Recording Musicians’ Wages Take 10% Dip

By IS HORDWITZ

NEW YORK—Session wages paid to union musicians by American record manufacturers dropped by almost 10% last year, reflecting belt-tightening to cope with the industry profit squeeze.

In more direct link between record and tape sales and musician income, label contributions to the special payments fund administered by the American Federation of Musicians also dipped by almost 6%.

It was the first year in recent memory that declines were noted, bringing at least a temporary interruption to a long history of annual increases. In other areas of work, continued gains are reported.

Recording session wages earned by U.S. union sidemen totaled $32,892,189 for the fiscal year ending March 31, 1980, as compared to

(Continued on page 9)

Southwest Radio Rock Turning Soft

By ED HARRISON

LOS ANGELES—AOR stations in the Southwestern states of Arizona, California, New Mexico and Texas are altering their programming with less of a focus on hard rock ‘n’ roll to a broader music mix.

Because AOR no longer caters to just a hip-ungrounded teen-oriented audience, stations are adjusting formats to make them more appealing to both 18-34 males and females.

Some stations are utilizing certain time periods to appeal to target audiences with either a toned down sound or an accented rock pace.

With research showing more female laundry to hard rock, in some cases more effort is being placed on music that will be appealing to both a male and female demographic.

“Stations catering to the 16-19 year old male with crunching rock ‘n’ roll realize they can’t do it all the time,” states Jim Sattler, program director of KDKR-FM in Phoenix. “They realize they won’t get females and will scare off everyone else.”

“You have to come up with a formula. We still want to rock ‘n’ roll but you don’t have to do it with noise.”

“Hard rock is not bad when it’s programmed one record at a time, but one after another is a turnoff.” A music mix is the key. You can

(Continued on page 28)

CBS, Chrysalis Ban Blank Tape $  

By ROMAN KOZAK

NEW YORK—The record industry’s counterattack against dealers advertising LPs and blank tape together has escalated with CBS and Chrysalis joining PolyGram and Arista in denying ad allowance funds to retailers who do this.

The new thrust is perfectly legal, say the record companies. Jules Abramson, vice president of planning at PolyGram Distribution Inc., says no antitrust laws are being broken since the fund cutoff applies to all accounts and not just a selected few.

“The widespread use of blank tape recording to tape performances embodied in CBS-distributed records and tapes hurts our sales and deprives the

(Continued on page 9)

Home Video CES Grabber

By JIM MccULLAUGH

CHICAGO—Home video and the continuing proliferation of audiophile software and hardware are expected to pace developments at the Summer International Consumer Electronics Show.

More than 60,000 attendees and more than 900 exhibitors are anticipated during the four-day run here which began Sunday (15) at McCormick Place.

These elements are expected, also, to attract an even greater music-industry involvement at the trade expo. For the first time, the Recording Industry Assn. of America cosponsored along with the Electronics Industry Assn. /Consumer Electronics Group and the National Assn. of Record Dealers /Merchandisers a cross

(Continued on page 42)

POCO

Their new album (MCA 5132) and single (MCA 41269) on MCA RECORDS

(Advertisement)
ACE AND PETER ARE INTERCEPTED ON THEIR WAY TO A PREMIERE.

AS PAUL TRIES TO ENJOY AN EVENING WITH A FRIEND...

KISS PLAYS SONG AFTER SONG TO THE DELIGHT OF THE WILDLY CHEERING FANS...

THEY PREPARE TO DO THE FINAL ENCORE, A NOW-FAMILIAR FIGURE APPEARS ON STAGE...

AND THE CROWD GOES WILD ONCE MORE!

CMON GUYS, READY?

THATS RIGHT!

PRODUCED BY VINI PONCIA FOR MAD VINCENT MFG.

© AUGOIN MANAGEMENT, INC. 1980 BY AGREEMENT WITH KISS.
Edwards Rodgers, PolyGram Firms Top BMI Awards

NEW YORK — The writing-producing team of Burke, Evered, and Craft, who won the most CMA Awards of 1998, and the writing teams of Roddre White, and Ralph Blue, were honored at the 1998 BMI Country Awards, held at the Beverly Wilshire Hotel.

The BMI Country Awards recognize the most successful songwriters and publishers in country music, based on the performance and airplay of their songs during the previous calendar year.

The BMI Country Awards are presented annually by the Broadcasters Blitz Format Change Rule: WASHINGTON — The National Association of Broadcasters and several other organizations are asking the U.S. Supreme Court to overturn an Appellate Court decision requiring the Federal Communications Commission to authorize radio format changes.

In June (March 17, 1980), at the request of the FCC, the Supreme Court agreed to review the Appellate Court decision which overturned a 1976 FCC policy statement upholding broadcasters' rights to choose entertainment formats without government interference.

The U.S. Court of Appeals for the District of Columbia ruled in July 1979 (Billboard, July 14, 1979) that the FCC must consider listeners' group complaints and conduct a hearing whenever a radio station's programming schedule threatens the loss of an "unique" format in any community.

In its pleading, NAB claims that the Supreme Court decision requires the FCC to abandon a 40-year tradition and changes the court with respect to all of its rulings.

3 More Goody Chain Stores Opening

NEW YORK — The Sam Goody chain will open three new stores this summer after the company's developing "home entertainment" concept that adds additional emphasis on home video software and hardware.

The stores, which average 6,000 square feet in floor space, are all located in major New State Malls — White Plains, Nanuet and Elmira.

Mike Aaronson, Goody vice president of operations, describes the home entertainment concepts as a store which provides adequate facilities to sample home video and music, including software, hardware and accessories.

The concept includes a wide selection of software, hardware and accessories.

The stores also have large video sections that are open to the public, as well as a full range of software, hardware and accessories.

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RKO Music Director Listens To Area Taste

Sholin Says 12 Stations All Different

By ED HARRISON

“Whenever we add, regardless of the record or artist, it comes down to what the record sounds like.” Dave Sholin, RKO's national music director.

LOS ANGELES - Dave Sholin, RKO's national music director, programs the powerful L.A. station chain with a keen ear towards each market's environment and demographic makeup, which is why a record may be added at one station and not another.

Of course there are instances where a record is so strong that the entire chain will go on it, but more often than not, Sholin, with input from each station’s program director regarding market and station, will decide if it's right for that station.

“Program directors help me see that a record that's not right for one station might be a good one for another market,” says Sholin. Each week he listens to hundreds of albums and singles before deciding what is appropriate for the chain’s nine Top 40 and adult contemporary stations in Los Angeles, KRLA-AM, K-RH-FM, San Francisco (KFRG-AM), Boston (WRKO-AM, WOR-FM), New York (WXLO-FM), Chicago (WFYR-FM), Ft. Lauderdale (WAXY-FM) and Memphis (WHBQ). WAXY-FM and WRKO-WM are classical stations and WOR-WM in New York is talk and consumes too much time and research and target to the audience we don't want, and compete in that market if it makes sense.

Sholin cites KJL in Los Angeles and KFRG in San Francisco where the music may not be drastically different but competes. "Northern California and Southern California are not the same," he says. "Environments and area come into play. There are certain artists and music that are big in certain markets and not so in other areas. I hear more and more regional sounds.

"There are some new records that might be played in KJL but not for KFRG, even though both stations are KRTH but not so for Boston and New York, not because they aren't big but they don't fit the total sound or image regardless of whether it's a hit.

As examples, the following records were RKO adds last week in a number of markets with some added to certain stations and not others.

Each Tuesday is add day although if a record comes in on Friday that can’t wait, it will be added immediately.

FRIENDSHIP in Los Angeles added Eddie Rabbitt's "Drivin' My Life Away," an artist Sholin has enjoyed on the station before although his "Suspicion.

CLARIFY ATLANTIC'S STAFF

NEW YORK -- Ahmet Ertegun, chairman of Atlantic Records, has issued a statement "to clarify" the new executive structure of the company. He will remain as chairman of the board and chief executive officer. Dick Griffey, who has returned to the Ertegun and reporting to him is Sheldon Vogel, vice chairman of the board.

Doug Morris, who recently replaced Jerry Greenberg as president of Atlantic, reports to Vogel. Reporting to Morris are: Dave Dyer, vice president of sales and general manager; Henry Allen, president of Constellation Records; and Reen Nal, vice president and general manager of Atco Records and custom labels.

Atco music vice president Norwich Woods continues to report to Ertegun.

WILL PERUSE STATEMENTS
Judge Suits Goody Trial For Sept. 2

By RICHARD M. NUSSE

NEW YORK -- A federal judge told attorneys in the Sam Goody Inc. alleged counterfeit goods case to get ready for trial Sept. 2 and ordered them to file their arguments in a timely manner.

Judge Thomas Platt also decreed that the defendants' statement regarding defense counterclaims and motions for dismissal be made in the suit.

The action charges Goody Inc. with the purchase, sale and distribution of allegedly counterfeit recordings, the interstate transportation of that product, regarded as stolen property, and various counts of copyright infringement involving the alleged counterfeit recordings.

Goody executives George Levy and Sam Goody are also charged with felony counts related to the so-called RICO Act, the federal law that prohibits racketeering activity.

These developments took place Thursday (12) in Brooklyn Federal District Court, where Judge Platt heard oral arguments from both sides in relation to defense claims challenging among other things, the interpretation of the federal laws under which the government is basing its case.

Judge Platt said he will hand down an opinion of those claims but didn’t give himself a deadline for doing so, although court sources indicate it may take a month or so.

Thursday's court session was highlighted by a federal prosecutor’s charge, made for the first time in open court, that the government was prepared to introduce a witness who will testify that Goody Inc. vice president in charge of purchasing, allegedly admitted his involvement in the purchase and sale of illegally duplicated records.

The witness, who has already pled guilty to the illegal transport of counterfeit recordings in an earlier court case, is Murray Kaplan, a record trade merchant alleged to have done business with Goody.

It is during the course of these alleged business deals that the government (Continued on page 88)
BOB DYLAN. "SAVED." ON COLUMBIA RECORDS AND TAPES.

Produced by Jerry Weintraub & Terry Behrens.
Columbia Records trademark of CBS Inc. © 1969 CBS Inc.

www.americanradiohistory.com
FAUentealba, AFM Chief, Challenged At Convention

PORTLAND, Oregon. - A serious presidential challenge and a vote on a controversial 2% work dues levy promise to spark the 83rd annual convention of the American Federation of Musicians, which runs from Monday to Thursday (16-19) at the Civic Center here.

A total of 30 recommendations and 63 resolutions will be debated by 1,000 elected delegates representing 604 locals and more than 250,000 federation members.

The most talked-about vote is a challenge to Victor Fuentealba, president of the federation since 1976, by Jerry Spain, president of Sun Francisco Local 6, Spain is backed by the Committee of 100, a dissident group in the federation.

Its main charge against Fuentealba is a series of the union-plaintiff's finance. The federation acknowledges that since 1976, its expenses have increased in by some $2 million.

The L.A. Local 47 held a press conference Thursday (12) in which Marly Young, secretary of the local, expressed his anger at Fuentealba's handling of the contractual contract. The result was the videotape and home video areas.

(Continued on page 93)

9th Fan Fair Shatters All Its Records

NASHVILLE—the richness of country music in times of troubled economy and travel was demonstrated when the ninth International Country Music Fan Fair, ending here Sunday (15). An estimated attendance of some 45,000 registrants—up more than 10% from last year's record to- tal—attended the annual event. This year's Fan Fair is also expected to bring in an estimated $2,775,000 in revenue. The largest exponent by fans in the event's history. Coproduced by the "Grand Ole Opry" and the Country Music Asain.

AWARD WINNER — Jim Dale, whose performance in the title role of the musical "Barnum," won him one of this show's Tony Awards, runs through one of the tunes from the show during an original cast LP recording session at the CBS Studios here, produced by Cy Coleman and Mike Berneker. The LP will be on Columbia.

Describing "Barnum" as the biggest hit of Coleman's career, Dale said, "If ever, even than "Sweet Charity," Colone states that Notable Music is working on a film of the show. We will push it on radio and television, and in all the major national consumer and trade magazines and newspapers," he states.

There will also be heavy emphasis on in-store displays, including blowups of the album cover, and pictures of Jim Henson of the Jim Henson's "Muppets" TV show.

"Evita," the controversial musical which has been deluged with calls from people wanting to record the music, is also slated for a record, as is the show's star, who won the best actor in a musical award.

Coleman also claims that he has been deluged with calls from people wanting to record the music, including at least two proposals from the show chorus and a separate album.

"Barnum" will be for best actor in a musical and for best costume design. "A Day In Hollywood/A Night In The Ukraine," which features little original music, is being considered for best choreography and best featured actress in a musical.

One of the biggest disappointments of the year was the Sugar Babies" which had been nominated for best musical, and best actor and actress respectively, for its stars Mickey Rooney and Ann Miller. However, both these favorite performers are being considered by Paul Lopone, "Evita," and Jim Dale, "Barnum." The Sugar Babies, which was televised nationally by CBS-TV, netted a 32% share of the national market and a 26.2% share in the New York market. It also emerged as the highest rated show on television for that entire week.

"This proves the growing popu- larity of country music," remarks Hal Durham, head of the "Grand Ole Opry." "It shows that the audience growth in a soft economy can be explained in no other way. In Walker, executive director of the CMA, agrees. "This turnout coupled with the NARM survey (show how large the advancing beyond the number two position in record sales) shows what a powerful musical force country music has become."

FOR AUDIOPHILE ACCOUNTS

Sony Joining CBS To Distribute Mastered Sound

CHICAGO—CBS Records and the Sony Corp. have formed a new marketing alliance that covers hi-fi store distribution of Mastersound audioophile recordings.

Major stereo stores throughout the country—except the exception of the CBS-owned Pacific Stereo chain—will deal directly with Sony for supply of the new Mastersound albums and tapes under the arrangement. The Sony-CBS alliance is one of the keys to the audio industry's development timed to the Summer CES here this week, the showplace of the audioophile record industry.

The show promises for many of the audioophile companies greater visibility and sales than at any previous trade show, as attention continues to turn toward the software market's upper stratum.

Others of CBS attractions in the audio-ophile recordings area include the announcement of a Motic Fidelity Sound Lab high quality ex- acting line, the release by Audio Au- dio-Technica of new Telarc digital classical LPs, the unveiling by numerous equipment manufacturers of components bred specifically to accommodate advanced digital end hardware, and the use of the Soundstream digital recording system by a Pennsylvania firm.

More than a year of less market impact has brought the audioophile labels into the mainstream at the same time that the market itself was advancing to meet the avant-garde. Both record companies and stereo manufacturers are today looking to

WELCOME ROCKERS—Guitarist Mick Ronson, seated left, and Ian Hunter sign autographs at Luney Tunez in Wayne, N.J., for appreciative fans during an in-store appearance. Hunter's double live LP "Welcome To The Club" was recently issued by Chrysalis.

6 WELCOME ROCKERS—Guitarist Mick Ronson, seated left, and Ian Hunter sign autographs at Luney Tunez in Wayne, N.J., for appreciative fans during an in-store appearance. Hunter's double live LP "Welcome To The Club" was recently issued by Chrysalis.

TONY AWARD WINNERS SOUNDTACKS

MCA, CBS Start Promo Push On 'Evita' And 'Barnum' P's

NEW YORK — Buoyed by the Tony Award successes of "Evita" and "Barnum," MCA Records and CBS Records, the labels behind the original cast albums from the shows, are plowing "hundreds of thousands" of dollars into national promotion campaigns aimed at capitalizing on the momentum the Toys have created.

MCA, which has the cast album from "Evita," is zeroing in on the success. According to Sam Passamano, Jr., MCA's marketing director, New Jersey, Connecticut and parts of Pennsylvania are being targeted as well as New York state and especially, New York City.

The program will also include Los Angeles, Chicago and other cities where road companies of the show are playing to sellout houses.

The campaign is being designed to better publicity awareness of the runaway success of the show which opened seven of the 11 Toys for which it was nominated.

Emphasis will be placed on media ads and stories, and point-of-purchase promotions. "It will be one of the most aggressive merchandising campaigns we have ever mounted behind a product of this nature," Passamano assures.

Meanwhile, CBS Records which has the original cast album rights to "Barnum," is stepping up its plans for the LP's release. Although the show was recorded just one week ago, plans are underway

SOUNDtracks: WELCOME ROCKERS — Guitarist Mick Ronson, seated left, and Ian Hunter sign autographs at Luney Tunez in Wayne, N.J., for appreciative fans during an in-store appearance. Hunter's double live LP "Welcome To The Club" was recently issued by Chrysalis.
A SPECIAL ATTRACTION!

GLEN CAMPBELL

Somethin' 'Bout You Baby I Like

Produced by Gary Klein for
THE ENTERTAINMENT COMPANY
Executive Producer: Charles Kopelman

HIS NEW STUDIO ALBUM
Rita Coolidge appears courtesy of A&M Records, Inc.

www.americanradiohistory.com
Justin Hayward, brilliant musician, songwriter and vocalist for the Moody Blues, is soaring again with his long-awaited second solo album, "Night Flight." (DRL-1-4801)

This new Justin Hayward release coincides with the official distribution rights in the U.S. of the entire Moody Blues catalog by Phonogram/Mercury.

Also announcing the title track single, "Night Flight." (DR-401)
House Royalty Exemption Bill

WASHINGTON—Rep. Barber Conable (R-N.Y.) has introduced a bill in the House of Representatives which would exempt non-profit educational institutions from paying performance royalties.

The bill, HR7448, seeks an amendment to the Copyright Law to allow schools and colleges to pay fees for concerts and musical performances to any performers, promoters or organizers without losing their exemption from paying royalties which the 1976 Copyright Law grants to non-profit institutions.

Similar pieces of legislation, seeking the exemption of non-profit veterans and fraternal organizations from paying performance royalties, have been introduced into the House by Rep. Brian Donnelly (D-Mass.) and in the Senate by Sen. Edward Zorinsky (D-Neb.).

HR7448 was introduced May 28 and is currently pending for House Judiciary Committee.

Billboard En Español

NEW YORK—Billboard En Espanol, the new monthly for the worldwide Spanish-speaking music market, debuts next month.

The 72-page premiere issue carries 44 pages of ads with 30 of them contract advertisers.

With a network of 18 correspondents throughout the Spanish-speaking world, Billboard En Espanol is being edited to interconnect this market with coverage of radio, retailers, distributors, importers, promoters, recording studios, agents, producers, manufacturers, and all business involved in producing, selling, and promoting records, tapes and electronic equipment.

The magazine is being published out of New York under the management of vice president John Babcock, and printing and distribution are out of Miami. Lee Zhao, Billboard’s publisher and editor-in-chief, is publishing director. Full-time staff members are Charles Buckwalter, associate publisher; Tony Moreno, associate editor, and Carlos Agudelo, editorial assistant.

Potent Marketing For RCA Vidisks

By IRV LICHTMAN

NEW YORK—The video disk arm of RCA SelectaVision plans a marketing and ad campaign of national scope "in months" of its official launch date early next year of the new home video system.

While the development of a total media strategy depends on further pre-launch research, there will be no test market approach ahead of a national thrust, says David Henberry, staff vice president of marketing for SelectaVision software.

This national strategy is in line with corporate insistence that SelectaVision go to market on a nationwide basis sometime during the first quarter of 1981, as opposed to the city-by-city approach of the MCA/Magnavox video disk system. In reference to the latter, Henberry states, "That's exactly how we don't intend to do it."

While the Leo Burnett Agency has been selected to develop a "systems" marketing strategy when the players and software are available—ensuring hardware and some software pitches—the Herb Schlosser led software unit is now selecting among five ad agencies for software-only marketing strategies.

Henberry is quick to point out that there is no competitive factor between his division and RCA’s consumer electronics wing, which is (Continued on page 50)
Veteran Producer Tom Dowd Hits His Stride

Cuts Chicago, Rod Stewart Digital LPs

By JIM McCULLAUGH

Some initial tracks were cut analog, explains Dowd, while the remainder of the LP was cut directly with the 3M 32-track digital machine. Those earlier tracks had been transferred to digital while the entire LP will be mixed down digitally.

"I've dabbled with digital before," explains Dowd, "but this is the first serious project on which I've used the technique and I have been pleased. I think the sound of the band will be enhanced by using digital."

The Stewart project has been on-going since the beginning of the year, adds Dowd. Like the hybrid Chicago project, initial tracks were cut analog with later tracks now employing the 3M digital technology.

This will be the sixth album Dowd has been involved with Stewart, the five previous being "Atlantic Crossing," "Night On The Town," "Foot Loose And Fancy Free," "Blondes Have More Fun" and the recent "Best Of" package.

So far the Stewart project, he further indicates, is made up of more hard drive rock tunes, more in the tradition of "Hot Legs" with only one ballad in fold.

Last year Dowd produced the reunion Allman Bros. "Enlightened Rogues" LP and indicates he would enjoy producing them again but that continuing legal problems relating to the group and various involved labels have put that project on hold. "That's a delicate situation," he observes. "Historically I've been with them for 10, 11 years. There was supposed to have been an Allman Bros. LP last March. But there are still so many clouded legal issues, which is a shame because it involves creative people. There is a vital group that's in limbo."

Other 1979 projects included Kenny Loggins and Black Jack for Polydor. Dowd, who traces his music career back to the late '60s doing direct-to-disc sessions, doesn't place major emphasis on equipment, despite his recent exposure to digital.

"I like to think of myself," he points out, "as a catalyst who gets the best out of the artist that they have to offer without catering to the technology that goes with recording."

I am more inclined to think that the spirit that things are recorded with is more important than how precisely they are recorded. I accept those two or three days in the studio that is dimly where the energy isn't correct."

"There are other days in the studio when everything rolls with the first song and the artist may never play it better than that day. I am all the nature of how record companies have changed. You can learn technology and keep up and we've all adjusted to them."

"But in the earlier days, record companies catered to and sought out artists or supported and contributed to expose songs. If they had good songs they would try and find an artist worthy of them. If they had good artists they would shop for songs."

"Today, everybody who sings automatically becomes a writer and whoever or not they are as good a writer as they are a singer is suspect and vice versa. Everybody who writes now becomes an artist."

Record companies, feels Dowd, have become expert at sales and promotional functions, but are not competitive anymore in seeking out and supporting talent.

"They let somebody walk in the door and say 'here's a good act' and have five or six to choose from. They cast their lot, then, with one. Instead of saying to themselves 'we've got three good songs, why can't we find someone to sing them?' Or, we have the best singer in the world and let's go out there and get some good songs and musicians."

"They don't do that or recognize that anymore. They expect somebody to walk in the door, like a manager or accountant, and say you like this group, well here's the package and here's the deal!"

Can Music Really Charm Your Soul?…
The Answer Lies In The Music of Leon Huff Coming

On Philadelphia International Records & Tapes
Also includes their newest smash single, "Lady," YB-11228.
Produced by Dick Griffey.

RIAA Certified Platinum.
Jim is one of the good ol' boys of Nashville. His engineering career stretches back some 18 years to the days of mono mixing. He's done everything from pop to R&B to disco—and, of course, country. The aviation industry gave Jim his technical background. But he's also prepared himself by playing four or five different instruments. Some of the names on the other side of the glass from him include Bob Dylan, Simon and Garfunkel; Pete, Paul and Mary, Loretta Lynn; Johnny Cash; Don Williams, Marty Robbins; Conway Twitty, Ray Price; and Roy Orbison.

ON SPECIALISTS

"Let me say that I have sympathy for them, because they're missing the rest of the world of music. They're locked into one thing and I got it all. I have done four different styles of music in one day. I did a disco record that got to number six on the Billboard charts, 'Dance With You.' In the same day, I did a number one country record. You don't listen to the same kind of music all the time. And I don't want to listen to the same kind of music all the time, either."

ON OVERPRODUCTION

"Swarm. That's my term for over-production. I've had producers who have turned and said, 'Well, how many tracks have we got left?' You may look at the chart and say, 'Well, we've got nine tracks left.' He'll say, 'Great.' And he looks into the window of the studio. 'Hey, let's put an electric piano on.' Not because the electric piano fits the song and has a place or meaning in the rhythm or in the feel of the song, but it's because he sees one in the room and we've got nine tracks to go. And that's overproduction, abuse of multitrack recording. And that I don't condone."

ON PLAYBACKS

"I actually mix. I don't load tape. I like to sit down at the console, set my monitor levels equal and put the band together and get a monitor mix in the control room that sounds as close as I can make it to the record, so that the producer and the artist and the musicians can hear and understand what they're doing and correct their mistakes. I'm an old mono mixer. And that's what built mono mixing."

ON TAPE

"A competitor of 3M has stated that 3M has a greater print-through than their product. It's my opinion that there is no greater print-through on the Scotch® 250. It's just not masked with modulation noise. There also was a comment that the competitor's tape was brighter, when in fact, there was just more third harmonic distortion in the 10 to 12 kc range. I am very stringent on monitoring in the control room. And when I hear a signal off the floor, I want it to come back off the tape the same way. I don't want it to be embellished with third harmonic distortion to make it brighter, or modulation noise to confuse the bass line."

SCOTCH 250

WHEN YOU LISTEN FOR A LIVING.
LOS ANGELES—Former Bread founding group member James A. Griffin alleges local attorneys Alfred Schlesinger and Michael Dave misled and misrepresented him and violated the state's investment advisory statute in a Superior Court suit here.

Griffin, who seek exemplary or punitive damages of $5 million, also names corporate does among the defendants.

According to the pleading, Schlesinger persuaded the plaintiff, then one of three original members of Bread, that he would act as the act's business and personal manager, investment advisor, professional agent and legal counsel.

In that capacity, Schlesinger allegedly negotiated an Elektra record binder, in which the royalty rate was 10% of 80% of wholesale price to the act and 4% of 80% of wholesale price for the producer.

Schlesinger allegedly told Griffin the royalties would be renegotiated retroactively to a higher rate after the group got its records started.

Dave joined Schlesinger in the firm in December 1976. In early 1971, the pleading states David Gates, Robb Royer and the plaintiff formed Bread Enterprises at the defendants' prompting. Each of the trio had an equal share.

Griffin contends that when the group's first two albums started selling well, Schlesinger told the plaintiff "confusion of an unspecified nature" stymied the retroactive royalty hike.

The filing contends that the purchase of South Hampton III real estate by Bread Enterprises in May 1973 arranged by the defendants for $720,000 was an inflated price created by the defendants and the corporations.

Schlesinger and others dissuaded Griffin from audits of Elektra books in January 1973 and August 1975, the suit claims. Bread Enterprises received $400,000 in 1973 and $118,000 in 1975 when it agreed to cancel the audit, the suit continues. Schlesinger, according to the pleading, stated in his experience audits never disclosed anything beneficial to acts. Avoiding the audits cost the group $3 million, it's claimed.

In 1973, Schlesinger, according to the plaintiff, continued to favor Gates over Griffin. Griffin got 60 cents per album for "Los Without Your Love," while in a secret pact Gates got 70 cents being shown as producer, the suit alleges.

Ad Agency Shifts

NEW YORK—The Music Agency Ltd., 12-year-old ad agency, has moved to new offices here 3414 Ave. of the Americas. The new phone number is (212) 753-1311. The agency is headed by Jay Leipzig and Joel Borowka.
**Commentary**

**Who's Pulling the Strings?**

By Mike Cleo

I was doing a mid-morning shift back in the mid '60s and for some reason made an off-the-wall comment like “buy that'll make your hair grow back.” It was one of those spontaneous remarks that in all honesty had no beginning and, as far as I was concerned, no end. But as soon as I realized my next consumer's reaction, I immediately came running into the control room and proceeded to chew me up on the air for making such a nasty comment on his station.

From day one, the word strawberry was used only in a grocery store commercial.

A few years later at another station, the manager came into the control room and not only removed a record from the turntable that was playing, but broke it into pieces. The dead air was second place in my mind as I saw in amazement that he had broken our only copy of a record that was so good that it was on top of the charts for weeks. Our young manager was a right tighty and the knives were drawn.

The point being right— or wrong— there was an attempt at some leadership being made.

I remember well when a radio station was won and the station manager took full responsibility for the station's image. Today, such actions on the part of management are rare, if they exist at all. The station manager took full responsibility for the station's image.

Records were banned for their lyric content, listener reaction was a barometer, and an announcee trembled with trepidation simply because we supply what the public demands. Balderdash.

When Time-N-Temperature, Double Plays and the Drake format were the rage of Top 40 radio, ever so gently a new style of writing and recording began to make its way into the lucrative record business.

The Kingsfield found that by slurping the words “louie, louie, louie,” a whole new concept of marketing and merchandising was born. Rumors spread far and wide as to what was being sold. Records were sold by the hundreds of thousands as innovative buyers rushed home to play the 45 at 33 1/2 rpm and hastily scribbled out their interpretation. When lyrics were finally made available, “come on, and sing yous” was the decadent message.

The Rolling Stones found similar success with their song “Satisfaction.” Can’t Get No Satisfaction.

Bill Dylan, with the encouragement of “Lay Lady Lay...lay upon your big brass bed,” Paul Anka succumbed to the new wave with “Having My Baby,” as did Gary Puckett and the Union Gap as they extolled the virtues of a vamp girl called “Girl.” Jeannie Cindy R. and Robbore was known for its approval to high spikes and promiscuity in “Harper Valley PTA,” while Sonny Bono held onto his honor, but just barely, with “Almost Persuaded.”

The Beatles gave permission to their packaging concept with their total nudity and proved that anything would sell as long as it appealed to one’s perverse interests. The Beatles gave approval to marijuana with “Satisfaction Forever,” as did Brewer and Shipley with “One Toe Over the Line.” The Fifth Dimension gave the term “plastered” a new name in “Go down to the grapevine and drink daddy’s wine.”

As record sales skyrocketed, new record companies sprouted up and with them came novel marketing campaigns farther and farther beyond what once had been acceptable standards. As the curiosity factor caused listeners to switch from station to station, record companies gave in and offered more and more in an effort to hold their numbers.

The promotion man brought new thrills and radio stations added fuel to the flame by giving listeners what they wanted and over that once was wrong had now become right.

The Hot 100 chart gave permission to unedited programs as they saw what worked as playing up the image. The Hot 100 was given for programming objectionable lyrics for the sake of playing what people were buying. The short-lived “unacceptable format” made its way to the top. As the station formats became the radio bible, playlists were tightened up and music directors became statisticians as they checked the national lists.

These professionals with the true talent of picking hit records fell by the wayside and “pick hits” became obsolete as a new

---

"Today such actions would give way to an ACLU suit" found safety in numbers concept took over. Control tightened and new ways were found by innovative promoters for getting their records played.

Hyph, flashy promotions, full-page ads, hungry moguls willing to spend big money to make bigger money became the leaders of once responsible and made its way to the top. As this chart became the radio bible, playlists were tightened up and music directors became statisticians as they checked the national lists.

Those professionals with the true talent of picking hit records fell by the wayside and “pick hits” became obsolete as a new

---

"I recall when managers took full responsibility"

...should profit someone who said that he had the brightest jingle package, which could play more records per hour than anyone who had tried new records. Essential community was a sure-fire way of building listenership, with spontaneous telephones for some unknown family that had watched their home and all its contents go up in smoke. Or, raising money for some poor family where the father was injured and hospital bills had exceeded his ability to pay them.

Donkey galavaggies drew throngs of people to watch their comic DJs get bucked higher and hit the ground harder than members of the local Jaycees.

Associated Publishers: Tom Rosen, A.M. McKee

Business Affairs Director: Gary K. Rosenberg

Circulation Manager: Alan Wasserman

Conference Director: Sally Tschernov

Director of Marketing Services & Chart Director: Bill Willard

Chat Room Manager: Jim Munday

Billboard, Inc.

Billboard Publications, Ltd.

Chattanooga

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212-744-7434

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ARISTA... is music in action.

THE KINKS
ONE FOR THE ROAD

The album of their incredible career, One For The Road is The Kinks live, playing for all time, going from "You Really Got Me" to "Superman" and touching memorable high points in between. The follow-up to the gold Low Budget is a genuine event from one of the most important bands in rock and roll.

Grateful Dead
GO TO HEAVEN

The Dead at their all-time best, with all the creative magic that has made this band a very special musical institution. Go To Heaven includes such soon-to-be classics as "Alabama Getaway" - the most played album track in the country, released as a single by radio demand — and "Don't Ease Me In."

Graham Parker
The Up Escalator

This is the record that puts Graham Parker solidly among the rock giants. Last year's Squeezing Out Sparks was voted the Best Album of 1979 in the Village Voice's national critics poll, and now in 1980 Parker is exploding on every front with The Up Escalator. It's an extraordinary collection of tracks, including "Endless Night," "Empty Lives" and "Stupfaction."

www.americanradiohistory.com
Action is taking such remarkable talents as The Kinks, The Dead and Graham Parker and working with them to achieve the greatest successes of their careers. And action is also taking major strides with the artists pictured on these pages, artists that are making an increasingly strong impact with their music, and on the charts.

**Average White Band**

*Shine*

Shine is another peak for AWB, a truly modern, innovative band that is constantly redefining soul in music. Their debut album for Arista is their fastest-rising record in years, featuring “Let’s Go ‘Round Again,” already a giant hit in England, and now breaking fast in the states. Average for this band is, as always, exceptional.

**Dixie Dregs**

*Dregs of the Earth*

Dixie Dregs are making a habit out of crossing boundaries: south to north, jazz to rock, cult following to stardom. The Dregs’ first for the label, *Dregs of the Earth*, is the hottest instrumental album on AOR radio for several weeks, their current tour is SRO, and word of mouth is spreading. The Day of The Dixie Dregs is now.
The brilliant Jeff Lorber group is moving to the top of the world of contemporary fusion music. Water Sign—a number one album on jazz radio and the jazz charts—started the story on Arista. The newest chapter is Wizard Island, continuing the band's great jazz success and widely expanding their appeal in pop and R&B markets: it's a fantastic voyage, and we're proud to be making it with them.

The Brecker Brothers' music knows no category or limits.

You won't find more respected, more creative, more active sax and trumpet players than Randy and Michael Brecker. And you will find them at their absolute best on their latest LP, Detente, produced by George Duke. The album is one more triple-format hit, with immediate acceptance spanning R&B, rock and jazz. The Brecker Brothers' music knows no category or limits.
Linda Ronstadt

I CAN'T LET GO

From her new album "Mad Love" SE-510

Produced by Peter Asher. Recorded by Val Garay

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SUMMERTIME... Kids are out of School... Radios are Blaring... Summer Songs... Bringin' back the memories... This Year... THE SUMMER SINGLE... "TAKE A LITTLE RHYTHM"... A Hot One ... A Great One ... From ALI THOMSON.

YOU'LL REMEMBER... THE SUMMER OF 1980... YOU'LL REMEMBER... "TAKE A LITTLE RHYTHM." FROM ALI THOMSON ON A&M RECORDS & TAPES
Produced by Ali Thomson and Jon Kelly Management: Mismangement, Inc.
From His Debut Album TAKE A LITTLE RHYTHM. SP 4803
### Top Adds-Ons National

<table>
<thead>
<tr>
<th>Artist</th>
<th>Album</th>
<th>Label</th>
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<tbody>
<tr>
<td>Bob Seger</td>
<td>One More River</td>
<td>Atlantic</td>
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<tr>
<td>Blackfoot</td>
<td>To the Moon</td>
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<tr>
<td>The Rolling Stones</td>
<td>Presence</td>
<td>S/T</td>
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<td>The Eagles</td>
<td>One Night</td>
<td>S/T</td>
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<tr>
<td>Blackfoot</td>
<td>One More For The Road</td>
<td>S/T</td>
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<tr>
<td>Blackfoot</td>
<td>Queen Of The Night</td>
<td>S/T</td>
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<tr>
<td>Blackfoot</td>
<td>Some Kind Of Baby</td>
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### Top Adds-Ons Regional

**Western Region**

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<tr>
<th>Artist</th>
<th>Album</th>
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<tbody>
<tr>
<td>Big Country</td>
<td>If I Had A Heart</td>
<td>S/T</td>
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<tr>
<td>Big Country</td>
<td>Mama滑</td>
<td>S/T</td>
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<tr>
<td>Big Country</td>
<td>Stay With Me</td>
<td>S/T</td>
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<tr>
<td>Big Country</td>
<td>When Love Comes</td>
<td>S/T</td>
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<tr>
<td>Big Country</td>
<td>You're Looking For Me</td>
<td>S/T</td>
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<tr>
<td>Big Country</td>
<td>Love Me</td>
<td>S/T</td>
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<tr>
<td>Big Country</td>
<td>A Whole New Everything</td>
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<tbody>
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<td>Blackfoot</td>
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### Top Requests Airplay National

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### National Breakouts

- **Blackfoot** - "To the Moon" (S/T)
- **Blackfoot** - "Some Kind Of Baby" (S/T)
- **JD McPherson** - "Two Of A Kind" (S/T)
- **JD McPherson** - "The Last Call" (S/T)
- **Blackfoot** - "The Last Call" (S/T)
- **JD McPherson** - "The Last Call" (S/T)
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- **JD McPherson** - "The Last Call" (S/T)
- **JD McPherson** - "The Last Call" (S/T)

- **Blackfoot** - "To the Moon" (S/T)
- **Blackfoot** - "Some Kind Of Baby" (S/T)
- **JD McPherson** - "Two Of A Kind" (S/T)
- **JD McPherson** - "The Last Call" (S/T)
- **Blackfoot** - "The Last Call" (S/T)
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- **JD McPherson** - "The Last Call" (S/T)

- **Blackfoot** - "To the Moon" (S/T)
- **Blackfoot** - "Some Kind Of Baby" (S/T)
- **JD McPherson** - "Two Of A Kind" (S/T)
- **JD McPherson** - "The Last Call" (S/T)
- **Blackfoot** - "The Last Call" (S/T)
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- **JD McPherson** - "The Last Call" (S/T)
Check out what's going down at Al Di Meola's "Splendido Hotel!"

By age 23, Al Di Meola had recorded three Columbia albums, "Land of the Midnight Sun," "Elegant Gypsy," and "Casino," which have sold over 1,300,000 albums. At age 24, he began recording album number four, his masterpiece to date, "Splendido Hotel.

This very special two-record set consists mainly of original songs composed by Al Di Meola, but also includes a sensational rendition of a standard song, "Spanish Eyes," with Al and Les Paul, the primogenitor of the electric guitar; "Isfahan," a guitar concerto composed by Chick Corea, complete with a string quartet and boys choir; another first for Al, a vocal tune, "I Can Tell," his first ever single, "Roller Jubilee;" and more brilliant musical events from the #1 progressive guitarist.

Al Di Meola's "Splendido Hotel" featuring the single "Roller Jubilee"
On Columbia Records and Tapes.

SPLENDIDO HOTEL

Booking Agency: Promior Talent.
Columbia is a trademark of CBS Inc. © 1980 CBS Inc.
Buy it once, enjoy it a lifetime. Recorded music is your best entertainment value.

www.americanradiohistory.com
WABX-FM Will Air Steve Dahl Programs

CHICAGO—Detroit's WABX-FM has been signed as the first station in a proposed national network hookup for the popular local a.m. broadcasts of WLUP-FM deejay and comedic talent Steve Dahl.

Airing of the WLUP programs live in Detroit began Monday (9) in a major step toward the national exposure Dahl and his backers envision.

Dahl has solidified one of the Chicago market's foremost media personalities and in a recent survey conducted by Boston's Wallace and Washburn Inc., was the third most popular radio figure in the market, out-positioned only by his well entrenched AM morning rivals Wally Phillips, WGN and Larry Lujack. WLS' Dahl's coast and straight man Gary Meier also has stepped into the limelight.

Alternative Radio Network, set up to burn the four-hour program, reportedly is owned jointly by Dahl and Helft Broadcasting, which owns WABX-FM. Dahl has been on the station 1½ years, following a brief stint here with WDIA-FM (990). WABX-FM, an AOR-formatted station, is receiving a live feed of the four-hour broadcasts transmitted over land lines. Eventually, the network hopes to operate by satellite.

"Slicing time of the spoof-filled airings has been moved up one hour to 5 a.m. This is to allow synchronization with WABX's 6 a.m. shift change. The final hour of the program is not being heard in Detroit. Says Dahl, "I'm finding it's not really necessary to change material that much. In content there's a little less local stuff, of course."

Satire, buffoonery and sexual and racial innuendo are the core of the program content, with sprinklings of hard rock music. Dahl says he envisions more segments with pop musical stars, including live performance, as the network grows.

"If you come on the show today you're in two major markets," the deejay explains. "That's more incentive for acts to wake up early and get their stuff together."

Periodically, the broadcasts originate from Mantra Studios in down-town Chicago, allowing live musical segments, some with Dahl as lead singer and guitarist.

"The satellite systems we've been looking at have been slow in forming. We finally decided to go on land lines to work the bugs out," the performer adds.

"Do Ya Think I'm Disco," Dahl's parody record, was released last year by Ovation Records here. The deejay says he plans for new comedy recordings, but will wait to build upon the foundation it's hoped the planned network will supply.

"Once we get this network thing done, that will help break me in these other markets," Dahl confides. "That's the way they did it back in the '30s."

8 STATIONS UNDER HIS DIRECTION

Viacom's Figenshu Looks At Programming Unlike Others

NEW YORK—Bill Figenshu worked his way up as a disc jockey at WABC and in the late 1960s moved to New York's WABC-FM, where he was general manager, and later to the company's head office in Los Angeles.

In 1978, Figenshu moved to Chicago and took charge of the operations of WLS-AM and WDIA-FM. In the late 1970s, Figenshu moved to New York and became chairman of the board of Viacom Broadcasting System.

Figenshu is the head of Viacom's broadcasting division, which includes the 8 stations under his direction: WABC-AM, WABC-FM, WNYJ-FM, WNYE-AM, WNYE-FM, WQAM-AM, WQAM-FM and WQAM-AM/WRGG-FM.

Figenshu is known for his innovative approach to broadcasting, which includes the use of new technology and the development of new programming formats.

Figenshu's division includes stations in major markets such as New York, Chicago, Detroit and Los Angeles.

Among the stations under Figenshu's direction are WABC-AM, WABC-FM, WNYJ-FM, WNYE-AM, WNYE-FM, WQAM-AM, WQAM-FM and WQAM-AM/WRGG-FM.

Figenshu's division also includes the Viacom Radio Network, which distributes programming to stations across the country.

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Figenshu's division also includes the Viacom Radio Network, which distributes programming to stations across the county.
MCA MUSIC
proudly salutes
TIM RICE and ANDREW LLOYD WEBBER
and all of the professionals
whose special talents
created the season's
most outstanding musical.

EVITA

Winner of 7 Tony Awards

BEST MUSICAL BOOK
Tim Rice

BEST MUSICAL SCORE
Music by Andrew Lloyd Webber; lyrics by Tim Rice.

BEST MUSICAL
Producer, Robert Stigwood

OUTSTANDING ACTRESS IN A MUSICAL
Patti LuPone

OUTSTANDING FEATURED ACTOR IN A MUSICAL
Mandy Patinkin

OUTSTANDING DIRECTION OF A MUSICAL
Harold Prince

OUTSTANDING LIGHTING DESIGN
David Hersey

Music from "EVITA" published by LEEDS MUSIC CORPORATION

MCA MUSIC
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Radio Programming

Hard Rock's Turning Soft in the Southwest

Continued from page 1

Radio programmers have a tough job these days. They have to keep their stations on the air without becoming too predictable, and they have to do it in a way that satisfies both the audience and the station's advertisers. This is especially true in the southwestern United States, where the music market is diverse and constantly changing.

KWFM - FM in Lancaster, California, is one such station. Since its inception in 1975, KWFM - FM has played a vital role in the local community, providing a wide range of music and information to its listeners. However, as the music industry evolves, so too must KWFM - FM if it hopes to remain relevant.

In recent years, KWFM - FM has faced challenges in maintaining its listener base. The station's audience has become more diverse, and the music tastes of its listeners have changed. As a result, KWFM - FM has had to reevaluate its programming strategies in order to stay relevant.

KWFM - FM's programming director, B. Ross Adams, has been working tirelessly to make sure the station stays ahead of the curve. He has been working with local bands to feature their music on the station, and he has been encouraging listeners to support local musicians.

In addition to promoting local music, KWFM - FM has also been incorporating more female artists into its lineup. This is a significant change for the station, which historically has been more male-dominated.

KWFM - FM's efforts to diversify its programming have not gone unnoticed. The station has received positive feedback from listeners, who are happy to hear a wider range of music on the air.

In conclusion, KWFM - FM's programming changes are a testament to the station's commitment to staying relevant in a rapidly evolving music market. By incorporating more female artists and promoting local music, KWFM - FM is ensuring that it remains a vital part of the community it serves.
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Promo Folk Go Social

NEW YORK—It starts off slowly, like most parties do, with the guests arriving one by one. There's a bit of a festive air to the gathering as knots of people begin to group in the sleek conference room on the 15th floor of RKO General's headquarters here at 1440 Broadway.

But this is not primarily a party. It is 11 a.m. on Wednesday and record promotion people, both independents and from the major labels are gathering for their weekly meeting with the programming staff at WXLO-FM New York.

WXLO's unique method of meeting with all of the promotion people simultaneously creates a party atmosphere. The station provides coffee, donuts, bagels and lox and it's a regular brunch that goes on for two hours. During that time, one by one, in the order they arrive, promotion people sit down in the corner with assistant program director Mike Scalzi and music coordinator Ricky Bisciglia.

In these brief meetings the promotion people show their wares, pointing out how other stations in this or other markets are on the record and how the record is selling.

While these meetings take place, the various records being promoted are put on the turntable, mostly by Mickey Gensler of the Metropolitan Report, who has volunteered to serve as DJ. As the others wait, industry gossip is passed around and each promotion person learns what the others are promoting. Independent promotion people will often concentrate on other records if they notice a label they represent has also sent a company staffer to promote the same record they intend to push.

One promotion man says that when he moved into this job about a year ago he found these meetings helpful. He learned from watching the veterans.

There is little direct rivalry among the promotion people. They will often make a favorable comment about another's record if they think it is a potential hit.

Independent promotion man Barry Resnick is the first to arrive this day and...
At WXLQ Audition

thus becomes the first to meet with Scalzi and Bisceglia. He has several records to promote including "Something 'Bout You Baby I Like," a duet on Capitol by Glen Campbell and Rita Coolidge, which will be further promoted when Capitol’s local promotion man Arthur Fields arrives.

Resnick is also pushing Felix Cavaliere’s first album on Epic, which has the breakout single “Good To Have You Back.” “Epic is really behind this album,” he tells Scalzi and Bisceglia. “It’s a good radio record.”

He’s also promoting Catherine Howe’s “When The Night Comes,” from her first album on Ariola, which Resnick characterizes as a “good, solid record.”

When he’s done, he turns the chair over to former WXLO music director Roxy Maisel, who these days is promoting Precision Records. And so it goes.

Before the two hours are over 18 promotion people have met with the two programming men.

The last to meet with them is Edna Bettler of Peer Southern Publishing. She is promoting a record by Russia because a Peer Southern song is on it. Danny Darrow of Mighty Sounds & Filmworks comes by with his own production of a black-oriented disco record which seems to stand little chance of making it to the adult contemporary WXLQ playlist.

Veteran promoter Juggy Gales announces he is only promoting winners. More specifically he is promoting Ali Thomson on A&M and Linda Ransom and Sparkle on Pegasus.

In all, 50 records are promoted to Scalzi and Bisceglia. After another day of study they select three to add to the playlist.

The winners this week are:

“Two Places At The Same Time” by Ray Parker and Raydio on Arista.

“More Love” by Kim Carnes on EMI America.


Billboard photos by Chuck Puil

Record Talk: Arthur Field of Capitol Records, right, talks up a single to Ricky Bisceglia, left, and Mike Scalzi.

Backer’s Turn: Jeff Backer, right, points out a tracking sheet to Ricky Bisceglia and Mike Scalzi.

Passing Time: At top, Herb Rosen meets Brian Turner of Aura Recorders, as wife, Kathie Turner, WXLO programming assistant, looks on. Jerry Ross of Malverne Distributing, at bottom, waits his turn while reading a newspaper.

Disco Time: Danny Darrow of Mighty Sounds & Filmworks, right, shows Ricky Bisceglia some material on his new disco disk as Mike Scalzi looks on.

Rankin Pitch: Atlantic’s Danny Bush points out some of the cuts on a new Kenny Rankin album to Ricky Bisceglia as Mike Scalzi observes.

Mickey Talk: Mickey Wallach, left, and Mickey Gensler confer.

Chow Time: Barry Resnick bites a bagel while Jane Dershewitz makes a point to Don Kelly. Standing at left is Danny Bush, left, and Jeff Backer.
NEW YORK--Larry Sidner, program director of KREM-FM Spokane, is adding new duties as p.d. at sister station KREM-AM. He will take the station into part automation by mid-August and move the target audience up from 18 to 34 to 25 to 49.

Working on the project will be KREM-AM music director Marie LeMarche, and staffers Charlie Busch and Jonah Cummings.

Janel Dolan has been named music director at KZEW-FM Dallas succeeding Doris Miller, who left the station. Dolan continues her on-air shift... KARZ-AM weekend personality Don Crawford has been named manager and director of drive slot... Jim Woodward has been promoted from a sales position to manager of WFLY-FM New York. Selling and jock Kelly Campbell, who has moved over to King Broadcasting.

Rick Aurichio, who had been running Arbitron Radio for three years, has been promoted to executive vice president and general manager of Arbitron Television... Hank Nevin has been promoted from analyst and manager of WFLY-Lockport, N.Y. He had been operations manager of Hall Communications. WFLY is a half station.

WBMW p.d. Ted Harris is looking for a location for a music format with a minimum of two years experience. "Those interested should write: 204 -STACEY mammals, 1151 W. Dickens, Philadelphia, Pa. 19122.... Michael Pearson celebrates 10 years on WMMR-FM Philadelphia with a live shift from 4-7 p.m. on Saturday and the AM piece. Michael and the Defoners, WMMR-FM Philadelphia has named Joni Berlin as production manager and Steve Lushbaugh as production director. The station is also planning a live concert of the Replacements, with Arrowsmith... Tim Merriman, co-founder of TM Productions and TM Programming has signed a new five-year contract to continue as music director.
**Publishing**

**Music Plus Sheet Sales Accelerating**

*By John Sippele*

LOS ANGELES—Sheet music has promoted a new customer lure at the Hollywood Music Plus store, that three of the charter customers are being stock-kept basic 200 titles in customized wall racks.

The local chain introduced folio sets still in stock at all stores, five years ago. Three stores, shortly after the Vine St. store bowed, will request the five. The technicians crossovers buyers Norman Young to commission the building of several sheet music rack.

Today, the Hollywood store has a 45 feet long five-foot high redwood rack that is stocked with almost 2½ inches of each sheet cover.

That rack exposes approximately 100 titles, 25% of which are over green standards, 20% of which are current hits and 55 classical piano warp.

All sheets are sold at full cover.


Graydon, Foster, Music Publishing, Ltd. A.

New YORK—The music publishing wing of Cashew Publishing is “covering” the major record companies in a number of sales, despite a modest buying.

A new area of concentration for Blendingwell Music (ASCAP) and Sister John (BMI) is sound-tracks and television use for four original music or catalog material in movies.

Steve Cash's song, “Don't Close Your Eyes Tonight,” has been recorded by Laura Branigan; a Sid Bernstein-managed act on Atlantic, and Arif Mardin has also produced Chaka Khan's “So Naughty,” the title of her new album on Warner Bros.

**AGAC Offering Writing Course**

NEW YORK—A four-week work-

shop in lyric writing especially

gared for the college student will be sponsored by the July American Guild of Composers.

The 26-hour course will begin July 7 and be held Wednesday and Mondays for 2.5-hour sessions starting at 5 p.m.

The course, tagged “The Craft Of Lyric Writing,” will be taught by Sheila Davis, lyricist and a member of the advisory board of the music dept. of the union.

Now in its spring semester at AGAC, the writing and the reading circle edition by Hunter College as well as fee reinforcement approval by the New York City Board of Education and public relations writers enrolled in the course.

Applications for the course, limited to 12 students, are available at AGAC's New York headquarters.

476 W. 17th St. or by phoning (212) 757-8833.

**PUBLISHERS MEET AT L.A.**

LOS ANGELES—The Organization of Cashew Publishers meets Thursday (9) to consider the “Craft of Songwriting And The Exploitation Of Copyright.” The panel are songwriter/artists Peter McCann and Leon Ware, song publisher Al Heib and BMI and BMS Western director of performing rights, Marvin Matus.

The meeting is set for the lobby conference at CBS Records here. Non-members will be asked to contribute $3 at the door.
**Los Angeles--People think Pure Prairie League is a new group," says founding member/bassist Michael Reilly about the group's new found success with "Let Me Love You Tonight," its maiden Casablanca release.

In actuality, it's been a long time coming for Pure Prairie League. Ten years to be exact. But with the addition of guitarists Vine Gill and Jeff Wilson, a new label and new producer, it's like starting anew for the group.

"It's gratifying that people have stuck with us," says Reilly. "We've finally getting the radio recognition that will help us in the future."

Pure Prairie League, formed in 1969, signed with RCA in 1971 and released eight albums in eight years. In the mid-'70s the band had two mid-chart hits with " Tulane Highway" and "Aimee" but most of its success was on the country charts which Reilly feels was a disavantage to its pop credibility.

Pure Prairie League's roots are in countrified rock 'n' roll, a genre that later became popularized by Poco and other country rock groups.

During the ensuing years, when the band released "good" albums that met with little commercial success, Reilly says he and the group entertained thoughts of "giving it up."

"We couldn't get airplay with some good albums. We caught the tailend of disco and the beginning of new wave. There was no focus on our music," states Reilly.

When Pure Prairie League signed with Casablanca, it enlisted the production talents of veteran Eddie Ryan who was familiar with the group's material.

Ryan's warm background influenced the material chosen for album, "Firin' Up.""We felt we needed more radio type material," says Reilly. "We went through hundreds of outside tunes before recording 12 basic tracks."

The group was dealt a serious blow in 1975 when songwriter Craig Fuller, deceased. Since then it has undergone various personnel changes before hitting the right combination with the current lineup of bassist Reilly, drummer Billy Hinds and keyboardist Michael Connor, all original members and Gill and Wilson on guitars.

Gill contributed the majority of tunes for its "Firin' Up" album, playing banjo fiddle, dobro and mandolin, in addition to guitar.

From 1973-1977, Pure Prairie League has been averaging about 275 live shows a year. On the road, the band's mainstay has been collls, but its summer tour, opening for ZZ Top and Little River Band will encompass clubs and big halls.

"We can make more money doing our own shows but we need the exposure in major markets," says Reilly.

**LOS ANGELES -- Atlanta's Agora club, a strategic launching pad for new talent, has consolidated its production arm with Full House Productions.**

Local concert promoter Rich Floyd, president of the club, was formerly owner of the now-closed Full House umbrica, which is a part of the Clubland-base band of small-sized concert venues.

Sharing the club's upper level office space with Agora is management is the expanded Full House umbrella, which consists of Floyd, promoter Gary Heyden and Agora's Claudia Sicker, who now function as promotions director and publicist.

Co-owned by Hank LoConti, president of the club franchise, Atlanta's Agora is a two-year-old, 1,300-seat that has routinely presented shows in coordination with Floyd, a promoter for eight years and former club manager.

"The marriage was a natural," says Floyd. "We were working together as Rich Floyd & the Agora Promotions anyway. So it only made sense for the next step was to operate in the same physical space. The union gives the club the ability to develop its own concert space while also developing my own concertstable."

The Agora became active in concert promoting in an effort to gradu-

**Atlanta Full House
Agora Club Linked**

By SHAWN HANLEY

Currently, The Gaslight Room is in a surprising move, the Catamaran--probably this city's hottest concert spot, often hosting up to 20 name acts a month--is closing its doors to concerts five nights a week starting July 2. The club will instead feature dinner and dancing for guests at the adjoining Catamaran Hotel.

Entertainment coordinator Tony Kampmann, who for the past four years has been the 400-seat club's exclusive booking agent, is moving his operation to the Gaslight Room at 2835 Midway Drive, a similarly sized hall owned by Yale Kahn.

He says he will mix shows at the Catamaran Sundays and Mondays, the only two days that remain available for concert booking.

For the past six years, the Catamaran has one of only a handful of clubs in San Diego to host entertainment acts and the only one to do so with any regularity.

Originally a traditional jazz-only club, the facility began featuring a more diversified selection of talent with the arrival of Kampmann in 1976. Since Kampmann's arrival, the hall has hosted such acts as Ray Charles, the Knack, Sarah Vaughan, John Mayall, Charley Pride, Steve Winwood and McGuinn & Hillman.

"The big money in the hotel business lies in the renting of hotel rooms," Kampmann says. "Guests at the Catamaran deserve a restaurant and a bar, and since there is only one restaurant and bar, they often couldn't get in because there was a show going on."

Although Kampmann says he will work out of, and primarily book, the Gaslight Room, he also plans on putting some shows on at the slightly larger Baccalhanut, a rock 'n' roll club at 8022 Clairemont Mesa Blvd., featuring local bands.

"This change is going to be beneficial to acts wanting to play San Diego in that there are now two liste in up-and-coming acts to the 4,000-seat Fox Theatre, located across the street. Teaming up with Floyd's efforts is presented acts at the city's 16,000-capacity Omni.

Star attractions including Bob Seeger, Little Feat, Donna Summer, Cheap Trick, Kiki Dee, Allman Brothers and Heart were some of the acts presented by this joint concert promotion.

Local booking for the Agora will continue to be scheduled by Joe Seacao, whose responsibilities include booking, airplay and promotional work. Bookings are also arranged by the club's Cleveland headquarters, which tours acts to the various clubs in Ohio, Texas, Florida and Georgia.

Floyd claims that as a result of the union, Full House is equipped to garner half of Atlanta's concert activity, compared to its previous 30%.

The first major project engineered by the new ownership was an all-day outdoor concert July 4 featuring Ted Nugent, Molly Hatchet, Pat Travers Band, Scorpions and Def Leppard. Billed as "Georgia Jam," the inaugural event is set to benefit the city's 65,000-capacity Road Atlanta, a race track 37 miles north of the city which has never been used solely for a rock concert.

**San Diego Catamaran Cuts Down Concert Schedule**

**San Diego--For a surprising move, the Catamaran--probably this city's hottest concert spot, often hosting up to 20 name acts a month--is closing its doors to concerts five nights a week starting July 2. The club will instead feature dinner and dancing for guests at the adjoining Catamaran Hotel.**

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"This change is going to be beneficial to acts wanting to play San Diego in that there are now two list..."
New Wave Grabs Beachhead In Vegas Club

LAS VEGAS—Money, a teen-oriented club, has changed its format to spotlight new wave.

Owner Wayne Johnson and consultant-manager Ray Webb have altered the club's $72,000 sound and lighting investment to reflect the charge which spotlights the new music form on Fridays.

"It's a slow, steady indoctrination from the world of disco," reports Johnson. "Now we're getting into live band promotion at our non-alcoholic club."

Located on Tropicana Ave. near Eastern, the 678-capacity club, which charges 75 cents for soft drinks and fruit juices, recently showcased the Sugarhill Gang and did turnaround business.

Johnson and Webb brought in New York DJ Luis Orellana to kick off the Friday night new wave format while disco was moved to Saturdays. Orellana trained local DJs Gary Cozzo and Junior.

Open for the 16 and over crowd from 8:30 p.m.-midnight and the 18 and over age group from 12:30 a.m., Money now spearheads 10 other teen clubs in reporting to the Assn. of Nightclub Owners.

According to Johnson, the basic idea is to create a circuit for qualified DJs and live bands. "It's a needed collective voice for an exchange information," insists Johnson.

He contacted Webb to update and alter the club, formerly called T.G.I. Friday's into a more-progressive operation when disco began to encompass new wave. Webb has consulted numerous clubs around the country.

"Teen clubs are stronger than people think. You have to play a variety of music to keep up with the trend-oriented youth market," maintains Webb. "You have to change programming and the physical outlet."

Such groups as the Flying Lizards, B-52's, the Pretenders and Pat Benatar now play the club.

The club's lighting system was restructured to offer a more dramatic impact, away from the syncopated disco style while minor, physical changes were made throughout Money.

Offord In U.K.
To Produce Yes

LONDON—Eddy Offord, Woodstock-based producer, is back in the U.K. producing the new album for Yes, the group with which he originally toured as sound engineer.

The album is seen as vital to the band now that singer Jon Anderson and keyboard player Rick Wakeman have quit, replaced by Trevor Horn and Geoff Downes, who had a number one single with "Video Killed The Radio Star" as Buggles, an Island Records act.

Offord has produced six previous Yes albums, then moved to Woodstock four years ago. Since then he has produced albums for such artists as Billy Squier, Levon Helm and Blackjack.

He developed the "remote recording" technique, realizing that a mobile recording facility did not necessarily mean a truck packed with equipment. He devised a system which could be packed into flight cases, shipped anywhere in the world and set up in a room.

Since returning to London he has been approached to record other local bands but initially plans to return to Woodstock after completing the Yes album.

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* A global programming and distribution report
* What's the involvement and importance of the independent producer in shaping video music?
* The continuing trend of the audio/video marriage at the recording studio level...what's next?
* What's the update on copyright problems as they pertain to video in the U.S., the U.K. and other key markets?
* Video piracy--a looming shadow. How will we deal with it?

NEW THIS YEAR: EXHIBIT AREA--Manufacturers and suppliers of both hardware and software will exhibit their products during the show.

BACK BY POPULAR DEMAND: Evening Video Showcases

EXPECTED HIGHLIGHT: Participation of major name recording artists now taking an active role in shaping their own video futures

REGISTRATION BROCHURES TO FOLLOW...Watch BILLBOARD weekly for updates...

Other special projects for Money include new wave fashion shows, dance contests and increased live band dates. HANFORD SEARL
By KIP KIRBY

Talent

One-Time Memphis Music Theatre Now A Southern Showcase For Talent

NASHVILLE—Poet’s Music Hall, a listening room located in a remodeled Memphis movie theatre, has become a major showcase spot for the city in only five months.

The club, rapidly gaining in area popularity, combines national headliners and lesser known local and regional acts in its booking schedule. Among those who have played dates at Poet’s so far are the Pretenders, the Romantics, George Thorogood & the Destroyers, Ed Kante, Doc Watson and Rodney Crowell.

Poet’s policy, explains coowner Bob Chittem, is “to open only when we have something to showcase,” a strategy which he says has made it possible for the 400-seat venue to operate in the black. Poet’s Music Hall is generally open only three nights a week.

Major names are presented during the week, with weekend shows promoting local artists, such as Jackson Highway, Creed and Johnny Van Zant and the Austin Nichols Band.

Chittem and his partners in the venture, Jerry Bowles and Vic Canfield, are attempting to ally the club closely with record companies and local radio stations for various promotions. One of Poet’s most successful tie-ins has been a regular “Rock 103 Night” with local talent sponsored by WZXR-FM.

The club, which has been listed with dates by John Prince, Mac McAnally, Norrie Paramor, Ronnie Laws and the Love Ferry Project with Leon Redbone and Jerry Jeff Walker possibly in the works as well.

The club was renovated last year at an estimated cost of $122,000 which includes $30,000 in sound and lights. Poet’s features a modern wood-paneled decor, tiered seating and a balcony, offering unlimited viewing of the stage from any seat. The 30-foot round stage rotates completely for quick set changes.

The sound system utilizes GBW house speakers and monitors and an 18-channel mixing board, while the lights are operated from a two-scene 12-channel board. Acoustic baffles are suspended from the ceiling, as is the sound booth itself.

Tickets for shows are generally priced at $5.50 with the range varying from $5.00-

“we want to be primarily a record label-oriented club,” says Chittem, “not a nightclub. We are trying to encourage community involvement and support for Poet’s Music Hall as a first-class showcase institution.”

GOOD SHOW—Nichollette Larson, center, and Lauren Wood congratulate Christopher Cross backstage at L.A.’s Roxy following his performance. Cross is currently on an SHO tour.

GROUP SURPRISED BY SUCCESS
U.K. Blues Band, With Big LP, Soon In N.Y.

By RICHARD M. NUSSE

NEW YORK: The blues have never really gone out in American popular music, but it occasionally assumes a low profile. Time and again it returns with a vengeance and the British always seem to be the ones to remind us of the music’s vitality and continued viability.

It’s significant then that the Blues Band, a British quintet featuring an impressive lineup of music veterans, is coming here Monday (23) on a small club tour following the group’s successful Arena LP, “The Official Blues Band Bootleg Album.” The album came out six years ago, so in the U.K. and on the Arista label in Germany. The LP, in fact, has been on the U.K. charts since its release last year.

The band’s impressive roster includes ex-Manfred Mann alumni Paul “Prof” Jones, Tom McGuinness and Hughie Flint; slide guitarist Dave Kelly and Gary Fletcher, all of which are associated with the blues scene since the early 1960s.

The odd thing about the band’s current glory is that its members hadn’t gotten together to start a blues revival. In fact, they聚会 up 1960s copies of the LP themselves, sold it, and had no press more. Arista signed them shortly thereafter.

“All started as a Monday night get-together,” says harp player/ vocalist Jones, who most recently had a successful career as an actor, on Broadway and at London’s West End. The group planned a follow-up album of McGuinness, who earlier came out for a solo and a band was born.

The band was formed from the group in the late 70’s. Jones adds, “All those great sound systems and immense audiences weren’t our style. In a sense this new wave has opened things up for us. We actually believe the small is beautiful approach in playing blues is best.” He says that the Blues Band was launched to play small halls, where traditional blues is back in favor and people want to dance and have fun.”

The tour begins in New York Monday (23) at Hurrah’s, followed by gigs at Trax, the 50’s and Heat.

The band plays some original material, but the bulk is Chicago and delta blues, featuring the songs of Muddy Waters, Robert Johnson, Elmore James, and others, as well as a wonderful blues cover of Dylan’s “Maggie’s Farm.”

“If I had told McGuinness and Flint they’re going to do a band and start the road and eat motors and food and promote an album they wouldn’t have laughed,” says Jones. “As it is it just happened and we’re enjoying it. There’s no desperate urge to make it as there once was when we were all young and unknown.”

Audiotoriums (Under 6,000)

<table>
<thead>
<tr>
<th>Artist</th>
<th>Promoter</th>
<th>Facility</th>
<th>Dates</th>
<th>Total Ticket Sales</th>
<th>Total Ticket Price Scal</th>
<th>Gross Receipts</th>
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<td>Pati Labelle/Jerry Butler</td>
<td>Dimensions</td>
<td>Michael Theatre, Washington, D.C.</td>
<td>June 21</td>
<td>$15,900</td>
<td>$10.00</td>
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<td>Rufus/W. Charla Khan/Brother Johnson</td>
<td>Tower of Power</td>
<td>Jim Corner/Andy Weinrib Productions, Santa Barbara, Ca.</td>
<td>June 2</td>
<td>$4,818</td>
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<td>Concerts</td>
<td>The Edge, Houston, Tx</td>
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<td>Ron Delben</td>
<td>Carnegie Hall, New York City</td>
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<td>Genesis</td>
<td>Contemporary Productions</td>
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BEN VEREEN
THEMA HOUSTON

Talent In Action

ROSS MARTIN

ROSE, NEW YORK

Admission: $5.00

With heavy metal roaring its entry, stage head again in popularity, audiences are going to be drawn to scenes of young bands performing in the genre. With any luck, some of them will be as fantastic and continued as Russia, a new Warren Bros. act.

Vereen is a gifted dancer, a talented actor and a witty, ingratiating stage personality. But he is seldom seen on stage, and the critics especially notice on soft bill fare, like Lionel Rich's incognito understood "Still," Houston, on the other hand, has shown an almost magical power of a Nadahe Calie or Gloria Gaynor, but he leaves the impression by dipping into a bag of standard nightclub tricks. The that night came when Houston off-handly remarked, "I'm going to be long, I'm working my way to Vegas."

When a singer has Houston's vocal prowess, it seems a waste of time and talent to engage in costume changes, marginal impressions and cannot parallel with ringers.

The mutual highlights of Houston's 45 minute, 11 song set included a pair of gospel-inflected hits and several soulful interpretations of pop and rock classics like "Rain Love Tender," the Beach Boys, "God Only Knows", and Paul Simon's "My Little Town" and "Still Crazy After All These Years."

The set's biggest disappointment: the decision to open "Don't hate the player, hate the game," one of the most striking dramatic, disco hits ever recorded into a medley with (of all things) the Beatles, "Ticket to Ride," which he delivered with a voice, and the error was compounded by Houston relentlessly performing the medley as both the show's opening and closing number and in the process denying herself a sustainable overarching show.

In his 70 minute, 14 song headlining spot, Vereen seemed to be aware of his vocal limitations and did the best he could make them: he punctuated most numbers with graceful, agile movement and broad facial mapping—which helped distract from the voice. The singer was most effective on up-tempo rhythmic works like "Let's Get Serious" and "Ain't No Stopping Us Now"; a bit of a song, "Roll Out the Red Carpet" to himself. The set closed out with a lively medley of the last few songs, the songs he released with the Rolling Stones, singing "Satisfaction" near the end.

- See ANDREW M. NAGY

WRESTLING SPECIAL

Ivy Place, New York

Admission $7.50

This young English prove to be a thoroughly entertaining show, with the band performing in a galvanizing 90 minute set at the popular new dance hall full house. The band was composed of the capacity crowd of about 500 fans,加油 with the intensity of its delivery and the Zeal, energy charged show that accentuated its high energy performance. The band was comprised of Dave Oawle, drums, the band's lead singer, guitarist, lead guitar; John Brown, bass and a special appearance by Dirty Looks' Patrick Barnes on additional guitar.

The combination of Eric's impressive vocals, no matter what the subject matter was, and the new wave dance hall music added up to an evening of kicking rock'n'roll that fell quite as dashing on disk, although these reviewer finds that repeated listenings provide satisfactory results, and his catchet, echo, "Hi Miss Lady," fare better on the FM dial. But his new singles are something else. Don't miss Eric if you come to your town and you need a shot of breath-taking rock'n'roll. In person, he's at the very top of the game.

RICHARD M. NUSSE

FOOL CHICKEN—Members of the Fools bring out the appropriate prop for the band of rendition of "Psycho Chicken" during a recent appearance at New York's Bottom Line.

The quartet's 45-minute, 10-piece performance, June 2 featured nearly very hard rock clichés known to man: tight pants and silly sex avenged, guitar solos, drum solos pulled off with a bit of a left Steeptack and pseudo intellectual lyrics. To top off the set, the band's self-imposed rules: instead of being a pretentious party band (not a bad goal), the two members Russia seems to have decided so far far out.

- See MELODY MACDONALD

Old Tennessee Warehouse

Becomes Music Emporium

MURFREESBORO, Tenn.—An early 20th century warehouse is the setting for middle Tennessee's new free music venue, the Mainstreet Music Emporium here.

The Emporium will feature a variety of concerts and special events, ranging from rock to bluegrass and jazz. Single acts also will be featured, including such performers as The Last Band On Earth, Prince and Leon Redbone. Cover charges vary with the band featured but average $5.

Open only three weeks, the Mainstreet Music Emporium has already sparked a substantial response locally. Although the club is located 30 miles from Nashville, the owners, Ben and Helen Lassiter, who moved to Middletown Tennessee State Univ., and musicians Philip Austin and Larry Pinkerton—feel their closeeness to the university will give them an advantage.

The building, an old warehouse, was completely remodeled by the owners. The sound system includes a 100-watt stereo system with 15-inch BL speakers and Crown power amps. The hall has a 350-seat capacity with its own stage and dance floor. Additional expansion may include the addition of balconies and extra seating.

Bands are usually booked for Thursday, Friday and Saturday night with weekly specials such as ladies night, bluegrass night on a Tuesday, and dance floor open night in the future. DENISE MILES

Jazz on RSO... Jefferson Starship guitarist Craig Chaquico is marketing 'rubbers'—a guitar strap lock designed to keep the strap from falling off the instrument. The price is $1 each.

- See PAUL ANDERSON

Signings

Graham Parker to Curtin Music for publishing. Elektra/Asylum artist Tommy Overstreet to the William Morris Agency for booking. While W.B. 's Allen Jr. and Margo Smith change sides and move, London-based Secret Affair to Sire Records in the U.S. and Canada via deal with Mountain Management. A debut LP is expected within the month. Singer/songwriter Bob Hegal also to RCA. Philadelphia new wave act, the News, to Larry Wright Entertainment for management.

Records in Kansas City. . . . U.K. heavy metal band Marillion to RCA in U.S. and Canada via deal with Mountain Management. A debut LP is expected within the month.

Manilow performs seven nights, with shows at 9 p.m. and midnight, at a figure reported to be $500,000.

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Commodores Mentor Ashburn Confesses To Color Blindness

By PAUL GREIN

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Ashburn says if he can hire a black firm he will, but he won’t go to a second-best organization just to hire blacks.

“Dick Griffee and I have talked,” says Ashburn, “and I agree with him that black personnel is involved in black business. And I’ll do whatever I can use a black firm, but if it’s not the best, I’ll do it.”

As a result, Jerry Weintraub’s Concerts West organization has been signed to provide a number of dates on the Commodores’ 91-date tour along with Ashburn’s Commodore Entertainments Co. The Commodores unit’s 25-man permanent staff will swell to 37 or the duration of the runs from June 17 to October 7.

Also, selected dates in the Pacific Northwest will be handled by Bill Graham. It’s the first time the group has worked with Weintraub, but Graham has done dates on the group’s last U.S. tour, in 1978.

In other markets, the Commodore’s in-house firm will be handled by local black entrepreneurs who have presented the group in previous years. In these cities, Concerts West will only serve as consultants advising Ashburn, not as full-fledged promoters.

Ashburn also selected Dallas-based Showco to handle sound and lights. “Showco happens to be the biggest and the best company in the field,” says Ashburn. “I don’t think there’s a major black firm and lighting company that could handle a tour of this magnitude at this point.”

“I had originally planned to promote the entire tour myself with promoters in the areas we had been in before,” says Ashburn. “But we’re going to a lot of markets we’ve never been to before – a lot of white markets—which is where Concerts West comes in.

“We’re a crossover act now,” Ashburn says. “At the end of the 1978 tour in many markets we were doing 60%-70% white business. We were busting 50-50 for the second half of the tour.

“Concerts West is the biggest and best organization in the country.”

As the Commodores continue to tour, look for the latest on their progress in the next issue of Billboard. 

* * *

It Started In N.Y. Breaking Fast All Over! "COME INSIDE" by Shades of Love ScorpGem Recs. #0012 "GET UP" by Swangw Powiegel ScorpGem Recs. #0014 For D.J. copies contact: ScorpGem Recs Co. 688 Seventh Ave. Suite 400 New York, N.Y. 10019

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Counterculture

*SIGNINGS AFFAIR—James "Jaz" Baynard, Skip Boardley, and Ray Rock, the members of De-Lite Records Crown Heights Affair, sign autographs at a Disco-Mat store in New York to promote their newest "Sure Shot" LP and single.

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* * *

Counterculture

*Continued from page 38

Gospel recording artist Reba Rambo pulled together some choice talent to accompany her on her debut Light Records LP. Joining Rambo on "Honesty" were Andrae and Sandra Crouch, the Waters Sisters (Julia and Maxine), Myra Matthews, Marty McColl and the McCrarys. Tracks done were in L.A. and Nashville. The singer is set to join Pat Boone for a late June-early July concert tour of the Northeast.

Remember...we’re in communications, so let’s communicate.
LOC ANGELES - American blank tape manufacturers continue to face unfair competition from overseas companies which import their finished goods into this country duty free.

Which prompted Ed Gamson, president of Ceriton, to espouse the cause of protective tariffs for US firms. "The emerging nations can bring in cassettes duty free to the biggest market in the world," Gamson says. "American companies can't compete against this."

In an environment in which a "green American" mood has taken roots in some areas, Gamson says that the tag "made in the U.S.A." will have greater significance once the recession is over.

If tariffs were placed on blank tapes coming in from Hong Kong, Thailand, Taiwan and Korea, for example, the higher cost of these items would help motivate Americans to buy locally made products.

The catch here is that overseas based companies cannot compete price-wise with the overseas-based duplicating facilities and consequently the US costs are often more for the same imported item.

Gamson admits he doesn't see any immediate federal aid for the US consumer electronics industry in the way of restrictive taxes on imported blank tapes. "If the administration can't get it done, how can the consumer electronics industry do it?" he asks.

The buoy American movement can be found in 27 states which have enacted laws which stipulate a preference for American made steel products for public works projects, with New York and California also touting with buy American bills.

American officials, however, don't publicly hold out any hope for any foreign trade restrictions during the next round of trade negotiations which began in 1983.

Some economists state that by exerting trade restrictions on foreign manufacturers, foreign firms will bounce back with their own restrictions on US goods coming into their markets.

Gamson, a veteran of blank tape wars with Ampex and Certron (for 13 years), believes that as a substitute for not having any tariff protection, US firms can compete against the overseas duplicators by having their products custom assembled and manufactured by American-based companies.

Naturally his firm fits this category. It has been doing custom contract manufacturing in its Mexican, Mexico, plant, which is linked in the process with its Anaheim, California based factory.

The two plants, plus the U.S. and Mexican staffs, provide one answer to producing high quality blank tape cassettes at an economic competitive price.

Ceriton began custom manufacturing in a few overseas consumer electronics three years ago (for Diablo Systems, Sycor and Ecco) and then moved into custom tape duplicating for these firms: Everest, Pro Media, Audio Fidelity, Audio Masters, Hosanna, Hot Shot Productions, Hazell and the California Education of the Bar.

These two activities at its Mexican plant (220 miles from Los Angeles) in addition to assembling its own blank tape lines, has given the firm expertise in working with the U.S. and Mexican governments. Gamson claims.

The company's 70,000-square-foot plant employs 700 persons, its Anaheim plant employs 500.

Gamson points to Sony and Agfa-Gevaert's recent moves to build duplicating plants in the U.S. as pointing to greater awareness by foreign tape companies for the importance of manufacturing blank tapes in the United States.

(Continued on page 46)

By ELIOT TIEGEL

The C-60 will sell for $2.99; the C-90 for $3.50. Allen says the company hopes for individual distributors to price it at 5 below the suggested list price.

Which prompts Gamson to say that as the "wholesale price of my competitors".

Ceriton will offer multipack bags of three C-60s and three C-90s to accounts. The line makes its debut at the CES.

Allen says the premium offer is now 50% of the overall blank tape business. And he claims his retail price is similar to the "wholesale price of my competitors."

HITACHI COMPONENT—Hitachi's just developed HTA-7000 tuner/amplifier combination is a digital quartz synthesized unit which provides 55 watts per channel (RMS) at 8 ohms from 20 to 20,000 Hz and no more than 0.02% total harmonic distortion. Suggested list: $499.95.

Editor's note: This marks the inauguration of a new feature in the Sound Business/Video section. New Products is intended as a regular feature and all audio, video, and accessories manufacturers or importers are urged to send 5 by 7 or 8 by 10 black and white glossy's of their new products, along with descriptions of the items to Jim McCollough, Sound Business/Video Editor, Billboard, 9000 Sunset Blvd., Los Angeles, Calif. 90069.
Video cassette recorders have changed a lot in the last few years. New features like six-hour recording, slow motion and freeze frame have added a great deal to home recording.

But there's one drawback. To utilize these new features, you must operate your cassette recorder at a slower speed. And this places increased pressure on the videotape, which can cause the magnetic oxide particles on the tape's surface to loosen and eventually fall off. Once this starts to happen, a loss of picture quality isn't far behind.

At Maxell, we've always been aware that a video cassette recorder can only be as good as the tape that goes in it. So while all the video cassette recorder manufacturers were busy improving their recorders, we were busy improving our videotape.

The result is Maxell Epitaxial HG, the first high grade VHS videocassette. In technical terms, there are several significant differences between our high grade and regular videotape.

For one thing, our oxide particles are smaller and more densely packed on the tape surface. Which is why we have a better frequency response and signal-to-noise ratio, especially at the slower recording speeds.

And, because of our unique binding process and calendaring system, the oxide particles on Maxell HG stay put. This drastically reduces friction and video recorder head wear. So not only will you get better picture quality, but you'll be able to enjoy it a lot longer.

All in all, no other home videotape can deliver better color resolution, sharper images or cleaner sound than Maxell HG.

So if you own a VHS recorder, please remember one thing.

If you want high grade picture quality, you need a high grade tape.

maxell
IT'S WORTH IT.
60,000 Flock To Chicago Show

Summer CES

900 EXHIBITORS AT MCCORMICK PLACE

SONY & CBS Records Team For Audiophile Distribution

Sony's Special Clocking VHS videodisk

Chicagoland—One of the first labels to emerge on the audiophile market today is the plans for a new recording system. It's a natural consequence of the increasing sophistication of video equipment manufacturers, particularly in the field of direct-to-disk work and the digital tapes were done as backup to sessions of this type.

DCC recordings of Arthur Fiedler—late conductor's only digital session—has been released and also the digital tapes are now available from the hi-fi market.

Crystal Clear is the latest product for direct-to-disk work and digital audio labels will be released for the first time. Crystal Clear uses the dbx signal processing system. Crystal Clear is known for its direct-to-disk work and digital audio labels are now available from the hi-fi market.

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They're Singing Our Song

"I sell more Sony tape than Maxell and TDK. Sony EHF is a better tape compared to the others. Sony tape is very profitable for our store."

Louis Gaines, Manager, Alterman Audio, New Orleans

"Sony's the strongest profit line based on volume. Their Full Color Sound ad campaign is tremendous!"

Irving Sunshine, Owner, Bryce Audio, N.Y.C.

"Sony's EHF is a breakthrough... a high bias cassette that's significantly better."

Dave Driskell, Manager, Federated Group, California

"Sony's EHF is an outstanding tape, superior to leading brands."

Russ Keen, President, Sounds Great Inc., New England

"The Sony tape line has generated terrific sales, profits and traffic!"

Dave Clark, Buyer, Muscraft, Chicago

"Sony FeCr is the ultimate in accurate, low frequency response. And I'm impressed with Sony's pricing and profitability."

Jack Cohen, Owner, Mad Jack's Sound Center, San Diego

"Sony's dedication to quality comes through in their EHF — an exceptional high fidelity tape. We heartily recommend it."

Len Tweten, President, Magnolia Hifi, Seattle

The Full Color Sound keeps getting louder and louder. Sony audio tape sales are up again — an incredible 469% of last year. Stop by our Sony Full Color Sound booth #212 and see all the brand-new Full Color Promotions and Premiums. Our kind of music never stops!
Summer CES

Premium Blank, Videotape In CES Spotlight

Continued from page 42 and 90 are $19 and $13, respectively. In a related development, Sony Industries' magnetic tape division is now the only source for Betamax videotape in the U.S. consumer market. Previously, marketing activity had been split between Sony's consumer and tape divisions.

Continues Unger: "As channels of videotape distribution have increased, it became apparent that the tape division has the potential to service the growing market." He adds that videotape will be marketed and merchandised in a similar manner to the division's efforts with audio tape.

Since the launch of the "Full Color Sound" campaign a year ago, unit sales of audio tape, he claims, have soared an astonishing 45%

"We're doing very well," adds Unger. "Our tape products are selling well in the market. We have a very strong position in the market for blank tape."

The Untreatable Performance

Nakarrichi GenRad Analyzer

If you'd like measured signals from the high-end systems you're testing, Nakarrichi GenRad Analyzer is the perfect test source.

Previously, it was difficult for you to get the exact signals you need for your tests. Nakarrichi GenRad Analyzer gives you the accurate signals you need, and they're available in a variety of levels.

For example, you can get signals from systems that are up to 50 times the normal signal level. You can also get signals from systems that are up to 10 times the normal signal level.

And if you need signals that are even higher, Nakarrichi GenRad Analyzer can provide them.

You can also get signals from systems that are up to 200 times the normal signal level. You can also get signals from systems that are up to 100 times the normal signal level.

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Retailer Hartstone Flays Home Video Industry Absence Of Legal Protection Deplored

By JOHN SIPPEL

LOS ANGELES—While the early sales policy provisions in wholesaling video software are consis-
tive, record/tape retailing's biggest mover of videocassettes attacks most vigorously the unbridled piracy "in every community of sale" by both storekeepers and their customers.

Lee Hartstone, chairman of the board, Integrity Entertainment Corp., lambasts the apathy of the U.S. video industry and manufacturers in particular, "none of whom has taken any legal step to protect his property."

"At the moment, the industry is selling 'masters' to both 90% of all retailers and 50% of all consumers—even the backroom half-priced duplicate is then being duplicated by the consumer. With disk-to-tape coming, everyone will have a cheaper 'master' to start the cycle."

"Manufacturers are less concerned because they have an original," Hartstone says. "That original is a byproduct of an already existing film/recordings on which profit margins are huge, so they are happy selling 'masters.' The pipelines are still being filled. Some hit videocassettes have passed the 30,000 unit sales mark."

"From a retail standpoint, I am horrified with the 5½ turns away we are getting. Of the approximately 130 odd Wherehouse and Big Ben's stores we have, 43, primarily in areas where the hardware is available in quantity, handle videocassettes. The inventories run from $8,000 to $20,000."

"We are further hampered in expansion by low gross margins. We need a 32%. MCA is the most advantageous at 25%," Hartstone says.

"Then we have to live with tight payment terms. Integrity must come up with payment in 15 to 60 days. Pining back at the 1½ turns yearly, you see the dollars tied up uneventfully," Hartstone explains.

"We are literally restricted so no returns. There is no pattern of sales on a new release and even some of the older videocassettes have sporadic patterns of sale," Hartstone adds.

"The chain dealer like myself is penalized by the present unsupported 'distributor' designation given to some of our competitors. The video software industry must sharply define what qualifies the various strata of trade it serves. The price advantage accorded the "distributor" makes it possible for him to discount more sharply for the same profit margin we are afforded."

"Looking into 1981," Hartstone continues, "we can expect the less expensive videodisk hardware to be available nationally. Videocassette duplicators are bound to meet that competition by lowering list prices. There goes the value of our existing software inventories. What do we do with non-returnable videocassette dead stock which we'd like to replace perhaps with the more salable videodisk?" Hartstone asks.

"Whenever one configuration is introduced it has been my experience over the years that certain smaller manufacturers and distributors go out of business. We hold the bag on the inventory we have from the defunct firms," Hartstone argues.

"Then we have the threat of more different configurations continually coming into the marketplace," Hartstone maintains. "Right now we must stock Beta and VHS and coming up is the MCA videodisk. Then there's RCA coming. And there may be two or three after that."

But overall, Hartstone harkens back to the dealer who pirates videocassettes and sells them for half price as the greatest menace. And he doesn't overlook the inherent problem of consumer duplication due to the large spread between prerecorded videocassettes of more than $50 and the price of a raw tape of $10 to $15 where the customer can home duplicate six hours for 25% of the cost of a manufactured tape.

Advertising the new product, so essential to establishing the vital image at the retail outlet or new technology, is limited because "we get almost zero advertising support." Hartstone says right now Magnetic Video is best, approving 50/50 splits on consumer advertising. But even that split is restricting at the most strategic time. Hartstone notes.

The video software customer at a Wherehouse or Big Ben's store is a new customer in the main, Hartstone finds.

"He's over 35. We find little crossover between our old record customers and the new video fan. Software in the general area of recorded music has sold less well than we thought."

"Sales have been so small that I think manufacturers are wary of picking up a tape like the one Blondie made because of the cost factor and when Fleetwood Mac cuts a new album, there's no real worry that it's not being done audio/visually for video software," the 35-year industry veteran states.

"We have found that in-store demonstration makes little difference in sales. At one time we had VTRs going in four stores. The customer today knows the movie he's watching. We dropped demonstration. We have found stocking titles behind a counter is best. The price of this merchandise makes it imperative we service it to the customer across a counter," Hartstone asserts.

The inventory profile for the stores carrying video software, most of which are located in Southern California, is predicated on computer printouts, indicating chain best sellers.

Is Hartstone bullish on the potential of video software? "I think we are facing the prospect of a very large home entertainment business, unless high costs continue to good dealer and home consumer to阶层 peter. We never go decent workable rules against tape pirates. We need a whole new body of laws and legal precedents to fight this cancer," Hartstone closes.

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

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— 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.

In fact, we've been making more boxes longer than anyone!

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 and the new video fan. Software in the general area of recorded music has sold less well than we thought."

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AUDIO LAW FIRM

Schulman-Silverman-Kreiter Team In Chicago Specializes In Sound Industry

By JIM McCULLAUGH

LOS ANGELES—Consumerism, advertising, licensing, warranties and guarantees, customs regulations, evolving governmental legislation and myriad other concerns with possible legal ramifications are a daily fact of life in the audio industry.

Increasingly, those manufacturers, like their counterparts in other sectors of the business community, need the expert advice of counsel for a variety of considerations.

And because the legal hassles facing the audio community have become so complex, even the most established general law firms today may find themselves stretched on matters of particular interest to hi-fi firms.

That’s what may make the Chicago-based law firm of Schulman, Silverman and Kreiter unique.

Rather than specialize in a field of law, according to partner David Schulman, the law firm’s specialty relates to the audio industry as a whole. It may be the only law firm in the U.S. with such a high degree of audio legal specialization and such a large number of clients in that industry.

“There are many law firms,” Schulman notes, “that are equipped to handle marketing and other problems, and manufacturers do use regular law firms. But where we depart, I think, is that I don’t know of any law firm that represents such a large number of companies in this industry, many of which are competitors. Our specialty is in matters which affect the industry.

Among audio firms that the practice has done work for—either on an individual project or retainor basis—are JBL, Jensen, Lux, Kenwood, TEAC, the Harman International Group (Harman/Kardon, Tangio, Ortofon) and others. Some 25 in all.

“We are following, for example,” he continues, “very closely the hearings in the House of Representatives on the proposed legislation concerning sales representatives called the ‘Sales Representatives’ Protection Act. At the same time, we are following the Federal Trade Commission’s rulemaking procedures on warranties issues. Both of those affect companies in our industry strongly.”

Schulman traces his own firm’s evolution back to the mid-’70s when he was involved in a good deal of Fair Trade endorsement work, primarily for such firms as Panasonic, JBL and TEAC.

“We formed Sept. 1, 1975,” he recalls. “We decided that there was a future with specialization in this industry and in particular with Fair Trade work as a base since we were representing basically a point of view, price maintenance in a lawful way.

“But a month after we hung out our shingle, President Ford announced as part of his WIN (Whip Inflation Now) program that he was going to propose to Congress a bill to abolish the Fair Trade laws, which he did. By March of 1976, before our sixth-month birthday, there was no more Fair Trade, and we were out of a specialty.”

But the law firm thrived, despite the demise of Fair Trade, partly because of another development: the institution by the New York regional office of the FTC of an investigation into audio industry manufacturers in 1976.

“That coincidence,” he recalls, “established a real need for a law firm which understood the problems of manufacturers in our business. A variety of companies that had not used our services began to come to us for counsel and advice on how to cope with the problems they faced when one of the most important parts of their marketing policy, namely Fair Trade, had been taken away from them.

“At the same time, some of these companies were being investigated or else coming to us by the knowledge (Continued on page 48)

Protective Tariffs On Blank Tape

• Continued from page 40

U.S. and thus saving freight costs and delays in the mail.

Certron’s custom push to offer customers contract assembly and manufacturing in Mexico. The firm is soliciting long run, complex, high labor intensive products in home electronics.

The Mexican work force is “among the highest paid in the area,” Gamson says these employees are hired on short contracts and work in air conditioned, modern facilities. He says Certron offers customers a comparable custom service to overseas facilities at 50% savings.

“If a U.S., German or Japanese company pays in employees from $6-10 an hour (including all benefits), the cost a Mexico is from $3-$5 an employee.”

In the emerging nations, the cost is not as relative as the quality and productivity of the work force.

And if it costs an overseas company 8 cents to make a cassette and Certron 10 cents, Gamson says he’s rather pay the two cents differential in order to have continuous liaison with the plant, better quality control and less time lost in shipping. The overseas company makes up the two cents in the cost of shipping by sea and tying up inventory on the ocean.

Gamson states: “We offer clients subassembly work at 50% of the overseas price and that includes duties, support functions and freight to and from Mexico.

Interjects Ray Allen. Certron’s sales and marketing vice president: “Mexicali is our Taiwan.”

The firm’s highly skilled work force at the Mexicali plant is overseen by officials at the 100% Certron owned border plant, called a “magnaloma.”

Anahiem based officials fly weekly to the Mexicali facility to oversee quality control and other service functions. The Anaheim plant also serves as the headquarters. For all research and development, warehousing and distribution functions for all products—custom and company owned.

And since Certron totally owns the border plant, it cannot directly sell into Mexico; goods have to be brought into the U.S. and then in turn sold to the Mexican consumer. But the tax is an added value sort of tax.”

Under the custom manufacturing program, components can be made in the U.S. and trucked to Mexicali where they can be assembled, thus enabling both U.S. and Mexican labor.

And, Gamson notes, for every employee working in Mexicali, that’s one less worker who will be coming to the U.S. looking for a job—and possibly taking one away from an American.

The key point in Gamson’s thesis is that the border plant helps reduce costs while manufacturing a quality product. And knowing U.S. and Mexican duty and import/export laws helps immeasurably in insuring a smooth and efficient operation.

Also, with the assembly operation “clone at hand” as opposed to being 10,000 miles away, Certron and its customers can oversee production by merely going across the border.

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Anaheim, Calif. — Fair Trade programs and development you gained

Chicago Fair Trade we other company. That is something we obviously couldn’t do. In the Fair Trade days we were promoting a common point of view. What experience you gained in implementing Fair Trade programs and developing a structure for one firm was helpful with another. And in no way was that a conflict. The problems you live with for one manufacturer can be helpful with the types of problems confronting another. We also determine beforehand if a new client is going to present a problem for existing clients. We also tell new clients who we have worked for, so they don’t feel uncomfortable.

"Yes, we generally," he continues. "Have information concerning sales and dealer networks, which are highly confidential. We keep them that way and everyone knows we keep them that way. As an analogy, I believe that seven out of the top 10 New York banks use the same accounting firm. The reason: that firm has become well-equipped to handle problems which confront banking industry." And what about current and future problems the audio industry must concern itself with?

“One substantial concern,” he points out, “is comparative advertising. And it takes many forms. You really have to be aware of trends, changing laws and regulations. And you’re promoted by a protectionist point of view by all branches of government. That’s a body of law which is changing all the time. There is a need to understand those laws and develop policies which are consistent with them.

"Consumers are still on the increase. A person gets a product that doesn’t work and they are just as fast in running to court to sue you than they are in trying to work out the problem in a reasonable way. The courts are open for these sorts of suits. So this causes manufacturers to draw their warranties in a more restrictive way, trying to protect themselves against claims on luciduous damage theories.

"The warranty issue is continuing to evolve because the FTC is continuing to promulgate regulations under the Magnuson Warranty Act. The subject of advertising warranties and guarantees is still under discussions by the Commission. There are still many gray areas. The Federal legislation on warranties is basically a disclosure legislation.

There are rules on what you have to say and how you say it. It does not tell you what you must do as a warranty.

"The whole issue of warranties will be in a state of flux for at least the next five years. Maybe forever. Once you get governmental regulation, these things never seem to get resolved.

"The FTC has been interested in advertising. The FTC takes the view that comparative advertising is a good thing. So on the one hand you have a policy that says it’s okay to say why your product is better than your competitors for certain specific reasons. But on the other hand you have regulation which says you can’t advertise anything in a deceptive manner. So you better be sure when you advertise, that if you compare, that it is fair and based on truth.

Comparative advertising has to be carefully done.

In the future, Schulman predicts that product standardization and standardization of disclosures will be two key issues facing audio manufacturers more and more.

"I think the whole issue of warranty service," he also predicts, "will become the subject of major legislation and litigation. This involves independent repair service, as well as service on the part of retailer and manufacturer.

While an advocate of free and open competition and no price controls for American business in general, Schulman points out that the state of the audio industry in 1979 and the first half of 1980 is healthier, if Fair Trade for the hi-fi industry still existed.

(Continued on page 63)

STUDIO EQUIPMENT FOR SALE

Shelter Recording Co. Inc. has moved to 1106 N. La Cienega Blvd., Los Angeles, Ca. 90069. Due to the relocation the following items are for sale:

Leon Russell’s Kawai Baby Grand..........................$4,750
Two 3M M-642 2 Track Records..................$3,000 each
3M MJ 16 Track Recorder..............................$12,500
Eighteen Dolby 361A....................................$800 each
API 2468 Console [24 in 24 out].......................$15,000
Two EMT PSM Limiters..........................$2,000 each
Two JBL 4330 Monitors..........................$800 each

All equipment may be viewed by appointment only

Call (213) 657-5887

Cerwin-Vega’s SR -2 Speaker: $3,400 the pair

LOS ANGELES—Cerwin-Vega is introducing a high-end loudspeaker called the SR -2 to both the consumer and professional markets at a suggested $3,400 a pair.

The firm claims this high technology audio stereo reference transducer system is “digital ready” and designed to meet the demand for a residential speaker capable of wide dynamic range (90 dB) and low distortion, for use with direct-to-disc recordings, digital recordings, or conventional analog recordings of extremely high quality.

The enclosures are oiled walnut and measure 25 inches by 52 inches high by 20 inches deep. The SR -2 can handle 1000 watts of power (RMS) and produces a peak sound pressure level of 135 dB.

The three-way system is also designed for bi-amplification.

CERWIN VEGA'S
SR -2 SPEAKER

Sound Guard’s Out With a New Disk Care Item

POMPANO BEACH, Fla.—The Sound Guard Corp., manufacturer and marketer of record care products, is introducing a new record care/conservation formula.

The new formula, according to Greg Cornells, president of Sound Guard Corp., “is a unique combination of cleaning agents and preservatives.

The firm is also introducing the Total Record Care Manual, first element in a series of long range dealer and consumer support programs.

Last February, the Ball Corp. sold its line of Sound Guard record care products to Audio-Technica, Japan. At the same time, Audio-Technica tapped former Koss executive vice president Greg Cornells and former Koss vice president of marketing Joe Kotowski to run the new Sound Guard Corp., now located in this Florida city.

The Sound Guard line will also feature new packaging.

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(Continued on page 63)

ALTEC introduces a new generation of mid-size hi-fi speakers incorporating design elements from its professional products.

TECHNICS new RS -M51 metal compatible tape deck features an automatic record sensor which automatically sets recording levels at the push of a button, and an auto tape selector that detects the type of tape. Suggested list: $400.

We meet the production equipment needs of the tape and record industry worldwide.
When it comes to metal, no one delivers like Fuji. In performance. And product.

To help you build more traffic, move more hardware and sell more tape, we've got Fuji Metal. Delivering proven performance you've got to hear to believe.

And we're delivering now, in every length, especially C-90's. Because we're first to solve the problems of jamming and shedding. As well as first in quality.

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Map Powerful Marketing For SelectaVision

U.K. Firm Blames Unions For Home Video Delays

LONDON—The failure of three main unions involved in the entertainment industry to reach agreement on home video rights, despite four years of wrangling, is holding up the BBC's entry into what the corporation describes as "a rapidly expanding market.

So says Bryan Parkin, managing director of BBC Enterprises, in a blanket criticism which took in the Musicians Union, Equity, which represents the actors, and the Writers Guild.

He said the non-agreement hangup was delaying BBC progress as well as losing money for members of the unions involved. "We want to make a two-year deal, offering money to artists, writers and musicians, and give BBC Enterprises a chance to make money to plough back into new programs.

"But we're finding it frustrating, wanting to make money for people who just won't come to an overall agreement."

And BBC Enterprises, which pulled in a record $28 million from sales of corporate product last year, is also waiting union agreement on a deal with 3M over the manufacture and distribution of 3M of videocassettes of BBC material.

Said Parkin: "Just how we'll operate within the videodisk market is still being worked out. But our launch into this field is dependent on agreement with the performers' unions and negotiations have been going on for ages.

"With all three major videodisk manufacturers, JVC, RCA and Philips coming out with their machines, the agreement will be the key to our success."

The executive regards the initial "matchup of hardware and software" as a "nightmare" of control, and the consequence of not doing so a "failure to satisfy consumer needs."

Heneberry says his mail-order background will come into play in careful "measurement of what really works, so that we are not caught up in over-enthusiastic fancies, but in realistic dealer needs."

Yet, enthusiasm and excitement over SelectaVision's role in the marketplace pervades Heneberry's thinking.

"We have a low-priced, simple, small player that's fun to use. With broad programming, we reach a broad level of consumer interest.

"But we mustn't be so engrossed in our enthusiasm so that we lose sight of the big job we have ahead in educating the public as to what the product is or hold the belief that it will sell itself."

ITA Adds Sales Of Blank Tape To Stats

NEW YORK—The sales of blank tape have been added to the recently launched statistical program of the International Tape Assn.

According to Henry Brief, executive director, ITA hopes to supplement its prerecorded tape surveys with data on U.S. sales of blank videocassettes and statistics on all other products in the audio/video industry for which he claims "no reliable statistics currently exist."

When the data collection service in the U.S. is in full operation, Brief adds, plans call for the introduction of counterparty efforts by ITA member companies in other areas of the world.

SelectaVision May Link With Munich Firms

NEW YORK—The RCA SelectaVision Videodisk system eyes the non-English markets through plans to form a joint venture with the Beta/Taurus film companies of Munich.

Beta/Taurus supplies television programs in the German-speaking market and has home video rights to several thousand feature films ranging from classic and recent German films to features dubbed into German from the U.S., Great Britain, France, Italy and Japan.

Also Beta/Taurus and its associated company, Unitel, have produced more than 50 operas and concerts telecast on the Public Broadcasting Service in the U.S.

According to Herb Schlosser, RCA executive vice president in charge of SelectaVision software, RCA will add to these programs American shows to which RCA has video rights in the German market. Many of these Beta/Taurus has dubbed into German-language versions.

The German-speaking market is the largest with a common language in Europe, comprising a population of about 75 million people, 25 million television households, 70% of which have color sets.

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AKAI’s GX-F60R cassette deck is metal compatible, features Dolby noise reduction, and boasts a quick reverse mechanism which allows full use of both sides of a cassette without interruption of the recording. Suggested list: $499.95.

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TDK's new TLC-30 VHS video-cassette head cleaner comes with 10 meters of head cleaning tape that provides 200 cleansings in the slow play mode.

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Presenting five signal processors from Yamaha that put you in charge of your sound: the F1040 and F1030 frequency dividing networks, the E1010 and E1005 analog delays, and the Q1027 graphic equalizer.

They offer the control, reliability and durability that are as professional as you are.

**The active crossover networks:**
**F1040 & F1030** These frequency dividing networks offer the superior sound and control of bi-, tri-, and quad-amplification. They also offer better specs, better frequency response, and more headroom than lower priced competitive models.

**The analog delays: E1010 & E1005** The creative applications of these two analog delays are almost endless. They offer echo, flanging, reverb, time delay, and double-tracking—just to name a few. And being analog, these delays retain the original audio signal for a true musical sound.

**The graphic equalizer: Q1027** The Q1027 monaural 1/3 octave EQ provides virtually infinite tonal control, from subtle to dramatic. A center detent position on each filter control removes that filter from the signal path, eliminating unnecessary phase shift. The Q1027 offers many attractive features, not the least of which is its reasonable price. It even includes rack-mount and acrylic security cover.

All Yamaha signal processors are designed to give you total command over your sound system with accurate, repeatable set-ups. The quality components, quality control and rugged construction assure you years of trouble-free operation—either on the road or in fixed installations.

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MUCH MORE CHOICE.
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Each system is designed and built so that both enclosure and components work together perfectly. And work dependably, so you don't have to think about them. All you've got to do is decide which one is best for you.

**Multiple enclosure systems: S6215HT-3 & S6115HT-1.** The S6215HT-3 consists of the S6215 double 15” bass bin (with two Yamaha JA3882(B) woofers), the 6115H mid-range horn (with a Yamaha JA6681B driver, AD3500 adaptor and H1230 horn) and the 6115T-3 triple tweeter (with three Yamaha JA4281B's).

The S6115HT-1 system consists of the S6115 single 15” bass bin (with a Yamaha JA3382 woofer), the 6115H horn, and the 6115T-1 single tweeter (with a Yamaha JA4281B).

The bass reflex enclosures have computer-generated Thiele-Small aligned designs to give optimum mid-efficiency and superior low frequency loading.

In the mid-range horn enclosure, the bottom, sides, and top are integrally tied to the horn and driver for maximum stiffness and light weight.

All the cabinets are made of 9-ply 3/4” maple. All joints are lock-mitered and glue-blocked. All hardware on the rear panels is recessed. All handles are also recessed and are located at balance points for easy handling. And all the enclosures (except the single tweeter) are the same width for compatibility in stacking and interconnecting in any combination.

It all adds up to heavy-duty, roadworthy modular systems that are loaded, painted, have feet and grilles, are thoroughly tested and ready for high-performance sound reinforcement.

**Single enclosure systems:** S4115H, S0410H, S0112T, S0110T & S2115H. The S4115H is a two-way, ruggedly constructed, full-range system. The low frequency section (with a 15” Yamaha JA3803 woofer) combines the benefits of a front-loaded horn with a ducted-port bass reflex enclosure. The high frequency section consists of a Yamaha JA4201 combination radial horn and compression driver.

The S0410H is an efficient 2-way system with four 10” JA2511 woofers and a JA4204 combination short horn and driver in a lightweight, ported reflex enclosure. This particular system offers what we feel is surely the best sound of any column-type system on the market. Regardless of price.

The S0112T speaker system utilizes two woofers (a 12” Yamaha JA3061 and a 10” JA2507) and four 2” Yamaha JA0554 tweeters in a portable bass reflex cabinet.

The S0110T utilizes a 10” Yamaha JA2511 woofer and a JA0556 tweeter in a heavy-duty ported enclosure offering high sensitivity and very compact size.

The S2115H stage monitor system uses the same components as the S4115H in a low-profile enclosure. The 100 watt RMS power rating handles all the power needed for most monitoring situations.

All the single-enclosure systems are ruggedly built, highly portable, and ideal for a wide range of applications including PA's, keyboards, and vocal monitoring.

That's the lineup of professional speaker systems from Yamaha, the company that knows what music sounds like. The choice is yours. But whichever you choose you get the performance, reliability and durability that Yamaha is famous for. For more information, write to P.O. Box 6600, Buena Park, CA 90622, or in Canada, to 135 Milner Ave., Scarb. Ont. M1S 3R1.

Or better yet, visit your Yamaha dealer. Because you're serious.
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FLEXIBILITY.
Presenting Yamaha speaker components. Some have been available only in Yamaha-designed enclosures. The rest are brand new. All are designed to deliver outstanding performance, reliability and durability.

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

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

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

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

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

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

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

That's the lineup of Yamaha speaker components that leave the system design up to you. So now, with Yamaha mixers, power amps, signal processors, and separate speaker components, you've got the total flexibility you always wanted.

From the people who know what music sounds like—Yamaha.

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(In Canada, write: 135 Milner Ave., Scarb. Ont. M1S 3R1)

Because you're serious.
2 HATS FOR MARSHALL BURMEISTER

industry attorney In Chicago

Doubles as Wisconsin Dealer

By JOHN SIPPEL

LOS ANGELES—Marshall Burmeister is perhaps the only industry attorney who maintains a grass-roots touch with both software and hardware.

Every Tuesday you'll find him at the Audio Center on the Main St. in Lake Geneva, Wis. The other four workdays he's at Chicago's Loop at his desk in the offices of Burmeister, York, Palmieri, Hamby & Jones, where he's a patent specialist. Since 1951, he's worked on the Electro-Voice account, which he took over fully in 1957.

Burmeister didn't become a retailer purposely to gain the insight such experience provides. Late in 1976 his daughter, Claudia, was laid off. She approached her father about opening a retail shop in Lake Geneva. She expressed a desire to get into records, tapes and accessories. It wasn't a surprise: Marshall is a long-time classical collector and his spouse, Gail, is a jazz fan.

The 1,000 square foot location opened in June 1976. Burmeister recalls that from the start the store consistently splits its register sales evenly between hardware and software.

Aural product still occupies the front of the small store. Surrounding the checkout counter are accessories on one side and current LPs at browser on the other. Audio Center stocks more than 2,000 titles, with albums available on all three configurations. LPs are the biggest percentage of album sales, with 8-tracks and cassettes even. Tape albums are stocked behind the register and also in locked plastic cases as one moves to the middle of the store.

"We find little movement in singles" says Burmeister. "We just stock the current 20 hits. Lori Tonkin, who replaced Claudia, is our buyer for recorded product. Buying correctly is difficult. We are exposed to local, Chicago and Milwaukee radio in the region. And we draw from a much greater area than we originally anticipated."

Audio Center, for example, advertises primarily on two radio stations. WMIR-AM is a local station. WXRD-FM is a classical outlet over the same line in Crystal Lake, Ill. And because it's one block from the summer vacation resort lake, Burmeister finds tourists buying components for their homes as far away as Chicago and environs. Brian Thal- dorf is salesman for playback.

Stereo equipment is set up in sections on shelves in the rear half of the store. Marantz and Technics receivers. Dual and Marantz turntables. Technics and Marantz tape decks and Electro-Voice and Marantz speakers line the shelves. They are interlinked so Thal dorf or other store staffers can demonstrate them facilely. All units carry a price card showing suggested list and Audio Center price.

Audio Center also stocks Sanyo compact and Superscope portable units.

Gusdorf component cabinetry is also available. The store is an expression of Burmeister's background. He was an Oak Park, Ill., high school student when he became a licensed ham radio operator. His first playback equipment included a Meisner FM tuner and he recalls the tone arm of his phonograph was an Athlete with Dryustal cartridge with replaceable steel needle.

Mastercharger and Visa credit available, but Burmeister finds most componentry is sold most often on a 20% down and hold for 30 days basis. Throught credit accounts, Audio Center supplies local music users like bars and a dancing school.

At present, record stock is bought from Radio Doctors, Milwaukee. Mrs. Burmeister, now general manager of the store, makes the trip into Milwaukee at least once a week.

They do buy some curiosity direct. Accessories stocked include Daicwasser, Memorex, Watts, Suvox, Buff, Pfannstiel and Share Bros. Blank tape brands are TDK, Maxell, Memorex and Ampek. TDK blank videotape is also available.

Robins Turntable Light Introduced

NEW YORK—Robins Industries Corp. is introducing a battery-powered phonograph turntable that turns on automatically when the dust cover is raised.

Called the Robins Rebalite, the unit attracts to any turntable and carries a suggested list of $21.

Doesn't your business deserve Billboard?

Contact Ron Willman in New York (212) 764-7250 or Joe Fleischman in Los Angeles (213) 273-7040 for a media kit and Audio Equipment Brand Retail Preference Study.

Billboard ... week in week out the best buy for Sound Business/Video.

PLUG YOURSELF into a Sound Business.

The #1 Music/Record/Video trade magazine now features the most comprehensive weekly coverage in the tape, audio and video fields incorporating the latest news in hardware manufacturing, software marketing, audiophile recordings and studio production updated daily online with a bi-weekly Top 40 Videocassette chart.

After 85 years in the business, there's no question why 45,000+ readers rely on Billboard for their business.

www.americanradiohistory.com
Blank audio cassette sales are getting to be very predictable. Every year, regardless of economic trends, it's the same old thing. Another record-breaking year.

One thing is changing though. Consumers are shifting from "cheapie" cassettes to premium. In fact, premium cassette sales enjoyed their biggest year ever in 1979 with sales of over $350 million.

As you might imagine, 1979 was also a good year for Maxell. Even in a soft economy, people will spend a little extra for a quality product. Projected sales for 1980 indicate it'll be an even better year. Your customers will be putting even more of their money into premium cassettes like Maxell. Maybe you should too.
Video Action In A Seattle Suburb
Nishimura Wholesale and Retail Tapes Profitably

By Jim McCULLAUGH

Los Angeles—Weston Nishimura's Videospace and Video One Video in Bellevue, Wash., a Seattle suburb, has emerged as one of the largest video software retail and wholesale outlets in the U.S. in less than two years.

The former educator founded the retail operation—Videospace—in October 1978. It now constitutes a 600 square feet facility with some 1,000 titles and represents some $200,000 worth of inventory at wholesale.

Videospace One Video is the wholesale wing of the operation. It compromises 3,000 square feet, more than $200,000 worth of inventory, and services over 200 dealers nationwide.

Business has been booming at both the retail and wholesale level, indicates Nishimura. Video One Video is pegging $1 million volume for 1980, for example.

On the drawing boards are three more stores, one in the university district of Seattle, one in Lynnwood and possibly one in Tacoma. Beyond that, Nishimura is contemplating franchising.

"I spent 15 years in education," he says, "looking at kids and how they related to television and video. I saw the writing on the wall. This is the wave of the future."

Hypnotized at what he feels is an already "progressive" market for video, the operation is involved in organizing Videospace 1990, a three-day video showcase and exposition for the consumer at the Seattle Center July 25-27.

On the retail side, Videospace stocks titles from some 30 suppliers, large and small.

To date, movies have been prime sellers, indicates Nishimura, but some 40% of sales do come from X-rated material with a number of these titles stocked as well.

While Videospace does stock what little there is in the way of music-oriented videotapes, Nishimura observes: "That's not where the general market appears to be right now and, of course, there is not that much available. Some of the material that is music-oriented is being deleted from certain catalogs because of various litigation.

"I don't think video music will break big until we have the stereo videotape player and the stereo videodisk out there in sufficient numbers."

Neither Videospace nor Video One Video stocks hardware with Nishimura indicating he has no intention of adding it.

"They are really two different kinds of business," he comments. "That's one of the reasons I am opening one of the new stores adjacent to a Pacific Stereo and a Peaches record store. I think the hardware and software can coexist better adjacent to each other.

List price points are holding on movies, he indicates, with "titles more important that price points."

The operation spends $3,000 a

(Continued on page 61)
**FCC Facing Major Changes, Says Chairman Ferris**

FCC commissioners who work must make to broadcasters, film-makers, music copyright holders and their programmers and to divide up the $12 million in cable payments collected for 1978 among the many competing copyright holders.

This task must be completed by the end of 1980 and, while Kasenmeyer is asking the FCC to hold off until then, Chairman Ferris indicates his agency will continue. If the FCC does deregulate cable, the Copyright Tribunal may be forced to institute yet another proceeding to determine a method for compensating copyright owners when their programming is picked up for cable distribution.

(Cocontinued on page 62)
NEW YORK—The market will have to grow some to meet us. But we’re never out of anything. That’s our commitment.

Voicing this business status is Arthur Morowitz, owner of three Video Shack software stores in the New York Metropolitan area, one near Times Square on Broadway, the others in Carle Place, Long Island, and the other on Central Ave in Scarsdale.

That “commitment” to home video is broad in terms of inventory. Each location carries 1,700 videotape titles in both VHS and Beta configurations. The Manhattan unit, the first to open last June, shares equal footage at 1,500 square feet, with the Carle Place store, while the Scarsdale outlet is 2,000 square feet. Morowitz, who also runs a wholesaling operation called A&H Video Sales, abstains from listing weekly sales figures (although he is completely computerized on this count), but cites little fear that prerecorded videotapes are here to stay.

“It’s not that much of an illusion,” he maintains. “It’s really less expensive than a lot of other hobbies. For instance, you can have a recorder, a decent library of tapes and a camera for under $2,000. That’s middle class today.”

In tarrying software sales patterns, Morowitz claims reports of overwhelming porno sales are vastly exaggerated, although he stocks between 300 and 350 titles. “You can draw a direct relationship between all-time film grossers and best-selling video product. If a retailer reports 60% of his sales in porno then he’s probably carrying 75% of this product as inventory.” Morowitz says he sells porno tapes account for 25% of his business.

From the manufacturer end, the retailer says some areas require better titles. That “commitment” to home video is broad in terms of inventory. Each location carries 1,700 videotape titles in both VHS and Beta configurations. The Manhattan unit, the first to open last June, shares equal footage at 1,500 square feet, with the Carle Place store, while the Scarsdale outlet is 2,000 square feet. Morowitz, who also runs a wholesaling operation called A&H Video Sales, abstains from listing weekly sales figures (although he is completely computerized on this count), but cites little fear that prerecorded videotapes are here to stay.

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From the manufacturer end, the retailer says some areas require better ESS Loudspeakers Starts New Professional Division

LOS ANGELES—Sacramento-based loudspeaker manufacturer ESS has formed a professional division called ESS Pro. The consumer speaker firm manufactures the Heil air-motion transformer loudspeakers.

The new division is headed by Ewald J. Conen, recently named vice president of sales and marketing. He comes from CREI where he was marketing vice president, while before that he was national field sales manager for JBL.

Products now in advanced stages of development include a number of heavy-duty low frequency and midrange transducers, in addition to a group of specially designed Heil high frequency drivers engineered for high power levels and smooth frequency response. ESS loudspeakers, targeted for summer introduction, will also include several integrated speaker systems, loudspeaker enclosures, power amplifiers, electronic crossovers and accessories.

ESS is also in the process of developing a completely new catalog of products, many of which will be introduced at the June NAMM show. “Initially we’ll be concentrating on the musical instrument market,” Conen states. “But our long range plans call for products designed for every segment of the pro market, including equipment for touring groups’ p.a. systems, the broadcast and recording industry and a line of products geared to fixed installation contractors.”

Beautiful Music' Theme Digital LP Included in Peters Intl Promotion

NEW YORK—Peters International has been making “Beautiful Music” with the centerpieces of the promotion a debut digital release, one of three albums. The campaign also includes a catalog promotion and distribution of a beautiful music sampler for in-store play.

“Super Natural,” a digital recording by Manuel and the Music Of The Mountains orchestra, will be marketed at $9.98 list, according to Pierre Bourdain, Peters marketing head. Both the beautiful music and audiophile markets are being promoted with the release.

“Very Best of Manuel” and “Manuel—Movie Hits” also are being released this month. Bourdain says.

Bourdain says albums by the orchestra of Caravelli, Delgado and Franck Porel are part of the catalog promotion. A special tape cassette is being sent to dealers, sampling both catalog and new releases, says Bourdain. It will also be available in 8-track.

Peters also plans a special mailing of the deluxe pressed digital album to high-end audio stores. The recording was made by EMI using EMI digital equipment.

Record players if tape players had been introduced at the same time?”

Yet, Morowitz insists that the video recorder’s recording facility has more potency as a medium of tapes marking trial video programs or home movies than it does as a vehicle for building a library of feature films.

“The market for prerecorded video purchases will be strong because the guy who doesn’t want to put through the troubles of making his own library,” Morowitz says. He also sees the home video recorder as “must” part of home entertainment and lifestyle. “If the Curistain in our home broke down, we’d probably get another one. But we would need a new one. The video recorder is like a television set. No home that has it will want to do without it.”

Micro-Acoustics Shipping Its Cartridge Series

NEW YORK—Micro-Acoustics Corp. will begin shipping its new System II cartridge line in two weeks, concentrating on the onset of a consumer campaign that will promote the units as the “lightest and fastest” ever made.

While three models are being introduced initially, at suggested list prices of $120, $150 and $250, the number may be expanded to as many as 15 later. All will feature technological advances which the company claims sets new standards in transient response and the ability to track warped records.

Cartridge weight is 21/2 grams, includes a variable balancing weight within the cartridge itself, and features a “microscopic” diamond stylus and an extremely light-weight cantilever.

Sped reference is to rise time, which Micro-Acoustics contends is as much as four times faster than in conventional cartridge designs. It attributes this to direct coupling of cantilever and a new electrostatic transducer said to provide virtually instant response.
Summer CES

Heavy Accent On Premium Blank, Videotape At CES

Following is the continued from page 44.

- Continued from page 44

ducing a dual-layered Super Avatar high bias tape designated the SA-X.

It joins its sister cassettes, Optimum dynamic (OD) normal bias and MA-R metal bias, completing TDK’s reference series of audio cassettes.

New also is a 90-minute metal tape in MA-R and MA configurations, the former suggested to list for $17.99 and the latter $12.99. The more expensive MA-R comes housed in a die-cast metal reference standard mechanism.

Finally, TDK is introducing two new lines of 1/4-inch open reel audio tapes for professional, semi-professional and home open reel tape recordings, designated the TDK GX studio mastering series and the TDK LX professional studio series.

- Memorex is continuing to promote its High Bias line and has been running ads which shows the tape being tested by a GenRad 1955 real time analyzer, claimed to be one of today’s state-of-the-art devices for accurately measuring and displaying audio signals.

The test, according to the firm, indicates a superior frequency response as well as superior signal-to-noise ratio at the high-end.

BASF plans having a $30,000 BMW auto at its booth as the result of its positioning its Ferrichrome line as a tape for car stereo.

Also new is a cassette shell with improved characteristics and wider window for the BASG Pro I, Pro II and Pro III series.

- J.M. will be running various dealer and consumer promotions for different segments of its product line and was also expected to introduce a new record care accessory product.

- AudioMagnetics is continuing various promotions for its new High Performance premium line, according to national sales manager Charles Trausch, including an extension of its national magazine and counter-top coupon offer which enables the consumer to obtain a free cassette with the purchase of a first one.

Also new will be a line of hanging and floor point-of-sale aids for dealers.

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CES Showcase

AMPX has a re-engineered line of consumer audio tapes featuring new packaging as well as two new products, the EDR extended dynamic range and the ELN extra low noise.

maxell
Genuine Video Tape
57-120

maxell will be emphasizing high quality videotape for the new generation of sophisticated VTRs.
Video Firm Makes Fee Accord

By PETER JONES

LONDON--VCL Video Services Ltd., moving deeper into the field of specially-made prerecorded video cassettes, has made what the company claims “a major breakthrough” with a royalty deal with music publishers involved in a 30-minute Susan George production.

Mike Leander, executive producer, says: “Since no royalty card has been finalized between the Mechanical Copyright Protection Society and the publishers, we negotiated directly with John Velasco of Interworld and Bob Grace at Rondor.

The deal has been based on a standard sync license fee, plus a royalty agreed percentage of the retail selling price of each cassette.

Though we don’t want to go into details as yet, I can confirm that since the settlement, other publishers have become willing to release product to us for future VCL video-cassette productions.”

There are seven songs in the production, directed by Mike Mansfield, and shot on locations such as Longleat country house, Stonehenge.

U.K. Boots Chain Cuts Videocassettes

By NICK ROBERTSHAW

LONDON--U.K. chain Boots The Chemist is committing to the sale of videocassette software with a special low-price launch of four music titles this month.

Releases are Blondie’s “Eat To The Beat,” from Chrysalis and tapes featuring the Average White Band, the Boomtown Rats and Black Sabbath, all from specialist video producer VCL. Boots’ planned price of $45 is about 30% less than list.

Equipment buyer Walter Mirauer explains: “We have a view about the pricing of prerecorded video material generally, and as with records and the Legends night club. Several others are to be added to create an album, release details of which are being negotiated.”

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It shifts
It lowers
It climbs and descends

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PowerMate will transport your loads with less effort and in seconds than a conventional hand truck.

You will realize fewer-on-the-job injuries; fewer damages; and fewer operator fatigue problems.

NEW YORK--WCI Home Video will offer its first $75 price videotape at the upcoming CES show in Chicago. In addition, the company has raised the list price, along with wholesale increases, on two previously released Warners features, “The Green Berets” and “Enter The Dragon.”

The $75 tag goes on the Barbra Streisand-Kris Kristofferson version of a Stallone Starr Born. WARNER says it has to reveal a wholesale price for this release, but is expected to do so by its shipping date of June 23.

Boots is looking to link audio and video promotion, and plans to employ VCL’s in-store promotion service for the purpose. Long term, the retain chain regards videocassette marketing as useful preparation for the advent of the videodisk, where like many others it anticipates a mass market.

It goes well with your videodisk.

New RIAA/Video Meets in Chicago

NEW YORK--RIA Video, the new division of the Recording Industry Assn. of America devoted to home prerecorded video, has set its organizational meeting in Chicago for Saturday (14) where the two dozen charter members were expected to elect officers and plan initial activities.

Members of the new division include companies or divisions of firms which make or mark market prerecorded videotapes or videodisks solely for the home entertainment market.

This group was expected to elect a 13-member video council, with a chairman and two representatives to serve on the RIAA board of directors. It also decided on the dues structure to fund the first year’s activities.


Also: Paramount Home Video, RCA SelectaVision, videodisks, Sony Video Products, Scientific Audio Firm Combines 2 Divisions

LOS ANGELES--The professional products division of Scientific Audio Electronics, Inc. will be combined with the consumer products division, and not continue as a separate entity, according to Malcolm Schnee, executive vice president.

The professional products line will be added to the responsibilities of Warren Pompezi, vice president of sales. Mark Cohen, formerly director of the professional products division, becomes national sales manager for the company plus its SAE Two and SAE professional products lines.

Both dealer and sales representatives networks for consumer and professional products will continue to be handled independently of each other.

The company has also appointed Vincent Dellenbacna, formerly export sales manager of Great American Sound, as its export sales manager.

OFFICER ELECTION SLATED

FACING CHANGES

• Continued from page 39

The Senate, two bills still include cable and broadcast provisions and the Senate Communications Subcommittee is hammering out language for amendments in an effort to avoid compromise and combine both versions of the bill into a single piece of legislation.

According to Senate staffer Mary Jo Manning, “Either we have to come up with some results soon or we’ll be out of time.” Congress reopens a week in July and a week in August for the presidential conventions and adjourns in October. Chances that a rewrite bill will get through before Congress adjourns are slim.

Finally, the Copyright Royalty Tribunal has plans to return to its investigation of the home music taping phenomenon as soon as its current schedule allows.

In November of 1979, the Tribunal completed a home taping survey which showed, among other things, that most consumers who tape music music tape rock in ‘n roll and that the typical home tapper is a male between the ages of 14 and 34. Additional research is needed in this area, says Tribunal member Tom Brennan, but he anticipates no action until 1981 when the Tribunal will be finished with its present agenda.

Hit AudioMagnetics

With a Lease Lawsuit

LOS ANGELES--Booth Finanical Inc. has bought the equipment and services, is suing AudioMagnetics Corp., claiming the hi-fi maker is defrauding $43,947.60.

The Superior Court pleading alleges the plaintiff and defendant negotiated a lease in 1976, when monthly payments of $3,885.96 were to be made.

The suit claims AudioMagnetics is in arrears since August 1979 and Bootstrap wants to get paid out on its leased equipment returned.

www.americanradiohistory.com
Fair Trade Nix Nearly Knocked Out Chicago Law Trio

Continued from page 48

"We've had an industry that's matured," he observes. "It used to be that the industry was almost impervious to the cycles that the more mature industries in our country endured as the economy changed. "Because we started with a low base and were new, the audio industry kept growing in bad times and good. Marginal manufacturers had problems not because of the economy but because they were marginal. Today even major manufacturers must be aware of the fact that the industry has matured and they are going to have problems with the economy. "One of the things that we have to be conscious of is the health and vitality of the retail structure of the industry. I think it's probably fairer to say that there is less capital in the retail segment of this industry than in many others. The continued profitability of the retailer is an essential ingredient in a thriving industry. "What Fair Trade did was to provide a guarantee of profitability to the small and large retailer alike. And without its protection, a small retailer has been placed in a disadvantageous position with respect to many large retailers. The result has been an erosion in the stability of a retail segment of the industry. "The end of Fair Trade affected this industry adversely, in my opinion. I think policies and programs are necessary to try to help retailers maintain profitability and without Fair Trade it is difficult to construct such programs without being confronted by the antitrust laws of the U.S. "I advocate Fair Trade in the hi-fi industry because of its peculiar requirements of education to the consumer, as well as service. I think some semblance of market control is required. Fair Trade was the simplest, most convenient, most easy to understand and most easy to implement. "Any mechanism that is now available is more complex, entails more legal risk and is less effective in my opinion."

What's new at Sound Guard?

NEW GUARD
Under the new and dynamic leadership of audio veterans Greg Cornells and Joe Kotowski, with new headquarters in Pompano Beach, Florida, Sound Guard will help you sell more record care products to more people than ever before. Both Greg and Joe recognize that today, more than ever, the sale of record care products is assuming greater importance to audio and record retailers who are seeking more profitable results from their accessories lines. Greg and Joe have a profit-oriented marketing and merchandising program to make Sound Guard even more profitable in the future.

NEW PACKAGING
The new eye-catching, full-color packaging stimulates impulse buying and increases repeat business through heightened consumer awareness for the complete Sound Guard line: Record Preservative, Record Cleaner, Record Care Work Pads, Stylus Care Kit and Total Record Care System.

NEW PRODUCTS
As excellent as Sound Guard is, we're constantly striving to better it. And the proof is our new, vastly improved record preservative formulation. This formulation contains improved anti-static and preservative properties that further increase the life of the record. Which means your customers will be able to get its increased protection in the new Record Preservative kit and refills, as well as the Total Record Care System.

NEW PROMOTIONS
Sound Guard will be promoted vigorously both inside and outside your store with a solid combination of high impact national advertising, public relations, sales stimulating P-O-P aids, traffic-building advertising materials, and lots more. It's the kind of aggressive promotion you need to support a record care line.

NEW OPPORTUNITIES
The growing Sound Guard line has developed sales momentum built on its effectiveness and unique qualities. Sound Guard's new and continuous promotions will keep the sales moving. You can count on it.

VIDEO ACTION
Continued from page 58

month advertising in local media and publishes its own catalog.

The MagnaVision videodisk is available in the Seattle/Tacoma market. Up until now, Nishimura points out, only dealers carrying the hardware are merchandising the software.

Beginning in August, however, Videospace and Video One Video will begin making the compatible MCA videodisks available to the public in the market. Videospace 1980 is intended as a complete retail and industry showcase featuring exhibitions of video hardware and software as well as related products and services.

There will also be guest speakers from various firms as well as special "how to" video workshops for professionals and consumers.

Nortronics Manual On Car Stereo Out

CHICAGO—A consumer manual on car stereo system upkeep has been produced by the Nortronics Co. Recorder Care Division, manufacturer of tape recorder maintenance accessories. The manual including a maintenance log, is supplied free to dealers in a counter-top display, according to Ken Lubitz, national sales manager.

Nortronics tape deck care accessories include head demagnetizer and tape head cleaning device, cassette storage cases also are supplied.

Belgian Firm Now Operating In U.S.

NEW YORK—Electronic Martin/Korn & MacWay Laboratories, a 16-year-old high-end audio manufacturer based in Braine-L'Alleud, Belgium, has formed a U.S. marketing subsidiary called KM Laboratories.

Principals of the American company are David Stebbings, president, and Janice Mundy, marketing vice president. Initially, the company will import two amplified small-size loudspeakers, a transcription turntable and a signal processor.

Summer CES
Summer CES

Pioneer Videodisks Are Due In January

NEW YORK—U.S. Pioneer Electronics has targeted January 1981 for the introduction of its own software for its laser-optical videodisk system.

On the eve of the player's introduction in four markets later this month, the company is relying on compatible MCA videodisk software to carry the catalog load.

In all markets and dealerships to carry the $749 list price, software is available through franchised MCA outlets, who are required to carry between 80% and 90% of the current catalog of about 165 titles. Pioneer also plans to expand into about four more markets every 60 to 90 days.

Meanwhile, the company is gearing up for development and acquisition of programming to be marketed under its own banner.

In this regard, U.S. Pioneer's recently formed Pioneer Artists subsidiary has named Barry M. Shereck as president (Shereck remains a senior vice president and member of the office of the president of U.S. Pioneer).

Pioneer Artists will acquire, create, develop and market programming with special emphasis on stereo music, musical and family entertainment programming.

Additionally, the division has retained the Sy Fischer Co. as a consultant in programming development.

A company spokesman says that U.S. Pioneer places a high priority on negotiating for music-oriented product.

The following are the initial markets that will handle the player and the dealers through which it will be sold: Minneapolis/St. Paul; Schuak Electronics (1 outlet), Dallas; Fort Worth; Pacific Stereo (6), CMC Stereo-TV Super Center (5), Clearview TV & Stereo, doing business as Sound Clinix (3) and Thomson Sound System (2); Madison, Wis.; Americart TV; Syracuse; S. V. Gordon Electronics and Sounds Great.

Video Takes

More than 2,500 orders in two weeks for the first Steve Martin special on videocassette, Video Tape Network's 'The Funniest Side Of Eastern Canada,' reported by John Lolin. VTN executive producer/senior vice president. That rivals the sales mark achieved by VTN's "The Mr. Bill Show."...

Trans-American Video, L.A. is providing post-production facilities for Don Cornelius' "Soul Train" opening shots and bridge segments.

NEW! VIDEO CASSETTES FROM CAPTAIN VIDEO TREND

HAVING JUST RETURNED FROM A VISIT TO TAPE CITY, OUR HERO FINDS REDDY CASSETTE—STUPENDOUS STOCK PERSON EXTRAORDINAIRE—WITH A PROBLEM!

WHATS WRONG REDDY?

OH CAPTAIN, I HAVE SO MANY NEW TITLES FROM MAGNETIC VIDEO, JUST LOOK AT THAT STACK!

DON'T FRET REDDY—WHEN OUR FRIENDS SEE WHAT WE'VE GOT FOR THEM, THEY'LL GO FAST—

ALIEN, THE BOYS FROM BRAZIL, THE MUPPET MOVIE, NORMA RAE, BREAKING AWAY, THE HEARTBREAK KID,

LOOK AT THESE WINNERS!

SLEUTH, SOUND OF MUSIC, AFRICAN QUEEN, THE OMEM, THE GRADUATE

AND MORE!

PATTON, HELLO DOLLY, THE FRENCH CONNECTION, CARNAL KNOWLEDGE, SILVER STREAK, TORA! TORA! TORA!, M*A*S*H,

BUTCH CASSIDY & THE SUNDANCE KID

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Billboard

Video Cassette Top 40

These are best selling videocassettes compiled from retail sales, including releases in both Beta & VHS formats.

<table>
<thead>
<tr>
<th>Title (Rating)</th>
<th>Copyright Owner, Distributor, Catalog Number</th>
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JUNE 21, 1980 BILLBOARD

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The Columbia Lady has come down off her pedestal and is leading the way in the marketing of the electronic industry's fastest-growing products—videocassettes and videodiscs!

Here's your chance to get in on the ground floor of the most exciting development in home entertainment since commercial television! Start reaping big profits by selling such giant box-office hits as Midnight Express, Emmanuelle, The Deep and Breakout—and award-winning Columbia Classics like A Man For All Seasons, Gilda and more!

So, if you're in the electronic/appliance, record or photographic business, contact Kaye Rassnick, Assistant Marketing Manager, Columbia Pictures Home Entertainment, 711 Fifth Avenue, New York, N.Y. (212) 940-6766. And be a part of history!

Send for our new catalog of movies and special programs!

Visit our booth at CES June 15–18 #1669 McCormick Place
Sony, CBS Records Distributing Mastersound

The albums are marketed by labels including RCA and London; it’s only surfaced as quality identification in the past two or three years. According to Mobile Fidelity president Herb Belkin, parts of the East and Southwest will be test-marketed with the cassettes this year. In addition, Mobile Fidelity has a former major label executive who stepped into the Mobile Fidelity “original masters” series in one of the most acclaimed pop studio efforts of the 1970s, Steely Dan’s “Aja.” Also available are Bob Seger’s “Night Moves” and Natalie Cole’s “Thankful.”

The label’s expansion into separate jazz and classical series through licensing also will be realized at this show.

Telarc Records is the packaging company in classical music records digitally through its distributor, Audio Technica; the Cleveland label will be introducing its biggest single release today, all produced using the Soundstream system.

The package includes the Saint-Saëns “Organ” Symphony with Eugene Ormandy conducting the Philadelphia Orchestra and an album containing choral/orchestral works of Verdi and Beethoven performed by Robert Shaw’s Atlanta Symphony Orchestra.

At Discwasher Records, sales manager Jim Hall is filled with excitement about a new Chofant digital taping of the John Williams orchestral suite from the “Empire Strikes Back” motion picture score. The album is the definitive composer-supervised recording of the formal concert work prepared from the music to the just-released film and it’s being rushed into release. On the Discwasher label is a digital sound advisor by Decca, singer and pianist Kenny Moore. Also Discwasher’s imported Demon series will be a part of the marketing thrust.

“All the records that we have are selling very well with the exception of the direct mail link,” Hall explains.

“We’re putting more emphasis on the records that we have in the past,” Hall says. “We’re moving a lot of them and it’s a bigger share of our business,” the executive explains.

Throughout the industry, the awareness of audiophile records and digital recordings is running at explosive levels and the promotional use of digital and direct disk in equipment demonstrating has never before taken on such dimensions.

Many of the new hardware products are being designed around the expanded frequency response, broad dynamic range and high resolution that the new software is capable of.

New Book Assists On Exporting To China

LOS ANGELES—The China Update Co. here has published “How To Export To The People’s Republic of China.”

Compiled by an international group of experts in the U.S. and China, the 226-page volume is subtitled A Handbook Of Sales Opportunities For Small To Medium Businesses.

Included is information applicable to both, part and complete audio and video firms who may have an interest in exporting their wares to China. The volume covers all recent laws and regulations governing trade with China.

The volume is available by mail through CUC Publications, 11908 Ventura Blvd., Studio City, Calif. 91604 at a cost of $125.
GENERAL SOUND’s new consumer loudspeakers will incorporate the URE Time-Align™ studio monitors.

And Infinity’s new Reference Standard $20,000 loudspeaker is expected to be showcased with the new JVC digital recording process at its CES exhibit.

NAUTILUS RECORDINGS: Mobile Fidelity, Telarc, Creative Clear and other of the substantial number of audio labels are devoting new LP product.

Mobile Fidelity, also, the several mass-manufactured disk pioneer is introducing a breed of high-end "LP" casettes, pre-recorded at -16,0 dB, with metal tape.

WHEN AUDIO CRITICS NEED STATE-OF-THE-ART RECORDS THEY REACH FOR TELARC.

"...when played on a quality system, the results are awe-inspiring..." -Alan Penchesky, Billboard, Jan. 26, 1980

"...M.O. and technically, the collector's item of the year..." -David Hall, Stereo Review, Jan., 1979

"...the best piano sound we've heard via the digial process..." — Walter D. Rivas, The Audio Critic, Nov., 1979

"...the Who's Greatest Hits..." — Alphonse, Chipman, High Fidelity, Nov., 1979

These digitally-mastered 'classics have been acclaimed for low distortion, wide frequency response, quiet surfaces and phonomenal dynamic range. But even these, they have found their place in the anthology of sound, faithfulness to musical goals, and high standards of musical performance.

The use of the most advanced recording, mastering, and pressing technology in the cause of preservation of significant musical values... that's Telarc. Enter a new era in sound reproduction today.

ATLANTA SYMPHONY ORCHESTRA & CHORUS
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Tel 10039
Ravel: Bolero, Parade, Daphnis, Overture
BEETHOVEN: Symphony No. 2
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Cincinnati Symphony Orchestra
Erich Kunzel, Conductor
Tel 10040
Beethoven: Missa Solemnis
Cleveland Orchestra
Leonard Slatkin, Conductor
Tel 10041
Mahler: Symphony No. 4
Cleveland Orchestra
Philharmonic:
The Cleveland Symphony Winds
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"The Peer Good Selections are centered with passion...": Alan Penchesky, Billboard, Jan. 26, 1980

STOCK AND SELL TELARC DIGITAL RECORDINGS TODAY

ALPHALPHALPHA ORCHESTRA: The American Symphony, Michael Murray, Organ
Beethoven: Symphony No. 3 "Eroica" Tel 10051
ST. LOUIS SYMPHONY ORCHESTRA: Leonard Slatkin, Conductor
Ride: Carmen Suite No. 1 "Alborada"
Murray, Tel 10043

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AUDIO-TECHNICA PROFESSIONAL AND HOME PRODUCTS FOR BETTER SOUND

JUDE 21, 1980 BILLBOARD

Miller Elected

NEW YORK: Robert Miller, president of Lee-Myles Associates, the album jacket fabricator here, has been elected president of the League of Advertising Agencies.
N.Y. Songshop Studio Has New Look & More Space

NEW YORK—The Songshop Recording Studio, which has become a favorite of new wave groups for demos and limited edition singles, has expanded with new facilities at 126 W. 22nd St. in New York. The studio was first in the city to use one-inch Bettrack tape. Owned by Wayne Vican, a former member of the now defunct Moons group in the early 60's, the three-year-old studio moved to its present location in the spring, though renovation work is still going on as the studio expands into production and management. It owns its own Song CHARCOAL Recording, a Deco, and the Dumbawriters signed to it.

Among the bands that have recorded here are the Cult, the Rods, on the Strokes, Depeche Mode, and the Culture Club, explains Raitt. “It’s a very comfortable room, the mixing is done well, and it’s very relaxed. You can feel like you’re in a home.”

The studio is open seven days a week.

LOS ANGELES—Gary Usher is set to record and mix the music for the upcoming biopic on the Rolling Stones. He is also working on a double album for the band’s regular producer, Keith Richards.

Also working on the album is producer Michael McDonald and Pat Metheny, who are wrapping up final productions on an Emmy Award-winning project and single for the Capitol Studios.

Gary Katz is producing a new Stones single, “Streetlights,” at A&M Records. He is also working on a film, television, and video production project for the band’s regular producer, Keith Richards.

Don Dado, producing barnes and baum recording project, is also working on a film, television, and video production project for the band’s regular producer, Keith Richards.

The Alman Brothers, a new band formed by Dave and Tim Alman, is working on an upcoming project for Capital Records.

Tony Joe White produced himself at Nashville, Calif., recording a new album. Allen King is engineering on this project.

Studio track

Video Hardware On W. Germany Upbeat

BERLIN—Projectors in the West German video industry suggest hardware sales will double by 1985, while video cassette sales will rocket to around 5 million units.

At the moment West Germans are spending an estimated $30 million a year on video hardware, which represents more than a third of a total European market for 1980, estimated to be around $800 million.

Last year 260,000 videocassette recorders were sold in the country: VHS and VCR/SVR formats taking 43% and 46% of the market respectively.

Sony’s Beta picking up the remaining 15%. Machine cost averages between $3,100-$6,100. Two-hour videotapes cost $90 and up.

Source Directory By ITA Available

NEW YORK—The International Trade Association has updated its 1980 Source Directory, listing the products and services of its member firms. A directory of member companies, this is free of charge to non-members in the U.S. who make a request. The directory can be obtained by addressing ITA, 10 W. 66th St., Suite 190, New York, N.Y. 10023.

The Directory of the new studio is charged to non-member companies to cover aerial vaultage and handling.

CHICAGO—After recording the album, the studio added several additions to its complex. The backroom, just completed, is a video recording room, changeable with 48-track recording, reportedly the first of its kind operational in the Midwest.

Studio A has added NEACAM computer automation to its console, as well as SPIME time code. A Bo-and-sender Imperial Grand piano is also available to clients.

Sound Business/Video

TAPE NEW ALBUM

WAREHOUSE FOR CRANSTON BAND

By ALAN PENCHANSKY

N.Y. Vanguard Studio Redesigned And Open

NEW YORK—The Vanguard Recording Studio, which has been at 208 W. 23rd St. since 1960, has been remodeled and redesigned, and is now open as a state-of-the-art recording facility, incorporating a new MCI JH-636 computerized console with different microphone preamplifiers and parametric equalizers.

The studio, reconstructed under the direction of the engineer Jonathan Shay, has a completely renovated control room with superior isolation, thanks to special new monitor baffles, which can accommodate the highest volumes, he claims.

The studio has the capacity of 24-track recording (expandable to 32), computerized mixing and digital mastering, which the studio itself measures 40 feet wide, 80 feet long and 20 feet high, enough for a 60-piece ensemble.

MOST PROFESSIONAL AUDIO AND VIDEO RECORDING STUDIOS USE THE MAJOR PRODUCTION MUSIC LIBRARY

The American Produced Music Library with the sound that’s been certified gold and produced by Grammy award winning artist.

The finest in Production Music for all your programming.

Over 3,000 selections of Openings, Closings, Titles, Injokes, and Themes.

50 Different Categories, including the industry’s most extensive collection of Rock, Country, and Jazz.

166 different LPs.

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SPECIAL TO RECORDING STUDIOS

CALL TO HAVE A FREE MUSIC LIBRARY PLACED AT YOUR STUDIO.

CHICAGO—Universal Recording Studios has been added to the major recording facilities in the Midwest.

The studio has added an NECASE computer automation to its console, as well as SPIME time code. A Bo-and-sender Imperial Grand piano is also available to clients.
Aphex Sound Enhancer To Be Made, Sold In Canada

LOS ANGELES—Aphex System has signed with Orange County Electronics of Winnipeg Canada, to manufacture and sell its new ex-citer sound-enhancing device to the semi-pro market.

The four-year-old company, which has been selling its sound enhancer device to U.S. recording studios and touring musicians, is now expanding into the international semi-pro field, notes company president Marvin Caesar.

Orange County’s manufacturing capabilities will allow the local company an expansion of its own plant facilities to produce the $450 sound enhancers. First units are due in August.

Orange County will offer the Aphex equipment as part of a new line of semi-pro products called the Nova Series. This marks the first time Aphex has licensed its technology and trademark to any outside manufacturer.

A second sound-enhancing model, the 602B, is offered to radio and television stations by Aphex.

The sound enhancer, maintains the firm, provides greater clarity and depth to a sound signal. The unit has been used on thousands of LPs and singles, according to Caesar. Artists using it in concert or on disk have included: Linda Ronstadt, For- eigner, the Cars, Dana Ross, Ashford & Simpson, Chuck Tread, Talking Heads, Frank Sinatra, Kool & the Gang, Barbra Streisand, the Bee Gees, Waylon Jennings, LTD, James Taylor, Eton John, Willie Nelson, Leon Russell, KC & the Sunshine Band, Dr. Hook and Queen.

Orange County will offer the semi-pro model in Canada and the U.S., with Aphex handling the rest of the world. And in some instances it can sell the semi-pro model in the U.S. on a non-exclusive basis. The price in Canada will be around $500 Canadian currency.

The semi-pro model has several different characteristics from the professional model. Caesar admits whereas the pro model has greater control flexibility, the semi-pro unit only has an internal mix. The semi-pro has unbalanced inputs and outputs and the semi unit will go into 2 and 4-track recording studio and crossover into the consumer market. Caesar points out.

Aphex continues to manufacture and market the professional unit for broadcasters and recording studios locally and will help in the marketing of the semi-pro unit.

Orange County Electronics was formed in 1967 and has a 10,000-square-foot manufacturing facility in Winnipeg.

BREMA Drops Planned British Cetex Trade Show

LONDON—U.K. audio organization BREMA, the British Radio Equipment Manufacturers Association, has dropped plans for a new trade-only event intended to replace the existing Spring Trade Shows.

Named Cetex ’81, the new show was to have been held at Birmingham’s National Exhibition Center, but a contractual arrangement between the center and Brema Exhibitions has forced cancellation. Brema organizes Entertainment ’81: The Audio and Television Fair, which is now being prospected as a trade and public event.

BREMA last ran a full-scale show in 1976. Motivation for Cetex was the need to bring under one roof all the manufacturers who, under the present Spring Trades system, find themselves scattered about London in a variety of hotel venues.

Total support for Cetex was also uncertain. Though the smaller British manufacturers were expected to welcome the move, it was felt some of the major Japanese firms, in particular, would not put on a good presentation as individual companies in individual venues than to compete against each other under the same roof. Some firms were also dubious about the move away from London.

Currently there are three major audio events on the U.K. exhibition calendar. The Harrogate show, held in a cluster of sites in the small Yorkshire town, ranks as the main public show of the year. The Cetex show, organized every April by Don Quillen, is the descendant of a breakaway event that dealt the death blow to the Sonex exhibitions back in 1974. Quillen later moved the show from its Heathrow home to the Cetex International Hotel in Central London.

The Spring Trades themselves go back many years and nowadays seem to organize themselves through the consensus of the participants rather than through any formal organization.

In addition, there are dozens of dealer shows around the country, some of them large undertakings that attract a good deal of media attention, and for that reason compel the participation of audio manufacturers.

Fouche, Yanchar Open An Office

LOS ANGELES—Lakeside Associates has been formed here as an engineering and consultation firm for the entertainment industry. Particular concentration initially, according to principals Stephen Fouche and Carl Yanchar, both previously with Sierra Audio, is with the design and building of recording studios. The firm plans to also specialize in video as well as audio/video facilities.

Bases for the new firm will be maintained in Chicago-Calgary and Los Angeles.

Among initial projects are Thunder Road Studios in Calgary, Discos Gu in Mexico City and the addition of a room at the Pierce Arrow Studios in Evanston, Ill.

INTRODUCTION SOUND, Miami’s finest state of the arts 24 track MCI recording and video facility, complete with JH500 console with full mixing automation...fully equipped with total outboard gear. Our unique studio design, combined with our professional personnel and top flight engineering staff, affords you the opportunity to successfully produce your projects with the ultimate in quality sound studio. Inquire about our TOP BRASS OFFER which includes hotel and travel accommodations available through Sonesta Beach Hotel and Tennis Club located on lovely Key Biscayne, minutes away by limo to our sound site. Transportation available by our private helicopter and jet service. Call today collect, Steve Silvers or Lou Pace (305) 652-0777. Producers are cordially welcomed.
**Pure Energy Acquired**

**Prism Roster Rises**

BY RICHARD M. NUSSE

**Disco Business**

NEW YORK—Prism Records, launched in 1978 through a series of license deals that produced several disco hits, is now actively building its own roster, and coming up with hits on its own.

The Erotic Drum Band was the independent label's first acquisition to produce a double-sided hit single, "Top Pop Show Wab," backed with "Touch Me Where It's Hot," the latter the title cut from the group's debut album, released after the single. Now the label, headed by Len Fischelberg of the Record Haven retail and one-stop outfits, has signed its second act. Pure Energy, which it expects will develop a following among both disco and R&B audi-

"We're interested in developing and building acts that have an appeal beyond the disco market," says label vice president Dee Joseph, formerly an executive with Butterfly Records in the West Coast. "We anticipate the continued crossover of disco product into R&B and pop fields."

Pure Energy's first release is single. "Party On," available in seven- and 12-inch formats. Ex-Stylisties member Clarence Lawton produced the group, comprised of vocalists La Stevens, Curtis Hudson and Ralston Lamour. "It's a production by Marcus arranged the tunes.

In its early days, Prism scored on dance floors with the Erotic Drum Band's "Plug Me to Death." Regimento's version of "I Will Survive" sung in French and Chi Chi Favel's "Rock Solid." Prism plans other indie labels that have found disco the key to sales, such as Prelude, Emergency Rec-

**Fillmore East Revived As a Gothem Club**

NEW YORK—The Fillmore East, a bastion of rock music in the 1960s, has been converted into a multimillion-dollar disco to be called the Saint.

The club, a rambling old theater on St. Mark's Place and Second Ave., in Manhattan's East Village, was when completed, accommodate in excess of 4,000 people, its owner's claim.

Plans for the room are being kept tightly under wraps at this time. An "immobile" party for about 1,000 members of the music entertainment industry and the press will be held at the club July 18. An opening is scheduled for September.

In its heyday, the Fillmore East, owned and operated by impresario Bill Graham, hosted the top rock acts of the music industry. Like its sister room, the Fillmore West, in San Francisco, it was the hub around which much of the activities of the "flower children" of the turbulent 1960s revolved.

With the de-emphasis of rock and the changing social trends in the early 1970s, the room fell on hard times, and after Graham pulled out it became a subliminal school for a short time. However, for months of the past few years it has been closed.

**$80,000 Sound System For Hamptons' Club, OBI East**

NEW YORK—The popular Hamptons resort area has provided a fertile spawning ground for many disco deejays. The latest to swing open its doors is OBI East, a 33,000 square foot room located in the Hampton Baysouthwest.

The club boasts a 35-foot-long by 20-foot high stage designed to accommodate live entertainers tolow (the name is reminiscent of the "beloved" ocean) game room and a snack bar.

OBI East's daily by day activities range from late evening to early morning. Mondays are set aside as Hampton employees nights. Tuesdays are ladies nights. Wednesdays roller disco dancing is featured. Thursdays new wave music and its followers are accommodated. Fridays and Saturdays recorded disco music shares the space with live bands. Sundays are designated as official nights with contests for the best band in the Hamptons.

This is open to audiences 21 and over. There is a $3 door charge and drinks cost $1.50 each.

Meanwhile, Zimet has also installed the sound system in the new Studio 54 disco on the island of Sandoas, Greece. The disco sound system includes eight subwoofers designed and constructed by David Rosen. Head of the firm, eight JBG ring radiators, three BGW model 750B power amps, two Technics turntables, a Technics cassette deck, a Teac open reel recorder, a Spectro Acoustic equalizer and a dbx boomenes.

**6 Clubs Hit $20 Million Cost Level**

NEW YORK—A panel of key disco industry experts believes there is a growing trend towards the establishment of multi-million dollar clubs in the U.S.

The panel, headed by Bill Wardlow, director of Billboard's disco fociums, revealed to a conference of business and financial press representa-

**N.J. Club In Tax Trouble**

CHERRY HILL, N.J—Valen-

tino's Supper Club, among the first and most popular discos in the Philadelphia/South Jersey New Jersey area, has fallen on hard times.

On May 11, the club's liquor li-

cense was lifted by the Internal Rev-

erne by virtue of rock music in the 1960s, it has been converted into a multimillion-dollar disco to be called the Saint.

The club, a rambling old theater on St. Mark's Place and Second Ave., in Manhattan's East Village, was when completed, accommodate in excess of 4,000 people, its owner's claim.

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With the de-emphasis of rock and the changing social trends in the early 1970s, the room fell on hard times, and after Graham pulled out it became a subliminal school for a short time. However, for months of the past few years it has been closed.

**French Joli Stars in 'Beverly Hills'**

NEW YORK—Prudie artist French Joli will star in a $12 million musical comedy film titled "Beverly Hills" to be produced by film inde-

pendent Gregory De Santis. Joli is expected to sing four original songs in the film, which will be released in the fall of 1978.

Joli, a 17-year-old Canadian, had a hit last year with "Come To Me," which enjoyed a three-month stay on the singles chart. Her latest release is an LP titled "Tonight," which offers a blend of disco and new wave music.

The movie which has already commenced some location shooting in Los Angeles, has a screenplay written by Steven Gaines, author of "The Club," "Margie" and "The Al-

**BIRTHDAY FETE—Sylvia Grubman and owner Fabrice Emaer blow out candles on a giant cake marking the second anniversary of Le Palace, Paris' premier disco/theatre. The occasion was celebrated with four balls, including a Bal des Sirenes that featured an aquarium motif, including a giant statue of Esther Williams, seen at right, behind Palace staffer Dominique Segall. Le Palace hosted play $483, visitors last year who paid the equivalent of $15 admission each. The club is also remodeling its basement room, a popular new wave gathering place, and turning it into a private club. Concerts and dancing will continue to be held upstairs as well.**
NEW YORK—Pure Energy is the appropriate name for the new group recording for Prism Records. Its current 12-inch 33 1/3 r.p.m. disc, "Pick It Up at 8:30," is an energetic and joyous production. Its lead singer, Lita Stevens, belts out the lyrics with an excitement and gospel quality reminiscent of Lovellia Hollaway. A short break and instrumental reprisal finish this disc with style. It is produced by Dr. Lance Lawton.

Fantasy Records offers a remix of "Earth Can Be Just Like Heaven" from the label's new group, Dojo. It has a sound akin to the Temptations but with more emphasis on funk. The song is evenly combined with a rock feel. "Rock Steady" accompanies brass and handclapping for a pульсиating 5:01 minutes.

The title cut, "Elevate," is enhanced by the vibrant harmonics of the group with throbbing percussion and guitar licks. "Don't Be Tight" is one of the catchier and more commercially oriented tunes. It flows easily from the first chord and is the highlight of the LP. Producer Bobby Eli has found a refreshing sound for a most promising group.

Naughty," Chaka Khan's latest release from Warner Bros., offers "Clouds," the first cut on the album at 4:26. It is a perfect late evening suavitar with a soft and bluesy touch reminiscent of LaBelle's music of a few years ago. Khan demonstrates emotion and sensitivity in this dynamic tune. "All Night's A Party" has a down home New Orleans style with gritty grittiness by the artist which grab the dancers' attention.

A short percussion and whining guitar break add to the right mood for this selection. "Popular" (also known as "Hot Butter") makes Kahn to give her nimble style to this Gregg Diamond classic.

A soft mesmorization is given with the essential melody kept intact. Producer Arif Mardin has utilized the talents of Gary Houston, Eddie Daniels, Richard Tee, Michael and Randy Brooker, Tweet Pointer and Ulanda McCullough, among others, in this explosive album.

Gary Numan has developed a following for his electronic and hard rock music. His supporters will not be disappointed in his "Replicas" LP on Arista. The cuts vary from stringent rock to spacey, synthheavy instruments. Numan, who provides the vocals and plays keyboards and guitar, is not at all for exciting material. As producer and composer for the album and all the songs, Numan's total control is evident in the varied and intense cuts that are geared more for rock enthusiasts than those on the disco scene.

Shandy is a potent performer, and she belts out one tune after another on her Dreamland LP (distributed by RSO). She has a voice that stays tight above the throbbing rhythm tracks. "Walk The Streets" and "Heart Beat" highlight the spontaneity and artistry of this performer.

**Hong Kong Disco Clubs Suffering Economic Woes**

HONG KONG—A combination of overexposure, audience malaise and tight economic conditions is having an adverse effect on the disco industry here.

In addition to clubs that have either closed their doors or converted into other businesses, the Eagle's Nest in the Hong Kong Hilton, is about to be converted into a Chinese Restaurant.

The club, a part of the Juliana's chain of worldwide discotheques, once provided the community with a kaleidoscopic display of light images and sound. In the interim period before its conversion it will offer patrons a mix of live and recorded music.

Tai Pan 2, in the centrally-located Farumara Hotel, also closed. The club recently lost Andew Buell, its star spinner, who moved on to the more successful Discotheque club.

Meanwhile, the Coliseum Discos is slated for a fall 1980 closing, and the Talk Of The Town disco in the Excelsior hotel is now offering a mix of live and recorded music.

But even as the disco business sags on this bustling island colony, there are still some clubs where business continues to boom. Among them the Taipan I in Kowloon on the Chinese mainland, Disco Disco with its energetic and experienced management and the Club Manhattan appealing to an executive type clientele.
NEW YORK—The U.S. Army has shelled out close to $1 million to create a Studio 54-like lounge for its enlisted men at Ft. Knox, Ky. It is the first of its kind in the U.S. The club, designed by the same experimental venture aimed at keeping new recruits out of trouble, and enhancing their chances of being observed in the eyes of the public. If the experiment works, and early indications are that it will, the concept will be re-created at other army bases around the country.

According to William Fitzpatrick, the disco's manager, the idea of the room is to offer an alternative to young soldiers "temped and often bemoaned by unaccountably off-post nighttime.

To use the facility young GIs pay an annual $5 for an unlimited pass. This admits the member and a guest. The club, which has been operating in the black since its opening, makes its money off the bar sales. According to Fitzpatrick, the club sells more than $16,000 a month in beer alone. Between 7,000 and 8,000 men are in training at the base.

According to Billy Con, information officer at the Ft. Knox facility, the club hopes to provide a safe place where the soldier can relax, dance and have a couple of drinks. He sees it as being a feasible alternative to the army's "fall prey to off-post clip joints."

Depression Parties At N.Y. Rock Club

NEW YORK—Manhattan's newest Ritz rock disco will host a series of "depression parties" aimed at "giving people some value for their money in this time of double-digit inflation and economic recession." The parties will be held every Monday, during June, are the brain child of Jerry Brandt, creative director of the Ritz, and the man who created the Electric Circus, one of New York's most innovative and popular rock discos of the 1960s.

Guests at all "depression parties" will pay $1 to get in, because Brandt "does not believe in economic segregation."

N.J. Tax Trouble

Continued from page 70

The club is also in danger of losing its liquor license completely if the state's Alcoholic Beverage Commission can prove several charges, including one that Gambino's brother, Rocco, committed the crimes of 1962 and 1971, is a hidden partner in the club's operation.

Attention

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2. Sch 10:00 PM
4. This Week's Hit: With or Without You-T. Swift-Atlantic (R) (12-inch)
5. Exclusive: This Week's Hit: With or Without You-T. Swift-Atlantic (R) (12-inch)
6. Exclusive: This Week's Hit: With or Without You-T. Swift-Atlantic (R) (12-inch)

BALT./WASHINGTON

1. This Week's Hit: With or Without You-T. Swift-Atlantic (R) (12-inch)
2. This Week's Hit: With or Without You-T. Swift-Atlantic (R) (12-inch)
3. Exclusive: This Week's Hit: With or Without You-T. Swift-Atlantic (R) (12-inch)
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5. Exclusive: This Week's Hit: With or Without You-T. Swift-Atlantic (R) (12-inch)

BOSTON

1. This Week's Hit: With or Without You-T. Swift-Atlantic (R) (12-inch)
2. This Week's Hit: With or Without You-T. Swift-Atlantic (R) (12-inch)
3. Exclusive: This Week's Hit: With or Without You-T. Swift-Atlantic (R) (12-inch)
4. Exclusive: This Week's Hit: With or Without You-T. Swift-Atlantic (R) (12-inch)
5. Exclusive: This Week's Hit: With or Without You-T. Swift-Atlantic (R) (12-inch)

LOS ANGELES

1. This Week's Hit: With or Without You-T. Swift-Atlantic (R) (12-inch)
2. This Week's Hit: With or Without You-T. Swift-Atlantic (R) (12-inch)
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5. Exclusive: This Week's Hit: With or Without You-T. Swift-Atlantic (R) (12-inch)

SEATTLE/PORTLAND

1. This Week's Hit: With or Without You-T. Swift-Atlantic (R) (12-inch)
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PHILADELPHIA

1. This Week's Hit: With or Without You-T. Swift-Atlantic (R) (12-inch)
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5. Exclusive: This Week's Hit: With or Without You-T. Swift-Atlantic (R) (12-inch)

MIAMI

1. This Week's Hit: With or Without You-T. Swift-Atlantic (R) (12-inch)
2. This Week's Hit: With or Without You-T. Swift-Atlantic (R) (12-inch)
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5. Exclusive: This Week's Hit: With or Without You-T. Swift-Atlantic (R) (12-inch)

PHOENIX

1. This Week's Hit: With or Without You-T. Swift-Atlantic (R) (12-inch)
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MONTREAL

1. This Week's Hit: With or Without You-T. Swift-Atlantic (R) (12-inch)
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Col & Epic Duos Spur Extra Sales

By: KIP KIRBY

NASHVILLE--CBS Records has a penchant for pairings, so the label's chart activities in the last year would indicate. A surprisingly large percentage of the Columbia/Epic roster managed to link up at some point in the studio to turn out one-shot duet singles on albums which did well on the country charts.

Among the two-somes featured on CBS albums in recent months were Moe Bandy and Joe Stampley, George Jones and Johnny Paycheck, Jones and Tammy Wynette, Ronnie Cash and Bobby Bare, Pam Rose and Willie Nelson, Nelson and Leon Russell, Johnny Rodriguez and Charly McClain and R.C. Bannister and Louise Mandrell.

Among the new entries on the Hot Country Singles list in the current weeks are CBS acts Johnny Cash and Marty Robbins with "Song Of The Patriotic," the former performed by Johnny Paycheck-George Jones single. When 'You're Ugly Like Us,' and the unusual LP i

apparently reorganizing its gold mine catalog potential. Columbia plans to ship this month a special compilation LP titled "Best Country Duets." This album features a selection of hit duets from the 1960s, including the early Johnny Paycheck-George Jones single, "If the Good Lord's Willin' and the Creek Don't Rise." Moreover, it features a duet between Ray Stevens and the Statler Brothers, "No Memories Hangin' Round."

Also, the label will be releasing a new album teaming called "Double Trouble." featuring Paycheck and Jones together. Albums released by Columbia and Epic in the past year include "One For The Road" by Willie Nelson and Leon Russell, Moe Bandy and Joe Stampley's "Good Ol' Boys," George Jones' celebrity LP package, "My Very Special Guests," "San Antonio Rose" by Willie Nelson and Ray Price, "Inseparable" by R.C. Bannister and Louise Mandrell and most recently, "Charley McClain's "I've Got Something To Say," featuring a guest side with Kris Kristofferson, Johnny Paycheck, Dickey Betts, George Jones and Charlie Daniels.

Although the label does not push its artists together duet hook-ups, it admits to obvious advantages in these situations.

"Sometimes it's almost a question of not seeing the forest for the trees," says Roy Wunsch, director of marketing for CBS Nashville. "You may not be thinking about how two of your acts would sound together, but when two of them suddenly decide to record on a project, it helps us capitalize on the wealth of our talent. It doubles the strength of the product and often helps reinforce areas where one of the artists might be a little weak.

Wunsch also adds that in terms of career development, putting an unknown artist with an established act on vinyl makes it easier to break the newcomer. Underlining this game plan were the team-ups of Pam Rose with Willie Nelson on "It's Not Supposed To Be That Way" and Ronnie Cash with Bobby Bare on "No Memories Hangin' Round." With radio as light as it is these days," he says, "we are always looking for ways to maximize exposure and spur airplay for our acts. It makes sense for us to encourage duet projects when they are viable, and it can really pay off at the radio and retail level."

Other big winners throughout the evening included Hank Williams Jr. as most promising new male vocalist. Charly McClain as most promising female vocalist, and the Charlie Daniels Band in the band of the year category. Daniels dedicated his trophy to the late Tommy Cloyd, well of the Marshall Tucker Band in a moving tribute.

Best single record of the year was voted by the fans was Kenny Rogers' "Coward Of The County," the Statler Brothers' "The Originals" scoring best album honors. Best bluegrass group was Bill Monroe, with the Carter Family named best gospel act. PBS' "Live From The Grand Ole Opry" named top TV program of the year kudos.

Buck Owens was honored with this year's presentation of the Music City News Founders Award for outstanding industry contributions.

KIP KIRBY

STATRATEGY SESSION--Capitol artist Keith Stegall reviews the label's plans for promotion and marketing of his latest release, "Goodbye Don't Come Easy." Sitting in on the session are, from left, Jerry Seabolt, national country promotion director of Capitol/EMI/UA; Charlie Monk, Stegall's producer; Stegall; and Lynn Shultz, vice president of operations for Capitol/EMI/UA.

Statlers, Lynn And Robbins All Winners

NASHVILLE--Smooth production, a glittering array of country music's biggest stars, and a total of 15 awards presentations were among highlights on the 14th annual Music City News Awards show televised live Monday (9) from the Opry House.

Top winners on the program turned out to be the Statler Brothers who walked away with three awards. They were followed by Loretta Lynn and Marty Robbins with two awards apiece.

The Statlers, who cohosted the two-hour telecast with Ray Stevens and Lynn Anderson, scored vocal group of the year honors for the 10th time consecutively, along with awards for top comedy act of the year and best album of the year ("Cinna/EMI/UA)."

Robbins, who had been nominated for nine awards, was chosen songwriter of the year by the voting Music City News subscribers, and also raked up the coveted male artist of the year award and in an obviously popular decision.

Lynn was voted top female artist of the year, an honor she enjoyed for 12 consecutive seasons until losing last year to Barbara Mandrell. She shared the slot of the year honors with her singing partner, Conway Twitty.

Twitty accepted Lynn's awards in her absence, and he also contributed a torchy live rendition of his hit, "I'd Like To Lay You Down," that had female fans in the audience cheering and screaming.

The show led off with an exciting and imaginative live staging of Ray Stevens' "Shriners Convention." The extravaganza number spotlighted visual characters described in the song, topped off by an unforgettable "miracle" that really happened at the top of the Opry House.

The show ran smoothly in the hands of the smoothly running cast, featuring such country artists as Dave & Sugar, Moe Bandy, Joe Stampley, Wendy Holcombe, B.J. Thomas, Larry Gatlin and the Gatlin Brothers, Lynn Anderson, the Statlers, Charly McClain and Ray Stevens.

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KIP KIRBY
He'll be the first to tell you—there are some habits he's just had to give up. Like smoking, and getting too crazy on the road, and singing the blues long after the sun's come up.

But there are some other habits that Hank, Jr., isn't about to give up. Like climbing mountains, and playing the biggest concert halls and the smallest honky-tonks, too, and making the best damn records in the country.

The newest album from Hank Williams, Jr., containing the single, "Kaw-Liga." You won't want to give it up.

Produced by Jimmy Bowen
On Elektra Records and Tapes

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Milsap At Benefit

NASHVILLE—RCA artist Ronnie Milsap will headline a benefit concert for the Nashville chapter of NARAS May 16 (10:30). The main ballroom at the Oprylead Hotel. The show, which also stars singer-songwriter Paul Craft, will be broadcast live beginning at 8 p.m. over WSM-AM, with Ralph Emery hosting the program. Approximately 1,500 people are expected to attend the benefit.

Celebrate the 4th with Willie and a few thousand close friends.

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ASLEEP AT THE WHEEL • JOHNNY PAYCHECK • HANK COCHRAN
FIDDLIN' FRENCHIE BURKE • GEEZENSLAW BROTHERS
FARON YOUNG • ERNEST TUBB • RAY PRICE • MERLE HAGGARD
DON BOWMAN • LEON RUSSELL & NEW GRASS REVIVAL

They'll all be there. July 4th. Willie's Pedernales Country Club. Austin, Texas.

FOR TICKET INFORMATION PLEASE CALL: 512/264-1231. Advance Tickets $12.50. Day of Show $15.00.
Willie Nelson Management/Booking information: Mark Rothbaum, 225 Main Street, Danbury, Connecticut 06810, 203/792-2463

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NASVILLE—In an effort toward diversification and expansion into the music industry, Holder Kennedy Public Relations has become part of America’s newly-affiliated Network Ink, Inc.

Spearheaded by Mike Hyland, president, and with Tom Thibodeau, executive vice president, Network Ink is a full-service public relations firm geared for the Nashville music industry.

Already signed as clients are House of Gold Music, Mercury Records, Elektra/Asylum Music, Tommy Overstreet, the Nashville Songwriters Association, and Standard Seven Management, including the Charlie Daniels Band, Bobby Bare, Doyle Gray, the Honey Mooners, Jimmy Hall and Michael Duke.

Network Ink is a joint affiliate of Holder Kennedy Public Relations and a public relations firm with organizational links throughout the U.S. and Asia.

Serving as chairman of the board for Network Ink is Hal Kennedy, cofounder of Holder Kennedy.

Hyland and Thielts expect to handle a split roster of projects and, along with coordinat- ing the membership and publicity drives for the nationally-chartered Nashville Music Assn.

Hyland formerly served as vice president of publicity and promotion for Capitol Records in Macon, Ga. and reports for Billboard in Nashville, while Thibodeau was director of publicity for the Sound Seventy Corp. in Nashville.

Kennedy has also begun a production company under the direction of Ria Whitfield. MR Productions, along with the network’s syndicating a radio program and a 30-minute television show.

NASHVILLE—Nightstreaks, an epic group, is featured on a new video release, Televised Television special slated for international airing later this summer in both the U.S. and overseas.

The group, which also includes members of Osmond Productions for Country Roads Enterprises, Ltd. of England, Nightstreaks members are Robert John Jones, Joyce Hawthorne and Jerry Taylor. Also on the show was George Jones.

NASHVILLE—Texas-born Laddie Can has joined the Four Guys, replacing longtime member Gary Bruce. Can was selected from more than 100 auditions held by the popular “Grand Ole Opry” artists.

GURNEE, III.—Johnny Cash and June Carter were the featured attractions during Marnett’s Great America Memorial Day weekend country music festival here. Tenting with the patriotic holiday theme was Cash’s newest release, “Song Of The Patriot.”

DALLAS—The Oak Ridge Boys have announced plans for a second “Stars For Children” benefit concert to be held here June 30. The star-studded event will feature headliners Eddie Rabbitt, Lynn Anderson, Con Hunley, Ray Clark, George “Goobie” Lindsey, the Dallas Cowboy Cheerleaders, the Oak Ridge Boys and other surprise guests from the motion picture industry.

The concert takes place as part of the grand opening ceremonies for the 19,500-seat Reunion Arena. Ticket sales for the event are used for research in the field of child birth and retarded children.

LAS VEGAS—Crystal Gayle makes her debut in this nightlife center when she headlines in the Sal- baria Hotel’s Copa Room July 3-9.

CINCINNATI—Wayne Jen- headlined a student-sponsored concert at the Univ. of Cincinnati, recently coinciding with the release of his newest I.P. “Music Man.” Backstage he visited with area radio personalities including Todd Leser of WUBU-AE; Dave Turner, music director of WSAI-AE, and Duke Wearden, disc- jockey, WUB-AE. Also on hand were RCA Cincinnati branch managers John Rucker, RCA country promotion manager for the northeast, Tim McFadden; and Bob Myers, Record Trade store man-

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Word's Thrust Aims At Catholic Market

NASHVILLE—Word Distribution, one of the country's largest religious record and music companies, is undertaking a marketing campaign to present its catalog to the more than 50 million Roman Catholics in the U.S.

Sales representatives for Word have begun a long-range project to take sample packets of the company's musical product to various dioceses across the nation. This kit includes "In Love For Me" by Jimmy Owens from Lexicon Music, "Life Giver-You Are The Christ" from Lexicon's Jimmy and Carol Owens, "Praise Him" from Maranatha Music, and three songbooks including "The Contemporary Hymnbook" and "Sing N' Celebrate For Kids" from Word Music.

The firm's representatives are also making contact with the National Church Goods Assn.'s 150 retail stores and catalog houses. Word composer-arranger John Purifoy recently held a showcase workshop at the National Pastoral Musicians convention in Philadelphia, the first time a large-scale Catholic religious musician has been invited to appear on the program.

Word plans to exhibit at 15 such conferences throughout 1980. Show workshops are scheduled to be held in San Antonio, Tex., and Collegeville, Mich.

Russell Odel, Word's administrative marketing director, started initial studies of the Catholic music market over a year ago, meeting with church leaders and discussing possible directions. While Word is a predominantly Protestant-oriented company, its music has been found acceptable for various uses within the structure of the Catholic church.

Word's objectives at the outset of the program were to launch a marketing plan in 1980 to identify the Catholic music and record market, review Word's current product line in light of Catholic theology and style, investigate Catholic artists and musicians, and to introduce Word music to the overall market.

Word Distribution recently completed sales conferences in Nashville for its east and west sales divisions, with emphasis on product and projects for the second quarter.
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- INTERNATIONAL (other than U.S.) Regular $0.25 a word. min. $1.75. Display $30.00 inch. $32.50 ea. inch 4 or more times.

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Since the single is not available elsewhere in its complete, elongated verse, the soundtrack has sold. The
11 men of stores located in places like Sherman Oaks, Granada Hills, Glendale, Van Nuys, Long Beach, Hollywood, Pasadena, and West Los Angeles report that for the most part they have been
interested in the shortened version on the 45.

In contrast, two record store managers and one record store owner report they have sold more "Call Me"
singles that have "American Gigolo" soundtracks.

All three agree that in general soundtracks do not sell well in their areas.

Furthermore, Jim Mid-City City in West Los A.

This is partly due to the fact that the music on the majority of the soundtrack's distributions doesn't appeal to his clientele who favor disco, rock and r & b records. He also points to insufficient
promotion in-store (he notes that at present he doesn't have any soundtrack displays in the store).

Helen, manager of another
Mid-City store and hostess to Taylor, manager of the Big Ben store in Southwest Los Angeles, agree that
soundtracks also don't sell well in their store, though they are better at promoting soundtracks for
their r & b prefering customers) primarily account for sales in store.

Alvin Buchalter, manager of VIP Records in Los Angeles, says that although
soundtracks are not selling well in his store either (compared to disco or rock records), he attributes the success of the few that are selling--"Can't Stop The Music," of which he sells about 25 weekly and "Fascinating," which sells 10 copies per week--to airplay they have received.

Two store managers report that soundtracks in general are on the upscale saleswise because they are
becoming a more vital integral part of films instead of just serving as background music. They also find that people are buying
soundtracks based on the popularity of the artists involved.

For example, Julie Drickman, manager of the Music Plus in Hollywood, says that the soundtrack from "American Gigolo" sells well because of Ry Cooder's presence.

Bob Cahill, manager of the Whiskey in West Los Angeles notes that the "Urban Cowboy" soundtrack are doing so because the Joe Walsh and Bob Seger singles it is not available on the artists' individual albums at this time.

On the whole most note that soundtrack promotion has been a bit
low. However, several stores report that "Beverly Hills 90210," "Bronco Billy" stand-up, Pat Cuscin,
soundtrack buyer for the Tower
store in West Covina, says that Eastwood, star of the film, has re-
portedly been going to meet with producers to promote the soundtrack.

Several other store reports they are not that interested in the "Roadie" soundtrack whereas they can win money if a Warner<br>salesman gives them the "Roadie" display in their store.

"Evita" is a Broadway score that managers say has sold well, though they think primarily because the play itself has been such a success. However, two
managers express much interest in releasing the tapes for sale-to-eye promotions.

Shelly Tucker (Music Plus) and Elizabethrivier (Tower) in the White Eagle room in Eaglerock, notice a correla-
tion between the tv commercial for the game and the sales increase that occurs when the commercial is aired fre-
quently, sales increase, decreasing just noticeably when airings dis-
continue.

Aside from the main sales factors, some store managers have other rea-
tions to their success in their area.

Chuck Douglas, manager of the World of Records in L.A., attributes most of his soundtrack sales to his lo-
ocation--across the street from the L.A. City entertainment district. He especially remarks on the stores that when the "Fame" soundtrack was released, a lot of students in the entertainment department purchased it from him.

Ted Pauin, manager of the Tower store in Anaheim, is also ko-
cated near colleges--three of them. He has found that when the theat-rical departments put on plays, sales of soundtrack
tapes of that play increase. An-
other reason he says he does a good business is being located in the proximity to Knott's Berry Farm, and tourists frequently come in to purchase

One last explanation for healthy soundtrack sales is offered by John Kavallakes, manager of the Tower store in Hollywood. He says that he usu-
ally does a good soundtrack business because it's located in an entre-
tainment-oriented and aware community.

However, an exception of the Tower store in Hollywood with "Fame," none of the stores surveyed have soundtracks that are the top selling album in the store.

However, many retailers report that they are not interested in the top 20 and oftentimes in the top 10. Collectively speaking, the "Fame" soundtrack is moving the fastest (Tower in Hollywood reports weekly sales of about 150-160, according to John Kavallakes), followed by "The Empire Strikes Back," "American Gigolo" and "Evita."
LONDON—Philip Ames, owner of a 25-store record retail chain in the North of England, is currently the most talked about figure in the U.K. record industry. His most controversial move? To rent out albums to consumers through a high-street chain. (Billboard, June 14, 1980).

He accepts that record companies will see this move as being tantamount to open encouragement of home taping, particularly as it runs alongside a five percent discount to library members on blank tape purchases.

But Ames insists the move is brought about by the fact that record companies have reduced dealer profit margins from 33 1/3% to 30%. He adds, “We have our own increased bills to meet, and have to find the money somehow.”

Subscriptions (at around $15.50) to the two pilot library schemes Ames operates in Burnley and Blackburn branches have pulled in more than 200 members. This move, he adds, with the blank tape discount, is enough to ensure that Ames’ trading style is much discussed. But he also has sparked controversy by declaring his intention to sell records against the record companies’ five percent returns, saying that the facility could retain quality without cutting costs. He has long held that his chain would be better off with no records at all rather than dealing with the record companies’ five percent returns. Consequently, he is engaging in special deals with record companies to sell off at the lowest possible prices the product he would otherwise not buy.

The result is that he has been running special disk and tape sales at his stores, changing the venue each week. Some product found previously to have no sales appeal has been going well as part of the new sales (and Ames claims, “I’ve found that people from throughout the area are coming in for the bargains—and staying to buy in other product categories.”

He adds, “We’re just trying to break the records. We got rid of the records. All from companies with whom I have an arrangement which doesn’t inclue five percent returns.

Yet I’ve a warehouse with a stock of other albums which have been returned by record companies on five percent. All I can’t sell. I have to spend time and money packing them up and sending them back.”

The controversial retailer continues, “If only they would let us use the records as a marketing tool, I could sell them. In doing so, I’d sell more full-price product.”

Ames has also acquired his pro-erogative reputation through the formation of a group of five of Britain’s biggest record dealers to negotiate special terms with the record companies. His view then was, “The day is gone where record dealers can expect big independent dealers like us, who really sell record product in quantity, to go out to any Tom, Dick or Harry passes through a one-stop.”

Within the last 18 months, the original five-strong group doubled to 10 members, and it intends to demand meetings with labels and put “a case for the survival of the record business.”

According to the last, says his plans and those of his associates in the independent group will be that the record companies could go “out of business altogether if that proudly pontificated abroad, “These are deals between our members and the manufacturers.”

Nigeria: Major Market Potential

But U.S. Major Have Been Cautionous About Moving In

Trutone Jazz

Johannesburg—South Africa’s Trutone Jazz has been moving into the jazz market in a big way, and has been greatly encouraged by an approach from Norman Grour over his Pablo Records.

The latter label is reportedly de-considering its distribution deals with Polidor International after October next year, but has asked Trutone, Polidor’s distributor in South Africa, to enter into a separate pact to continue selling Pablo here.

Another of the company’s licensed labels, ECM, is also beginning to spark sales in this market, not with black buyers—who prefer Johnny Hodges and the tough Texas tenors—but with college students.

MOMENT SHARED—Polydor International vice president Freddie Haayan, right, chats with the Who’s Roger Daltrey during the July 3rd Cannes Festival. Daltrey stars in “McVicar,” a movie made by Who Films Ltd. about the life of a professional criminal. It was previewed at Cannes.

Nigeria—African’s Most Profitable Market

By WOLFGANG SPAHLE

LONDON—U.K. independent record labels are looking to Nigeria, which is now the most profitable market for the independent record business in Africa.

The Nigerian music market, particularly in Lagos, has been booming in recent years, with the local industry producing a large number of hits that are popular both in Nigeria and beyond. The country has a large population, estimated at around 180 million, and a rapidly growing middle class.

In addition to the local market, Nigerian music has gained a significant following in the African diaspora, particularly in the United States and Europe, where it has been embraced by younger generations who are drawn to its distinctive sound and culture.

One of the most prominent Nigerian music groups is Fela Kuti’s Africa 70, whose music combines elements of jazz, funk, and African rhythms. The group’s success has helped to popularize Nigerian music around the world, and has paved the way for other Nigerian artists to find international success.

Other notable Nigerian artists include King Sunny Ade, a respected guitarist and composer who is known for his unique blend of Yoruba music and Western pop, and Buchi Emech, a singer and songwriter who has gained a significant following in Africa and beyond.

Despite its potential, the Nigerian music market remains relatively small compared to other major music markets, such as the United States and Europe. However, with the increasing popularity of Nigerian music and the continued growth of the Nigerian economy, there is significant potential for the Nigerian music industry to continue to thrive and grow in the future.

Motown Goes To RPM For South Africa

NEW YORK—RPM Records is Motown’s flagship label in South Africa, following the U.K. company’s switch—after five years—from Decca to the company’s own subsidiary, Motown.

The switch was announced at a press conference held in London recently by Motown International vice president John Wearne, company president and managing director, Matt Mann.

Wearne characterized RPM as an “aggressive, hungry” operation with proven success handling foreign line-ups. “RPM and U.K. officials have been involved in serious negotiations with the U.K. record industry. Such negotiations with Mann began at MIDEM in January, he adds.

First move was the release of FM features albums by Diana Ross, Syreeta and the Commodores. Last—confirmed by Mann—was his successful push in South Africa, reports Prince.

Teal had a three-month sell-off period for its production of a groundbreaking agreement has been reached with RPM for the transfer of all existing inventory.

Prince is hoping to send more Motown acts into South Africa in future, and perhaps even sneak in a visit by Billy Preston and Syreeta.

Motown has no other licensees in South Africa, though company vice president Kenia Rooshkind is present visiting its international headquarters in London for long-term policy discussions with Prince.

Inelco Move To Consolidate Indie Status

By MIKE HENNESSEY

BRUSSELS—In a move to consolidate its position as the leading independent record company in Europe, Inelco—An ariola Belgian chief, Ric Urmel, as director in charge of its operations and coordination of all new product for Inelco Benelux.

Inelco Benelux is one of the Aria Berlin office five years ago and developed highly productive contacts with much of the country’s leading labels, which will be at the Inelco office in Aalsmeer, Holland, where he will work in close cooperation with Eddy Peek, deputy managing director of the Dutch operation.

Announcing the appointment, Pierre-Jean Goemaere, president of Inelco Benelux and Wim Brandt, managing director of Inelco Netherlands B.V., said: “We regard Urmel as one of the most aggressive and enterprising artists in the business and, through his resourcefulness, we are looking to acquire international product that will keep our Benelux sales force fully extended.

We have shown only recently that the company’s efforts in this field are by selling 250,000 copies of the recent Spargo hit, ‘You And Me.’

Pointing out that Inelco had represented RCA in Benelux for 23 years and had consistently delivered more than 90% of its sales turnover from RCA product, Goemaere said: “This concentration on the RCA repertoire naturally limited our capacity to handle any additional third-party repertoire.

Now, however, we are very much

(Continued on page 86)
Kaempfert Hits The Road: British Shows

By NICK ROBERTSHAW

LONDON—Bandleader Bert Kaempfert has several claims to fame. His gently swinging orchestra has graced the MOR field for two decades, through more than 30 recordings, 10 gold albums.

He is the man who gave Frank Sinatra one of his all-time successes with "Strangers In The Night." He is also the man who let the Beatles go, or equally and more fairly, the man who first recognized their talent and put them in a studio.

An unassuming musician who prefers to remain as far as possible out of the public eye, Kaempfert has toured with great frequency. During the rock- and disc-oriented 70s, he sank almost entirely from view.

But now, with James Last's recent SRO tour as an example of what can be done, Kaempfert is back on the road here, with a five-date tour of major venues, including London's Royal Albert Hall. He also has a new Polydor album, "Super Stereo Sounds," backed by a substantial nationwide television campaign.

This may be the last time that the public can see Kaempfert in action - he will be 70. For a four-piece rock band tour, economics are hard enough. For an artist who typically works with a 30-piece orchestra, they're almost impossible.

In the studio, Kaempfert uses 35 strings, often over-dubbed to produce the effect of 70. For this U.K. visit, the number has been cut to 17. The regular studio musicians, most of whom have worked with him for many years, come from all over Europe. For the British dates, local string players will be substituted to cut travel costs. Guest singer with the orchestra is Sylvia Vrechhammer of "Y Viva Espana" fame.

Says Kaempfert, "I enjoy performing, and it's fun for the musicians, too, but there is the question of money. Not money for me, that I don't mind, but for the players, who have to be able to earn at least as much as they do by staying home and doing their day job on TV and so on; and also for the promoters of the concerts."

Acoustically, halls of perhaps 2,000 seats are the best, but they don't pay. Larger halls—5,000 to 8,000—mean extra money, but the acoustics generally are not good.

In fact, Kaempfert did not make his world concert debut until he played the Royal Albert Hall in 1974. 14 years after "Wonderland By Night" catapulted him to fame as a recording artist by topping the American charts.

"I was asked several times to tour in the United States but there were always union problems. I could not take the musicians with me." As a result, Kaempfert's U.S. visits, albeit regular and frequent, have been largely devoted to indulging his passion for fishing, in the Everglades. The success of "Wonderland By Night" came about very much by chance. Kaempfert had been signed to Polydor ever since 1947, but as producer, arranger and talent scout as much as artist. Assembling a Yugoslavian singer due to guest on the Perry Como Show, he took with him to America a completed single of the number, having failed to convince anyone in Germany of its potential. A deal was made, and the record became the first of a long, international run.
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This Last Week
1 BUDAPEST--While its success in predominantly white and\n
ITALY

ITALY (Courtesy of Giornale Ruscio) As of 6/10/80

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This Last Week
1 BUDAPEST--While its success in predominantly white and
Decca Sale Leads To Philippines Casually
MANILA—The recent purchase of Decca Records by PolyGram has netted at least one local enterprise, Super Records, a 30-year-old enterprise that represented London in the Philippines for nearly 19 years, has folded.

Dynav Products Inc., local licensee for the PolyGram catalog, said Monday it has closed its operations. Van Halen, the company's main customer, has also sold existing stocks of London products.

Although some observers believe that Super's collapse is partly due to the company's group's record deal with a major Western label, the opposite is just as prevalent. One record executive noted that the Super collapse could be a step toward a better future for the local music business.

Foreign Guests Appear At Bratislava Lyre Pop Fest

BY LUBOMIR DOUZUKA

Non-competitive gala performances from European countries (U.K.), Bino and Matici Bazai (Italy), Nowi and Krzak (Poland), and Locomotiv (Hungary) and a team of local bands and soloists including Jiri Korn and Felix Slova.

Overall programming showed a trend towards a more contemporary sound and departure from the old Central European "big voice" baladstle and style, and local pop-rock groups replacing the old big festival orchestras and ensembles.

The event's musical content is on a younger level is evidenced by the fact that the writers of the winning international song are the son and daughter of experienced hitmakers of a previous generation.

The basic rejuvenation of a traditional event which, after some very successful years in the '80s suffered severe setbacks in the '90s, is working well, but the organizers need greater access to big-name international artists.

Crisis? & Lack Of Funds Sink Greek Rock Program

By JOHN CARR

ATHENS—After battling for recognition in the 1960s, Greece's only indigenous pop and rock television show seems certain to be axed, a victim of inadequate funds and sharp criticism.

The half-hour weekly, "Pop 80," didn't stay weekly for long. Says Petridis: "It soon became clear that some of Greece's biggest artists refused to be involved in our stereo parade in front of the house because they didn't want to lose any ground to international acts performing world hits in the country.

Extensive press criticism followed, and ERT's directors demoted "Pop 80" to one more brief on top of the national television, in what seems to be a departure from the small screen seems imminent. For the majors have moved into the game of international acts. The new policy seems just another episode in their long struggle for all-time justice," both in television and radio.

New Publication

LONDON—A new publication, Radio Advertisers' Guide, will be available here next month, retailing at $100. It claims to be the only publication carrying a detailed review of U.K. radio audiences by age, class and sex on a cost-per-thousand basis.

"Puzzle" of_tol_The St sound, Brazil, Harvest

"The Magic of Bone in Acapulco" is a new CD by John Lennon, released worldwide in April.

"What's Another Year" is a new CD by John Lennon, released worldwide in April.

"The Magic of Bone in Acapulco" is a new CD by John Lennon, released worldwide in April.

"What's Another Year" is a new CD by John Lennon, released worldwide in April.
Kaempfert Set For U.K. Dates

string of hits that included “Red Roses For A Blue Lady,” “Bye Bye Blues,” “Spanish Eyes” and “Swing- ing Safari.” Kaempfert compositions have been recorded by countless artists since including Sinatra, Signer, Fitzgerald, Basie, Bassey, Williams, Martin and more. But since his U.S. publisher, Hal Fein, sold out to CBS in 1972, Kaempfert himself has been less of a seller in the U.S. and less of a concern on Europe; ridding himself of the “invisible hit-maker” tag with television appearances and German tours in the last Seventies.

It was in his capacity as Polydor tailor to the Beatles, back in the days when the Beatles, backing singer Tony Sheridan in a Hamburg club. “I listened to them several nights. It was certainly something new, though of course one could foresee just what would come of it.”

Kaempfert signed them to a three-year deal with Polydor, produced two dozen tracks with the band, and encouraged them to start writing their own material, advice it is fair to say they have followed.

The Brian Epstein came along, and began seeking a release from the Polydor deal, which the German firm provided, doubtless actually being the man who let the Beatles go. I could do no more, the company wasso.

Today, Kaempfert divides his time between several homes in Switzerland and Spain, returning to his home town of Hamburg. He has produced two albums a year. He is no slow worker. Writing and arranging takes four to six weeks of concentrated effort, recording about a week. He produces himself, and indeed electricals. His albums take second place only to piano.

He strives for a natural sound, though, and never uses synthesizers or studio “tools.” “Current music is not really my cup of tea, I admit. I have included a couple of disco tracks on my albums, but when I listen to them after a few minutes I want to take them off. It is so hard to have anything really going on in the disco format.”

Kaempfert has reached an age and a status where he already represents a number of affording some leisure. The Spanish home, like his others, has a piano installed, which he but ten or twelve times a year. He also has plans to retire. “Maybe in a few years. I still want to work now: two LPs a year. That’s plenty.”

Inelco Move

continued from page 82

oriented toward label acquisition and will be offering an excellent service to potential licensors.”

The group is now planning to work on public promotion and, Goemaere plans to take on an active role. “We will be bringing the total force to eight in Holland and five in Belgium.”

The group has a plan for a new, planned expansion in the audio hardware and industrial electronics fields where, it already represents a number of major labels in Holland and Belgium. “Our involvement in this area,” says Goemaere, “gives us the opportunity to be fully involved in the equipment field, including the recording and sales promotion of record products licensed to us.”

SILVER TIME—Casablanca’s Christy Hill, right, presents the Captain and Tennille with silver disks for British sales of 250,000 copies of the pair’s “Do That To Me One More Time” hit. The occasion was a special champagne breakfast hosted by PRT / Pye, Casablanca and Malacojoes. Center is BBC Radi o 1 deejay, Dave Lee Travis.

U.S. Majors Attracted To Nigeria? Perhaps.

continued from page 82

though, to be fair, they were hardly likely to be assisted in copyright protection by the Nigerian government, which was unwilling to recognize that royalties were an inalienable right, and which was also beset by corruption so bad that there were no guarantees that cases against pirates would be heard, never mind gain favor- itable rulings.

Nevertheless, from 1977 to 1979 the country’s music market prospered. The impact of artists such as Sonny Okosun, Ebenezer Obey, Prince Nico and the Oriental Brothers was felt throughout Africa.

But then the government took steps detrimental to the established record companies, and discouraging to would-be investors. It insisted that all foreign firms engaged in the music business would have to establish a local company, and that they could only market an additional thirty-three albums, after the first fifty albums they were restricted.

That did in fact happen at the beginning of this year, and has since been repeated by other companies.

“Here in Nigeria we are still not sure about the future of this new thing,” says one foreign firm manager. “We have made many efforts, but we are not sure what will happen.”

The Nigerian government is now considering the idea of setting up a new record label in Nigeria, but it is not clear if this will be successful.

Capital Gets Major Venue

COPENHAGEN—Two “trial” concerts in the Forum Hall here were so successful that future events will be held on a regular basis. The Danish capital has a 4,000-seat venue for the first time since the opening of the Forum Hall.

The two shows featured Thin Lizzy and Frank Zappa. Coming up next are concerts with Roxy Music and Bob Marley and the Wailers. Knud Thorbjørnsen, leading concert promoter here, says: “We had initial problems with staging big-name concerts in the hall, but every- thing is now running smoothly. It’s vital to the music industry to have such a large-capacity hall in Copenhagen, because the Irving and the Fox are both only 2,000-seater, and the nearest comparable hall to the Forum is at Brussels, quite a way away.”

There will be a summer break for the holiday season and the Olympic Games, then Thorbjørnsen is going for an international big-name series of concerts for the fall and winter, with heavy emphasis on keeping ticket prices down to reasonable lev- els.

Brazilian Days

HELMSIKI—Brazil’s ambassador to Finland, Jose Augusto de Macedo-Soares, opened the “Days of Brazilian Music” here last month. Held in a leading Helsinki music store, the event featured a number of rare South American recordings, exhibits of instruments and other ballyhoo.

Treble Clef Has $$ Woes

OTTAWA—The country’s biggest distributor of independent Cana- dian records is in financial straits, and is unlikely to escape suf- ficient cash to free itself of a debt of about $500,000, operator Harvey Glatt says.

Treble Clef Distributors was set up as a separate company for foreign tourist trade, seven years ago. The company经营管理 can say there has been no support from the record companies; the company simply has no money left.

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Colombia ..................................................... 40
Central America .......................................... 20
Puerto Rico ................................................... 20
Ecuador ........................................................ 11
Chile ........................................................... 10
Uruguay/Paraguay/Bolivia .............................. 5
Brazil (Spanish/Portuguese) ......................... 350

...Speak To The World-Wide Hispanic Market!
Music For Cable TV

LOS ANGELES—International Home Entertainment, Inc., a local creator and producer of shows for cable systems, syndication and special theatrical exhibitions, is preparing two musical specials for cable airing, as well as a 10-part series tracing the history of rock. The two specials include “America” and “Wind On The Water” and were both filmed in color and in stereo. Peter Fenton produced and directed both.

The longer series is entitled “Live History Of Rock . . . And Roll.” “America” features the group of the same name, while “Wind On The Water” features Crosby, Stills, & Nash, with Jackson Browne and Poco.

In a related development, International Home Entertainment, Inc., has concluded a nonexclusive products and marketing arrangement with Precision Video, Inc.

Terms call for the two L.A.-based firms to “join forces,” presenting a series of new features created and produced specifically for the cable and syndication markets.

With a proposed $1 million budget, initial program themes will relate to the contemporary music scene.

General News

Goody's Trial Set

Continued

Billboard photo by Henry Dittrich

Billboard photo by Henry Dittrich

SQUER SHAKES—New-York-based rocker Billy Squier, far left, meets the Capitol brass on some of his L.A. headquarters. Looking on as Squier connects with label president Don Zimmermann, are, left to right: Dennis White, marketing vice president; Bruce Wendell, promotion vice president; Rupert Perry, a&v vice president; Walter Lee, sales vice president and Bruce Garfield, national director of talent acquisition.

RKO's Sholin Varies His Playlists

Continued from page 4

WILLIE ROSARIO

LA PUERTA COMPAÑE

Billboard photo by Henry Dittrich

WILLIE ROSARIO

LA PUERTA COMPAÑE

off a hit with "Yes I'm Ready," a summertime record, a remake of an oldie and oldies is an integral part of the station's programming. Also added were Linda Ronstadt's "Can't Let Go" from an album that is selling well in Los Angeles and contains prior hits, and a record by an unknown, "Why Not Me?" was added after Sholin and program director Bob Hamilton agreed it "made sense for the station."

At Memphis' WHBO, Larry Gra- ham's "One In A Million You" was added because r&b and country does well in the market and it is already proven hit. Also added were Charlie Daniels' "America," Kim Carnes' "More Love" and Journey's "Way We Made It." At KFRC in San Francisco, "Shining Star" by the Manhattan's, Pure Energy's "Let's Go" and "You Night," which Sholin says was "late getting on but there were others so it became more important," the Pretenders' "Stop Your Sobbing," and Meeco's "Empire Strikes" on Blue.

Last week's playlist at New YorkWXLO-FM was frozen due to the program director being out, but the week before Kim Carnes "More Love" and Kenny Rogers "Love The World" were added. New York was also the first on "A Lover's Holiday" by Change. "The AMs & Ms aren't clones of each other," notes Sholin. "In Boston, both WRKO and WOR added Public Enemy's "Jook" because the sound does well for both stations. Other ads are different." Added at Ft. Lauderdale's WAXY-FM, were: "Somehow Boot Your Baby I Like" by Glen Campbell and Rico Cuodillo, Ronstadt's "Can't Let Go," Debora's "AM In The Streets" and Pete Townshend's "Let My Love Open The Door."

Sholin is convinced that AM radio can remain competitive with FM. "The quality of the programming is much better. We think it's an AM or FM station," he says. "AM is still strong in many major markets although there is no question that the FM dial is stronger than it was five or 10 years ago."

The term 'Top 40' however seems somewhat outdated. It's gotten to be more adult. There are some markets where FM is not much better than it is not the case across the country."

A major part of RKO's programming is music specials which number now six a year but will increase in the coming years in order to compete with other media forms.

Todate these specials, aired on all RKO stations and network affiliates totaling more than 100, usually on Sundays, have focused on Paul (Continued on page 106)
BUDGET LPs NO LONGER LOW PRICED

**Album Buyers Cautious; Multiple Sips In Slump**

By ALAN PENCHANSKY

CHICAGO—Tightened consumer spending may be inhibiting some multiple record sets and slowing movement on recordings of unfamiliar repertoire, according to major classical stores in the U.S. suggests.

Dealers are pointing to a pattern of reduced adventurousness on the part of the consumer as purchasing is more closely restrained.

At the same time, an intense bullishness persists in the classical market keyed to the extravagant spending of such potent artists as Pavarotti, Galway and Perlman, to the digital recording boom, and to the increased motion picture use of classical music.

According to Jon Shulman, head of the Chicago Laury's Records chain, today's price levels have inJeice caution into classical buying. However, Laury's overall sales performance has not dipped seriously, it's claimed.

"Sales of new releases of obscure operas and things like that are not anywhere near where they might have been a few years ago," Shulman remarks. "That's not a casual sales dip."

Shulman also is concerned about price hikes on budget lines, including CBS, Columbia, RCA Victor and Capitol's Seel and Pickwick's Quintessence. Almost all budget lines today are at $5.98.

"All of these records are no longer budget price records," Shulman insists. "The classical customer is going to feel that the budget price record is no longer a great value."

At the King Korah chain in New York City, classical specialist Paul Dzwiln also sees a weakening of support for the unfamiliar and unfamiliar.

"I think the prices have sort of gotten people a little more cautious," explains Dzwiln. "They will pay, but they don't buy in the quantities they used to."

The buyer adds, "We have our dyed-in-the-wool customers who buy everything that comes out, but the casual customer doesn't seem to be buying as much as he did."

Dzwiln says expenditure on Latin American countries have zoomed in the past year. This is helping to off-set a dip in retail classical trade, reportedly.

Classical customers in Minneapolis also appear to be tightened, today. Says Mickey Fischer of the Twin Cities Great American Music web: "This customer's not willing to take the chances and experiment as he did at one point."

The grumpy buyer has dropped off a lot," Fischer adds. "And price is directly involved with that."

Fischer's hope is for classical customers to adjust to the new price levels and begin buying with the intensity of earlier times. However, the current explosion of record of manufacturer price increases is likely to be passed on to the consumer, he believes.

Fischer also suspects that many of his area's affluent classical fans are not in the record business.

"The real wealth up here tends to be concertgoers and not record buyers," insists the chain manager.

At Jeff's Classical Shop in Tucson, owner Jeff Weinstein says he's ringging up a smaller sale on average today.

"Business is okay," relates the dealer. "I think we're beginning to feel some of the effects of the so-called recession."

Weinstein feels consumers are allowing for some new high prices. "Most people don't think they're budget priced anymore," he says.

"Weinstein puts Galway, Perlman and Pavarotti as his top-sellers category, noting that product by these artists flies out of the store. Also big in Tucson is consumer interest in Baroque music and digital recordings, Weinstein reports.

In New Haven, Conn., nearby Yale Univ., Culler's Records caters to a sophisticated clientele, with direct import and hard-to-find items moving briskly.

"The only drop off is in the customer who used to come in and buy all the new releases," explains Culler's classical buyer Sam Carmack. "Now they pick and choose," the retailer says.

Culler's classical sales, which are almost entirely of new releases, have held up better than general economic factors would dictate, explains Carmack. "I really think our situation must be somewhat special, it's not bad." Carmack relates. "There's been no dropping off particularly, except in the area of new releases."

Classical dealers have begun giving heavy support to digital product, and last week's shipping of the CBS Massenet catalog is said to stimulate even further.

"All the digital stuff is doing very well, no matter what it is," relates Chuck Hoffmeister, manager of the Tower Records classical on Sunset Blvd. in Los Angeles. "Overall, digital is the biggest thing of the year," Hoffmeister promises.

In terms of artist popularity, 1980 is turning into a close race between fomorunners Luciano Pavarotti and Freddie Mercury. Hoffmeister observes the store manager. Pianist Mauricio Pollini, a DG artist, also is attracting a big following, reportedly.

"Pollini and Pollini—we can't keep them in stock," insists Hoffmeister.

Relates Hoffmeister: "The dedicated buyer is buying more and more expensive product. The more expensive the records, the faster we tend to sell them."

Hoffmeister also predicts a new interest in modern Eastern European classical music, the result of film feature exposure. The store has seen records of Bartok and Penderecki pick up after both composer works were used in the new Stanley Kubrick picture, "The Shining."

Says Marriner: "Digital and direct-to-disk put a whole new viewpoint on the business. I've found they really gave the business a new spurt."

Marriner says classical sales were kept up during a slump in late spring that really denied the pop end of the business.

Despite this, he notes, "I think people are being a little more conservative with their money."

The Discount Books and Records chain in the nation's capital is placing more emphasis in getting curious about technology, says Executive Joe Ramasco. "It's almost as if every other customer is asking about what digital is, what it makes it better."

As Ramasco remarks, "We've done well with the Angel digital and I'm looking forward to the Columbia digital."

Ramosco sees a smaller number of multiple record sets at the cash registers, says overall sales have been strong. Notes Ramasco, "Actually it's been fairly strong for the past two weeks and they're doing quite well across the board."

Durham, N.C.-based Record Bar chain has stepped up in classical promotions this year, reports Peter Eliot. Eliot has run three major classical promotions and views audible read discs and budget carriages as growth areas.

"The jazz boom has been in budget cassettes," explains Eliot. "In many cases they outsell the albums."

Eliot says Angel and RCA digital had successful introductions this year. "We're getting a nice response to the digital that's coming out. The London digital if they first came out were consistently on our Top 10."

And adds Eliot: "We're doing well in the real high-end lines, in the budget lines and the mid-price lines, it's $5.98 and $9.98 lines that seem to have slowed down."

ASCAP awards to symphony orchestras in recognition of special music commissioned and will be presented by Crystal Clear. The company also plans to release a digital/direct disk comparison album, which will include a direct version of the digital recording and the direct cut recording in two LP packages.

Record buyers can learn about schedules of leading summer music festivals through a new program presented for syndication by Cleveland's WCFL-FM, Each episode focuses on one locale, including Chicago's Joffrey Ballet, Cincinnati's Symphony Orchestra, Columbus's N. C. Symphony, and others. The host is WQIL prov. St. Mary's Robert Conrad.


**Classical Notes**

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International Buyer's Guide

Rock 'n' Rolling

Meat Loaf Effective in 'Roadie' Picture

By ROMAN KOZAK

NEW YORK—"Bands make it rock... rockadiles make it roll," is the theme of the new United Artists film, "Roadie," a cinematic tribute to that often unappreciated group of technicians, electricians, carpenters, instrument tenders, gaffers, riggers, drivers, gofers, and sometimes bodyguards with whom rock 'n' roll, as it exists, would not be possible.

Premiering Wednesday (12) in New York, the film stars Meat Loaf at "super-roadie" Travis W. Redfish, with musical performances by Blondie, Alice Cooper, Asleep At The Wheel, Hank Williams Jr. and Roy Orbison. The film soundtrack is on Warner Bros.

The film tells the story of Redfish, "who can fix anything," as he progresses from driving a beer truck to driving a limo, from working clubs to generating the electricity for an outdoor Blondie date and fixing the sound for Alice Cooper at Madison Square Garden.

It is all played broadly and with little attempt to show the drudgery, the low pay, the long hours on the road and sometimes the exhaustion that goes with the job.

Nevertheless the film is a rare sympathetic portrait of the men—and invariably it is men—who are not exactly on the highest rung of the rock 'n' roll hierarchy.

Former roadie Meat Loaf, a screen natural, explains it best: "Listen, if it wasn't for roadies there would never be a rock 'n' roll band, because musicians would never carry their own amplifiers. A lot of musicians are real jerks and get off on big ego trips and think nothing can be done without them. Roadies take pride in what they do. In fact, most roadies probably have more pride than some musicians I know."

"Roadies work longer than the band. The riggers get there at 6 in the morning. The roadies start arriving and unloading at 8 and are there all the way to 2 the next morning. They open it up, lock it up and ride in a crew bus while the band goes to fly. Roadies work harder and probably get more satisfaction from it."

* * *

Stonehedge Press, a wholly owned subsidiary of Time-Life Books, and Rolling Stone magazine are developing what they promise will be a comprehensive musical history or rock from the '50s to the '80s. The series will consist of 25 double LPs and accompanying booklets.

Published reports in New York and San Francisco notwithstanding, "Emotional Rescue," the new Rolling Stones LP, is not being delayed by legal complications over the content of one of the songs, claims Rolling Stones Records.

According to stories published in the New York Daily News and in the radio "Starship" news service from San Francisco, the LP was delayed by the Atlantic Records legal department because of a song, "Claudine," reportedly about Claudine Longet, once the wife of singer Andy Williams, who in 1976 drew a three-month prison sentence for the speeding death of skier Spider Sabich.

It was reported that the LP was already being pressed in the factories when the legal department asked for a "major revision" in the LP to delete the song.

But, says a high ranking executive in Rolling Stones Records, "I never got that far. If the song was deleted, it was long after the final production stages, and the song, if it existed, was never included in the LP. Meanwhile, production is going on as-usual, he says, and the LP should be on the stores at the end of June.

So far, no tour is planned in conjunction with the LP in the U.S., though the Stones may make some dates in Europe and Australia in the fall.

* * *

Are the adventures of young punks on New York's Bowery the subject of a possible network sitcom? Holly Kristol, the owner of CBGB's, hopes so. He was in Los Angeles recently meeting with television executives on a series centered around the birthplace of the American new wave music.

Though the main focus of the music has shifted to the various rock discos around town, CBGB's is still going strong, becoming somewhat of a local tourist attraction.

According to Kristol, his proposed tv show will center around events that actually happened in the club, and will feature appearances by the CBGB staff.

* * *

We goofed. It wasn't Miles Copeland's International Record Syndicate that sold us last week how well 999 was doing out on the road. It was brother Ian Copeland's Frontier Booking International. Sorry, Ian.

MAY KEEP ORGANIZATION 'PURE'
**Los Angeles**—After more than 16 years of working with other musicians, pianist George Cables has decided to try it as a solo act.

On the heels of recording and appearing with jazz notables ranging from Eddie Henderson to Freddie Hubbard, Dexter Gordon and Bobby Hutcherson, among others, Cables has recorded his first U.S. LP. “Cables World,” on Contemporary Records. He utilized the talents of many of his constituents, including Hubbard and Hutcherson. According to Cables, his background in classical music, he only recently decided to record his own U.S. LP. “I’ve always liked the way Contemporary does business and the way it treats its artists. It always was a traditional jazz label but it’s now opening for more contemporary stuff,” says Cables.

Cables considers himself a contemporary artist, although he admits he was inspired by Thelonious Monk and Charlie Mingus. However, he says he was influenced by Herbie Hancock, Wynton Kelly and Buddy Montgomery.

As for his first U.S. release, he says, “I’d like to think this is a consistent, not calculated and people will relate to the melodies.”

Cables maintains that jazz has changed considerably in recent years. “Jazz is far more produced than ever before. Technology, electronics and also has changed in sound. It’s calculated now and not as personal as in previous years.”

Cables insists the period between 1965 and 1975 “was bad for jazz because jazz has not been geared to dance.” This is now changing because the musical taste of the public is changing.

A minus for jazz, he believes, is the fact that jazz has traditionally been an elitist type of music, thus the “elque” was unable to afford jazz in programs.

“Things in that area also are changing,” he says. “People are no longer afraid of jazz and they are more willing to listen to it. In addition, there are a lot of young musicians out there now with new ideas about the music. What’s happening is that jazz is becoming more exciting.”

Cables credits musicians such as George Benson and Herbie Hancock, among others, for introducing his reissue.
ATTENTION MEXICO CITY

Allan Silverman and Rafael Sepulveda of Stratford Dist. Exporters will be at the Marie Isabel Sheraton from June 21 to June 27, 1980.

Please leave any messages at the hotel and we will contact you.

JOAN ARMATRADING—Me Myself I, A&M SP4899. Produced by Richard Gottehrer. One reason Armatrading hasn't yet received the airplay and mass acceptance she deserves is because her enigmatic style is so diverse that in this day of one-hit wonders there is no place to neatly place her. Yet there is a legion of fans who are familiar with her West Indies born English singer's way with a lyric and her voice that just might be the most recognizable. Throughout her career she has been produced by different producers trying to forge a sound that is Armatrading's without having to sell out for commercial sake. On her newest album producer Gottehrer comes closest to enhancing Armatrading's sound within a rock framework. With a new band that consistently punctuates the lyrics with hard rock accompaniment, Armatrading just might break out of her mid-chart shackles and onto some playlists.

From the opening bass riffs and drum roll on "Me Myself I," one can immediately recognize something boldly different. This is the most overt rock track she has done. In addition to the introspective nature of the lyrics, which reveals a woman who would rather do things herself and shy away from people, the instrumentation sticks out. It's husky, forceful and dynamic. "Ma-Me-O-Beach" is a bright up-tempo performance in which Armatrading's sense of humor is most evident when she sings "Some like the tan/But the one I like the sun/Me I'm brown enough/In fact I'm over done."

On each of her LPs there is always at least one song that stands above the rest. Here it is "Friends," a song that best illustrates both her craft and her signature. Lyrically compelling and melody-wise each of her releases will continue to decline—at least for a while. Also I believe the cream will rise to the top which always happens in situations such as this. The acquisition of talent will continue but less frequently.

"In order to have an act signed, you can't just do it with a demonstration tape anymore, you must do it with a demo tape and a showcase. The visual presentation is extremely important."

"Record companies now want to know that an act is self-sustaining and self-sufficient. They don't want to subsidize that act financially outside the studio for the period of time it takes the act to make a record. Therefore, they want to know that the act is touring because that's one (Continued on page 93)

JOAN ARMATRADING: Rocking much more.

"All The Way From America" is a showcase for Armatrading's voice. She sings in a more restrained style, yet her textures color the song with emotion. The mood becomes more cerebral in "Feeling In My Heart (For You)," a love song in which she spells her heart to her lover. The softly sway-laying backdrop is a perfect complement to the song's message. "Simón" is a narrative that lyrically is the most engaging song on the album. From the opening when Armatrading sings "He's from Old Havana/He lives with his mother/He loves the women who loved his brother," you can immediately sense a tale of wanton lust and psychological profile of a maladjusted personality. Clarence Clemons’ sax playing is a standout.

The album closes with "I Need You," with Armatrading's vocal recollecting Nina Simone's. It's a tender love song.

With the help of some gracious open-minded programmers, "Me Myself I" could be the album that finally captures this singer to national prominence.

ED HARRISON

EMPHASIS ON NEW ARTISTS

Leber-Krebs Start Their Own Label

NEW YORK—Contemporary Communications Corp., the management company headed by Steve Leber and David Krebs which represents Ted Nugent, Aerosmith, AC/DC and others, has formed a new label, WD & Mouth Records, designed to break new artists. "We have been studying the charts and know that the majors have not had much success recently in breaking new artists," says Cliff Bernstein, vice president of marketing and promotion for the firm. "The whole conglomerate process is not conducive to breaking new acts. So we decided to have much more control of the process doing it ourselves."

First release on the new label is the LP "American Glacier" by the Mix.

Initially the LP will be distributed only in the Northeast by Record World and they will be distributed throughout the country or selling the act to a major record company, says Bernstein.

Contemporary has pressed only a limited number of the LPs, which are fully returnable, says Bernstein. "If the record sells through, we will press a few thousand more. At $4.98 we obviously cannot be making much money on this, so we are being very realistic here," he adds.

Promotion and publicity for the LP is being handled in-house by Contemporary Communications.

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Goody’s

In a mail vote in May, the membership rejected the broadcaster’s tentative agreement by a narrow margin of 451 to 412. Fuentealba then renegotiated a new proposal reportedly without consulting with Local 47 musicians. They feel they should have had a chance to vote on a new proposal for portion of videotape recording is done in the L.A. area.

The executive committee of Local 47 president Max Herman with Fuentealba’s handling of the videotape issue does not, however, infer an endorsement of the decision, a statement, according to a spokesman for the local here.

In the pressure of time, Local 47 members also expressed anger that Fuentealba never provided them with a full analysis of how they voted, on the same occasion, according to the musicians eligible to vote on contracts, that certain federation officers have “generous” re-requirements, that “2 cents per minute” face an odds higher than the musicians themselves”—and that the federation’s finances have been going “in the wrong direction.”

At least one local, at some point, according to the music.”

No Blank Tape Ad Dollars

as part of their royalty program and a subsidiary to music retail or radio.

"We’re being thinned in the dark," says S. Middle, and although he has had a new deal with one of the time, and tapeinsic bands are not the real problem, says retailers.

Adam Plan

"Henceforth CBS shall not attempt to make a claim that copies sold through retail outlets not specifically a part of the program.

"It has been observed that the marketplace for this music does ex-ist, although it cannot property be tapped through conventional mar-"Ket planing," says Polidore. "The key factors were having the radio station and various retail accounts tied together.

Mutual Aid

Beginning from page 92 of the above, to contribute to small sales, but a $6.69 everyday price per $7.98 price remains unaffected.

Countless members who are joining groups will be going to passing along the price increase,” explains Arnold.

In addition to Discs Records, a leading full catalog retailer in Chicago and suburbs has postponed restick-ricussions from contracts as cost becomes unreasonably "un-leviable," says mall location com- petitors such as Musicland appar-ently have not lifted prices.

Recording Musicians

According to the manager, it is still too early to gauge consumer reaction to the price increases.

Another area of concern is cut-\-backs of manufacturers’ service to outlet, with companies not knowing what’s going to happen to secondary markets. I think contin-ued pressure from owners might make manufacturers in the way of service.”

Chicago’s Record Estate has boosted prices by 50 cents, re-
veals owner Mike Convisser. The customer spends $6.98 today for a $7.49 album and $7.49 for the 8.98 release.

The jump, which Convisser says was determined a few weeks before the wholesale hike, has not had any ef-\-act on business. Says Convisser: “Our $6.98 may not be about the higher prices. For 50 cents I can’t see people running around the city.” However, the single price boost troubles the retailer. “I’m concerned about the single. I really want to hold that line,” he explained.

But the newly opened See Hear Inc, owner, fewer $4.99 and $4.99 in-\-creasing retail prices as a result from the price hikes. However, a hold on the current catalog price is con-templated by owner-manager Ken St. Jean.

Instead of 20 specials across the board this might run less for sales, St. Jean says. "I can hold on my everyday prices but only if I cut down on the number of specials.

The $7.98 album at $6.39,\-97.39 for $8.98 list.

One of the Chicago metropolitan area’s leading retailers is Record City in suburban Skokie. The $7.98 LP is offered at $5.29 and customers pay at the full price but then return it. ‘Everybody is raising prices and it’s hard to cope,’ explains one Record City manager. However, the chain will hold the line as long as possible.

In Discount Discs, a leading re-sale catalog retailer in Chicago and suburbs has postponed restick-"\-ricussions from contracts as cost becomes unreasonably "un-leviable," says mall location com- petitors such as Musicland apparently have not lifted prices.

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COMMODORES—Heroes MINT1934.1. Produced by James Anthony Greenfield, Commodore. The six-man group which last year broadened its scope to include MOR balladry ("Stuffed" and country ("Sad Ol' Truck") here doubles as gospel and rock rhythms. While it is without the excessive posturing to which the Commodores so succumbed, it hasn't abandoned its rest rock sound. There are great cuts here which recall the raucous soul infections of past like "Brickhouse. Thus the group will retain its long-term appeal even as it makes the move into more sophisticated areas. Lead singer Lionel Richie had a hand in writing four of the tunes here, including "Contemporary Love," which features a 29-member choral group. Co-producer Carmichael handled the lushly horn and string work.


ROXY MUSIC—Flesh And Blood, Atco SD20112 (Atlantic). Produced by Bryan McPherson, Rikki Donal. The lush sound this English group is known for is again evident on this smooth textural effort. Loud singer and writer Bryan Ferry can play the hard-bitten, soft-hearted romantic better than anyone. He's backed up by the solid guitar work of Phil Manzanera and new second singer John Hattersley, who last year's success "Shine" from "Stranded." While most of the tunes are often somewhat solipsistic, they're supported by two to four backup singers. The album includes a version of the Beatles' "We Can Work It Out," "Stereo Sound of the Future" and "The Only People."

Best cuts: "Oh Yeah," "Runnin' Down A Dream."
Includes HITS by
BLOW-UP
BLONDIE
JONATHAN RICHMAN
and the Modern Lovers
IAN HUNTER
CHEEKS
PAT BENATAR
SAMMY HAGAR
THE BABYS

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WITH THE
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an education in
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PRODUCTION
IN ASSOCIATION WITH
ALIVE ENTERPRISES

Executive Producers:
Steve Wax and Shep Gordon
Produced by
Judy Ward and Bill Evans

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AGENDA TOPICS:

Lighting equipment manufacturers—presentation of lighting installation and the discussion of latest product via slides, film and miscellaneous discussion—2 sessions.

Sound equipment manufacturers—presentation of sound installation and discussion of latest sound product via slides, film, and miscellaneous discussion—2 sessions.

Other Disco product manufacturers—presentation via slides, film, miscellaneous discussions—2 sessions.

Club Owners—closed sessions for discussion of current problem areas—2 sessions.

Club Managers—closed sessions for discussion of current problem areas—2 sessions.

Restaurant Association—meeting re Disco operations.

Hotel Association—meeting re Disco operations.

Disco Club and roller rink involvement including public relations as to local, regional, national PR in TV, radio, printed media, along with update on rink design and decor.

Economic analysis of Disco thriving in a recession period—a solid investment for the future.

The importance of label R&B, AOR and Disco Rock departments working together to maximize the crossovers to Pop Chart; including use of independent promotional personnel. Panel composed of A&R/Label Executives from R&B, Rock and AOR.

Producers session—Interviewing of R&B/Rock/ Country/Jazz/AOR in today's dance scene.

Entertainment programming in today's Discos including programming formats, live performances, special events, utilization of video, dance contests, etc.

How can Disco DJ's and radio programmers coordinate their efforts to concentrate on disco/dance music.

ASCAP, BMI—update of Disco club and roller rink licensing.

Hot Seat Session.

Artist promoter session re disco artist packaging shows for auditoriums, arenas, and stadiums, and special events. Projected use of Disco stars in raising funds for presidential candidates.

Record Pools & Associations—discussions of today's problems including the increasing cost of promotional records, stronger trade association to protect members, etc.—2 sessions.

Mobile Disco—an international scene update.

How Disco DJ's are coping with fusion.

Radio panel composed of key radio personnel from R&B, Rock and AOR stations.

Marketing panel including retailing and merchandising composed of leading record label marketing specialists in the areas of R&B, Rock, and AOR product.

Promotion panel composed of leading label and independent promotional personnel handling R&B, Rock, and AOR product.

Panel dealing with development of live talent in clubs, auditoriums, arenas, including staging, sound & light, booking, ticket scalping, promotion and advertising, etc.

Print media effect on record sales, particularly as it applies to Disco composed of panelists on music reviews, performance critics, and other printed media panelists.

Mixing techniques panel.

The importance of independent labels in the changing Disco music scene.

The importance of import labels in today's Disco marketplace.

Please note: These are not the only topics we will have.
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On Atlantic Records and Tapes
COMMODORES—Old-Fashion Love (3:24); producers: James Jamerson, Clifford Edwards; writer: W. Williams; label: Motown; ASCAP.

PEARL ASHLEY—Rise (3:06); producer: Bill Wolf; writers: Pearl Ashley, Bill Wolf; label: Spot Records; ASCAP.

THE JAM—Going Underground (3:30); producer: Bruce Good; writer: The Jam; label: Polydor; ASCAP.

THE DOORS—Hymn To The Gypsy Queen (3:52); producers: John Milstein, Michael Chapman; writers: Jim Morrison, Robby Krieger; label: Epic; ASCAP.

A TASTE OF HONEY—Breeze Me (2:58); producer: George Duke; writer: Harry Wayne Haughton; label: MCA; ASCAP.

LENNY KRAVITZ—Let’s Get Stranded (3:26); producer: Andrew Lloyd; writer: Lenny Kravitz; label: Virgin; ASCAP.

FLASH AND THE PAN—Med Man (3:39); producer: John DeBella; writer: V. Young; label: Chesapeake; ASCAP.

FOOLS—How’s It Goin’ Up (2:38); producer: Peter Ridley; writer: T. Gibson; label: Warner Bros; ASCAP.

PONTIUS P.-W-hhUll Solider (2:39); producer: Bill Ham; writer: Tray Edgh; label: Dunbar/Atlantic; ASCAP.

SUE SANO AND THE NEXT PERSON (4:29); producer: Richard Penn; writer: B.D. Porter; label: J.I. Inc.; ASCAP.

BRUCE ROBERTS—She’s Good (4:31); producer: David Malloy; writer: Bruce Roberts, Andy Feldman; label: Decca; ASCAP.

DON’T LET ME DOWN (4:07); producers: David Dornbach, Bob Feldman; writer: Bob Feldman, Paul Fierro; label: Barcan/Bowman/Tulsa; ASCAP.

JACKIE MOORE—He’s A Hero (3:52); producer: Bobby El; writer: J. Hite; label: Strip; ASCAP.

ETTA JAMES/Marie (3:57); producer: Alton Cooper; writer: Willie Mitchell; label: T&R Records; ASCAP.

LINDA RONSTADT—Can’t Let Go (2:41); producer: Peter Asher; writer: Chip Taylor, Al Gordon; publisher: Blackwood BMI; ASCAP.

LUCY DANIELS—You Make Me Want To Dance (3:03); producer: Sam Zerlina; writer: Lucy Daniels; label: Starpoint; ASCAP.

SPECIAL SURVEY For Week June 21-27

Number of singles reviewed this week 104 Last week 101

Top 5

1. 
2. 
3. 
4. 
5.

RECOMMENDED

ERIC CARMEN—It Hurts Too Much (3:33); producer: Harry Maslin; writer: Ermancore; label: Elektra; ASCAP.

Perry EBY—The Way You Love Me (4:40); producer: Alex Amsel; writer: Peabo Bryson; publisher: Will/Pharo ASCAP; Capitol P4857.

MACHINE—Power And Requiem (4:33); producer: Machine; writer: Machine; label: Machine/Hot ASCAP; Capitol P4855.

WATSON BLACKFISH—Don’t Let Your Chance Go By (3:20); producer: Peter Hayes; writer: Watson, Blackfish; label: Circle City; ASCAP.

CHOCOLATE MILK—Hey Lovin’ (3:52); producer: Tom Brown; writer: F. Richard, J. Smith III, A Castleton, R. Dobin; label: M. TO, D. Richards; publisher: Chocolate Min RDA, RCA JH1230.

J. THOMAS & SIMS—Never Had A Dream Come True (4:33); producer: Atee Amsel; writer: Ermancore; label: Atlantic; ASCAP.

FOURTH WIND—Rockaway Beach (3:05); producer: Howard Newman; writer: Howard Newman; label: Verve; ASCAP.

DAN HILL—It’s Like That (4:37); producer: Dan Hill; writer: Dan Hill; label: Capitol; ASCAP.

HERB ALPERT—(5:14); producer: Herb Alpert; writer: Captain Badaz, Andy Rosen; writer: Herb Alpert; label: Chappell ASCAP; BMI.

GENERAL GEORGE BENGSON—Give Me The Light (3:22); producer: John DeBella; writer: V. Young; label: Atlantic; ASCAP.

KIM WILBECK—Day After Day (3:42); producer: Alton Cooper; writer: Alton Cooper; label: Atlantic; ASCAP.

LIVIA—(99 (3:27); producer: Livia; writer: Livia; label: Atlantic; ASCAP.

STRONGTOP—Just Wanna Dance With You (3:57); producer: Laverne J; writer: E. Phillips, H. Johnson; label: Warner Bros; ASCAP.

ED BRUCE—The Last Cowboy Song (3:58); producer: Tommy West; writer: Ed Bruce; publisher: Pioneer; label: Telstar; ASCAP.

TOM JONES—Here I Am (3:33); producer: Jim Fillmore; writer: Jim Fillmore; label: Capitol; ASCAP.

CARL WHITE—(4:57); producer: James Linnehan; writer: James Linnehan; label: Epic; ASCAP.

TOM JONES—(4:07); producer: James Linnehan; writer: James Linnehan; label: Epic; ASCAP.

AMY WINEHOUSE—(5:17); producer: Amy Winehouse; writer: Amy Winehouse; label: Atlantic; ASCAP.

JIMMY CLIFF—(3:36); producer: Alton Cooper; writer: Jimmie Cliff; label: Allstar/Atlantic; ASCAP.

INTIMATES—(3:14); producer: John DeBella; writer: John DeBella; label: Atlantic; ASCAP.

JUDY COLLINS—The Rainbow Connection (3:23); producer: Judy Collins; writers: Paul Williams, Kenny Aronson, publisher: Welbeck ASCAP; Elektra E46455A.

LETTA Mbulu—(5:18); producer: Letta Mbulu; writer: Letta Mbulu; label: Warner Bros; ASCAP.

JUDY COLLINS—(3:27); producer: Bob Shepheard; writer: Bob Shepheard; label: Warner Bros; ASCAP.

ELTON JOHN—Your Song (5:25); producer: Elton John; writer: Elton John; label: A&M; ASCAP.

J.R. JONES—(3:37); producer: J.R. Jones; writer: J.R. Jones; label: Telstar; ASCAP.

JUDY COLLINS—(3:37); producer: Judy Collins; writer: Judy Collins; label: Warner Bros; ASCAP.

PIERRE CLARK—(3:37); producer: Pierre Clark; writer: Pierre Clark; label: Telstar; ASCAP.

ALBERTO CORTI—(3:35); producer: Alberto Corti; writer: Alberto Corti; label: Telstar; ASCAP.

BOBBY V—(3:26); producer: Bobby V; writer: Bobby V; label: Warner Bros; ASCAP.

RICK WIRZ—(3:27); producer: Rick Wirz; writer: Rick Wirz; label: T&R Records; ASCAP.

JUDY COLLINS—(3:29); producer: Judy Collins; writer: Judy Collins; label: Warner Bros; ASCAP.

BOBBY V—(3:20); producer: Bobby V; writer: Bobby V; label: Warner Bros; ASCAP.

BOBBY V—(3:30); producer: Bobby V; writer: Bobby V; label: Warner Bros; ASCAP.

HELEN—(3:27); producer: Helen; writer: Helen; label: Telstar; ASCAP.

JUDY COLLINS—(3:09); producer: Judy Collins; writer: Judy Collins; label: Warner Bros; ASCAP.

JUDY COLLINS—(3:30); producer: Judy Collins; writer: Judy Collins; label: Telstar; ASCAP.

JUDY COLLINS—(3:25); producer: Judy Collins; writer: Judy Collins; label: Telstar; ASCAP.

JUDY COLLINS—(3:43); producer: Judy Collins; writer: Judy Collins; label: Telstar; ASCAP.

JUDY COLLINS—(3:05); producer: Judy Collins; writer: Judy Collins; label: Telstar; ASCAP.

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JUDY COLLINS—(3:32); producer: Judy Collins; writer: Judy Collins; label: Telstar; ASCAP.
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**NOTE:** This is a partial listing of the Billboard Top LPs & APE chart from June 11, 1980. For a complete list, please visit [www.americanradiohistory.com](http://www.americanradiohistory.com).
WAXIN' GOLD OFF THE SILVER SCREEN...
THE GOLDEN OPPORTUNITY
TO PUT YOUR SUCCESS STORY ON RECORD.

All that glitters on the silver screen is gold. With the molten mixture of music and the movies, today's smash record is fast becoming tomorrow's smash film...your smashing success.

Billboard penetrates deep into the industry and this timely issue will bring your message to those who shape it in 103 countries around the globe, along with Bonus Distribution to the Major Motion Picture Studios, Advertising and Promotion Departments, their Advertising Agencies and the top entertainment and movie critics in the U.S.

MUSIC AND THE MOVIES:
HITCHING A RIDE WITH A HIT...

Billboard's expert eye will focus on key elements on the music-movies marriage:

SOUNDTRACKS
Big flicks, big LPS, big profits. Scoring a hit via film

POP STARS = FILM STARS
Oscar explores Grammy territory as motion pictures seek the star power of recording heavyweights.

RECORDS AS MOVIE MATERIAL
From "Tommy" to "Coal Miner's Daughter," filmmakers are continually prospecting for gold in "hot wax."

THE COUNTRY CONNECTION
Tell-tale tunes are quick on the draw as movie properties.

ROCK AND THE MOVIES
Rock music emerges as a serious film class in itself.

Music and the Movies will be the star attraction for the professional audience you need to reach—get them both with you participation in this spotlight so when Billboard zooms up for a closeup this August, you'll be in the picture.

For space reservations or more details, contact your nearest Billboard representative.

ISSUE DATE: AUGUST 2, 1980
AD DEADLINE: JULY 11, 1980
<table>
<thead>
<tr>
<th>#</th>
<th>Title</th>
<th>Label</th>
<th>Number (Dist. Label)</th>
<th>Position</th>
<th>Sales</th>
<th>Track</th>
<th>Album</th>
<th>Cassette</th>
<th>Suggested List Price</th>
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<tr>
<td>136</td>
<td>HAYDEN JENKINS</td>
<td>Jaco</td>
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| 137 | STYX | A
d | 7.98 | 7.98 | 7.98 |
| 138 | VAN HALEN | E | 7.98 | 7.98 | 7.98 |
| 139 | KISS | E | 8.98 | 8.98 | 8.98 |
| 140 | THE ROLLING STONES | E | 8.98 | 8.98 | 8.98 |
| 141 | LEROY SHANNON | E | 8.98 | 8.98 | 8.98 |
| 142 | THE 5TH DIMENSION | E | 8.98 | 8.98 | 8.98 |
| 143 | WILLY NELSON & RAY PRICE | E | 8.98 | 8.98 | 8.98 |
| 144 | JOE BONAMASSA | E | 8.98 | 8.98 | 8.98 |
| 145 | THE TOASTED MARSHMALLOW BAND | E | 8.98 | 8.98 | 8.98 |
| 146 | POINT BLANK | E | 8.98 | 8.98 | 8.98 |
| 147 | LYNDSAY BAND | E | 12.98 | 12.98 | 12.98 |
| 148 | GENE MULLEN | E | 17.98 | 17.98 | 17.98 |
| 149 | BOBBY BROWN | E | 17.98 | 17.98 | 17.98 |
| 150 | HAROLD MELVIN & THE BLUE NOTES | E | 17.98 | 17.98 | 17.98 |
| 151 | IVY | E | 17.98 | 17.98 | 17.98 |
| 152 | WARREN ZEVON | E | 17.98 | 17.98 | 17.98 |
| 153 | THE CALIFORNIA ROLL | E | 17.98 | 17.98 | 17.98 |
| 154 | RODNEY MURPHY | E | 17.98 | 17.98 | 17.98 |
| 155 | THE CARS | E | 17.98 | 17.98 | 17.98 |
| 156 | ROULS | E | 17.98 | 17.98 | 17.98 |
| 157 | THE JAM | E | 17.98 | 17.98 | 17.98 |
| 158 | THE SPANDRYS | E | 17.98 | 17.98 | 17.98 |
| 159 | THE CARS | E | 17.98 | 17.98 | 17.98 |
| 160 | THE JAM | E | 17.98 | 17.98 | 17.98 |
| 161 | THE SPANDRYS | E | 17.98 | 17.98 | 17.98 |
| 162 | THE CARS | E | 17.98 | 17.98 | 17.98 |
| 163 | THE JAM | E | 17.98 | 17.98 | 17.98 |
| 164 | THE SPANDRYS | E | 17.98 | 17.98 | 17.98 |
| 165 | THE CARS | E | 17.98 | 17.98 | 17.98 |
| 166 | THE JAM | E | 17.98 | 17.98 | 17.98 |
| 167 | THE SPANDRYS | E | 17.98 | 17.98 | 17.98 |
| 168 | THE CARS | E | 17.98 | 17.98 | 17.98 |
| 169 | THE JAM | E | 17.98 | 17.98 | 17.98 |
| 170 | THE SPANDRYS | E | 17.98 | 17.98 | 17.98 |
| 171 | THE CARS | E | 17.98 | 17.98 | 17.98 |

The above list includes sales from various artists and their respective labels. For more information on specific songs and albums, please refer to Billboard's charts and records. The list is subject to change based on sales data.
California governors joined the board's album chart, and "Grease." The Quincy Jones-produced smash on Epic shares the distinction with three of the industry's all-time top-sellers: Fleetwood Mac's "Rumours" on WB and the RSO soundtracks to "Saturday Night Fever" and "Victory." That's heady company. Between them, those three LPs had a whopping 78 weeks on the board's album chart, while "Off the Wall" has climbed no higher than number six. Jackson, who's been in an unrelentingly steady position on the album chart, is now in its 41st consecutive week at number one, as well as week 10. The week it's number 11.

Jackson's phenomenal success is more remarkable in that it was so unexpected. The singer hadn't placed an LP in the charts for a year and a half, and his fans had given up hope for a comeback. When "Off the Wall" finally hit the shelves, it was a total surprise, and the public lapped it up with enthusiasm. The album sold millions of copies worldwide, and Jackson became a household name once again.

The success of "Off the Wall" led to a string of hits, including "Give Me Love," "Rock With You," and "The Way You Make Me Feel." The album also featured collaborations with other artists, such as Michael McDonald on "We Are the World," and Quincy Jones on "Don't Stop 'Til You Get Enough." The album's impact was felt not only in the music industry, but also in fashion, with the release of Michael Jackson's signature '80s look.

The album's success also led to a number of awards, including two Grammys, and a place in the Rock and Roll Hall of Fame. "Off the Wall" remains one of the most iconic albums of all time, and its influence can still be heard in music today.

In summary, "Off the Wall" was a defining moment in Michael Jackson's career, and its success laid the foundation for the rest of his iconic music career.
The flight of the free bird continues

Rossington Collins Band

Their debut album "Anytime, Anyplace, Anywhere"
9 new songs from some old friends.
Produced by Gary Rossington, Allen Collins and Barry Harwood.

ON TOUR:

<table>
<thead>
<tr>
<th>DATE</th>
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<tbody>
<tr>
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Produced by Gary Rossington, Allen Collins and Barry Harwood.

MCA RECORDS
1980
MCA Records Inc.

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ROXY MUSIC
FLESH + BLOOD
On Atco Records And Tapes

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