Music Plus Ties With City 1-Stop In So. California

By JOHN SIPPEL

LOS ANGELES—In one of the industry's rare mergers, Music Plus, the burgeoning Southern California retail chain, linked last week with City 1-Stop, probably the Western U.S.'s largest single-site operation. The union of the two produces a centralized operation whose collective annual multi-million-dollar volume will catapult it into the top 10 largest accounts nationally.

To make the merger possible, Sam Bills, founder of City 1-Stop, sold his interests to Pat Moreland, the firm's controller since 1975. Bills is not definite on his future plans, except that he will stay in the industry.

Both firms will remain at their present locations until early fall, when they will centralize in 50,000 square feet quarters at 26th and Alameda in downtown industrial Los Angeles. All warehouse and administrative employees for

(Continued on page 67)

NASHVILLE—The month-long heat wave spreading throughout the Southeast and Southwest regions of the U.S. with scorching 100 degree-plus temperatures is having an adverse effect on the summer outdoor concert business.

The primary areas of concern for promoters seem to be lagging ticket sales and decreased attendance figures, accompanied by the need for increased medical and security forces to handle health-related emergencies.

Advance ticket sales have been hardest hit by the unrelenting heat wave, with promoters in Atlanta, Houston, Kansas City, Little Rock, Phoenix, and St. Louis reporting a slowdown in business.

"The first week, sales were so strong that we thought we were headed for a sellout. Then the heat wave hit, and sales just stopped," says Louis Mezzano, president of Pace Concerts, describing his recent concert at Robertson Stadium in Houston.

With headquarters like Black Sabbath, Blue Oyster Cult and Alice Cooper, we anticipated a crowd of at least 30,000," continues Mezzano. "Instead, we only had about 16,500.

Walk-up sales have also been affected by the heat. Fluctuating from low so average, day-of-show sales in most cases have not been strong enough to raise revenue to pre-concert estimates.

"Heat has a definite effect on last minute sales," says Irv Zuckerman, co-owner of Contemporary Productions, Inc. in St. Louis. "People are more conscious of the weather, and they're not interested in going out this outside for several hours."

Time of day seems to have little effect on attendance, with evening concerts yielding figures comparable with those of daytime shows. The heat really did us in at our Kansas City show," sighs Steve Schankman, Zuckerman's partner.

"I believe the 108-degree temperature day was a record breaker," he continues. "For an evening concert, we'd hoped for 45,000, but attendance was only 33,000."

The Doobie

U.K. Publishers Fear Mechanical Royalty Erosion

LONDON-U.K. copyright owners are promoting "a hard line" if record companies here try to evade their mechanical royalty payments because of the abolition of recommended retail prices (RPP) to retailers.

Two British majors, EMI and PolyGram, have recently stated that they will only list a dealer price in the future, thereby removing recommended retail prices and the basis upon which the calculation of all contractual payments is made. Other companies are expected to follow.

Resolution of the issue is being tracked with interest in other world markets, both for the impact it may have on domestic publisher income from record sales in Britain, and as a harbinger of similar attacks on the list price concept in their own countries.

In Britain, copyright royalties are calculated on 6% of recommended price, before Value

(Continued on page 66)
JAY FERGUSON: HIS TERMS AND CONDITIONS ARE UNCOMPROMISING ROCK 'N' ROLL!
100 Stark Chain Mgrs. Plot Efficiency Plys
By JOHN SIPPEL

NEW YORK—The inroads made by rock and roll disco programming in the past six months were reflected in the awards presented at the conclusion of the New York Stark Records' show at the Sheraton Centre Hotel here July 17.

Two veteran r&b groups—the Brothers Johnson and the Spinners—shared the prize for best r&b group and best overall disco act.

Awards also went to such long-standing disco acts as the Isley Brothers (top disco album), Jermaine Jackson (top male disco artist) and Bonnie Pointer and Stephanie Mills, who tied for top female disco artist, displacing perennial winner Donna Summer.

Several awards also went to rock and new wave acts, including the B-52s and the Pretenders, both on Warner-distributed Sub Pop's roster, and the Pretenders, both on Warner-distributed Sub Pop's roster.

NEW YORK—Arbitron is responding to criticism of its rating procedures by launching another study to determine the accuracy of its sample technique, and by increasing the term of its rating sweeps.

The company also plans to increase the size of the audience samples on a market-by-market basis, and to complete the Arbitron Expanded Study (Continued on page 20)

Canada Study Reveals High Home Taping
By DAVID FARRELL

TOO MANY tape recorder owners in Canada (55.6%) use blank tape to record music from either borrowed disks, or radio. This finding emerges from a new home taping study carried out by the Recording Industry Assn. of Canada.

The national sampling of 2,000 tape clock owners polled revealed that the percentage of the general population who use tape recording for home copying is far higher in this country, and to document evidence for use in lobbying for legislation to protect copyright owners. A royalty on blank tape is one of several remedies being discussed.

The new poll also discloses that 41.6% of those questioned say they use blank tape to record music from personal record collections.

Taping from live concerts constitutes 30% of the total response, perhaps a reflection of increased security in concert halls across Canada. Arbitron completed the latest Arbitron Expanded Study (848) used by the tape hardware owners surveyed; 8-track (Continued on page 71)

$1.5 Billion Collegiate Music Tab
By DOUG HALL

NEW YORK—American college students spend almost $1.5 billion a year on recorded music. The study was conducted by Arbitron Expanded Study (Continued on page 20)

Bar Coding Implementation Faces Complex Problems
By ROMAN KOZAK

NEW YORK—With some labels still dragging their heels, it may take a few more years than the 1989 deadline that CIBA is fully implemented. But those utili- darien black lines on record and tape packages are not going to go away. Record companies, says Bob Benke, spokesperson for the Continental Group, were polled through the CIBA task force. Manufacturers may find themselves profitably as well.

"As a record keeps tightening you need pinpoint information as to exactly what you have in your inventory, thus enabling you to make valid marketing decisions," says Joe Cohen, executive vice president of the National Assn. of Recording Merchandisers.

"The merchandisers believe that total manufacturing participation is necessary for this to work. Each manufacturer must implement it, not just for LPs, but for cassettes as well. If the entire industry cooperates, manufacturers may find themselves profitably as well.

"On the back of each record, the industry may find itself with an answer to the problem of 'what is this record and why are you up to me?'" he continues.

Currently CBS, A&M and Chrysalis add 10% bar coded, with CBS adapting the code to cassettes in May. WEA is committed to bar coding, though so far only Warner products are being packaged individually. RCA and PolyGram are “looking positively” at the system, says Cohen. Capitol uses bar codes on some, but not all product. MCA, Arista and Motown do not bar code any product.

There are still a number of problems in implementing bar codes. Art directors and some artists hate it. Sources say, for instance, that Gra- ziano’s copies are signed with Capito- l’s current code instead of CBS because he promised that Capitol would be the first to use bar codes. In this case, the logical location for a bar code on an LP is the upper right hand corner of the bottom spine, but if that rules the esthetic, Warner will move it to the bot- tom.

(Continued on page 67)

R&B, Rock Acts Bag Disco Forum Honors
By PAUL GREEN

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KILL RIAA STUDY ASKED
By JEAN CALLAHAN

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In a motion filed Tuesday (15), AGAC and the National Songwriters Assn. asked that an economic study be prepared by the Cambridge (Continued on page 78)

Arbitron Accuracy Study Launched, Term Expanded
By RICHARD M. NUSSE

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Break For Independent Labels?

Distribution Vets Shafer, Korman Join Mirus Music

By JOHN SIPPLE

LOS ANGELES — In a unique concept designed to bolster the chances of small independent labels globally, Cleveland distribution veterans Ron Shafer and Harvey Korman have joined Ron Iannarino in Mirus Music.

Under terms of the innovative formula, labels provide Mirus with finished product, which is then completely marketed by Mirus. The domestic independent distribution network working with Mirus will benefit from a cumulative returns policy, wherein sales on all labels count toward the returns.

“Distribution, we found a growing apprehension on the part of U.S. independent distribution to pay smaller labels fully and promptly. Often in the recent past, we got bought-in, hands-off product, paid for it and found then we were unable to make an exchange or return. Our money was usually tied up in inventory that did not move,” says Shafer, who with Korman operates Pika Distributing, Cleveland.

Mirus has a formidable roster of U.S. distributors: Pickwick in Minneapolis; Los Angeles, Minneapolis and Dallas; Bib, Charlotte, MS; Chicago; Malverne, New York; Societe Brodersen, New York; and C. & Philadelphia; All South; New Orleans, Associated, Phoenix; Pacific; San Francisco, Seattle; Tone; Miami; Musicraft; Honolulu along with their own upper Midwest and East Coast coverage.

“With the time is opportune. Mirus is contracted to make worldwide licensing deals for its affiliated distributors,” Shafer added.

Seed & Stems, a Detroit firm operated by Tom Connor, has two Mirus products: a Mich. Rockin’ Rocks,” featuring early Bob Seeger. MG-5, Ted Nugent and the Amboy Dukes, Rationales, Stooges and Ryder cuts; “Detroit’s Best Country” and Bob Sajatnik’s Jazz Trud, albums also created by Connor.

Another Detroit label, New Moon/Cloudburst, has provided Mirus with a Ruby Lips roller disco package.

Two Mirus-marketed Cleveland labels are Vintage and Deva's. Vintage is primarily a $5.98 line with reissue albums by Fats Domino, Paul Anka, Mac Davis, Shure Na Na and others.

Two Classix IV. The label, operated by Joe Porrello of Our Gang Entertainment, has new product by Link and a $9.98 dancewear package. All Mirus-distributed product, except (Continued on page 68)

IMPRESSIVE TRIO — Rita Coolidge, left, enjoys backup vocal assistance from Kim Carnes, center and Bonnie Bramlett for her upcoming A&M LP.

RIS & ROTHFELD SPEAK

Map Plan To Pay Korvettes’ Debts

By IRV LICHTMAN

NEW YORK — In the wake of further closings of units of the Korvettes retail chain, a system has been worked out for terms of payment of past due accounts for the music industry.

The chain’s newly named chairman, Joseph A. Ris, and its vice president in charge of recordings, Dave Rothfeld, met here Tuesday (15) with about 20 representatives of various segments of the industry.

According to reliable sources, accounts past due as of July 15 will receive payment of balances within 120 days of this date. It was not said that current inventory on hand at stores affected by the closings would be sold off rather than returned to manufacturer or warehouse sources.

It’s understood that the Korvettes will exercise due diligence in a view of the quickly decreased buying power over the past months.

Additional links in what was earlier this year a 50-store chain are to be cut when, Aug. 1, Korvettes closes all but remaining 36 outlets.

Also, the ailing retailer, which is expected to sign a deal soon involving the purchase of at least one store here (Billboard, July 19, 1980), plans to turn over 25% of its earnings through 1987 to three New York banks and an insurance company, according to Ria. If the latter agree to the terms, they would forgive about 55% of the chain’s $57.2 million in outstanding debt and waive interest through next year.

Fourteen of the 18 closings will involve out-of-state units, two of which, in Northeast Philadelphia and Wayne, N.J., were shuttered last week. Four New York units, including 5th Ave., are also to close.

The banks and insurance company participating in the earnings plan include Chase Manhattan Bank, Manufacturers Hanover Trust Co., Bankers Trust Co. and the

Prudential Insurance Company.

The meeting between Korvettes management and music industry representatives was one among others for vendors, who Ris assured, would be paid “in full” for their wares.

Independent Labels?

Distribution Vets Shafer, Korman Join Mirus Music

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RIS & ROTHFELD SPEAK

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By IRV LICHTMAN

NEW YORK — Sixteen original cast and soundtrack albums plus five show "recreations" have been added to CBS’ Blues Series.

The cast and track albums mark the first time a company has taken in bulk a group of albums of this musical genre into this pricing category. In the mid-60’s, RCA brought several albums, including “High Button Shoes” and “Wish You Were Here,” into the budget Camden line, but they were later boosted into the regular-priced catalog (both are currently out-of-print). Recently, CBS listed the soundtrack albums of “Pacific” among its first $5.98.

The CBS albums, which have career prices as PB-$1.98 and $3.98, include many of the theatrical music classics plus show two soundtracks, “Porgy & Bess” and “M. A. S. H.”

The castles include “Flower Drum Song,” “My Fair Lady” (both the original stage version cut in London and the 20th anniversary production), “Mark Twain Tonight,” volumes 1 and 2, “Carmel” (the original version), “Sweet Charity,” “Cabaret,” “George M,” “The Sound of Music,” “Seven Brides” (revival cast), “No, No Nanette” (revival cast), “Kismet,” “Pajama Game,” “Guys,” “Kiss Me Kate” and the Joseph Papp production of “Three Penny Opera.”

The recording albums include “Oklahoma!,” “Showboat” and “Fiddler On The Roof.”

The consumer visits his local record dealer, looks at Cobra’s products, and picks up a master-folder with the offer details.

Dealers are offered a prepack of two dozen tapes at a special promotion cost price that assures a substantial gross profit on each.
The American rock’n’roll performer with the magazine cover looks, the instinct, the charisma and the will to belong to his audience that make a star.

**THE NEW MONEY.**

The new album shows more sides of Eddie Money than ever before. There’s classic Money hit radio tunes: “Trinidad,” “The Wish” and “Satin Angel.” “Running Back” is a loose and limber Eddie in reggae rhythm. “When You Took My Heart” is pure romance. It’s all there in “Playing for Keeps.”

“Playing for Keeps.”

On Columbia Records and Tapes.
**General News**

**BANKRUPT CHAIN**

$1 Mil Made In Odyssey Public Sales

**LOS ANGELES**—Public sale of inventory through four Odyssey Record & Tape stores has raised in excess of $1 million and Federal Bankruptcy Judge Lloyd King will hear a petition to sell the remaining 500,000 albums in a single bulk lot Tuesday (23).

In addition, 14 lessees have been assumed or assigned by the San Francisco court. Twenty-five of the Odyssey store leases have been rejected by the court. The Tempe, Ariz. store lease is still pending before the court. Craig Stumpf, attorney for the trustee Paul Andrew, stated. No definite accrual to the bankruptcy estate from leases has been formed.

The leases which have been assigned all went to industry figures, Stumpf said. They include the following stores: two in Spokane, Wash. and one in Davis, Calif. to Eucalyptus Records; one in Oahu, Hawaii. Tower Records; Tucson to Loco Corp., Phoenix, Las Vegas and the Tully Rd. store in San Jose. Billy Robbins; Oglet, Prostello, Provo and Seattle to Cali Fryer.


(Continued on page 68)

**NASHVILLE**—Although this recording capitol has long been referred to as “Music City,” a growing number of members of its music community apparently do not feel that its total across-the-board music image has been adequately promoted.

That’s the reason behind the creation of the newly-chartered Nashville Music Assn. This non-profit organization has been established to promote and publicize all areas of Nashville music and the diversified aspects of its talent and recording facilities.

“Our purpose is to present Nashville’s music to the world,” says Jimmy Bowen, Elektra/Asylum’s Nashville chief and president of the association’s organizational board.

“We want to put particular emphasis on those forms of music which don’t already have organized support behind them. Our aim is to do the same kind of pioneering work so effectively by the CMA for country music and by the Gospel Music Assn.”

As part of its large range goals, the Nashville Music Assn. would like to see the installation of pop &/or repre-

**New MJS N.Y. One-Stop May Aid Small Retailers**

BY RICHARD M. NUSSEY

**NEW YORK**—MJS Entertainment Corp., a one-stop operating in Florida and Georgia, is opening a branch here with promises of helping its small retail customers with advertising dollars. Michael J. Spector, president of MJS, says the new 11,000 square foot facility, located in Long Island City, will offer imports as well as a full line of domestic product. MJS, which has been a stage of many one-stops here in the past. MJS will also provide Jen Records with its first major competition in the import field, says Spector.

“We want eventually to be a national one stop,” says Spector, who

(Continued on page 7)

**Bartel Shooting For 5 Retail Stores**

BY ALAN PENCHANSKY

**CHICAGO**—Veteran record and tape retail executive Ben Bartel, with his newly launched Big Daddy’s Records, Tapes and Video, expects to have five stores in operation by October.

Bartel’s timetable calls for two new openings in August, including a chain flagship location in downtown Evanston, Ill. Bartel also will locate his warehouse and offices at the Evanston site.

The chain’s first two stores were opened early this summer. They are located on the north side of Chicago at Clark and Diversey and at the Irving Park and Cicero intersection.

Bartel says he considered Texas as a new base for retail chain building and also looked at the East Coast when he decided to come out of early retirement last year. He was central in the creation of California’s Wherewithall/Big Ben chain and still has a minor interest in that business.

According to the retailer, no market offered the combination of population concentration, growth potential and excitement that he finds in Chicago today.

Bartel plans to cater to “mainstream” business, emphasizing rock, jazz and black product. Classical product he terms “minority.”

Two suburban stores are also in progress. They will be located in Buffalo Grove, Ill. and Schaumburg.

Bartel says the key to retooling in the 1980s is “aggressiveness.” Other key to the future is prerecorded video, he feels. The future also is likely to see customers bargaining haggl-

*Gift Of Music* Is Getting Wide Support

N. CANTON, Ohio—Harold Okin’s concept of “Give The Gift Of Music” presented to the NAMM at its last convention, is receiving increasing industry support.

NAMM executive vice president Joe Cohen and gift campaign coor-

*FIRST LOS ANGELES BANK* Where banking is a fine art. Spend five minutes talking to us. We think we can convince you. “Banking is a fine art” we’ve mastered.

entied Princeton Record industry firms all over the U.S. K-tel, the international television marketing firm out of Winning,

Bartel says he is “too early” for that branch here. He is turning regularly to the Chicago Reader newspaper with his ad dollars.

“Unsecured” refers to debts that are not backed by, or secured by, the assets of the debtor. A one- stop may be any retail operation that offers a wide variety of recorded music and video products, and may include retail, mail order, rental and consignment operations. In the one-stop retailing concept, the retailer acts as a wholesaler, distributor, and/or record store owner, and is responsible for the entire operation. There are two types of one-stop operations: (1) those that are retail chain operations, and (2) those that are independent single retail operations. The latter are often referred to as “one-stop shops.”

*Gift Of Music* is a campaign to promote gift giving of music as a way to support the recording industry. It is sponsored by the National Association of Music Merchants (NAMM), the trade association representing the interests of the music product industry in the United States, Canada and Mexico. The campaign is supported by NAMM and its members, who are working to promote the gift of music as a way to support the recording industry.
A Taste of Honey

Reflections Of Good Taste!

Janice Marie Johnson & Hazel Payne are TWICE AS SWEET!

Produced by George Duke
Contains the single “Rescue Me” 4888
Blondie is the 150th recipient of the Ampex Golden Reel Award. The album, "Eat To The Beat," was mastered on Ampex professional recording tape. And we've donated $1,000 to their favorite charity, the Widows and Orphans Fund of the Patrolman's Benevolent Association, of the city of New York.

Since more hit albums, by more top stars are originally recorded on Ampex tape than on all other tapes combined, we expect the number of awards and donations to rise as rapidly as the stars that get them.
NEW KALAPA—Members of Kalapa listen to the group's new album, which will shortly be released in the U.S. The album, however, is its 10th to be released in Japan, a market where they enjoy great success. From left are Richard Grossman, Alan Feijara, David John Pratt, Don Keer, John Mitchell and Hiroshi Upshur.

2d QUARTER REPORT

Sales Up, But RCA
Net Income Slumps

NEW YORK—RCA Corp. net income for the second quarter ending June 30 jumped almost 10%, although sales for the period set a record at $1.96 billion.

For the first half of 1980, earnings rose 5% to $558.5 million, or $1.69 a share, from $547.7 million, or $1.94 a share in the first six months of 1979. Sales for the first half totaled $3.92 billion, an increase of 8% from $3.64 billion in 1979.

As is company policy, results from the recording division were not specified, but Edgar H. Griffiths, chairman, noted that the company's consumer electronics division, of which RCA Records is a part, turned in a "strong performance."

Net income for the three months was $77.1 million, or 80 cents a share, compared with $65.6 million, or $1.13 a share a year ago.

Griffiths said earnings from operations in the second quarter, including C.I.T. Financial Corp., showed an increase of 32% over a year ago, excluding the effects of "certain unusual items," including the sale of Random House in April for $108 million, RCA Alaska Communications Inc. on June 1, 1979, which added $23 million to last year's second quarter results and the earnings of the National Broadcasting Co., which were adversely affected in the second quarter of 1980 by a $16.1 million after-tax provision resulting from the curtailment of its operations in the 1980 Olympics in Moscow.

Without that write-off, NBC's earnings for the quarter were ahead of last year.

Griffiths said RCA set new records in the first half of 1980 despite having to absorb extraordinary increases in interest costs, and, at the same time, making substantial investments in research and development, and in its SelectVision videotex project.

"The videotex is on schedule for a national introduction in the first quarter of 1981," he noted.

$297 Mil Profits For Thorn-EMI

LONDON—Electronics giant Thorn-EMI has posted a 1979-80 record, showing sales at $3.8 billion, nearly $1 billion above the previous year.

Pre-tax profits were $297 million after the deduction of depreciation and interest charges, against $280 million the year before.

The results include figures from the EMI group for the four months from December 1 to the end of Thorn's financial year.

A total of $71 million was set aside in 1979 to cover the costs of withdrawing from the loss-making EMI Medical Electronics business. Taking into account these losses, EMI contributed pre-tax profits of $104 million.

Commenting on the results, Thorn-EMI chairman Sir Richard Cave said the major event of the year had been the merger with EMI, which could not have been supported for its immediate benefits in terms of present profits, but would enhance the company's earning capacity during the 80s, and was of great significance to long-term strategy in the home entertainment and electronic engineering fields.

Into Island Offices

HOLLYWOOD—Skyhill Publishing Co., Inc. and Tanka Music Co. have moved into new offices at 6525 Sunset Blvd., Hollywood, Calif. 90028. The new phone number is (213) 469-1285.

Gus Henton will remain as general manager of the company. "This is a considerable expansion of the company. They will use all of Island Music's facilities and staff.

Financial
Income Off
For Warner Music Group

NEW YORK—The record and music publishing division of Warner Communications Inc. suffered a 20% decline in operating income in the second quarter of 1980, compared with the same period a year ago, despite increased revenues.

Operating income, which represents the division's profits before interest and corporate overhead, was pegged at $13.1 billion for the second quarter and $67.9 billion for the first half of 1980.

These figures compare with $16.4 billion and $36.9 billion for the corresponding periods of 1979.

Revenues were up in the second quarter to $167.8 billion from last year's $157.4.53. Revenues for the hall were $38.3 billion, compared with last year's $32.2 billion.

Lower foreign earnings are blamed for the profit slip, but the company says "a flow of releases by major artists, which started late in the second quarter and will continue into the third quarter, should have a positive impact on results for the remainder of the year."

On a company-wide basis, WC1 reported second quarter record results, with net income up 27% to $25.8 billion. Earnings per share rose 18%.

Chaimowitz claims the record is already enjoying airplay in N.U. Latin markets and Puerto Rico.

Lyric translations for "Gracias Por La Musica" were handled by Buddy McCluskey of RCA Argentinia, and "Chiquis," who supervised Abba's vocal overdubs at the group's Pola Music studios in Stockholm February. In fact, it was McCluskey's suggestion last year that Abba record a single song in Spanish specifically for Latin territories which broke the group wide open there.

Sing Anderson's change was "Chiquis," and, using lyrics prepared by the McCluskeys, the single went on to sell a reported 1.5 million copies in a year and fall via RCA.

INVESTMENT GROUP LOOKING FOR
RECORDS - CATALOGUES - MASTERS
DEFUNCT RECORD COMPANIES

Send as much detail as possible, including artist name, sample, desired terms, etc.

Contact Attorney
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2527 N. Carson Street
Suite 205
Carson City, NV 89701
NEW YORK — As president of the International Federation of Producers of Phonograms and Videograms, he's at the head of an organization charged with tackling the global music industry's most pressing problems.

As president of WEA International, he's at the head of an organization selling music around the world via a network of subsidiary companies in 19 nations and licenses in many more, and with annual sales (based on 1979 figures) of close to $300 million.

Nesuhi Ertegun, it's acknowledged, handles both tasks with the skill and sensitivity which derive from 30 years' experience in the record industry.

It's also acknowledged that these tasks are testing times for both the IFPI and WEA International.

The Federation's most vital concern is home taping, an issue rife with financial and political pitfalls.

WEA's International's preoccupation—once shared by its competitors in their operations—is the pressure upon profits exerted by severe inflation in many countries, and by spiralling overheads, which, in the record industry's current climate, cannot easily be passed on to the consumer in the form of higher prices.

Ertegun is realistic about his company's fortunes in this first year of the '80s. "I would say that we will do much the same kind of gross business as in 1979, but because of increased expenses, profits will be down a little, but not drastically so. "This year so far, we've had a surprisingly good first quarter, a surprisingly good second quarter and we have enough indications to know that it's going to be a good third quarter."

And the all-important fourth quarter? "Very, very good," Ertegun predicts, mentioning the delivery of key albums by superstars from the WEA family of labels. "We know what's coming," he says.

Ertegun sees world markets, particularly those in Europe, as basically sound. "Germany seems to be continuing strong," he observes, "and Italy is in surprisingly good shape. The Benelux territories are functioning well, however, and France appears to be improving after a bad start."

The exception is Britain. "I think it's one of the biggest problems we face in the world right now," opines the WEA International chief. "Obvi- ously, that condition is not just confined to the record industry. It's the economy in general."

But, more significantly, Ertegun believes the U.K. is displaying all the symptoms of a market seriously afflicted by home taping, and that belief lends weight to his contention that the problem is the most critical challenge to the worldwide music industry's future health.

"England and the UK may be suffering far more than most countries, but I don't think it will take long for others, especially the United States, to catch up."

"Home taping is priority number one for the record business. How are we going to lick the problem? Nobody has come up with a technical solution—it's been tried, but nothing has been found—so the only remedy is some kind of royalty on the software, on blank tape."

Ertegun dismisses the notion of a tax on tape recording hardware, calling it totally irrelevant in the one market which operates such a levy, West Germany.

"For one thing, it doesn't take inflation into account. No, there must be a substantial royalty on the software. If we don't get it, the future can be bleak for all of us."

Ertegun would like to see Britain pioneer a blank tape royalty, believing that it could then be held up as an example for other countries and other governments to follow.

"But I must stress again that this battle cannot be fought by the record companies alone. Others should be involved: publishers, artists, record buyers. They've given us a lot of verbal encour-

(Continued on page 60)
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NEW YORK—After four years, new wave music is hardly new any more. It’s everywhere—even in the movies. For Blondie, the Knack, Elton Costello, the Pretenders, the B-52s, Joe Jackson, Police, and countless others, the games have all had their measure of success, the music is still a sometimes frightening cult phenomenon to the American mainstream.

What the future of this music will be, and how to position it vis-à-vis the pop mainstream, is the conundrum that integrity while trying to appeal to a mass audience, was the subject of a discussion at the New Music Seminar held here Monday (14).

"We have a new counterculture," Kate Ingram, VP FM in Boston music director and keynote speaker at the seminar, told the 400 attendees. She compared the situation of the mods and rockers in Britain in the mid-’60s. The split now is between the heavy metal fans and a growing legion of new wave proponents.

She and other seminar participants noted that even in those few cases where rock radio will program more than two or three new wave artists together, the new wave music cannot help but draw the interest of the heavy metal fans will turn out because of the "shock" the new wave fans do not want to sit through the Eagles, Fleetwood Mac and Journey before their music is played.

And, it was noted, with the exception of some small "general music" college stations, music directors are generally unfamiliar or afraid of the new music. And everybody loves it.

New wave music doesn’t get the airplay it deserves and needs, and AOR radio stations, which no longer appeal to the entire rock audience, lose ratings.

Ingram said that the current combined ratings of the top five rock stations in the San Francisco market are now lower than when KSAN-FM was at its peak.

"Last time, in the ’60s, when there was a flowering of new music, there was also an untapped country audience for the music. It was the FM dial. Some FM stations played the alternative music, and of course, most major markets the FM audience is greater than AM.

But no other band to expand to. So commercial radio will have to either make room for this new music, or it will fall on its face," warned Ingram.

In addition to sessions on radio, the seminar covered cover, bookings and artist development, press and publicity, retail and imports, independent labels and dance music promotion. There were also "rock clay faces." The seminar attracted representatives from the small labels that release new wave music, as well as new wave promoters, agents, journalists, press agents and others interested in the new wave side of the music industry.

To help change radio it was suggested that word of mouth pressure could get more new wave music on the air and so could stronger personal relationships with radio people. But generally it was agreed that the problem lies with the new wave in the way the music is being sold.

It was pointed out that the old practice of putting up a new wave label at the stage door was two years ago when WKTU-FM in New York started the industry by leapfrogging to the top of ratings almost overnight by playing disco. Something like that could also happen to new wave.

"Promoting new wave will be easier than promoting disco, because it is rock ’n’ roll and the music business is a rock ’n’ roll business, which never really plays a ballgame anymore," pointed out Ray Caviano, president of Warner Bros./RCA

Recordings.

Warner, RCA, A&M and Poly- dor were the major labels represented on panels at the seminar. But the majors were not generally seen as very beneficial to the new wave music. There were a number of such independents even though the majors dominate most of them as well. General, I.R.S., Stiff, 415 and others.

But, it was almost universally agreed that for the short term the way to commercial success is through the clubs and discos.

Audiofidelity Asks Court To Dismiss Publishers’ Suit

NEW YORK—Audiofidelity Enterprises has entered a general denial in U.S. District Court here of charges of copyright infringements and failure to account for royalty payments and mechanical royalties.

Five manufacturing firms brought separate actions against the company demanding punitive damages for each of the five alleged infringements (Billboard, July 10, 1980).

Declaring that it has "complied with all of the provisions of the said licenses, including those which S. & S. alleges that the defendant has failed, neglected or refused to comply with the provisions of said licenses, and defendants allege that any such non-compliance was caused by the acts of the plaintiff or its agents or attorneys," the answers demand judgment dismissing the complaint along with attorney fees and other costs of action.

In addition to Audiofidelity Enterprises, the original action named Herman Gimbels, chief executive officer, and majority shareholder, and former president of the company Bill Gallagher.

P’Gram Labels To Consolidate Publicity Setup

LOS ANGELES—As part of the PolyGram/CBS Organizations reorganization, the publicity department of Cbs, Polydor and CBS Records, and Music Sales will be combined into a centralized marketing services organization headed by Jim Lewis in Poly- dor”s New York office, rather than function independently.

Siegel, director of corporate publicity relations for the PolyGram Corp., says each unit will have its own staffs located in house but they will no longer be functioning directly to the respective label heads.

Siegel says one reason for the reorganization is that better service and greater flexibility in the publicity area can be provided under the new set-up. For example, if an artist are released a large push, resources from all three labels may be utilized to gain maximum support.

NEW YORK—In an unusual marketing strategy, music retailers are getting the first nationwide crack at the three-inch album cover bubblegum from the Amour Products division of Sven. When the new miniatures go on sale in mid-August, making a total of 16.

As explained by Gary Mannkoff, consultant to Album Graphics Inc., fabricator of the miniature jackets and a liaison in negotiating deals with the music industry, Amour is itself is handling marketing to the retailers while Mannkoff is charged with retail music accounts. "Amour is marketing the product in stages. But I can sell music retailers whenever I choose. Music retailers, in effect, are national distribution two months in advance of the conventional trade." So far, Mannkoff has sold on both a test and broader basis such chain operations as the record tapes in Texas.

The eight New "Chu-Bops" feature Blondie’s "Heart Of Glass" (Chrysalis), "Light Up The Night" by Brothers Johnson (A&M), "Heroes" by the Cure (RCA-Milton), Judas Priest’s "British Steel" (CBS), Kiss’ "Unmasked" (Casablanca), Little River Band’s "Backstage Pass" (Capitol) and "Love Is A Battle Hymn" by The Asbury Jukes (Mercury).

"Chu-Bops" list at 33 cents. Retailer cost is based on volume purchases: six to 23 cases at $8.56 bring the individual unit cost to 21 cents, while 24 or more at $7.76 bring the individual unit cost to 20 cents. There is a minimum order of six cases.

Frank Horowitz, promotion consultant to Album Graphics Inc., is setting up market by market promotions, radio, and a key advertising media.

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LOS ANGELES—The cutbacks and consolidations which have hit virtually every record company have left some vital creative functions undone, claims Bedell, formerly vice president of publishing at Casablanca.

Some things that two years ago would have been done in-house are now done outside or not at all. That’s why he’s formed a new company, Creative Music Concepts International, focusing on publishing, record production and creative packaging.

Ironically, the staff parings which have created a need for his independent firm are also the reason d’etre behind its success. Bedell was eased out of his job at Casablanca Music last March when it was integrated into the PolyGram publishing group.

Bedell’s partner in the new firm is Evan Pace, who was his professional manager at Casablanca, and before that filled the same slot at Arista Music.

Pace produced the forthcoming Warner-Curb debut album by Pati Fisher, who is signed to Bedell’s firm for publishing and record production.

“A couple of years ago people at labels had more time to carry out certain functions for independent labels. But as labels cut back more and more, they’re doing some of those tasks ourselves. “We’re coming up with new modifications. The songwriters can develop their craft and be ready when record companies get around to hearing them.”

With Pati Fisher,” adds Bedell, “we’ve been booking her into clubs and developing her as a singer and songwriter. We even brought in a TV producer to help her.

“I’m interested in all areas of the entertainment industry involving music—everything from films to legitimate books with music tie-ins.

Dean Pitchford and Scott Lipster are the first writers Bedell has signed to his publishing companies: Adarna-songs (ASCAP) and Pratt (BMI).

Bedell worked with Pitchford at Casablanca, though he never formally signed him there.

Bedell’s new firm also publishes Shawn Phillips, who had been signed to Capitol prior to that. Warner Bros. Music and Dick James Music.

A final Casablanca tie-in is that Bedell is developing a series of children’s books and records under the working title “Workshop: With Mr. Trumbull.” They’re set to be written by Walter Wagner and Frud Barhrdr, both of whom were involved in the KidWorks project at Casablanca.

Pitchford’s first project for Bedell’s first publishing company is audience writer singer Fred Karlin for the upcoming film “Lovin’ Couples,” starring Shirley MacLaine and James Coburn.

Bedell has also put Pitchford with Tom Snow and is now packaging him with other writers. Pitchford has three songs on the current “Fame” soundtrack.

Bedell’s firm also represents 45 songs by Vic Thomas from the “Captain Kangaroo” television show, and has inked a deal for 30 of Thomas’ “Kangaroo” tunes in 1974 when he was working with Wes Farrell.

4 New Song Folios

NEW YORK—Columbia Pictures Publications has issued four new song folios, including a special, “The Original Carter Family” ($6.95).

Latter, from the Peer-Southern catalog, includes a color art section and biography of Johnny Cash. The other newcomers are “New Big Note Blockbusters Vol. I” ($4.95), “All Plus 12 Breaded Hams” ($3.95) and “Future Artists Series Vol. I” ($3.95), a collection of original short seizure pieces composed by Robert Schult.

In another development, the company has issued an album, “You Light Up My Life & Star Wars Plus 24 Solid Gold Songs” ($5.95).

LOS ANGELES—Nowhere is it chiseled in stone that a renowned arranger, composer and bandleader of a world famous Irving Thalberg, must retire to a rocking chair and live with his memories.

Paul Weston, who has worked with Jo Stafford—his wife—now longer tops the charts with their records for Capitol and Columbia. But their music brained into millions of homes on network radio and television broadcasts.

But they are busy operating in the music business, says Weston, “that’s us.”

But the Westons have their problems.

“Distribution difficulties face almost every label,” Weston, a Phi Beta Kappa in his undergraduate days at Dartmouth, notes. “Our Corinthian firm is fairly strong in England and Japan, and here on the West Coast, but there are too many areas where we are not represented.

“Our big lamp is exclusively MOR. No rock. No rhythm. Yet certainly no new wave. Through the year we have been working with a number of artists to get a new RPM on Columbia. We even had a 1957 Grammy award from NARAS. They followed it with a sequel which also is on Corinthian.

There are a number of legitimate Stafford vocal albums spanning the musical top: inspirational and globally-flavored brackets. And a jazz package with her songs with stars Coo Coo, Eddie Hodges, Ben Webster, Ray Nance, Mel Lewis, Jimmy Rowles and Don Fagerquist.

Weston’s big orchestra, heavy with strings, is represented with a “Crescent City Suite,” a musical portrait of New Orleans; an LP of motion picture music, and a classy jazz album in which such pols like Eddie Condon, Barney Kessel, Ziggie Elman, George Van Eps, Ted Nash, Paul Weston and other well-remembered alumni of the 1940 big bands are each featured individually on separate tracks.

Stafford, over the period of 1940-55, ranked as the most popular female singer on records according to Billboard’s charts. With one point being given for each week an artist is on the pop chart, Bing Crosby in that 15-year span racked up 693 points to lead the field. Perry Como is second, with 606 points. Then follows Eddie Fisher, Sammy Kaye, 320: Stafford, Paget, 306: Vaughn Monroe, 290, the Andrews Sisters, 279, Nat “King” Cole, 274, and Glenn Miller, with 272.

The Westons don’t waste time these days, however, remembering about the honors accorded them in the old days. With their son Tam and daughter Amy out on their own, pursuing music business success in their own way, Paul and Jo concen-

...
"Shining Star" is a gold single.
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The issue of home taping that has been getting so much public lately, especially in these pages, seems to be essentially one of quality versus mediocrity in music reproduction. The high-speed duplication process used to make recorded cassettes is motivated by economic factors (the desire to save money by taping borrowed albums or from the air). The problem is the case of squealing. It sniffs of an attempt to find an easy solution to the complex problem of why record sales have been soft lately.

Let’s start by asking the basic, bottom-line question: Why do people tape at home? All of my experience at Maxwell points to one overriding reason: sound quality.

When I first got into the tape business 10 or 12 years ago, the dominant price point for tape was $4.95. The most prominent merchandising method was the “three-in-a-bag, buy-two-get-one-free” approach.

For that reason, it now seems for these years now—the last selling segment is the premium segment. Priced around $4.95 and featuring easily demonstrable benefits in sound quality and production reliability, the premium segment is clearly the volume leader in the tape business.

What are people primarily interested in the best sound quality for their money, not in the most economical way to build a musical library.

Record firms are ignoring market conditions

What’s more, our market research indicates that users of premium cassettes buy substantially more records than users of average tape quality, and almost twice as many records as non-users. What that tells us is that tape users are music lovers. They want the best cassettes they can get and they can get that with their musical involvement and their sound quality without taping cassettes for the multiple convenient uses they afford.

What is the music lover’s alternative if he wants a cassette to use at home, in his car, or on a picnic? Preferred cassettes? It put bluntly, the sound quality of preferred cassettes is awful. In addition, pre-recorded material is present on cheap cassettes whose mechanisms may not even be sufficient to do those of today’s high tapes.

The evidence of the marketplace is clear: the consumer is after quality and he’s willing to pay for it. So why hasn’t record companies invested research and development money into the high-speed duplicating process used to make recorded cassettes? And why aren’t they making pre-recorded material on high quality cassettes? I don’t have the answers to those questions, but it seems to move in this direction.

Let’s take the quality argument one step further. If a consumer has the additional money to spend on an extra premium type tape, is he going to spend that extra money on tape that record to come from an inferior program source such as FM radio, with its restricted delivery time and frequency response, or from borrowed records that are likely to be dusty and scratched?

That’s why the logical to me to assume that having spent good money for top quality, the consumer today buys a brand new, pristine album tape for the added convenience of having one whole album on one side of a cassette, for the added convenience of in-home use, in car, and so that he can store that once-played disk in perfect condition for later reference.

A tax on blank tape has been proposed to compensate artists for fees lost when their work is copied on cassettes. I think it’s an idea whose time has come. There’s no way to determine the actual usage of a blank cassette. A tax on blank cassettes would be universal and we would be penalizing the market that is spending the larger portion of hi-fi revenue. For note, for educational purposes or for sending little Danny’s* last letter to Grandma. It seems to me an unworkable proposal.

*Gene LaBrie: “Users of premium cassettes buy almost twice as many records as non-users.”

**Letters to The Editor**

**Consumer want quality and are willing to pay for it.**

So we get back to the original question: do people tape at home? The evidence seems clear. They tape to add flexibility to their sound systems, for convenience and for fun. And they want the best quality they can get.

That is the tape industry’s market and we serve it well because we understand what the consumer wants and we give it to them. That’s classic marketing.

**Gene LaBrie is vice president of marketing, consumer audio and video products for Maxwell Corp. of America.**

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**Commentary**

By Gene LaBrie:

*Users of premium cassettes buy almost twice as many records as non-users.*

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**Scapegoat For Lagging Sales**

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DENVER—One of the most unorthodox stations in the Mile High city is an AM daylighter that carries a 1969 FM sound and is rated last in the ratings war, which doesn’t bother program director Ira Gordon.

He says of his station, KFML, 390 on the AM side, “We’re winning our audience over one at a time.”

It doesn’t bother him that the station gathers only a 1.7 share of the audience. “As long as we get people into our advertisers’ stores” is what matters to Gordon, He admits he would like to gather more national advertisers, but says that all his announcers are there for the joy of radio and not waiting to get rich.

The thing that is special about the station is that it is willing to take chances. While many of the town’s bigger FMs stick to a strict Top 40 format, KFML will program tunes like “Stairway To Gilligan’s Island” on the relatively obscure Splash label.

“The ratings have never been that important to us,” Gordon says of his programming technique. What are his programming habits? He states that he likes to have half free-form and half commercial, but on the commercial half he prefers the latter played his hits from a popular album.

“We’ll usually jump off something if it becomes a hit.” It is possible the only station in town to play songs by popular groups like the Fabulous Thunderbirds, whose albums seem to skirt the Top 10 charts.

“We don’t let idioms of music get in the way,” Gordon states. When asked what the station will and will not play, Gordon says “I like music that stands out.” He says it doesn’t matter if it’s jazz, country or AOR, “if it sounds good.” He says in this manner it is not free-form programming, but that announcers can play what they feel and aren’t limited to pre-selected cuts or a rigid play list. He discourages extended play of a certain type of music, but the station will do short segments, rarely exceeding a half-hour, of a certain type of music or performance. He discourages only “heavy metal like Van Halen or Deep Purple.”

“The music that takes form on the 1 to 4 a.m. slot; summer-fill-in, who usually gets weekends, is Bob Mendelson, currently handling the 9 a.m. to 1 p.m. slot during the longer summer days. Steve Laramie, his real name, he claims, handles the 1 p.m. to 4 p.m. slot. Gordon says the station is in a transition phase and John Reed, who handles the 4 p.m. to signoff, may move into the 1 to 4 slot and others may change their hours.

There is one special feature that the station is initiating in January and is gaining popularity with musicians locally. At 2 p.m. Sundays it is an open forum for Cage-like free-form music to come in and perform live or play a tape. The show is appropriately titled “Pointing East.”

Other Sunday stanzas feature the staff from a local record store who come in and spin new music for an hour, which is called “Rockpile.” Rockpile has become one of the station’s more popular programs because it is about the only time any real new wave music gets this much time on Denver’s airwaves.

For an hour daily and two hours on Saturdays the station features “Nooners,” an hour of an artist, or an album or a certain kind of music, like female vocalists.

Gordon claims the station is getting ready for 24-hour operation, but the move does not seem imminent. He says the station has applied to the FCC for a 24-hour AM operation in the neighboring suburb of Westminster.

He states the station’s management has “promised one-half million dollars for the conversion” which, according to Gordon, is not enough.

A new broadcasting site (including studio) is planned for Westminster.

KFML was originally an AM/FM outlet in 1968 with the FM being sold to KINM in 1970. KJIM-FM was recently changed to KYGO-FM.
THEY BROKE THEIR OWN RULES.
**Pacific Southwest Region**

**TOP ADD ONS:**

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<tr>
<th>Artist</th>
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<tr>
<td><strong>JACKSON BROWNE</strong></td>
<td><em>Backdoor (Elektra)</em></td>
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<td><strong>JOE COOL</strong></td>
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<td><strong>CHRISTOPHER CROSST</strong></td>
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<td>Portland</td>
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<td><em>Emotional Rescue (Rolling Stones)</em></td>
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**Midwest Region**

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<td>St Louis</td>
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<tr>
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NEW YORK—WPLJ-FM, the ABC-owned powerhouse that dominates the AOR field in this market, is "going back to rock," and promoting that decision to the hilt.

"The music tends to change," says WPLJ program director Larry Berger. "Brain food music seems to be coming back again. We sound more today like we used to sound 10 years ago.

One of the reasons for this can be traced to the station's own research, which relies heavily on retail reports and listener input. "We spend a lot of time finding out what is moving across retail counters," Berger says. "In the last year or so we've also been taking a chance on newer artists," he says. "We're playing a greater variety and more new artists than ever before in the station's history.

The result, at least to the ear, is a format that seems geared as much to classic cuts and recurrent hits as it is to today's artists. It is an uptempo mix that gets harder as the day grows longer, and the sound is brighter than most FM stations.

Berger's college training in electrical engineering accounts for some of the station's technical considerations. "I'm proud of the way the station sounds," he says. "I work closely with Bob Deitsch, our chief engineer, and we're constantly upgrading the equipment.

"We want to design a sound for rock'n'roll," he explains. "Something that jumps out at you, like rock. It's a foreground sound. We think it's the best sound on the FM dial."

Technical details aside, WPLJ walked away with the honors in the last Arbitron sweep, beating chief competitor WNEW-FM in every category except adults 25-plus. WPLJ was highest in teens (15.3); 18-24 men (12.9); 18-24 women (7.8), and adults 18-34 (6.6).

Berger credits a musical mix that is under constant scrutiny for the successful ratings. "We have a library that's under constant revision," he explains. "It's not programmed in advance but DJs have a pattern they follow in order to keep the music balanced. We rely on the jocks to put it together, though, so it sounds OK."

"I really don't know how specific I want to be in talking about the mix," Berger says. "There are certain controls we pay attention to, like how much space for artists and song, vintage, timbre and tempo. That's about it.

That preserves the jocks from playing two unheard of cuts back to back, or two screaming cuts back to back, but that's about it."

Berger once characterized the direction WPLJ was heading as more pop-oriented. But that was before the decision to return to rock.

"We were leaning in a pop direction," says Berger. "We were playing it real tight, without any room for movement. In the last 12 to 18 months we've changed, gradually. We play more new music and we're more rock-oriented.

"We're also heavy into promotion. We have two or three things popping around here at any one time."

"So far as pop is concerned, the reason is that many artists aren't considered rock anymore, such as Carly Simon or James Taylor."

Another reason is that the other stations that do play rock in the New York market are clearly aimed at a pop adult crowd with the exception of WNEW-FM, giving Berger a green light on a straight ahead approach to rock programming.

Promotion is heavy. A considerable sum is spent on television advertising, although Berger doesn't know how much. The prevailing slogan is that WPLJ is "New York's Best Rock." Some of the campaign, particularly the use of commuter transit posters, are aimed at listeners in a particular borough.

The station also co-sponsors the popular Dr. Pepper concert series in Central Park and gives away thousands of free buttons at major concerts in Madison Square Garden.

Promotions also include special programming.

The station's July Fourth programming was determined by listener mail requests, which was tabulated to find the 40 most popular artists in the metropolitan area.

Prior to that the station launched its yearly programming and promotion thrust by featuring a similar review of mail requests town-wide.

"We'd go on the air and say 'WPLJ Rocks Levithan,'" Berger recalls. "And we'd play artists and LPs from listeners in the book."

"It requires sorting the mail and adding the votes and picking the music so the jocks can follow it. It's worth it.""

Once a month Berger goes on the air himself, the first Sunday of the month from 11 p.m. to 2 a.m., a live call-in program called "Let's Hear It."

Studio Confab: WPLJ program director Larry Berger, right, points out a change in the program log to DJ Tony Pigg.

KFMG-FM's Curelop Ups Ratings With AOR

The following is one of a series of articles written by program directors, who tell in their own words how they get into radio and the accomplishments of their career.

By CAREY CURELOP
Program Director
KFMG-FM Albuquerque, N.M.

ALBUQUERQUE—We recently celebrated our first anniversary at KFMG with much to cheer about. We have gone from sign-on (April 27, 1979) to number three overall, number one rankings in teens, 18 to 34 men, women and adults, and 18 to 49 men and adults Arbitron (fall 1979) KFMG exploded in Albuquerque because the town had never heard AOR radio or very slow rock.

Our approach at KFMG is on a mass appeal AOR level, which makes our music much tighter than our competitors. We have to program music that will fit both mass and AOR criteria, eliminating the fringe material. For instance, we have never played anything from the last Blackfoot or Warren Zevon albums because they were not acceptable on a mass basis, although they might have been strictly AOR level. The reverse is true as well. Many artists work well on a mass level but have no AOR credibility.

Choosing new music for KFMG is a slow, deliberate process. Our target demographic is 18 to 34, and we have to be careful with our adds so that we don't underestimate the age spread. If we rock too hard we lose the upper age end; too light and the younger end drops off. We have to add music that will satisfy as much of the demographic as possible and that will really keep us tight.

Each week listen to all the new albums that come in. I also have the air staff listen to get a good consensus. I then make a list of possible adds. With that list in hand, I then check for chart and request line action and make a call to our consultants (Agnew and Felix in San Diego). We discuss the merits of the possible adds and decide whether we will work for us. After all the input is in, I decide what to add and then wait a week or so to do it.

I take the extra time as an added measure to see if our gut feelings are right. This makes our adds later than our competitors, but they have not demonstrated to me that going on music quickly has given them a big advantage over us. We simply don't want to take any chances with new music. We will add proven mass appeal artists sooner than someone untested, but we need much more as soon as it comes through the door.

I use the same criteria to choose library cuts. Our library cuts have been totally researched for the Albuquerque market. We spend a lot of time each week doing music research, both active and passive. With this input, we can monitor which tunes may be burning or which ones need faster rotations. By keeping in touch with the folk in the market that make our target demographic, we can avoid musical fatigues. Music research also helps us watch the current trends and gives us insight into something new that we may be unaware of.

On-air presentations at KFMG set us apart from our competitors. We talk as little as possible. Our deejays are one-to-one, and real in their approach. We want them to sound sincere yet keep their tap as brief as possible. One of the quickest ways to offend listeners is to come at them with a lot of esoteric music talk or hype of some sort. Our jocks aren't machine-like, they don't avoid personality criticism. The rule on the air is: say it if it needs to be said, then get on with the music.

Our air staff is made up of people from outside the market with one exception, Bob Davies, our Mid-day jock, who came from one of our competitors. Morning Man John Flyn, who joined us just before the station's launch, and Overnighter Tom Marshall came from Oklahoma City, while Craig Martin, 7 to Midnight, came to us from Casper, Wyo. Our jocks are the glue that holds the whole thing together. They make KFMG the whole piece rather than parts. They have done so by making 40 airshifts. Their total understanding of the format from top to bottom has made KFMG what it is today.

Aside from the airshifts, all of the jocks do extensive amounts of research, both music and audience. The information they get and their own analysis is invaluable to me and our consultants, while trying to steer the station in the right direction.

Promotion at KFMG is low-keyed. We don't run any on-air contests or have any give-aways. We don't tie into anything either. We feel that a clutter-free air sound lends to our credibility. Rather than hyping contests and giveaways, we spend the time playing music, which gets more people off anyway.

Our outside promotion consists of billboards. We didn't use any television in the fall book.

KFMG depends on consultants Roger Agnew and Frank Felix. Before starting their business, Roger was general manager, and Frank was program director at KFMG.

Arbitron Study: WPLJ program director Larry Berger, top, and Larry's wife, Manhattan, bottom, watch the cur-
**Billboard Singles Radio Action**

**Based on station playlists through Thursday (7/17/80)**

**Playlist Top Add Ons**

**Prime Movers**

**Northeast Region**

**Top Add Ons:**

- Roxy DeBarge - "No One Can Do It Better (Atlantic)"
- George Benson - "Give Me the Night (Arista)"
- Ambrosia - "You’re the Only Woman (WB)"
- Peter Townshend - "Let My Love Open the Door (Atco)"

**Breakouts:**

- Ambrosia - "You’re the Only Woman (WB)"
- Roxy DeBarge - "No One Can Do It Better (Atlantic)"
- George Benson - "Give Me the Night (Arista)"
- Peter Townshend - "Let My Love Open the Door (Atco)"

**Mid-Atlantic Region**

**Top Add Ons:**

- Robbie Dupree - "Back From the Dead (Atlantic)"
- Roxy DeBarge - "No One Can Do It Better (Atlantic)"
- George Benson - "Give Me the Night (Arista)"
- Ambrosia - "You’re the Only Woman (WB)"

**Breakouts:**

- Roxy DeBarge - "No One Can Do It Better (Atlantic)"
- George Benson - "Give Me the Night (Arista)"
- Ambrosia - "You’re the Only Woman (WB)"

**Southeast Region**

**Top Add Ons:**

- George Benson - "Give Me the Night (Arista)"
- Ambrosia - "You’re the Only Woman (WB)"
- Roxy DeBarge - "No One Can Do It Better (Atlantic)"

**Breakouts:**

- Roxy DeBarge - "No One Can Do It Better (Atlantic)"
- George Benson - "Give Me the Night (Arista)"
- Ambrosia - "You’re the Only Woman (WB)"

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**Notes:**

- The table lists top add on options by region.
- Each entry includes the artist's name, song title, record label, and week of release.
- The table is organized by region for easier comparison.

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**Additional Notes:**

- The Billboard Singles Radio Action chart is a valuable resource for understanding the music industry's landscape during the specified period.
- It reflects the popularity and rotation of songs on radio stations across the United States.
- The chart is instrumental in gauging the impact and success of new releases and established artists.

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**Contact Information:**

- For more information or to access the full chart, please visit the Billboard website.
- The chart is updated regularly to reflect current trends and preferences in the music industry.

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**Website:**

- www.americanradiohistory.com
PHILADELPHIA—There’s a “first generation” of rock music fans out there in radio—between 18 to 34 who have been weaned on rock and have never known any other music—and that’s the target ever kept in the sights of Steve Sutton, who just chalked up his fifth anniversary as program director of WYSP.

The FM station, one of eight owned by the San Juan Racing Aces, has for years been pitched in a three-way competition with WWMR-FM and WIOQ-FM. Not only are the three stations hunched together on the FM dial, but all three are AOR stations. And in recent months, another neighbor on the dial, WFSI, has become almost as much AOR as it is Top 40.

That is the competitive arena that Sutton entered about a year ago when he came here from a bum station in Dallas where he programmed KFWD-FM and before that was a jock at KZEW-FM. A member of his own target group whose own musical roots were strictly rock, “first generation” Sutton—now 30 years old—saw rock the only way to go to attract his own peer group. But with the competitive scene turning ARB ratings into a dogfight for positioning in the call-name game, Sutton has recognized that “we have to do it better and we have to promote it better.”

“Since our target audience reflects rock’n’roll, we have to reflect the sound of rock’n’roll, and so we started coming on stronger with the available rock albums. And since our audience is the energetic kind, we went about a lot of things that our listeners recognize and reach out for.”

For Sutton, the listeners must not refer to the music—by only playing the kind of music that they want to hear, and not some brand—also make them feel they are part of it. That’s why Sutton has, at his own request, switched his disco, extreme new wave and funk. Every cut must fit into the musical mold that has become WYSP’s image. As a result, he claims, Sutton places a lot of emphasis on his own musical expertise and experiences plus his own “gut feeling” in selecting albums for his listeners.

However, to fortify his own perceptions, Sutton leans heavily on the support of assistant program manager, Harnett Sutton, and music director Rob Hencken. And for added measure, WYSP utilizes the consulting services of Burkham/Abrahams for its SuperStar format.

The musical image WYSP projects is also carried over to the station’s air personalities. Frank X. Feller, WYSP general manager, has given Sutton a free hand in programming and let him develop a calculating on-air lineup that blends to form the station’s image. Since Sutton feels strongly that the spotlight role of radio personalities is on its way back, even in the rock format.

To start the day, the 6 a.m. drive slot is carried by the team of Jerry Abear and Sean McKay, who carry it away freely and lightly. It’s the only daypart heavy with chat, information and news—five minutes of news at 6:15.

Denny Somach, known as “Doc Rock” because of his strong academic knowledge of the rock scene and the people involved in it, follows from 6 a.m. to 7 a.m. It was Somach who developed the “Rock Report” featuring news and interviews that is heard on WYSP. That program is now picked up by NBC’s Source network.

Just as the knowledgeable voice of Somach gives the station’s rock roots, the voice of Gary Bridges, who follows from 7 a.m. to 9 a.m., is one familiar one—adding to its authoritative sound—in that he is the off-camera voice bringing the news on Channel 3 TV here.

Cindy Drue, from 10 p.m. to 2 a.m., also enjoys the airtime. As a voice recognition here in that she does a rock news report live on Channel 3’s 11 p.m. newscast.

Radio Programming
It’s All Youth With Philadelphia’s WYSP-FM

F. MAURIE ORODERKEN

Disappointment At WRCK

CHICAGO—ABC station WRCK-FM is aiming for high visibility at the forthcoming Navy Pier Chicagofest here but has had to cancel plans to screen video clips of major rock acts.

Station promotion director Gail Chapman, working with Magavox and DiscVision, originally planned to produce a special videokid to be premiered at the music festival. Almost all of the city’s leading music stations will have a hand in the two-week-city-sponsored event, including WRCK-FM, ABC, WLS-A, WBBM-A, and four more music stations over Chicago.

According to Chapman, DiscVision, the only videokid production firm in the U.S., is not interested in producing new presentations of present production capacity as to reason for backing out of the promotion.

Footage of rock performers in action is being supplied by record companies.

Chapman says videocaasette equipment manufacturers passed on the sites claiming that the VCR systems are not geared toward a record company.

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TOURDOS—Looking For Trouble (UA)

THE KINGS—The Kings Are Here (Elektra)

KERRY LUGER—Seeds Of Chance (Kirshner)

ADD ONs—The four key products of the four station groups listed, as determined by station personnel.

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

BREAKOUTs—Billboard Chart Dept. summary of Add-Ons and Requests. For full information to reflect greatest product activity at all regional and national levels.

WESTERN REGION

Top Add-Ons: Toronto—Looking For Trouble (UA)
The Kings—The Kings Are Here (Elektra)
Kerry Luger—Seeds Of Chance (Kirshner)

Top Requests/Airplay: Rolling Stones—Emotional Rescue (Rolling Stones)
Jackson Browne—Hold Out (Asylum)
Peter Townsend—Empty Glass (Atco)

National Breakouts: Dirt Band—Make A Little Magic (UA)
Huey Lewis & The News—Crystals (Virgin)
Peter Gabriel—Sledgehammer (Virgin)

Southeast Region

Top Add-Ons: Kerry Luger—Seeds Of Chance (Kirshner)
The Kings—The Kings Are Here (Elektra)

Top Requests/Airplay: Rolling Stones—Emotional Rescue (Rolling Stones)
Jackson Browne—Hold Out (Asylum)
Peter Townsend—Empty Glass (Atco)

Regional Breakouts: The Records—Crashin' (Elektra)
John Hiatt—Wiring (Columbia)
Huey Lewis & The News—Kiss The Bitch (Columbia)

National Breakouts: The Who—Entourage (Virgin)
Peter Gabriel—Sledgehammer (Virgin)

Midwest Region

Top Add-Ons: Dave Davis—(UA)
The Kinks—The Kings Are Here (Elektra)
Peter Gabriel—Sledgehammer (Virgin)

Top Requests/Airplay: Rolling Stones—Emotional Rescue (Rolling Stones)
Queen—The Game (Elektra)

Regional Breakouts: Pete Gabriel—Sledgehammer (Virgin)

Southwest Region

Top Add-Ons: Pete Gabriel—Sledgehammer (Virgin)
Queen—The Game (Elektra)

Top Requests/Airplay: Rolling Stones—Emotional Rescue (Rolling Stones)
Jackson Browne—Hold Out (Asylum)

Regional Breakouts: The Records—Crashin’ (Elektra)
John Hiatt—Wiring (Columbia)
Huey Lewis & The News—Kiss The Bitch (Columbia)

Northeast Region

Top Add-Ons: Bryan Ferry—Avalon (Atlantic)
BLACKSTICKS—Watts (Atlantic)
Jackson Browne—Hold Out (Asylum)

Top Requests/Airplay: Rolling Stones—Emotional Rescue (Rolling Stones)
Jackson Browne—Hold Out (Asylum)
Peter Townsend—Empty Glass (Atco)

Regional Breakouts: Lamonia Compton Band—If You're The Right Kind (MCA)
Huey Lewis & The News—Crystals (Virgin)
Dirt Band—Make A Little Magic (UA)

Top Airplay: The Who—Entourage (Virgin)
Peter Gabriel—Sledgehammer (Virgin)

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NEW YORK—WBNJ-AM New York program director George Jelinek has resigned to become vice president and general manager of Sunbelt Consulting.

This new unit of Sunbelt Communications, which operates radio stations in Florida, Texas, Colorado, and Philadelphia, will be headquartered in San Luis Obispo, where Lund will make his headquarters.

Also located in San Luis Obispo is the Research Group, the research arm of Sunbelt. It is expected that Lund will consult the clients of the Research Group, which includes the RKO chain.

Lund has been involved in consulting and will continue to consult with clients such as Mutual Broadcasting and Birmingham and WJAI-AM Providence (formerly WJAI). Lund leaves his NBC post July 25. No successor has been named.

Michael J. Jones, program director for SJR Communications KRLY-FM Counseling is adding his additional duties of programming SJR's WKTU-FM New York. Jones takes over responsibilities handled by Paul Zarecno, who continues as WKTU's morning man with the on-air name "The Morning Show and Daybreak.

Carlos de Jesus, Michael Ellis and Mark Cichon, all of whom assisted Zarecno in programming, will report to Jones.

WYNY-FM p.d. David Klair is

Arbitron Data

- Continued from page 20

which runs a contemporary format, stands at 4.5, up from 3.3 a year ago and 4.2 in the fall.

AOR KQRS-FM is showing steady growth with a current 7.3 share, up from 6.7 a year ago and 8.7 in the fall.

COLORADO SPRINGS—Beautiful KRKD-FM Colorado Springs is adding additional duties of programming SJR's KILO-FM, which fell from 12.5 to 9.6, which keeps it ahead of the 8.7 share of a year earlier.

Disc is working well for KKCS-AM, which is up from 1.8 a year ago to 2.8 in the fall.

WWOK-AM in Miami Goes Latin

MIAMI—WWOK-AM, the largest country station in South Florida, will go Latin Aug. 4.

With new programming, WHMT-FM, the new Spanish speaking format will make a total of seven in greater Miami.

Declining listenship and declining ratings, down to a 1.7 share of the station's target audience, of the Metroplex-owned station.

According to Dave Ross, an owner and general manager of Metropolis, the new rechristened station will feature a "highly structured superformat," the general plan to be in the market for a long time.

Metropolis has hired a new general manager from WQAM-AM Puerto Rico, David Gleason, and hired a new music director from Local Spanish stations.

Miami's country listeners will still hear the same number of country stations that they had six months ago since WQAM-AM went from rock to country in order to hype ratings.

Vox Jox

By DOLLAS HALL

WQLP beat Atlantic Records in a softball game (Tuesday 15) to 11.

Barry Offitzer, program manager for WQAM-AM, says that "promotion is what the station is all about. J.D. will now be handled by Larry Robins, who continues as the station's PD.

Viv Routledge, former overnight jock on WPLX-FM New York, has joined the on-air staff of WBCN-AM Boston. She will be working Saturdays and Sundays from 6 to 10 p.m.

She most recently was at WKSX-AM Boston. Tom Barananti has joined WTC-AM Hartford as operations manager succeeding Jay Clark. Tom Barananti comes from KCMO-AM Kansas City.

Richard Rath, afternoon drive jock on KJKE-FM St. Louis, has been promoted to music director of the station and John Uelt, who works the midnight shift, has been named assistant music director. Both will continue with their on-air duties.

WQQR-AM music director George Jelinek has been presented with the Austrian Cross of Honor for Science and Art by Austrian president Dr. Rudolf Kirchschlager. Jelinek was cited for promotion of Austrian music and culture in the U.S. at ceremonies at the Austrian Consulate in New York.

Larry Miller has been promoted from music director to PD at WQAM-AM, succeeding Bill Billings, who has resigned from her 6 to 10 p.m. shift on KFRC-AM San Francisco to open a record company. Brian Moore has been promoted from general sales manager to station manager at WHN.

He fills a post vacated by Nick Verbitsky, who has moved up to Mutual Broadcasting, as reported.

Frederic Sattler has been named research director for WQAM-AM, succeeding Fred Jacobs, who has moved up to the new position of ABC Music director, as reported.

Sattler is a former sales rep for Artistic Music Distributors and Xandy McLean. Jack Rosenthal has joined WWWW-FM (W-AM) Detroit as promotion director. He comes from WQAM-AM Phila-delphia where he was assistant promotion and research director.

Bernie Lucas is leaving his morning show at WLPX-FM to devote full time to being a promotion director. He has been with the station for almost five years. He has been promoted to Salt Lake City general manager Bruce Cummings has "had pres-"vise," he adds to his title. Vicki Purnell has been named audience promotion director of WYAR-AM Norfolk. She comes from a college counseling position.

Alan Barstow has joined the lineup at KAYN-FM Dallas, Tex. In addition to on-air duties, he will be in charge of production.

Mike Breen has been promoted to WKL-AM Clinton, Ariz. He just graduated from Broadcast Center in St. Louis.

Holcomb Cook has been named program director of WKBR-AM Manches-ter, N.H. He comes from WPRO-AM. He says he has been there for seven years as a jock from 9 p.m. to midnight and a music direc-tor. He was brought in WPRO by Jay Clark, when he was p.d.

Some quotes from the upcoming DIR "King Biscuit" Rolling Stones special set for (27).

From Mick Jagger: "Ron Wood is a breath of deodorant for the Rolling Stones band." From Stones member Wood: it took so long to record the group's new Atlantic album "Emotional Rescue" because of "guitar lessons" for (Mick) they took weeks and weeks.

KQFD-FM Anchorage p.d. Tom Rivers broke his foot-assuming a 25-minute walk from home to a desk in the studio. James Bond. Rivers broke his foot kicking a wall because I was using my bike to get there. I've been wearing my hiking boots." The film, "Double O Marcus" named after the running man, was "in the Morning.""

A real guitar is the prize grant in an air guitar contest with WSYE-FM in Rockford. Ill. set up by MCA's Paul Diamond, where contestants will pretend to play the guitar with-out actually having one, which is doing it "The Hard Way.

A camera is a grand prize in Al-burquerque, in a contest overseen by Wayne McManus from the Dallas Morning News. Photos will be submitted by some-one doing something "The Hard Way." A similar MCA promotion is being staged in Nashville by Deryl Demaree in cooperation with WOBN-AM and Porn-O-Call Records. A camera is a grand prize in that market as well.

Bubbling Under

The HOT 100

101-CAN'T WE TET, Teddy Pendegrass, P/B
102-Elton JOHN -PILLOW, UP AlSurena, Warner Bros.
103-Marianne RADLER, RCA
104-DREAMS, Grace Slick, RCA 12014
105-Yvonne Elliman, Warner Bros.
106-TIMELESS, France Jolie, Prelude 7013
107-ALL OF THE LOVE, Bee Gees, Motown
108-GIVE IT TO YOU, BCR, Radio Records 732
109-KYGRO, Pat擺, RCA MCA 10725
110-LETTER TO A LADY, Bob Ewen & Andrae Woman, U.S. Steel 1147

Bubbling Under

The Top 20

1-KRONUS, Metal Head, Avidis Or1 1401 (Avita)
2-JIMMY HALL, BAND, Feed the Heat, Atlantic 2173
3-BEST OF THE BEST, Stax, RCA ALL-397
4-BEFORE YOU GO, Do They Hurt, Passport 79062 (Jim)
5-VARIOUS ARTISTS, Empire Jazz, IGS-701
6-THE BEATLE, I Just Can't Stop It, Sri SM 6511 (Sri)
7-JIMMY CLIFF, The Upsetters, VPV 142 (Joe)
8-MASTERS OF JAZZ, Warner Bros.
9-AMY GRANT, Happy Face, Liberty 1418
10-GEOFFREY BISHOP, Sounds Of The City, RCA
11-GEOFFREY BISHOP, Sounds Of The City, RCA
12-CAROLYN MAX, Hold On, Mercury SHM 1-3841

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BB 726
Banda's Nashville's homegrown country-rock band, bid Nashville the other week with back-to-back appearances at J. Rusty's and Catfish's. The group sounds better than ever with the new additions of Paul Uhrich on bass and Tom Jones on drums, set much of a few ears on fire with its scorching brand of country-rock music, including the two now strong hits numbers, "Mike's in Love" and "Loaded Gun." Banda has its own commercial sound, writes all of its own material, and its vocal and visual appeal on video makes the band a natural for chart success just as soon as it signs with a major label, which judging from Banda's self-generated word of mouth, country-rock concerts shouldn't be too long from now.

Songwriter David Gillen opened Banda's show at J. Rusty's with a thrumming, impression wax-long set in which he acknowledged his previous association as lead guitarist for the now-defunct Tennessee Paddlers. Gillen performed all original songs, including "The Holding On to You" and "Heart To Heart" (a big hit a few years ago for Roy Clark). Gillen recently had his "Let's Go Through The Motions" re-coded on "On the Road" by Oates and Collins.

Isn't Will Neilson doing some live recording down at Gilley's in Houston?

Susie Marison is in Nashville for a week tap- ing "The Wandering Minstrel" and "Pop Goes The Country." She's also been doing some phone inter- views in support of her first Unitet Artist single, "While I Was Makin' Love In Texas."

Cindy Lane visited the "Man In Black" in show last week to debut her new LA record, "Sweet Sun Eyes" and the show was a huge and national, it was actually taped several weeks prior at Carson Palace in Las Vegas.

If your head has been itching to dance the Texas two steps and the Cotton Eye Joe (the of- ficial dances of the Lone Star state), pick up a copy of MCA's "Let's W - New Delta Records, "Dance All Night With Jimmie Lee Wells And His Boys." If that doesn't work, it's Arthur Murray.

John Conlee in L.A recently tapes portions of "The Way" along with a song he also cut with Sammy Jackson. The "Rose Colored Glasses" singer also appeared at the Lone Star Club in L.A. in a week or so ago. And Faron Hill, who's making a big comeback splasch with his newest hit, "Save That," played the lumber Jamboree U.S.A. show in Wheelock, W. Va. re- cently.

Speaking of "comebacks," not only is Johnny Paycheck up in the charts these days but her appearance on the soap opera, "One Life To Live," has resulted in a big second for her too—especially she says, from house- wives who are becoming interested in country music.

During the recent taping of his Chatel Oaks special, the famous guitarist was presented with a custom built white Fender guitar by the company for his lifetime association with Getchell and his outstanding music contribu-

Dick Zimmerman seems to be one of the most in-demand photographers for country al- bums these days. He's just wrapping up Mar- gie Smith's upcoming LP, art, carrying out the theme of the album title, "Moments And Clubs." Talks for d in late August.

Scors's most unusual promotion of the week award goes to WHK-AM in Cleveland. The station is sponsoring an "elite country artist contest," but don't get upset because the contest is only the way it sounds. Judges for the contest will be the patrons of area bars, and bidders receive one vote for each 25 cents collected between July 14 and Aug. 12. The bidders will be the participants of the largest number of votes (the dubious) distinc- tion of being named the best country Artist. Compensation for such an act is to be held in Las Vegas—not so bad price in view of the nature of the contest.

In the "One Is Enough!" Dept., there is another Presley about to come on the recording scene. Seems Tony Presley Smith (profession- ally known only as Tennessee Presley), Elvi- mother's brother's son—is that?—is releasing a single called "Road To Texas" on his own in- dividually acquired Too Music Records. Gail McKenzie, keyboardist with the original Steppenwolf rock band, plays piano on the prod-
ROUNDUP OF TOP SPOTS

Theme Parks Growing As Venues For Acts Despite Economy Droop

By KIP KIRBY

NASHVILLE—Country music may be harnessing the bastions of television and movies these days, but it hasn't lost any ground in one of its most popular venues—America's theme parks.

Numerous outdoor amusement facilities are drawing even more heavily on the widespread proven appeal and family-styled entertainment value of country stars like Loretta Lynn, Eddie Rabbit, Barbara Mandrell, the Oak Ridge Boys, Don William and Larry Gatlin. These theme parks find country music a favorite among its audiences and cite solidly statistics indicating that country packages more than hold their own against other types of musical acts.

Parks are staging a variety of country promotions this year designed to emphasize the drawing power of country talent and to boost sales in the park's general ticket price. Several parks have initiated all-night promotions using major country acts as headliners.

Marriott's Great America park in Illinois is in its third year of doing country promotions, according to public affairs manager Margie Gil-Ross, and is enjoying great success with these packages. Great America staged a Memorial Day event with Johnny Cash and June Carter for the holiday weekend, padding two shows a day in its 1,200-seat Showarena. For Labor Day, it's planning a four-day package, featuring Ronnie Milsap Aug. 29-30 and Mel Tillis Aug. 31-Sep. 1. The park also works closely with station WMAQ-AM in Chicago, which sponsored its Labor Day program last year with the Oak Ridge Boys and Barbara Mandrell. WMAQ broadcasts the Memorial and Labor Day concerts live from the park and sponsors giveaways for admission tickets.

Marriott's Great America also premiered its in-park musical extravaganza titled "Country Music Time" this season. A cast of 18 singers and dancers accompanied by a six-piece band present a tribute in song to a variety of country music stars.

Six Flags Over Texas, located in the Dallas-Ft. Worth area, has had an extremely successful country promotion this year, says public relations manager Bruce Neal. In fact, a total of nine of the park's 16 musical concerts have featured country entertainment. "We've gone after the bigger name acts and we've tried some different kinds of creative promotions," he explains. "And they're working out great."

In June, to kick off the summer season, the Texas park hosted its "First Annual All-Night Amadillo Party" from 10 a.m. until 5 a.m. the following morning. Jerry Jeff Walker was brought in to headline two concerts (one at midnight), and Neal estimates that nearly 25,000 attended the festivities.

For the July 4 holiday, Six Flags Over Texas sponsored "Texas All Night Picnic" capped by Mickey Gilley and his Urban Cowboy Band. Approximately 10,000 park patrons stayed to participate in the all-nighter. The park stages its live shows in the Music Mill Amphitheater, which holds 5,000 seated viewers plus another 2,000 or so standing.

"Country music is like frosting on the cake for our visitors," explains Neal. "The general park admission price covers the cost of the concert for them, and the shows beef up our evening ticket sales."

Other country headliners who have appeared or will appear during this summer at Six Flags Over Texas are Crystal Gayle, Roy Stevens, Mel Tillis, Don Williams, Larry Gatlin, the Oak Ridge Boys and Ronnie Milsap.

"The only way we can't book a country act is when the Texas Rangers are playing in town the same night," says Neal. "We're finding that they seem to draw the same kind of crowd."

King's Dominion in Virginia has been using country music promotions for several years with good results. In 1977, the park co-sponsored a special concert series with CBS Records, featuring the label's country artists in a month-long promotion highlighted by ticket discounts and second weekend appearances at the park. This year it hosted its "Supertop Spectacular" with Coca-Cola, with its annual East Coast country music concert held July 21. Charley Rich and Eddie Rabbit are the featured performers over the weekend.

"Previously we used country talent mainly during the championship promotions," says King's Dominion's public relations coordinator Lin Benfield. "But this year we've incorporated it into our regular weekend entertainment, and it's been a big drive."

Kings Island theme park in Ohio has been booking country music for eight years because of country's strong popularity and appeal for the park's guests. It uses only top-name artists such as Loretta Lynn and Conway Twitty, however. this season's economy squeeze has somewhat limited the number of major acts the park has been able to bring in.

"The overall economy of the country is having an effect on our attendance," says Kings Island's manager of corporate sponsors for Kings Island. But, he is quick to add, country acts "are still doing better than rock acts in the outdoor facility and are easier and more corporately acceptable."

Disneyland has traditionally booked country talent and hosts an annual "Country Night" on which it spotlights American country talent. This year's event was held in May with Lynn Anderson, Susie Allen, Billy Dean and Reba McEntire, and will continue in August with John Anderson, Melba Montgomery and Tillotson. When the park celebrated its 25th birthday this month, it staged a series of special events, including country artists Becky Hobbs and Lee Dresser. Other acts being featured at Disneyland this summer are Asleep At The Wheel, Pure Prairie League and Larry Lee Lucero.

Two other California amusement parks—Knott's Berry Farm and Magic Mountain—are popular country music venues. Knott's Berry Farm has scheduled its yearly "Country Night" show on Sat. Dec. 18 with the Oak Ridge Boys, Gail Davies and Con Hunley slated to perform. Magic Mountain's "Music Time" Theatre has been the site of numerous country music activities, including the park's Academy of Country Music Awards in May.

Magic Mountain is no newcomer to country bookings, having presented top Nashville performers for years. This season, it has brought in Larry Gatlin and Loretta Lynn for Labor Day, plus Barbara Mandrell scheduled for early August. The park ran a promotion with KLAC-AM in Los Angeles sponsoring an amateur country talent search, with the winner performing prior to Gatlin's concert later the same evening.

Another park with a good track record in country is a World Of Fun, located in Kansas City, Mo. "We have been showcasing country acts for about six years," says public relations director Al Dyer. "And about 30-40% of everything we put on here is country."

The 1973 Labor Day weekend appearance drew a blockbuster 25,000 patrons to the park, while Slim Whitman's one-night-only June date proved the most successful promotion of the season. (Continued on page 32)

BAILEY BUSINESS— RCA artist Rassy Bailey reads over his new itinerary since joining Top Billing, Inc. in Nashville for his bookings. The beatuful surrounding Bailey are Top Billing secretaries.

One Out Of 5 Songs On Singles Chart's Oldie

By ED MORRIS

VASHVILLE—Talk about old-time music.
At least one out of every five songs on the Hot Country Singles chart has been resurrected for its current appearance.

Appropriately, three of the top 10 are Hank Williams tunes: "You Win Again," recorded by Charley Pride; "There'll Be No Teardrops Tonight," by Vassar Clements, and "Kaw-Liga," by Hank Jr.

Mickey Gilley's twin huanzas—"True Love Ways" and "Stand By Me"—paid off earlier for other artists. The former, a Norman Petty-Buddy Holly composition, was a chart hit for Petey and Gordon in 1965. "Stand By Me" has been cut by at least 38 other acts, including the Posserbar-Dart Band, Jay and the Americans, and Ry Cooder, to name a few, and Navel Fels, Mohammed Ali and John Lennon, to name a few more.

While Emmylou Harris has apparently been the first to elevate "Wayfaring Stranger" to chart status, the song has been utilized by virtually every folk act that could borrow a capo.

"Misery Loves Company," a new composition, has already seen its share among any miseries Ronnie Milsap might have been, was Porter Wagoner's first blue ribbon, back in 1962. And "One Day At A Time," which gave Cristy Lane its initial view from the summit of Hi Mountain, went into the top 20 for Marilyn Sellars in 1974.

Haggard Hosting a Pilot Show on ABC-TV Skein

NASHVILLE—Merle Haggard has been chosen to host the pilot special of a new ABC-TV network series titled "Nashville Palace." The program will be a country music variety show featuring major Nashville performers and is based on the old "Hollywood Palace" show that aired on ABC nearly a decade ago.

"Nashville Palace" is the concept of Nick Vanoff, who produced the original "Hollywood Palace," Sam Louvollo, "Hee Haw" producer, will handle the new program, with John Aylesworth and Frank Teppati serving as executive producers for the Youngestreet Productions project.

The show will be used as a full special with the possibility of becoming a regular ABC network series in January. The pilot for "Nashville Palace" will be taped at Opryland's 1,600-seat Roy Acuff Theatre Sept. 9-11 because, says Louvollo, "the original "Hollywood Palace" was a small theatre and was a big success."

Louvollo says that the special and the probable winter series would feature six or seven major country artists, along with local Nashville talent, in a slick production format.

TEXAS ROSE—Actress Dyan Cannon, left, chats with Willie Nelson and his wife, Connie, following the Austin premier of the Warner Bros. motion picture, "Honeysuckle Rose." Cannon plays Nelson's wife in the movie.
**Country Music**

**Newsbreaks**


The success of this year's Jamboree encouraged the company to expand as search for "the country music star of the future" from 20 to 48 contestants and throughout the country. Regional semi-final contests are to determine the top 12 winners who will appear in the final June 6-7, 1981.

NASHVILLE—Phonogram/Mercury artists Dillard and Joyce will perform a benefit show for the Nashville chapter of NARAS Monday (28) at 9:30 p.m. at the Stage Door Lounge in the Opryland Hotel.

Tickets are $5 and proceeds will go to a scholarship fund established by the chapter for students studying the music business.

NASHVILLE—United Artists singer Billie Jo Spears and her band, the Tennessee Mash, will perform at the Mountain State Jamboree, concert held Aug. 9 in Tennessee and appear on the British television show, "Day By Day."

**Reeves Life Subject Of Syndicated Radio**

ANDERSON, S.C.—The life story of Jim Reeves will be made available in mid-July on a six-hour radio broadcast, to commemorate the 40th anniversary of his death. Written and produced by Rick Driver of Blue Sky Productions, the story will be aired in four 11-minute segments per hour.

The show is based upon interviews with Reeves' personal friends, family and business associates. The program will be distributed on an annual basis, and will feature different album cuts and dialogue.

Reeves' widow Mary is assisting Driver with the show. Driver will be in charge of supplying dialogue and asking questions on the taped broadcast.

Full cooperation was given Blue Sky from Jim Reeves Enterprises in Nashville. Mary Reeves has received ARH and RCA Records, Reeves' blue Sky label will handle marketing and national distribution for the project.

**Theme Park Bookings**

Continued from page 31

summer. To coincide with Whitman's concert. Worlds Of Fun held a "Sisk Whitman Look-Alike Contest," and more than 200 visitors arrived at the park after 6 p.m. the night of the show.

Perhaps because a country music artist's runaway success in amusement parks is summed up by Bob Bennett, director of marketing and_magic Mountain. Bennett believes that it's hard to go wrong when booking country talent as hard to rule.

When they won't spend money on anything else, people will still come to see country music.

**Tourney Helps Kids**

NASHVILLE—The Boys Club in Murfreesboro, Tennesse, has received $5500 from Ronnie Prophet's second annual Celebrity Golf Tournament. An additional $500 was turned over to the Club by Murfreesboro.

**Bluegrass Music Thriving**

By ED MORRIS

NASHVILLE—Maybe because it's never been more than the changing concept of the country music industry, bluegrass seems to be thriving amidst the current recession.

To the degree that there is money to be made in bluegrass—for performers or promoters—it's most likely to be made with the outdoor festivals.

Bluegrass Unlimited, the closest thing bluegrass musicians have to a trade magazine, listed more than 500 festivals being held in the U.S. from spring through fall of this year.

Peter V. Kuykendall, editor of Bluegrass Unlimited, says that part of the vitality of the festival market stems from the fact that most of them are locally promoted. Thus, there are few big promoters with big overhead expenses that can be passed on to fans through higher ticket prices or by artists through lower performance fees.

Where the market is pinching, Kuykendall thinks, is in the sale of such sideline items as record albums and crafts-only festival fixtures. "Gas prices haven't hurt attendance that much," he says, "but they have hurt the peripheral sales. They're down substantially. Once fans get there (to the festival grounds), they watch their pennies."

Since bluegrass music is a rarity on radio, most artists must rely on concert and festival sales—not music stores—to move their records.

Elmer Bird, a West Virginia man who plays the Eastern bluegrass circuit under the sobriquet of the boys man from Turkey Creek, says his festival fees are generally up last year, but are lower than they were down.

James Monroe, a popular bluegrass bandleader and director of the Monroe Bluegrass Talent Agency here, reports that his company owns five festivals—in Indiana, Kentucky, Arkansas, Ohio, and Tennessee.

(Continued on page 48)

**Chart Fax**

**By SHARRON ALLEN**

Merle Haggard has teamed up with "Bronco Billy's" diversely talented star. Clint Eastwood, to attain the No. 1 position on Billboard's Hot Country Singles chart. Haggard's yielded 24 No. 1 songs since "The Fugitive" in December 1966, while "Bar Room Buddies" is Eastwood's debut into the country music field.

Mickey Gilley has set a Billboard record. According to Ron Entin, Bill-
dourd's country chart manager, this is the first time that a country artist has swept two concurrent singles into the top 5 of our Billboard Hot Country Singles chart, as done with "True Love Ways" in the No. 3 position, and "Stand By Me" at stard-4.

"Lookin' For Love," by Johnny Lee, jumped the longest span this week—22 notches—followed by a 19 space jump by the Oak Ridge Boys. Other prime movers include the Statler Brothers, Gail Davies, Larry J. Dalton, Ronnie Milkup, Mac Davis, Eddy Arnold, Jeanne Pruett, Anne Murray and Eddie Rabbit.

New on the charts is Debra Bunke, starved at 69 with a song written by Diane Pfeiffer, "Free To Be Lonely Again." National "out-of-the-box" breakthroughs include—Sheila Andrews, "It Don't Get Better Than This" with reports from CKLW, KBOO, KCEY, KEED, KEEN, KOYN, KRRM, KXWW, WCBX, WBTN, WOIT, WHIM, WIVX, WKCX, WKSJ & WQOT; Doug McGeary, "Stranger, I'm Married," with reports from KEKY, KDWX, KOYN, FKCX, WCXW, WDCM, WDBM, WHIM, WPGX, WHRO, WSLC, WFAI; and Gary Burbank, "Who Shot J.R.?," with reports from KKCN, KXKX, WHIQ, WKSJ, WPXN, WPTO, WYOT, WPLC-K, KWBK.

New on the Billboard Country LP chart is "Double Trouble" by George Jones, entering with impact at stard-52 Waylens Jennings, the "Music Man," is holding the No. 1 position as he has for the past two weeks. An amazing jump is on the "Horizon," by Eddie Rabbit, from 42 to 16, making it the prime mover for this week. "The Best Of Don Wil-" liams Vol. II" also makes a drastic move of 17 spaces, from 50 to 33, while Conway Twitty moves an imposing space of 15 spots, from 45 to 30, on our chart.

SUN SHINES—Ovation artist Joe Sun, right, enjoys a fruit juice toast to his new single, "Bom-Diddle-Dandy," which Conway Twitty moves an im-
envolve featuring his traditional "ice tea" jar. Sharing the good cheer are Del Bryant, BMI's director of performing rights relations, left, and Frances Preston, BMI vice president, Nashville.

**Country Hot LPs**

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**HOT 100**

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**STAR PERFORMERS:** Stars are awarded on the Hot 100 chart based on airplay during the week ending July 26, 1980. The Hot 100 is compiled by Billboard magazine based on airplay data from 50 participating radio stations. (For more information, visit www.billboard.com.)
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Jazz

Big Trombone Click Wattrous Goal

By DAVE DEXTER JR.

LOS ANGELES — trombonist Terry Wattrous is well aware that leading a big band these days is a precarious and frustrating experience. But he is determined—it’s an obsession with him to succeed.

He is currently playing high school and college clinics as a representative of the Vincent Bach Instrument Co., where he’s often booked for as much as $1,000 for a two-day weekend appearance. And what he sees on those dates, he says:

“The kids are musically almost all highly skilled, immensely talented.

Wattrous declared that they are far advanced over the young players of 15 and 20 years ago.

“And virtually all of them,” he adds, “are devotees of the big band sound. The hell of it is, they don’t hear the big bands on radio and few are making records they can buy.

“But the object is this,” Wattrous can’t remember when he wasn’t intrigued by the big bands. His father, Phil Wattrous, was a pot-bellied trombonist in the 1930s and 40s and young Bill Wattross (he was born on March 21, 1939 on Madison Avenue, Los Angeles) was taken to ballrooms and hotels by his parents to see Woody Herman, Artie Shaw, Glenn Miller and other top-flight artists.

Later, Wattrous played trombone, drums, baritone horn and trombone with the orchestras of Roy Eldridge, Kai Winding, Johnny Richards, Quincy Jones and Hermeto Pascoal and also freelanced in the Count Basie Band. For five years now he has resided with his wife and two daughters in Shadow Hills, Los Angeles suburb.

The Big Tromboner Wattrous is struggling with at the moment compromises trumpets, four trombones, five reeds and a four-man rhythm section as well as synths and bass and synthesizers are intrinsically employed.

“I’m not fond of sounds produced electronically,” says Wattrous. “There’s a distortion involved. But on certain times we use AC sweeps specially.

Wattrous believes most of the 1950s jazz is crap.

Both James is only one of a number of trombonists who is making a travesty of the art. My buddy Fred Huddle put out some dreadful jazz for awhile. But he’s reformed—he’s making his good records again now.

As for Wattrous on records, he has an LP coming out soon as the Fauns Mob album in which he’s accompanied only by a rhythm section (Continued on page 77)

Gelb Forms a Label

SCRANTON, Pa. In order to attract wider attention to the jazz sounds of his piano playing and that of his three sissens, Larry Gelb has launched his own record label.

Featured on his first album, "New Sounds," is the voice of Dewey Belafonte, featured on the soundtrack of The Bird, Peter, who died in 1955. The album marks the return of Belafonte, who lives in New Hope, Pa., to jazz circles.

Jazz Beat

LOS ANGELES—Paul has his new LPs in its summer release. They include sessions by Bob Malcolm’s Canadian Vocalists, The Singers Group with Pat Williams, Oscar Peterson and George Duke, Stephanie Grapelli and George Shearing, Frislant Dreyer-Winter and her group did two shows at the Montreux in Switzerland. She recently appeared in the "Women In Jazz" series at the Lincoln Center at St. John’s College in the England.

All the local clubs of the city have scheduled a host of jazz artists for the month of July.

Fiske, Billboard, 9000 East 37th Street, Chicago, Ill. 60615

LONI STRONG

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**Single This Week**

**TAKE YOUR TIME (Do It Right)**

**S.O.S. Band**

Tabu JZ 36332

(LP/12” not commercially available)

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<td>I AIN’T NEVER</td>
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**STARS IN YOUR EYES/GO FOR IT**—Herbie Hancock

_Kaleidoscope_ (LP) | JZ 36115

**BRATS WORKIN’—all cuts**—Jimmy Maelen

_Pavilion_ (LP) | JZ 36319

**DO YOUR THANG**—Al Hudson & One Way

_MCA_ (LP/12-inch) | 6127

**LET’S GET IT OFF/MAGIC OF YOU**—Cameron

_Salsoul_ (LP) | 8435

**SHAKE IT UP, DO THE BOOGALOO**—Rod

_Prelude_ (LP/12-inch) | 6071

**HELPLESS**—Jackie Moore

_Columbia_ (LP/12-inch) | 4311293

**PAPILLON/CLOUDS**—Chaka Khan

_Warner_ (LP/12-inch) | BSK 3385

**I’M OK, YOU’RE OK**—American Gypsy

_Independent_ (LP/12-inch) | 335 MK 305

**BRASS IN POCKET/MYSTERY ACHIEVEMENT/PRECIOUS**—Prentenders

_Sire/Warner_ (LP/12-inch) | SPK 6083

**I’LL CRY FOR YOU**—Kumano

_Prelude_ (LP) | 12177

**OH, BOPEA MAPA**—Olivia Ray

_Casablanca_ (LP) | 6505
The steady sophistication of recording facilities throughout Europe is increasing competition, reflected in competitive prices and in how studios everywhere are upgrading to lure more business.

Feeling competition keenly is the U.K. where rates are artificially low, now $120 an hour for what some say should be $200 an hour facilities. Nearby, Irish studios, with Windmill Lane for example at $70-$75, see a chance to snag more sessions.

Prices vary in some areas depending upon whether the facilities are near urban centers. In Oslo, rates range from $100-$150 but $70 is seen at such studios as Cross Music in Kristinsand. In Finland, some price cutting has 16-track sessions going for $65. Austrian rates of $90-$115 and Netherland prices of $100-$125 show some stability for interior European markets. Prices also reflect advanced technology; at the high-end Stone Castle in Italy rates range from $130-$170.

Many markets are increasingly emphasizing the “recording holiday” idea, certainly in Denmark and definitely in Switzerland where, despite the Swiss franc increases and cost of living escalation, prices of $90 are average for sessions at studios offering a holiday atmosphere.

Increased technology is everywhere manifest. In Germany, the trend to importing U.K. sound technicians has turned, with more acts wanting German staff. In Sweden, Polar’s Allison 5632 console with 56 channels contrasts with a steadily growing saturation of studios there. Trindade in Portugal is soon to be 16-track. In Belgium microcomputer and video capability mark advances at some studios. In terms of digital, Columbia-EMI and Polysond in Greece are both gearing up. Engineer Gerhard Lehner in France is using a Sony-built installation for digital recording.

This section deals exclusively with the U.K. and Western Europe. For a wrap up on Eastern European recording studios, see this week’s Sound/Video Business section.
In the heart of London, Odyssey's superb 4 studio complex is the envy of Europe. They boast the very latest hardware. Studios one and two are equipped with M.C.I. 56 channel automated desks and 48 track recording facilities. Studios three and four are designed for use as broadcasting suites and for tape and cassette duplication.

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If you'd like to know more about Odyssey contact Jane Geerts; Studio Bookings or ask the Who.

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Great Britain. Tel: 01-402 2191 Telex: 25740.
U.K. STUDIOS LOOK FOR NEW MUSICAL DIRECTIONS

BY BETH JACQUES

The U.K. studio scene, hampered anyway by the overall economic atmosphere, is presenting a less than rosy picture.

A typical viewpoint, from Roger Cameron, studio chief of Arden: "London has lost status as a recording center. What it needs to get back on the right track is a new direction in music... and a few more Elton Johns. And, of course, the economy will have to do a complete turnaround.

Too many studios for the work available. Too little work for the studio facilities available. Cameron: "There isn't that much work to be had. It was different in the 1970s when London was almost automatically the place for people to record.

The Abbey Road Studios were fully booked for recording after Christmas but studio manager Ken Townsend says: "There was a real hiccup in ancillary business, with record companies releasing less product and a panic setting in. Disk-cutting, tape-dubbing and so on down to 60% or less of what it was. It is back to normal now, but it sure scared a lot of people."

For a while, there were wild and erratic rumors of close-downs and bankruptcies, but always for someone else. Says Peter Booth, of Trident Studios, "I hate to think of the stories going around about us. But I'd show anyone our booking list. We've been solid for months."

But there is a slowdown, for various reasons, all on top of the general recession.

Record companies are tightening up. Says Ken Townsend: "They've been profitless, unless they have world markets." So they release less product and book fewer sessions, though not necessarily cutting down on time once the act is in. How ever, a wary eye is kept on overtime and the companies do shop around.

Another movement gives the artist a small allocation for recording, or paying royalties and letting the act pay for his own studio time. That is true of recent Abbey Road bookings for Kate Bush and Paul McCartney.

Another threat to the producers and middle studios is under cutting. Deals abound, rates are very negotiable and studios report confirmed bookings suddenly pulled out. Says Townsend: "That's fine in the short-term, but financially disastrous for everyone. There are only so many hours in the week and if you charge half as much, you have to take in three times the work."

Then studio chiefs are hit by the very nature of the music. As punk and new wave developed, fancy 32-track and upward facilities weren't wanted. Rockfield Studios' Charles Ward says: "We found 24-track was as much as people wanted."

COVER KEY
1. Virgin's studio facility. The Manor, offers Elizabethan elegance in the U.K. 2. The man studio at Odyssey Studios, near Marble Arch in London's West End. 3. Comfort and control at Switzerland's Platinum One. 4. A bar providing drinks, snacks, tv and pinball is open 24 hours a day at Holland's Relax Studies. 5. Italy's Stately Stone Castle Studies.

David Essex, right, in the Advision Studios in London during the recording of his "Silver Dream Racer" film/disk project.

The Beat take a break from recording a single at the Roundhouse, using 3M digital facilities.

The lower the recording costs, the happier the record companies.

Finally there is foreign competition. U.K. superstars lan guish in tax exile and use superstar facilities in Los Angeles, the Caribbean and Switzerland. The best the U.K. can pull in, despite rates kept artificially low, are "smaltet"ers" of European rock artists. Current rates are around $120 an hour, but Trident's Peter Booth feels the right rate for the service and equipment should be at least $200.

However, there are signs that American artists are drifting in as the situation worsens in the U.S. Big studios like Abbey Road do a lot of work overseas, with its mobilies particularly busy in Northern Ireland.

Air London's David Harries says the company's Montserratbased studios are busy. "It's a great place to work. You just pop out of the studio and into the pool. The problem is that acts work so well they end up finishing early and not booking extra time."

In the U.K., middle-market studios are facilities in a happier position. In fact, in addition to lucrative work for advertising and feature films, there is the chance to mop up new videodisk and pop promo film business.

But Harries feels that the worst effect of the slowdown is that "I'll kill investment in new technology stone dead." Already it is clear the introduction of digital recording and editing has slowed down.

Only the Roundhouse, which has spent a reputed $200,000 on a complete 3M 32-track system with editor, Virgin's Town house (with digital delay and equipped to cut for the Round house) and Abbey Road (2-track digital stereo units designed by themselves and made by MCI, plus new JVC system and machine editing system), actually own digital equipment. Trin dent and Advision have experimented, primarily with Sony equipment. But failure to achieve standardization is the key problem.

Cameron, along with others, thinks digital will eventually supplant analog. But Abbey Road's Townsend says: "I'd hate to be first on the U.K. market with digital multi-track."

And Peter Gallen, on the Roundhouse 32-track system, says: "It is lonely out here. I'd like to see one or two other studios with it."

Digital multi-track suffers from "bad press" because of technical breakdowns. While the Roundhouse has lost only one session through mechanical failure, it is not as booked up as was hoped. Gallen says: "We're really in the business of educating the public." While Roundhouse hoped to charge around $170 an hour for recording digitally, the studio will negotiate and normal recording rates are set at around $115 an hour.

Abbey Road concentrates on recording in analog and re mastering digitally. Roundhouse is completely sold on digital. Says Gallen: "When the next generation comes, we'll be first in line, with plenty of experience." And most certainly he dis misses the record company viewpoint that high-technique recording is wasted on the normal user's home or car equipment.

The studios played down to peoples' bad equipment, you wouldn't have 8-track either." he says scornfully.

There is an overall optimism that soon groups will "upgrade" back to good studios with top facilities. Certainly business blooms for small 16 into-8 track studio Pathway. Mike Finesilver, studio manager and co-owner, says: "We started 10 years ago to record our own work." The studio has an Otari I-inch 8-track recorder and custom 16 into-8 mixer. There are no plans for digital or computer mix-down, and Finesilver insists: "We're successful with what we have."

The bookings recession hasn't hit Pathway. "People want something simple and cheap." The studio has a $20 an hour flat rate, and Finesilver says it is very useful for making cheaply-priced masters, for laying down rhythm tracks and doing the hard work on 8-track, then finishing off with some one else's 24-track, or for demos.

The Dee Strachts "Sullans Of Swing" hit was recorded at Pathway. So was the Madness first hit, "The Prince." Nick Lowe, Dave Edmunds and the Police are other clients. Says Finesilver: "As some groups get deals and become famous, they go to posher studios, but some don't. Our reputation is built on quality."

Many of the smaller studio chiefs think the record companies are "thinking themselves into a depression," says Finesilver.

"Environmental" studios Rockfield in South Wales and Ridge Farm in rural Surrey have noted a downturn in en quiries. The latter has just bought the first Solid State Legato 4000C series console and computer system in the U.K. Fran Andrews, Ridge Farm chief, plans digital expansion in a few years. His studio charges $8,000 a week, with full board included.

Both Rockfield and Ridge Farm feel they make good finan cial sense taking travel, food, hotel bills and London studio time into account.

Rockfield's Charles Ward says: "We've got work and it's okay. But we notice some of the London studios, some of the pillars of the industry, look a bit shaky."

Rockfield uses Studer tape machines, two 24-tracks with head lock, and two Trident TSM mixing consoles. Business is mostly with groups, two similar sized studios for 6 to 15 musicians.

Back at Abbey Road, Townsend says: "Our business got too technical. That market has gone. You have to think whether you'll sell enough records to warrant all the technical perfection." He runs three studios, and one can take a 90-piece orchestra. A new penthouse suite will have 48-track facilities.

There are new consoles, EMI custom consoles (out of pro duction now, but favored by some artists), and a Necam computer miduwit unit in number three studio. Though linked (Continued on page 82-15)
MULTI-TRACKING ACROSS THE CONTINENT

AUSTRIA

By MANFRED SCHREIBER

A recent overview of the recording studio business in Austria today is that it’s not as good as in neighboring Germany, but pretty satisfactory in general, especially considering the slump trends within the record industry itself.

Record companies here expect to spend between $7,500 and $15,000 on producing an album, and one hour of studio time costs between $90 and $115.

Johannes Gaderer, of the Austrophon Studio, says: “Quality is the main aim. That means we have to invest more and more money in the best and newest equipment. But if a new trend in music comes along, then the whole situation could improve for the studio business. Right now, mostly everything stands are being recorded.”

Austrophon handles work for Philips, Polydor and EMI Columbia. Based in the Vienna Konzerthaus, the studio can make recordings in all the various concert halls there. Some classical recordings with the Vienna Symphony Orchestra have been recent highlights, but on the 8, 16- and 24-track desks (Harrison, Studer and Soundcraft), the studio has recently handled a live show by Roger Whittaker in Vienna, plus productions with Udo Juergens, Lolita, Michael heltau and Ludwig Hirsch.

Peter Mueller, owner of the Sound Mill Studio in Vienna, is booked up for months ahead and says, “I hope this situation will last. But I see one big danger to our business in that more and more musicians are building their own recording studios, and this must add up to a loss of income for us.”

He owns an 8- and 16-track desk (Soundcraft, Trident) and produces mostly pop, rock and jazz music. He recorded Decca Austria’s 1980 Eurovision Song Contest entry “You Are My Life” by Blue Danube, and has recently handled an album by Peter Schiecher for WEA and an Intercom LP with German comedian Werner Schneidler.

Gerhard Heinz, whose studio is self-named, is firmly of the opinion that in the near future a studio owner will not be able to survive solely on income from the studio. “We’ll have to seek out other areas of concern. The recording studios in Austria have the best possible equipment, but it is fact if an Austrian artist has success he tries to go and work in Germany. They do this partly because in Germany they can sell more records.”

Heinz, with a successful second career as composer, owns a Lyric 24-track desk imported from Denmark, and has four studios, recording mainly music for films and television, commercials and jingles, but seldom for record companies.

He sees one particularly big opening for Austrian record studios in the future. “We could again be a true center of record productions if the digital records succeed. At first, classical music will be released in this format and Vienna offers a wide range of well-known orchestras and artists.

But a precondition of the success of digital recordings is the understanding and agreement of the industry to accept only one system. If that does not happen, then the customers will not accept digital records as, in the past, they failed to accept quadraphonic product.”

BELGIUM

Kritz Studios, located in Kauwe, Belgium. Designed by Tom Hidley, the studio has a 24-track Lyric recorder.

By MICHEL VERSTREPEN and PATRICK VAN HERCK

For a while, running a professional recording studio in Belgium was regarded as a comparatively simple way of earning an easy living. Today, there’s nothing easy about it.

Today’s studio owner needs an abundance of energy, plus inventiveness, along with the capacity for keeping up with each new technical device and trend. That also means having money available for investment.

Technical advance has been particularly fast in Belgium in the past year or so. New microcomputer and video recording achievements are reflected speedily in local studios. For some the sheer pace of the progress is proving too much. One sad example: the Leonce studio complex, one of the oldest in Belgium, has closed up and put its stock up for sale.

Other adventurous folk see the studio business here as a real expansion area and new studios, such as A.C.E., Ipo Anderson and Onadis, have started up and found immediate success.

Then other studios have gone for big rebuiliding and re-equipping programs, among them Kritz from Kauwe, Just Born from Asse-1 and T.M.U. from Brussels. Support from the record industry is vital, with producers putting the Madeleine, Reward and Kathy studios at their top of the list.

For classical recordings, Steurbout from Gent scores heavily, though R.S. from Tongerlon is also important. Demos discs and tapes are a vital part of the business schedule at D.E.S. Brussels, but one of the most successful now is Shiva, managed by a particularly strong team of technicians, and which now has a lucrative contract with EMI Belgium.

It is increasingly clear that there is an increase in foreign business for Belgian studios, almost certainly due to the apparently more economical tariffs and charges here. However, these in turn create problems for there is no sign of general coordination within the Belgian studio industry.

The Austrophon Studio, in Vienna, and handling work for Philips, Polydor and EMI Columbia.

DENMARK

By KNUD ORSDE

An Eastlake-equipped studio in the countryside not far from the main airport, and high-quality studios right in the center of Copenhagen are hiring more and more international acts to Denmark to produce new recordings.

U.K. band City Boy spent nearly a month on a new album in the studio complex designed by Tom Hidley, of Eastlake, in the township of Hoerre, Danish acts, plus the artist roster of Tocano’s own label Ophelia, use the studio, where the rental is only $83 an hour.

Generally in Denmark there has been a mushrooming of smaller studios, especially in the Jutland region. Denmark has its own 24-track recorder factory, and with up to 48-track available, most local studios use the Danish Lyric equipment.

In Copenhagen’s center, Sound Track is one of the best-equipped studios and many of the top local bands, notably Shu-Bi-Dua, record all their material there. A specialist in rock and jazz is Sweet Silence, near the airport, its clientele including Danish Studio and Dr. Hook.

Though there are no Danish mobiles as such, virtually all studios can have recorders and control panels moved if needed to record a concert.

As with other European tourist centers, Denmark stresses the holiday atmosphere of recording in its studios, some of which offer tour forms to international acts just to keep the schedules full. Alex Frederiksen, of Tocano, is particularly active in chasing foreign customers.

Jazz notables such as Johnny Griffin, Sarah Vaughan and Wild Bill Davison confirm the modern facilities available in Danish studios, the dominant five remaining Rosenberg, Tocano, Metronome, Sound Track and Sweet Silence.

ENGLAND

By KARI HELOPALTIO

This is boom time in the Finnish record studio business with a positive explosion of action in recent years.

As late as the early 1970s, the local record industry and various offshoots were serviced by a handful of studios, there were four big ones, Finnev, Finvox, MTV and Soundtrack, plus a dozen or so smaller outfits not only in the capital Helsinki, but in the Midtown towns like Tampere, Lahti and Kuopio.

A number of smaller studios emerged alongside the punk and new wave movement which created an upsurge of artists keen to make records at their own expense.

This in turn led to pretty good technical facilities becoming available in Finnish studios for around $15 to $20, and market leaders in this area include MSL, Studio 303400 and Mikrovox.

(Continued on page ES-6)
The Wasana Quartet, a top Finnish jazz group, take five at Soundtrack Studios.

We're also considering 24-track or digital, but certainly not before 1981.

Finnvox also feels the pressures of increasing competition and price-cutting. Studios costs are about $80 but Finnvox regularly uses "special offers" to attract new customers and there's no denying the opposition to this in other areas of the studio business.

The MTV Studios were completed in 1976-77 and currently offer 16-track facilities, though heavy planning is going on for future 24-track and 32-track 3M digital. This is a full capacity schedule studio, charging roughly $80 an hour.

About a third of its time is reserved for Mannoni TV-Relam Ab, the commercial television company in Finland.

An Onnenen, studio manager, says: "We've specialized in using video-signal and were the first Scandinavian studio team to make a genuine digitally-produced gramophone record in the summer of 1979."

Though no official comment was forthcoming, most local competitors feel that MTV will be the first Finnish studio to install digital recording facilities. Certainly it has the money to do so, at a time when others seem reluctant to make big investments. Aside from the technical achievement, there is also the honor of being first.

New studios making impact on the Finnish scene include Parkville, Bobtail Record and Phototonic.

By HENRY KAHN

Since the peak of the recession which hit the French record industry, the situation within the recording studio field has been confused. But certainly today, there are around 10 really important ones within a total of maybe 100.

Studio activity has fallen, by up to a third in some cases, because of the problems, all accelerate by piracy activities, but now there could be an upturn. In some ways, France still lags behind. Only one studio, Star, has actual 48-track facilities, but many have two or three 24-track machines which make the 48-track in the end available.

No more than 30 of the French studios boast 24-track and other operators consistently open and close down in regular rotation of fortunes. The smaller studios survive mainly because small groups want to record for promotional or demonstration purposes—and many independent producers, hit hard by the recession, are also turning to the smaller studios.

It is also easier to fit into a small studio schedule than a major, where staff-stripping has probably taken place.

Many French studios still record foreign artists but, because of the overall costs, fewer visitors arrive than before. Rates for hire in France range from $100 to $160 hourly, plus 33% tax when sound personnel is involved. Even so, costs are not necessarily excessive when negotiated for a period of weeks or even months. It's accepted that British studios are relatively cheaper at this time, but inflation is pushing up prices there.

Of the French majors, Pathe Marconi says 75% of its studio time goes to its own artists, the other quarter outside. Vogue Studios now accept co-production work with independent producers, but is keen on "outside" hire. PolyGram's studios are available to all, as well as its own record companies, though Philips and Polydor are free to use any studios they wish.

In fact, the PolyGram studios are being used by Barclay here, and plans are on for the installation of 48-track and new console.

Among the smaller studios springing up is Synthe Productions, started by Philippe Edel late last year, specializing in synthesizer production. It comprises two studios, one with 10 synthesizers and the other with traditional instruments.

Edel says: "My aim is to help musicians record the new type of music, electronic music, which will eventually produce a new type of musician." His studio is very keen to attract foreign customers.

Ferber Studio operates with the Tape One U.K. studio and has the only mobile in France, which costs $1,000 a day, plus road costs which can push the amount up to $2,000. The mobile is 48-track.

In Britain, studio rates range from $40 to $80 hourly, plus 33% tax when sound personnel is involved. Costs are not necessarily excessive when negotiated for a period of weeks or even months. But among the French majors, Pathe Marconi says 75% of its studio time goes to its own artists, the other quarter outside. Vogue Studios now accept co-production work with independent producers, but is keen on "outside" hire. PolyGram's studios are available to all, as well as its own record companies, though Philips and Polydor are free to use any studios they wish.

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Living it up at Germany’s Hotline Recording Studios.

By WOLFGANG SPAHR

German recording studios’ status at international level is on the up and up. Their know-how, sound, technical equipment and staff bear all comparisons with the U.S. and U.K. and many big international names record in Munich and Cologne.

And, very important, the trend of last year when U.K. sound mixers were especially imported to Germany has been stopped, with many U.S. artists insisting they really wanted to work with German staffs.

Dietrich Kiersky, one of the top German studio owners, insists: “We’re tops when we build our own standards and even contribute to international technical developments. But we’re aware of the strength of the competition and we know that only the very best studios will survive.”

Kiersky’s studio in Stormeln, near Cologne, works with Mac computer desks and are equipped at 16, 24 and 32 levels of tracks. It has a second mobile studio available, following the outstanding success of the first.

For Kiersky, even the mobiles can offer 32 track facilities. International names who have worked with his studios include Rory Gallagher, Blood Sweat & Tears and Joan Armatrading, plus local acts such as Udo Lindenberg, Walter René, Triumph and the Scorpions. His studio rates are $100 an hour, or $1,000 a day. And he is firm in his belief of a “digital explosion” in the next year or so.

Johannes Porst, of Tonstudio, Hilipsleiten, near Stuttgart, believes that the pricing is a strong argument for the foreigner to record in Germany, along with the highly qualified technical and personal standards.

“We don’t believe in over technologization. We have refused to work with computers, because we think that in their current state of development they don’t add to, but hinder, creativity and increase cost at all levels. And the same goes for digital recordings today. But we share confidence that this will be the only thing some day in the future, doing away with all the unnatural noise reduction gear which we hate so much.”

The Hansa studios in Berlin are vital to the German recording business, with four studios with 24-track facilities and the company will have twin studios with 32-track facilities by 1981.

For Helga Dickmann, of MusiClanda Studios, the persistent upward trend of German studios is traced through a look at the U.S. charts and the hits recorded at her center by the likes of Queen, Elton John, Ritchie Blackmore’s Rainbow, the Stranglers, Rolling Stones, Donna Summer, David Bowie and Giorgio Moroder.

Says Helga Dickmann: “Prospects for German studios really get better all the time, with the equipment reaching the high international standards. We look optimistically to a digital future.” Meanwhile, the MusiClanda Studios charge just $100 an hour.

Horst Redlich, with Teldec Studios in Hamburg and Berlin, says the overall disco sound has been decisively influenced by the recording techniques in German studios. And orchestral and chamber music recordings from Germany enjoy excellent reputations in the world market.

Telefunken and EMI Telefunken mutually developed their own code-decode system and have been recording and releasing important productions on the popular as well as classical sector for more than a year now. Telefunken also has three mobile units.

Four large studios, all in Athens, handle almost all of the recording business at present in Greece and the outlook is that they will be adequate for the needs of the foreseeable future.

Biggest and oldest is Columbia EMI, first set up in 1933 and carried the entire burden of domestic recordings until the late 1950s. The original studio is still in operation, using 8 track recording machines for what is mostly folk repertoire.

Since 1961 it has been upstaged by two new Columbia EMI studio units operating at 16-track level. One has 24 track availability, with all three studios using MCI-Neve mixers and Studer tape machines. The complex also boasts the only floor-up designed studios in Greece, with suspended flooring, among other innovations, plus the only disk cutting rooms in Greece.

Equalling Columbia EMI in prestige is the downtown Poly Sound Studio, with two studio units working at 24 track capacity, with MCI mixers and tape machines and electronic re mixing.

Next come Era Studios, operating with two units, one on 8-track and one at 16 track, with Neve mixers and tape machines. No Greek studio uses advanced techniques such as digital or direct to disk, but Columbia EMI says it will be able to handle digitally recorded tapes within a year and PolyGram is certainly thinking along digital lines. In fact, many industry observers here feel PolySound will be first in with digital since it is an independent outfit and decisions can be made quickly.

PolySound also handles a few radio and television commercials but this is a specialty more of Era and Action, which does good business in sound effects, commercials and radio plays.

Our top eight are an indeterminate number of very small studios mainly handling radio commercials on unsophisti cated equipment.

By WILLEM MOOS

The eight most prominent and successful studios in Holland, all equipped with the latest facilities and priced around $100 to $125 an hour are EMI, Duraco, BMI, Rodlight, Soundpush, DMC, Wisselboord and MCI.

(Continued on page ES-12)

WHAT DO YOU LOOK FOR IN CHOOSING A RECORDING STUDIO?

Does it have a true sound?

Has it produced many hit records?

Do they have experienced and enthusiastic engineers?

Will it fit your budget?

Does it use top professional studio equipment?

Do they care about your session?

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By JOHN CARR

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Just a few "outsiders" record there, one example being hard rock band the Scorpions.

Right, which started in October, 1971, is set in Hivarenbeek, a cozy village in the south of Holland, near the Belgian border. Manager here is Dick van Velden, and his engineers are Robin Freeman (English) and Martin Weytman (Dutch). Studio One has 16- and 24-track MCI recorders, costing around $120 an hour.

International acts visiting Right include the Strawbs, George Harrison, Black Sabbath, Kim Fowley, Cat Stevens, Peter Gabriel, Genesis and the Boomtown Rats. And its local-act roster has included Herman Brood and his Wild Romance, Golden Earring, Massada, the Houseband, Group Sportivo, Transister, Turbo, the Nits and the Spiders.

Soundpush started up mid 1966, and is sited in Blaricum, an idyllic village some 20 miles east of Amsterdam. The studio has a 24-track Ampex recorders, computer-mix down and local acts using its facilities include Earth and Fire, Jan Akkerman, Golden Earring, Eddy Ouwezen, Kajak, Lee Towers and the Monotones.

A recent visiting act in Soundpush was Full Strength, a U.K. rock trio, based in West Germany, and signed now worldwide to Dutch record company CKN, via Willems van Kooten's Red Bullet Productions.

The Dutch Music Centre Studio, opened five years ago and is in Baarn, 20 miles southwest from Amsterdam. Manager here is Bert van Rheezen, who is a noted television personality here as Chiel Montagne, presenting a monthly show on the TROS network. His studio engineers are John Zonneveld and Okkie Huysdons.

DMC has 24-track MCI recorders and its rental is a few dollars higher than most of the others. Acts which have recorded there include Uly, Living Blues, Golden Earrings, Albert West, Sue Vitesse and the Houseband.

The Wisseloord studio, owned by Phonogram Holland and managed by Ruud van Lithouw, is in Hilversum, Holland's radio and TV city, and its engineers are Jan Jansen, John van den Houten, Albert Kos, Pietzzer Boer and Pieter Ni- boer. This complex ranks as one of the most modern in Europe, designed by Tam Hidley, of Eastlake, and in operation since the end of 1978, when it was officially opened by Prince Claus, husband of new Dutch queen Beatrix.

Three studios in the Wisseloord building have 24-track Studer recorders, with PolyGram mix tables, and the fourth has 8-track facilities, used mostly for commercials and jingles. U.K. band Status Quo recorded two albums at Wisseloord and other international acts working there have been Steve Hackett, Mike Batt, the Boomtown Rats, Lena Lovich and Elvis Costello. Local visitors include Golden Earring, VZN, Kaajak, Nico Haak, Luv' and the New Adventures.

Additionally, Pieter van Vollenhoven, husband of Dutch Princess Margriet, recorded there, cutting two albums with Anita Kerr as guest on one.

The MC Studio, started 12 years ago, is in the village of Ne- den, 16 miles south of Amsterdam, with Dick van der Meer as manager and engineer. It has 8-, 16- and 24-track Studer recorders and a worthy collection of its own musical instruments.

Mostly local acts record at MC, among them Andre van Duin, Herman van Veen, Theres Steinmeitl, de Havenzangers and Pierre Karber. Karber, also known here as Va- der Abraham, recorded virtually all his30+ singles and al- bums at MC.

Other prominent recording studios in Holland, in alphabeti- cal order, include: Arti Sound, Dai Pres, Eagle Sound, Eurosond, Fendal, Flower Tree, Ad Kramer, Lucas Sound, Martisone, NGR, Mira, MFM, Arnold Muhren, Muchi Farm, Oldway, Frans Peter, Fidell, Seagull, Special Sound, Spils- bergen, Stable and Jan Theelen.

The EMI complex, owned by EMI Holland, is sited in Heems- te, some 20 miles west of Amsterdam, and is managed by Peter Nuyten, with an engineering team comprising Maarten Proost from Stamrood, Jan van Vrijdeldoven and Michiel Beekman.

This studio has been going since mid-1959, its foundation stone laid by opera superstar Maria Callas. Studio One is 24- track, using Studer equipment, with a 32-24 channel Neve mixer and various outboards, including ADR limiters/com- pressors and harmonizers. Studio Two is 16-track, costing $100 an hour against the $125 of the bigger center.

Currently being rebuilt, the EMI studio has attracted many top local acts, including pop bands Fusscat and Vitesse and singers Robert Long and Rob de Nijs.

Duroco is also record company-owned and is based in Weesp, 10 miles east of Amsterdam, with Dick Bakker as manager. He is also one of the six deputy managing directors of the Duroco record company. His engineers: Sytze Garde- nieur, Eline Etsen and Sander Bos. The studio has a 24-track MCI recorder computer mixed down, and international acts who have worked there include Stan Getz, Maxkissoon, Tosti Thielemans and David McWilliams. Local acts recording there have included Teach-In, Thijs van Leer, the Dolly Dots, Roger van Otterloo and Conny Vanden Bosch.

The BMI Studio—also known as Tetstar—is owned by the record company Benelux Music Industries, and is in Weert, a city in the southern Dutch province of Limburg, near the Ger- man and Belgian borders. Studio manager is Fred Lempink, also one of the engineers, along with Paul Hougaard and Peter Vincent.

This complex has been in existence since 1963, for its first decade located in an old movie theater in Bredel, in the south. It then had a 2-track machine. Since 1973 it has fitted in with other BMI centers at Weert and now has a 24-track MCI recorder, computer-mixdown. It is used mainly by BMI acts, logical enough when it is remembered that 90% of the turn- over of BMI is built on local product.

Best-known of these acts are Dutch Molucan Latin rock band Massada, recently chart-topping with "Sagao E;" singer- truck driver Henk Wingaards; pop group the Walkers, now working as the Press, the Major Dundee Band, which special- izes in country music; and German singer Dennie Christian, signed worldwide to BMI.
down, because the record business itself is down.” But as a recording artist he uses his own studio regularly to cut orchestral albums for the U.S., France, Spain and the Benelux terri-
tries. He adds, “People really do take too long to make their rec-
ords. It takes as long now to cut a single as it used to for an album, this to the detriment of the record industry. It inhibits the development of new artists.”

Lombard Sound opened in September, 1976, and was recently renovated. Pat Murphy, studio manager, says it fea-
tures Eastlake speaker, audio locator and the latest micro-
phones from Shure, AKG and Bauch. Early this year business was stark, now it is a round-the-clock operation. Artists who have worked there include Art Garfunkel, the Boomtown Rats, and many local artists such as Johnny Logan and the Cotton Mill Boys.

At Lombard, Mary McGonagles recorded two albums in four days for the U.S. market, and another U.S. visitor was George Casey.

ITALY

by DANIELE CAROLI

Although digital and direct-to-disk techniques are not catching on in Italy as yet, local studios are certainly keeping up to date with other innovations, such as computerized mix-
ing, acoustical design and so on, with highly skilled personnel to back it up. A handful of studios have reached top international levels, even with regard to rental fees. Domestic acts alone create the demand for studio time, but it is still hard to meet that demand.

Carrimate’s Stone Castle is Italy’s best-known studio, thanks to its advanced equipment, Eastlake acoustical de-
sign, experienced engineers and beautiful location, set in-
side a Renaissance manor 14 miles out of Milan. Antonio Castella talks proudly of the computerized mixer there, custom built by the studio engineers themselves. “We had to raise our fees,” he says, “so they are now a bit higher than the average European prices, in dollar terms between $130 and $170, depending on the equipment being used.”

Leading Italian artists recording there recently have in-
cluded Antonello Venditti, PFM and Poch.

Alan Goldberg, recording engineer: “The new mixer really is the key. It employs memory disks, so we need just one track on the machine. You can reach any section of the mix at once, change it if you need, immediately hear it. Time is saved all around and we can be more subjective in our work, as the mixer actually thinks for us. It is self-controlled and three or four times faster than conventional consoles.”

“Our claim is that there is no similar machine in the inter-
national market at this time. We can now synchronize two 24-
track decks, and special effects can be computerized, too.”

Milan’s II Mulino studios have also applied new tech-
nologies. Says Riccardo Pizzamiglio: “We use a Studer 800 record with memory and rest. Since we acquired a Harrison auto-set automated system, mixing is computerized. Two mixes can be turned into one with one operation only and an automated control allows the plugging in of special effects.”

Fees at II Mulino are between $114 and $140. Acts using its recording or mixing facilities include Loredane Berte, Adriano Papapalardo, Drupe, Milva and Dee D. Jackson.

“Our engineers are Italian and highly skilled,” says Piza-
miglio. “Some foreign acts come in to work with their own en-
gineers, but our men had to intervene to finish the job. We hope to take on studio apprentices and turn them into engi-
neers. There’s a great shortage of mastering engineers in Italy, with just two or three up to full international standards.

This is an important point in Italy where ever-improved technical standards need improved human elements.”

Trafalgar, in Rome, has two recording studios, and a third nearly ready. It works on 24-track, with auxiliary equipment such as digital delay, harmonizers, equalizers, Doby and com-
pressors, added to a wide line-up of musical instruments.

Gaetano Ria, chief sound engineer, says: “The human ele-
ment is always vital. Most of our customers are more inter-
ested in the skill and understanding of the personnel than in the equipment.

Actually we can work out a mix quickly even without the computer, especially if recordings have been made at Trafal-
gar. But as many producers and artists come here to mix tapes cut elsewhere, we have a need for a computerized sys-

tem and hope to add one soon.”

The Trafalgar control rooms provide perfect acoustics, de-
signed by Ria himself but on the Eastlake lines. “This gives the same sound quality at any volume both at the studio or at home from a conventional cassette,” he asserts. Trafalgar charges are $90 an hour. Keith Emerson cut the “Inferno” move soundtrack there, and local artists using Trafalgar in-
clude Antonello Venditti, Bobby Solo and Nada Cassini.

Ria holds the view that digital recording will not hit Italy be-
fore the mid 1980s because of lack of standardization and high costs.

Other leading Italian studios include Rome’s LDC Mam-
moth, Milan’s GRIS and a new one just completed by PolyGram at its Milan headquarters.

WISSELOORD

STUDIO’S

By KURT BAKKEMOEN

In Norway, the capital Oslo is predictably the main center for recording studio activity, with five main companies oper-
ating, but there are also many studios in Trondheim, and smaller ones have opened up in the cities of Kristiansand, Stavanger and Bergen.

The “big five” in Oslo itself are: Scanac, the Roger Arnhoff Studio, Rosenborg, Arne Bendikszen and Talent. Smaller ones, such as Ny York, Öko and Bel Air, are used by national record companies and by artists seeking demo tapes.

This year’s Norwegian entry for the Eurovision Song Con-
test, “Samid Aednan,” was recorded in the Arnhoff Studio, while the mix was in the Ny York Studio.

Newest studio in Norway is Cross Music in Kristiansand, opened last fall and established as a Gospel music center, though it has also been used for rock recordings. All Emi Eik, the sound engineer there, says the 24-track studio, charging around $70 an hour, has been used for more than 20 produc-
tions in its first half-year.

Hire rates in Oslo are understandably higher, around $100 to $150 an hour, than in suburban studios.

The Roger Arnhoff Studio is Norway’s oldest, set up by sound engineer Sven Sundry, regarded nationally as the most expe-
rienced technician. He moved on to the Rosenborg Studio some years ago where he is now chief sound man. The Ar-
nhoff recently incorporated 24-track facilities, as have most of the main studios. While national record company trade is its main income, the studio also has equipment for commer-
cial films and video.

Meanwhile, Rosenborg is mainly centered on a production deal with PolyGram, providing some 75% of its work. It also handles classical music production for the Norwegian Cultural Council. During the winter, the first direct-to-disk pro-
duction was recorded at Rosenborg, with Sundry offici-
ating, featuring the Frode Thingnøs jazz quintet. No release deal has yet been finalized.

The Bendikszen studios split time 50-50 between the com-
pany’s own productions and outside work. The Talent Studio is certainly Norway’s biggest in terms of space availability.

In producing recordings for the Talent Records compa-
y, freelance engineer Jan Erik Kongshaug uses the studio for ECM jazz productions.

Scanac is headed up by Christian Wille and generally spe-
cializes in rock material, handling work for such customers as CBS, EMI and De Records. It was here that the Geir Boreesen “Smurfand” album was recorded, now easily Norway’s all-time biggest seller.

In Trondheim’s Nidaros Studio, most of the work is on cas-
sette cover versions especially for the Norwegian market, but
the studio is also involved in rock productions. Popular local rock singer Jahn Tegern used Nidaros for his latest album “Metalikrem.”

(Continued on page ES-14)

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Mike Batt about Wisselord: "Wisselord has a beautiful open atmosphere combined with all the right equipment and engineers."

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(Continued on page ES-14)
Radio Triunfo Studios, Portugal.

By FERNANDO TENENTE

The very fact that key Portuguese record companies such as Radio Triunfo, Valentin de Carvalho, PolyGram and Arnaldo Trindade are so closely linked with ownership of the main recording studios in the country is a solid base for looking to a profitable and expanding future.

These major manufacturing companies have management only too aware that the best of studio equipment is necessary to produce the kind of recording which brings the sales which boost the bottom lines.

There are 8-track facilities in the Triunfo studios and those of Valentin de Carvalho. Trindade will be 16-track soon in Lisbon and this is well-supported, even though the Neve and mixing equipment is less than superb. Nevertheless, top Portuguese acts such as Jose Afonso, Sergio Godinho, Fausto, Torvanade, Adriano and Vitorino all prefer Trindade, where manager Fernando Albuquerque also welcomes artists from "minor" record companies such as Sassetta, Imaxva, Nova, Moveplay and Rossini.

Albuquerque's team comprises outstanding technicians Moreno Pinto, Jorge Barata, Artur Barral and Manuel Sanches.

Triunfo is probably most important in Portugal, with space for 25 musicians. This studio is in Lisbon along with most of Portuguese show business.

Valentin de Carvalho and PolyGram studios concentrate mainly on their own artist rosters. Recently record company Radio Producoes Europa, run by Fernando Maia, set up a new studio in Lisbon with 24-track facilities.

In basic, Portuguese recording studios are sufficient to meet local record industry needs but a decentralization of services, as well as of cultural events, would be welcome for north and central artists who have to spend so much time on trips to Lisbon.

Foreign artists rarely record in Portugal because normally they just arrive, perform and then jet away again—or possibly stay on just for a holiday.

By FERNANDO SALAVERRI

For a while there was a spectacular upsurge in the numbers and categories of new studios in Spain, but now there are clear signs that development is coming to a standstill, with major companies reluctant to make heavy investments in this area of their operations.

Historically, it has been the record companies who had the best studios prior to the growth in the independent area. Particularly well-equipped for recording were Hispano, RCA, Belter, Columbia, Fonogram and EMI.

Then came the "outsiders" and, in today's economic climate, the majors seem to rely more on them for recording commitments and less on paying out to introduce the new sophisticated equipment into their own studios.

Top Spanish artists insist their producers book studio space in London, Rome or Munich, in New York or ever increasingly Los Angeles. Even so some international quality recordings are carried through in Spain and certainly studios like Hispa- vox, Kis, Eurosonic, Sonoland and Tones have been completely modernized.

The biggest development within the Spanish recording industry has been the building of Ibiza Sound Studios in Arxiduct on the holiday island of Ibiza. This is a superbly-equipped center to meet all musician demands.

But around 95% of the studios in Spain are in Madrid and Barcelona, lower-standard ones centered in Valencia and a handful of other cities. Major business turnover for most is in the field of commercial spots and jingles for there is uniquely a high quality of promotion and publicity creativity in Spain.

It is hard to see many prospects for the studio scene to become a growth area again but easy to note the increasingly high standards both of equipment and local technicians.

SWEDEN

By LEIF SCHULMAN

The studio scene in Sweden is slowly changing.

In the first half of the 1970s, it was a boom period for the Swedish industry, with studios opening up all over the country, mostly fully-equipped and modern enough to match standards with any top international company.

But today the market for 24-track studios is at saturation point. Some studios outside the capital, Stockholm, such as Tal and Ton, and Bohus, both in Gothenburg, have been forced to shut down over the past year, and those left are working "normal" hours, rather than the around-the-clock schedules which marked the industry in recent years.

Says Bruno Jernmark, of Gien Studio: "The early years, up to the mid-1970s, were simply exceptional."

But another side of today's scene is the opening up of many small studios, with 8-track or 16-track facilities, not full-time operations, used mainly for professional demonstration discs and tapes, or for budget recordings, charging around $35 an hour, while the majors charge four times that.

If virtually all major studios in Sweden report slower business, then the Polar Studios take an opposite view. This $1 million studio opened in 1978 and is considered to be one of the most modern in the world. Says studio manager Lief Massé: "I'd say it is positively the most modern-equipped studio in the world. It is constantly being further modernized, our new Allsson 5632 console has 56 channels, and we have two 24-track machines linked to give a total of 48."

The Polar complex is fully booked, not just by Polar label acts like Abba, Tomas Ledin or Ted Gardestad, but many international acts literally queue up to record there: Among the visiting celebrities: Led Zeppelin, for "In Through The Out Door," Genesis, for "The Duke," with Genesis members Tony Banks and Mike Rutherford, and their albums there.

Now Polar is opening a second, smaller studio in the same building, a 24-track center. Studio fees at Polar are $165 an hour, with $130 planned for the smaller studio. Also recently readied is the Michael B. Tretow Studio, a small place for mixing and dubbing and run by Abba engineer Michael Tretow.

This studio has a Trident console and was recently used by Abba for the group's Spanish language album "Gracias Por La Musica," for dubbing and also for the mixing of the sound for the television special "Abba in Concert."
The “holiday in Switzerland” slogan is not only attracting tourists from all parts of the world but is also a billboard erected by major Swiss recording studios to invite foreign music executives. A scene such as this is common throughout the country, with days of leisurely, skiing or water skiing on Lake Geneva.

The new Platinum One recording studio in Oberuz buddel in the city of Berne is just a few minutes from the main railway stations. "So why not take a break and record in the quiet and lovely countryside here?" asks Martin Pearson, British engineer who has run the studio since September of last year.

The studio has two large rooms with high ceilings, and one of the most advanced recording facilities in the world. It has been built to accommodate the needs of a variety of clients, from small groups to major artists.

The studio features a state-of-the-art digital mixing console, and its engineers are well-versed in the use of the latest technology. They are dedicated to providing clients with the highest quality of service and a personal touch.

The studio’s reputation for excellence has earned it a place among the most prestigious recording facilities in the world. Clients have included major artists, independent bands, and film productions, all of whom have praised the studio for its exceptional sound quality and professional staff.

The studio’s success can be attributed to its commitment to innovation, both in terms of technology and in its approach to recording. With its state-of-the-art facilities and experienced engineers, the studio is well-equipped to meet the demands of any project.

In conclusion, the Platinum One studio is a testament to the rich music scene in Switzerland. It is a place where creativity and artistry come together, and where music is recorded with the highest level of professionalism. Whether you are a seasoned artist or a new talent, the studio offers the perfect environment to bring your vision to life.
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BROADWAY REVIEW
‘Camelot’ Adequate But Its Flaws Show

NEW YORK—The music and Richard Burton as King Arthur are the two outstanding features—the cornerstone if you may—of the revival of “Camelot,” the Alan Jay Lerner-Frederick Loewe musical now at Lincoln Center’s New York State Theater for a limited engagement.

In what is often regarded as Lerner and Loewe’s finest work as a writing/ composing team to the Broadway musical theater, “Camelot” features some earcatching music and lyrics in “If Ever I Should Leave You.” “I Loved You Once in Silence,” “How To Handle A Woman” and the title tune.

The music is richly by the forcefully sweet-voiced Richard Burton. Richard Muenz as Lancelot and Christine Ebersole as Guenevere, with orchestrations by Robert Russell Bennett and Phil Lang. James Martin conducts the orchestral pit.

The possibility of a new original cast album is being explored. The 1960 original was released by Columbia.

Burton is a widely loved actor with a compelling stage presence, and his many fans can find no wrong. In this recreation of its popular role of 1960, he is often outstanding, but there are also disturbing lapses in style and forcefulness. At those times the impression is conveyed that he would rather be somewhere else.

Another flaw in the structure here is that the stage of the New York State Theater is veryimple and, in contrast, Camelot is a big splash musical with impressive sets and a sizable cast. The result is that of Frank Dunlop’s skilful staging, is an environment in which Burton often loses his commanding stage presence and seems to shrink into the scenery.

Camelot’s story itself is an idyllic piece of fantasy based on the novel “The Once & Future King” by T.H. White. Lerner’s book meanders, getting so involved in the urbane, that even Dunlop’s efforts to clarify the historical details of the Arthurian legend only add to the overall confusion of historical facts skilfully delivered in a misc of lofty but largely unsatisfactory adventures.

Overall, Camelot is flawed but adequate fare for those seeking gentle escapism from real-time hassles of sweltering New York.

RADCLIFF JOE


C/O Entertainment, Inc., a management, promotion and publishing firm specializing in music and television, has established the management and promotional vehicule of Jack Lee. Address: 9252 Germantown Ave., Philadelphia 19118.

Marion Records established by Thomas E. Garvey, 106 South Road, Delta-ville, Pa. 18901.


Joe Sutton Management and Sutton Productions formed by Joe Sutton, president of Shadybrook Records. This independent record company will be the initial tour of the English group Del- legation. Address: 3830 Melrose Ave., Los Angeles, 90069 (213) 655-5923.

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Evelina 46634
Clinth Eastwood
Mae West
BAR ROOM BUDDIES
Single This Week

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(Even more Jo Stafford)
**By JEAN WILLIAMS**

LOS ANGELES: Venture Records, the L.A.-based r&b/pop label, is now experimenting with gospel, according to company "vain" Gaye, vice president, who, for many years has continued to work with Barry White, who draws more than 10,000 people to his record store in Los Angeles.

Venture is planning additional r&b/pop acts. The Rev. Larry Lester is the company's entry into the gospel arena, with an EP due later this year. Lester, who for many years has continued to work with Barry White, who draws more than 10,000 people to his record store in Los Angeles.

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As the Rev. James Cleveland celebrates his 15th anniversary as head of the Gospel Workshop of America (which has more than 20,000 members nationwide), he also celebrates his 20th year of a long-term contract with Savoy Records.

Cleveland's Gospel Workshop of America annual concert gets under way at the Hilton Hotel in Philadelphia Aug. 9-15. More than 10,000 delegates are expected to be on hand, belived to be one of the largest events for any music-broadcasting convention.

As a matter of fact, the Gospel Workshop of America may be the only industry organization that draws more than 3,000 people to its board meeting.

Does Archie Finch require a new consumer—one who deals with the woman as opposed to what might be considered high fashion? This may appear to be picking, but it's the opinion of the many in the entertainment industry that image is all important and companies strive to project their artists in the most favorable light. To this end huge sums of money are spent to project just the right image.

Appearing on "The Tonight Show" recently, Franklin was outlined in light, clothing suggestively suited for a singer like Diana Ross rather than a lady of ample proportions like Franklin. But guess how Bill Cosby saw Franklin a fitting and gracious introduction. "It's so nice to watch the master," he said, "instead of all the other singers who learned from the master."

Larry Graham, formerly of Graham Central Station, has begun his first tour as a solo act. Graham, riding on a hit single, "One In A Million," will open for the Islek Bros. starting Thursday (21) at the Century Center in Ragon Rouge. Earth, Wind & Fire's Maurice White is set to open for the studio Monday (28) to begin work on the Emotions' next LP—dispelling rumors that the female duo had decided to split. Also at ARC Records, Todd Bridges, co-star of NBC-TV's "Different Strokes" is gearing up for his recording debut. Bridges is going into the studio with Leon Sylvias producing.

Another member of the famed Hawkins family is recording a solo project. Daniel Hawkins, brother of Edwin and Walter, has completed his debut LP for Light Records. The album, "Something to Celebrate," is slated for a fall release.

(Continued on page 46)
LOS ANGELES — With labels cutting back on their promotion dollars, retailers are coming up with alternative methods to lure customers into stores — while keeping costs to a minimum.

One such dealer is Willie Evans of Evans House of Music in San Francisco.

According to Evans, "we recently did an in-store promotion with Johnny Gunter Watson. Watson was in the store for an autograph session. In this particular case, DJM, has its label, did buy radio time."

"However, I had repliads printed of $1 with Johnnie on them and sent them out. When a coupon was returned the customer received either Johnny's single, "Love Jones," or $1 off the cost of the new LP." Evans notes that, as a result of promotion dollar cutbacks, he has had flyers printed, "I do a lot of flyers. We even go door to door with them."

"In addition," he continues, "we have monthly charts of the best selling records at the store. We have compiled a mailing list of customers and potential customers."

He notes that he has driven through the streets talking to people while compiling additional names for the mailing list.

The $1 repliads coupon was mailed with the record chart. That way, says Evans, when people came for their free single or discount on the album, they already knew what other specials were offered.

Evans, who says "we get our reputation by featuring artists in our in-store promotions in conjunction with labels," says he has always been engaged in "a lot of radio time buys using my own money. Since the record companies have cut back on the promotion dollars they spend, I am doing even more.

He notes that he works closely with KOSL-FM in terms of buying time and in joint ventures.

Evans and KOSL had keyhams made in the form of a phonograph record — the name of the shop is on one side while KOSL's call letters are on the back.

"The station announcer would tell listeners to come by Evans' House of Music for their KSOL keychains."

He says he is about to enter another promotion with KSOL.

Evans House of Music, located in the Visitacion Valley section of San Francisco, stocks rock, country, new wave, pop and gospel.

"Although most of my stock is rock and roll, this shop is made up of several different nationalities. I don't want to lose any customers by not catering to what they want to buy."

He says he has little competition, with the closest retail outlet approximately 25 blocks away. While he has been in the retail business since 1966, he moved to his present location in 1975. He operates the shop with his son Barry.

Evans, who spearheaded a cooperative buying organization called Solo West, is now looking to open a gospel-oriented one-stop in about a month.

The organization, which lasted more than a year, has been disbanded, but Evans is looking to maintain, with approval of the other former members, the Solo West name.

"If this is agreed on, the one-stop will open as Solo West One-Stop."

According to Evans, while there is a large contingent of gospel music lovers in the Bay Area, particularly in Oakland, Calif., "There is a void here because no one takes any real interest in gospel music.

"Some one-stops in the area have gospel but there is no promotion beyond it. I decided to open a gospel one-stop because of the response I have gotten from my own radio program and a need for such an outlet here."

He has a one-hour show on KEST-AM Saturdays at 6-7 p.m.

"I also have made contacts around the country in the gospel field. And I certainly don't have any problem with that mood."

He points out that he recently produced a gospel album by the Gospel Hummingbirds, a group from the Bay area.

"In addition, I was asked to handle product on Samee Christian, a gospel artist from Chicago," he adds. Evans insists he has been laying the groundwork for the new business venture.

HENDRIX CARBON—Randy Hansen, right, who gained attention as a Jimi Hendrix clone, takes time out to sign an autograph for Mano Zetina, who showed up for Hansen's Greek Theatre performance in fanciful Hendrix-type garb. Hansen devoted a portion of his show to impersonating the late star.

Mopres Records, highlighting the day's activities was to be a benefit concert featuring Betty Griffin, the Concert Band and Mr. Delton. Griffin has a new LP on Mopres titled "Free Spirit."

The summer spectacular was planned for the youth of the Compton area.

After five years of preparation, B.B. King's authorized biography is set for the book stores Sept. 22. It is published by Doubleday & Co.

King is on the third leg of his world tour, which takes him into countries such as Yugoslavia, Aus-

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This document contains articles and advertisements. It seems to be a mix of music reviews, event announcements, and general news. Here is a breakdown of the content:

1. **Northeast Fairs Go For Youth**
   - New York—Bookings this summer at the Westbury Music Fair in New York and the Valley Forge Music Fair in Devon, Pa. are mirroring for the first time youth-oriented pop acts.
   - Booking at Music Fair Enterprises, the venues are usually geared for the MOR trade, with only occasional forays into mainstream pop acts.

2. **Bluegrass Music Thriving Amidst Current Recession**
   - Among the most profitable are those at Bearblossom, Ind., that his father, Bill Monroe, has made famous.
   - Three festivals will be held at Bearblossom this year.

3. **3 Eagles Dates In Santa Monica**
   - Los Angeles—The Eagles will return to the Santa Monica Civic Auditorium for three shows July 27-29—The band’s first time at the 3,000-seat venue since June 1973, when it dropped its 1972 LP album there.
   - That date seven years ago was its first local headlining stint, following a succession of sold-out gigs for Yes and Procol Harum.
   - The group normally plays the 11,500-seat Forum in Inglewood, but it did in four sold-out shows last November, but wanted to play this date as it’s a little closer to hometown fans, according to a spokesperson for the band.

4. **26,000 Brave Rain At Ohio Jam**
   - Los Angeles—Despite the threat of rain all day, 26,000 attended the second annual outdoor jam at Legend Valley, Newark, Ohio, staged jointly by Agora Productions and Berkline Productions, both located in Cleveland.

5. **Spinners Say 'Cupid' May Be 'Hertz' Song**
   - The first single from the “Dancin' And Lovin'” album was “Body Language,” an instant hit.
   - A decay went on “Working My Way Back To You/Forgetting Me Girl” and the request lines started lighting up.

6. **Spinnin' in the Sun at the Aladdin**
   - Las Vegas—It's business as usual for entertainment at the trouble-plagued Aladdin Hotel here next to the closure of the hotel's casino July 11 and the layoff of 1,800 employees.

7. **Financial Stability Was Cited by the Four-man Group as a Reason for the Reopening of the Hotel**
   - Financial stability was cited by the four-man group as a reason for the reopening of the hotel, which was being purchased at the time by Wayne Newton. Sources report it’s unclear as to whether Newton will remain a potential buyer.

8. **Singers’ Notices about Upcoming Showings**
   - This newspaper has been dropped before the U.S. District Court to overturn the gaming commission’s decision since the presiding judge was taken off the case.

9. **At the Aladdin stockholders and entertainment office are waiting and watching as new legal maneuvers seek to obtain a ruling reversal through other channels.

10. **The first was of the first 1,800 employees laid off July 11, but the scheduled nine-week engagement of Holiday Guitar starring Linda Ronstadt was cut short a week at the theatre with its last performance that same day.
MESA, Ariz.—Although this suburb of Phoenix is known primarily for its hot rock conservatism and its large Mormon population, if three area concert promoters have their way, they'll be a new attraction here: popular music.

The Mesa Community Amphitheater is emerging as the East Phoenix area's crown jewel for outdoor music shows.

Three promoters—Dan Zelisko of Evening Star Productions in Tempe, Doug Clark, working under the banner of his newly-created Doug Clark Productions; and Dirk Witter, a Mesa native who is new to the music business—all say they want to book shows into the outdoor venue.

The facility, which features sloped, grassy seating for 3,500, is being described as one of the most attractive in the Phoenix area. It is located about 15 miles from the center of Phoenix.

Zelisko, Clark and Witter are scrambling for dates and for available artists, a sure sign that the highly competitive music business has at last made it to Mesa.

The promoters say they will shy away from presenting hard rock shows because of noise complaints from surrounding residential areas. They promise to stick to jazz, soft rock and more adult sounds.

"I like the place. It's attractive. It's outdoors and you can put folding chairs in there," says Clark, who for the last 10 years brought nearly 1,000 shows into the Celebrity Theatre in downtown Phoenix.

Clark plans to bring 10 to 15 "softer rock" shows into the facility in the next year. He has an Aug. 22 date booked for Emmylou Harris, whom Clark originally planned to book into Phoenix Symphony Hall. Reserved seats are $9.75 with general admission priced at $8.75.

Singers like Al Stewart and Gordon Lightfoot are the kind of performers he has in mind for his series of concerts. Clark says.

He adds the outdoor Mesa amphitheater will serve as "an interim step" until he can build a new Valley concert facility.

It was Dan Zelisko and his Evening Star Productions who discovered the usefulness of the facility.

Zelisko booked two shows—Todd Rundgren's Utopia and Ian Hunter—into the amphitheater earlier this spring.

Gospel Music is reaching out, opening up new territories where it hasn't traveled before. Billboard's Sept. 27th issue will study in-depth this vital and growing market.

Every week Billboard highlights the issues, focuses the trends and charts the growth with authoritative editorial analysis... and annually develops an up-to-date, complete report in its coverage on the World of Gospel Music...

To this day, we still receive requests for last year's Gospel Music issue, which sold out our entire inventory within six weeks.

This year, you've got a double impact opportunity to present your important sales message of involvement and achievement to the entire industry in this Spotlight which is timed with the industry's first Gospel Music Conference.

Billboard has announced the first annual Gospel Music Conference, Sept. 23-26, 1980 at the Sheraton-Universal Hotel in Los Angeles. This history-making conference will gather all of the leading international forces of Gospel Music for the biggest and most important Gospel meeting ever planned.

The Gospel Music Spotlight in Billboard will be distributed at this conference as well as delivered to the over 200,000+ readers of Billboard in more than 100 countries around the world.

Featured in this year's Spotlight of the World of Gospel Music will be:

- Major types of religious music...Contemporary Christian, Southern Gospel, Soul Gospel...
- Labels and distributors...updates on artists and releases...
- Live religious music...what's happening in concerts, clubs and other venues...
- Religious music on radio and TV...the current state of traditional religious radio (including a complete list of stations) and the growing impact of cable and public TV...
- And more...

Billboard's spotlight issue on the World of Gospel Music, coupled with the premier Gospel Music Conference, will give your sales message the impact it deserves. Reserve your space now.

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Billboard's DAVE DEXTER JR.

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CRUSADERS RANDY CRAWFORD
Amphitheatre
Universal City, Calif.
Tickets: $12.50, $10.50, $5.00.
For this housing concert-the next to last on a seven-week U.S. tour-the
veteran Crusaders pulled out all the stops.
Shug O'Farrill and Wilton Felder were by, among others, jazz stars Arturo
Ascanio (percussion) and D放缓 Johnson (tuba). Their sound was
transformed, however, by a 32-piece orchestra led by composer Sid Garni.
The 12-05, 100-minute show was a joy to the end of the performance.
While the band, clad Crusaders performed their unique blend of jazz,
rock, and blues with enthusiasm and precision.
Fisher's excellent saxophone-as such the
milieu's cutting cads-was especially not-
able. The band was supported by a
sublime tenor saxophonist and a
sensitive rhythm section.

Billy Joel Shows Draw Big

NEW YORK-Billy Joel did not
restructure the second half of his current tour because he "didn't want to chance his huge reputation with poorly
drafted musicians," as was suggested in Billboard's July 12 issue, his
organizational sources say.
"Our tour office in this office on this tour shows
that Billy's concert audience is expanding despite the state of the
Joey Lawrence" economy," the Arfie, pres-
ident of Home Run Agency, which books Joel,
says.
"Promoters of the dates from which we withdrew were convinced
Joel would sell 20,000-40,000 more tickets than in previous years. Wold
\& Rissmiller requested multiple dates with Billy in Los Angeles, Bil,
Graham wanted major-dates in Oakland and Concerts West Al
Barbosa Productions wanted mul-

tal dates in the same region, "said Arfie.
"Billy's sellout on this tour show that he is turning.
point his success on the road no longer de-

pends on a strong economy. For instance, his last Chicago date in 1978
was a 6,000-ticket event. His July 16 and 18 dates this year sold
36,000 tickets-and went well in other major markets in November, when
the economy was also poor.
Linda Roestad's first tv special

07/26/80
BILLY JON
DEVER
Monopolie
night
Nashville,
$12.50, $10.50.
Clearly the folks had forgotten Denver in his two-year absence from Music City. His July 12 concert drew an almost full house of enthu-
siasts. As is his happy custom, Denver used no opening act,ictimning the audience with a 13-song set for the entire 34-song, two-hour and 15-minute program.
Denver developed a quick camaraderie with the audience, joking and encouraging them to sing along, setting up songs and responding amiably to shouted requests and compliments.
Again, Denver showed he is basically a singer/songwriter in the same vein as his own work, as well as a messenger of transcendent love rather than as the reporter of tasteful encounters. Still, the show was a model of light heartlessness, adored with such expected Den-
sen en as "I Had a Dream," "Thank God I'm a Country Boy," "Grandma's Featherbed" and "Memphis."
Among the evening's other standouts were the Stanley Brothers' classic, "How Mountain Girls Can Love," featuring Denver on mandolin, a surprise gift to the crowd of "Tennessle Waltz," a soothing treatment of "Sweet Sum-
mer Love" and the prime warning to a puppy from "You're the One Who Loves Me." In one seg-
mament, Denver excelled in his own restrung banjo and did live music on his own accom-
painment.
He closed with "Calypso" and en-
couraged the audience to go out.
As long as the concert was, the crowd clam-
ed for more Denver, finding in him, perhaps, a person whose music is more through-
going than Bob Dylan's family functionality and whose range with affecting the Amer-
ican and people, "...Dan Daniels, current posturing to its rightful place as a chart

RUFUS & CHAKA BROTHERS JOHNSON
Greek Theatro, Los Angeles
Tickets: $12.50, $10.50.
It was a night for cross-fun funk here July 10 when these veteran acts opened a two-night stand. Rufus was the gullly, hard-edged R&B funk approach: Brothers Johnson tossed to lighter, slicker funk style.
Actually the show was something of a tribute to multi-crooster specialist Quiny Jones who produced Rufus' recent "WettyWet" LP and four A&M albums by the Brothers.
Both acts had right, razzle sharp instrumental support, though Rufus' solos were more fun and acoustic vocal and visual forces in the vocal funk and Chaka Khan.
The 17-year-old singer possesses a ter-
type image, a happy, easy-going, and a fierce stage presence. She also projects more a mellower aura than most female singers, which is kicking up a lot of interest on the stage.
Both shows having problems, though each came alive by the end. The Brothers' 60-
minute opening turned started slowly and seemed tuned and conducted. But his hit stride on the next-close, "Get The Funk Out Ma Face" which features a bobby base line by Louis
13 CHEAP TRICK
9
ALICE COOPER
Colis.,
Asbury,
Inc., Cumberland County Civic Center,
9, 8

"You're the Opening Act," electing instead to work the stage tamed and when the concert drew up her leg or the folks hadn't forgotten as setting people reduces Charlie Daniels' $12.50, $10.50, $8.50.

CHRIS McDONALD
ALICESTÄIRKIN
50
You're the Opening Act," electing instead to work the stage tamed and when the concert drew up her leg or the folks hadn't forgotten as setting people reduces Charlie Daniels' $12.50, $10.50, $8.50.

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CHICAGO—New introductions of audiophile products in cassette tape format are paralleling developments in the disk field. The trend promises to make the $15 pre-recorded cassette tape price point a retail commonplace by winter.

Latest entries in what may shape up as a stampede toward end-cassette audio are Classical Cassette Co. of Upper Saddle River, N.J., in conjunction with Maltby, Calif.'s Orion Master Recordings, and American Artists Group Music Inc., a just-launched recording outfit.

These companies join majors and independent duplicators aiming at the audiophile market, most with strong classical emphases, including CBS Mastersound, E. Allen Silva, Columbia Records, Mobile Fidelity Sound Lab and Advent Corp.

Vanguard Records also is expected to launch an audiophile cassette series shortly, and RCA Records is known to be researching such a release.

The first Classical Cassette Co./Orion release conforms seven classical titles at $14.95 each. What distinguishes the new series from earlier Orion cassettes is the use of chromium dioxide tape formulation, explains Julius Konins of Classical Cassette.


According to Konins, the 8 to 9 ratio cassettes on Dupont stock offer six to eight more dB without distortion than conventional cassettes. Konins predicts chromium dioxide will become the standard for high-end duplication.

"In a year chromatium will take over the high-end market," the duplicator insists. "It's Konin's belief that metal particle tape, while disadvantageous to the home recorder, is not significantly better than chromium in commercial duplication.

"Konins, who handled several labels' custom work, is a partner in the cassette product venture with Orion's Givan Kornfield, and tapes reportedly will be marketed through both companies.

American Artists Group Music Inc. expects to establish a new cassette pricing high with its Inter-Digital series.

Charles Ives' "Concord Sonata.

Classical LPs Return In dbx

LOS ANGELES—Three albums by the London Philharmonic Orchestra, conducted by Moritz Gould, are being re-issued on the Varése Sarabande and Chalfont labels in dbx-encoded form.

All three albums were originally recorded digitally and were the first digital recordings made by the orchestra.


The Chalfont album features Ralph Vaughan Williams' "Symphony No. 4." The other orchestral favorites.

All three albums were produced by Jerome Kuzicka, vice president of dbx, and mastered by Bruce Leek at JAM studios, Irvine, Calif.

the series debut release, will be list priced at between $17 and $18, according to company head McDonald Moore.

According to Moore, all duplicating will be done using a new real-time facility that the firm has built.

Other companies that recently have opened their own real-time duplicating labs are Mobile Fidelity Sound Labs, using JVC equi-N, working (Billboard, June 12, 1980) and Connoisseur Society, using Nakamichi decks.

Moore himself will produce the Ives recording by pianist Ira Valle.

Aspen Fest Music On NPR Satellite

CHICAGO—Live broadcasts from the Aspen Music Festival to be relayed by satellite to 40 National Public Radio (NPR) stations, are set for Aug. 1-4. Programs will include performances of orchestral, chamber, choral and contemporary music as part of a "A Weekend In Aspen" series.

Highlights of the broadcasts will include the first Aspen performance of Beethoven's Symphony No. 4, "Choral," with Jorge Mester conducting the Aspen Festival Orchestra and Chorus Aug. 3, and a 70th birthday concert salute to composer-in-residence William Schuman. Four complete concert programs are planned for the series.

The weekend will also mark the first NPR has used its mobile satellite uplink station in live concert transmission. Affiliate stations in New York, L.A., Boston, Washington, Detroit, Atlanta, Pittsburgh, Cincinnati, St. Louis, Baltimore, Seattle, San Diego, Philadelphia and Columbus, Ohio are among those scheduled to carry the broadcasts.

MAHLER: Conductor Klaus Tennstedt, right, is the recipient of the 1979 Mahler Society Award for his Angel recording of the composer's Fifth Symphony. Making the presentation in New York is Tony Garania, Angel Records East Coast director.

KARAJAN AND BERLIN MAKE HEAT WAVES

J. S. BACH: BRANDENBURG CONCERTOS BERLIN PHILHARMONIC

BACH • KARAJAN BRANDENBURG CONCERTOS NEW RECORDED


HERBERT VON KARAJAN AND THE BERLIN PHILHARMONIC PLAY:

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CHRISTOPH ESCHENBACH

BRAHMS: Piano Concerto No. 2
1035 235 • 3335 235
GEZA ANDA

LISZT: Hungarian Rhapsodies 4 & 5
1035 194 • 3335 194

STRAUS: Ein Heldenleben
1035 194 • 3335 194

HERBERT VON KARAJAN AND THE BERLIN PHILHARMONIC PLAY:

BERLIOZ: Symphonie fantastique
1025 263 • 3335 263

BRAHMS: Hungarian Dances 17, 18, 19, 20
1035 175 • 3335 175

SCHUBERT: Symphony No. 8
1035 194 • 3335 194

www.americanradiohistory.com
Talbot On Vidisks

- Continued from page 10
trol unit retails for an extra $50. The Magnavox retailer priced for $695 when it was introduced in De-

cember 1978. In June 1979 that price was raised to $775.

In Dallas and Minneapolis, re-
portedly the only markets where the systems are going head-to-head, the
Magnavox player is being sold in many outlets for its original list price.

Schaak Electronics in Min-
neapolis is the only dealer handling both systems, and Schaak vice pres-
ident Paul Ginther says both are “doing very well.”

Schaak has not lowered the price on the Magnavox player and Gin-
ther believes that dealers who have are “overselling.”

“It’s too early in the product cycle to cut prices,” he says. “It’s probably helpful that the prices are so close together. It’s the same as selling receivers or tv sets.” Some customers identify more strongly with the Magnavox name and some with the Pioneer name.

Ginther also believes that “con-
sumers on the horizon are aware that the technology are generally not price-
oriented.”

Both Magnavox and Pioneer have stated at various times that the mar-
ket is big enough for both of them. “We had this perception of customers de-

ciding directly with Magnavox,” Talbot says. “That didn’t enter into our thoughts. We thought the two major mar-

dets on their own merits, regardless of whether Magnavox was there or not.”

For the last several months some retailers selling the Magnavox sys-


tem have complained of sharply de-

clining sales after an initial flurry of interest. Reasons cited for the de-

cline include the limited amount of programming available, price com-

petition from VCRs and consumer complaints about service.

Talbot contends that MCA has been slow to increase its catalog of ti-

tles on disk, but says: “They’ve just learned to walk. Now they’ll start to run.”

Three new music disks will be re-

leased by MCA in two weeks featur-

ing Abba, Loretta Lynn and Olivia Newton-John at an expected $19.95 re-

tail list.

“Music is going to be the big seller in videodisks,” Talbot believes. “That’s why stereo sound is so im-

portant.”

MCA has also locked the service problem, believes Talbot. “We have 200 service centers across the coun-
ty that were set up for our industrial system. They will handle our con-
sumer product as well.”

Pioneer’s original industrial disk customer, General Motors, recently

placed a “significant re-order,” accord-

ing to Talbot. GM uses Pioneer disks in its three tonneau partnerships.

As to price Talbot does not see a significant decline on the horizon but adds: “It is the best of the con-

sumer electronics industry, as pro-

duction increases the LaserDisk will be much cheaper, probably in the face of inflation. Pricing has not been a problem for us.”

We’re looking primarily for an ad-

vantage where there is not enough software availability.

“We’re looking primarily for ac-

counts that have multiple stores, preferably in mall locations. If we can open the business up to record stores it would certainly be an ad-

vantage.”

Talbot says MCA hopes to add 12 to 15 music titles to its catalog by the end of the year. “We feel strongly that the Pioneer and Mag-

navox systems with stereo will give music a great advantage in this for-

mat.”

GEORGE KOPP

Recoton Dealt With Fidelitone Concluded

NEW YORK—Recoton has com-

pleted its deal to acquire the con-

sumer audio products division of Fi-

delitone for an undisclosed amount of cash.

Fidelitone brand needle and accessories will be marketed from Recoton’s Long Island City head-
quarters, according to the company.

Fidelitone’s record and tape care products and phonograph needles enjoyed sales of about $2 million in 1979. Recoton, also an accessories manufacturer, had $12 million in 1979 sales.

Nautilus Names 3

LOS ANGELES—Nautilus Records has named three out-

standing reps.

Cited for most improved territory is HSI Distributing of Chicago for the firm’s work in Michigan. Rep/ dis-

counter of the year honors go to Precision Sound Marketing of Ore-

gon and Washington. MER Asso-

ciates carries off rep firm of the year and a pair of Nautilus satin jackets to Karen Russo and Bill Larson.

5 FIRMS JOIN Form Cable TV Assn.

WASHINGTON—Represen-
tatives of five major subscription tele-

cision firms are available in eight markets with plans in place for six more operations in the near fu-

ture. Subscription revenues totalled $120 million this year and Bruto
co projects one billion dollars in sub-

scription revenues by 1984.

Besides Bruto, board members of the new association include Rich-

ard T. P. L. Winters, president of Wometco Enter-

prises, Inc., Miami; James LeVitus of American Subscription Tele-

vision of California; Marina Del Rey; H. Brian Thompson of Sub-

scription Television of America, Rockville, Md.; and Robert V. Ca-

hill of National Subscription Tele-

vision, Los Angeles.

Frank Walker, deputy chief of the Broadcast Bureau of the Fed-

eral Communications Commission, welcomed the formation of the new association by calling subscription tv “an ideal vehicle for expanding pro-

gramming choices for minorities, children and other special au-

diences.”

Motion Picture Assn. of America president Jack Valenti notes that the growth of the subscription television industry will mean expansion of programming opportunities for art-

ists and producers as well as the public in general.

JEAN CALLAHAN

Cite 3 Rep Firms

CHICAGO—Crowd Inter-
national has cited three of its rep-

companies for 10 years of service. The firms are Fidelico Co. of At-

lanta, Ga., Florida-based Firestone & Assoc. and Texas’ Dobbs-Stan-

ford organization.
We haven't left anything out.

At TDK, recording is our only business. So we make it our business to supply everything for your customers. A complete line of fine audio and video cassettes, open reel tape, 8-track cartridges and maintenance accessories. With TDK, nothing is forgotten. We support you completely, with national and regional advertising, promotions, special packaging and displays. It's all there. It works hard. Let it work for you.
**Sound Business/Video**

**Video Takes**

El Mar Plastics, Carson, Calif., has completed installation of a fully automated system for manufacture of the Norelco style cassette box. The system will produce approximately one million boxes per week. El Mar’s investment of $1.2 million in this program is based upon projected growth of cassettes in music and spoken word applications.

VAMP—Video And Music Productions—has opened offices in San Francisco. Principals include producer Betsy Miller, director/editor Kim Dempster and executive producer Warren Bates. The firm just finished demo tapes for Hury Lewis and the News, a Chrysalis act. Dempster is also the director and editor of “Rock, Justice,” the Marty Balin & Bill Hayman-produced, original video music rock opera slated for distribution by Capitol via EMI Videograms.

Home VCR sales continue to barrel along. The EIA reports that total first sales to dealers for 1980 are up 58.8% over last year with a midyear total of 286,601 units sold. According to the EIA, every week of 1980 has set a new record in sales to dealers for home VCRs.

Magnetic Video Corp. has appointed a new company, Video Unlimited, as its New York distributor. Video Unlimited is headed by Al Barshop, formerly a general manager with Panasonic, and Herb Goldberg, formerly with London Records. Video Unlimited handles video hardware and software exclusively.

**New Products**

SANYO VIDEO—Sanyo’s Belclard VCR5050 videocassette recorder features remote control, five hour playing time and high speed (13 times normal) forward or reverse scan with picture. Also offered is freeze frame with single frame advance.

**Mars 24-Track Studio In Los Angeles Operational**

**LOS ANGELES**—Mars Studios is now operational here as a new 24-track recording complex.

Future plans, according to co-owner princi- pal Stan Gittelman, call for a midtown suite as well as a second recording studio. The huge Recording St. facility in Hollywood already contains three rehearsal rooms.

Mars Studios is under the im- peria of Every Day Entre- tainment Enterprises, indicates Gittelman, Michael Clas- sinen, producer and engi- neer, is the other major principal in Mars, while Mark Howlett is the engineer.

The main room studio measures 45 feet by 55 feet with a 13 to 22-foot high-sloped ceiling. Included also is a 16-foot by 11-foot booth. Mist, smoke and light effects, plus four open isolation areas from 14 feet by 12 feet to 11 feet by 8 feet. Jack Edwards is the designer.

The control room mixing console is a Trident TSM series with 40 in/32 out.

Tape machines are MCI JH-16 24-track with auto locator IWL Studer A-80 two-track and more. MCI JH-110 4-track and 7 1/4-inch, and Technics cassette decks.

Monitors are JBL 4350s bamped. JBL 4343s and JBL 4313s. Among outboard equipment are two echo plates, two time delay DDLS. Lexicon 225 digital reverb. two LA-44: four 1716s. Gain Brains. Keypex, harmonizer, vocal stressors, full Scamp rack and full dbx.

Also planned, adds Gittelman, are production, publishing and even a record company wing in the next several years. Video involvement is also being eyed strongly.

**Blacassette Line Introduced At $6.95**

NEW YORK—Paperback Tapes recently introduced to market 60-minute literary and music cassettes through record and book retailers, has added a new line called Blacassette, dealing with black writers and artists.

The line, which retails at $6.95, debuts soon with four releases, all packaged to resemble a paperback book. They include "Martin Luther King, Lifetime & Speeches..." "Malcolm X. Ballads & Ballads." "Iceberg Slim (Robert Beck)." Pomp. The Story Of My Life" and "Paul Robces At Carnegie Hall." At least 15 more are planned in the months ahead.

Paperback Tapes, formed by Sherman Arena, formerly a director of special projects for the Hearst Corp. magazine division, via Sha- mphis, based in Marina Del Rey, Calif., plans further regular releases, in the fall. These include "Henry Miller’s Friends" and Jim Worthing and Barbara Whitmer’s "Forget The Gas Pumps, Make Your Own Fuel." A part of a lecture series.

**Studio Track**

Los Angeles—Denon activity. Earth, Wind & Fire is in with producer Maurice White and engineer George Massenburg for horns and string overdubs. Max Dresden working on another television special for Dacshum Productions with Ray Borch producing and conducting, and Doug Rider and Jeff Borgen producing. Hombre Galica engineering vocals for a new Teri De Sario LP with Bill Paris producing for Casablanca. Latins Jackson is with Larry Farrow producing and Galia at the board for Lee Jackson productions. Tom O’Reilly producing and engineering Mama’s Pride for Tapestry with Ernie Bunch producing and engineering.

Ron Revision is mixing Eddie Money at Kendun, Mike Clink engineering help from Ralph Orona. Also there, Mike’s Los Angeles Jackson beginning a new project, producing himself. Michael Schuman, with Kendun’s Bob Winfield, engineering.

Roy Halee mixing the Roche Sisters for Warner Bros. at Kingdom Sound, Syosset, N.Y. Hale also engineering with assistance from John O’Neil.

Sanborn Productions in Nashville has completed construction of Studio A at its Ball Run Studio Complex. Sanborn’s mobile has also added new outboard equipment including: Exeditel harmonizer and fanger, Scamp rack with compressors, gates and EQ. Orange County vocal processor and Modfet 11. 356 expert.


* * *

Roy Halee mixing the Roche Sisters for Warner Bros. at Kingdom Sound, Syosset, N.Y. Hale also engineering with assistance from John O’Neil.

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* * *

Horne Buffett is mixing live tape at VHS Records, Modesto, Calif. Allen Sudith engi- neering, Also there, John Wright engineering Dav- ed Plante.

The team of Artisan Mobile Recorders and Triad Recording Studios, Ft. Lauderdale, Fla., worked on a live recording of the Mt. Tabor High School Band for a portion of the George Martin produced “Honky Tonk Freeway.” Engineering was handled by Peter Feynman and Michael Le- kow. Also on the crew were Bill Bates, Gregg Lampang and Douglas Nanolick.

Larry Butler producing Roy Clark for RCA at Sound Emporium, Nashville, Billy Serrill and Harold Lee engineering.

At Netherton Studios, Boulder, Colo., Dan Fo- gelberg working on his next CBS/Lone release. Matt Lewis engineering, Julian Smith assisting.


Gambler finishing up a new UMI America LP. (Continued on page 56)
Are you a manufacturer of hard or software, a publisher, producer or distributor of programmes, or an audiovisual services company? If so, you must exhibit at VIDCOM 80.

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Your Gateway to Videocommunications in the 80's.
NEW YORK—Eastern Europe's recording studios may not be equipped with state-of-the-art facilities, but they are equipped with a-dzene nations in the region finds them fit and flourishing, handling artist of every musical color and complexion.

In Hungary, for example, the state disk company's studio has recently been refurbished and is now fully booked with pop, rock and disco recordings, plus contemporary Hun-
garian serious music, its primary concern.

As this is equipped with hard-
ware from MCI, Studer, Dolby, Marshall, Neumann, AKG, Share, Coax FMU and Audio. The cutting machine is a Neumann VMS.

The Hungarian Record Co., em-
bracing the Hungarian, Chal-
ton and Pepita labels, also records in the studios of the Hungarian Radio Corp. and the Hungarian Film Stu-
dios. The latter claims to be one of the finest operations in Europe, with particular care taken to soundproofing because the complex is in a corridor to Budapest airport.

It is most likely for acoustic elements which provide the fairly dry sound required for light music. The studio covers around 150,000 square feet, and is controlled by a highly trained engineering team.

Mono, stereo and quadruphonic availability covers most conti-
nencies, and the recording console is a Neumann 28/6 machine, with Al-
tec speakers, and Ampex equipment for one-inch and 1/4-inch tape.

Additionally, there is a Dolby noise reduction system, AKG BX 20 artificial reverber devices, tone adjust-
ors, compressors and, in a separate room, a Westrex light-sound camera tackles light transcriptions. There are also LP m.m. and 35 m.m. tape projectors.

In Czechoslovakia, most of the Prague studios are owned by Sup-
rophon, the record company, which for them has branches in house productions, plus co-productions with Western terri-
ory partners and, if time and capac-
ity, allows, for recordings.

To spread the load, Supraphon tries to adapt other acoustically suit-
able sites for recordings with port-
able equipment.

The main classical music studio is in operation in Czech Philhar-
monic Orchestra at the House of Artists, a venue which dates from
1980. It has 16-track, and all recorders are Studer, from 16-track down.

Also used for classical product is the Domovina Studio, with a Neve console and Studer 80 A recorders, a renter suited for up to 40 musicians. This studio has recently been used for co-productions with Nippon Co-
lumbia, the Japanese team bringing its own equipment to record dig-

tally with the Denon PCM system.

For pop and jazz, Warsaw Sup-
raphon recently rebuilt its studio at Morzateum, just around the corner from Supraphon from where it was in Prague's center. This now has a 3232C console with 12 in-
puts/outputs and 24-track deck, with 16 record-
ners (Studer) and the en-
tire layout and acoustics are adapted to pop and jazz.

As for outside sites to help cope with Supraphon and custom de-
mands, the equipment available for transport is all-important. There is a mixing console (Studer 189), plus three Studer 888, which can be combined. Two other mixing consoles come from Supraphon's own laboratory.

The second Czech record com-
pany, Panton, does not have a studio of its own, nor a regular recording studio. Mostly it uses radio or tele-
vision studios and freelance tech-
nicians. The best-equipped radio studio in Prague is Studio A at Praguestudios, with a Studer 2869 console especially adapted to the needs of radio recording.

In Slovenia, the custom record com-
pany relies for its classical product on the Bratislava Radio Studio, with a local Tesla console and Studer recor-
ders.

But it has built its own studio at Plovdiv, and plans to open another in Zagreb, not covered by RTB records, used mainly by the record industry, studio 6 (24-track), owned by its Tele Radio and TV, used mostly for radio and tv pro-
sams; Norad University Brace Studios, in Zagreb, uses mostly the same ownership and usage as Studio 6; Centrarna Filmska Radna Zajed-
nica Kosutnjak (four-track), owned

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Johnny Louis; Pittsburgh; Cosmo Wyatt, Bauer, Baltimore

Wayne Gelfman and Frank Goodman were cowinners in Philadelphia.

A special posthumous award was also presented in memory of the late Jon Randazzo, former spinner at the Mind Shaf, Cabaret, City and DJs clubs in San Francisco. Randazzo also cofounded the Bay Area Disco DJ Assn., with John Hedges and co-founded T.O.P. 25 with George Fer-

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Disco Business
All Business, No Living At 8th Disco Forum

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Fear Of Lasers Is Past, Exec Believes

By RADCLIFFE JOE

NEW YORK. Although some club operations still maintain reservations about installing laser systems into their dancefloors, much of the initial fear and ignorance has passed, and the market is beginning to build for manufacturers.

This is the opinion of Dick Sandhaus, president of Science Fiction Corp., a New York-based company that has installed 77 laser systems in clubs over the past two years, including Xenon, the Le Palace in France and the new Bond’s discothek in New York.

Peopple are beginning to realize that the laser is no longer going to be a blinding or otherwise hurt by lasers, and as a result they are relaxing some of their former fears,” states Sandhaus.

Helping to build confidence is the knowledge that lasers used in entertainment systems now come under the street control of the Bureau of Radiations Health, which has issued a variance standard for club lasers which went into effect May 1, 1980.

The variance applies to lasers of more than one milliwatt in power, and stipulates that in units over one milliwatt the intensity of the beam must be diffused through approved scanners and prisms.

One of the barriers to the greater acceptance of lasers is the cost, according to Sandhaus. He states that the bulbs used in the systems are expensive and are inflating in cost at the rate of between 25% and 30% a year.

“As a result,” he states, “it is diffi-
ticult to bring the cost of the laser down to less than the $30,000 min-
imum which small units now cost.”

Sandhaus points out however that when the versatility of the laser is torn into consideration, the price becomes a “bargain” as a single la-
ser unit can do more for a club a special effects than conventional lighting systems two or three times.

In an effort to help bring the cost down, Sandhaus’ company is work-
ing on a commercial laser chassis which, when used in conjunction with a small laser system will provide a broad range of lighting ef-
tects for small discos.

The unit was originally designed as an add-on, but its popularity has prompted Science Fiction to work on the design for a stand-alone unit, according to Sandhaus.

Science Fiction is also expanding its operations into the lucrative roller disco business. The company recently designed a model NPY-2000 for the Gapull Arena rock in Albany, N.Y., to be the latest in rock in the U.S. and around the world. The rock is said to span an area of 40,000 square feet.

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NEW YORK—The black music marketing department of RCA Records has launched a nationwide “mix & match” contest for disco deejays as part of a major promotional push on “Adventures In The Land Of Music,” by Solar Records group Dynasty. Solar Records is distributed by RCA.

Under the rules of the contest, deejays are being asked to create a mix of records selected from any recordings released by RCA or its associated labels, along with the tagline, “I’ve Just Begin To Love You,” by Dynasty. The contest is open to deejays belonging to record pools serviced by RCA. The spinners are being asked to mail cassettes of their mixes to RCA Records where Steve Stoff, the label’s disco coordinator, and Basil Marshall, manager, black music product merchandising, will judge the entries and select winners.

Entrants will be judged primarily on the originality and creativity of their approach to the combinations of music in the mixes. However, quality of the mix will also be a consideration. There will be 10 first prize winners. Each will receive a Technics turntable.

The name is Meteor.
**Week 93**

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<tr>
<th>TITLE</th>
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<td>1</td>
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<td><em>JUNE IN JAPAN</em> - The Rolling Stones (H 1034)</td>
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Ergen: Confronting Global Issues

As President Of WEA International And IFPI Chief

• Continued from page 10

But Ergen does believe that na-

tion is running new sub-

sidiaries as WEA International est-

ablishes them. “Whenever possible, we do this,” he says, acknowledging

it sometimes means poaching good people from competitors.

“You can also bring in people from outside the music business, or

from its other areas, such as concert promoters, disk jockeys and the like. They
can turn out to be fine man-

agers, though they often need to be
trained in other countries.

In the matter of developing and

marketing local repertoire, Ergen

views some countries–Japan, Mex-

ic, Brazil, Spain–as having

substantial growth. “There’s a chance there of a greatly expanded business

Dance Fever–”Steppin’ out are Donne and Marie Osmond, pictured
during one of the dates on their recent Asian tour, which covered Malaysia,

Singapore, Thailand, Hong Kong, Taiwan, the Philippines and Australia. The Os-

monds performed 38 shows in all, including many sellouts, and grossed an

estimated $10 million.

‘Spoof’ Ad Defended

By Phonogram Chief

By MIKE HENNESSEY

HAMBURG–Roland Komme-

rell, managing director of Phono-

gram Germany, this week defended the spoof “In Memoriam” advertise-

ment which he placed in the Ger-

man trade magazine, Der Mus-

ikmarkt, following the failure of Phonogram to reach agreement with

Chrysalis for the renewal of its li-

ensing deal governing Germany,

Austria and Switzerland (Billboard.

July 19, 1980).

Says Kommerell, “I just felt that it was

an effective and light-hearted

way of drawing attention to the need

for licenses deals to be more realistic,

and to give some encouragement to

Phonogram staff to remain highly

motivated despite the loss of a very

valuable catalog.”

Kommerell’s half-page, black-

and-white advertisement, couched

in satirical terms and making use of

untranslatable puns, referred to the

“sad news of the death of the Pho-

nogram/Chrysalis licensing deal at the

age of nine years, due to wounds
carded by heavy advances and an

overdose of royalties.”

The text continued, “This sad

event took place in total silence. It is

requested that there be no visits of
cord, and instead of sending

flowers, mourners are invited to

send donations to the new licensee,

who is going to need the money.”

Says Kommerell, “We have had

an excellent relationship with

Chrysalis for nine years. The finan-
cial terms were tough and, if we ap-
plied our normal accounting criteria, we didn’t make a profit on the cata-

log. But it made a tremendous con-

tribution to our fixed overheads, of course, and we are extremely sad at

losing the deal.”

Kommerell would not specify the

renewal terms being sought by

Chrysalis, but it is understood that the U.K. company was seeking an advance of

between $8 million and $10 million for three years for Germany,

Austria and Switzerland, and a 20% royalty.

Kommerell points out that as far

as Germany is concerned, the Chry-

salis catalog is valuable to parallel

imports from relatively low-cost

countries.

“We have always had to fight this

problem, but at least we were not

threatened by imports from Italy and

Portugal, because the catalog was

assigned to PolyGram com-

panies in those territories.

“Furthermore, the heavy ad-

vances involved in the new deals

made in various territories make it

almost essential for companies like

Capitol in Canada to export Chrysa-

lio product to make good their guar-

antees—so Germany is likely to be

(Continued on page 61)

WEA Mexico Ready

To Bow Under Leon

By MARY FISHER

MEXICO CITY—After three

years of long and secret negotia-

tions, WEA is scheduled to form

four new Latin American subsidi-

aries in Mexico (separate story, this

issue) and in three African na-

tions: Zimbabwe, Zambia and

Kenya.

“We are having some problems in

Mexico,” Ergen admits, “problems

which stem from the country’s pref-

erence for having foreign firms enter

its market with rare exceptions with

corporate enterprises. ‘We would rather
go on in our own, if possible, so we’re

keeping this under wraps for the time

being. But we will be operative in

that country as soon as possible.’

As for the looks of WEA in Mexico,

Ergen is hopeful that they will debut

before the year’s end. He’s also

optimistic about the eventual harvest of

money out of the continent belong-

ing to the past. ‘Of course, it changes

a lot from country to country, sometimes

even from month to month, but
there’s no doubt that this is the right

time to go forward.”

Indeed, WEA International has

built something of a reputation for

growing into foreign territories despite

the daunting problems of illegal
duplication, and Ergen is determined

to avoid sex. ‘If you don’t go in and try it, you’ll never win,’ Ergen responds.

“You can’t say you try to achieve

results in the first two, three, four years, but you have to do it. It’s no good being

cowardly and staying out until ever-

ything is neat and clean. Besides, those companies which go in first and early on can often sign the best loc-

tal talent.”

“Of course, it often takes time to

build local artists to the point where

ey can sustain a company. But we’ve

been able to show profits for the first

year in almost every case because

of the strength of our inter-

national repertoire.”

When WEA entered the piracy-plagued

territories, Ergen rejects the sug-

gestion that local illegal operators

should be wooed to turn legitimate.

“I know it’s been tried in some coun-

tries, but I don’t trust those people.

My policy is to cut off piracy, which
turns artists into jail, retracting

crooks is not easy.”

Factory Fire

COLOGNE—EMI Electrola’s
disk manufacturing schedules have been disrupted by a disastrous fire at its

plant, causing damages estimated at about $50 million.

Old machinery and plant facilities

are being used on a round-the-clock

basis to produce rolling stock, while

EMI in Holland is helping out.

The disruption is expected to last at

least 10 weeks.

Not that WEA International has

been leaving the acquisition of
talent entirely to its national subsidi-
aries. The company has recently signed

several acts directly, including Jo

Zep and the Falcons, an Australian

group; from the Mitch Mitchell/Gudinsky stable; Jimmy Cliff, veter-

an reggae performer who has be-

come especially popular in Great Britain; and Mike Terraza, a member of the

Mingus Dynasty, jazz combo carrying on the tradition of the musician after whom

it is named.

Ergen will be looking to his for-

eign operations to break these acts

around the world, just as he looks to

WEA’s domestic triumvirate of la-

bels to break overseas talent in the

U.S.

And on the latter score, he ven-

tures that the relationship between

the two WEA acts, domestic and inter-

national, has never been better.

(Continued on page 64)

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Medium Play Play By Sonet

STOCKHOLM–Sonet Grammo-

ton here is counting the increasing cost of finding new artists in a declin-

ing market by presenting a “medium play” range of releases.

The company’s assistant to

Dancet, Doed, Florida Fun and Daniella Gordon

figure in the first batch of releases, a 12-CD configuration playing at 45

r.p.m. and containing six tracks. Playing time is about 10 minutes.

Scott Seiden, EMI’s Scandinavian

director, comments, “We had to do

something new and realistic to meet
economic problems. A new act was

released on single to trend down in the floor of 45s coming out. And

not all new acts will fill a whole al-

bum on their own.

“Our plan is that if any of these new

acts will sell in the medium play

format, then they will go on to full

LP status.”

The price for the configuration is

about $5.50, compared with a

single at $2.75 or an album at about

$9.65.

www.americanradiohistory.com
Thefts Are New Worry In Nigeria

LAGOS—In the wake of recent reports of piracy in Nigeria, thousands of dollars' worth of business to the record industry, companies are being forced to take the theft of stocks from their premises seriously. An earlier report (Billboard, June 21, 1980) quoted Arie Van Lueuwen's managing director, Arie Van Lueuwen as saying that one particular firm had been forced to discard a lot of inventory of an estimated 40,000 copies. It's now been learned that similar quantities disappeared during recent thefts at the Phonogram factory, and that the plant was briefly closed down pending investigations.

In addition to Phonogram's problems, the other major here, EMI, suffered at the hands of thieves on at least three occasions during the month of May. In one instance, the thieves reversed a stolen truck through the perimeter wall and plated steel gate, and helped themselves to the merchandise.

Such heavy-handed gang tactics are difficult to control, since police and night watchmen are slow to the scene, and recovery of the goods is next to impossible. Insurance claims, too, are a lengthy process with regard to the liability problems that companies suffer from such setbacks.

The problem's thefts are, however, a drop in the ocean when set against the overall difficulties experienced in trading in this area.

The rash of piracy has been growing steadily, and it is used to overbear concerns of inability to remit royalties, inability to obtain licenses for foreign repertoire, piracy, high-handedness from artists and government officials, and the hostility and obstructive tactics of competitors.

As it stands, it's significant that other multinational companies are not all their steps into Africa—are unwilling to set foot in Nigeria, because of the problems involved in both establishing and conducting business in this particular area.

Most firms are unwilling to begin anything that they don't have full or, at least, majority control over, and in Nigeria that is becoming impossible with the government's demilitarization process for all distribution-related businesses.

Currently, WEA has a licensing agreement with EMI Nigeria, which is reputedly under review, and CRS is distributed by Phonogram Nigeria, an association which is also said to be under consideration.

Given the reluctance on the part of these and similar companies to become more involved in such an attractive but troublesome market, they are forced to look to the established PolyGram or EMI operations, which—despite their setbacks in the matters of theft—at least offer a relatively stable business environment in the difficult area, and which are bound by their head offices to ensure that licensors are properly handled.

Jingle Hit

LONDON—An advertising jingle promoting the business developments assets of a provincial town here has been turned into a commercial single, and has reportedly sold 5,000 copies in one week of release. Artist is Linda Jackson, the label is EMI and the town celebrated is Northampton.

Concert At Budokan Is Watanabe Triumph

TOKYO—The Soda Watanabe Recital staged at this city's Nippon Budokan Hall July 2-4 drew 27,000 jazz fans, and was a recoding-setting event in more ways than one.

Alto sax player Watanabe was backed by the 40-piece Tokyo Philharmonic Symphony Orchestra and an "all-American" rhythm section led by Dave Grusin and including Eric Gale (guitar), Richard Tee (keyboards), Ralph MacDonald (percussion), Jeff Mironov (guitar), Anthony Jackson (bass) and Jon Faddis (trumpet).

As Toshinari Koinuma, president of AI Music which sponsored the recital as one of the events to celebrate its 10th anniversary, points out, "Except for Jeff Mironov, it's the same rhythm section that Grusin used when he recorded 'Stuff Like That.'"

He continues, "Although many American jazz musicians have held concerts in the Budokan, this was the first time that a Japanese jazz musician had done so, even for one day."

"Actually, Watanabe more or less filled the hall, which was originally built for marimba performances, on all three days: 9,000 on July 2, 8,500 on July 3, and 9,500 on July 4.

"Another point is that about 30% to 40% of the fans consisted of young women in their early 20s. In the days when jazz was most popular 15 to 20 years ago, audiences were made up of about 90% men."

The tickets for the Watanabe recital sold for a range of $20.45 to $17.30, $13.60 and $9.10.

At the party held after the July 4 performance in the Hotel New Otani in Tokyo, Dave Grusin was asked about the fact that so many top musicians were willing to come to Japan for the three-day recital despite their own busy schedules.

Replied Grusin, "Even in the States it would be difficult to get all of them together for something. But when Watanabe asked us, we were all happy to come because they've all worked with him before, and also because they all love Japan. I was particularly impressed by the caliber of the Tokyo Philharmonic Symphony Orchestra.

"Music president Koinuma confirmed the respect in which Watanabe is held in Japan. "No one will say 'no' if he asks someone to work with him."

Koinuma also credited Watanabe with having won official recognition for jazz when he triumphed at an Education Ministry's Art Festival Award six years ago. Previously, big halls in outlying areas wouldn't rent for jazz performances, and Watanabe's winning of the award was instrumental in getting public recognition and acceptance of jazz.

The AI Music chief himself can be credited with having kept interest in jazz alive through the years when people were more interested in other popular types of music. When he formed his firm 10 years ago and concentrated solely on jazz, it was considered a risky enterprise.

He took over the management of Watanabe seven years ago and of trumpeter Terumasa Hino three years ago. He's also been manager of singer Kimiko Kasai for three years.

Koinuma points out, "Bob Watanabe and Hino are getting maximum exposure from their appearances in various television commercials, and that's why many people who've never been to a jazz performance before are coming to their concerts."

"Hino gave 38 shows in various cities throughout the country in April and May, and drew nearly 46,000 people. About 40% of whom were women between the ages of 18 and 22.

"Even in the days when jazz was most popular in Japan in 15 to 20 years ago, jazz albums sold 10,000 copies at best.

Now, says Koinuma, "Watanabe's 'California Shower' album, issued three years ago, has sold 300,000 copies—easily an all-time record for jazz."

"Hino's 'City Connection' album (Continued on page 66)

An individualized sales centre plus space saving eellepi system

Record display containers

panels can be personalized (easy to identify)

sign brackets can be individualized (colour stickers are already available)

The Finniris Group

Union Rates

LONDON—New rates for session work have been agreed to by the Musicians Union here and the British Phonographic Industry. Increase is approximately 15% so that a general recording rate for a three-hour stint is now roughly $9.00.

For a two-hour session, the rate rises to around $70. Increases for porterage, and rates for musical directors, arrangers and copyists, are also up by 15%.

The Union has also agreed to amendments in the existing deal with the BPI concerning overdubbing. A two-hour session of this type is introduced to the tariff, permitting a maximum of two takes to be recorded in any one session for a fee of roughly $80, whereas previously overdub sessions were restricted to three hours.

Now Bellaphon Moves Into British Market

BY PETER JONES

LONDON—Bellaphon Records, one of Germany's top independent labels with an annual turnover of more than $30 million, is setting up its own operation in London.

With Bellaphon as the main house label, but other labels to be added later, the U.K. venture is headed up by Robin Taylor as managing director, in a partnership deal with the German company's founder and president, Bruno Zivanovic.

"Our main aim," says Taylor, a former Pye Records executive and, more recently, general manager of United Artists' music publishing arm, "is to find and exploit British talent."

"Zivanovic and I are convinced that this country remains a massive talent source, but because of the current state of the industry, the majors are not in a position to develop that talent."

The Bellaphon story in Germany has been one of consistent success since its formation in 1964. A privately owned firm, it has built its reputation on German-language product, plus the marketing of licensed repertoire.

But Zivanovic foresaw that license deals are essentially short-term situations as companies develop, and his idea to ensure continuity of product was to build his own outfit and get into the international market.

Talks about setting up a British operation began at MIDEM last year. Taylor formulated budgets for a U.K. launch, and now expects the first releases to be ready in September.

He is currently interviewing potential staffers, and Bellaphon will operate its own sales, marketing and promotion divisions from premises in central London. Its pressing, distribution and warehousing will be handled by RCA/PRT.
Nairobi—Kenya’s vice president and minister for communications, George Githii, delivered a budget speech June 18 that loosened some of the restrictions upon importation of goods which could compete with locally produced goods.

Up to now, some fledging industries have had the benefit of a degree of protection, in that all competitive import products had to be channelled through the local manufacturer—which was able to veto the imports if they could be supplied locally.

The “no objection status” of local companies has now been lifted, and in its stead, more duties have been heaped upon imported products which could be manufactured in Kenya.

As well, the duties have been raised, to 100% and an additional sales tax of 25% is then levied, thereby increasing the price of imported goods extremely. Local manufacture of Sleeves will not be a great success, but quality will be seriously lowered.

The unit cost, records, will be considerably greater since raw materials cost the same, but the small scale of the market, limited import will mean too likelihood of dead stocks which could arise if local companies try to offer a wide range of repertoire is bound to make distribution and promotion very expensive.

It would appear, therefore, that Kenya’s album and cassette sector could do very well if it becomes viable. It remains to be seen how long the finance minister allows that to continue.

Music Stirs China Debate

By KEITH ANDERSON

HONG KONG—The appearance of more and more popular music from Taiwan and Hong Kong in Peking (Beijing) is causing some discussion in China.

One columnist in a local Peking newspaper discusses the moral influence of music, and adds ideological parallels for the decline and fall of previous Chinese dynasties through an obsession with frivolous music.

It’s clear that there is now greater freedom in China to listen to foreign records, although the tapes cannot be bought in the shops.

Nevertheless, even public performances recently seen sold out after the crooning of decaying love songs to the dismay of the traditionalists.

Tunes from the West that can be heard include the theme from “Grease” and songs by the Beatles, as well as those by Kloshin And Bumpho, while the modernity of Chinese “pop” songs is well attested.

The Peking columnist quoted above sees distinct dangers in this trend among young people. He points out that Hille’s victories in Europe were against peoples morally weakened. Such a moral attenuation is not likely to be an addition to Western popular music.

Although contact with Western cultures is not morally harmful, puritanical hostility, particularly in view of the expansionist tendencies of Soviet Rus-

But, a contact with Western music could be dangerous as a drug, the writer warns, and could lead people into criminal habits.

This preoccupation with the moral effects of music has a long history in China. Historians have long noted the position now in the official pan-

The official approval of Western popular music typifies a historical rather than a purely Communist at-
East Europe Studios: Fit And Flourishing

...Continued from page 36

poring its product on license. But the list of big-name local artists using the studio is constantly improving.

In summary, the leading Roman-ian studio, the newly established Production Center Sound Studio, with Constantine Pincher as manager, has been increased by the recording studio (Grigore Petreanu and Theodor Negrescu); Musical Studio of Romani-an territory, the most important in Moldova and Romanian Radio Broadcasting Studios (Liviu Ionescu). The Russian Federation studio can perhaps seem rather limited when put alongside the size of the country, but Melodiya is the most important recording industry which is constantly growing in volume and efficiency.

This report was provided by Paul Goryaul in Opole, Poland. Lubomir Waschko in Czechoslovakia, Mitja Volcic in Yugoslavia, Octavian Ursu in Bucharest, Romania, and Vadim Yurchenko in Russia and Roman Waschko in Poland.

A full range of services is provided in the Melodiya recording studios in Leningrad, including mixing, dubbing, echo effects, mastering, and special effects. And new studios have been set up by the company in Kiev and Yar, providing mastering facilities, as well as those in Tbilisi, Riga, Vilnius, Tallinn, Tashkent, Alma-Ata, and Novosibirsk.

All are for tape recordings only, available through booking with Melodiya. The company’s studios at the Experimental Plant, Gramzapis (OZG), are also available through the usual booking procedure.

The DZZ Recording House and Radio & TV Studios in virtually all major Russian cities are available through booking by the State Committee for TV and Broadcasting, in Moscow. Also in Moscow are the Vosvosyaznaya Studiya Gramzapis, which includes cassette duplication among its various services.

The shortage of worthwhile studios in Poland sounds the only sour note in Eastern Europe, coming primarily from the increasing number of local artists who want to get their work recorded.

There are hassels over the standards in some of the studios, so that some groups recording for Pol- ski Nagranie refuse to record in that company’s facilities, preferring to work in radio station studios.

Again, some of these are particularly modern in technical terms, notably in Eastern Europe, coming primarily from the increasing number of local artists who want to get their work recorded.

In a way, Polish Nagranie epito-mizes the Eastern European market.

With the leading record company having only three studios, it often has to turn to radio and TV to have the opportunity to record in various radio station studios.

2 SIBUR, Sljep Tasmarna, Cassadzina (Neo-IOM)
3 KOMA, Stary Ranch, Nakamura, Tsukishima, Oita
4 ZAKHARENDRO-KHANAFILO, Las Tortugas, Tokyo
5 ROVE ON TIME, Tatsuni, Air (PMP)
6 WOJTEK, Trojmiasto, Columbia (Tv-EMI)
7 NIKWIN, Scarlet, Xer, Taran, Persepolis, Tashkent, Alma-Ata (Kaz)
8 9 YES-O, Call Course, Tsukisi-EMI (Korea)
14 MARTYR, N. J. McCall, Paramount
15 SPACELADY, Siex, CBS
16 WINTER JON, Mats, Inter, Inter, Jerusalem, AM, J
17 NEW SANYO, Bob Dylan, CBS
18 THE ANGELS GREATEST, Allen, Angel
20 THE WALL, Pink Floyd, CBS

HOLLAND (Courtesy Kent Music Report)

As of 7/15/80

This Last Week

10 NEW THERES NO SONG THAT FOCO VOICE
Ametica, CBS
2 1 Alexander Write, R. C. & Sunshine Band, TX
3 2 NIKWIN, Scarlet, Xer, Taran, Persepolis, Tashkent, Alma-Ata (Kaz)
4 2 NEW SUMMER OF '91, Andy Groove, Fono, EMI
5 3 NEW MERRY DYNAMONS, Matisuiotion, CBS
6 3 NEW CUPID, Spinners, Atlanta
7 5 NEW YOU'LL ALWAYS FIND ME IN NEW YORK, Quincy, BMG, R
e8 5 NEW MR. WARE, I Always Knew
9 5 NEW LADY\'S FRIEND, Alarn-Daya, CBS
10 5 MOSAIC (Free Flight)

SWEDEN

(Courtesy GFL)

As of 7/15/80

This Last Week

SINGLES

1 4 NEW OHH, I LOVE YOU, Shampoo, CBS
2 4 NEW LENA,oving Kiss, CBS
3 5 NEW BE MY LOVE, Tom, CBS
4 5 NEW空間 WITH ME, Mamoru, CBS
5 5 NEW FLORENCE, Bob de Nol, EMI
6 6 NEW DEARIF FOR A LIVING, Fischer Z, United Artists
7 6 NEW HER TAR, I Pege, CBS
8 10 GREATEST HITS, BN, Mercury Records
9 10 NEW TRIO, Sute, Compactos, CBS
10 10 NEW 20 GREAT HITS, Shadows, Columbia

AUSTRALIA

(Courtesy Kent Music Report)

This Last Week

SINGLES

1 1 CAN'T STOP THE MUSIC, Village People, EMI
2 2 TURNING JAPANESE, Vapors, Epic
3 3 YOU'VE LEFT THAT LOVIN' FEELING, Peter Cetera & Jennifer Warnes, CBS
4 4 WHEN YOU'RE IN LOVE, John Raitz & Kathi Macdonald, EMI America
5 5 ALONE AT 23, Ellen John Rockaway, PolyGram
6 6 CALL IT LOVE, Chris Issak, CBS
7 7 THREE OF YOUR KIND, The Bee Gees, CBS
8 8 LIGHTS IN THE NIGHT, Flash and the Streetlights, Fragile
9 9 LOVE AT FIRST NIGHT, Kim Hart, CBS
10 9 NEW PACHA, Mirella, PolyGram
11 11 SHANSI, Rees, Cassadzina
12 11 ITS THE SAME OLD SONG TO ME, The Yetti, CBS
13 11 NEW GONNA ROLL, John, PolyGram
14 14 WORKING MY WAY BACK TO YOU, Take, CBS
15 14 NEVER, Julian, CBS
16 15 NO SECRETS, Angie, Epic
17 15 SING ME A SONG FOR ROCK 'N ROLL, Veteran, Avenue
18 16 NEW LIGHT HOUSE, Slurry, CBS
19 16 NEW LITTLE JELLE, Elton John, Rocket
20 16 NEW EMOTIONAL RESCUE, Rolling Stones, Rolling Stones

NEW ZEALAND

(Courtesy Record Music Report)

This Last Week

SINGLES

1 1 DO THE LOCOMOTION, Rick, Epic
2 1 NEW SMOOTH, Cat, CBS
3 2 TIRED OF TOWING THE LINE, The Police, CBS
4 3 NEW STORM, Nick, CBS
5 4 STOMP, Brothers Johnson, A&M
6 5 COLD OR NOT, Cold, Capitol
7 5 NEW MOZART, Dony, Island
8 6 I'M THE MOOD FOR DANCING, Brian, CBS
9 7 CRUSZY, Michael Heathe, CBS
10 9 SHE'S OUT OF MY LIFE, Michael Heathe, CBS
11 9 NEW LITTLE JELLE, Elton John, Rocket

NEW ZEALAND

ASIA

BRAZIL

(Courtesy Kent Music Report)

As of 7/15/80

This Last Week

SINGLES

1 1 NEW THERES NO SONG THAT FOCO VOICE
Ametica, CBS
2 1 4 NEW SANYO, Bob Dylan, CBS
3 2 NEW SUMMER OF '91, Andy Groove, Fono, EMI
4 2 NEW MERRY DYNAMONS, Matisuiotion, CBS
5 3 NEW CUPID, Spinners, Atlanta
6 5 NEW YOU'LL ALWAYS FIND ME IN NEW YORK, Quincy, BMG, R
e7 6 NEW DEARIF FOR A LIVING, Fischer Z, United Artists
8 10 NEW TRIO, Sute, Compactos, CBS
9 10 GREATEST HITS, BN, Mercury Records
10 10 NEW 20 GREAT HITS, Shadows, Columbia

ISRAEL

(Courtesy Record Music Report)

As of 7/15/80

This Last Week

SINGLES

1 1 LITTLE JELLE, Elton John, Rocket
2 2 I'M AFRAIT, Electric Light Orchestra, John
3 3 FUNKKTOWN, Leps inc., Cassadzina
4 4 NEW JINGLES ROLL TO ME, Towein', CBS
5 4 NEW SONGS FOR SISTERS, Had, Columbia
6 5 NEW LIGHTS IN THE NIGHT, Flash and the Streetlights, Fragile
7 5 LOVE AT FIRST NIGHT, Kim Hart, CBS
8 6 NEW PACHA, Mirella, PolyGram
9 6 NEW GONNA ROLL, John, PolyGram
10 6 NEW TRIO, Sute, Compactos, CBS

AUSTRALIA

ASIA

Memorian Ad

• Continued from page 60

deled with Chrysalis imports.

"This had to be taken into account when we considered the deal."

Commenting on the fact that people in the record industry were always quite as saying that deals would have to be much more realistic if record companies were to survive, Kommerell observed, "It has always seemed to me that companies fully had to practice what they preach—and I felt it was time to make a stand, and draw it to public attention by means of this advertisement."

"We can't scare the economy depression and the close sales in a moment, and then go ahead and sign ridiclously extra-
gant deals the next. Sanity and commer-
cial viability must prevail, or the record industry will just collapse."
PROUD MOMENT—Dick Asher, deputy president and chief operating officer of the CBS Records Group, unveils the plaque to mark the official opening of the company’s new European headquarters plant in Britain, including the studio. Left is Maurice Oberstein, chairman of CBS Records U.K.

Guiding WEA’s Fortunes Globally

Open New Subsidiaries In Mexico, Taiwan, Eire, Africa

*Continued from page 60*

“It's healthy, especially because we're beginning to come up with acts from abroad which the U.S. companies cannot ignore. Once, they used to pass on everything. Now, they listen to everything because they want to know what's happening in the world," he says.

Also, adds Ertugen, there's an element of competition between Warner Bros, Atlantic and Elektra Asylum to sign what WEA International offers.

"It always goes to the company most interested of course. If only one label wants the act, there’s no problem. If all three want it-as it has happened recently-then I talk to all of them, weighing up support, until I can make a decision. On that way, we find the right home for the artist." It's a healthy development, and one that has taken place in the last year or so.

Another relatively recent development for WEA International has been its entry into the field of retail, with last October's purchase of the GoGi chain of disk stores in West Germany. Ertugen ventures that it's too soon to pass final judgement of the wisdom of that move, but he does say it's "looking good" at the moment.

"We're much closer to what's happening on the street, to what the controversy is about. The closer you are to what the magnet is that draws them into record stores. It's proving to be a valuable source of information for us."

Ertugen adds that WEA International is looking at other retail operations with a view to future involvement, though he's unwilling to discuss the identity or location of those operations under surveillance.

One irony of the company's move into retailing in Germany is the fact that GoGi stores were well known for their stocks of imported product, including the parallel imports perceived to be a problem for virtually all the multinational record companies.

Ertugen says the chain's policy in this respect has been amended-a "better balance" of imports isn't logical in one economic community. He thinks something should be done about it.

Another WEA response to parallel imports has been to establish its own import services within the framework of national subsidiaries, as in Italy, Germany and Britain.

Questioned whether the IFPI might provide some help over such ports, Ertugen suggests that it's a problem beyond the organization's control. "It's a marketing problem, not a legal one. It's the free market at work.

Enquiries about IFPI's role in the international music business return Ertugen to his preoccupations as the Federation's president.

And he expresses concern that the industry's current woes might lead companies to trim their IFPI contributions (made via national groups) and undermine the body's effectiveness in dealing with world problems.

There must not be any reduction in income. It's the most important contribution that record companies can make to this country, they would be like cutting our own throats. We need continued funding for the various IFPI programs, and to support the regional offices."

"Since I've been involved with Federation of the World's Phonographic Industry, I've realized the importance of this funding. People are suspicious of such organizations, I know, but I say that the IFPI's not a red tape. But we can show them exactly where the money goes, how it helps." Ertugen is also gearing up for IFPI's annual general meeting in October, to be staged in Delhi. He says he pushed for a venue outside Europe precisely because the Federation is so closely aligned with Europe.

"Of some us are trying to change that image in India, and it's working, in a post colonial "five way.""

In addition, Ertugen hopes that the concept's presence in Delhi will mean something to the Indian government, in terms of the country's rapid development.

"A lot of plans have been made," he concludes. "I'm sure it's going to be a good convention.

Papal Tapes

PARIS-The recent official visit to France by Pope John Paul II has led to a series of commemorative cassettes covering different aspects of the papal trip, plus a pictorial book from Bayard Press, selling at around $40.

Didakhe Editions is offering a series of cassettes of the in-France preachings of the Pope at $10 each, while Avidvis records is collecting together a package of speeches and hymns.

RCA and Universal are both entering this sector of the marketplace with compilations from the various ceremonies, while VC/Editions has a 12-cassette offering covering the whole visit, the whole set retailing around $30.

Mountain Clouse

LONDON-Mountain Management Ltd., holding company for Mountain Records whose major non-singer is the group Nazareth, has gone into liquidation. Some scheduled releases are likely to go through the company's deal with RCA here.

International

DESPITE POLICE DISAPPROVAL

All-Night Rock Show

Is Success In Tokyo

TOKYO—The first all-night show held here just a few minutes from the Ginza and other major streets, seems to have shed lighted problems peculiar to this country.

The event, "All Night Rock Show '80," ran from 7 p.m. June 21 to 6 a.m. June 22, and was presented by the Adan Music Office, with the help of the Tokyo Metropolitan police department asked me to come down and help them out with it. The police wanted us to cancel everything, saying it would attract hot-rodders and miscreants.

When I insisted on going on with the event, the authorities requested that it started earlier and end by 10 a.m. So far as the last night, they insisted on insisting on staging the show all night, the fire department got in on the act, saying that something would pose the danger of fire."

Fans began lining up four days before the event, which featured such artists as Shinji Harada, Masaki Ueda, Panta & Hai, RC Suc- cession, Carmen Masi & Laff and Johnny, Louis and Char. On the day of the show, Adan had 200 guards, mostly university students, to keep order. The Metropolitan police department sent 60 policemen to keep watch inside the auditorium, and stationed 60 riot policemen outside the hall.

All seats were reserved because Adan felt that these could be dangerous if people dashed up to the stage knocking people over. Over 4,000 fans (average age 19) paid $13.60 for the privilege of standing up all night to listen to the groups and give them a good send-off.

Adan explains, "Police insisted that we make no connection with loudspeakers from time to time that no smoking was allowed, and this was very bothersome. We took into protective custody about 200 mi-

somes, some of whom were caught smoking, and lectured them about the improviety of staying up all night without going home."

Adan also had to worry about the volume of the discos and other organizations-associations of residents, and a Metropolit-

ian police inspector who would not allow anyone on the premises without proper noise meters all night and see that the volume didn't exceed 50 points at any time, which would keep the auditorium.

But the concert went off successfully, and Takahashi said in an interview several days afterwards, "It's like being born again in the home auditorium. I think we didn't have to use it in the first place if they had thought things through so we wouldn't be so sorry now."

Adan has been holding all-night concerts for several years, but all previous ones had been in university campuses, where the police are not so strict. Some 5,000 fans had drawn up to 2,700 people.

Protest Home Taping 45

LONDON-The British Phonographic Industry has made a formal complaint to EMI Records here over the release of a single by one of the company's newest signings which, it believes, may encourage home taping.

The complaint, contained in a letter from EMI chairman John Fream to EMI's top executive director Cliff Brown, is over "C30, C60, C90, Go!" released by Wow Wow's "Half Alive."

Lyrics merely reflect an aspect of society in the '80s, that they anyway feature the voice of a police officer telling listeners that home taping is against the law, and that if the national press coverage attracted by this controversy was not enough to ensure the obliteration of the whole issue, then the single would actually have performed a service to the police and the law.

That's what the audience in Ireland, former home-taping haven, and also across the pond in South Africa, many former home-taping havens, used to do.

The song's deal specifically with the topic of home recording.

The BPI has no power to prevent the record's sale, but has been at some EMI deals concerning loss of～-

low-key. But a spokesman did say that it was "odd" for EMI to put the record out, especially since EMI is the most recent British Market Re-

search Bureau survey, which esti-

mates current U.K., revenue losses due to home taping to top the $300 million mark annually.

As such, EMI, on the other hand, says the
THE WINNING NUMBER:
21 YEARS OF EXPERIENCE FROM BILLBOARD’S FULL DECK!

Your ad in Billboard’s 1980–81 International Buyer’s Guide insures your business’s exposure to the entire world of music 365 days out of the year.

Referred to daily by experienced buyers and decision-makers in more than 100 countries around the world, Billboard’s International Buyer’s Guide is your insurance of selling power to the music/record/tape industry.

OUR PAYOFF TO YOU:
Delivered:
46,000+…to every Billboard subscriber worldwide.
Displayed:
And sold at every major industry convention internationally.
Purchased:
By potential customers actively looking for products and services through BILLBOARD’s offices around the globe.

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Whether your business is in Record Manufacturing, Music Publishing, Wholesaling, Services, Supplies, Accessories, Merchandising or International, You Can’t Afford to Pass Us By.
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Contact your nearest BILLBOARD representative today!

Advertising Deadline:
August 8, 1980
Issue Date:
September 20, 1980

Billboard.
Concern Over List Pricing Exit: Base For Computing Mechanical Royalties Disappears

*Continued from page 1*

Added Tax (currently running at 15%) is added. Artist and producer royalties are also based on a percentage of the recommended retail price. But concern is growing fast among copyright owners, record artists and disk producers because the U.K. industry is moving closer towards the total abolition of RRP, with no alternative formula for calculating royalty payments having been established.

Ron White, managing director of EMI Songs and president of the Music Publishers (MPS) and general administrator of MRS, says: "The Copyright Act, which laid down the statutory copyright royalty, is clearly out-dated and legislation in this day and times. That act envisaged there always being a price list for records. A new formula now has to be found. If the record companies make any efforts to affect a cutback on the statutory royalty, then they’ll be in for a very hard fight from publishers.

"We have been told that songwriters and publishers are already suffering because of the drop in volume resulting from reduced dealer margins and the subsequent loss of sales."

One being proposed is that a higher royalty rate could be agreed based on the posted dealer price. The Mechanical Rights Society (MPS), representing the copyright owners, and the British Phonographic Industry (BPI), representing the case for the record industry, met recently to discuss a new formula for mechanical royalty payments. No agreement was then reached.

Now Bob Montgomery, managing director of CBS and general administrator of MRS, says: "I’m sure some agreement will come in the end, but I can’t guess when."

In the meantime, the industry sees more and more companies likely to abolish RRP totally.

Says Montgomery: "So far, it is mainly the major companies which are involved, but none of them has yet formally notified MCPS of their intentions. I’ll be interested to see how they intend to base their payment of copyright royalties in the future.

"The Copyright Act states that copyright owners must be agreeable to any rate the record companies propose, and we’ll certainly not let any new RRP for records be abolished. There would obviously be a threat to copyright owners’ royalties if the record companies manage to cut them at a lower rate than they have in the past."

Recording artists and record producers are also affected, and are equally concerned about a possible income reduction.

Gus Dudgeon, a leading U.K. producer, says: "I’ve always been baffled by all of the usual discounts and deductions made by record companies. This new move over RRP will make the situation even more complicated and worrying, not to mention confusing. I’ll be looking forward to an official statement from the companies involved saying how they intend to calculate producers’ royalties.

And Derek Savage, of Albin Management, former manager of the Stranglers, now handling Ian Gomm and 999, says: "It makes sense to abolish RRP instead of trying to negotiate a new artificial rate.

"As a manager, though, I have to make sure my artists are protected and do not get cheated. Any new formula has to be worked out."

"Surely it is simple enough to agree on a higher percentage based on the dealer price!"

Bill Martin, songwriter and managing director of Ottawa's CMC Music, says angrily: "A formula has to be worked out right now, otherwise we’ll be in danger of having any music industry organizations. In this sort of situation, we have to rely on the integrity of the people who have been elected to represent us all to use their negotiating skills to sort it out. But it has got to be sorted."

And he adds: "I’ll look for some sort of statement within a week or so. Otherwise we’ll be without a chart as well as go all up and become a golf professionals."

But the problems seem merely to mount up. EMI retained an equivalent of its old list pricing, but PolyGram has announced a new system for over £71,500 in sales, which has been described by Martin as "a joke that we can do without."

For PolyGram have proposed a formula based on a survey of average prices charged all over the U.K. of Phonogram, Polydor and Decca products. This could produce a guideline of sorts and could be modified and updated from time to time.

Tokyo Jazz

*Continued from page 61*

last year went to 200,000 copies, while much less known Kimiko Kakehashi's "Fall In Love" LP sold 100,000 copies.

Weanbebe's latest album, "Nice Shot," went on sale May 21, and as of July 1, has reportedly sold 80,000 copies.

Keinuma continues, "I would like to do something in the U.S. next-perhaps an English drive which could change Carnegie Hall."

"I would also like to get a major label (in the States) to distribute the Watanabe and Hino albums. Watanabe's contract with Victor expired as of June 30, and we're presently negotiating with major labels. The master tape for the live album at the July 2-4 recital will be ready soon."

VANCOUVER—After 10 years of roadwork and combined worldwide record sales in excess of 20 million units, guitarist Randy Bachman is branching off into a new career as a studio owner and outside producer.

Bachman was born in Winnipeg, Manitoba, Canada, on July 26th, 1948, and formed the group Bachman-Turner Overdrive in 1971. The group had several hits, including "Let It Ride," "You Ain't Seen Nothing Yet," "Liar," and "Takin' Care of Business," which all reached the Top 40 in the U.S. and Canada.

Bachman's first solo album, "Surely," was released in 1978, and included hits such as "Getaway," "The Rock," and "Man of Steel." He has also worked with various other artists, including Neil Young, Bob Dylan, and Don McLean.

Bachman owns and operates the Studio 47 Recording Complex in Toronto, which is known for its high-quality sound and recording equipment.

Bachman has also produced a number of films, including "The Great Outdoors" and "The Best Little Whorehouse in Texas." He has been involved in the music industry for over 40 years, and continues to be active as a performer, producer, and film producer.

Bachman currently resides in Toronto, Canada, with his family. He is a member of the Canadian Music Hall of Fame and the Canadian Songwriters Hall of Fame. He has been inducted into the Rock and Roll Hall of Fame as a member of Bachman-Turner Overdrive.

Bachman has been recognized for his contributions to the music industry, and has received numerous awards and honors throughout his career. He is a respected figure in the Canadian music industry, and is often cited as an influence on many younger musicians.

Bachman is also an avid golfer, and has competed in many golf tournaments. He has been a member of the Canadian Golf Hall of Fame since 2018.

Bachman has remained active in the music industry, and continues to record and perform as a solo artist. He has also continued to work in film and television, and has appeared in numerous projects over the years.

Bachman's contributions to the music industry have been recognized through numerous awards and honors, and he remains a respected figure in the Canadian music industry. He is often cited as an influence on many younger musicians, and his legacy continues to be celebrated through his music and film work.

Bachman has lived in Canada for most of his life, and has remained active in the Canadian music industry. He is a member of the Canadian Songwriters Hall of Fame, and has been inducted into the Rock and Roll Hall of Fame as a member of Bachman-Turner Overdrive.

Bachman has continued to work in the music industry, and has remained active in film and television. He has been a member of the Canadian Golf Hall of Fame since 2018, and his contributions to the music industry have been celebrated through numerous awards and honors.

Bachman has remained a respected figure in the Canadian music industry, and his legacy continues to be celebrated through his music and film work.
**Beattles Video Infringement Case Settled Out Of Court**

*Continued from page 1*

Media Home Entertainment Inc., acknowledge that the “manufacture, distribution, sale and use of the tape (tapes) were all done without license or permission” from Northern Songs Ltd., which has administered in the U.S. by ATV Music.

A third defendant, Video Shack Inc., a New York-based retailer, is not a party to the settlement, and is presently subject to a temporary injunction.

Media Home Entertainment has agreed to pay what amounts to the largest sum, more than $26,000, in 13 installments, of the $1.5 billion damages awarded by the court. The use of songs written by Paul McCartney, John Lennon and George Harrison on the now-profitable Videotape Network has agreed to pay $18,000, in 23 installments, involving five videocassettes, while Video Communications has agreed to a payment, involving four of the programs, of $10,000.

New Larger Face At Stark

N. CANTON, Ohio—The more than 300 visitors to Stark Records’ home base here were treated to an expanded 70,000 square foot administrative and warehousing facility.

The Stark organization was expanded by an addition to the building’s front, which will house executive and administrative offices, and an expanded central processing area.

Typical of the overall upgrading is the new self-sufficient advertising, printing and sign department. Gerry Glueckert, vice president of advertising, has added in excess of $175,000 in graphic and printing equipment and has doubled his staff to 16 in the past six months.

**General News**

**$1.5 Billion In Sales On The Campus**

*Continued from page 3*

...spends $50 billion on entertainment a year.

This same projection adds up to $936,880,000 a year for records and $467,540,000 for concert tickets for a total of $1,461,600,000 for these two categories.

Hockey figures, which first came to light in a preliminary report on the study last week (Billboard, Aug. 27), are not available in greater detail. While the early report showed that a record 68.3 percent of fans tape hockey as many as seven or eight times, the completed study shows 69.0 percent: “Sometimes, if frequently,” tape records borrowed from friends.

Statistical study, the study also shows 66.0 percent of tapes recorded on the air. There was no measure made of tape share due to these sendtapes to the radio.

Other categories of the $42 million expenditure budget breakdown show: movies, $6.30; books (other than school books and yearbooks), $24.00; sporting events, $3.36; bars, $8.82; other, $8.82. The study also disclosed that 80 percent of the students have a stereo system and of this group 72.6 have a tape player; 42.9 percent of the students own a cassette deck, 28.0 own an 8-track and 12.0 own reel to reel. Among those who do not have a tape or reel, 76.6 percent desire it.

The study reveals 59.0 percent are a portable stereo system, 30.0 percent are a one-speaker monoaural system. A total of 46.0 percent are these portable systems are “good to excellent” in sound quality, while another 38.0 percent said they were “fair.”

**Lawsuit Filed:**

It’s Deep Purple

LOS ANGELES—Former members of the bands Deep Purple, and the Hells Enterprises and Deep Purple (Overseas) Ltd. have charged Deep Purple Inc. and Goodtime Northwestern with trademark infringement and unfair competition by Deep Purple Inc. and Goodtime Northwestern.

The complaint alleges that Emery filed with the U.S. Patent and Trademark Office an application, for registration of the name Deep Purple. The complaint states that Emery filed the trade name Deep Purple with the state of California, Evans, was the first to use the name Deep Purple for approximately 18 months until 1969 when he left by mutual agreement with Emery and various other bands from that stint. He was in excess of $10,000 in April of this year, the complaint states.

The alleged infringing group played gigs under the name Deep Purple in Ambarillo, Pairs, San Bernardino, Mexico City and Houson during the past 90 days. The complaint contends.

The suit asks the defendants be enjoined from using the allegedly infringing activities and that damages be determined by an accounting of the defendants’ revenues.
Now a Break For Indie Labels

- **Country**
  - **John Anderson**—Wannamaker Bros., ESK 3459. Produced by Mark Nelson. This album suffuses something too harmonious with some songs the same theme being sung in the same way. Still, it's a welcome addition to folk's long-suffering mile, to date, including the excruciating "Lying Eyes" and "The Girl I Used To Love." Best cuts: "Good Morning Little Schmendrik," "Lend Me Your Ear."

- **Jazz**
  - **John Klemmer**—Magisterial Madness, ESK 6284. Produced by Klemmer and Steve Hanley. Some will agree that it lacks bite, but his melody is clever. The group has new sounds throughout these eight songs, retaining its old torches and adding vocalistically by Danny Keefe as it well. This band is an engaging entry into this musical niche. Klemmer used five horns along with a rhythm section and three vocalists, but it doesn't quite come off. Best cuts: your choice.

- **Concert Superband**—In Japan, Concord Jazz CJ120. Produced by Carl L. Jefferson. A more fine small combo jazz superband, the group has a sumptuous sound. These guys are the best. "Out Of Nowhere," "Foolish Friends."

- **Shirley Horn**—Here Comes The Sun, Stirling CJ5111. Produced by Mike Mantler. It's a pleasure, having this lady back an even after a long absence. She sings so well. "Feelings," "All of Me," "In a Mist."

- **Dave McKenna**—Let-Handed Companion, Concord Jazz CJ123. Produced by Frank D'Andrea. Undoubtedly, McKenna and company have come back from the dead through laying down 10 tracks, all revved evergreen, with that punch-picked for the top half of the chart in the obscure. It's an excellent performance of "Moonlight In Vermont," "I'm In You," "All Of Me."
FOCUS...

you'll see a select group of artists who have either achieved their place in the national spotlight or who are on their way. Exciting releases that sustain our high visibility in the marketplace.

A dynamic new album from Hall & Oates and a powerful solo venture from Dave Davies of the Kinks. A beautiful collection of love songs from Perry Como. Straight-ahead rock 'n' roll from Gary Stewart and in transit. Plus right on the heels of Black Music Month, sensational new albums from Dynasty, The Beets and Loleatta Holloway, all loaded with sales potential.

A solid month from RCA and Associated Labels!
BOB SEGER—You’ll Accompany Me (3:28); producers: Bob Seger, Patti. Writer: Bob Seger; publisher: GNP Crescendo BMI. CBS/19701. Long, hard to top, Seger’s melodic rock hit has no equal at least since the Beach Boys’ “Good Vibrations.”

ROBBIE DURRILL—Red Hot (3:34); producers: Rick Chiodi, Peter Buntend, Bill Low. Songwriters: John, Jim. Publisher: Warner Bros. 20536. Bright rhythm and hook back up Seger’s “Against the Wind” LP. Star’s out as a melodic ballad and guest almost as spiritual moments toward the finish the track.

DIANE WARNECK—Hey My Song (2:56); producer Steve Backlund; writers: Richard Kerr, Will Jennings; published: WB/ASCAP. CBS 48749. This is a little ballad, indeed, that should fare well as an adult contemporary and Top 40 format.

CARLY SIMON—Jesse (4:18); producer: Mike Menza, writers: Carl Simon, Phoebe; produced: Capitol Records. Warner Bros. 38289. The sweepiness melody is structured in the same framework as similar tunes of this nature. And its potential is far too slow to get this hit.

TOM TYTE—Clean Daze (4:00); producer: Ed E. Fletcher, writers: J. Keller, G. Dinan, publisher: Faultlin Ker. Columbia 11323. The reggae nugget. What Dineke says can and did fill this space as pop syrup. But as evidenced by its already heavy airplay hit, a reggae rock gem can also satisfy those rock tastes.


FREEMAN MILLER—Why Don’t You Spend The Night (2:15); producers: Freeman Miller, writer: B. Miller; published: A&M Records. CBS 74018. Sounding like ABW, Freeman & Miller’s sound is bigger than the actual single.

IRON CITY HOUSEDOCKERS—Highwind (3:19); producer: Ian Hunter, writers: Joe Grushecky, G. Snyder, publishers: Grushecky International BMG. CBS 83104. RB 41117. This holds promise to the best one of this type.


ROY GOMEZ—Summer in the City (2:33); producer: Roy Gratz, writers: J. Tashoff, S. Boone; publisher: DeSoto, publisher: Madonna Bay/ Columbia 113132. CATS—It Doesn’t Matter Anyway (2:40); producer: Michael Young; writers: David N. Fisher, publisher: Poswalw/ASCAP E17428.

MANHATTANS—Girl Of My Dreams (3:57); producer: Lio Grumant; writers: L. Graham, J. Muck; published: Columbia. CBS 11323. Sticks here are smooth and snazzy, complimenting a bit of romance with a bold arrangement. Manhattan: “Shining Star” is a top pop hot hit.

McAFEDDEN & WHITHEAD—I Heard It in A Love Song (3:57); producer: Orveda Bailey, writer: Orveda Bailey; publisher: Somebody Else/Atlantic. CBS 11323. Proving different is better than being the same.

STATT LANNING—Let Me Be Your Angel (4:00); producer: Narada Michael Walden, writers: Narada Michael Walden, Bush Ruff; published: Columbia BMG (adm. by BMG). CBS 11323. This is a top pop hit. This one is kind of like the all-time hit without that “It’s a Mother” sound. Poetry written to her own developed style. This dramatic love accentuates her ever intricate and distinct phrasing.


NICK STRAKER BAND A Man In the Park (3:25); producer: Jeremy Paul; writer: B. Nakay; publisher: BY Earsman. CBS 11323. Richard X HEYMAN—Vacation (2:05); note: listed; writer: noted; publisher: One Way RV101A.


CHRIS LAMBERT—Shake Your Baby (3:57); producer: Jerry J. Cheshire; writers: Jerry Cheshire, R. W. Brown; publisher: Warner Bros. CBS 11323. This is a top pop hit. This is a top pop hit.
Motion Picture Review

Anticounterfeit Jacket Utilizes Orange Edge

One continued from page 3

Aventis against its improper use.

To Block, the system represents “one of the simplest answers to counterfeiting, which is finding material made on a paper machine that cannot be duplicated by others.” He contends that his company and the Continental Group have found such a solution.

He insists that attempts to duplicate this type of board would invariably meet with failure and would be easily detectable through a conventional magnifying glass or, as one got used to seeing the orange print, through the naked eye. “Now one could create, for instance, the fine lines between orange-and-white text is utilizing the Continental Group’s technology,” he says.

Also, this system prevents the duplication of the material made on the machine that cannot be duplicated by others. He contends that his company and the Continental Group have found such a solution.

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<td>1</td>
<td>NOT YOUR ME-Fred Hammond</td>
<td>Ed. Brown</td>
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<td>KING OF THE HILL-Rick Poole &amp; Oak</td>
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<td>YOU CAN'T FILL A MANSION-Bob &amp; Jean</td>
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<td>Paul A. Reubens</td>
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<td>BRIGHTNESS—Lonnie Donegan</td>
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<td>LET ME LOVE YOU TONIGHT—Ronnie Laws</td>
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<td>SAILING—George Harrison</td>
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<td>TAKE A LITTLE RHYTHM—Al Thompson</td>
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<td>THE NIGHT IS DARK—Barry White</td>
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<td>I'M ALIVE—Electric Light Orchestra</td>
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<td>MAKE A LITTLE MAGIC—The 3rd Rate Band</td>
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<td>FAME—Tony Carey</td>
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<td>WALKS LIKE A LADY—Journey</td>
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<td>BOULEVARD—Sue Brown &amp; Greg Lawlor</td>
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<td>I CAN'T LET GO-Linda Ronstadt</td>
<td>P. Aiello, C. Taylor</td>
<td>A&amp;M</td>
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**Title Performers:** Stars are awarded on the Hot 100 chart based on the following upward movement. **10-Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's stars are maintained without a star if the product is in a holding period. This will, in some cases, knock out previously-starred products that may move up with a star. In such cases, product movement is upward movement noted above. Recording Industry Assn. of America seal of certification is for "million seller." (Seal indicated by bullet.) Recording Industry Assn. of America seal of certification for "two million seller." (Seal indicated by triangle.)

Sheet music suppliers are credited to piano/vocal sheet music copies and do not purport to represent music publishing distribution. **ABP** = April Blackwood Pub.; **AF** = Alfred Publishing; **ALM** = Alfred Publications; **A-R** = Acuff-Rose; **B-M** = BMI; **BH** = Ballantine Music; **BPH** = Ballantine Pub.; **CHM** = Chappell Music; **CLM** = Cherry Lane Music Pub.; **CM** = Cleo Music; **CPP** = Columbia Pictures Pub.; **FNC** = Frank MusicCorp.; **HRH** = Haren Music; **IBM** = Jean Magull Music; **MCA** = MCA Music; **PSP** = Peer Southern Pub.; **PLY** = Plymouth Music; **PSI** = Publishers Sales Inc.; **WSM** = Warner Bros. Music

**HOT 100 A-Z(Publisher-Licensor):**

A reflection of National Sales and programming activity by selected dealers, one-stops and radio stations compiled by the Charts Dept. of Billboard.
New Orleans Peaches Chain Owner Ebullient

By JOHN SIPPEL

How serious are you about a power amp?

We build our Professional Series power amplifiers as if our reputation were at stake. Because it is. And so is yours, when you select an amplifier. That's why you should consider Yamaha power amps. They come through for both of us. Because we both designed them. Comments and suggestions from professionals like yourself were incorporated into the final design. As a result, Yamaha power amps excel in the areas that can make or break a power amp—performance, reliability, and flexibility. Take the P-2200 for instance.

Performance. The very conservatively rated specs tell the story. The P-2200 produces 200 watts continuous power per channel, from 20Hz to 20kHz, with less than 0.05% THD, both channels driven into 8 ohms. I.M. and THD are typically less than 0.01% @ 150W for powerfully clean sound.

Peak-reading meters accurately display a full five decades (50dB) of output level for accurate monitoring of program dynamics, transient power demands, and headroom. Frequency response is 20Hz to 20kHz, +0dB/-0.5dB, ensuring transparent highs. The high damping factor of over 300 (8 ohms, 20Hz to 1kHz) provides tighter low-frequency driver excursion and efficient power transfer.

Reliability. Large toroidal power transformers, multiple protection circuits, heavy front panels, serviceable printed circuits, massive heat sinks, and fully vented chassis are some of the reasons Yamaha power amps have a proven reputation for reliability.

Flexibility. Detented, log-linear input attenuators, marked in 22 calibrated dB steps, allow you precise, repeatable setups, accurate input sensitivity adjustments, and simultaneous adjustment of the level of two channels or programs on separate amplifiers. The P-2200 has one male and one female XLR connector plus two parallel phone jacks for each channel for convenient chaining to another amp and adaptor-free connection to any mixer. A polarity switch satisfies DIN/JIS or USA wiring practice. The P-2200 is readily suited for monaural operation as well as 70-volt commercial applications.

The P-2201 is identical to the P-2200 except it does not have the peak-reading meters. The P-2100 and the P-2050 differ primarily in rated power output and size. Each model offers the maximum in performance, flexibility, reliability and value for the dollar in its category.

We have a technical brochure covering all four models. Write: Yamaha, P.O. Box 6600, Buena Park, CA 90622. [In Canada, write: 135 Milner Ave., Scarb., Ont. M1S 3R1] Or better yet, visit your dealer for a demonstration of the Yamaha power amps that take their job as seriously as you take yours.

Because you’re serious.

YAMAHA

General News

New Orleans Peaches Chain Owner Ebullient

LOS ANGELES—Thirty-year-old Lee Rea attributes his current five-store Peaches chain's burgeoning success to his early break-in to record/tape/accessories retailing at Mushroom Records.

Mushroom was one of very few student-cooperative stores which have survived. Rea, who expects a 10-fold increase in his New Orleans stores' business this calendar year over his first five, feels the Mushroom store got its feet wet in a business he wishes to remain in a lifetime.

The two neighborhood locations grossed $254,000 their first year (1975-76). Between now and July 1981, Rea is shooting for more than a $2 million gross. In the ensuing five years, Peaches, New Orleans, has increased to five stores. It's happened in a sluggish, even declining marketplace, the last six years.

After his stint with Mushroom, Rea opened a short-lived 400 square foot place in the French Quarter in the summer of 1971; Rea left the "too small" site to join fellow Tulane students Jim McNamara and Bill Pritchard in opening the General store, a music-oriented 1,000 square foot upstairs locations near the Univ. of New Orleans. He was the buyer. In the spring of 1973 he departed when his fellow students decided to split for a year as a promotion. Rea returned to Mushroom as general manager, where he stayed till January 1975.

After shopping for months for locations, Rea opened the two stores simultaneously in July. The first was a 1,500 square foot near the Univ. of New Orleans. The other was a neighborhood outlet in the West Bank area. That store since has been moved to an 1,800 trivel location nearby.

Rea stresses youth-oriented merchandise and a friendly, homey atmosphere for his Peaches stores, which he points out have no connection with the similarly-named Tom Rea, a national chain. Rea tries to highlight economy pricing at his stores. He takes to have about 20 specials featured at Peaches on a regular basis.

He waited until July 1978 to bow his third store in the Gentilly residential area of the city. That store became a combination selling space and central warehouse. This year, the combined 2,400 square feet of floor space were totally turned over to store space. This store is nearby Dillard Univ., a primarily black student school with an 8,000 enrollment. It is a key local club outlet. Later that year, the second store in West Bank bowed.

In June 1979, the 5,000 square foot flagship of the Peaches chain opened in a freestanding location beside the heavily-trafficked Lakeside Shopping Center in Metairie.

Like all the other stores, Rea and his own construction crew often sprinkled with stuff from his stores, helped personally refurbish this store. Peaches has an interior which features hand-sanded sealed cedar walls contrasting with earthtone brown carpeting. Hanging plants add an airy look. Walls are not cluttered.

The bulk of the merchandise is carried in step-up tiered floor browsers. Albums and alternative merchandise like paraphernalia and T-shirts are highlighted herein. But singles play a prominent part. Right now, 45s sell for 99 cents, but they will go up soon because of the WEA and MCA wholesale and list increases.

As is the industry trend, cutouts play a more prominent role in inven-

Adapted from the original American Radio History.

www.americanradiohistory.com
Burt Sugarman and everybody from The Midnight Special is pleased to announce the return of "The First Lady of Rock 'n Roll Booking" Debi Genovese.

*Baby Nicholas is healthy, wealthy, and wise ... and almost walking.*

This Week • July 25th
Featuring
Host: OLIVIA NEWTON-JOHN
Guests: CLIFF RICHARD • THE TUBES
With
The Midnight Special Top Ten Countdown
Our 8th Season
"52 Weeks Of Music"
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<td>No Jacket, No Problem</td>
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**FOR WEEK ENDING JULY 26, 1980**
I'm counting my blessings...

"26 Pop Hit—“Stand By Me” from the soundtrack of
“Urban Cowboy” (Elektra-Asylum Records)

"1 Country Hit—“True Love Ways” (Epic Records)

"10 Country Hit—“Stand By Me"

...and they add up to the most exciting week of my career! I understand that this
is the first time in the history of the Country Charts that an artist has had two Top Ten
records. But I don't stop counting there, because I know that my greatest blessings are
the people who've made this possible.

Without the talent of my producer, Jim Ed Norman, and the unbeatable
efforts of Epic Records, I wouldn't be able to proudly say “WE'RE NUMBER ONE!”

Without the support of Paramount Pictures, Irving Azoff and Bob Evans,
“Urban Cowboy” might never have come together. I'd have missed the pleasure of
working with a top film director like Jim Bridges, and a superstar like John Travolta.
They made the experience an incredible one, and the team at Elektra-Asylum Records
made it even more so by bringing home a hit for me on the country AND pop charts!

Because of these projects, I'm enjoying a very special success, and to my
friends at The William Morris Agency go my thanks. Having good people in my corner
gives me great confidence, and I've always known I can count on my promotion team –
Bruce Hinton, Peter Svendsen, Jan Rhee and Sammy Alfano as well as all the radio
programmers and record retailers for listening and buying.

My special thanks also to David and Sandy Brokaw for helping in my
career direction. My partner, Sherwood Cryer, is beyond simple thanks. Hey Boss, we've
really done it. And a loving thanks to my wife, Vivian and my son, Greg for being
here to share our success.

All things considered (though I'm sure I missed some) there's a helluva
lot of blessings to count. I'm a lucky man.

Mickey Gilley

4500 Spencer Highway
Pasadena, Texas 77503
<table>
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<th>NO.</th>
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<td>116</td>
<td>Erskine Hawkins</td>
<td>Averihe White Band (Warner Bros 2202)</td>
<td>8.98</td>
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**TOP LPs & TAPE**

- **A-Z LISTED BY ARTISTS**
- **Compiled from national retail sources for the week ending August 23, 1980**
- **Source: Billboard Magazine**
- **Note: The chart does not include sales data from Canada or any sales, however small, in other nations.**

### Chart Notes:
- **Weekly Position**: The position of the album on the Billboard Top LPs chart for the week ending August 23, 1980.
- **WEEKS ON CHART**: The number of weeks the album has been on the chart.
- **RECORDING INDUSTRY AEROS OF AMERICA**: The number of weeks the album has been on the chart.
- **RECORDING INDUSTRY ASSOC OF AMERICA**: The number of weeks the album has been on the chart.

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### Additional Information:
- **Artists Listed**: The artists listed include famous musicians such as Sammy Hagar, Van Halen, and others.
- **Albums**: The albums listed include iconic releases from various artists, including Van Halen's "Black&White" and "2112".
- **Label/No.**: The label and catalog number for each album are provided.

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### Further Reading:
- **Billboard Magazine**: The source of the chart data is typically Billboard Magazine, which is a well-known publication in the music industry.
- **Historical Context**: The chart data provides insights into the popularity and influence of certain albums during the early 1980s.
David Moorehead, vice president of Metromedia, disclosed at a UCLA Extension class on radio last week that the ABC network's nationwide subscription service has developed a system to keep live taping of concerts off the air. While the system is still in the final stages of development, it would destroy one speakers. He added that it's been used once already and will be used again on future broadcasts but would offer no other information on how it works.

The Rev. James Cleveland celebrated his 20th anniversary with Savoy Records at the Gospel Workshop of America, Philadelphia, Aug. 9-15. The rumor he was expecting a new contract was confirmed by Fred Mendelsohn of Savoy. Despite poaching last week at the National Convention in Detroit, theRevision. Rave reports from those few who have heard the soundtrack for "Popeye," starring Robin Williams, say the cartoon isn't even a cartoon. From the inside, we hear the producers are using Luciano Pavarotti to play the bulky, bearded villain, but the London Records execs say it's about singing and writing. Good vibrations coming from Integrity Entertainment Corp., Torrance, Calif., where insiders report the nation's second largest retail chain may show black in music. Jack Young, the company's founder, has narrowed the choice between Led Zeppelin and Pink Floyd to a 50-50 tie. Davis says the band will be chosen at a meeting in Canada next month.

Sam Shapiro and Jim Grimes, the nabobs at National Record Mart/Oasis, were so low profile on their 1980 national convention in Pittsburgh three weeks ago that they were often a 'Stark' minority. Rave reports from those few who have seen the soundtracks for "Popeye," starring Robin Williams, say the cartoon isn't even a cartoon. From the inside, we hear the producers are using Luciano Pavarotti to play the bulky, bearded villain, but the London Records execs say it's about singing and writing. Good vibrations coming from Integrity Entertainment Corp., Torrance, Calif., where insiders report the nation's second largest retail chain may show black in music. Jack Young, the company's founder, has narrowed the choice between Led Zeppelin and Pink Floyd to a 50-50 tie. Davis says the band will be chosen at a meeting in Canada next month.

Sark Managers

Eye Efficiency

Continued from page 3

Stark personnel must be encouraged to avoid boredom by regularly visiting all types of stores in the mall and competing retail outlets seeking ideas to stimulate traffic. Field personnel must be motivated by stores they visit. Managers must set timetables. Managers must set goals and make those goals known to employees. Strive always to improve individual store staffs.

Midwestern operations chief Dan Denino's group dissected the individual's role in boosting profits. Managers must delegate authority, setting deadlines and watching individual progress, spokesman Tom Nickerson of Stark said. The constant flow of memos requires a manager to evaluate each one and determine how it will be used.

Stores improve as planning calendars are plotted by assistant managers. Ad impact improves as stores report to the Stark ad department as to individual ad buys' impressions on store sales. It was suggested that operation directors sometimes rotate territories.

New MJS Installers

Continued from page 4

Spector began as a retailer in his father's 14-store Spec's chain than in Florida. He launched his own wholesale operation in 1970 with a mobile one-truck stop. Joe Siantzome, who comes from MJS's Florida operation, will head the New York branch.

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Monthly-Long Summer Hit: Wave Wilts Outdoor Concert Business

Continued from page 1

Boothazers, Journey and Kenny Loggins headed up the Arrowhead Stadium National Tour. Promoters have been beefing up medical and security forces, although increased security has been necessary for every concert. Referring to the July 12 Doobies Brothers concert that resulted in a riot involving at War Memorial Stadium in Little Rock, Rick Calhoun, president of Rick Calhoun and Associates, comments, "We doubled our medical and staff, but parameters verified that there were fewer numbers of people passing out than at a regular Rochester football game." Temperature reached 108 degrees during the show.

Conversely, Paco's Memes notes, "We have had good cooperation from the public and the heat has been bearable."

The Doobies-Hatchet date in Little Rock was only "marginally successful," says Calhoun, who blames very disappointing ticket sales on the heat. "We tried to turn it into a promotion," he continued. "By advertising it as fun in the sun type thing, with a bikini contest and a hot dog contest, we were able to partially turn sales around, but nothing like we expected." Surprisingly, incidents of violence have been down. "Heat seems to have driven away rowdy types," he added.

Another quarter, his performance under the heat's scrutiny, was less than stellar. "It was a very hot weekend," says Calhoun, "We got too warm when the power went out for two hours at our recent Who concert (Billboard, June 9, 1980), but the crowd remained perfectly passive."

However, a high of 104 degrees couldn't cool the audience at the July 5 concert of the Georgia "Jax," headlining Ted Nugent, Molly Hatchet and Pat Travers. According to president of Full House Productions in Atlanta, "It wasn't a violent crowd, but there were a few more bad incidents than normally occur," he says.

High temperatures have been a factor in the breakout violence at the July 5 show featuring Nugent and Travers at the Holly-Hood Pavilion in Florence (Billboard, July 7).

In some cases, crowds are arriving much later than usual for general admission shows, choosing higher stadium seats under the roof rather than the stands for the more desirable stage front seating. Little Rock's Calhoun comments, "One of our biggest problems has been heat and that's creating some eeriness and without some Iranian or Cambodian war, weather has been the biggest problem on this tour.

Some promoters are considering curtailting outdoor concerts for the season when the blazing heat has subsided. "If I do any outdoor shows in the future, they'll be done in the fall or, not in the heat of the summer," says Full House Productions' Floyd.
SEALS & CROFTS

Featuring the single "FIRST LOVE" (WBS 49252)
Their first album in more than two years.
Produced by Louie Shelton for Oaktree Productions.

On Warner Bros. Records & Tapes (850 3365)
A Warner Communications Company
"If George had never sung a note in his life, his guitar could have done his singing for him and certainly no one would have thought there was anything lacking. But sing he did, and on this record he shows that he is light years beyond being a guitar player who also sings. For me, that artistic growth is what it's all about."

—Quincy Jones