Schmidt, head of Masterworks since fall. Schmidt, whose tenure was marked by a great deal of friction with staff and artists, is taking a leave of absence.

Dash recently was responsible for developing CBS Records’ new Masterworks audiophile product line, to be announced in May. His most recent title was vice president, business development.

Under the Masterworks’ reorganization, the relationship of the division to CBS Records U.S. and international operating divisions is similar to that of its sub-type. Masterworks is responsible for signing titles for the line, product development and planning the overall marketing strategy, with operating divisions responsible for actual recording and marketing forward from that point.

Under the new administrative plan, all divisions of Masterworks will be designed to meet worldwide needs and simultaneous international release dates will be set.

Kolodin’s Paper For Conference

NEW YORK—Critic Irving Kolodin is authoring a new policy paper entitled “Conductors in America,” to be presented at the 1980 confer-
ce of the American Symphony Orchestra League. The League will meet here June 16-20.

Also scheduled to make presenta-
tions at the conference, William Schu-
man, discussing “Composers and Contemporary Music,” and Univ. of Southern Calif. communications professor Herbert S. Dordick, offering a paper entitled “The Electronic Media.” Addressing the conference on June 18 will be Leonard Bern-
stein.

The annual conference is at-tended by orchestra managers, con-
ductors, musicians, presidents and board members, volunteer and women’s guild leaders, and by pub-
lishers, composers and artists man-
ger.

Radio Format Views Chained by Detroit

CHICAGO—An exchange of views on programming of classical formats, chaired by James W. Keeler, program director of Detroit’s WQRS-FM, will be part of the Masterworks Music Broadcast-
ners, and scheduled to meet here Wednesday through Saturday (7-10). The conference, chaired by Norm Parmele of WFMT-FM, Chicago and Gordon Wildman of WNO-FM also will sit on the programming panel, Wednesday (7).

Topics scheduled for discussion also include promotion, research, national and corporate sales, local sales, performance licensing organi-
izations and satellite technology.

Tea Intell Voice Contest

PAVAROTTI & PHILLY OPERA

By ALAN PENCANSKY

CHICAGO—A new in-
ternational voice competition has been established in the U.S. with the participation of the tenor Luciano Pavarotti. The competition is being jointly sponsored by Pavarotti & Co., the Opera Company of Philadelphia.

The Opera Company of Phila-
delphia/Letino’s annual International Voice Competition will be held for the first time this spring in Philadelphia. Eighty countries are expected to com-
te and Pavarotti will head the panel of judges.

Winners of the competition will be cast in productions of the Philadelphia company scheduled for spring of 1982 and also starring Pavarotti. The superstars’ involvement reportedly will extend to all phases of the competition, including work with the company’s preparation for the performances.

Pavarotti heads an advisory panel that also includes soprano Kurt Herbert Adler, Richard Beyng, Lorni Mazza and Julius

Veteran Ormandy Looking To Guest Conductor Gigs

PHILADELPHIA—Conductor Eugene Ormandy will widen his circle of guest appearances in 1980-81 as his historic tenure at Phila-
delphia Orchestra music director is brought to a close.

Ormandy is scheduled to conduct orchestras in Boston, Chicago, San Francisco and Washington, D.C., in addition to his appearances abroad. Plans also call for the 81-year-old maestro to continue his close affiliation with the Phila-
delphia Orchestra, which has designated him conductor laureate.

Ormandy is stepping down after 44 years as principal conductor, the longest tenure ever registered with a U.S. orchestra. As music director, Riccardo Muti is scheduled to take over the reins beginning in 1980-81. Next season, Ormandy is slated to handle 10 weeks of regular subscription concerts. He also will direct concerts this summer at Saratoga and the Saratoga Festival.

Ormandy’s last concert as music director will be played at Saratoga, according to the orchestra.

Only a handful of guest conducting engagements have been filled by Ormandy in recent years.

Classic Notes

Following its April 20 to May 3 stand in Car-
egenie Hall, the Chicago Symphony returns home for dual booking, which will feature
t chambers in Chicago Symphony Hall. The repertoire includes Mahler’s Symphony No. 2, “Resurrection,” performed with soloists and the Chicago Symphony Chorus. It will be Sir Georg Solti’s second stereo recording of the work. Solti also is scheduled to tape “The Enchanted Garden” on the “Tea Intell” television program, which will be broadcast on the San Francisco Opera Network.

British Music Fete By Pittsburgh Orch.

CHICAGO—The Pittsburgh Symphony Orchestra has drawn up plans for a festival of British music to be staged in 1981 with the support of the British Council of London. A $50,000 grant from the British Coun-
cil toward production of the festival has been pledged.

Conductor Andre Previn, a long-
standing champion of British com-
posers, will be artistic director of the festival. Previn will conduct con-
certs in Pittsburgh, New York and Washington, D.C. Plans call for the festival to include three orchestra programs.

According to the Pittsburgh Sym-
phony, it is the first time a major fore-
egn government agency has given funding to a U.S. orchestra for such a project. The festival is scheduled for November 1981 and is expected
Eurovision Win May Boost Eire

By KEVIN STEWART

DUBLIN—Shay Healy, composer of Ireland's winning entry to the Eurovision Song Contest, which was announced May 3, 1981, is hoping that the success will do much to establish the country as a separate market in its own right.

"Our whole credibility gets a boost through being there," he said.

"We've always been lumped in with Britain as Eire, but there's a lot happening here that's separate.

As evidence, he points to the international success of Dublin-based Boomtown Rats, and to recent lucrative deals from the U.K., for newer bands such as the Lookalikes and the Teardrops.

Healy himself, a larger-than-life character with a long list of previous jobs (including running an inn in a restaurant in Nashville to his credit), has been songwriting for 10 years.

Prior to Eurovision, he was one of 20 of his songs were recorded, three by Scottish comedian Billy Connolly. Twice he has won the Irish composer's prize at the Casablanca International Song Contest here. "It's a Lovely Day," recently recorded by Gloria in New York and "Blindfold The Band." "It's a Lovely Day" is set to be released in Ireland, and, CBS elsewhere (Billboard, May 3, 1981).

Publishing is through Boco Music, the link there coming through a parody of an Irish song written by Healy and Dave Penfotshaf under the label name, Rubbersnack.

The duo has another single out, this time under the name of Crack. "Silly bloody," and it refers to Paul McCartney's recent drug bust mishandled in Japan.

Now Healy has written a series of one-off discs. "In Nashville. I wrote a lot of songs, vignetoes of the American way of life, in a humorous cynical album called 'Too Old To Rock—Too Young To Wear A Tie.'"

He is particularly proud that the Eurovision winner was essentially an Irish product. In previous years, our Eurovision entries have been recorded in England, but this was the first time in Dublin, arranged and produced by Bill Wheaton and engineered by Brian MacGregor.

"Now they want to use a producer with a track record to produce winning singles. Johnny Logan's album. But I'm urging them to hold on to Wheaton.

Batlely also wants to set up a production company to develop Irish artists and labels in Europe. Internationally, his first album is a New York misty, using material ranging from the eponymous "New York Misty" to recordings to material from Django Reinhardt.

Eurovision 1981 is to be held in Dublin, with Healy booking additional roles as press officer and Radio Times, the label that hosts the event, says he is determined to keep the songwriters a better deal at the contest.

"In this year's event at the Hague, songwriters were getting nothing of being of less importance than anyone else. They had restricted movement, and therefore in the next year, I want to be in charge of the writers."}

In the wake of a cover action over "What's Another Year" includes versions by Geoff Love and Frank Poulter, and was released in Danish and Swedish.

---

More Indies Combine To Attract Licenses

WASHINGTON—Following its week's exclusive report (Billboard, April 26, 1981) of the link-up of Independent Record Companies (IRCs) and Universal Music Group of independents has decided to band together in an effort to cut costs and increase their share of the market.

The group of IRCs, usually referred to as the "Irish" market, has been among the most active in recent years, and has been able to react to the changes in the industry and the problems of piracy, record distribution, and marketing.

"What's Another Year," his songwriting for Bill Masterson.

This week, masterson announced that he will use the label name, Rubbersnack, to release the label's new album, "What's Another Year," which has been recorded by Healy and Dave Penfotshaf under the label name, Rubbersnack.

CBS Registers International Song Contest; Try In '81

LONDON—The first British Song Festival, which was to have been staged at the seafront resort of Brighton July 16-19 with prize money in excess of £60,000, has been abruptly called off.

The festival officially announced in January (Billboard, Jan. 5, 1981) was given full approval by the Songwriters Guild of Great Britain, the Music Publishers Association, and the Performing Right Society. And it was being run in conjunction with the International Federation of Festival Organizers (IFFO). Of 60 countries were expected to take part.

But now composers who submitted songs for the event have received official notification that it's been called off. The cancellation is blamed by Norba Productions and its festival director, Ted Francis, on "the occasional information that the television company with which we have negotiated since July last year was unable to commit to proceeding with proposed screening arrangements.

In fact, the company was Associated Television, which was represented at the conference called to announce the event formally. Francis says that to cover this was "fundamental to the success and visibility of the festival and without it, it's impossible to go ahead this year.

But ATV denies there was any commitment to cover the event, and insists it was just one of many program proposals received and considered by the company.

Francis and Norba Productions, claims there have been substantial financial losses over the preparation and now cancellation, but add that work goes on to present a festival in 1981.

Francis, "We believe that we should have a survival here, alongside the 100 or so held elsewhere in the world. We received a total of 560 entries from 32 countries.

Now we've refunded the entry fees. The problem is that ATV doubts the festival would be a real world event, and so was worried about its tv potential. But we got entries from places like Greece and Korea, as well as major territories."

(Continued on page 77)

---
ON RECORDS & TAPES

Tax In New Zealand Spooks Political Row

BY PHIL GIFFORD

AUCKLAND—New Zealand's crippling 40% tax on sales of tape records has hit the front pages of all daily newspapers here—but not in a way that the recording industry could have wished for.

New Zealand prime minister Bob Muldoon has stepped in after a meeting between representatives and his finance minister, Hugh Templeton, at which Templeton said he could ease grounds for a reduction in the tax.

What Muldoon has to say has been all bad news for the music industry. At a party fund-raising meeting in Invercargill, Muldoon observed, "We're facing the sort of government that used to be good friend Hugh Temple, if he thinks he's going to get that tax taken off, records, he's got another thing coming.

"The records that are sold in this country are not very big sellers, and we do not have one essential item—had a cultural element that could be expanded on in terms of employment."

But back at Parliament in Invercargill speech, Muldoon again went to the aid of the recording industry.

"The question is whether records are in that or cultural or educational field," he commented. "To me, they just aren't. I believe that they are part of the culture, if you like, but not cultural in its normal sense."

Muldoon also revealed that the issue could influence young voters, adding: "I want to see in national elections here at age 18 next year's general election, I'll vote against it.

"If you asked the average young voter how much sales tax be paid on pop records, he wouldn't be able to tell you.

"At the meeting with Templeton, and theoupgraund by Muldoon, followed an extensive advertising and publicity campaign by the industry.

Newspaper editors throughout the country, and all Members of Parliament, sent a packet containing Penthouse and Playboy magazines and albums by The New Zealand Army Band and Sharon O'Neill, the female recording artist of the year, to each house.

It was pointed out that while the magazines were exempt from tax as "cultural items," the albums sold both the 40% sales tax.

Newspaper advertisements hammered the same message, with a heading, "Which side is the government on?"

It's that the criticism of

Gold Motels

SYDNEY—First world market to go gold for Capitol recording act the Motels is Australia, where the Capitol band Capitol debut album has sold 20,000 copies.

The government implied by the ad campaign was sparked by the counterattack by Muldoon. He is known for savage political in-fighting, having played a significant role of being picked up by the police for homosexual behavior, and more recently in the letter to the editor whose views annoyed him that he should check into hospital.

Industry spokesmen have not risen to the Muldoon bait on the tax issue, however, hoping instead for a calmer approach when Templeton's budget is due, in June.

Selling CBS Around The World

Total Revenues Estimated At Around $750 Million

In Latin America

Gracius Lines Goes To RCA

NEW YORK—RCA will be distributing Chrysalis Records through Latin America. The results of the deal were disclosed at RCA's recent four-day Latin convention in Buenos Aires. Chrysalis executives Chris Wright and Des Brown gave delegates a special product preview.

RCA will sell in the Argentine capital's Sheraton Hotel, also Art Martinez, vice president on the international branch, who reported that the company's rights to handle Abba product in the region have been extended.

Cuts from Abba's first Spanish-language album, "Gracias por la Musica" (Billboard, March 1, 1980) were aired. Polar Music chief Stig Anderson was in attendance.

Gracius, a division of Allan Carr's "Can't Stop the Music" movie, soundtrack from which RCA distributed in Latin America via its pact with Can't Stop Productions. The movie will bow later this year.

Other acts due for promotion in the region include Spain's ICU Joaquin's album written and produced by Manuel Alejandro; Italy's Adriano Pappalardo and Oli, who did the Spanish-language albums; Mexico's Emmanuel, with an LP written and produced by the band; and Argentina's Trini Lopez, with a new LP part Spanish, part English, produced by Dave Fuqua.

Representatives from RCA subsidiaries in Argentina, Brazil, Mexico, Chile, Canada (Canadian Films International, the U.K., and the Netherlands, and from RCA licensee in Colombia, RCA de France, RCA de Spain, and RCA de Dominican Republic, Venezuela, Peru, Bolivia and Chile attended.

In Latin America

Gracius Lines Goes To RCA

NEW YORK—RCA will be distributing Chrysalis Records through Latin America. The results of the deal were disclosed at RCA's recent four-day Latin convention in Buenos Aires. Chrysalis executives Chris Wright and Des Brown gave delegates a special product preview.

RCA will sell in the Argentine capital's Sheraton Hotel, also Art Martinez, vice president on the international branch, who reported that the company's rights to handle Abba product in the region have been extended.

Cuts from Abba's first Spanish-language album, "Gracias por la Musica" (Billboard, March 1, 1980) were aired. Polar Music chief Stig Anderson was in attendance.

Gracius, a division of Allan Carr's "Can't Stop the Music" movie, soundtrack from which RCA distributed in Latin America via its pact with Can't Stop Productions. The movie will bow later this year.

Other acts due for promotion in the region include Spain's ICU Joaquin's album written and produced by Manuel Alejandro; Italy's Adriano Pappalardo and Oli, who did the Spanish-language albums; Mexico's Emmanuel, with an LP written and produced by the band; and Argentina's Trini Lopez, with a new LP part Spanish, part English, produced by Dave Fuqua.

Representatives from RCA subsidiaries in Argentina, Brazil, Mexico, Chile, Canada (Canadian Films International, the U.K., and the Netherlands, and from RCA licensee in Colombia, RCA de France, RCA de Spain, and RCA de Dominican Republic, Venezuela, Peru, Bolivia and Chile attended.

Presley

AUCKLAND—Sales records for Honolulu radio network's "American TVB's Elvis Super Rocks," marketed by RCA.

The set, which originated two years ago in Germany, has reported sold more than 10,000 units. It peaked at No. 6 in this country's album charts in March.

Ratings at FAB 95. "Super Rocks" has gone gold following a one-month-long television promotion, prompted by steady sales over the previous 12 months without intensive advertising.

Local RCA promotions manager, David Maule, says the success reflects huge local interest in Presley, who has been heretofore here for his first RCA single, "Heartbreak Hotel," sold to local charts in 1956.

First Radio School Set Up in U.K.

LONDON—A National Broadcast School is to be set up here, to be funded by the Industry, independently of Broadcast Authority.

Capital Radio is London's entertainment independent local radio station. The school's headquarters will be here, but mobile training facilities, which on-station training are vital aspects of the courses, will be in York or Leicester.

Tony Soeller, director of the Assn. of Independent Radio Contractors, says: "We all realise stations here realized that the training is an important part of the development of local radio in Britain.

The school will cover all aspects of broadcast training, including part-time, on-course, creative, technical, journalistic and business planning and management courses. Individual courses will run from four days to four months, with around 500 student places and 750 evening class places available.

Director of the school is Michael Bukli, 38, program controller of Yorkshire Radio in the U.K. He is looking to expand, in the past 12 years. He says: "This will be a practical school. We are dealing with eductional policy, rate card structuring or electronic installation."
IN KENYA
Radio Ban After PRS Criticism
NAIROBI – The Performing Rights Society (PRS) has come under fire in Kenya for not fully safeguarding the interests of its members and the conflict has had more far-reaching effects, culminating in the ban of foreign radio stations by the Kenya government-owned radio station, Voice of Kenya, for three weeks.

Local members of the Society are aware that the station pays a performance fee to the PRS, but so far very little has filtered through to the copyright owners or their representatives.

A local body, the Musicians Performing Right Society of Kenya, has therefore been set up in an attempt to put the situation right.

It has enrolled many Kenyan artists, but has not managed to collect on behalf of any international companies. As a result, a small group has formed to lobby some of the Voice of Kenya heads into issuing a directive instructing that £250,000 be played over the airwaves, even on the General Service, which up to that point had been dominated by English and Zairian music.

This move, however, had to be reversed after advertisers and listeners complained and the station management cancelled all foreign programs in some cases withdrawing support completely.

The furor has at least drawn some attention to the plight of local copyright owners and musicians. The PRS, in the meantime, continues to collect dues from Voice of Kenya, but by its own admission, is extremely slow and lax in the redistribution of monies collected.

Polish Tops
WARSAW–Top-selling album in Poland last year, according to official figures released here, was “I Remember You From My Youth” by the late Krzysztof Krawczyk, which sold 95,794 copies.

Local Music Gains Sales Throughout Asia
NEW YORK – This is the second part of a report on music trends in Asia, originally published in Asian Week magazine and reprinted here for Billboard readers. The first segment analyzed Japan, Taiwan and Hong Kong; this part continues with other markets in the region.

The Philippines: Nightclubs and cabarets abound in Manila, and it is in some of the smaller ones that many of the Philippines’ foremost chanteuses get their first shot at the limelight. Though as in many sin cities, they are rapidly being transformed into disco palaces, the boise remains an integral part of Manilla’s nightlife.

Singing sensation Carmen Patena, described as “the greatest belter since Bruce Lee” by one Filipino entertainment writer, began her career singing sentimentals in a small cocktail lounge on Rizal Avenue.

After a stint as a jazz and blues singer in clubs at the American bases, Carmen began the tour circuit of major Asian cities, keeping elite nightclub audiences in their seats at a time when the world was dancing to just about anything.

Today, 38-year-old Carmen is virtually a national institution. A favorite of the First Family (for whom she has entertained royalty, statesmen and international celebrities) and a popular television feature, La Patena is enjoyed most for her frolic and gusto on stage, where she belts out anything from disco to blues and jazz.

Like many Filipino stars, Carmen spends a lot of time touring abroad. Last year took her to much of Asia and North America, including a performance at New York’s Carnegie Hall in July. The reception worldwide was predictable. Gushed Singapor Straits Times critic Jennifer Schoon, who caught her act in the island republic: “Carmen Patena exudes warmth and friendliness, and his coupled with an excellent voice makes her an instant hit. Carmen never gives the impression that her act is planned… it simply happens.”

Malaysia: The music scene in Malaysia has undergone some startling transformations in the past few years, not the least of which is the booming interest in locally produced music in the national language. And thanks to the recent proliferation of live shows and TV programs exposing local talent, there are now at least a dozen artists who are more or less household names.

Certainly the country’s best-known and best-selling songstress is Shahrin Aini, whose music career took off when she won the “Johan 69” award from Radio Television Malaysia. Since then, Malaysia’s “queen” has enjoyed a considerable string of successes: her gold album, “Iniah Laguku,” sold 25,000 copies for her first English album, “Forever And Ever,” in 1978.

Such sales may not seem much on an international scale, but they are impressive in Malaysia, where it is estimated that for every original recording, eight to ten pirated versions exchange hands.

Singers like Shahrin have given local music a boost both on stage in record shops and years ago, when most sales were of foreign music, the sale of 10,000 copies of a local LP would have been unthink- able, industry sources say. Nowadays, this is what local companies expect for a popular album. Many of Malaysia’s singers are easily out- selling foreign competitors.

For winners of the English Radio Television Malaysia Bintang Contests, the traditional vehicle to star for young Malaysian hopefuls was Radio Television Malaysia’s music talent show, “Star Search.” But even then the competition was not the same as the selection of the federal police force. Passage of the new bill will not occur before August, when parliament is expected to reconvene. Lok, particularly is disappoint- ed over the court’s lack of jurisdic- tion to order the destruction of record masters and recording equipment owned by O’Halloran. “He still has access to his equipment,” says Loll- bach. “I want to get it through, the court has no power to confiscate machinery.”

Lollbach does expect the outcome as “unfortunate,” in the light of the huge cost to the community incurred by the case. He will file a Crown Solicitor’s office and Commonwealth po-

Wea In Ireland
(Continued from page 71)

production can start as soon as pos-

In Northern Ireland, Solomon & Peres also loses WEA representa- tion, who will move in as part of a new WEA pattern, re-

ducing the number of its distribu-

tion outlets all over the U.K., with a view to a very tight and close liaison with the retail trade and con-

Aussie Case Yields Disappointing Result
By GLENN A. BAKER

ERT’s “Aussie Case” has yielded no major gains for the British organization, after efforts to force Australian recording industry member Phonogram’s Vertigo to pay royalties on Australian sales of Kenyan singer Aini’s album, “Launch To The Light,” during 1979.

Estimates for Phonogram’s Vertigo are currently in a range of £15,000 to £20,000.

Shadrack, who has given Phonogram’s Vertigo its current favorable standing, is very disappointed that the court has not been able to order Vertigo to pay royalties on Aini’s album, “Launch To The Light,” during 1979.

Shadrack, who has given Phonogram’s Vertigo its current favorable standing, is very disappointed that the court has not been able to order Vertigo to pay royalties on Aini’s album, “Launch To The Light,” during 1979.

Shadrack, who has given Phonogram’s Vertigo its current favorable standing, is very disappointed that the court has not been able to order Vertigo to pay royalties on Aini’s album, “Launch To The Light,” during 1979.

Shadrack, who has given Phonogram’s Vertigo its current favorable standing, is very disappointed that the court has not been able to order Vertigo to pay royalties on Aini’s album, “Launch To The Light,” during 1979.
SYDNEY—The early months of 1980 have seen the establishment of two important new music production/recording companies here helmed by experienced industry professionals. Former AC/DC manager and mentor, Michael Browning, and artist-booker and manager, Chris Murphy, have joined forces to create Deluxe Records, a contemporary label dedicated to mainstream "new music" acts.

With substantial capital support, Deluxe has assembled a stable of young bands: the Numbers, the Dugites, the List and Toy Love. Just-launched is From Your Nose.

Distributed by RCA, the fledgling company is the fulfillment of a long-standing ambition of Browning, who was running the New York office of Alberto's International, just prior to his split with AC/DC.

"When I was back here," he explains, "I was adamant that with the next thing I did, I was going to be the record company, manager and publisher. I'm tired of seeing the benefits I achieve being signed away to outside people."

The Deluxe team, which willingly describes their operation as a "Sydney venture," is keen to have definitive and complementary roles within the firm. Whilst Browning handles the record company duties, Murphy will take care of artist management and booking.

The Deluxe label will cooperate with other small independents, and is already employing the services of publicist F. Cooper, former Splendid Records and Axle Records.

To emphasize the ambitious approach of Deluxe, one of the key players, member of Graham Parker’s Rumour, Bob Andrews, has been flown into Sydney to make a debut album for the Dugites, at the newly opened 24-track Planet Studios.

Audio Productions has effected a long-term agreement with PolyGram, to deliver approximately 75 albums a year.

Leo is the recent association of veteran producer Spencer Lee and former Dillinger’s Tony Hogarth. The two have purchased outright the United Sound Studios in the dockside area of the city.

Hogarth has proven talent-finding ability, being responsible for the signings of摇摇晃晃, Marina and Air Supply.

Leo Productions has so far delivered “Can’t Get Enough” by Delaney Venn and Ross Ryan. Future acts include Liz Wilder. Overall director of the company will be international-standard rock.

Asian Songstressess Setting Sales Pace

- Continued from page 73

“A local singer, however talented she may be, might become as well-known and as widely heard as the kind of money the local TV station pays for an appearance,” Adds Forrest.

“The TV people, it seems to me, wants to be a star—not with the kind of money they get here.”

Well, almost nobody. A few local entertainers are starting to argue through piracy and bad money to make a name for themselves at home. Anita Sarawak, for one, guided her star in Singapore and is today one of the best-known songbirds in Asia.

Another is Filomena, a talented and gorgeous young woman from the Philippines, and, more recently, from Indonesia.

Are there any other stars in Singapore who are becoming of the level of Forest’s praise?

"Oh, you know there are," Forest says. "But there are none that have appeared on your fingers," said Forrest.

"There is a lot of talent in Singapore, but it is a shame that in Singapore and Thailand there is no incentive or encouragement for young people who want to take music seriously."

Unfortunately, the next flight out of Singapore, forcing many big hopes and cabaret talents to leave for China, Hong Kong, the Philippines and Malaysia.

Indonesia: Indonesians are said to be second only to Filipinos in musical talent, and listening to the sound of dangdut blaring from cassette shops and stalls along Jakarta’s main streets, that appraisal rings true. Dangdut, a relatively new form of music stemming from the sounds of a flute, mandolin and gitar, and the gendang (Malayan drum) in the hands of capable drummers, is building a national following. Soon the whole street seems to be strutting in time with the rhythm.

But dangdut’s fast overtake other forms of popular music in cassette sales (the nation’s 250 recording companies produce only six albums on 45s and on stage, a few of Indonesia’s most established female vocalists—some among film-starring—refrain from singing to the sounds of the gendang and flute. Says the singer and actress: “I like dangdut, but I’m just not cut out for it.”

Female vocalist hold a promiment place in Indonesia’s music world. Of the 20 top hits at the end of 1979, a dozen were sung by women.

Bali another island in Indonesia’s tropical archipelago is an area of great musical development. Drop-in female singers seem to enjoy about equal popularity on the radio and in tape sales. Indonesians seem to prefer songs on 45s and on stage not only for the glitter and glamour but because music itself is lacking showmanship. More often than not, however, marriage ends the career of a Bali songstress. But there are exceptions.

Bali is noted for its Bali music, and Bali’s local pop artists made it to the top in Indonesia and Marini was one of them. Three years later, she joined forces with the Steps, a band led by the talented Iset and Marti, and together they toured throughout Asia off and on until 1974.

Now the 32-year-old showbiz volt- eran, who counts 10 films to her credit and who has lived at home in Indonesia, recording on average six cassettes a year. Eventually, one of her songs, like last year’s “Kecapi Cinta,” is somewhere on the top of the charts. And like so many talented Asian pop singers today, Marini’s voice is classified as non-traditional: from pop and disco to blues and soul.

- India. There is a wide range of cabaret-type entertainment in the subdivision—clubs from featuring Kathak, the classical dance of Mughul courtiers, to Western-style sets. From nightclubs to nightclubs, cabaret from siket to siket and from drums to drums, the variety is mind-boggling in a society that is not only a nation of song and dance with swastikas.

While streetwise acts are banned from most Indian cities, up- graded prostitutes from the infamous brothels of Falkland Road in Bombay and GB Road in Delhi entertain a clientele of clerks and er- rands boys nightly with their pant- hula gyrations.

One enterprising restaurateur in this is the Sardar Koli, and knowing to afternoon shows to catch the rush- hour traffic leaving offices. Despite the amanuensis performances, tarts remain a tea-time favorite.

For those who prefer their music more earth, nightly music offers a moderate-to-good range of up-to-date crooning. Usha Uthup, an unassuming, maritrony figure, is the voice of the Delhi blase. Folk a decade since she made her debut in India’s music world. Usha has cut several LPs, travels widely and remains a rage.

Sharon Prabhukar, an emotive 23-year-old wardrobe dressed in reds, has captivated the Bombay night crowd in more recent years. Following her appearance in the musical “Razzle Dazzle,” produced by Bombay theatre director Alyque Pradhan, Sharon has gone on the hotel tour circuit. But her voice has hardly set the Arabian sea aflame. however an occasional spectral, and her act remains a poor imitation of Liza Minnelli.

It’s true that even the most tal- ented local songstresses often seem to lack originality. But more often than not, that’s the fault of record producers and inheritance directors, who believe strongly that only cover versions of Western hits will sell or win applause.

Still, creativity seems increasingly to be the order of the day, as evi- denced by the growing amount of fresh material sung by contestants at local and national competitions. New tunes or old, however, one fact is beyond debate: Asia’s songbirds are soaring and their voices are being heard louder, clearer and more appreciatively than ever before.

© 1980 AsiaWeek magazine, Hong Kong.

SYDNEY—Hollywood was the Australian mechanical copyright society, were down by roughly 10% during the last six years. The Drop is attributed to increased home taping. Society chief Helen Steinmetz esti- mates that 12 million blank tapes were sold in Australia last year. Austral-Mechana income for the last six years averaged $2 million, and the first half of 1979 totaled $6.5 million; just over $4 million came from record companies, and approximately $2 million came from the Australian Broadcasting Co., ORF. Royalties paid out to Australian settlers were a little higher than income from abroad on mechanicals, in contrast to the previous year. In total, $1.9 million came from abroad, about $1.5 million of that from German copyright society, ORF.

- SYDNEY—Exclusive Australian Peter Allen has been wel- comed home professionally by his countrymen who have flocked to his one-man show at this city’s Eliza- beath Theatre. Reviewers and SRO highlight the show and the actor, which was captured by Festival Records for future album release. The show has been recorded now as a single new at Festival’s Studio 24, a ballad entitled “I Still Call Australia Home”. It is due utilized on a 44-piece string section, and a massed male choir, assembled at short notice by the Sydney music director, Warren Barnett.

- LONDON—The Beach Boys are to top the bill at this week’s Kabeweb rock festival, with supporting acts including Santana, Manfred Mann and the Beach Boys. Of course, the Paul Jones Blues Band. Staging the event are Capital Radio and A & M Records (who linked with the radio station on the Alexan- dra Palace festiva) and J.L. Car- rington of the Allied Breweries concern. Promotional costs are estimated at more than $1 million, but any profit is ex- pected to pay back for the festival.

- KUALA LUMPUR: Poly- Gram here has announced price in- creases for its records and tapes, but they’re only marginal between 10 and 15%. Steady demand on local product pressings and tapes, but not track. There is no in- crease for compact discs. Tunes, the latter assembled is predicted to be released at $20 for the radio station.

- Moscow—The first ever Western show to be performed at the Moscow’s Herbew rock festival, with supporting acts including Santana, Manfred Mann and the Beach Boys. Of course, the Paul Jones Blues Band. Staging the event are Capital Radio and A & M Records (who linked with the radio station on the Alexan- dra Palace festival) and J.L. Car- rington of the Allied Breweries concern. Promotional costs are estimated at more than $1 million, but any profit is expected to pay back for the festival.

Patterson Dies

SYDNEY—Australian music in- dustries were shocked recently by the death of highly respected pub- licist, Patterson, 39, the victim of a heart attack, was one of many Citudl pub- licists specializing in concert local and international artists. Like asso- ciate Patti Mostyn, she began her career at Festival Records, starting three years ago as a receptionist.

During her professional career, Patterson was closely associated with many of Australia’s top performers, including M. Miller and Paddy Don, among others, Patterson was known among her colleagues for her effusive, sincere character.

Within days of the news of her death, Neil Diamond and Bob Dyl- lan offered substantial donations to establish a trust fund for Patterson’s seven-year-old son. Both superstars had become firm friends of the pub- licists during Australian tours.
HOLLAND (Courtesy of Record Report)
This Last Week
1 2 YOU AND ME, Spangles, Innes/VP
2 3 BRING US TO THE DANCE Band, CBS
3 19 NEW SONG, Van der Graaf Gravel, EMI
4 11 Nevin Sickets, Epico
5 20 SONG FOR THE CHILDREN, Oscar Peterson, A&M
6 4 TAKE THAT OFF YOUR FACE, Bobbi, Motown, Poly
7 8 THE END OF THE SHOW, Can
8 13 WHAT I LIKE ABOUT YOU, Philip Lynott, EMI
9 15 OUR SONG, Guns N' Roses, Magnet
10 12 SALAMANDER, Yester

DENMARK
This Last Week
1 2 TÆKNER AET VID, Digi, Bamsm, EMI
2 12 SEKSE MA VIDA, Gilsen, Bros.
3 11 SUM OF JAMAIKA, Geomby Danse
4 14 COLOMBIEN, Sandbag Band, with Debbie Cameron, EMI
5 10 AM I NOT THE ONE FOR DANCING, Boz Scaggs, EMI
6 15 BETTER MILLER, Atlantic
7 16 A WALK IN THIS PARK, Rick Straker Band, Mand.
8 7 BANG BANG, B.R., Robertson
9 13 ON THE RADIO, Duxsa, Columbia
10 17 BOEILLE BO RO DE ANDRE, MCA
11 12 SADAN SET, Bamsen, Vaner
12 10 BOEILLE BO, Hologrimes Soke, EMI
13 14 SUPERMIX, Casablanca
14 9 BANG BANG, B.R., Robertson
15 8 BOEILLE BO, Hologrimes Soke, EMI
16 7 SUPERMIX, Casablanca
17 6 SUM OF JAMAIKA, Geomby Danse
18 5 KENNY, AM, Van der Graaf Gravel, EMI
19 4 AM I NOT THE ONE FOR DANCING, Boz Scaggs, EMI
20 3 AM I NOT THE ONE FOR DANCING, Boz Scaggs, EMI

SOUTH AFRICA (Counsel Of Southern Africa)
As of 4/26/90

Kiss Cancels
NEW YORK—Kiss has cancelled its planned spring tour of Europe to complete recording of its next album, “Kiss Unmasked.” Daines will be rescheduled this year.

www.americanradiohistory.com
EMI Acts Perform In People’s Republic

- Continued from page 12

one of the top-sellers of 1980 here. Its title in English, “The Bund,” refers to the old waterfront in Shanghai, once known to the foreign community there.

EMI’s director of music operations for Southeast Asia, Malcolm Brown, noted that the 2,000-seat Friendship Theatre has good facilities for staging a show of this kind. All the concerts were sold out as soon as tickets went on sale.

“I feel it was fitting that EMI should sponsor a show for this type of performance,” comments Brown. “As EMI has deep roots in China and Chinese music.”

“Another first was scored when Lee Ung-yang sang a Cantonese version of Billy Joel’s ‘My Life’—not that the publisher is going to benefit.”

Brown reports that he was impressed with the Guangzhou audience reaction, which compared well with that demonstrated by concert-goers in Hong Kong.

For younger members of the audience, the shows would have been their first exposure to rock music and there were older people there, for whom this must have revived memories.

Backing for the singers was provided on prerecorded tracks, in the absence of live accompanying musicians.

Brown is of the opinion that things are changing in China, but not quickly. “He foresees no sudden about-turn which would bring Western music on sale everywhere in China. He was in Guangzhou to meet representatives of the China Record Co. from Beijing (Peking). The talks were cordial, and confirmed his previous impressions of the Chinese commercial radio and television.

Roman Tam and George Lam have undoubtedly formed a rock group from Guangzhou.

The latter reports that he is now playing with a group and has begun recording with a series of independent record labels.

He also mentioned that several of them are planning to go on tour, and that several of the groups are planning to tour the United States next year.

The recent Guangzhou show, EMI handed out order slips which should enable it to estimate the demand for its future recordings through connections in Hong Kong.

EMI has previously showcased its recordings in Guangzhou when it took part in a 14-day exhibition in January and February of this year.

On that occasion, the general public showed considerable interest in the latest titles, and the EMI stand was under constant pressure from those wishing to use the eight audio outlets.

Artists in Hong Kong are well known in Guangzhou, principally through their commercials on radio and television.

EMI also has a prominent presence in Guangzhou and has been active in promoting its music in the region.

EMI also plans to expand its operations in China through strategic partnerships and joint ventures with local companies.

EMI will continue to support and promote Chinese music, including through its distribution in the region.

Aussie Imposters At Work

SYDNEY – Australia’s 12,000-mile distance from the major cities of the Northern Hemisphere seems to be the least of its problems, with recent plague of rock star imposters.

In 1979, a man claiming to be PacifleArtists Michael Nesmith ran up huge bills in a Melbourne hotel, and even had the audacity to appear on television claiming that one of his children had been killed in an accident, necessitating his return to the U.S.Suspicious promotions staff at

International Briefs

- Continued from page 74

rock” and country music, the next to be held at Jarocin next month. The idea is to bring the new music form to a wider public, with the aim of promoting concerts which are a regular feature of the annual Sopot Festival turns the spotlight on the new music form with a series of concerts.

The group receiving the best public response at Jarocin will be awarded the Lord Mayor’s Golden Chameleons prize, and will appear in the finale of the revue, together with some of the better-known bands and groups.

Events is broadcast on radio and television.

No Changes Yet Viewed At London

MONTREAL – Rumors continue to persist regarding the eventual fate of London Records of Canada, but whatever the rumors, it looks for the time being, things are business as usual.

Backing her words, London is still active in its recording of new productions, recently kicking off the release of a new Garou LP with a double media reception here in Quebec City. The Francophone group is a strong seller in the Quebec market, and there are other albums already gold and high hopes placed on this latest recording, entitled "Garou." A new deal license for the label here, with Hot Vinyl, a production company to be formed by former David Lavine in Los Angeles recently. Le- vine was instrumental in establishing the group and it was made in the United States.

Another project doing well for London this time is "Cruiser," an anglephone rock act out of Montreal, signed to Piranha Prod. of Montreal.

Mid last year, London closed down warehouse operations in Win- nipeg and Vancouver, but continues to operate offices in Cal- gary, Montreal and Toronto.

Backstage Pass – Deejays from Toronto radio station Q-107 meet members of Pearl Harbour and the Explosions after the Warner Bros. group’s show at the local El Mocambo club last month.

Labels Bowing Audiophile Product; Range of Prices

BY DAVID FARRELL

TORTO–Audiophile buffs will be dazzled by the wide choice of selections available to them in the month of May as CBS, A&M, BSR and several other companies intro-duce new titles and lines to this market with retail prices ranging between $12 and $37.

CBS introduces its all-audiophi- line May 13 in New York and May 6 in Toronto. The series is all-hush-hush at the present time, but one corporate spokesman tells the debut as the first multi-pressed and integrated premium quality audiophile line.

Interpret, it is hinted that CBS has made digital tapes of analog recordings, then used half-step cutting procedures and pressed on a high-gauge vinyl. Nine titles will be introduced in the initial series with a $16.98 list in Canada. Among titles said to be in the series are several Neil Diamond packages, various by Billy Joel (42nd St being one) and Canadian artists Bruce Cockburn’s "Dancing In The Dragon’s Jaw.

The latter title would be for Cana- da only, since Cockburn is repre- sented in the U.S. by Millennium. A&M Canada, first in as a major label with an audiophile series, releases six titles in May as the second offering in its hi-fi series Carrying a $16.98 list, the titles are as follows: "Spanish Train and Other Stories," Chris de Burgh; "Cornerstone," Styx; "Rise," Herb Alpert; "Crisis," What's What; "Crisis," Supertramp; "Reg- gatta of the White Waters," Police.

Also being introduced in May are four titles Via BSR (Canada) Ltd., utilizing the dacio encoding system. A total of 43 recordings are in the cata- log, breaking down into four main series. The platinum, digitally en- coded discs, are tagged at $24 list; Ed Kuebl, "Hot August Night;" Neil Diamond, "Dreamboat An- nie" by Heart.

Distribs Seek To Spur Sales

EXCESSIVE inventories have led to a drop in the availability of the record industry here, but several major accounts are forg- ing some creative marketing pack- ages to sop up off stock and create immediate cash flows.

Robbie Distributions currently has two campaigns on the go. The first is an offering of 117 titles, mostly curr- rent, to Sam’s Records accounts with prices ranging between $3.50 for Queen’s \"Jazz\" LP to the Eagles \"The Long Run\" at $4.50.

In most cases the offering to ac- counts is for between $1 and $2.40 be- low retail price, and accounts are to Robbin’s own fiscal year-end on May 31. The deal is good only for those accounts with a 30-day bal- ance standing on current accounts due to Robbin.

The latter option has seven u- tilities from A&M, 51 from Capitol; 6 from CBS; 1 from London; 4 from MCA; 1 from Metropolis; 22 from Polygram; 3 from RCA; and 22 from the WEA catalog.

A separate campaign offered through Sam’s outlets offers pur- chasers a bag stuffer of four \“Month of May\” which entitles the purchaser to any album from A&M, MCA, RCA or Capitol at a $5 price with the coupon. The offer expires May 31, and allows Sam’s outlets to deplete existing-in-store inventory in May, then make selective re-orders for the participating labels in June.

New Label

TORTO–"Just what the world needs...another record company!" This is the tag being used by the new El Mocambo Records, fi- nanced by operators of the rock venue here carrying the same name and headed up by former rock jour- nalist, Bob Dunne.

Initial releases include \“Debut Of Rock’s In Blue,\” Silverso Al Yost Trion Pananono, and \“No Noise From Here\” by Straight Eight.

Manufacturing and distribution will be handled by A&M in Canada and approximately 50% of releases in the first 18 months will be by Ca- nadian artists, the balance licensed product from the U.K.

www.americanradiohistory.com
on creating excellent material coupled with extraordinary vo-
ca. Chuck full of hot singles, including the current hit single, "Dance." Bruce scores with his own songwriting (having writ-
ten or co-written six of the 10 selections). John Prine's "Blue Umbrella" and "Always Love Me" are standouts, as are "Love Ain't Something I Can Do Alone" and "The Outlaw And The Stranger." Musically, the songs keep everything on an upbeat roll with stellar performances by Onas at gui-
tar, Shane Fontes on keyboards and Kenny Malone and Lance Beamer on drums. All of Bruce's most elaborate performances in television and commercials, this album. His best, should have a great deal of success.


FEELING BOUNDEDLY BRYAN--A Touch Of Bryant, CMAA--1980's. Lee Bryan of Styx--he's a one of the most successful songwriters in all of music. The Bryant began this record on a high note, a lark. musical. We all know about Bryant's massed-up, all of his cuts produce excellent material coupled with extraordinary vocal ca. Chuck full of hot singles, including the current hit single, "Dance." Bruce scores with his own songwriting (having writ-
ten or co-written six of the 10 selections). John Prine's "Blue Umbrella" and "Always Love Me" are standouts, as are "Love Ain't Something I Can Do Alone" and "The Outlaw And The Stranger." Musically, the songs keep everything on an upbeat roll with stellar performances by Onas at gui-

tar, Shane Fontes on keyboards and Kenny Malone and Lance Beamer on drums. All of Bruce's most elaborate performances in television and commercials, this album. His best, should have a great deal of success.


FEELING BOUNDEDLY BRYAN--A Touch Of Bryant, CMAA--1980's. Lee Bryan of Styx--he's a one of the most successful songwriters in all of music. The Bryant began this record on a high note, a lark. musical. We all know about Bryant's massed-up, all of his cuts produce excellent material coupled with extraordinary vocal ca. Chuck full of hot singles, including the current hit single, "Dance." Bruce scores with his own songwriting (having writ-
ten or co-written six of the 10 selections). John Prine's "Blue Umbrella" and "Always Love Me" are standouts, as are "Love Ain't Something I Can Do Alone" and "The Outlaw And The Stranger." Musically, the songs keep everything on an upbeat roll with stellar performances by Onas at gui-

tar, Shane Fontes on keyboards and Kenny Malone and Lance Beamer on drums. All of Bruce's most elaborate performances in television and commercials, this album. His best, should have a great deal of success.


FEELING BOUNDEDLY BRYAN--A Touch Of Bryant, CMAA--1980's. Lee Bryan of Styx--he's a one of the most successful songwriters in all of music. The Bryant began this record on a high note, a lark. musical. We all know about Bryant's massed-up, all of his cuts produce excellent material coupled with extraordinary vocal ca. Chuck full of hot singles, including the current hit single, "Dance." Bruce scores with his own songwriting (having writ-
ten or co-written six of the 10 selections). John Prine's "Blue Umbrella" and "Always Love Me" are standouts, as are "Love Ain't Something I Can Do Alone" and "The Outlaw And The Stranger." Musically, the songs keep everything on an upbeat roll with stellar performances by Onas at gui-

tar, Shane Fontes on keyboards and Kenny Malone and Lance Beamer on drums. All of Bruce's most elaborate performances in television and commercials, this album. His best, should have a great deal of success.


FEELING BOUNDEDLY BRYAN--A Touch Of Bryant, CMAA--1980's. Lee Bryan of Styx--he's a one of the most successful songwriters in all of music. The Bryant began this record on a high note, a lark. musical. We all know about Bryant's massed-up, all of his cuts produce excellent material coupled with extraordinary vocal ca. Chuck full of hot singles, including the current hit single, "Dance." Bruce scores with his own songwriting (having writ-
ten or co-written six of the 10 selections). John Prine's "Blue Umbrella" and "Always Love Me" are standouts, as are "Love Ain't Something I Can Do Alone" and "The Outlaw And The Stranger." Musically, the songs keep everything on an upbeat roll with stellar performances by Onas at gui-

tar, Shane Fontes on keyboards and Kenny Malone and Lance Beamer on drums. All of Bruce's most elaborate performances in television and commercials, this album. His best, should have a great deal of success.


FEELING BOUNDEDLY BRYAN--A Touch Of Bryant, CMAA--1980's. Lee Bryan of Styx--he's a one of the most successful songwriters in all of music. The Bryant began this record on a high note, a lark. musical. We all know about Bryant's massed-up, all of his cuts produce excellent material coupled with extraordinary vocal ca. Chuck full of hot singles, including the current hit single, "Dance." Bruce scores with his own songwriting (having writ-
ten or co-written six of the 10 selections). John Prine's "Blue Umbrella" and "Always Love Me" are standouts, as are "Love Ain't Something I Can Do Alone" and "The Outlaw And The Stranger." Musically, the songs keep everything on an upbeat roll with stellar performances by Onas at gui-

tar, Shane Fontes on keyboards and Kenny Malone and Lance Beamer on drums. All of Bruce's most elaborate performances in television and commercials, this album. His best, should have a great deal of success.


FEELING BOUNDEDLY BRYAN--A Touch Of Bryant, CMAA--1980's. Lee Bryan of Styx--he's a one of the most successful songwriters in all of music. The Bryant began this record on a high note, a lark. musical. We all know about Bryant's massed-up, all of his cuts produce excellent material coupled with extraordinary vocal ca. Chuck full of hot singles, including the current hit single, "Dance." Bruce scores with his own songwriting (having writ-
ten or co-written six of the 10 selections). John Prine's "Blue Umbrella" and "Always Love Me" are standouts, as are "Love Ain't Something I Can Do Alone" and "The Outlaw And The Stranger." Musically, the songs keep everything on an upbeat roll with stellar performances by Onas at gui-

tar, Shane Fontes on keyboards and Kenny Malone and Lance Beamer on drums. All of Bruce's most elaborate performances in television and commercials, this album. His best, should have a great deal of success.


FEELING BOUNDEDLY BRYAN--A Touch Of Bryant, CMAA--1980's. Lee Bryan of Styx--he's a one of the most successful songwriters in all of music. The Bryant began this record on a high note, a lark. musical. We all know about Bryant's massed-up, all of his cuts produce excellent material coupled with extraordinary vocal ca. Chuck full of hot singles, including the current hit single, "Dance." Bruce scores with his own songwriting (having writ-
ten or co-written six of the 10 selections). John Prine's "Blue Umbrella" and "Always Love Me" are standouts, as are "Love Ain't Something I Can Do Alone" and "The Outlaw And The Stranger." Musically, the songs keep everything on an upbeat roll with stellar performances by Onas at gui-

tar, Shane Fontes on keyboards and Kenny Malone and Lance Beamer on drums. All of Bruce's most elaborate performances in television and commercials, this album. His best, should have a great deal of success.


FEELING BOUNDEDLY BRYAN--A Touch Of Bryant, CMAA--1980's. Lee Bryan of Styx--he's a one of the most successful songwriters in all of music. The Bryant began this record on a high note, a lark. musical. We all know about Bryant's massed-up, all of his cuts produce excellent material coupled with extraordinary vocal ca. Chuck full of hot singles, including the current hit single, "Dance." Bruce scores with his own songwriting (having writ-
ten or co-written six of the 10 selections). John Prine's "Blue Umbrella" and "Always Love Me" are standouts, as are "Love Ain't Something I Can Do Alone" and "The Outlaw And The Stranger." Musically, the songs keep everything on an upbeat roll with stellar performances by Onas at gui-

tar, Shane Fontes on keyboards and Kenny Malone and Lance Beamer on drums. All of Bruce's most elaborate performances in television and commercials, this album. His best, should have a great deal of success.

New Wave Helping Small Indie Labels Sell Discs

Continued from page 3

function as distribution agents. In that role, many of the majors, there is competition between the two factions in terms of distribution and radio play.

"We're trying to educate the indepen-
dent distributor about small la-
bels," says Bob Biggs of MCA. "We've been in this a long time and have a lot with them but none exclusively. Many times, they are so busy keeping the big labels happy that they forget about Chrysalis that they laugh at us."

Payment problems affect every-
body," adds JEM's M. Scott. "Clout is what gets you paid. Small companies come to us because we have more clout, relatively speak-
ing. JEM distributes some records on a non-exclusive basis.

"Sometimes the small label doesn't wish to be tied to an exclu-
sive. Some of them look at us as a major and they don't look at their la-
bels as developing an artist's career," says Cott.

The labels are making some head-
way," says Clonc of Nicholas. "A year and a half ago, I couldn't get phone calls returned from distributors. Things have turned around." Clone is dis-
tributed in four countries and has five distributors in the US.

Ralph Records, based in San Francisco, has 25 distributors world-
wide. "Most of our deals are with small label-oriented. We get just treat-
manship," says managing director J. C. Erlen.

Minneapolis' Twin Tone Records has Pickwick International distrib-
uting it in several countries with JEM, JEM West, Disc Trading, Lieberman's and City Hall handling parts of the territory. It ended a deal with Lion Records in Germany," says label head Charlie Hallman. "We were convinced that the deals were in the best interest of both parties and continue to sell such large figures." Record companies have given up trying to get the label to sell a million copies," adds Hallman. "Thank God for the little label out in the boondocks. It's terrible how the big labels aren't interested in a lot of what's going on. That's a tragedy."

Latin Billboard Coming In July

Continued from page 8

Argentina $120 million, Venezuela $100 million. Latin U.S. $70 million (together with more than $12 million more from Puerto Rico), Colombia $60 million, Central America $2 million, Ecuador $11 million, Chile $10 million, Peru $6 million, Uruguay, Paraguay and Bolivia more than $5 million. Brazil alone accounted for $350 million (Spanish and Portu-
guese).

This is the Spanish world that Billboard en Espanol will serve from July, a region with a rapidly growing demand for music that is seamless and that has led to the proliferation of disk and tape manufacturers, recording stu-
dios and AM/FM radio stations in virtually every Latin American country.

To serve the editorial needs of the magazine, a new network of Latin American correspondents has been established.

This includes Mexico, with Mary Fisher and Humberto Quinto; Central America and the Caribbean, with Pepe Estrada; Colombia, Ricardo Leyva Paz in Bogota, and Alfredo Nova in Medellin, with Pepe Rivadeneira in Quito and Liv-
ington Perez in Guaya-


esta, Managua, with Nelly Ortega; and Pedro Joaix de Alburquerque; Chile, Santiago Rojas; Peru, Ricardo Palmich; Uruguay, Carlos A. Martinos; Portugal, Fernando Te-
nente; Spain, Fernando Salavert; Puerto Rico, Joscotton Meliado; and Miami, Angel Valdes.

NEW YORK—"A peel-and-play" cellphone recording process will be available for distribution through DC Comics, a divi-
sion of Warner Communications Inc., it was announced by Peter Lauther, group recently to Har-
lequin Publications.

"We're not the first to use a contender as yet for application to regular record-
ings, its inventor, Glyn Wenst, presi-
dant of the company in the new firm, Funding & Leasing Group, en-
visions higher fidelity at a later date.

Wenst has an exclusive li-
cense to The Creative Corp. of America to manufacture the record at two plants in Chicago and Min-
neapolis.

The process, which enables three-
quarters of a million records to be made for the assembly floor, since 'Mr. Spider-Man', as a minority (Re-
publican) member, has few bills that see the lack of daylight out of a company. Also the two bills lack any Senate sponsorship.

MCA Guidelines On Vidav cassette Sales Stringent

Continued from page 1

"Dealer shall not lease or rent the product," the agreement cautions. Participating stores "shall not dupli-
cate or authorize duplication of the product."

Either party to the contract may terminate on 10 days' written notice. Such termination shall not affect the dealer from any of the con-
tact's obligations, the pact specifies.

This first "vida" agreement auto-
matically terminates Dec. 31, 1980. If MCA continues to sell product to the dealer after the contract lapses, the dealer may continue to be subject to the same terms. Upon termination, at MCA's option, the contractor may return the dealer to MCA its entire inven-
tory with MCA paying for it at the original cost plus 25 percent.

Opening selection includes eight videotapes at $30 (list $37.50) wholesale; 10 at $45 (list $54.50) wholesale; and one, "The Deerhunt-
er," at $82 ($61.50 wholesale). In-

Copyright 1980, Billboard Publications, Inc. No part of this publication may be reproduced, transcribed, stored in any information retrieval system or transmitted in any form or by any means, electrical, electronic, mechanical, or otherwise, without the written permission of the publisher.
The album...
BREAKING IN
Los Angeles, Seattle, Dallas, Detroit, Cleveland, New York

The single...
Shipping this week
"MY MISTAKE"

produced by david j. holman & rich fitzgerald
Their new album is available now on Virgin Records and Tapes.

Produced by Mick Glossop
Distributed by Atlantic Records
GLORIA GAYNOR—It Ain't No Big Deal Foot (3:23); producer: James DeShazo; writers: Dino Fantaci, Freddie Perren; publisher: Perren-Vibe ASCAP. Polydor P205197.

SWING-Dance With My Love Away (3:28); producer: Bobby DeBarge; writer: B. DeBarge; publisher: Jocole ASCAP. (Gary 07/18/71) (Group) offers a tasty appealing mid-tempo tune with a breezy feel. How is excellent as is the vocal interplay.

AL JAREAU—We Gon' Live Up (4:48); producer: Jay Graydon; writer: J. Graydon, J. Frankenfield; publisher: Alphonse/Des- perate BMI. Writer: Toni Chris. WBS 30/82.


MIGHTY CLOUDS OF JOY—What A Difference You Make In My Life (3:44); producer: L. Walker; writers: J. Walker, S. Jones; publisher: City Lights 90758 (CRS).

SIDE EFFECT—Superwoman (4:06); producer: Agie John- ston; writer: A. Johnston, P. Austin, L. Morgan, H. Wright; publisher: Happy Birthday/Hollywood BMI. Elodia E46073A.


DOILLY & BOYDE—Love Zone (3:59); producer: Moos Dillard, J. James, D. Boyde; writer: J. James, Boyde; publisher: John BMI. Mercury 70691.

BILL MERRIWEATHER—That’s Love (3:30); producer: J. Mitchel, M. Wills, L. Wills; writer: J. Mitchel, M. Wills, L. Wills; publisher: La MaSh/wooding’s BMI. Free Earth URR1148A.

FRANK HOOKER & POSITIVE PEOPLE—Wanna Know Your Name (4:13); producer: James Pardue, writer: K. Gambal, L. Hubert; publisher: Mighty Three BMI. Panorama 111819 (IRE).

JIMMY CASTOR—Stay With Me (The Speed Of Night) (3:53); producer: Jimmy Castor; writer: R. Brown, C. Wurzbach, D. Lewinds; publisher: Shiel, Long Distance LD801.

HANK WILLIAMS JR.—Rawhide (4:18); producer: Jimmy Brown; writer: Hank Williams; publisher: Milsan, ASCAP. EMB 64667B. A crossing train, Williams songs gets an electrifying treatment from Hank Jr. A good example of hok- key, the rhythm section逞猪肉 throughout. Williams’ vocal is so-so, while fiddles fill the bridge. Suitable for pop and rock formats as well as country.

CRYSTAL GAYLYE—The Blue Side (3:16); producer: Allee Brown; writer: A. Brown, C. Coggin, E. Brown; publisher: John BMI. Capitol LDR 70104.

HANK WILLIAMS JR.—Ramblin’ Rose (4:19); producer: Jimmy Brown; writer: Hank Williams; publishers: John BMI. Capitol LDR 70104.

JIMMY CASTOR—Stay With Me (The Speed Of Night) (3:53); producer: Jimmy Castor; writer: R. Brown, C. Wurzbach, D. Lewinds; publisher: Shiel, Long Distance LD801.

ROCKY BURNETTE—Tryin’ To Touch The Line (2:40); producer: Gary Kohn; writer: R. Cagle, C. Hall; publisher: Blackwood/Vec, BMI. Epic 41027.

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Distribution Label</th>
<th>Chart Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>CALL ME—Diana</td>
<td>(George Wengee, G. Werner, D. Harris, Chicago 2141)</td>
<td>B-3/998</td>
<td>1</td>
<td>13</td>
</tr>
<tr>
<td>RIDE LIKE THE WIND—Morton</td>
<td>(Mike Garson, C. Fisher)</td>
<td>CBS</td>
<td>2</td>
<td>3</td>
</tr>
<tr>
<td>LOST IN LOVE—Air Supply</td>
<td>(Dennis DeYoung)</td>
<td>CBS</td>
<td>3</td>
<td>4</td>
</tr>
<tr>
<td>FOR YOU</td>
<td>(Melba Moore, M. McEntire, C. Fish)</td>
<td>CBS</td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td>FIRE LIKE—Bbo Sager</td>
<td>(Bbo Sager &amp; The Muscle Shoes Rhythm Section)</td>
<td>CBS</td>
<td>5</td>
<td>6</td>
</tr>
<tr>
<td>YOU MAY BE RIGHT</td>
<td>(Bbo Sager)</td>
<td>CBS</td>
<td>6</td>
<td>9</td>
</tr>
<tr>
<td>SEXY EYES—Dr. Hook</td>
<td>(Dr. Hook)</td>
<td>Capitol</td>
<td>7</td>
<td>9</td>
</tr>
<tr>
<td>DON'T FALL A TOUCH WITH A DREAMER—Billy Ocean</td>
<td>(Bill &amp; Slaps)</td>
<td>CBS</td>
<td>8</td>
<td>11</td>
</tr>
<tr>
<td>HOLD ON TO MY LOVE—Benjie Risso &amp; Joe</td>
<td>(Benjie Risso &amp; Joe)</td>
<td>CBS</td>
<td>9</td>
<td>10</td>
</tr>
<tr>
<td>BIGGEST PART OF ME—Antonio</td>
<td>(Antonio)</td>
<td>CBS</td>
<td>10</td>
<td>16</td>
</tr>
<tr>
<td>HURT SO BAD—Linda Ronstadt</td>
<td>(Linda Ronstadt)</td>
<td>CBS</td>
<td>11</td>
<td>15</td>
</tr>
<tr>
<td>FLIGHT OF THE AIRWAVES—Charlie Davis</td>
<td>(Charlie Davis)</td>
<td>CBS</td>
<td>12</td>
<td>13</td>
</tr>
<tr>
<td>I CAN'T HEAR A WORD—Kiki Dee &amp; Robin John</td>
<td>(Kiki Dee &amp; Robin John)</td>
<td>CBS</td>
<td>13</td>
<td>17</td>
</tr>
<tr>
<td>FUNKY TOWN—Lips Inc.</td>
<td>(Lips Inc.)</td>
<td>CBS</td>
<td>14</td>
<td>22</td>
</tr>
<tr>
<td>BRASS IN POCKET—Ludacris</td>
<td>(Ludacris)</td>
<td>CBS</td>
<td>15</td>
<td>22</td>
</tr>
<tr>
<td>THE ROSE—Billy Ocean</td>
<td>(Billy Ocean)</td>
<td>CBS</td>
<td>16</td>
<td>26</td>
</tr>
<tr>
<td>DO RIGHT—Paul Davis</td>
<td>(Paul Davis)</td>
<td>CBS</td>
<td>17</td>
<td>25</td>
</tr>
<tr>
<td>HEART HOTELS—Don Fedigger</td>
<td>(Don Fedigger)</td>
<td>CBS</td>
<td>18</td>
<td>25</td>
</tr>
<tr>
<td>AGAIN WITH THE WIND—Bobby McFerrin</td>
<td>(Bobby McFerrin)</td>
<td>CBS</td>
<td>19</td>
<td>26</td>
</tr>
<tr>
<td>COMING UP—Casey Affleck</td>
<td>(Casey Affleck)</td>
<td>CBS</td>
<td>20</td>
<td>33</td>
</tr>
<tr>
<td>TRAIN IN VAIN—The Clash</td>
<td>(The Clash)</td>
<td>CBS</td>
<td>21</td>
<td>33</td>
</tr>
<tr>
<td>WORKING MY WAY BACK TO YOU—For You</td>
<td>(For You)</td>
<td>CBS</td>
<td>22</td>
<td>62</td>
</tr>
<tr>
<td>SHE'S OUT OF MY LIFE</td>
<td>(Michael Jackson)</td>
<td>CBS</td>
<td>23</td>
<td>62</td>
</tr>
<tr>
<td>THE SEDUCTION—James Last Band</td>
<td>(James Last Band)</td>
<td>CBS</td>
<td>24</td>
<td>75</td>
</tr>
<tr>
<td>LET'S GET SERIOUS—Jackson 5</td>
<td>(Jackson 5)</td>
<td>CBS</td>
<td>25</td>
<td>87</td>
</tr>
<tr>
<td>LET ME BE THE CLOCK</td>
<td>(William &quot;Smokey&quot; Robinson)</td>
<td>CBS</td>
<td>26</td>
<td>88</td>
</tr>
<tr>
<td>WONDERING WHERE THE LIONS ARE</td>
<td>(Gene Marlin)</td>
<td>CBS</td>
<td>27</td>
<td>88</td>
</tr>
</tbody>
</table>

---

**HOT 100 A-Z (Publisher/Licensee)**

A reflection of National Sales and programming activity selected by dealers, one-stops and radio stations as compiled by the Charts Dept. of Billboard.
Country Music Academy's Kudos Dominated By CBS

By GERRY WOOD

LOS ANGELES--A clean sweep for CBS Records acts, a shut-out of Kenny Rogers, and another network television show highlighted the 15th annual Academy of Country Music Awards.

Willie Nelson won the entertainer of the year award, while Larry Gatlin, backed by his band The Gatlin Brothers, Rudny, garnered awards for top male vocalist, album of the year ("Sinatra II") and single of the year ("I'll Never Get Over You [A Gold In California]).

The two-hour show, beamed over ABC-TV from Hollywood's CBS Television at Knots Berry Farm, also honored Moe Bandy and Joe Stampley as top vocal group. Crystal Gayle was voted female vocalist and "It's A Cheatin' Situation" written by Curly Putman and Sonny Throckmorton as song of the year. Top new vocalists were awarded to Lacy Dalton and R.C. Bannon.

A new category, "Cable Music Awards," for this year's movie, cited Columbia Pictures' "Electric Horseman," which is a Willie Nelson music soundtrack.

Loretta Lynn won the artist of the decade award, named for her mother and sister Crystal Gayle, who gave a moving tribute. Patti Page, backed by the Tim Ries memorial award went to Bill Ward, the Metromedia radio executive, running ABC-owned WBAM, Los Angeles into the forefront of powerful U.S. country stations.

Though hot performer Kenny Rogers was up for five awards, he was ignored for top honors. Predictable only in their unpredictability, honorees this year included members of the West Coast-based organizations.

KTFD-AM Wichita, Kan., scored as radio station of the year. King Edward IV of WSLS-AM Roanoke.

Lawyers Ask Tape Tax Levy Aid

"It's quite obvious from a consensus of subcommittee members that the issue of home taping cuts across all areas of the music entertainment business and they're vitally concerned about its impact among audio, artists, record and motion picture companies.

Granville says the legislative process may take between two and four years before hopeful sentiment and considers the move now as positive from a legislative standpoint. "The outline and request for support will be given to whomsoever is named to succeed Barbara Ringer as Register of Copyrights and that person will be desirous of having a strong program of legislation to go to Congress with." 

Granville also regards a tax levy as having to be considered the future of the music industry. "It would be to stand to be taken by those who favor or do not favor such legislation."

Granville sounded a call at 11C on May 5, in his first speech on the music industry on the "outlook" and consumer relations. "Music provides us with the matter. We have no definitive proposal as yet, but we are going to study the subject on both software and hardware."

Granville says she has already received support for her ideas in the House Office, particularly in viewing information on proposed legislation. (European legislation, for example, is the only nation so far that has imposed a levy on hardware. Various proposals are entering the legislative process in other countries.

Now that the long-delayed binder between the American Federation of Television & Radio Artists has been agreed upon and awaiting membership ratification, the union has tentatively set the recording center for a new pact. First discussions were held Thursday (1) at CBS HQ. New York. The three-year-old contract between AFTRA and U.S. recording artists expired June 30 and despite thriving in billion-dollar gold, the gold, silver and bronze plaques in that order in the recent national "Warner/Elektrok/Athletic Winter Olympics" display.

Hollywood Palladium manager Fred Otis staged his first Sunday big band dance Sunday (4) from 5 p.m. to 11 p.m. Admission was $2. Jack Tol's 17-piece with Chris Costello was featured. Dionne Warwick's busy. There's a syndicated series possible stemming from her recent appearances, "I'm already readying an acting career. Syndicated columnist Jack Anderson reports a member of Congress can do a 20-minute video-column each week for $25.00 in Washington with a five-minute radio spot costs $1.50. Because WEAL chatted up 14 of the top 50 singles and the top 50 albums by country artists, it is looking to plan a national promotion shortly.

Pro Arts Inc., which make rock posters and accessories, is claiming a major victory over alleged counterfeits who infringe on their copyrighted wares. The Ontario Superior court recently ordered Rockpap Craft Holdings Inc., in the amount of $272,411.78 New York Mayor Ed Koch has ordered that 52nd St. between 6th and 7th Avenues be renamed "W.C. Handy Place." . . . Todd Rungrud's Utopia has found a unique way of trying to break into network television. On its current "Chromatic Revolution," they're addressing the cards which would be sent by their fans to the presidents of the three tv webs urging them to put them on the tube, "Aventures" in the Belgian Rundfunk will give a new video studio near Woodstock. They expect to pass out 300,000 cards.

Duke Dickinson may be near signing Donna Summer and wooing Elton John for his new label, distributed by Warners, which is expected to be called either DG Records or DGC Records, standing for David Geffen Co.

Soul singer Betty Wright pulled out of an appearance on Soul Train and her label, after her manager refused service at the tv station's cafeteria April 27.

EPs, Samplers Boost New Acts

-Late News

AP"
PETE TOWNSHEND.

THE SOLO ALBUM.

"EMPTY GLASS."
RO 32100

ON ATCO RECORDS AND TAPES.

PRODUCED BY CHRIS THOMAS.
ALICE COOPER IS FED UP.

There'll be no more lightweight, so-called "high energy" acts muscling in on his territory. The guy who outraged weak ears with "18," "School's Out" and Killer flushes convention down the bowl once and for all with his most blistering album in years.

FLUSH THE FASHION. ALICE COOPER. BSK 3436

Featuring the single "Clones (We're All)" was 29204

Produced by Roy Thomas Baker for RTB Audio-Visual Prod., Inc.

See The New Alice Cooper Road Show In These Cities:

6/4 El Paso
6 Phoenix
7 Las Vegas
13 San Francisco
17 Los Angeles
20 San Antonio
21 Ft. Worth
22 Houston
26 New Orleans
29 Baton Rouge
7/2 Biloxi, Miss.
3 Birmingham
5 Nashville
6 Atlanta
9 New York
12 Providence
13 Springfield, Mass.
17 Jacksonville
18 St. Petersburg
19 Ft. Myers, Fla.

20 Miami
24 Cinc. naati
25 Indianapolis
26 Dayton
27 Cleveland
31 Green Bay, Wis.
3/11 Milwaukee
2 Chicago
3 Kansas City, Mo.

6/7 Louisville
8 Detroit
12 Pittsburgh
14 Saginaw, Mich.
15 Kalamazoo
17 Omaha
20 Minneapolis
21 Rapid City, S.D.
22 Denver
23 Oklahoma City

Od Warner Bros. Records and Tapes

Management: Alive Enterprises, Inc. 8600 Melrose Ave., L.A. 90069