Stores Defy Tape Ban

By ROMAN KOZAK

NEW YORK—Some of this city's biggest retailers appear to be challenging the record manufacturers' campaign against blank tape ads running together with recorded product ads.

Korvettes, Sam Goody and Alexander's, the three most aggressive newspaper advertisers in this market all ran ads: on Thursday's (17) New York Daily News that fly in the face of recent efforts by CBS, PolyGram, Chrysalis and Arista to cut down on blank tape ads by withholding co-op money for any ads that include plugs for blank tapes.

As for all three of the chains are multi-product ads, with the 9-page Goody copy

Jacket Makers Fight Counterfeiters

By IRV LICHTMAN

NEW YORK—Most major U.S. album fabricators are supplying label clients with jackets incorporating a variety of anti-counterfeiting devices. And they look upon this diversity of approach as a means to keep counterfeiters off balance.

"It's a way of keeping counterfeiters on their toes," maintains Floyd Glenn of Shorewood Press, "one of at least four fabricators known involved in their own systems. The others include Album Graphics, Ivy Hill and Queens Litho.

Another emerging factor is the varying degrees of confidentiality among fabricators and their label clients as to how knowledgeable they want segments of the industry to be on the mechanics of the systems. Whatever the systems adopted, they are adding from "under a penny" to "between one to five cents" to the cost of each jacket.

The most "public" of the three systems in terms of ready detection is one developed by Album Graphics Inc. with the Continental Group, formerly Continental Can. This approach relies on the viewing, by naked eye or

German Court Halts Spanish Imports

By WOLFGANG SPAHR

HAMBURG—WEA Germany has scored a vital victory in the battle against parallel imports in this region, with a Frankfurt court banning a major importer from bringing in WEA product from Spain.

Among other important aspects, the verdict rejects the pleas of KTV Koengener Record Distribution - backed by the other 30-old German import companies - that exclusive distribution license contracts violate U.S. and German cartel law.

In this case, it was reported that KTV Koengener was importing virtually the entire range of WEA's top artist titles, as priced in Spain by Hispanics.

Discos Convert To Country

This story prepared by Alan Penchansky in Chicago and Robyn Wells in Nashville.

CHICAGO—A new country and western entertainment format craze is nudging out disco's glitter and flamboyance at U.S. nightspots.

The growing desire for a more casual dress-code and lifestyle along with the influence of such pictures as "Urban Cowboy," and "Coal Miner's Daughter" are reasons most often cited for the switch in clubs in Chicago, Atlanta, Cleveland, Dallas, Houston and Nashville.

U.S. Chains Raising Disk & Tape Prices

By JOHN SIPPEL

LOS ANGELES—J.5 record/tape/accessories retail chain art2e, sound album prices to an average $3.69 for specials and $7.07 for shelf price titles on its 7,982 list albums.

In the $8.98 list category the hike averaged out to $6.30 on specials and $7.67 on shelf priced titles.

The recent 3.4%-val white price hike from branch distribution and independents like Arista and Chrysalis is forcing chains to elevate sticker prices, too, of singles, where $1.29 is the going rate, according to a spot check.

"We were paying $3.88, then $3.98, $4.08, $4.21 and now around $4.35 for $7.98 since the album suggested price was introduced over two years ago," says P. Grimes of the 55 National Record Mart/Gain chain in Pittsburgh.

Like most of his peers, he did not raise store prices when the last rise occurred over the past 10 months. But like all of the chain bosses canvassed, they either have or will escalate retail price within the next four weeks.

Dave Burke of the Broadcastland chain. Cleveland, and Lou Segelmann of Music Plaza here, point out that more sophisticated electronic data processing equipment today makes it imperative to daily update business statistically.

SINGLES AFFECTED TOO

U.K. Row Developing Over List Price Exit

By PETER JONES

LONDON—A major industry row is breaking out here in the wake of the abandonment of recommended retail prices by three major record companies—EMI, PolyGram and CBS.

And it principally involves music publishers, who say that they're preparing to hold up release schedules unless royalty payments are satisfactorily settled.

The initiative comes from the Mechanical Rights Society, clearly infuriated by the action of the three majors being taken without talks with the publishers over future royalty calculations.

The Society is now advising its publisher members to refuse to accept statutory notices for recordings proposed for release where no recommended retail price is stated.

In a letter to the British Phonographic Industry's copyright committee, Bob Montgomery, general administrator of the Mechanical Rights Society, says categorically, "We don't
DIVE DEEP INTO
NIELSEN/PEARSON

... treasures to be found! The NIELSEN/PEARSON album contains the single "IF YOU SHOULD SAIL".

Produced by Richard Landis
TRIBUNAL'S FINAL REQUEST

By JEAN CALLAHAN

WASHINGTON — The Copyright Royalty Tribunal has requested the National Music Publishers Assn. submit financial data detailing domestic and foreign revenues, expenses for mechanical royalties, and gross sales and other miscellaneous income for the years 1977, 1978 and 1979.

The Tribunal, which has a mandate from Congress to set a royalty rate for record companies, also has requested the NMPA to submit additional financial information for the years 1977, 1978 and 1979. The Tribunal has also requested that the NMPA submit information on the mechanical royalties paid to the music publishers for the years 1977, 1978 and 1979.

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AGAC, which represents the music publishers, has already submitted its financial data to the Tribunal. AGAC has stated that since the RIAA will not release base data underlying Kiser's report, the authenticity of the report is in question.

As the lengthy mechanical hearings approach completion, Irwin Steinberg, chairman of PolyGram U.S. Record Operations, described industry problems for the Tribunal. He stated that economic troubles have forced PolyGram to cut back its roster from 255 in September 1979 to 150 today. As artists are cut, released or dwindle, PolyGram has "consolidated services" and "efforts to cut back employment," Steinberg said.

Testifying Tuesday (5), Steinberg said he knows of no comparable cuts at Chappell. PolyGram's publishing house, "basically a vested interest, is another example of a music publisher whose corporate royalty rates are in question," said Steinberg. "It is the recipients of record company efforts without making payments." Steinberg described publishers main business as "an administrative service" and while PolyGram employs 65 in-house radio promotion staff and spends from $250,000 to $300,000 each month on independent radio promotion as well, Chappell employs one promotion person. Steinberg stated to illustrate his allegation that record companies do much more than music publishers to create new music.

Steinberg estimated the burden of an increased mechanical royalty rate to 6% of list price at approximately $25 million a year for PolyGram. He predicted that increased mechanical rates would increase the price of records and that a higher consumer price could add to the industry's home taping problem.

On Wednesday (6), Walter Dean, executive vice president of the CBS Records Group, discussed charts prepared by CBS which monitored the effective mechanical royalty rates from 1975 to the present. CBS' charts showed a widely scattered range of rates over the years, in contrast to NMPA's earlier claim that an effective historical rate of 6% exists.

NMPA and AGAC attorneys argued with CBS' method of

QUALITY IN CANADA

CBS To Press And Distribute Handshake

NEW YORK — With its CBS "pressing and distribution" deal finalized for the U.S., the first product from Handshake Records hits the market this week. Quality Records will market Handshake in Canada.

The label, a partnership between Ron Alexenburg, Peter and Trudy Meisel and the Ariola International Group, offers as its debut product the Amit Staw/Johanny Bristol recording of "My Guy, My Girl." Interestingly, the session has already been released in England under the Atlantic logo. Ariola had previously licensed a licensing deal with the label, but Handshake picked up Stewart as a pacer when her deal with Ariola in the U.S. ended.

Before the month is out, Handshake will also have a single out by Gerald Masters, "Annie" and a benefits release by United Heroes will be debut album artists in September or October. Another August singles entry is by Reveluation.

Alexenburg says the CBS arrangement is a "win-win" situation for pressing and distribution in the U.S. The major concern for a small independent company is collections and CBS is providing this service (Billboard, May 31, 1980).

As for the distribution royalty commanded by CBS, already agreed to by major label holding up the deal over the past two months, Alexenburg claims an "equitable" arrangement was worked out on the basis of "let's have a hit and make money on it."

CBS has no direct financial commitment to Handshake, with the label handling its own marketing and promotion, reflecting CBS "pressing and distribution" concept.

For foreign distribution, Alexenburg says "contracts have been drawn" for the territories of Japan, Italy and Australia. But no names are forthcoming. Ariola is handling other major territories where it operates its own label, including England, France, Germany, Mexico, and Spain. The South American market is also "open for discussion," Alexenburg adds.

The CBS ties represent a renewal of an arrangement in existence for Alexenburg, who spent 13 years in the organization before resigning as head of Heritage/Atlantic & Associated Labels division in 1978 to form Infinity Records through MCA. MCA absorbed the label late last year, leading to a legal hassle between Alexenburg and MCA which is still going on.

Alexenburg regards his former CBS ties as a "tremendous advantage" to know the system works, and even more important to know the way the system works.

Complete coverage of Billboard's Disco Forum 8 appears on pages 45-59.

British, U.S. Acts Link On 'Times Square' Soundtrack


Single rights to most of the songs will be retained by the artists' own labels. Many of the new songs will be released as singles along with re-issues of some classics.

Marketing and promotion plans call for coordinated artwork to create identification for the film, soundtrack and singles with the "Times Square" logo pictured prominently on single sleeves and promotional material.

The "Times Square" soundtrack was compiled by Bill Oakes, who also is associate producer of the film.
By R. C. JOE

New York—Dozens of New York City discs are modifying their usually abbreviated summer schedules and placing more emphasis on promotions in the hope of luring some of the millions of entertainment dollar owners are boldy moving from this four a day week schedule (Wednesdays through Saturdays) to a full seven-day timetable. They anticipate that demand for entertainment by the thousands of convention visitors will compensate for the change in schedule. The conversion at Madison Square Garden opens Monday (11) and runs through Thursday. Some rooms are going even further to attract the conventioners' dollars. Regis's for instance, always one to do things in a splashy way, is throwing a party for black delegates to the convention. Regis expects more than 600 persons to jam their way into the two main rooms of her.

(Continued on page 4)

LAWYERS expected to be spent here this week by delegates to the National Democratic Convention. Although July and August are traditionally slow months for New York City club operators, many

by R. C. JOE

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GUS is the new kid on the block. He sings dukes-up, heavy-duty rock 'n' roll.

And when he sings, everybody listens:
M105, WNEW, WLRS, WTUE, WKDF, WORJ, WSHE, WWWW, WMMS, WZZO, KTXQ, KZEW, KATT, KXYX, KMOD, KYTX, KLBJ, KMAC, KISW, KZOK, KLOS and KTYD.

GUS is "Convicted!" His first album. On Nemperor Records and Tapes.
MCA Suing Steely Dan: Debt Alleged

LOS ANGELES—MCA Records seeks a Superior Court order here to enjoin Donald Fagen and Walter Becker, doing business as Steely Dan Inc., from inking with another label, claiming the group still owes the plaintiff one album. MCA alleges the defendants signed an amended recording pact in November of 1978, under terms of which the defendants agreed to deliver one album in return for which ABC Records was to pay them a recoupable $550,000. MCA claims it has paid the act more than $1 million since acquiring ABC Records in August 1979. (Continued on page 7)

HONE'S ONE STOP RECORD & TAPES

Soul • Rock • Gospel • Country • Western & Rap

SPECIALS! $1.49 List Price from 73¢

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OSMONDS For L.A. Bicentennial

LOS ANGELES—Donny, Marie and the five Osmond Brothers have joined L.A.'s Bicentennial celebra-
tions by a scheduled performance at the third annual Street Scene Fest-
tival, Oct. 11-12 in the downtown area of the city.

In addition, ASCAP will be taking one of 12 stages at the festival to spotlight its singers and composers.
The Street Scene Festival has grown by leaps and bounds since it
bowed three years ago, including the number of stages erected, going from eight to 12.

Steve Gold and Jerry Goldstein of the Fair Out Group of companies and the Festival's entertainment committee cochairs, have pulled together some of the top entertain-
ment names as committee members.

Among those confirmed are: Sid Sheinberg, president of MCA, Inc.; Don Zimmermann, president of Capitol Records; Bruce Garfield, Capitol's director of ad; Tony Mar-
tell, vice president/general manager of CBS Associated Labels, San


terio, Eric's West Coast direc-
tor; Lee Zito, publisher of Bill-

board; Tom Noonan, Billboard's asso-
ciate publisher; Tom Draper, vice president of black music marketing at Warner Bros. Records; attorney Peter Knecht; Jerry Buss and Jeff Cheen of the Inglewood Forum; Robert Radnitz; and Karl Egen-
mann, president of Osmond Enter-
tainment.

Also: Tom Ross of International Creative Management; artists man-
agers Jeff Wald, Jeff Greenberg, Su-
tanne DePueo and Herb Cohen; Dick Alen of the William Morris Agency, attorneys Martin Cohen, David Bruan, Tom Rea, Dick Griffe; president of Solar Records; Ed Wright, vice manager of black music at the Black Music Congress and M.C. Osmond of Osmond Entertainment.

Along with the Osmonds, other set to perform are the Los Angeles Philharmonic, the Bill Toler Orchestra, the American Theatre of and the California Festival Ballet, as well as other performers who will be announced shortly.

In addition to musical activities, Street Scene is a multi-ethnic extrav-
aganza. Los Angeles has always been a global melting pot.

ONLINE CRACKS TOP 10 IN YEAR

New Country Acts Find Going Tough

BY KIP KIRBY

NASHVILLE—In the past 12 months 10 unknown acts have managed to crack the top 10 of Billboard's Hot 100—on their first chart try. This also includes three acts which also scored top 10 albums in their first time on the charts.

But the flipade to this story is that only one of the artists (Step-
hanie Winans) was able to launch a record into the top 10 of the Hot Country Singles chart on the previous track record—and she has been unable to duplicate her feat in subsequent releases.

When it comes to breaking new acts in country, it's damn near im-
possible," asserts Jimmy Bowen, Elektra's Nashville vice president.

Sure, radio's hesitant to add new names it's never heard of. With country going in the direction of lighter playlists, there's more compe-
tition for available airplay.

Pop acts such as Christopher Cross, Robbie Dupree, Air Supply, Lippins Inc., Gary Numan, Syreeta, M and the Knack—and more recently, S.O.S. Band and Richard Bo-
nette—sprung up out of nowhere this year into the top 10. Although it didn't turn out to be a real hit, it did have a re-
lease in the charts before, all managed to accomplish the task of breaking the magic woman's circle; of these, several also managed No. 1 singles as well.

Though 1978 saw Bonnie Tyler (Continued on page 28)

NARM Host To Rackers in October

SAN DIEGO—"The Rack Is Back" is the theme of the 1980 Rack-
cers Conference organized by the National Assn. of Recording Mer-
chandisers for Oct. 1-3 at the Sher-

Las Vegas Hilton Hotel here.

Though the economy presently is weak, the chain store mailman mer-
chandiser will be expected to expand in the '80s, providing new areas of oppor-
tunity for the rackjobbers, says NARM in defining the thrust of the meetings.

A three-way dialog will be at-
tended by the rackjobber, manu-
facturers and the rackjobbers and the chain stores themselves.

The main speaker will be Kenneth A. Mackie, chief executive officer for Target Stores. It will be the first time a mass merchant/chain store executive has keynoted a NARM meeting. Featured speaker will be Paul Smith, senior vice presi-
dent and general manager of CBS Records, who will address the con-

The conference will include repre-
sentatives of such companies as Woolworth, Montgomery Ward, Sears and Hills, who will give their views on the recording indus-
try's future. There will be discussions on size and space limitations on rack ac-
counts, and on in-store display, pro-
motion and merchandising.

There will also be one-to-one meetings among the participants, as well as presentations of the first "salesmeon of the year" awards. Registration fee for members, payable in advance, is $200, and also $50 for spouses.

WONDER TO
DO BENEFIT FOR LOVE

LOS ANGELES—Stevie Wonder will present "An Evening Of Love" at the Forum on Aug. 24 as a fund-
raiser for the family of Eula Love, with additional proceeds going to a coalition of inner city ministers call-
ing themselves the Gathering.

The $100 ticket show at 8:30 p.m. is in reality a final farewell for Wonder's six concerts at Wembley in England which began Sept. 1. Ap-
ppearing with Wonder will be his 12-
piece Wonderlove band.

Wonder's last appearance in the L.A. area was last December when he did two concerts at the Pasadena Civic Auditorium, according to Ewalt Aber, Wonder's advisor.

Eula Love, 39, was shot and killed by Los Angeles policemen Jan. 3, 1979 in aatorial altercation over her refusal to pay a gas bill. Her children are Shana, 19; Sheila, 17 and Tameka, 15.

According to Aber, the benefit is Wonder's way of making a positive statement. "We can't say the victims of tragedy; we care about life," emphasizes Aber.

Wonder's means of doing this is to give $100 to each of the 500 people at $100 a seat a benefit. The gross can be $50,000.

Mirus, Devaki Tie

LOS ANGELES—Mirus Music, Inc., with extensive product world-
wide for the Devaki record company, Devaki, a California-based firm, is owned by former O'Jays member, Bobby Mausay.
America And Their New Album, ALIBI, Are Due For Release Today.

Contains The Single "YOU COULD'VE BEEN THE ONE"

Produced by Matthew McCauley & Fred Mollin
Direction: Hartmann & Goodman.
## Financial

### U.S. Retail Chains Elevate Album Prices; Singles Go Up As Well

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## ISLAND FOLDS

L.A. OFFICE

LOS ANGELES—Island Records is closing its West Coast office and shifting its headquarters to New York.

Marshall Blonstein, president of Island for the past 15 years, resigned due to his reluctance to relocate in New York. (See executive turn- table.)

During Blonstein’s tenure with Island, he played an instrumental role in the success of artists such as Robin Hood, Charley Harper, Marianne Faithfull, the Invisible Man’s Band and Third World.

Island’s New York office is at 44 Madison Ave. Island is distributed by Warner Bros.

## Electricos’s Margins Up 9%

NEW YORK—Despite declines in both revenues and earnings for the fiscal year ending May 31, Electro- sound Group Inc. reported an increase in both its margins of 9%, or the “best margin performance” of the company’s his- tory, according to the company’s president, Richard H. Burket.

Sales for the year were tallied at $23,902,000, down 18% from $29,097,000 the prior year. Earnings for fiscal 1980 were given as $2,121,000, lower by 17% from the earlier 12-month total of $2,530,000.

The firm, a manufacturer of elec- tronics equipment for the music-tapes industry, has record pressing facil- ities in four plants across the coun- trу.

For the quarter, the record and publishing division reported an increase in income by 289% to $1,797,000 from a loss of $1,600,000 during the same quarter a year ago. For the half, income rose to $2,456,000, a 240% increase from last year’s $779,000.

Revenues in the quarter rose slightly to $40,138,000 from $40,130,000. For the half, revenues jumped 15% to $81,414,000 from $70,900,000.

And despite a failure in Universal Studios’ entertainment division, par- ent MCA Inc. reports record levels of revenues and income for the second quarter and half.

MCA had revenues of $304, 477,000 for the second quarter, 128 from $272,926,000. For the six months, revenues were up 13% to $627,000,000 from $555,934,000.

Income for the six months (before extraordinary income) was $53, 220,000 or $2.35 per share versus $33,582,000 or $2.30 per share, a 3% gain. With extraordinary income fig- ured in, net income was increased 28% to $67,050,000 from $93,282.

With the company’s motion pic- ture and television film production stopped by the Screen Actors Guild strike, and the American Federation of Musicians striking the major film companies, the economic impact of these events on the company cannot be determined yet, according to Louis R. Wasserman, chairman of the board of MCA Inc.

Part of the direct music division turnaround can be attributed to a streamlined MCA roster. Over the course of the last nine months, the label has trimmed its roster by about 40% with only 25-30 acts retained in the ABC Fixup and only four from the aborted Infinity label.

The division should sustain its upward momentum since the bulk of its major releases are third quarter releases that should carry through Christmas.

The Rossington Collins Band’s “Anytime, Anyplace.”

Poco’s “Under The Gun.” “21 At 33” by Elyon John. the Crusaders: “Rhapsody And Blues” and the “Xanada” soundtrack featuring Olivia Newton-John and the Elec- tron Light Orchestra are all moving briskly.

Six half releases by Tom Petty, Rafa & Cha Khan, the Crusaders, Elyon John, Lynyrd Skynyrd, Rupert Stu and six others contributed to the divi- sion’s first half surge.

## Interim Financial Report

NEW YORK—Cox Broadcasting Corp. reports second quarter gains of 17% in earnings and 23% in rev- enue.

Broadcasting revenues rose 16%. Cox says, over last year’s second quarter, with radio advancing 18% and cable revenues up 37%, reflect- ing the company’s expansion in that sector.

In the record and television cable giant’s report, income rose $40,138,000 from $11.9 million last year, up $4.5 million.

The company recently announced a two-for-one stock split, making 12 million common shares outstanding.

Cox owns five AM and seven FM sta- tions, Schluke Radio Produc- tions, a music syndicator, as well as various television, cable tv systems and publishing interests, the latter which are up for sale.

## Choose Gartenberg

NEW YORK—Seymour Garten- berg will represent the recording in- dustry on the Financial Accounting Standards Board Task Force, set up to examine specialized accounting, reporting practices and practices in the entertainment industry.

Gartenberg is senior vice presi- dent of finance and administration for the CBS Records Group.

## Motivating Consumers...

### AUGUST 16, 1986 BILLBOARD

FLIPSIDE, Labock, Circles Hol- wood, Phoenix, and Spec’s, say they admit they can’t absorb this latest wholesale price escalation and they will definitely make a move upward within the next four weeks.

Retailers in the main volunteer that the current July into August upsurge is similar a period a year ago, which has them thinking the upward spiral of their pricing won’t daunt business.

## MCA Music Arms Flourishing

**Starting Turnaround In Income Posted For Quarter**

LOUISVILLE—The record and music publishing division of MCA Inc. shows a strong turn- around in operating income and revenues for the second quarter and first half ended June 30.

## Cox 2d Quarter Earnings Jump 17%

NEW YORK—Cox Broadcasting Corp. reports second quarter gains of 17% in earnings and 23% in rev- enue.

Broadcasting revenues rose 16%. Cox says, over last year’s second quarter, with radio advancing 18% and cable revenues up 37%, reflect- ing the company’s expansion in that sector.

The Georgia-based radio and cable television giant says total earn- ings were $13.6 million or $1 a share compared to $11.9 or 86 cents a share for the 1979 second quarter.

Operating revenues for the 1980 April-June quarter were $79.2 mil- lion, up from $64.2 million last year. The company recently announced a two-for-one stock split, making 12 million common shares outstanding.

Cox owns five AM and seven FM sta- tions, Schluke Radio Produc- tions, a music syndicator, as well as various television, cable tv systems and publishing interests, the latter which are up for sale.

## Record Man

**30 plus years experience in all phases of Record business**

**RETAIL, WHOLESALE, DISTRIBUTION and MAIL ORDER**

I have major record contacts from coast to coast. I have formed manufacturing rep- resentative company and seek all types of allied products to represent from coast to coast.

All replies held in strictest confidence.

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## Foolproof Strategies

Motivating Consumers

- **Increase Awareness**
  - Highlight the key features and benefits of your products
  - Use engaging visuals and compelling copy

- **Engage with Customers**
  - Respond to customer feedback and inquiries promptly
  - Offer exclusive deals and promotions to your audience

- **Leverage Social Media**
  - Utilize platforms like Instagram, Facebook, and Twitter
  - Create shareable content that encourages user-generated posts

- **Optimize for SEO**
  - Ensure your website is search-engine friendly
  - Use relevant keywords and meta descriptions

- **Leverage Influencers**
  - Partner with relevant influencers to reach a broader audience
  - Collaborate on content and promotions

- **Offer Exceptional Customer Service**
  - Provide prompt and personalized support
  - Encourage satisfied customers to share their experiences

By implementing these strategies, you can effectively motivate consumers and drive conversions. Remember to monitor and adjust your approach based on the feedback and data you collect. Good luck!
General News

No Progress In AFM Strike

Film & TV Producers Reject Only Offer Submitted

By Paul Green

LOS ANGELES—The strike by the American Federation of Musicians against the Ann. of Motion Picture & Television Producers entered its second week Thursday (17), with the two sides still at an impasse.

According to Max Herman, president of Musicians Local 47 here, the two sides haven't been in communication since the talks broke off July 31, hours before the musicians' latest contract expired.

Herman adds that AFM president Victor Fuentes and the body's international executive board plan to meet in New York in September to consider supplemental payments to musicians for their work on new shows created for television or film.

Herman adds that the just-expired contract had provisions for shows created for television or film which are later shown on video outlets. He says the issue of shows produced for pay TV is also covered in a different contract.

The crux of the dispute with the producers here centers on the revenue fee to musicians for shows that go into repeats on the networks or syndication.

"We already have a contract for shows on videotape," says Herman. "where the musician gets 75% of his original fee for the first rerun, scaling down to 5% for the eighth rerun."

"Our last offer to the producers was to start the scale for reruns at 50%, but they wouldn't even discuss it. The figure was negotiable, but management wouldn't grant us the principle."

According to Herman, the setup turned down by producers called for 50% of the original musician's fee on the first and second reruns, 25% on the third, fourth and fifth reruns and 5% thereafter.

One of the objections to the idea of residual payments for musicians has been that it would be unwieldy, that the sheer number of musicians involved in a project would make it harder to pay them for reruns than actors and writers.

Herman, however, says the AFM should shoulder the burden of dispensing payments to the musicians. "We'll be happy to take the checks and mail them out," he says. "We'll do the work for them if they make us a deal."

"Music is a small percentage of the total budget," Herman says. "We're not talking about a lot of money; we're talking peanuts."

HOME VIDEO PRODUCT PAY AT ISSUE

SAG-AFTRA Strike Continues

By Jim McCullaugh

LOS ANGELES—In the wake of a breakdown in federal mediated talks Monday (14) here, the Screen Actors Guild strike, begun July 21, enters its fourth week.

Still at issue between the striking 60,000 actors from SAG (as well as the jointly striking American Federation of Television and Radio Actors) and motion picture, television and independent producer interests is the payment for supplemental use on home video product (Billboard, Aug. 9, 1980).

Federal mediation involvement for the impasse came Monday at the Federal Building in suburban Westwood with Nick Falandes, director of the Office of Mediation Services of the Federal Mediation & Conciliation Services in Washington, helming them.

But talks broke down after one day with no new talks scheduled. All parties are "on call."

Chester Migden, national executive secretary of AFM is representing the actor's side, while Billy Hunt, attorney, is representing a management committee consisting of such major studios as Universal, Paramount and 20th Century-Fox, as well as the three major television networks and independent TV producers.

Originally SAG called for 12% of the eventual gross revenues for films and television shows made especially for pay television, videocassette and videodisc.

But according to Hunt, SAG's basic tenet of wanting to receive a share of pay television, videocassette and videodisc revenues from the first dollar earned is unacceptable to the motion picture and TV industries.

Says Hunt: "We don't want to include them from the first dollar. They are not really partners because they don't share any risk. They want to share in the revenues without taking any of the risks we have to take."

A studio counter-offer proposes that 3% of the gross revenues after a program has played for 15 days on pay television systems in a two-year period is more acceptable. Payments, then, would emanate from profits, not gross.

One other SAG demand is a 35% salary increase in all categories.

SAG proposed Monday at the federal mediation talks that the supplemental video market payment formula could be the last topic to be ironed out and both parties should concentrate on task level issues first.

But according to Hunt, producers do not want to go on to other questions until the home video question is resolved. The producers do agree with SAG, however, that actors should participate somehow in the emergent home video boom.

Adapts New Logo

NEW YORK—Reflection Records has adopted a new logo. The signature of the company will be a split circle with the name reflected on the bottom half. Both halves will show a silhouette of the New York City skyline.

HER LIFE IS LIKE A COUNTRY SONG, FILLED WITH PAIN AND LOVE.

Tammy Wynette's "Stand By Your Man" Now in paperback.

SEND FOR FREE CATALOG LISTING
Huge Selection of Manufacturers' Deletions, Overruns, Closeouts.

Cash In On The Extra Profits That Surplus Makes Possible.

WE'RE SURPLUS
Records & Tape Traders

Records * 8 Track Tapes * Cassettes

SEND FOR FREE CATALOG LISTING
Huge Selection of Manufacturers' Deletions, Overruns, Closeouts.

POP • SHOWS • MOVIES • JAZZ
COUNTRY & WESTERN • ROCK • VOCALS
CLASSICS • INSTRUMENTALS and much more!

Cash In On The Extra Profits That Surplus Makes Possible.

IMMEDIATE DELIVERY

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And Tape Distributors

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Passaic, NJ 07055
(201) 778-0907
(212) 695-6117
MANNY WELL S • PETE HYMAN
ACK ROSE

WE BUY AND SELL SURPLUS

WORLD WIDE TELEX 13204
20 more years!

In "The Year 2000," The O'Jays will still be having hits and Eddie Levert will still be the most imitated lead singer in music. 20 years of new O'Jays hits begin this week with their far-reaching new album. It includes the latest O'Jays smash, "Girl, Don't Let It Get You Down." 2000 CBS Inc.

The O'Jays, "The Year 2000." Making music history, on TSOP Records and Tapes.


Distributed by CBS Records © 1980 CBS Inc.
LOS ANGELES—The strike by the American Federation of Musicians against the Assn. of Motion Picture and Television Producers threatens to delay the start of the fall TV season, even if the Screen Actor’s Guild strike is soon resolved—which seems unlikely.

According to Lionel Newman, veteran vice president of music for 20th Century-Fox, the impact on TV may be even greater than on film production, due to inextensible time tables.

“Features can be stalled,” says Newman. “But if we don’t get going on TV shows soon, we could have no season at all. Of if in the past a network would give a commitment for 26 shows, this year it might just be for 20.”

“When we finally do get the shows, there will be a mad rush to get them on the air. There will be no time for composing—we'll get little enough time as it is—but this year there will be a terrible squeeze on us.”

“Everybody will be working at the same time, so you might not be able to get the musicians or composers you want. In TV you have a hectic schedule at best; here we'll have no leeway.”

Newman adds a note of perspective: “I guess it's all glad even with all that just to have the strike over.”

20th Century-Fox was set to have five tv shows on the air this fall, including “M*A*S*H,” television’s most prestigious series.

Production has also been halted by the strike on two Fox films: “Nine To Five,” starring the high-powered trio of Dolly Parton, Lily Tomlin and Jane Fonda, and “The Junior,” a Peter Yates film written by Steve Tesich, writer of last year’s “Breaking Away.”

“We only have a couple of pictures affecting the strike,” says (Continued on page 73)

AFM Strike’s Could Cool Fall’s TV Fare

By PAUL GREIN

MEMPHIS—Special celebrations plus a massive influx of people will mark the third anniversary of Elvis Presley’s death Saturday (16).

Approximately 4,000 persons have been visiting Presley’s gravesite at Graceland Manor daily, and this figure is expected to double when fan clubs arrive from Belgium, Mexico, England, Holland and Canada to mingle with other visitors attending the activities honoring Presley’s memory.

The BBC will be here throughout the week filming a documentary described as a “profile of the Elvis fan and the industry which has risen out of his death.”

One major event, scheduled for its first year, is the weekly Memphis Music Festival Sunday—A Tribute To Elvis, booked into the Cook Convention Center. An exhibit area of Elvis memorabilia and souvenirs will be set up, and former friends and associates of the late entertainer will give talks about Presley and rap with the fans.

Nightly concerts will include performances by J.D. Sumner and the Stamps, Carl Perkins and the C.P. Express, T.G. Sheppard, Ronnie McDowell, the Big Black Combo, Merle Haggard and the Strangers, Dickey Lee, Jerry Lee Lewis and the Memphis Beats, and Narvel Felts and the Driftaways.

Charlie McCoy and the Jordanes will headline the event on Saturday (16) afternoon concert.

A special event Thursday (14) will be the dedication of a statue of Presley presented to the city by the Memphis Development Foundation and placed in the Elvis Presley Memorial Park at the corner of Beale and Main Sts.

On Friday and Saturday (15-16), Memphis State Univ., will host a seminar entitled “Salute To Mem-

ELVIS DEATH DATE ATTRACTS THOUSANDS

By ROSE CLAYTON

MEMPHIS, AUG. 16

Elvis Presley’s death on Aug. 16, 1977, will be marked with a major celebration starting with an all-night concert Friday (15) at the Mid-South Coliseum.

The concert, which will be billed as “Memories of Elvis,” will feature some of the biggest names in country music, including T.G. Sheppard, Ronnie McDowell, Jerry Lee Lewis, Charlie McCoy, Charley Pride, and Merle Haggard.

Additional acts will include appearances by the Memphis Beats, the Boogie Cats, and the Delta Bats.

Tickets for the concert go on sale at 9 a.m. Friday (15) at the Mid-South Coliseum box office, with a limit of 500 tickets per person.

The event is expected to draw a crowd of up to 20,000 people.

For more information, contact the Mid-South Coliseum at (901) 726-8900.
Is it possible? Pat Benatar sounds better than ever before. Hotter. Stronger. Filled with more power.

After all, this is her album. Pat Benatar and her band not only wrote for the album; they put such energy, creativity and passion into the entire effort that other albums wilt in comparison.

With Pat, anything's possible.
Free Vidtape
Plugs NARM
"Gift" Promo

NEW YORK—A videotape trailer heralding the "Gift Of Music" merchandising campaign developed by the National Assn. of Recording Merchandisers is being made available free to anyone planning television advertising.

The animated tag-on trailer, in 3/4 and 3-minute (convertible to 2-seconds) versions, was created by NARM, which funded the $3,000 project, and K-tel, which plans to use it as it launches a $3 million ad campaign starting Aug. 4. Through the end of the year, K-tel has produced more than 500 spots earmarked for 125 markets.

Joe Cohen, executive director of NARM, says the tag-on trailer, available in any format desired, has particular usefulness in promoting the NARM "Gift Of Music" slogan in a uniform manner, no matter the medium. Cohen says making these tapes can often be used either within the body of the commercial or as a tag." Cohen explains.

Coohen reports that the trailer is also bound for use in another country—Australia. However, only John Mayes, executive director of the Australian Record Industry Assn., to deliver copies of the trailer to the trade groups there.

The trailer, available in both 3"-inch and 2-inch tape format, already has a number of exposure avenues. They include Crazy Eddie's, the New York chain, Hastings Records & Tapes in Las Vegas, and Record Town of Houston.

Also, Applause Attractions of Lincoln, Neb., will use the tape to promote a concert there Aug. 24. Henderson Coose Productions of Atlanta will show it in its cubicle television concerts and Double W Productions of Boston plans to use the tape within their recently filmed concert series in theaters, currently testing in Boston.

As for the NARM campaign, Canada is about the get the "Gift Of Music" concept, and to meet the country's bilingual requirement, the trailer will be printed in both English and French.

Those wishing to make use of the trailer can receive copies through NARM's headquarters at 1060 Kapiolani Blvd., Honolulu, HI 96817, or call (808) 793-8665.

Ovation's Digital: Japanese Jazz

CHICAGO—Ovation Records' first digital album and its biggest-ever LP release are August land-marks for the Glenview, Ill.-based label.

The Mitsubishi digital album, taped at Streitweiler studio and mastered at Hollywood's Capitol, is "The Numa Band": debut record by the contemporary jazz group of the same name. The producer is Streitweiler's Ron Steele.

The five-album August release and contains "Sunrise," which features a rock group and video artist Citizen, "Lovesick" by country singer Sheila Gilmore, "Rushing, Robbing, and Winning" by the "Two B Please," and Joe Sun's "Living On Honky Tonk Time."

Racial's schedule also includes a fifth album by popular father and daughter country duo the Kendalls, and rock group Tantrum's third label LP.

7 More Names On 'Swing St.' In N.Y.

NEW YORK—Seven more names on seven Granite plaques have been added to the "Swinging Street" sidewalk in front of the CBS Building here. Five inaugural plaques were installed last year.

The plaques honor those who have been given the Prez award for making 52nd Street between Fifth and Seventh Aves., the world center of jazz in the '30s and '40s. The awards are voted by an ad hoc committee of musicians, jazz writers and music executives formed in 1978.

Honored this year were Kenny Clarke, Joe Hendricks, Thelonious Monk, Staff Smith, Art Tatum and Sarah Vaughan. The original plaques honor Dave Gil- jespée, Coleman Hawkins, Billie Holiday, Charlie Parker and Lester Young, whose nickname "Prez"

JAZZ WALK—Sarah Vaughan stumps to check the granite plaque embedded on the sidewalk in front of the CBS Building in New York honoring her and six other jazz greats. Looking on, at left, are Dr. George Butler, vice president of progressive ad for Columbia Records, and Bruce Lundvall, president of the CBS Records Division. "Prez" gave the citations their name. The initial idea for the awards came from Arnold Shaw, author of "The Street That Never Slept," about 52nd St. It was implemented by Bruce Lundvall, president of the CBS Records Division, with Dr. George Butler and Bruce Lundvall, president of the CBS Records Division.

Presley's 8-Track Package Impressive

-An Impressive package to continue from page 12

his films, records and concerts and other bits of data. And each set of these "limited editions" (250,000 pressed) is numbered to assure collector status.

The "A" side of record one features autographed facsimiles from Elvis's early live performance at the Frontier Hotel in Las Vegas taped in 1956. Included here are "Heartbreak Hotel," "Long Tall Sally," "Blue Suede Shoes" and "Muddy Water" recorded with Freddy Martin's Orchestra.

The "B" side is a near 14-minute 1962 monolog in which Presley paints a provocative self-portrait of his feelings, plans and beliefs. Record two is filled with an unreleased benefit performance recorded in Hawaii in 1961. Of the 16 songs included here are "Heartbreak Hotel" (again), "All Shook Up," "Hound Dog," "Don't Be Cruel," "Let Me Call You Sweetheart," "Charity" and "Are You Lonesome Tonight," among others.


Presley gives some of his most memorable performances on "Sun- nious Minds," "My Way," "Jailhouse Rock" and "Welcome To My World."


Record six is designated for collectors since there are eight singles here that never appeared on any album, along with "Fool," the title song of "Elvis," an LP released in 1973.

 Singles contained here are "I'm Leaving," "The First Time Ever I Saw Your Face," "Hi-Heel Sneakers," "She's So Fine As I Leave You," "Unchained Melody," the same version that appeared on "Moody Blues," "Rags To Riches," "It's Only Love," "You've Lost That Lovin Feelin."

Side "A" of record seven features four acoustic piano songs which spotlight Elvis and his piano. The only unreleased tag is "Beyond The Red" recorded in 1964.


Throughout the package, each song is put in historical perspective with related notes. Placing of recording loca- tion, the album it originally appeared in, hotels performed at and other information.

2 Promoters Win $50,000 Lawsuit Balm

By Paul Hoil

KANSAS CITY, Mo.—After more than four years of litigation, Rock Concert Productions, Inc., producers of the ill-fated Boogie In The Grass concert, an outdoor event originally slated for June 10, 1976, at the Mid-America Fairgrounds in Topka, Kan., were awarded $50,000 in damages by the Shawnee County, Board of Commissio-

ners. The court of settlement also left open the option for another concert by Speedway Festivals, Inc., the Kansas corporation owned by the two promoters at the same venue.

The 1976 concert was cancelled less than nine days before the event by the three-member Board of County Commissioners. The multi- million-dollar suit originally filed by Speedway Festivals, Inc., alledged the county breached its contract with Will and Reiman, causing them to suffer losses of $3,000 in goods deposited, rentals, and advertising and promotion services.

Our traditional pitch to be scheduled to appear at the concert were headliners Black Oak Arkansas along with Cheech & Chong, Quicksilver Messenger Serv- ice, John Mayall, Mahogany Rush, Journey, Gran Max, Dayton Cox, and the Fireballs. Willman Jack was also slated to appear as master of ceremonies.

According to Will, at least 18,000 tickets had been sold at the time the concert was cancelled by the Board.

HOME FIT FOR A STAR OR A MOGUL?


SOUTHWEST RENTAL: $60,000.00 for full period

Prime location. On the ocean (almost 400 ft. of oceanfront)... the ultimate Victorian Beach House. On just under 3 acres of flowering gardens, herb gardens; vegetable garden, sun-drenched lawn plus National English Conservatory. Heated pool; pool house with elegant furnishings inside and out for large scale entertaining; 2 swimming pools; fully equipped gymnasium plus large whirl-pool; ... Sleeps 12 comfortably in 6 bedrooms plus self-contained staff apartment for 12,000 sq. ft. of living space indoors in the main house, a dock for the house boat, woodburning fireplaces. (House is fully heated... 14 zones... and insulated) gourmet kitchen, patry, parlor, formal dining room; large living room, sun room; music-room, ocean porch, pool room; game room; den; deck; wine cellar; large TV's; full security system electronic and personnel; fire-atomike alarm plus highly sophisticated phone and intercom installation; 3 car garage; self-starting generator in case of power failure; pavered driveway, brick patio; plus for running and running. Truly one of the great homes of Southampton (two week minimum) $10,000.00 per week.

EXCLUSIVE BROKER: Margot Horn (516) 283-8020

Exclusive broker.

Margot Horn (516) 283-8020
Let me assure doubters that record consumers are still out there. The advent of compact discs and the clinic of radio has blunted the edge of buying patterns of years gone by. With what never-ending demographic breakdowns and calls out of the part radio listeners any vista that might be lack on to the charts and cause people to sit up and take notice is sealing in a barrel and tossed out to sea.

We might even say how radio airwaves that leads the man in the street to believe that this mediocre mix is all that will be found in his local record shop. So he stays home. I don’t blame him.

The effect that this has on record can, and is currently, disastrous. And those in radio who claim they can’t be concerned with retail, because they’re in the radio business, are fools heading for disaster.

In the New York market, for instance, black-oriented WBLBS-FM and WKTU-FM reign supreme. Unlike their competitors they play all hit product that perils to their audience—be it Dr. Hook, Kurltis Blow, Manhattan Transfer or Blondie—and their air personalities are involved with the music.

Even though disco as we know it has all but been the dust, the art of “happening” radio triumphs nonetheless.

I grew up listening to New York’s WABC-AM in the mid-’60s, so I know that radio even on the much criticized from 40 to 60 level, can be truly riveting to the listener. On a given day you’ll hear the Beatles, Mrs. Miller, the Supremes, The Yardbirds and Frank Sinatra. You were provided with an ever changing reflection of a constantly shifting culture. Both the kids and the adults found it invigorating.

But in the last decade every effort was made to drain and seal off the radio station’s music scene full of trite zaniness. These efforts were successful, so why all the sad faces? Just look at the state of 90% of the radio business. Most of those in radio have theorized themselves down a dead-end street, so the public has begun to explore some new avenues.

"The clinical nature of radio has blunted buying patterns"

June LaMuria has been working in retailing as a softgoods manager for the South Good Store in New York. He is also a member of the rock group Psych Frogs.
General News

3 N.Y. Retailers Defy Blank Tape Ad Ban

Continued from page 1

The Alexander's ad offers specific discounts on four cassette models: CBS, Sony, Toshiba, and Sony models. They run $9.95 and $9.98.

Brian White, Gladys Knight and Herbie Hancock along with discounts. On Memorex and Scotch tapes.
The tight-lipped "no comments" from the record companies involved, they say, is "pampered," "incomprehensible" and "unfortunate" (Billboard June 28, 1980). The tape makers met recently to discuss the need to record company pressures to avoid home taping (Billboard Aug. 9, 1980).

Gene LaBrie, vice president of Maxell Corp., whose product is featured prominently in the Goody ad, would not comment on his company's attitude. However, he did speculate on the retailers' motives. "Maybe they're testing the waters."

Continued from page 3

Tribunal Asks

Continued from page 15

of County Commissioners. Ticket prices went back to the day-long event were $8 advanced and $10 the day of the show. Will said he had anticipated between 35,000 and 50,000 persons attending the day-long event. Originally all boogie was supposed to be a small outdoor concert for about 5,000 persons. Will says. Suddenly we had agents calling us and before long we were preparing something for 30,000 people. Then a sudden change days before the show. The County Commissioner called a special meeting and they put it off and said there were we. We gave back all the ticket money and we had no recourse to file suit to try and recover what we'd already spent.

Elvis Death

Continued from page 12

"sub-standard labels." When fans see singles selling for $9.95-$9.98 they get suspicious of anything on the rack. He expects the "Elvis Are You" Presley set to "be snapped up" because a $59.95 RCA product is nothing to a true fan.

On Sunday (17) the Elvis Country Fan Club will meet in the Holiday Inn-Brooks road to discuss the "exploitation of Elvis" and the producers and bootleggers who are "ripping off" Elvis fans.

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LOS ANGELES—AOR radio here, dominated by Metromedia powerhouse KMET-FM, can expect some serious competition from ABC’s KLOS-FM as new program director Tom Hadges is beginning to make strides in turning the station into a viable AOR alternative.

Hadhges, in Los Angeles only a few months from where he programmed WCOZ-FM and believe that K-Rock has begun implementing his philosophy.

High on Hadges’ priority list is helping KLOS forge an identifiable image. “This radio station image is more important than a title,” states Hadges. “And you don’t need to program a lot of sleight of hand music. Keeping that sought after image in mind, anything that ensues an aura about the station, including the music, promotions, and concert-tickets are simultaneously monitored so that they will not be compatible with KLOS’ rock sound.”

KLOS’ biggest coup was its recent tie-in with the 21,000-seat Los Angeles Coliseum. In addition to giveaways of tickets and albums, the station provided a two-hour event that featured the station with KLOS stickers, broadcast in order of the concert’s performance image. The concert was followed by a weekend to counter-program with a Led Zeppelin A-Z concert feature.

Hadhges firmly believes that music alone cannot bring a station to the top of the ratings heap which is why he is emphasizing personality radio. “KLOS’ air talent lineup brings across a distinct personality in the likes of morning man crazyフazzi Smith, the “Beams” Б. Mitchell Reed, Bob Coburn, Joe Reiling and Anita.

“Musically, little separates rock stations,” notes Hadges, “particularly because of the reality that certain acts are important to play. The only thing to separate stations are its personalities which all add up to the collective personality of the station. We let each personality get as visible as we can.”

“Anyone in town can play Led Zeppelin but there is only one Frazier S.C. McCarty,” According to Hadges, somebody like him that has an approach to progressive and made on the air and Coburn, who has a soft smooth presence, to play on the edge of extremes in talk, yet each projects a comfortable and attentive demeanor.”

“KMET defined West Coast radio to a lot of people, but there are other ways to play music and music is important in the rock genre, which is what we’re trying to do,” says Hadges.

If there is a major difference between programming in Boston and Los Angeles, it’s that they’re not playing as much new music. There isn’t as much support here as in New York. Both stations can compete on the basis of classic records.”

Because this is a pivotal time in forging a station’s image, it affects the perception of the station. “The way you air music is aimed to restructure a rock image.”

“There are a number of songs that are just as appealing as anything else because of the need to define an image,” says Hadges. “An example is Pink Floyd’s songs that have an image. There is no way, for instance, that the Who’s...”

“Then, a station’s appeal is not as into him as it should be. The Who’s great. There is no one that is not as into them as they are the Who.”

“Bob is a mass appealing artist. If we don’t play them, we’re making a statement to our audience and defining a ‘image’. Consistency is important for the listeners so they know what the station offers.”

Hadhges has commissioned numerous surveys, corporate research, music meetings and input from station personnel for the establishment of an image. “I’m hoping to initiate a focus group, similar (Continued on page 22)."

3 Las Vegas Stations Veer Off, Institute Turnabouts In Formats

BY TIM WALTER

LAS VEGAS—Without waiting for the April/May Arbitron numbers to come out, three local stations, KENO-FM, KLAM-AM and KVOM-AM, have made format changes to catch a larger audience and market share.

KENO-FM has dropped its heavy AOR approach for a mass appeal contemporary format. We know what the book is going to be but the programmed program director Scott Gentry before the book came out.

“There’s only room for one AOR station, and it’s just 7% of the market. We’ll leave it to K-FM (KFSM-FM) and KLAM (KLAM) to go for that.”

Gentry knew what he was talking about. When the Arbitron book did come out, KENO-FM dropped to a 2.9 share, down from 8.0 a year ago and 5.2 in the fall.

KLAM’s CLC seems to have won out at any other station. KLAM station manager Don Miller said the station would jump up with a 10.0 share, up from 7.9 a year ago and 8.8 in the fall. KLAM didn’t fare as well. The station has a 6.3, up from 4.8 a year ago, but down from 7.4 in the fall.

New KENO-FM, with 100 kw in FM power, is directly confronting aggressive KLAV, which has 1 kw on the AM dial. KLAV has a 5.9 share in the latest Arbitron, up from 3.9 a year ago, but down from 6.1 in the fall.

KENO-FM has been running an a.m. format featuring contemporary music, but the sister FM station will ‘slightly older audience,’ says Gentry, “perhaps in age 40, with older people getting back to ’64.”

That puts KENO-FM directly facing KLAV-FM into the same market, KLAV has taken a disco approach (”Disco 1-2-3”) to build market shares from a last place position, but last February the station moved into MADD Mass Appeal Dance music.

That combination was a blend of Top 40, contemporary and dance music. General manager Bill Berkey perceived the change as losing rather than gaining shares, and has now moved KLAV’s 1000 contemporary.

“The slide into pure mass appeal contemporary is going well,” he comments, “but it won’t show up in Arbitron. There have been too many changes in the market since then (April/May), and we’ve got KUDOS-FM in the marketplace, too.” KUDO’s program director Jack Blair identifies its sound as mellow rock.

At KVOM (1280 AM), the 5,000- watt station and AM station has maintained a basic ’60s approach, but much of his own research. He is hoping to initiate a focus group, similar...

In the “perception by some people in the music business of radio as an adversary, it’s true. Sources tell us that networks and stations are cutting promotion budgets because of the fear of recording industry. In order to compete, they have to cut the appeal...”

CHICAGO WJJK-FM Trying Format Shift

CHICAGO—WJJK-FM’s shift to a more mainstream appeal automated format is being consulted by Dave Scott of Century 21 in Dal-

las. The progressive format which was dropped in late July.

Columns station manager Rick Jakle: “The station was cut off as much as possible. Digital music. What we’re doing is that it defies comparison with anything...we’re used to in proc-

essed broadcast music.”

www.americanradiohistory.com
Pacific Southwest Region

**TOP ADD ONS: NATIONAL**
- **DAWN ROSS** - Upstate Down (Motown)
- **BILLY JOEL** - Don't Ask Me Why (Columbia)
- **PAUL SIMON** - Late in the Evening (WB)

**PRIME MOVIE-NAVERS**
- **JOHNNY LEE** - Lookin' for Love (Rhythm)
- **JACKSON BROWNE** - Boulevard (Asylum)
- **GEORGE BERSON** - Give Me the Night (WB)

**BREAKOUTS: NATIONAL**
- **JOHNNY LEE** - Lookin' for Love (Rhythm)
- **PAUL SIMON** - Late in the Evening (WB)
- **OLIVIA NEWTON-JOHN** - Magic (MCA 30)
- **PAUL SIMON** - Late in the Evening (WB)
- **WILLIAM STUART** - I Give You My Word (Atco 32)

-- NATIONAL:
- **DANIEL ROSS** - Upstate Down (Motown)
- **MARTIN SHORT** - I Give You My Word (Atco 32)
- **MARC BENNETT** - Stand By My Love (EMI 134)
- **MARC BENNETT** - Stand By My Love (EMI 134)
- **MARC BENNETT** - Stand By My Love (EMI 134)

**Pacific Northwest Region**

**TOP ADD ONS:**
- **DAWN ROSS** - Upstate Down (Motown)
- **CHRISTOPHER CROS** - Singing (WB)
- **LINDA GHAM** - One In a Million (You)
- **LINDA GHAM** - One In a Million (You)
- **LINDA GHAM** - One In a Million (You)

**PRIME MOVERS:**
- **JACKSON BROWNE** - Boulevard (Asylum)
- **HARRY JAMES** - Lookin' for Love (Rhythm)
- **ROBERT JOHNSON** - Give Me the Night (WB)

**BREAKOUTS:**
- **PAT BENNETT** - You Better Run (Chrysalis)
- **PAT BENNETT** - You Better Run (Chrysalis)
- **DANNY ROSS** - Upstate Down (Motown)
- **JACKSON BROWN** - Boulevard (Asylum)

**Central Region**

**TOP ADD ONS:**
- **DAWN ROSS** - Upstate Down (Motown)
- **EUGENE GUY** - Give Me the Night (WB)

**PRIME MOVIE-NAVERS:**
- **JACKSON BROWNE** - Boulevard (Asylum)
- **LINDA GHAM** - One In a Million (You)
- **LINDA GHAM** - One In a Million (You)

**BREAKOUTS:**
- **PAUL SIMON** - Late in the Evening (WB)
- **OLIVIA NEWTON-JOHN** - Magic (MCA 30)
- **PAUL SIMON** - Late in the Evening (WB)
- **WILLIAM STUART** - I Give You My Word (Atco 32)

**Midwest Region**

**TOP ADD ONS:**
- **DAWN ROSS** - Upstate Down (Motown)
- **PAUL SIMON** - Late in the Evening (WB)
- **OLIVIA NEWTON-JOHN** - Magic (MCA 30)
- **PAUL SIMON** - Late in the Evening (WB)
- **WILLIAM STUART** - I Give You My Word (Atco 32)

**PRIME MOVIE-NAVERS:**
- **EUGENE GUY** - Give Me the Night (WB)
- **ROBERT JOHNSON** - Give Me the Night (WB)
- **OLIVIA NEWTON-JOHN** - Magic (MCA 30)
- **PAUL SIMON** - Late in the Evening (WB)
- **WILLIAM STUART** - I Give You My Word (Atco 32)
Radio Programming

High Community Profile For Austin's KOKEs

The following is another in a series of articles written by program directors who tell how they got into radio and discuss some of their accomplishments.

By JONATHAN FRICKE

Operations Manager
KOKE-AM-FM
Austin, Tex.

Austin—The constantly changing sound of today's music today presents a new challenge to radio station program directors and music directors. Country music, in the 1980s, will continue to consist of diversified elements, such as country-pop, hard country music, progressive country and MOR country, to name a few. These labels are never accurate, but serve only to demonstrate the wide scope of today's country sound. We want to be stable, and at the same time, remaining as a good, music director.

ARBITRON REPORTS

Fragmentation In 8 Markets

NEW YORK—Fragmentation of markets continues as Arbri- ton reports from the April-May sweep are released.

Here are the latest ratings from Detroit, Syracuse, Nashville (where WHBQ is located on the Mesa Community College campus in Nashville, and Memphis, Toledo and Austin.

DETROIT—Nearly 30 stations were measured this time, with WRIF's AM on top of 40, talk and sports leading the market with a 12.8 share, up from 11.7 in January-February. WHRB has a 10.5 share, a full share above 10 in the fall. Adult contemporary WMCF-FM earned a 7.5 share, up from 5.8 in January and 5.4 in the fall. Beautiful music WMGC-FM is up one share in the market with a 6.8, up from 3.8 in January and 4.9 in the fall. Country WZQX-FM shows a 5.3 share, slightly down from 5.8 and 5.7 shares posted previously.

Black WYLD-FM dropped from its previous 3.4 and 4.0 shares to 2.5 this book, while black WRLD-FM posted slight gains, coming from shares of 1.7 and 1.3 previously.

Pop contemporary WMCF-FM came from previous shares of 5.3 and 5.4 to lead its 2.5 this book, while WMOK-FM's popadult contemporary is up a share, up from 4.6 and 4.2 in prior books.

The rest of the top was divided between various KOR, adult contemporary, talk, black and beautiful formats, plus WSN, Ontario's CKWQ-FM which pulled a combined 5.8 share.

SYRACUSE—WHYR-FM, NBC affiliated Top 40/Pop/adult outlet, led this market with a 15.5 share, down from a 18.0 share in the fall but up from 14.1 share in March. The Top 40 format is in average shares with a 10.3, down from last year's 13.3 but up from the fall share of 7.7, with its pop/MOR tendency.

WSYX-FM's soft rock format earned a 6.7 share (3.3 from the fall) as did Beautiful Music WQTV-FM posted a 6.7 share, down from 6.8 in the fall and 7.4 a year ago.

NASHVILLE—Top 40/black music WVLV, beautiful WZGF-FM and country WMCF-FM were the most com- mercialized country format lead this market with respective shares of 10.5, 9.9 and 9.9.

WOWL-FM is up in share by 0.5 from the fall to the current 6.5 a year ago. WZQX-FM is down from its commanding 11.3 share in the fall to 10.7 this time. Country WMCF-FM is up from 6.9 in the fall to 8.7 last year.

WHKN-FM's discor Top 40 format did a decline to 5.8 from its high of 7.5 last Fall, down 1.7 a year ago while WMAS-FM dropped from 10.4 in the fall to a 7.9 this year.

WCLM-AM's adult contemporary format earned a 6.1 share, down from 7.9 in the fall and 9.5 last year, however, while WHQK-FM's rock- ing format has a 5.8 share down from 5.9 in the fall but up from last year's 2.8. Another rocker WDKW-FM received a 5.2 share, up four from the fall but down from last year's 3.5.

Jonathan Frickle: A delicate balance between modern and traditional country.

must find the sound best suited to his audience and potential new listeners.

KOKE programming philosophy is targeted for the 18 to 49 age demographic. We reach these people with a simple two-toned format: (music) by high community profile.

KOKE dropped a progressive country music format in the fall when another station arrived here and returned to radio, having spent the previous four years in the market at large and in Inde- npendent promotion.

From 1974 to 1976 I was general manager at Warner Bros. Records Nashville office and after that I worked in independent promotion to WZQX-FM (known from WMC-AM Memphis where I was program director and was named p.d. in July. We at that time, adopted a con- temporary country format. The music is so consistent throughout the day that it's delicately balanced between modern and traditional country. Each announcement works from a specific music sheet designating a cate- gory from which to play. This gives us a consistent yet different sound throughout the day.

We strive for a clean sound without clutter (music or talk) with a lot of time for talk or commercials. Other than the morning show, talk is kept to a mini- mum. Programming diversity and personal- ity is allowed to come through.

The main emphasis is contemporary music. We have adopted a unit rule rather than a commercial minutes-per-hour policy. Interruptions in the music, whether it be for a public service announcement or commer- cial spot, whether it be 10, 30 or 60 seconds in length are held to 12 an hour. We believe a listener can't really tell the difference between a 30 and a 60-second spot, but he can tell the number of times the music is interrupted or the situation changes.

The second part of our basic plan is to maintain a high community profile. Our promotions are de- signed to touch as many lifestyles as possible. KOKE's promotions are also designed to obtain maximum outside visual exposure throughout the community. KOKE is contin- ually involved with our listeners on a one to one basis.

To work out promotions I meet with a group of people (usually three announcers, three salespeople and a Newman) to discuss various promo- tional ideas, work and refine ideas to touch as many people, through their lifestyles as possible.

There is always one major promo-

(Continued on page 22)

With Listeners, KOKE-AM-FM operations manager Jonathan Frickle inter- views listeners at a local shopping mall.

JOHN DIXON: THE ARCHITECT

Teen's Sought By Arizona KDJQ in 'Modern Music Format' Search

By AL SENIA

MESA, Ariz.—"We're willing to take a chance," explains KDJQ-PD John "Johnny D." Dixon. Dixon was the PD of the station for over 10 years.

"I'm just thrilled," Dixon says he's been put in place as PD of KDJQ, an AM station in the Phoenix area's hard- rocking KOKB-FM switched from an oldies to a "modern music" format Aug. 1.

"The thrust of the station is to pro- vide the listeners with a modern, up-tempo, contemporary rock music and a lot of promotional activity," adds Tommy Vasquez, general manager of both stations.

KDJQ is Phoenix's only station presenting "modern music" exclu- sively. Dixon shuns the new wave label.

He claims the term "doesn't do it justice, there are different sounds and different groups that are out there."

The format switch at KDJQ was sparked by low ratings, the station's audience share was negligible in the Arbitron survey for May 30 and the Phoenix stations feature an oldies format.

Dixon hopes the station's rocking format will attract younger demog- raphics—"teens and younger kids and not the older rockers," Dixon says of the new format.

The station has added over 20 new artists and 200 new songs to their existing 10,000-hour library.

"We're making a strong commi-on the local scene," Dixon says. "We'll be playing local groups that bring their tapes in here so they can get some airplay.

At least one song played per hour is by a local group.

"If they show some professionalism, have a good hook, a good melody line, we'll play their tape," Dixon says.

"I'm more than willing so put it on (a tape) and play it."

The station, a daytimer located at 1510 AM, now bills itself as K-15. The slogan for the initial advertising.

(Continued on page 22)

Jazz Soaring in Arizona

By AL SENIA

MESA, Ariz.—"We're trying very hard to be the complete jazz sta- tion," says Doug Myrland, opera- tions manager of KMCR-FM. "Jazz is on the upswing here. The community has a jazz following and we're trying to expand the activities of the station."

When KMCR-FM began featur- ing a jazzier sound more than 18 months ago, many saw it as a grand experiment. But the experiment has turned into a routine success, and now the station, located on the Mesa Com- munity College campus, has emerged as the premier jazz station in Arizona.

A variety of improvements and re-fitments are in the offering. The station programmed a number of special concerts in August. Each highlighted a specific artist and style.

The concerts, aired each day at 10:00 a.m. and 5:00 p.m., ran the gamut from Tom Scott and George Benson to local favorites Franscine Reed and Alice Tatum.

The station surveyed listeners during an early summer pledge drive and determined Grover Wash- ington Jr., Count Basie, Gato Bar- beri and Chick Corea were the jazz and big band favorites. Each was featured in hour-long programs.

The station also is planning sponsor- ship of its first concert—featuring jazz pianist Red Garland at the Scotsdale Center for the Arts—Jan. 6, 19.

Management hopes to provide one of two jazz concerts every year at a reasonable price, probably less than $6.

"We want to break even or maybe make a little money," Myrland says.

(Continued on page 65)

www.americanradiohistory.com
Austín's KOKEs Aggressive

By DOUG HALL

NEW YORK — WMIR-FM Philadelphia is losing two key jocks this week. Paul Dodd, whose shift here is from 6 to 10 a.m. slot... Kendall is looking for a “couple of killers.”

KDJQ Switch

Campaign is “Off The Wall And On The Air at 1510 AM.” There’s a strong “ear consciousness” implanted in Dixon and fellow deejays. “We’re very conscious of the car sound,” he says. Many of the listeners will likely be driven from work or recreation on the weekend and so demand an upper-tempo sound.

“We’re working to get a good, crisp audio sound,” explains Dixon. “It’s a little bit of a rotating playlist that includes four tunes from a K-15 playlist distribution of current hits and a few of the station’s core artists with relatively longer runs. It’s sort of a way of giving them a sample of what is new out there and what’s available.

“We definitely have a format. We have to keep continuity to it,” Dixon expounds. WMIR-FM’s listeners “are the deciding factor here and... they’re a factor in new directions.”

KLOS-FM Listeners Promo

By continues page 18

KOKEs Listener Appreciation nights to include free movies and tie-ins with restaurants. KOKO personalities visit various Wendy’s hamburger restaurants who then distribute free hamburgers and soft drinks.

Our occasionally have free KOKE happy hour at a country club where the KOKO DJs are bartenders and pour free drinks.

One of the most popular programs on public television is “Austin City Limits.” The weekly shows are taped at 10 p.m. Tuesday nights. We simulcast it in stereo on the FM station. The TV shows are then recorded in stereo during the week and run “claw” across the TV screen during the second week and then it’s replayed in stereo on KOKE-FM to hear the program in stereo.

Another TV tie-in is with local weatherman Tim Ross, who also does our on-air weather. We cross promote each other and Tim appears at various KOKE-FM events.

The heat wave has been big news in Texas. It touched everyone. After 100 degrees and a heat index of 108, you lost 160 pounds, you were dehydrated.

We also have secondary promotions such as listener appreciation nights. These started as a series of television shows featuring one country star after the next. Tickets to the event were distributed free to listeners. We chose this method over radio because we felt it would increase the frequency of our listeners.

Of course we do the usual promotions too—humpster stickers, window clings, caps, bell buckles and T-shirts.

Music research is important at KOKO, as is the case wherever KOKE-FM listeners should send donations to a boy orphanage in San Antonio. Although it’s a small amount, we believe it’s a worthwhile cause.

And at the top of the stereo system is a fan mail We receive mail from KOKE-FM.

To help keep us on track we gather research data by using focus groups and other techniques to determine the basis of designating questionnaires to determine what the average listener thinks of Austin, the sound of Austin radio.

We take this information and derive whether from our listener needs, attitudes, changing lifestyles, to try to offer a little bit of something to take the competitive edge.

The audience research system used at KOKO has more than 200 participants. People of all ages and both sexes are mailed a list of 44 songs on a weekly basis. They are instructed to give each selection a number, then keep the list bars for the change from a KOKO enophile, the number range is 10 down to minus 10. If a listener thinks a record is great, or one of his favorites, the song gets a 10. If the listener can’t stand it, a zero, or for neither against the record. The research numbers are tabulated, and the numbers between 10 and minus 10 are used to determine the following:

Stations to SubDrunkt

NASHVILLE—Billboard Publications Inc. has sold WMIR-FM and WKQB-FM here to SubDrunkt Broadcasting, subject to Federal Communications Commission approval.

Billboard chairman W.D. Littleford says the sale will enable the 65-year-old company to more fully on its publishing interests, including several planned acquisitions. “Billboard continues to be a broadcasting field in 1977 with the purchase of the Nashville station, which is located in a market with an [audio] quality that is sound and well-tailored,” says Littleford. “The station has a strong format and a strong community. Since the terms of the sale are favorable, Billboard decided not to let the real estate. Accordingly, SubDrunkt will continue as a tenant of the new owner.”

SubDrunkt presently operates radio stations in Miami and Orlando, Fla., as well as Houston. The Heine brothers Co., was the broker in the sale, for which no purchase price was disclosed.

Billboard’s new man in Las Vegas, Tim Walter, reports KORK-AM morning drive man Dennis King has moved to the midnight slot at KDWM-AM. Also joining KDWM is Chicago’s Greg Austin from WYAM-AM, who will host the 6 to 10 a.m. slot. Bill Hughes moves from KAFM-FM Dallas to KFKM-AM Austin. Bill Bauman for the 10 a.m. to 3 p.m. shift and Randy Hood for a midnight shift. KOKE-FM radio in Miami and Dallas DJ Sett received a significant airplay in Houston and moderate to none here, while Journey and Rod Stewart warrant heavy airplay here. They don’t back East.

Radio Programming

VOX JOX

Bubbling Under The Hot 100

101–THE BREAKS, Kurtis Blow, Mercury 4010
102–HOLD ON TO MY HEART, Teddy Pendergrass, P.I.R. 9 1139 (C)
103–COWBOYS & COWLINGS, Ronnie Milsap, MCA 1209
104–YOU MAY BE RIGHT, The Commodores, E/M 6381
105–DOCC, Earl King, United Artists 1555
106–PERCUITOL, Sayon Cara, RCA 41175
107–TURN ON YOUR LIGHT, In Transit, RCA 12045
108–HOW S GONNA B, Irv Gotti, Cream 3040
109–GET IT IN, Michael, Bob Vogel, RCA 8049
110–ONLY ONE MAN, Rudy Peniduck, Dream and 102 (DR)

Bubbling Under The Top LPs

101–I’LL EXPRESS, 1980, Columbia JC 3633
102–OBSERVE, 1979, Capital JT 6401
103–AURIS, Mental Rendez-vous, Atlantic 31309 (C)
104–THE RECORDS, Crash, Virgin 13140 (Italian)
105–WALL STREET, Whole, E/M 6576
106–HOW S GONNA B, Irv Gotti, Cream 3040
107–GET IT IN, Michael, Bob Vogel, RCA 8049
108–ONLY ONE MAN, Rudy Peniduck, Dream and 102 (DR)
109–I’LL EXPRESS, 1980, Columbia JC 3633
110–OBSERVE, 1979, Capital JT 6401

www.americanradiohistory.com
## Billboard Radio Action

**Top Add-Ons-National**

<table>
<thead>
<tr>
<th>Add-Ons</th>
<th>Description</th>
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<tbody>
<tr>
<td>ALLMAN BROTHERS</td>
<td>&quot;Roads for the Sky&quot; (Arista)</td>
</tr>
<tr>
<td>SEA LEVEL</td>
<td>&quot;Ballroom&quot; (Arista)</td>
</tr>
<tr>
<td>ATLANTA RHYTHM SECTION</td>
<td>&quot;The Boys From Down Under&quot; (Polydor)</td>
</tr>
<tr>
<td>MARTIN &amp; THE MUFFINS</td>
<td>&quot;Music&quot; (Virgin)</td>
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**Top Add-Ons-Western Region**

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<tr>
<td>JEFF BECK</td>
<td>&quot;Out of This World&quot; (Atlantic)</td>
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<tr>
<td>PATRICK SWEENEY</td>
<td>&quot;Empty Glass&quot; (MCA)</td>
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**Top Add-Ons-Midwest Region**

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**Top Requested Airplay**

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<td>ROLLING STONES</td>
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<tr>
<td>JACKSON BROWNE</td>
<td>&quot;Hot Out (Asylum)&quot;</td>
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<td>MATT MARTIN &amp; THE MUFFINS</td>
<td>&quot;Music&quot; (Virgin)</td>
</tr>
<tr>
<td>JOHN PRINE</td>
<td>&quot;Hello In There&quot; (Rounder)</td>
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<tr>
<td>PATRICK SWEENEY</td>
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**National Breakouts**

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**Regional Breakouts**

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**Add-Ons** - The tour key products added to the airplay stations listed as determined by station personnel.

**Top Requests/Airplay** - The four primary airplay slots that represent the greatest listener requests and airplay, as determined by station personnel.

**Breakouts** - Billboard Chart Dept. summary of Add-Ons and Requests airplay/airplay information to reflect greatest product activity at regional and national levels.

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Ashburn To Assist 1984 Olympics

By JEAN WILLIAMS

LOS ANGELES—Benny Ashburn, manager of the Commodores and president of Commodore Enter-
tainment in New York, has been ap-
nounced an advisory commissioner for the 1984 Olympics slated for L.A. Ashburn recently put together a deal in which Richie and Benny Rogers for an LP project, Richie, who pro-
duces and writes with the Commodores, is producing two cuts on Rogers’ upcoming LP.

According to Ashburn, the two cuts Richie is working on are “Lady” and “Man By The Side Of The Road.” Ashburn notes that the group probably will appear on Rogers’ CBS-TV special in November.

Members of the Commodores are not known for their outside productions but for some time they have contemplated expanding their careers.

The group is gearing up to perform a second conventions this month—the Record Bar conference at Hilton Head, S.C., and the National Association of Broadcasters convention in New Orleans.

KD-AY-AM in L.A. (through
Steve Woods in program director) in conjunction with La Promotions, sponsored a special promotion role-
skating party at which Dick Griffey, pres-ident of Solar Promotions, brought along his roller skates.

The event, held at Flippers disco club (Sun-
day) 8 p.m.-2 a.m. drew so many people that club operators re-
portedly were forced to turn away hundreds.

Solar group Dynasty was onhand signing autographs and with its mu-
sical conductor, Leon Sylvester, judged the roller skating contest.

Winners of the contest received personalized roller skates.

As for Griffey, he said he has challenged Woods to a one-on-one skating competition—it never came off. Griffey is known around as an excellent skater.

La Promotions, organizers of the party, is comprised of young col-
lege students.

The firm, known for its fund rais-
ing efforts, has raised monies for the Minnie Riperton cancer research fund, a drug rehabilitation cen-
ter, scholarship funds and recently for the Burn Center, following Rich-
ard Pryor’s accident.

Donna Summer has moved from ABC-TV and she is taking her spe-
cials to NBC-TV. ABC reportedly didn’t pick up the option on Sun-
ner’s contract although the singer’s special garnered impressive ratings. NBC announced to have discussed with Summer over creative control of her debut special last January. Her first NBC special will be early next year.

Wayne Henderson and Ronnie Laws have formed On Earth Pro-
ductions, Inc. and while the prin-
Table 1: Billboard Special Survey for Week Ending 8/10/80

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Harrison Leads DRG's LP Lineup

NEW YORK—Rex Harrison, who returns as Professor Higgins in "My Fair Lady" starting in New Orleans Sept. 16, heads a lineup of fall products at DRG, the New York-based nostalgia label.

Vocalos to 'Unicorn'

LOS ANGELES—Rock group America will record the vocals for three songs to "The Last Unicorn," an animated feature film based on a novel by Peter S. Beagle. Jimmy Webb wrote the lyrics and music and composed the original score for the film which is being produced by Marble Arch Productions in association with Rankin/Bass Productions.

LOS ANGELES—The Small Independent Record Manufacturers Assn. was officially launched Aug. 2 at New York's Sheraton-City Square Hotel.

Only labels grossing less than $250,000 per year were invited to participate in the 12-hour, 10 a.m.-10 p.m. meeting.

According to Jimmy Dockett, seeking, acting president, chairman of the organization and president of StarVision Records, "The association was formed as a collective effort to achieve maximum efficiency in the music industry, with emphasis on affirmative action."

He notes that approximately 50 percent of the label owners are on hand, including representatives from label, artists and record producers.


"As each topic was broached, one of the label presidents informed the group of his method of handling the situation and the results he has had," says Dockett.

"We also discussed the upgrading of our recordings so as to erase the stigma attached to small independent product. People believe, and in some cases it's true, that the pressing quality of product coming from small independent labels is inferior. This is why we must upgrade all of our products."

"The foreign market is so important now, and we must be aware of what's involved in selling product overseas," he continues.

"We also discussed the problems we have with collectors, and we believe that collectively we can alleviate some of these problems."

"As for radio and the trade publications' charts, we need to fully understand how the charts work and in that way we will best know how to exploit our product. All in all, we believe that collectively we are bound to become stronger and more visible in the industry."


Dockett explains that although most attending were East Coast based, "other labels in Los Angeles and Detroit have expressed interest in the association."

The group voted to have a steering committee which was to meet Wednesday (6) to put together the structure and programs for the organization.

Dockett notes that the Small Independent Record Manufacturers Assn. is working closely with the Anas of Black Entertainment Lawyers to obtain legal counseling.

The steering committee was to take its report back to the organization's board which was to meet Saturday (9) at New York's Pace Univ. At that meeting the group was to elect its officers.

NASHVILLE SOUL—Phonogram/Mercury artists Dillard & Boyce perform material from their debut LP at a showcase benefitting the Nashville chapter of NARAS, Jesse Boyce, left, and Moses Dillard, right, drew a sellout crowd at the Opryland Hotel's Stage Door Lounge. Proceeds will go to a scholarship fund for music business students.
There are currently 22,000 fans in Washington, D.C., for the event. The band has been working on new material, and plans to release a new album later this year.

In addition to their concerts, The Beach Boys have also been promoting their upcoming documentary, "The Beach Boys: An American Family," which follows the band's history and legacy. The film is set to be released later this year, and is expected to be a major event in the band's history.

The Beach Boys' upcoming tour will include stops in cities such as Philadelphia, Chicago, and New York, with a focus on the band's hits and classic albums. Fans can expect an energetic show filled with their classic hits and new material.

The band's recent success can be attributed to their ability to connect with fans and maintain a strong following, even in the face of industry changes. The Beach Boys are a timeless classic, and their ability to adapt and evolve while remaining true to their roots is what has made them one of the most beloved bands of all time.

In conclusion, The Beach Boys are a testament to the power of music and its ability to bring people together. Their upcoming tour will be a must-see event for fans of all ages, and is sure to be a highlight of the music industry in 2022.
JOAN ARMATRADING  LIVE AT PALLADIUM  By Dr Pepper Music Festival  Central Park, New York

While Armatrading has always been a charismatic performer in small auditoriums, this exuberant show demonstrated that she can follow up her excellence in larger venues.

Armatrading opened her 1980 concert with a 15-minute rendition of "Down To Us," an old favorite that has now been moved to the front of her album. As she moved into current material from her latest LP, "Myself," the band's energy remained high throughout the performance. The four-piece band included bass guitar, keyboards, drums, and a guitarist who contributed melodies and harmonies to the vocals. The show concluded with a spectacular finale that included the crowd in the performance. Armatrading ended her show with a dramatic gesture, leaning back and saying, "Thank you," to the audience.

The talent on display was truly remarkable, with each member of the band contributing to the overall success of the performance. The music was a blend of folk, rock, and pop, with Armatrading's unique voice shining through.

The band's energy and enthusiasm were infectious, and the audience responded with a standing ovation. Armatrading's talent, combined with her engaging performance, made for a memorable night of music.
Hot Country LPs

Country Only 1 New Country Act Bursts Through On Top 10

- Continued from page 28

blasting both country and pop charts with her top 10 record. “It’s A Heartache,” her stirring debut single with 10 hits by De EB Ray (You Light Up My Life) and Zelda Lethr (“I Too”, Done). Despite the country success story a year doesn’t compare with the 30 new rock acts that managed to accomplish this feat during the same period.

Country music executives are nowhere admitting that their artists, like Casey at the bat, face the inevitable prospect of striking out at the plate. They cite built-in resistance by the barriers of unfamiliarity in radio and retail.

A major problem in breaking new country artists is found in the inherent structural differences between country and pop radio. Country radio monitors are essentially Top 40 radio plays that sound like hit material.

“You haven’t had a situation in country radio that doesn’t exact pop,” explains independent promoter, if it’slayout, the place radio stations frequently works with product by new artists.

A big name like the Knock can come right out of the blue and win immediate Top 40 acceptance—well, just doesn’t happen in country.”

Young refers to the “new artist syndrome” that he fears may exist in certain country programming circles. File plays are being given new artists in some cases, but not to the same extent. The name of the new artist is sometimes mentioned but not played as much as older artists.

“I don’t have to airplay to get sales,” he says. “Yet it’s difficult to get active rotation on an unknown act.”

“It’s almost a locked-in situation when you get those specific chart positions and the new artist career veterans still out there recording hit records twice a year,” says Jerry Sea-

hat, national promotion drives for the combined Capitol/United Artists roster.

The big names will always be “in-

to add singles on every playlist. So it’s tough to win approval for unknown artists who are competing for the same chart places.”

Jimmy Bowen agrees. “In country radio, it’s necessary to accumulate as many stations right out of the box as you can on a record. Yet radio is reluctant to work with new and untested artists. And at that, it’s still easier to get airplay than it is to get sales.”

Bowen maintains his interest in the rising price of singles causing a slump in sales, especially for the new unknowns.

“It’s difficult to get new product out in the marketplace.” he states flatteringly. “Since the larger-scale singles are by racks for jukebox accounts. And—jukeboxes.”

Bowen comments on the current trend towards bigger singles and the need to sell new records.

“See if their eyes are getting 

“Programming tells us they are 

adding our records.” says one exasperated marketing director at a major label, “but then they don’t. What are we doing wrong?”

Another problem is that smaller underbudgeted stations may not have the commercial budgets to compete with their own research and end up de-

pending for the most part on na-

tional trade charts and sales sheets to compile their playlists.

Pop radio is considered much more influential, particularly in the West where a program director simply doesn’t like an artist or a record, and refuses to play it.”

Says Seattle’s Norwood: “If I find a record unacceptable for some reason I don’t do it.”

Promotion men point to a guarded “wait and see” attitude adores considerable number of large coun-

dy stations as a definite barrier in getting airplay for new acts. Says Norwood, “On radio, who knows — a program director simply doesn’t like an artist or a record, and refuses to play it.”

Country Slane also mentions the quality of records by new artists as another factor affecting air-

play. “I let new artists cut into radio to new singers that holds them out,” he suggests. “But many times, new artists all the hits? ‘You’re getting the level of production or a genuine hit song to complete with a George Jones or a C. W. McCall.”

WGTO has a 65-position play list plus approximately 10 recurrents that have peaked but still re-

quired favorites. Slane is proud of the fact that he normally carries five new records on its chart before it round out his playlist. S lane says he enjoys boasting a deserving new act into the list of “just waiting to play.”

“But I don’t just slip them into rotation and hope no one notices,” he adds. “I let people know a day or two in advance that they’re going to be hearing a new artist so they’ll be ready to go. I try to use the theory of some programmers and deejays who feel we’re not here to make life easy for the artists.”

Sales at the retail level also play an instrumental factor in the make-

or-break of a new artist. In fact, Rick Blackburn, Nashville vice president of CBS, shifts some of the responsibility for sales down to the retailer.

“I don’t think country radio is as lethargic as it’s made out to be,” he concludes. “If a record doesn’t sell the top 10, it’s not radio’s fault. It’s theirs.”

Blackburn seriously questions the validity of country’s seven-inch singles in today’s market—today’s $1.49-$1.69 pricing—and worries about an industry that relies on singles for its hit. “I’m not bullshits at all about the future of the singles,” he says. “If singles are becoming too expensive for a country fan to buy, radio should really rely on them as an accurate barometer of a record’s popularity? Should all promotions be adjusting their play lists to de-emphasize the area of sales if albums are starting to price themselves.”

Blackburn points out the fact that rock fans will often buy a new LP by the album and not a single. “We’re losing that strength of a single cut they’ve heard on FM radio, or on the strength of one cut by another country artist. Buyers tend to put their money on familiar face names and established track records.”

Touching on the subject of retail’s reluctance to stock new country product, Alan Young notes, “Of course they aren’t as interested in...” (Continued on page 73)
Country

Austin KOKEs Have High Community Profile

I like the record, but I'm tired of hearing it. I never like nor dislike the record. I tolerate the record, but I really dislike it. I like the record.

The callouts are made on Mondays by KOKE employees. By Monday night the information has been gathered and broken down by age groups. Music director Steve Gary is able to tell which records are strong with which age groups and sexism and, if necessary, records can be dayparted to fit the audience listening at certain times.

Research produces such information as: Which records have reached a high "burn-out", meaning the audience is tired of hearing the selection, which records are "stiffs" and which records are strong enough to be in power rotation. In addition to applying the research information to airplay of records, the music director can use the information to his advantage in compiling the stations playlists each week. A good research system can also be used to get audience feedback on oldies.

There have been stations and markets where a large playlist worked best. In the 1970s, however, more and more stations chose to trim the current playlist. The 1980s will see this trend continuing, as competition gets keener and ratings become more important.

Hundreds of new country records are released each year. Many are released by small record companies, and most of these are by new, unknown artists. Some are well-written songs, sung by talented individuals, and produced and pressed with high standards of quality.

If a music director determines that such a record will be an asset to the sound of the radio station, he should play the record. An effort should be made on the part of the record company to get copies of the selection into record stores, so the public is able to purchase it. Experienced music directors know that too much unfamiliar music by unfamiliar artists is a tune-out factor, so the records by new artists must be kept in proper perspective on the air.

Most of the new records played by a station will be released by major record companies, and they offer a variety of good product to choose from. In picking records for airplay, music directors look for many things. There is no substitute for first impressions. If a song sounds like a hit on the first listening, it probably will appeal to much of the station's audience. Unfortunately, few records are "grabbers" and a music director must listen to some selections many times before making that all-important decision to give airplay.

Sources of information such as trade magazines and playlists of other stations are a big help in that they give a picture of what is happening with current country music in other locations and on a nationwide level. A music director should be aware of the average age of the station's target audience. Lifestyles, and likes and dislikes of the audience are also helpful in picking new music for a specific market.

The records that music directors and program directors look for are those with an excitement factor, such as "The Devil Went Down To Georgia." or those with an unforgettable hook-line, such as "If I Could Win Your Love." Other elements sought after by radio programmers today include clean, smooth production, vocals that are easy to understand and not harsh, well-written lyrics, a message or story the audience can identify with, and most of all, that unnamed quality that makes people want to listen to the song all the way through.

Country music will go through more changes as the years go by. Production techniques that are accepted widely today may be outdated by the end of the decade. Song lyrics and singing styles will surely go through more changes. Radio stations will always find it necessary to play hit music however, and the winning stations will be those with solid guidelines in picking and playing music.

**Mt. St. Helens:**
The mountain that slept 100 years and a man who loved that mountain.

"THE LEGEND OF HARRY and the MOUNTAIN"

B/W "With My Lady On My Mind"

AN EVENT IMMORTALIZED IN A SONG THAT IS DESTINED TO BECOME A CLASSIC —

with RON SHAW and the Desert Wind Band

Written by Lulabelle Garland

Arranged and Produced by Chuck Whittington

PACIFIC CHALLENGER RECORDS — PC-1638A

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By SHARON ALLEN

Taking the No. 1 position on Billboard's Hot Country Singles chart for the second week in a row is "It's Up to You," the duet by Jim Stafford and Beverly Odell. The song, which features Stafford's signature guitar riff, has spent three weeks at the top of the chart.

Stafford, who also wrote the song, said he was inspired by a conversation he had with Odell about the challenges of relationships.

"I was talking to Beverly about love and how important it is to be honest and open about your feelings," Stafford said. "And she said, 'You know what? It's really up to you to make things work.' And I thought, 'Wow, that's a great song.'"

"It's Up to You" has been a big hit for Stafford and Odell, who released their debut album together earlier this year. The album features 10 tracks, including the Top 10 hit "I'm Gonna Be a Country Girl Again." The duo is currently on tour, and Stafford said they're excited to continue promoting their music.

"We're having a great time on the road," Stafford said. "It's been so much fun to see the fans and play these great songs. We can't wait to do more shows and release more music."
"WHAT AM I GONNA DO"

"LET'S GO TO HEAVEN TONIGHT"

The new single from the hit album — #KO14401

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KOALA & LIZ LYNDELL
Del Reeves & Liz Lyndell
Let's Go To Heaven Tonight

-A super album with the hot single-
**Gospel Seminar In Rockies To Open In Europe In 1981**

Continued from page 12

Music Seminar in Europe, a replica of this popular annual Colorado event, with a target date of Sept. 6-12, 1981, and a target site of the Benelux countries—Holland or Belgium.

The project, which Florida expects to draw 3,000 registrants in the first year, is being coordinated with European religious music leaders. Florida is president of the venture, but the board will be 100% European, reflecting his concern that Europeans should direct their own venture with administrative assistance from Christian Art Corp.

He expects the European meet to follow the same format as the U.S. version, held last July 27-2 o'clock. More than 200 industry executives and artists took part in 288 sessions, including publishing, songwriting, trends in contemporary Christian music, sound systems, relationships between agencies and recording labels, getting a recording contract, stage presence, marketing music to the public, preparing a demo and forming a recording artist with record companies, targeting for TV and music and radio in a minimum of 30 minutes.

The myriad seminar topics merged with writing and singing workshops, talent competitions and nightly concerts to produce an event-packed week.

Week one concluded Sunday through Friday, drew more than 10,000 while featuring such banner gospel talents as Chris Christian, Cynthia Clowson, Doug Oldham, Barry McGuire, the Imperials, Larrelle Harris and Michael and the Maranatha Singers.

The Omarians (Michael is producer of “Sailing” by Christopher Cross, now in the top five of Billboard’s Hot 100 pop chart) were typical of the high level of talent pacing across the stage of the Estes Park Conference Auditorium.

Powerful vocalizing, extremely poignant songwriting, and heartfelt ruthlessly honest testimony were the hallmarks of the performances of that widely divergent group of singers and musicians.

The power of song, the glory of music, the goodness of good music grasped by a godly cause combined for some outstanding performances.

Florida has already slated the 1981 seminar for Aug. 2-8, also at the YMCA Of The Rockies in Estes Park.

The Gospel Music Assn., headed by president W.F. Myers and executive director Don Butler, held its annual summer board meeting at Estes Park in conjunction with the Christian Artists Music Seminar.

The seminar also produced more offers on the drawing boards than ever before, while drawing attenders from every state in the U.S. Six European music leaders, representing different countries, were brought to the conference by Florida to help launch his European project. They met with American publishers and record company executives in a successful session that saw the publishers commit $50,000 to help get the European venture in motion.

“They feel they can get problems solved, including copyright areas, if they get these people together,” commented Florida. Seeking to expand the field of gospel music in Europe, the conference will bring together licensing officials, publishers, record company executives and European music business leaders for seminars and concert events.

“This will open up the European market like never before for our artists, and there’ll be some good European acts discovered by U.S. labels,” predicted Florida.

Major decisions will be made by the Europeans themselves, emphatically Florida. “It can’t be a bunch of Americans going over to tell the Europeans how to do it. It’s a joint effort between my company and others in Europe with artists and companies from both sides exploring new avenues for publicizing and recording.”

Florida will leave for Europe next month to meet with the new board and select the specific site. If the European version reaches the level of the U.S. seminar in the Rockies, Florida will consider an international gospel seminar “by 1985, perhaps in a great location such as the Holy Land.”

**Attendance At Philadelphia Gospel Workshop Up 10%**

PHILADELPHIA—the 13th annual Gospel Music Workshop of America which began here Friday (8) and runs through Friday (15) at the Hilton and Civic Center, is expected to draw some 18,000-20,000 persons.

This is a 10% increase in attendance over last year. According to Ed Smith, executive secretary for the workshop.

Headlights of the conference are a mass consecration and communion service, the Gospel Anniversaries Guild meeting and a national mass choir concert.

The Rev. James Cleveland, presiding bishop and founder of the workshop, spoke at the mass consecration and communion service Sunday evening (11).

The Gospel Anniversaries Guild luncheon will be Wednesday (13). At Hobbs, general manager for WTLT-FM, Indianapolis, and president of the organization will deliver the keynote address. Secondly, with emphasis on performance and technique, will be held throughout the week.

According to Hobbs, the guild has about 150 members, some 14% of all the gospel announcers. Hobbs hopes to raise that figure to at least 33% by 1981.

Climax of the conference will be the mass concert Friday evening (15). According to Smith, some 2,000 voices will join together under Cleveland’s direction for 32 numbers, all original material. Savor will record the chorale, compiling some 12 numbers for an LP. During the concert, the first $1,000 broadcast scholarship fund awarded by the Gospel Anniversaries Guild will be presented.

In addition to the mass concert, some 200 choirs and ensembles will perform periodically throughout the festival. Headline acts include Andrae Crouch, the Hawkins Family, Albertina Walker, Isaac Douglass, Mattie Moss Clark and Cleveland.

Daily workshops will be offered in organ, piano, theory and harmony, songwriting, chorale directing, religious photography, solo performance, promotion and tour opportunities in music.

Wares from organ and piano companies, sheet music publishers and labels will be displayed.

There are 184 national chapters of the Gospel Workshop Of America. The 1981 convention will be in Los Angeles.

**Word Tour To 9 Cities**

NASHVILLE—Word Distribution recently concluded a successful “Taking It To The Streets” merchandising seminar tour. Stan Jantz, director of merchandising and Roy Landy, vice-president of sales led the nine-city tour, which encompassed Birmingham, Tampa, Nashville, Minneapolis, Grand Rapids, Kansas City, Denver, Portland and Oakland.

Some 436 dealers representing more than 200 stores attended the four-hour seminars on advertising and in-store merchandising. Session topics ranged from radio, television, direct-mail and direct advertising to merchandising and previews of new products.

An exhibition at each seminar was the appearance of a recording artist. Rather than perform, the artist spoke with the dealers on a personal level. This interlude enabled the dealer to relate to the artist, something more than a commodity.

Mick Fuhrman of DaySpring, Dave Boyer of Word and Don Thomas of Mythro were the participating artists.

Pleased with the response in each market, Word Distribution is planning another series of dealer merchandising seminars for next fall, according to Jantz and Landy.

**Contemporary Christian artist. Phil Magnig is recording debut Sparrow album “Phil Up Side.” The LP will feature his guitar workmanship, both electric and acoustic, and will also have his first vocal effort in three years.**

Jamie Owens announces first national release “New York,” as a fresh new sound. The LP is scheduled to ship in late July.

New Down Tanks records release Pastor Darice Johnson’s second release “For You” with Fresh Boys, fresh new sound. The LP is scheduled to release in August.

Don Burgess’ latest album, choral book, and accompanying tracks, “Fill My Life,” is scheduled to be released in August. The material is slated for church clubs. Light recording artist, Johnny Mann, will videotape two major public appearances at Fujiyama’s Restaurant and Tomorrow’s Breakfast in Denver. Both albums will be released in September.

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Chicago—The launch by Min- nesota Public Radio of an aggressive new national program production and distribution service primarily focusing on classical music is expected to expand live concert transmissions over its National Public Radio network.

The 12-year-old statewide network's new national program service is initiating the 230 station NPR sat- ellite transmission system which became fully operational in June 1980 and will be involved in musical events throughout the U.S. The recent weekend long Aspen Music Festival Live broadcast over NPR stations were the first classical programs offered under the new Minnesota network national service.

The programs also represent the first national broadcast use of a mobile satellite uplink to the public radio space.

Tom Vogelci, former Minneapolis Sound 80 studio recording producer/engineer and a 1979 Grammy winner for the St. Paul Chamber Orchestra recording of "Appalachian Spring" will be involved in musical events throughout the U.S. The recent weekend long Aspen Music Festival Live broadcast over NPR stations were the first classical programs offered under the new Minnesota network national service.

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AMERICAN RADIO HISTORY

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NEW YORK—The inventor of an aid to orchestrating on a piano has started retail penetration of the device.

Named after its inventor, the Gusman Orchestrator, which shows the range of each instrument, is placed above the keyboard. It retails for $40.

In addition to furthering retail exploitation, Gusman, a composer-orchestrator-pianist, plans to market a Braille version at the same price and is now in the process of taking the device from its hand-drawn state to a machine-production, which may lead to a lower price.

Besides mail-order, Gusman recently made the device available at three New York music shops, including T. J. Chute, New York. Others on the horizon are 5th Ave., Hanen's near Lincoln Center and Drummer's World, also Manhattan. Outside of New York, a Seattle chain, Americana, is handling the unit.

‘I’ll sold about 300 out of my house for the past six years, which has helped me bankroll my studies in music,” says the graduate of New York University and the Juilliard School. One of his prime markets has been ad agencies involved in the production of jingles. Gusman has orchestrated and composed a number of jingles.

Wright Firms Move

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DEEJOY MOTION PICTURE & RECORD WORKS, Deejoy Musical Works Publishing and Blackgold Productions founded by Frank Foulk. Address: P.O. Box 3398, Terminal Annex, Los Angeles 90003. (213) 930-0930.

Absolute Entertainment Music (B.M.I.) launched by singer/songwriter Greg Bowen. Address: 950 Larrabee St., Los Angeles 90009. (213) 659-5048.


Philip Bernard Advertising (formed as a publicity and photography agency, Address: 1460 Broadway St., Plano, Tex. 75074 (214) 422-4321.

39th St. Music Productions set up by Michael Kas and John Rhodes offering original music for radio, film and TV. It is also a 24-track recording studio. Address: 260 W. 39th St., New York 01018 (212) 840-3285.

Asylum promo reps are involved. Grand prize winner in a Jackson Browne “Hold Out” merchandising contest receives $1,000, with the three winners from each of the other regions getting $100. The 13-week promotion terminates Sept. 9.

In a recent promotion called “Long Run” display giveaway, 500 Niholi Olympik-10 speed cycles and 200 Eagles surfing outfits were awarded to WEA employees Charlie Cates, Darriet. Dan Cotter. Benton; Rich Heidelberg, Boston; Phil Cohen, New York and Rosemary Pierce, Philadelphia and retailers Dave Schiedt, Chet Trina, Santa Cruz, Calif.; Carol Kloc, Treasure Island, West Alix; Las, Lisa Styles, Appletree Records, Rockford, Ill. and Dale Smith. DeOsey’s, Watertown, Me. and rackebick Dick Nottingham, Pickwick, Somerset, Mass.

The custom-made $200 Eagles jogging outfits were also provided to 50 second place winners among WEA and E&A personnel.


Stimulating Enterprise (formed by L.N. Cohen as an artist promotion firm specializing in jackets, T-shirts, etc. Address: 3099 Thayer Ave., Marina Del Rey, Calif. 90293. (213) 822-0904.

Music Is Friendship, a Mexican concert promotion firm, manned by promoters Armando Garcia de la Cadenia and Roger Johannson in Mexico, and Steven Goldberg in Los Angeles, Goldberg may be reached at (213) 204-4808.

Station Owners Guilty Of Copyright Infringement

1946 Law
Ned Guthrie Goes After The Lea Act

By EDWARD MORRIS

CHARLESTON, W. Va.—A 70-year-old musicians union leader in West Virginia is spending most of his time these days in court because of a law heaped that most young musicians who are affected by it don’t even know exists.

Ned Guthrie’s target is the Lea Act—officially, Section 506 of the Copyright Act of 1934. Passed by Congress in 1946, the Lea Act prohibits musicians from using copyrighted music, such as piecrying and striking—to make broadcasters bargain terms with them.

Guthrie is head of the 700-member Local 136, American Federation of Musicians, and was recently elected president of the AFM’s Southern Conference at the union’s national convention. He maintains that the Lea Act has effectively closed radio and tv stations as showcases for local musicians.

Under the Lea Act, recordings are banned by law from piecrying to make broadcasters use them to add musicians to their staffs or to repurchase the use and payment for recorded music.

Guthrie formed the National Committee to Repeal the Lea Act in 1974 and has since been lobbying in Congress and working with local piecrying groups to have the law overturned.

Says Guthrie, “In seeking the repeal, we do not expect Congress to provide us with jobs, but we do demand our right be restored to talk about air time. Also, we demand the right to talk about relief from Section 5 of the Act which the broadcasters use to record music in any manner they see fit.”

Formerly a dance bandleader in Charleston and a staff musician at WSM in Nashville, Guthrie insists that there are good radio and tv stations throughout the country.

Says Guthrie, “Radio grew up around musicians,” he is fond of saying, “musicians didn’t grow up around radio.”

He admits he finds it difficult to enlist the aid of young musicians who were raised in a time when recorded music played a key role in their lives.

DIAL FOR $15 TRANSFER

NORTH CANTON, Ohio — The Stark Records national convention took on an Oriental overture recently when representatives of the firm’s bank described a system of telephone transfer of funds from the mobilier to the music companies.

The toothsome telephone system enables a store to dial direct to the Ohio Music Company, or any other organization, to a synthesized voice operator, to whom they present the phone code and $15, and within a few seconds after the voice then repeats the reply, which, if repeated incorrectly, is repeated until the correct amount is repeated.

The new system is expected to speed cash flow by a week or two over the old mail system.

Rock’n’Rolling

‘Rock World’ Tube Show In 15 Marts

By ROMAN KOZAK

NEW YORK—What is the best rock music show now on television? In many people’s opinion it may be “Rock World,” a syndicated hour-long program that premiered in January which can be seen in 15 markets, covering 35% of the country.

The show is a pure child of the video age. It has no disco dancers, no host, no audience, no comedians and even no stage. All the musical segments are videos provided by record companies, says Ed Noyes, president of the world’s largest entertainment and producer of the show. “Rock World” runs the entire gamut of rock music, from blues to heavy metal, from soft rock to heavy metal, from soft rock to hard rock, from soft rock to hard rock, from soft rock...

When the show premiered early in the year it was half an hour, and featured almost exclusively English acts. However, after nine weeks the English producer pulled out and the show was cut to 30 minutes, running a month before coming back its current hour-long format, with the series expected to run through August at least.

Noyes is hoping to expand the number of stations broadcasting his show to more than 200 across the country and is looking for another national sponsor in order to be able to pay local stations to take the show. Currently the show is sponsored by Pepsi-Cola, and off by on-air promotion and Glories-Vardenkis now hawked by Debbie Harry of Blondie.

The show is such a market in New York, Chicago, Boston, Toronto, Montreal, Dallas, Kansas City, Phoenix, and Los Angeles. It is simulcast locally by FM radio stations in Chicago, Grand Rapids, and Denver. Noyes says in Chicago, where the show is on WMAQ-Tv and simulcast on WMT-FM, it has a 3.4 rating, or 2 at m.

“I had a dilemma as to whether go on a teen crew during earlier time periods or to go with network affiliates later at night, following “Midnight Special” or Don Kirshner’s “The Big Event,” so I took the option and I have proved right in the ratings.”

Noyes has had support from the record companies in that most supply him tapes for free.

The show’s program—tapes only format has created some problems in that there is virtually no lead time in assembling the show. Noyes has such to what becomes available week by week. But since the emphasis is on the music, the viewer (whoever graphics a particular video segment may contain) is also the strength of the program, and what has earned it good press reviews.

When the program grows, Noyes says he has no intention of changing the formula.

As Noyes assembles the programs, he “bicycles” tapes of the shows from station to station and writes the voice-over intro. The show is produced to work in conjunction with London Wavelength, which seeks new outlets for the show.

PhonoGram/Mercury Records is planning to release in the U.S. a special U.K. compilation LP which will feature the singles of its new wave bands from England and Northern Ireland.

Titled “Thru The Back Door,” the LP will also include a special seven-inch 33 rpm single by Peter Townshend, the lead singer of the Who.

Pop groups appearing on the LP are signed in the U.S. to Back Door Records, Phonogram’s "alternative hit" label, and include the Young Turks, Mark Kjeldsen, the Donkeys and Agony Column. The LP, priced at $7.98, will be released Monday.

Deltagrove/Grove Press in November will publish, “The Rock Year Book” (1981), the first in a yearly trade paperback book which will include reviews of LPs and singles, and interviews with interested individuals in broadcasting.

The infringements occurred during periods in 1976-77 and involved 50 separate performances of copyrighted songs by members of ASCAP. Twelve copy- righted songs were involved, including one co-written by ASCAP president Hal David and Burt Bacharach.

According to an ASCAP attorney, the copyright infringement began in March 1979, represented a change in policy at ASCAP in that it allowed for alleged acts of infringement, instead of "repeated" civil actions against violators.

"The normal procedure had been to bring repeated copyright infringements charges against the same individuals in broadcasting. Shown are clubs which are members of ASCAP are required to be advised of willful infringements and for prosecution to take place on the federal level.

The convicted corporations and their principal owners had been twice, in April 1979 and October 1979, for civil copyright infringements by ASCAP members, judgments in excess of $25,000 were obtained in the civil copyright infringement action.

The judgment for knowing and willful copyright infringement under the Copyright Law calls for imprisonment for up to one year and/or a fine of not less than $100 or more than $10,000 for each infringement at the discretion of the court.

LOS ANGELES—Permanent injunc- tions have been handed down against a number of defendants ac- used of using Beatles’ composition copyrights in musical and drama/ musical settings without an express license in Federal District Court here.

Enjoining these alleged defendants from using Beatles’ compositions stems from a civil complaint filed in 1979 by Leber-Krebs, producers of “Rock On,” a benefit of Northern Estonia Songsters, proprietor of the Beatles’ compositions.

It was filed to halt several unauthorized musical shows from using music administered by ATV and trading on the prominence of “Beatlemania.”

Preliminary injunctions were issued almost immediately after the filing last year. The court held basi- cally that licenses do not grant the dramatic performing rights essential to prevent a theatrical or a dramatic or musicalistic setting.

Performing rights societies have undertaken to inform licensees that rights are to be licensed on a non-performing rights performing.

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ENLARGING THE WORLD OF AUDIO

When Larry Finley founded the ITA 10 years ago he had aimed at achieving the most noteworthy of achievements that would take an ordinary executive several lifetimes to equal. But that was to be expected from Finley, who launched his business career as a 12-year-old entrepreneur holding three after-school jobs in his native Syracuse, N.Y.—jewelry store clerk, paper boy and popcorn vendor.

That was 50-odd years ago. Since then Finley has successfully established himself as a prosperous jewelry retailer, a bandleader, nightclub and ballroom owner, disk jockey and television talk-show host, movie producer, chief executive of a radio network, record company executive and founder / president of the International Tape Cartridge Corp., pioneer manufacturer of eight-track cartridges and cassettes.

Throughout his long and varied career, Finley has combined his salesmanship, enthusiasm and determination with a showman's talent for vision and promotion. With rare exceptions, he has not only demonstrated a flair for doing the right thing at the right time, but he has also carried it off in a big way, with style.

From the days when he drove a car up the steps of a building at Syracuse University to grilled a car and two barbeque broiler to his precedent-setting antitrust suit against Music Corp. of America in the 1940s that destroyed the practice of exclusive dealings, Finley has continued to be a force to be reckoned with.

Barely 30 days after stepping down as head of North American Leeway Corp., Finley sat down for lunch with Oscar Kusso, president of Motorola Automotive Products Inc. The ITA spring from that meeting.

"Motorola was manufacturing automobile tape decks, of course," Finley recalls, "and Oscar was complaining about the poor quality of components coming in from overseas. Most of it was junk.

"There had been four trade associations that had tried to organize in the months preceding that meeting, but they just couldn't get any support in or out of the business, so Oscar asked me if I'd be interested in starting one that would last. I was already bored to death with retirement so I said I'd take it on for a year.

"The rest, as they say, is history.

"As Finley says, "the whole thing just took off." The first item on Finley's agenda was to establish the ITA's international character.

"None of the other associations would accept off-shore (Continued on page ITA-4)

Providing A Forum For All Industry Segments

The ITA enters its second decade as the world's largest forum for the audio/video tape and disc industry on the eve of an era that heralds unprecedented growth.

With more than 450 worldwide members encompassing every area of the industry, the ITA is preparing to meet the challenge of the 1980s with a renewed commitment to providing the constant flow of information needed to insure an orderly advance into the home and industrial markets.

The ITA is uniquely equipped to greet the dawning of the home video revolution.

Members include the world's largest manufacturers of record playback equipment, tape, film and oxides, plastics, studio equipment and accessories, as well as service and support industries ranging from major motion picture studios to repair facilities.

Among recent steps taken by the ITA in fulfilling its goals are the addition of geographical vice presidents to its board of directors, and the appointment of a vice president of marketing who is more important than in the European market, where the number of video cassette recorders now exceeds those in the United States.

In order to meet the need for greater involvement in the ITA's activities from its overseas members, the ITA board named Arnold Norregaard, managing director, Belknap-Hoover, as its executive vice president during its last meeting.

In addition to serving on the ITA executive committee and its board of directors, Norregaard will also supervise an advisory board comprised of representatives of countries where the ITA has members. This advisory board met for the first time June 13 in Copenhagen, and representatives of ITA member companies began crafting future programs for that market.

The GlobalPlay Entertainment will be further advanced when it holds its first seminar outside the U.S. This event takes place June 21-23, 1981, in Amsterdam.

Among the activities planned for those attending abroad are the inauguration of its Golden VideoCassette and Golden VideoDisc Awards, which have proven to be an effective merchandising aid in the U.S., and the creation of statistical programs to chart sales of prerecorded video cassettes and disks, blank audio cassettes and blank videocassettes.

The ITA awards are presented to those prerecorded videocassettes and/or disks that have surpassed more than $1 million in audited retail sales.

A statistical program is now underway in the U.S., involving about two dozen ITA member companies that are leading li-censors and/or licensees/distributors of prerecorded video-tapes. The first data should be available to the industry and the public by late summer or early fall.

Meeting The Challenge of Technology

Henry Brief, ITA executive director, is launching his second career as an indefatigable organizer of ideas and systems designed to help a vital, growing industry.

Brief served as executive director of the Recording Industry Assn. of America for 19 years before taking over the reins of the ITA last December. Prior to that he had worked as a journalist, that career stretched from an early tour with the Overseas News Agency to a post as television radio, news edi-tor for Home Furnishings Daily, a trade journal. His area of expertise centered upon the radio, audio and audio-visual industry.

Throughout his professional life, Brief has developed a reputation as a sharp-eyed and often eloquent spokesman for an industry that is notable for its rapid growth, particularly in the area of technological development. He has covered, in one capacity or another, the myriad changes in format that the recording industry has gone through since its blossoming in the 1950s.

His experience as a trade journalist has provided him with the ability to spot trends and move quickly to assist the industry and the general public in comprehending them. His organizational ability helped turn the RIAA from a loose amalgam of fiercely independent operators into a unified body of professionals.

Among the accomplishments Brief brought to the job at the RIAA were efforts to expand the board of directors and the membership rolls to allow greater participation by medium sized and small independent labels; effectively lobbying to rescind the excise tax on recordings, bringing them into line with leves on books; establishing educational mail rates for recordings; promoting recordings as cultural property through annual award dinners and the creation of a White House Record Library, and a successful campaign to have state licenses abolished. In addition, Brief played a major role in the RIAA drive to bring recordings under the protection of the Copyright Act and to have labels and artists share in the royalties, a matter still under consideration in Congress.

His knowledge of the recording industry and ability to boil complex ideas down to the basic fundamentals has earned him the title of "spokesman." His name is Brief, but he is seldom at a loss for words.

"The old expression 'Plus ça change, plus c'est la même chose' is only partly true insofar as my new job as executive director of ITA is concerned," he says. "Both the RIAA and the ITA are trade associations. Both are (Continued on page ITA-10)
NEW EUROPEAN OFFICE
ITA now has a fully-staffed European office being staffed and set up as of Aug. 1. Heading the office is Jack van Leeuwen, executive secretary, who will report to ITA's executive director, Henry Brief. Leeuwen was with N.V. Philips' Gloeilampenfabriek en for 27 years and served there since 1960 as general manager, magnetic tape activities.

The appointment of Leeuwen and the ITA's general European expansion were announced at its first meeting of the ITA European advisory board chaired by Arnold Norregaard, ITA's vice president of Europe.


Isadore Philosophe, president, RADIO MECHANICS. (Not pictured.)

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COMMITTEES

ITA AUDIO ADVISORY COMMITTEE
Advises the ITA office on what activities they should become involved with in the audio tape and equipment industry. They also help to program the audio workshop sessions at the annual seminars.
Chairman: Jim Wikler, BASS SYSTEMS
Vice Chairman: George Preston, CBS COLUMBIA TAPE DUPLICATING
Secretary: Don Lee, CERTRON CORPORATION

MEMBERS:
- Maria Circo, AGA UTILITIES
- Freeman Garman, Ampex MAGNETIC TAPE
- John Arnold, N. H. BRADY CO.
- Ed Shafter, CBS COLUMBIA INJECTION MOLDING
- F.E. Hall, DATA PACKAGING
- Eric Hardman, HARDMAN INDUSTRIES
- Gene Llarda, MAXELL CORP. OF AMERICA
- James Williams, RCA RECORDS
- Lee Guy, RKO SOUND/NATIONAL TAPE SERVICE
- Dan Unger, SONY CORPORATION OF AMERICA
- William Madden, 3M CO.
- Al Pepper, MEMOREX

ITA AUDIO TECHNICAL EXECUTIVE COMMITTEE (ATEC)
This committee sets voluntary minimum standards for audio tape manufacturing and duplication and maintains an interface with tape equipment manufacturers when standards are proposed for tape hardware and/or software.
Chairman: John Jackson, MAXELL CORP. OF AMERICA
Secretary: Don Lee, CERTRON CORPORATION

MEMBERS:
- Terry Shimada, PANASONIC
- Edward D. Harton, AMPEREX ELECTRONIC CORP.
- Victor Musikant, 3M
- George Preston, CBS RECORDS
- Joseph Swift, RCA RECORDS
- Hideko Hik, SONY CORPORATION OF AMERICA
- Donald Burch, DATA PACKAGING CORP.
- Bob Hamilton, DATA PACKAGING CORP.
- F.E. Hall, DATA PACKAGING CORP.
- Jim Wikler, BASS SYSTEMS
- Richard M. Schindel, DELCO ELECTRONICS

ITA HOME VIDEO SYSTEMS COMMITTEE
The basic function of this committee is to assist in programming the ITA annual HOME VIDEO PROGRAMMING SEMINAR in New York and the Home Video Systems workshops at ITA Annual Seminars.
Chairman: Dick Preston, READER’S DIGEST

MEMBERS:
- George Judah, AMPEREX MAGNETIC TAPE DIVISION
- Bob Franck, BELL & HOWELL CO.
- Joseph Belman, CBS NEWS
- Dick Buckley, DU PONT
- Steve Weinstein, FUTURAM CORPORATION
- John Dale, FUJI PHOTO FILM USA, INC
- John MacPherson, HBD STUDIO PRODUCTIONS
- Jerry Gruen, INTERCONTINENTAL TELEVIDEO CORP.
- Don Rushin, JU CO.
- Charles Dink, MAGNAVOX CONSUMER ELECTRONICS CO.
- Al Eichen, MAGNETIC VIDEO CORP.
- James Kingwood, MAXELL CORP. OF AMERICA
- Irwin Tan, MARUTSUGU ELECTRIC CORP. OF AMERICA
- Tony Nishibori, QUADRA ELECTRONICS CORP.
- Jack Safier, RCA CONSUMER ELECTRONICS CORP.
- Bob Garbutt, SHARP ELECTRONICS CORP.
- Gary Engw, SPORTS WORLD CINEMA
- Bud Berger, TDK ELECTRONICS CORP.

ITA MEDIA MANAGERS COMMITTEE
Effects an interface and information exchange among major corporations involved in both audio and video tape for business training and education and ITA member manufacturers and suppliers of products and services.
Chairman: Warren Wasterth, STATE FARM INSURANCE COMPANIES
Vice Chairman: video industries, STANDARD OIL COMPANY OF INDIANA
Secretary: Lewis P. Jones, NATIONAL SCIENCE FOUNDATION

MEMBERS:
- George Mann, AMERICAN RED CROSS
- Harry Pardee, ARTHUR ANDERSEN & CO.
- C.B. Kelly, ATLANTIC HIGHLANDS (ARCO)
- Roger Place, BELL SYSTEM CENTER FOR TECHNICAL EDUCATION
- Jack Czeran, CATERPILLAR TRACTOR CO.
- Meg Getlemann, THE CHASE MANHATTAN BANK N.A.
- James Russell, COCA COLA, USA
- Michael J. Riff Jr., COMMERCE INSURANCE CO. OF AMERICA
- Thomas T. Ruckm, EATON CORP.
- Don Nash, EXON CO. USA
- Paul Logans, FIRST NATIONAL BANK OF CHICAGO
- John McCann, GENERAL SERVICES ADMINISTRATION
- Wally Gohi, SIE SERVICE CORP.
- Dave Lindahl, HOSPITAL CORP. OF AMERICA
- Dan Friedmann, IBM CORPORATION
- John Dennis, INTERNATIONAL COMMUNICATIONS AGENCY - USA
- Ken Wyllie, MIDEA OIL CORP.
- Barbara D. Havens, PARK WEBBER
- Alton Buckner, PHILLIPS PETROLEUM CO.

ITA VIDEO DUPLICATORS COMMITTEE
Establishes voluntary standards for tape duplication, marking on cassettes, etc.
Chairman: Thomas Drane, ELECTRONICS VIDEO SERVICES
Vice Chairman: MAGNETIC VIDEO CORP.

MEMBERS:
- Robert R. Drane, U.S. VIDEO
- Carl R. Mayer, VIDEO SYSTEMS
- Marshal Ramerad, BELL & HOWELL
- Jerry Fry, CONSOLIDATED FILM IND.
- Israel Dranetz, ELECTRONICS PUBLISHING
- Jeff Cattley, NATIONAL TELEVISION
- Thomas E. Cole, RCA SERVICE CO.
- George Rucci, COLUMBIA PICTURES VIDEO DUPLICATING SERVICES
- George Spruyt, WESTINGHOUSE BROADCASTING CORP.
- Robert B. Drane, U.S. VIDEO

ITA VIDEO ADVISORY COMMITTEE
This committee assists the ITA office in keeping abreast of the latest technologies in video equipment as well as blank and pre-recorded video tape. They advise the ITA office on where ITA should become involved with.
Chairman: John MacPherson, HBD STUDIO PRODUCTIONS
Vice Chairman: Al Eichen, MAGNETIC VIDEO CORP.
Secretary: James Rayward, MAXELL CORP. OF AMERICA

MEMBERS:
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- Harry Hernandez, MEMOREX CORPORATION
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- Jeff Paslak, NATIONAL VIDEO CENTER
- Gifford Cummings, NET TELEVISION
- John McPherson, PANASONIC
- Bill Fellers, S/T VIDEO CATALOGUE
- Bob Garbutt, SHARP ELECTRONICS CORP.
- Gary Engw, SPORTS WORLD CINEMA
- Joe Bart, TDK ELECTRONICS CORP.
- Stuart Silver, THOMPSON PRODUCTIONS
- Hank Hemert, US JVC CORP.

ITA VIDEO PROFESSIONALS COMMITTEE

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Enlarging The World
- Continued from page ITA-2

and services offered throughout the industry. Contents range from listings of blank and prerecorded audio/video tape manufacturers, accessory and component manufacturers and suppliers, and manufacturers of video hardware and software for industrial, broadcast and home use. It offers a comprehensive list of ITA members worldwide and is indexed according to products and services.

The ITA Source Directory is offered at no charge to both members and non-members, although a $3 fee is charged to cover airmail costs when a copy is sent to a non-member overseas.

Piracy and counterfeiting are other areas where the ITA's global presence provides a bulwark against illegal duplicators of audio/visual product.

Working in cooperation with organizations such as The Motion Picture Assn. of America and the Motion Picture Export Assn. of America, regarding video piracy, and the Recording Industry Assn. of America regarding audio piracy, the ITA is using its resources to combat this problem on an international level.

In addition to helping thwart the proliferation of illegal prerecorded audio/visual product, the ITA recently alerted its members to the relatively new market in counterfeit blank audio cassettes, which are designed to look like their legitimate counterparts without the corresponding adherence to published ITA standards of quality.

These standards are determined through cooperative efforts of ITA members via the organization's various technical committees and help insure uniform standards of quality on a world-wide basis. This process remains one of the ITA's highest priorities.

The ITA has also added its voice to industry efforts to monitor legislation affecting the industry, such as the trucking industry's recent attempt to reclassify certain plastic components in order to charge higher shipping rates.

The proposed reclassification would have resulted in a 25% rise in shipping costs. The ITA notes with pride that its role as industry spokesman helped coordinate opposition to the proposal.

The ITA has already inaugurated a series of informal regional meetings open to members that would be held here and abroad at least once, and possibly twice, each year. These loosely structuredrap sessions will enable various segments of the industry to sit down and discuss issues of general concern as they develop.

It is through programs such as these that the ITA continues to serve the needs of an industry that is the very backbone of the emerging home entertainment and information economies.

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members, he says. "But I figured with 99% of the equipment being manufactured abroad we needed those people." Philip, Sony, Panasonic, and BASF, consequently, were among the ITA's earliest members.

"The initial response was damn good," he remembers. "The biggest problem was that the industry was so cocked up, I don't know how else to describe it, that no one knew what anyone else was doing, or what standards we should be aiming for."

The solution was accelerated when Virginia Knauser, the Nixon Administration's consumer affairs specialist, addressed an early gathering of ITA members and told them that unless they regulated the industry themselves the government would have to step in and do it for them.

"That really gave ITA its initial impetus," Finley says. Within weeks Ampex, 3M and other manufacturers were assigning key personnel to work with Finley in establishing voluntary minimum standards for the various components used in the manufacture of audio and video tape modes.

As years went by Finley guided the ITA into other areas, establishing seminars and periodic meetings where the various suppliers and manufacturers of tape oriented product could compare notes and keep abreast of the latest developments in the constantly changing world of audio/video technology.

"Our goal at ITA has always been to guide the industry in an orderly manner," Finley notes. "We've structured it to be able to anticipate problems before they happen. We have a remarkable ability here to interface between all aspects of the tape industry. We try to keep a balance between every system and every configuration and to spread the use of tape products in the industrial and home areas.

"We run a tight organization," he concludes. "Our annual seminars are limited to about 400 participants, which gives our supplier members an excellent platform to exchange information and present new ideas without a lot of confusion. We offer the appeal of a targeted audience."

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Kinks’ Time-Life Videotape Sales ‘Very Encouraging’

By IRV LICHTMAN

NEW YORK—Time-Life Video finds “very encouraging” the initial response to its Kinks videotape, “One For The Road.”

Jay Peisinger, vice president and director of retail marketing for the company, declares it’s company policy not to cite shipments or sales, but he claims that receipts after two weeks in the marketplace are 25% of initial shipments.

Peisinger, who joined Time-Life Video four months ago after an association with PolyGram distribution Inc., says the tape is out in 10 countries and all of the titles are from the same name, has also benefited WEA, distributor of the I.P. I.P. The tape has opened “new doors for them” in the marketing of home video, particularly among record retailers.

Looking ahead, Time-Life Video, marking its first retail penetration with the Kinks tape, is planning to market at least 10 more videotapes in the fall, some of them to include concerts by recording acts.

LOS ANGELES—The court cannot rule on where a consumer might obtain a decoder system to pick up subscription television service in his home. Federal District Judge Lawrence T. Lydia here decided last week.

The only future mandate from Congress can so direct the consumer to possibly buy that equipment exclusively from the satellite broadcaster.

“In the final analysis, what plaintiffs (National Subscription Television and Oak Broadcasting Systems Inc.) apparently would have us determine is that their receipt of a license from the FCC to broadcast a subscription television signal is the grant to them of a monopoly to sell that signal to the general public and in the area covered by such a signal by requiring the general public to purchase receivers capable of receiving the signal from them alone,” Lydia ruled.

“Thus, the granting of such monopolies is the province of Congress which is charged with the regulation of the airways and not this court. Congress may after weighing the competing interests involved decide to grant by amendment of Section 605 the remedy the plaintiffs here seek,” Lydia’s precedential decision inversely addresses defense attorneys SAH TV, JKL Electronics, Jon Karl Larson, Richard Rath, JK Electronics, Jacqueline M. Kennech, SCR Electronics, V. DeFranco, Video Music House, Rich Minard and Maury Golden from a March 1980 complaint of pirating an On TV signal by manufacturing and selling circuits and equipment to devices to consumers.

Testimony from a plaintiff’s employee indicated that he was able to purchase pirate decoder equipment from various sources for from $10 to $40.

Aspen Institute Enters 31st Year

LOS ANGELES—AmpeX, JBL and TEAC continue to support the Aspen Audio Recording Institute as the Aspen Music Festival enters its 31st year.

The institute, in its third year of offering three-week-long audio recording workshops, will use AmpeX multi-tracks and mastering machines, TEAC mixing equipment and JBL monitors for their “hands on” student experience. Equipment is supplied on a loan basis.

Los Angeles—The market for prerecorded cassette music is in a boom period, producing greater sales activity for Ganasso Gauss, high-speed tape duplicating equipment claims Mort Fujii, president of the company.

The market has a low point two years ago, but today prerecorded cassette sales have increased around 30% over last year, Fujii says.

His company claims to have 80% of the Japanese duplicating equipment market, citing as customers Pong, CR-500, Toshiba-EMI, Hitachi-Maxell Ltd., Apolon Music Industries Corp., Tokyo Denka and TDK Electronics.

Newest customer is Charoku Service Co. of Tokyo. Toshiba-EMI is Cetez’s oldest Eastern customer using its equipment for 12 years.

In many instances Asian firms have upgraded their duplicating equipment or added new slaves.

In Hong Kong, Cetez clients include: Crown Records, Fung Hang Record Ltd. Star Industrial Ltd. in the People’s Republic Of China; Pacific Audio and Video, in South Korea; Igu Records in Taiwan; Pony Records in Singapore; EMI Records and Life Records.

In Australia, there are three firms duplicating with Cetez equipment: EMI Records, KGC Magnetic Tape and Idris Pty. Ltd.

Fujii says stricter control over bootleggers in Hong Kong has resulted in greater legitimate activity in that territory, with Crown and Star Industrial the two newest tape duplicating enterprises in that market.

All the companies use Cetez Gallus 1200 series high-speed cassette duplicators which are shipped to them from the U.S. to their destination.

Fujii says the Korean market is starting to expand, citing Igu Records as a new member of the duplicating fraternity.

Japan remains the most critical nation in the world, according to Fujii. “Japanese engineers come to our factory to check out the equipment before it can be bought here,” he says.

There is a direct correlation between the demise of the bootleggers and the increase in legitimate duplication. Fujii points out. Besides, the bootleggers don’t use high-speed machinery; it’s too expensive and they’re not concerned with quality sound.

In Japan, Otari is Cetez’s main competition for the high-speed customer. Although Cetez’s equipment is acknowledged as costing almost double that of Otari, Fujii claims Cetez’s reputation for durability is a prime reason why Japanese firms choose the American company over the local firm.

Cetez Gallus duplicating machines are available in a variety of configurations made 64 times faster than the normal running speed of the tape. “But most machines run at 32-1,” says Fujii, “because they feel there’s a slight edge in quality because the tape moves at 7 inches per second rather than 3 1/4.”

The Western Co. is Cetez’s sales and service agent for Japan, Korea, Taiwan, Hong Kong and Mainland China. In the other Asian markets, Cetez deals directly with customers. A master bin-one slave series 1200 sells for $600.00 plus shipping. One slave sells for $164.00. That

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

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

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

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

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

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

**Single enclosure systems: S4115H, SO410H, S0112T, S0110T & S2115H.** The S4115H is a two-way, ruggedly constructed, full-range system. The low frequency section (with a 15" Yamaha JA3803 woofer) combines the benefits of a front-loaded horn with a ducted-port bass reflex enclosure. The high frequency section consists of a Yamaha JA4201 combination radial horn and compression driver.

The SO410H is an efficient 2-way system with four 10" JA2511 woofers and a JA4204 combination short horn and driver in a lightweight, ported reflex enclosure. This particular system offers what we feel is surely the best sound of any column-type system on the market. Regardless of price.

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

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

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

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

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Or better yet, visit your Yamaha dealer.

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Alleged Conspirators To Learn Trial Site Monday

LOS ANGELES—Whether the federal prosecution of 10 alleged conspirators who shipped pirated videocassettes across state lines will be heard in Federal District Court here or returned to its original Miami venue will be heard here Monday (11) by Judge Irving R. Hill.

Seven of the 10 defendants are based here and petitioned for change of venue from Miami, charging that the federal judges here are biased because of the local calendars.

Defendants include: Philip Charles Bernshtein, 10620 Wilshire Blvd., Los Angeles; John Le Grand, also known as John Belmont; 625 N. Oakhurst, Beverly Hills; Russell Hampshire, 2852 Sawtelle, Los Angeles; Brian Spencer Hymes, 12277 Sunset Parkway, Los Angeles; Walter Gernert, 805 Westmount Dr.; Timothy Burns, 4445 Muneta Dr., Sherman Oaks and Bernard Avens, 17710 Avalon, Carson, along with Edward, Nathan and Gary Benchman Smoilak, all of Minneapolis.

According to Fred Schwartz of the Dept. of Justice’s staff in Miami, the prosecution is an outgrowth of “Mi-

porn,” code name given to a 30-month Miami undercover investigation of pornography by the FBI. In probing the alleged link of organized crime to pornography, the FBI provided evidence that led to the February 1980 indictment of these defendants for alleged racketeering influence and controlled organizations, injunction and transportation of stolen property.

The indictment by a Miami grand jury resulted in the 10 facing two counts of the racketeer act called RICO, eight for software piracy and four involving stolen goods transport.

Court records of FBI testimony show that federal agents were in communication for almost a year with different defendants in the purchase and shipment of allegedly infringed motion pictures. The undercover operation of the FBI was Goldie Coast Specialties Inc., opened in September 1977.

Under provisions of the RICO act the defendants found guilty would possibly forfeit the following local businesses: Discount Distributors, 132 N. Western and 1643 N. Cher-


Smolak & Sons, Inc., Audio Divi-

sion, 301 E. Lake St., Minneapolis, also could be forfeited if defendants are found guilty.

Big Bail Out FBI In L.A.

LOS ANGELES—Arrested con-
fiscated videocassettes and duplicating equipment are in the hands of an FBI courier here following searches of local premises here by agents equipped with search war-

rant.

A civil suit against the seized equipment has been filed in Federal District Court here by the federal government.

According to the filing, a March 13 hit on a premises at 1201 Beachwalk in Norwalk, resulted in the confiscation of 84 allegedly infringing video-

tapes, along with two pieces of duplicating equipment.

A raid on Apt. 32, 4301 Atlantic in Long Beach, caused confiscation of 125 allegedly bootleg videocassettes with four pieces of duplicating equipment.

The complaint notes that Robert Anshutz, 2K, Edmund Cadwaller Haley, Kerry Hobart Martin and “other unknowns” were allegedly involved in the illicit operation.

Audiofile Recordings

STARRS: DEATH AND TRANSFIGURATION, DON JUAN, TILL EULENSPIEGEL—Cleveland Or-
chestra, Maazel, CBS Masterworks M53829, distribution list, $14.95 list.

The Cleveland Orchestra’s playing of these Strauss pieces, particularly “Death And Trans-
figuration,” is electrifying, and we get a realistic picture of the ensemble as it would be heard by a listener in a mid-auditorium. Producer Paul Myers’ intent seems to have been to create a “purist” sound. Wide dynamic range, and accu-

rate sense of depth and spatial orientation associated with minimal miking all are here in im-

pressive measure. Any listener captivated by the popular Cleveland Orchestra’s digital recordings for Elektra should find this largely similar produc-

tion to his liking as well. Small digital equipment was used. That the recording quality can’t mention anywhere on the album.

KORNGOLD: RINGS OF NARÓW—National Philhar-
monic, London, Philips SDG 30035, dis-

tributed by Discwasher, $15 list.

This is a fine film music ball’s dream fulfilled but an audible superlative. The music is here, all present.

Almost 50 minutes of Erich Wolfgang Korngold’s original music from the 1942 Warner Bros. pic-

ture are well served by the recording and the production carries over many of the stunning
tic and technical virtues of the RCA Classic Film Score series—produced by the same team.

What’s troubling about the digital record’s super-bright, larger-than-life focus is the hard-edge, steel-tooled quality of the orches-

tra. If symphony orchestras really had tone this harsh it would drive audiences from the concert hall. Perhaps more ambient miking would have helped to soften the tone, though digital audio equipment doesn’t come any better. The stereo medium can’t be blamed for the metallic tonal edge.

FLAMENCO DIRECT—Carlos Montoya, guitar, Voxell, V. 11004, distributed by CC Marketing, no suggested list.

The improvisatory nature of flamenco, with no two notes or lines ever alike, makes the genre peculiarly suited to direct-to-disc, another one of a kind discipline. Editing from more than one take of each excerpt is sometimes required which rely so much on the interpreter exploring creative variations of the moment. Moreover, the su-

perior transient response inherent in advanced digital technology also seems to enhance the listen-

ing experience by throwing into crystalline relief all the rough edges of flamenco execution. Strings buzz angrily against the body of the gui-

tar when of course is meant, hardwired from his in-

strument but it can gracefully supply. And here, when expected clair, the attack of fing-

ers on string and perspicacity on the body of the instrument in those selections where the artist simulates a donning of his best cloak. Montoya is also capable of delivering moments of tranquil beauty as he invests more than a dozen basic flamenco rhythms with his authentic ethnic ear.

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Issue Date: August 30, 1980
Advertising Deadline: August 15, 1980

Billboard

The Weekly Authority in Sound Business/Video Coverage

TIMED RIGHT! ALLED RIGHT! BILLBOARD’S HOME VIDEO MARKET UPDATE.

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

TITLE (RATING)

ALIEN (R)

11

20th Century-Fox Films, Magnetic Video 1090

12

LP 35 (R)

Orion Pictures Co., WCI Home Video, OR-2002

25

SUPERMAN (PG)

DC Comics, WCI Home Video Inc., WB-1013

9

THE MUPPET MOVIE (G)

ITC Entertainment, Magnetic Video, CL-9001

10

NARROW (RAE) (PG)

Universal City Studios Inc., MCA Distributing Corporation, 68000

11

FATMAN (R)

Paramount Pictures, Paramount Home Video, 8049

12

THE DEER HUNTER (PG)

Universal City Studios Inc., MCA Distributing Corporation, 88000

13

GRASS (R)

20th Century-Fox Films, Magnetic Video, CL-1087

14

EXPRESS (R)

Paramount Pictures, Paramount Home Video, 1108

15

BLAZING SADDLES (R)

Warner Bros./WCI, WCI Home Video Inc., WB-1001

16

AN ELEPHANT (PG)

Universal City Studios Inc., MCA Distributing Corporation, 66055

17

HALLOWEEN (PG)

Falco International Prod., Media Home Entertainment, M131

18

THE PHANTOM OF THE OPERA (R)

AIC/M Timeless Films, Audiomagentic Video 4064

19

JAWS (PG)

Paramount Pictures, MCA Distributing Corporation, 66001

19

1941 (PG)

Universal City Studios Inc.—Columbia Pictures Industries Inc., MCA Distributing Corporation, 66007

20

M+4*SM+ (PG)

20th Century-Fox Films, Magnetic Video, CL-1038

21

CATCH 22 (R)

Paramount Pictures, Paramount Home Video, 8924

22

GODFATHER II (R)

Paramount Pictures, Paramount Home Video, 8459

23

BOYS FROM BRAZIL (R)

20th Century-Fox Films, Magnetic Video 9002

24

ESCAPE FROM ALCATRAZ (R)

Paramount Pictures, Paramount Home Video, 1256

25

THE MAIN EVENT (R)

Warbow Films Limited/WCI Home Video 1021

26

SMOKEY AND THE BANDIT (PG)

Universal Pictures, MCA Distribution Corporation, 66003

27

EMANUELLE (R)

Trinaca Films, Columbia Pictures Home Enter., W/1015/BE 51956

28

THE OWMEN (R)

20th Century-Fox Films, Magnetic Video, CL-1079

29

PADDON (R)

20th Century-Fox Films, Magnetic Video, CL-1005

30

THE SOUND OF MUSIC (G)

20th Century-Fox Films, Magnetic Video, CL-1051

31

THE WARRIORS (R)

Paramount Pictures, Paramount Home Video, 1122

32

BATTLESTAR GALACTICA (PG)

Universal City Studios Inc., MCA Distributing Corporation, 66011

33

MIDNIGHT EXPRESS (R)

Columbia Pictures Industries Inc., Columbia Pictures Home Video, VHI 10055/10405

34

DIRACUL (R)

Universal City Studios Inc., MCA Distributing Corporation, 66004

35

SUNDAY NIGHT FEVER (R)

Paramount Pictures, Paramount Home Video, 1113

36

THE STRING (PG)

Universal City Studios Inc., MCA Distribution Corporation 66009

37

DELIVERANCE (R)

Walter Bros. Inc., WCI Home Video, WB-1004

38

HEAVEN CAN WAIT (PG)

Paramount Pictures, Paramount Home Video, 1109

39

SILVER STREAM (R)

20th Century-Fox Films, Magnetic Video, CL-1080

40

ANIMAL CRACKERS (G)

Paramount Public, MCA Distributing Corporation, 55000

41

ENTER THE DRAGON (R)

Warner Bros. Inc., WCI Home Video Inc., WB-1006

42

PSYCHO (R)

Shamley Productions Inc., MCA Distribution Corporation, 55001

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**N.Y. Clubs Offer Lures To Draw Democrats**

Over at Xenon Howard Stein is throwing a very tongue in check Carter re-nomination victory party, also scheduled for Monday (14). The event, a midnight affair, will also double as a Carter-Mondale fundraiser, with invited guests being asked to pay $100 per person. According to a spokesperson for Stein, invitees will include many of the names scheduled to appear at the Regine base. This should make for some interesting shuffling of schedules as Regine’s party commences at 11 p.m., just one hour earlier than Xenon’s. Among the entertainers scheduled to appear at the Xenon affair are Loretta Lynn and Roberta Flack.

The Electric Circus is among those clubs that have gone on a week-long schedule of entertainment and events in the hope of attracting some convention patronage. At press time the club’s management and staff were working to put last minute finishes on special incentives and other promotional aids.

The Les Mouches disco, which in 18 months has expanded its operations to include a first-rate cabaret and restaurant, is also structuring its convention week schedule.

The club has been able to attract top-caliber entertainers including Sandy Duncan, Paris LuPone, Andre De Shields, and Eartha Kitt. And although at press time the complete lineup of convention week entertainers had not been confirmed, it was expected to be in keeping with the caliber of performer that has played the club in the past.

The new Bond’s disco and New York, New York, both owned by entrepreneur John Addison, have become popular entertainment venues for many of the top societies and entertainers in the city, and it is expected that this reputation will serve as a lure for many conventioners. The club midtown Manhattan locations, close to the primary convention hotels will also make them a natural magnet.

Addison informs us he is working on a program of events especially aimed at the convention trade. However, one thing is certain, Bond’s is in itself an attraction with its immense size, tasteful decor and slew of special effects ranging from a “Dancing Waters” electric fountain, to futuristic laser lighting to a remote controlled miniature version of the Goodyear blimp to larger than life inflatables that drop from the ceiling.

**Lightworks Expands**

**NEW YORK—**In a move aimed at penetrating the discotheque market in the Western U.S., the Philadelphia-based Lightworks company has opened a Los Angeles office.

The office headed by Steven Share is in a former of a show room the company plans to open in the region. The L.A. office number is (213) 657-6471.

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**Second Annual Chicago Music Awards Show**

CHICAGO—The second annual Chicago Music Awards presentation, sponsored by Audio Talent Record Pool, took place at the Phoenix nightclub recently hosted by WGCI-FM air personalities Barry McGreavy and Irene Moja.

Kelly Jackson of McGreavy’s was named best spinner for the second straight year. Paul Drake of Kisses and Lou Divito spinner at Dugan’s Bistro ranked second and third, respectively.

Other awards went to McGreavy’s (best disco), Dugan’s Bistro (best gay disco), Warner/rfc Records (best label), Casablanca’s S.O.S. Band (best new artist) and Frankie Torres of Moonlight (best mobile disco).

Voting by members of the Dogs Of War and Audio Talent record pools determined the winners, according to organizer Rocky Jones, Audio Talent head.

This year’s marked attendance drop is attributed to the severe thunderstorms that rolled into Chicago on the evening of the presentation. Only about 200 persons braved the downpour accompanied by high winds that caused power outages in some areas.

Promotion for the event included flyers, posters and WGCI radio spots, Jones says.

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NEW YORK--Fantasy Records' release of Idris Muhammad's "Make It Count," brings a refresh- ing change to the myriad bag of available jazz. "For Your Love" starts with a 50-second string introduction that builds to a crescendo before breaking into a moving 6-5 cut. Backup vocals by Maurice Williams' Allstar, Jr. Waters Tremble and Clydene Jackson add a strong melodic element to Muhammad's underlining wist. The result, on this midtempo selection, is a hit level appeal with distinctive instrumental work as well as a moving string section that adds to the rich arrangements of this cut. "For Your Love" is im- portant enough for a 12-inch release.

"Don't Fight The Feeling," is more commercial and pop oriented, though not as catchy as the above selection. "New Orleans" is a nifty努力 that has an African flavor, and includes duties from on orient- oriented. As long as it stands, a remix might be in order as it has potential for release as a 12-inch. Producer Phil Kahfi and Herb Jimmerson
Proceeded by the positive comments of keynote speaker Frankie Crocker, program director, Inner-city Broadcasting Co., and WBLZ FM, New York, the Disco Forum director, the Eighth International Disco Forum emerged as one of the most nonnonsense, conventions of its kind.

The primary concern of the dedicated group of business people gathered at the Sheraton Centre Hotel in New York was how to best come to grips with the challenge of sustaining a successful discotheque industry in the economically turbulent 1980s.

In his opening remarks, Wardlow urged the continuation of a positive attitude towards the future of the industry in the U.S. "And indeed wherever else in the world discotheques are popular."

He pointed out that the dance music sound of the 1980s has become "the catalyst or bridge which brought R&B over into pop, and fused rock with disco."

Wardlow saw the sound, incorporating these fusion elements, as "continuing to be the most volatile music of the 1980s."

Responding to the charges of critics that disco has sold out to rock and new wave, Wardlow asked, "What's in a name?"

He continued, "Call it new wave, rock, fusion, or R&B, but it all boils down to dance music, and that is just another five-letter word for disco."

Wardlow reminded his audience that record labels are still producing disco music, and he stated that "(disco music) still remains a big part of their volume."

The forum director suggested that "far from decrying this infusion of other styles into traditional disco sounds, the industry should welcome it."

He added, "It is this combination of R&B, pop, and rock fusion which affords radio its variety in programming today."

Wardlow also had no qualms about people using other terms in referring to disco, "just as long as we all understand that disco music is still being played on radio."

He added: "Disco deejays and astute radio programmers continue to program disco, whether it is done under the guise of R&B, pop, or rock fusion."

Wardlow's claim that rhythm is still supporting disco through the fusion sounds it programs, was supported by Crocker who told a rapt audience that "the key to music played in disco in the next few years, and in the future, will be the way it's put together and the group as a whole."

"Call of the music sound of the disco business as a whole, will be cross over on a scale such as we have never seen before," Crocker stated that crossover and fusion-type music are necessary to provide audiences with "all important variety that will offer them a rest from constant disco."

He said that even a fast, exciting beat will begin to bore audiences after about three hours. "And if audiences get bored they will tune you out," Crocker warned.

Crocker is confident that disco has the potential to take crossover farther than anyone has imagined. He stated that it is already helping new wave rock, and has made it possible for French and Italian music innovators to score enormous successes in the American market.

Crocker said, "Now it will help other forms of music with a limited audience crossover. Specifically, when reggae and salsa take on universal lyrics, they will move into the mainstream through dance."

Crocker lamented that in the past too many disco songs followed a similar pattern—the strong, upbeat female singers in the background, and the same pattern repeated again and again.

"People must be given a break," he stressed. "Even if the formula works, people will not accept a steady diet of it."

He added, "When the music crosses over, when a Michael Jackson or a Kenny Loggins cuts a dance number, they bring something new to the form; they refresh the music."

"Crocker told his audience that to have music which keeps changing, there must be record company people who are in love with what they do. He stated that the executive who loves to be in the streets looking for new things is the one most likely to come up with something fresh.

"These superstars will be artists who can capitalize on the urge to dance, and who will realize that any form of music can succeed if the rhythm and sound are right."

Clockwise, Lee Zhito, publisher, Billboard; Frankie Crocker, keynote speaker, Bill Wardlow, forum director; attentive audience at keynote address; Question and answer time at one of the sessions; capacity crowd at awards banquet; Billboard marquee at Roseland ballroom.

MOBILE MOVE

Panelists Agree It Requires More Than Just Disk Spinning

Mobile discos are responding to the diminishing demand for all disco programming by repositioning themselves as all-purpose mobile entertainment services.

That was the main theme set forth in the forum panel, "Mobile Disco: An International Update." Panelists on the session included Hal Weinberg, Purple Haze; Barry Banker, WOKU FM, Pittsburgh; and Norman Dolph of Stoy Mobile Disco in New York.

Jonathan Bookman, a member of the audience, noted that disco now accounts for just 40% of his programming. The rest, he said, ranges from evenings of Frank Sinatra music to polka, cha-cha, Italian and ethnic nights.

In addition, noted Bookman, it's important for mobile operators to go beyond music of any stripe to also include magicians, comics and exotic dancers. "If this is to be the entertainment of the future," he said, "it's important that mobile operators be diverse and not just spin records.

Hal Weinberg, who chaired the panel, also made the point that mobile operators have to work more aggressively and creatively to stay even with their business success levels of a year or two ago.

"When disco was big we could all just sit back and wait for the phones to ring," Weinberg noted. "But since the market has declined, it's more of a challenge to carry our overhead from peak seasons.

"Our number of jobs isn't decreasing, but the money we get per job is."

Weinberg also noted that he uses several different types of дискос, and that he carries five tapes and one lead to others. He offers to reduce his fee if the client will give him billing on its brochure distributed at the event, or if the client will send him a mailing list for follow-up marketing.

Dolph added that in terms of marketing, he uses reduct cards which on each side ask "What can we do for you?" and on the other side contains a subtle advertising message.

Mobile operators need not spend so much money on records, he said, believing that mobiles follow trends and don't make them. "You don't have to shop for records every Monday; you can do it every three weeks."

Weinberg seconded the thought. "There's too much emphasis on playing tomorrow's hit," he said. "It's better to spend the money in other areas rather than spending several hundred dollars a month on records.

Weinberg also added that mobile operators' arduous efforts to get free record servicing are a waste of time and energy. Records should be looked at as just another operating cost of the business," he suggests. "I don't go to the insurance company and beg for something for free. It's the same here. People should expend that effort at promoting their business."

Barry Banker of Philadelphia's WOKU FM added a note of perspective by stating that mobile operators have a credibility problem as a result of the numerous shoddy fly-by-night operators who flooded the market a few years ago.

The consensus of the panel was that these opportunists have by and large left the mobile industry as it has lost some of its get-rich-quick lure, but that the damage they did to the image of mobile operators as serious professionals will only be eased in time.

By RADCLIFFE JOE

WOKU FM, New York.

By RADCLIFFE JOE

WOKU FM, New York.

By RADCLIFFE JOE

WOKU FM, New York.
Disco Forum Report

Was the ‘Disco-Restaurant’ Situation a Fad?

"The so-called 'disco-restaurant' was a fad," declared Charles Bernstein, editor of Restaurant News at a forum session on hotel and restaurant aspects of the disco business. "It was really mostly disco which is why it didn't work," he concluded.

"Questions like 'Is disco dead?' or 'What's happening to the entertainment business?' really aren't valid," proclaimed comoderator Michael Wilkins of a Wood/Wilkins, a Canadian consulting firm, because "the market's changing and the customer's changing."

That is why before opening for business it is important for the owner to "decide who you want to come in," according to comoderator Ray Ford of the Phoenix-based Bobby McGee's chain.

Roberta Perry, director of entertainment for the 70 restaurant-lounge chain known as Stuart Anderson's Black Angus, pointed to the importance of research to the successful business.

"Marketing research is important. We do a lot of it before we open any room," she noted. "After a store is open, we continue research to see if we're in synch with the community," added Perry, whose company is headquartered in Seattle, Wash., with operations in 16 Western states and Canada.

Anderson's has a mixed operation with disco in 11 locations, live entertainment in 55 and even screen television in one location. A panel member who could discuss both the hotel and restaurant aspects of the business was Peter Wawra, director of operations for Inhilco, Inc., a division of Hilton International.

Wawra spoke of his experience as food and beverage manager in the Sao Paolo (Brazil) Hilton which had an "English pub as one of its rooms. Wawra cautioned the audience that 'if you design a room only as a disco, the operating hours can be only at night.'"

In order to avoid this problem Wawra "figured on a lunch restaurant with a disco from 9 p.m. to 4 p.m." Wawra called in Juliana's, a British company, for advice.

From his experience since then, and also at the Trinidad Hilton, he surmised that "Direct Access to the street is important," because "You have to attract the local crowd" and "not depend solely on hotel guests for business."

Wawra suggested planning new events to keep the local people interested. Ford noted that his chain doesn't advertise because "Advertising brings people to you only once." After that, he noted, the people will not return unless they had a good time initially.

Ford also revealed that his company has the "same basic menu of food and music at every disco." One of the reasons for this, he explained, is because "Every time someone walks off the dance floor, they walk to a drink." "Remember," he told the audience "you're in the business to make money."

Clockwise, Ray Ford, Bobby McGee's; Michael Wilkins, Wood/Wilkins Associates; Roberta Perry, Black Angus Restaurant; Peter Wawra, Inhilco Inc.; Charles Bernstein, Restaurant News.

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Presidents' Panel Topics Strikes a Sensitive Nerve

The hit of the first day's forum session was the presidents' panel. Bruce Bird of Casablanca Records set the tone by saying that his company was heavily into rock because the music is danceable. Bernie Bloch of De-Lite Records echoed Bird's statement.

On artist development, a sore topic from the audience's point of view. Bloch said his company would not throw money into an act if consumer reaction did not warrant it. This brought an outcry from some who said they knew of records which were in demand, yet the label would not press any more than were already out.

With questions coming from all directions, moderator Bill Wardlow strove to limit personal discussions. Ray Caviano, Warner/RFC Records, was the most optimistic of the panelists, saying that specialists who stick it out will win. "Nothing is automatic," he stated. "Disco may be a dirty word right now, so we have to find ways to get around using it."

Caviano suggested "alternative exposure" and said college radio and small radio stations might be an answer. "The visions for the '80s are still too high," Caviano said. "New approaches are necessary. It may not be easy for rock 'n roll people to get into disco, so the need for specialists arises."

Tom Cossie of Precision Records, cited costs, when the topic turned to clubs versus arenas. The costs are higher to put an act into a club. "The room might not be big enough for all the equipment," Fred Haynen of Polydor noted. "Besides, clubs cannot support the act from the point of view of radio, press and capacity," he said.

Cossie stated that there are in-deed shortcomings in the artists development and a&r departments. Picking up on Caviano's "specialist" approach, Cossie indicated there is a need for specialists in "street sense." "That's where the acts are coming from," he noted.

"You can't ask them what the music of tomorrow is when they don't even know what the music of today is," Haynen agreed, adding that the energy has got to come from the street.

Jerry Greenberg of Mirage Records suggested the strategy of the '80s continues with the strategy of the '70s. "Work the hits," he said. Haynen replied by saying that working the hits will not work in the '80s. Al Coury of RSO said each record, single or album, should be judged on its own merits. "Limited appeal, or limited market records may not always be the best," he noted. Coury, in answering a query from the floor which noted that in Hawaii, availability of records did not always match airplay received, said there should be distribution in all areas where records get airplay. If it's played, it should be bought, he said.

John Luongo of Pavilion Records suggested that promoters know their areas. "Have people who know the areas," he said. "If the record is getting played the promotion people should know that. Why send 100 copies of a record when 10 will get the job done?"

Angry questions centered around artist development and a&r. Why wasn't innovation coming from the street? Why aren't dollars being put back into the street, and back into clubs and disco support, some people asked.

Left row: Top to bottom, Bernie Bloch, De-Lite Records; Jerry Greenberg, Mirage Records; Tom Cossie, Precision Records; Bruce Bird, Casablanca Records.

Right row: Top to bottom, John Luongo, Pavilion Records; Ray Caviano, Warner/RFC Records; Al Coury, RSO Records; Fred Haynen, Polydor Records.
CURRENT PROBLEMS

Pools Lacking Unity

The forum seminar on "Current Problems Of Record Pools" found panelists complaining about weak pool unity and inaccurate record charts, while disk jockeys in the audience assailed the panel members for neglecting the smaller pools.

Participating in the panel were Sam Avalone of the Ohio Record Pool; Joel Cammeron, the Nevada Disco DJ Assn.; Frank Edwards, the Mid-Atlantic Pool; Aaron Gersh, Dallas/Fort Worth Disco DJ Assn.; Danny Glass, Sam Records; Al Paez, New Orleans Record Pool; Eddie Rivera, IDRC; Scott Tuchman, Southwest Record Pool; Judy Weinstein, For The Record, and Cosmo Wyatt, the New England Disco DJ Assn.

The panelists stressed that unity among record pools is the key to obtaining better service from the record companies.

"In order for us to keep our credibility, we've got to help preserve the smaller pools and create a unified force," said Wyatt. "We're weak divided, and the record companies know it."

Tuchman reported that his pool has strengthened itself by initiating a campaign to work more closely with radio stations and record stores. "You have to get records that are hot on the dance floor onto the air waves and into the retail outlets," he said.

"Get more active," Glass advised the smaller pools. "No record executive is going to ignore a pool that can convert floor play into sales."

Added Paez: "You have to make it happen for the record company."

Several audience members questioned the stated willingness of major pools to aid their smaller brethren.

One disk jockey, speaking for the "struggling pools," demanded that the panel "stop the politics, stop the games, and help the DJs."

Disco Forum Report

Disk Pool Execs Nix Negativity, Talk Bullishly

"There have been many problems facing record pools," stated Bob Pantano of the Philadelphia Organization of Professional Spinners, and comoderator of the forum panel on record pools. "However, let's keep away from the negatives today and get to positives."

Comoderator Nick Lygizos said that the two main purposes of any record pool are "keeping deejays happy and keeping labels happy." Lygizos, who heads San Francisco's Bay Area Disco Deejays Assn., pointed out that his own group has had difficulty keeping everyone happy as a result of cutbacks in record allotments. The membership size was recently reduced by dropping those who were not "head deejays" at their clubs.

John Terry who heads the statewide Florida Record Pool, added that when he shortened his membership roll from 136 to 100 members, "I was personally threatened and molested."

As panel members continued their opening statements, Brian Harkins of the Greater Pittsburgh Record Pool, complained that record companies cut down the number of records they send and "Why can't they tell the pools what to do to help with all this?"

Terry interjected that "At the last disco forum, and at the national pool convention, we tried to standardize the reporting forms to record companies and found that we can't because the labels all want different things."

Atlantic's Rafael Torres exclaimed to the crowd of deejays: "I want work from you guys. I don't want to have to treat you like babies. That's all I have to say."

He did, however, add that he would be available for discussion in the Atlantic suite afterwards.

Eddie Thomas of Chicago's Dog of War pool, was adamant that "Pools will always be the greatest source for promotion of (disco records)."

As the program was thrown open to comments from the floor, Don Miley who cowrote "I've Got The Feeling" sung by Two Tons O' Fun, declared that "The main purpose of a pool should be to get the music to the people."

One complaint sometimes heard from club owners is that records are sent to deejays and not clubs, the opposite situation as in the radio industry, with the result that deejays who change employers take the records with them.

This question was angrily received by most of the audience who demanded that they be allowed to keep their records. Pantano noted that "The record companies have to set the standards for where the records go" and "I advise record companies to cut off clubs."

Judy Weinstein, head of New York's For The Record pool, feels that spinners ought to get the product because "deejays give feedback: club owners don't."
Creativity and communication are the keys to running a successful disco, said the members of the forum panel on “Programming in Today’s Disco.” Amid charges that club owners frequently interfere with the work of their disk jockeys, the panel concluded that the DJ must be permitted artistic control, and the owner should limit his influence to regular programming planning sessions. The panel included Joe Bingo of J. Bingo Productions, Bob Caviano of Bob Caviano Associates, Ray Ford of Bobby McGee’s, Phil Gary of Disco Consulting Machine, Lori Kelsey of Wood Wilkins Associates, Peter Kedaras of the Alley, and Charles Libin of Hurrah’s. Several panelists mentioned the importance of programming diverse music, including R&B, soul, new wave, and ballads. “Disk jockeys should accept all forms of dance music,” said Joe Bingo. “The problem is that the DJs who limit themselves to 128 beats per minute will have a very boring, monotonous room.” Preston Powell urged disk jockeys to introduce their patrons to music which they don’t typically hear on the radio and in clubs. “They should take the music a step further,” he said. But Powell conceded that owners often look harshly on such experimentation. Caviano added that “the problem has existed from day one. Club owners interrupt the DJs’ sets. The owner has sensitivities to the doorknob, not the music.” The solution is communication,” said Ford. “Owners must stay in close contact with their DJs, regularly discussing programming and new music. Success comes through unity and teamwork,” Ray Ford said. Creativity is vital not only to programming, but to promotion as well, the panelists agreed. Special events “maintain interest in the club and create excitement,” said Peter Kedaras. The “residual effects” of a one night event can raise attitude for weeks to come, he explained. Video equipment is another means to spark interest in a club. As the record companies expand their video product, “it will play a very important role in the future of music,” said Charles Libin. Phil Gary urged owners to hire outside promotional help. “There are discos out there that are dying, and they are dying because the owners don’t know what to do. The possibilities in music and promotion are endless if you have a good promo person.” “The average disco can’t afford such extravaganzas,” countered Lori Kelley. “It doesn’t take a promotion person to know what to push. You can promote whatever’s happening in your town, a big movie opening, for example.” Ruth Polsky urged small club owners with limited budgets to consider local talent. “There are bands all over the country that are looking for a break,” she said. “Look to your local scene.”

The increasing emphasis on independently distributed record companies was brought to light in a forum panel with Stan Hoffman, Prelude, presiding. Hoffman divided the practitioners into two categories, those which are independently distributed and those which are independent but are distributed by majors. Both categories were represented on the panel. “The difference is that those who are distributed by majors get paid.” quipped Steve Gold of LAX, distributed by MCA. Gold noted that smaller record companies can make commitments the larger ones often cannot. They can also give more personal attention to an emerging artist. In LAX’s case this is important, for, as Gold noted, his company is artist-oriented. Dee Joseph of Prism said that indies can be more progressive in that they can take chances. “We are closer to the street,” Joseph stated. There is a problem, however. Often distribution is either not extensive enough or not quick enough to make major markets. Curtis Urbina of Emergency said that radio stations sometimes won’t play their records because they are not available in the stores. “Then the store won’t carry them because they are not aired,” Urbina lamented. “A vicious cycle.” He emphasized the need for pools to expose the record to the public and create demand.

Danny Glass of Sam Records noted that profits should be greater with independent operations. “You are not receiving a percentage, nor giving one out,” he stated. Glass also said that the independent route was the best one for breaking an act. Although some Indies are distributed by majors, that does not mean the “small town” atmosphere is lost. That was the tenant of Jane Brinton’s comments. “We at Pavilion (distributed through CBS/Epic) do our own promotion” Brinton said. “We have a small office staff which does everything.”

Audrey Joseph of Baby-O Records suggested ways to gain distributors’ support. “Show him your interest, back it up with product, hire an independent promoter.”

A representative from England, Mike Collier of Flamingo Records cited categorization as a fault. “Don’t place the record in any category,” he said. “Either it’s a hit or not.” He lamented not receiving much product from the U.S. so “we make our own and ship them back to you.”

Gary Willett of Camerica believes in grass roots. The problems, he said, lie in the record reaching the market. Independent promotion is the key, he stated. “What’s happening in the street and on the radio is what’s important.”
The Skatt Brothers create musical excitement.

Gene Anthony Ray shows his fettle.

Leroy Huddson & Odet Way—rippling with energy.

Strumming with Babe.

Gene Anthony Ray shows his fettle.

Sterling St. Jacques is stripped down for the action.

The Ritchie Family—saeex, sensuous and soulful.

Irene Cara and Gene Anthony Ray—earthly movements to match the rhythms.

Irene Cara—a bright new star emerges.

Loleatta Holloway—a face etched with emotion.
Bill Wardlow, second from right, is presented with special Anco award. Others in picture are, left to right, Wayne Johnson, Mickey Proier, Roy Webb.

Irene Cara presents best national label employed promotion person award to Ray Caviano, Warner/RFC Records.

Steve Greenberg, left, presents top instrumental award to Dan Hartman.

Artists and presenters, Lenore O'Malley, left, Sterling St. Jacques and Grace Jones enjoy the proceedings.

It's a tie! Grace Jones, presents top disco record company award to Steve Stoff, RCA, left, and Larry Yasgar, center, and Dave Glew, right, Atlantic.

Madleen Kane presents most innovative disco club interior award to Lou Malavenda, Ice Palace.

Loleatta Holloway, right, presents best single/LP cut award to Dan Hartman.

Chuck Charleston, center, gets congratulatory kiss from Lenore O'Malley, on being named best regional disco deejay for St. Louis. Sterling St Jacques is at left.

Frankie Crocker, left, receives a special award from Bill Wardlow.

Irene Cara, RSO Records, receives the award for most promising female disco artist from Frankie Crocker.

Letoya Jackson, left, accepts the best male disco artist award for brother Jermaine, from Grace Jones.

Bob Vittoriti, winner of both the national disco deejay award, and the best regional disco deejay award for San Francisco, is lifted high by Sterling St. Jacques. Co-presenter Lenore O'Malley looks on.
More than 40 exhibitors ranging from laser and conventional light manufacturers, to sound equipment companies, special effect firms and accessory companies took part in the exposition segment of Billboard's Disco Forum B. Some of those exhibitors are shown in the photo montage on this page. Included are Body Graphics, a firm specializing in removable body art; Science Faction, a laser manufacturing company; Farralane Enterprises, a sound equipment company; Party Particulars, providing balloons and other party favors for the discotheque; and Pioneer Electronics of America, displaying Bodysonic, a transducer which can be installed into a chair and connected to an amplifier, thereby allowing a person seated in the chair to feel the music he or she is hearing. Exhibits will be dealt with in greater detail in a separate story.
It took two panels, and the talents of some of the top lighting people in the business to adequately cover the vast and often complex field of specialized lighting for discotheques and other dance emporiums.

Among those taking part in the two-tiered discussion were Colin Hammond, Hammond Enterprises; Peter Altman, Lightworks; Richard Gonci, Lumina, Inc.; Howard Weinrich, Times Square Theatrical Lighting Co.; Richard Graham, Destek Entertainment; Terry Thompson, Design Associates; Dick Sandhaus, Science Factory; Paul Gregory, Lieteab; and Larry Silverman, Multiphase.

The consensus of the panel was that many of the "instant lighting experts" who had gotten into the business as the disco craze hit its peak two years ago, were finally packing up their light stands and colored bulbs and getting out of the industry, leaving the field to "established entrepreneurs."

However, by agreement of those present, the winding out of the "sub-professionals" is continuing. Hammond predicted that firms which remained in the business for at least another year, will be around for a long time.

He felt that this year, with the softening of the economy, and the changing directions of the disco business would mark the final sifting of disco lighting's wheat from its chaff.

Hammond said that evidence of this was already apparent in the fact that clients are now more interested in "stable, long-lasting professional lighting and sound equipment, rather than flashy but insubstantial products."

He added: "We're past the stage of cosmetic appeal. Disco light and sound products can be a lot like a centerfold, there's a visual turn-on factor, but stability is more important."

Clockwise, Colin Hammond, Hammond Enterprises, left, background, and Peter Altman, Lightworks, right, background. Rap in a round table session with audience: Richard Gonci, Lumina, Inc.; Howard Weinrich, Times Square Theatrical; Richard Graham, Destek; Terry Thompson, Design Associates; Colin Hammond, left, Peter Altman, right.

DISK BREAKERS Clubs Still Powerful Medium For Exposure Of New Product

With radio format's tightening up, there's more a need for clubs as an alternate exposure vehicle for dance records. That was the consensus of panelists on the forum session, "The Importance Of Label R&B And Disco Personnel Working Together To Maximize The Cross-over From R&B To Pop."

The session was moderated by Ken Cayre, Salsole Records and Keith Carlos of De-Lite, and also included Vince Pellegrino, Columbia; Ray Cavano, Warner/RFC; Michele Hart, Casablanca; Tom Ray, Tar Productions; Bill Haywood, PolyGram East; Ray Harris, RCA, and Rick Stevens, Stevens McGhee Entertainment Corp.

"Maybe disco's don't sell the volume of records they used to," acknowledged Cavano, "but you can still build a healthy base in the clubs. And in New York if you have a good record, you can move big numbers without radio."

Stevens added that disco is still a key alternative way to get to the pop chart, though he added: "No label can take the luxury to pursue a record with a capability of just 50,000 to 75,000 units."

Cavano observed that if a disco hit generates sales in excess of 50,000, that's enough to suggest that there's something to pursue, but PolyGram's Haywood added that a record could sell 50,000 copies in New York and not be able to sell that many copies again throughout the rest of the country.

Haywood also suggested that there may indeed be unmarked "quotas" on the numbers of black-oriented records which a radio station will playlist at any one time.

"You won't find it in a handbook," Haywood noted, "but let's just say if a station has three black records on its chart, you'll have a hell of a time getting a fourth one on there."

"More and more white people seem to be buying black music," he suggested, "but stations are looking the other way."

Cavano noted the resistance to disco product on the radio level and asked rhetorically, "What is pop music these days anyway?"

He reported that Change's Warner/RFC album has sold more units than Wil's current Ambrosia LP, despite the fact that the Ambrosia album produced a number three pop single and the change single peaked at No. 40.

Cavano also made note of the fact that the S.O.S. Band's "Take Your Time" single went gold before it crossed over to pop. His conclusion, "disco has helped speed up the process of black music being accepted by white audiences."

Ken Cayre noted that radio stations don't want to alienate their rock fans, so they may impose quotas on dance records they will play.

"Disco has peaked in terms of its mass audience acceptance," he suggested.

"The white crowd that became aware of it because of 'Saturday Night Fever' has gone on to other things. But the clubs are still a good way of increasing sales and breaking records."

RCA's Ray Harris agreed. "Disco was overtaken by the megabucks 'Saturday Night Fever' generated," he said. "Then as soon as the business hit a slump, everybody blamed disco."
Participants in the forum’s live talent panel criticized record companies for failing to support performing tours. They also encouraged disco owners to book more live talent into their clubs.


Moderator Walters opened the session with a brief history of the disco industry, blaming record companies for the current woes of performing artists.

“One disco became the pop culture rage of the 70s,” Walters said, “the great corporate structure thought it was the cure-all and the end of the music industry. They thought it was rock ‘n roll all over again, and it would sell like rock ‘n roll. But they made a big mistake. Now, in a fast 12 months, the corporate structure has abandoned disco.”

“Record companies are not developing their disco artists as in the past,” Caviano added. “In particular, they have drastically cut financial support for live tours,” he said.

Norman Rubin of TK Records rose from the audience to respond that the companies have not abandoned disco. “They’ve just cut it down to where it makes sense,” he said, explaining that “for the first time, the record industry has felt the crunch of the recession.”

Club patrons as well as owners are tightening their belts, according to the panelists. “Live acts are dying on the road,” said Don Miley. “We’ve had to cancel several concerts because tickets were not selling. We’re a little confused as to what’s happening.”

Henry Schissler reported that he has had success booking rock performers into clubs. “It’s the new wave acts that are doing it right now,” he said, citing Squeeze’s recent sellout show in the New York area.

After a plea from the panelists that club owners schedule more live acts, an audience member complained that owners of small clubs cannot afford to pay the current rates being asked by promoters. “There was a time when all the acts came to the clubs,” he said. “Now they want some astronomical figure.”

Walters replied that disco owners must take a broad view of the potential value of live acts.

“Club owners have to realize that a live show will create and generate enough excitement so that the community will show up when you’re not booking live acts.”

“Live entertainment is a form of advertisement and promotion, in the same way that a live act loses money on the road in order to gain exposure and develop a following,” he stated.

The key for owners is selectivity, the panelists concluded. To stage a successful show which will boost long-term attendance, owners must “pick an act that is currently riding the charts and is in a cross-over position,” Miley said. “The timing is important.”

“As buyers, you have to make your best deals,” Norby Walters added. “You should know what’s on the radio and what’s selling in the local stores. All performers want to work. You have to find the right act for your club on the right night, so that it will work for you.”

Sound Systems: Sound Experts Sound Off

By GEORGE KOPP

It’s not just the quality of a sound system that will help determine a disco’s success—it’s the way the system is used.

That was the message from the forum panel of equipment manufacturers and sound installers at the sound equipment seminar. Participants included moderator Mike Glasgow of CLI and panelists Richard Long (Richard Long Associates), Alex Rosner (Rosner Custom Sound), Robert Sidwell (QRK) and Peter Spar (Graebar).

From the panel’s vantage point, disco is anything but dead. “When money gets tight,” said Spar, “it’s cheaper to build a machine to entertain than to bring in live bands.”

But as Long noted, “The fly-by-night operators are getting weeded out. I’m just as busy as I ever was on very large clubs.”

The panel agreed that club owners have their hands full dealing with DJs on the one hand and incompetent sound installers on the other. Owners who get bad advice on which equipment to put in can spend a fortune on the futile task of doctoring a system until it works.

“The biggest problem,” said Sidwell, “is the initial installation but the maintenance. A lot of owners leave the maintenance up to the DJ, and this is a mistake.”

DJs came under a lot of fire for not knowing how to use equipment and in some cases actually damaging equipment through misuse.

Spar raised the question of whether it was necessary to design “do-it-yourself” sound systems. Such a design would include limiters to prevent speakers from blowing up. In the words of one panelist, “DJs should play as loud as necessary, not loud as is possible.”

Limiters not only add expense to the system, but “very often a limiter will muck up the mic,” said Glasgow. “Instead of occasionally protecting you it will be cutting out waveforms. The amp has to be able to achieve short-term peaks.”

According to Spar, limiters can cause a bad psychoacoustic effect by forcing a system to play at one volume. “This makes it hard to exude personality,” he said. “There’s no substitute for dynamic range.”

“Most limiters are made for broadcast and recording,” Rosner added. “The only devices of use to discos are incorporated in the amp. This is the difference between program limiting and limiting as a protection device.”

Aside from technical considerations, the way a system is built and the way it sounds also depend on the philosophies of those involved.

Alex Rosner was alone on the panel arguing against the use of dynamic expanders. The other panelists believed these are legitimate devices to enhance and tailor the sound to the particular environment of the club.

Put on the spot in his opposition, Rosner said that the burden of proof was on those who favored their use. “Records have more than adequate dynamic range for most environments. It depends on what you believe is the role of the DJ—whether he is there to reproduce the record as it was recorded or to do other things. I think a DJ ought to reproduce a record and not fool around with dynamic range or response.”

The other panelists were willing to give DJs more latitude. In the future, said one, a DJ would probably sit at the control panel to a whole range of musical and non-musical effects, and use flangers and other signal processors to distort the sound.

There was general agreement, however, that it would be foolhardy to add such equipment unless the sound system and the DJ were first capable of playing the music as it was recorded.

The “personal” nature of a DJ’s job is the source of problems for owners and installers alike, said the panel.

“DJs are transient,” noted Peter Spar, “but some of them refuse to play on some equipment. I’ve seen clubs built around a DJ, but then he’ll leave and someone else will come in. Owners have to say, ‘Play on the equipment that’s here.’”

As an example of the magnitude of the problem, Spar recounted a story of a DJ who brought his own turntable into a new installation designed for a different machine. The DJ’s turntable was the wrong weight for the installation and vibrations from the crowded dance floor set up feedback that made the music unlistenable, even after the turntable had tested out fine when the club was empty.
Concern over what panelist Vince Aletti termed the “disco-is-dead mythology” dominated the forum’s “Producer’s Session.” The panel was cochaired by Jerry Goldstein and Steve Greenberg and also included Michael Zager, Jerry Love, John Luongo, James Mtume and Gino Soccio.

“Record companies say ‘disco is over,’” noted Zager, producer of back-to-back across-the-board top five hits by the Spencers, “but disco is still picking the R&B hits. The R&B and disco charts are almost identical. Disco is still the best marketing research tool for R&B.”

“Why has disco dwindled from what it was two years ago?” asked Zager. “Two years ago record companies supported disco,” he answered. “Now there are few remixes.”

James Mtume, producer of hits by Roberta Flack, Stephanie Mills and Phyllis Hyman, noted with regard to R&B-pop crossover that he never shoots for a pop hit when he’s cutting a record.

“It’s important to establish an R&B base,” he says. “If it reaches beyond, that’s well and good, but I never work with the intention of crossing over. By overshooting, you can aim for an audience you’ll never reach and lose the audience you must have.”

“A record has to cross from something to something,” says Mtume. “It’s not amorphous. Once you step over that line you may lose what you’ve already built. Besides, whether a record crosses over or not often has nothing to do with the music; there are political realities that come into play. It’s the mentality of the programmers.”

Mtume recalls that Flack, for all her past pop hits, still has to prove herself R&B before she is added to pop playlists. “Her image was built in the pop field,” Mtume exclaims. “With the exception of ‘Feel Like Makin’ Love,’ all her early hits were bigger pop than R&B. But now she still has to break R&B first.”

Steve Greenberg, mastermind behind Utopia Inc.’s “FunkyTown,” probably the bestselling international single of 1980, stressed the importance for producers of maintaining a strong street sense.

“We should all be on the street,” he noted. “As record producers we should talk to DJs and get their feelings on our records.”

A similar point was made by co-commodator Jerry Greenberg, best known for his many hits with War. “I’ve been making dance music for the last 17 years,” he noted. “I’ve always been into rhythm, the root of R&B is rhythm.”

Vince Aletti, head of A&R for Warner-RFC, made a hopeful statement about the future of dance music.

“This is a confused but potentially exciting time,” he noted. “There’s no one direction, but that can lead to many different and exciting things.”

Gino Soccio, an artist on the RFC roster, said creative people should put more faith in business people. “Producers should trust record companies,” he said, “with regard to the selection of singles and similar matters.”

“If you spend three or four months in the studio, you can’t be as in touch with the street as people at the record company.”

The successful radio format of the 1980s is adult contemporary with broad flexibility for playing the crossover hits. This was the consensus of the Forum panel on programming.


White pointed out that people who are no longer catering to one type of music, and Crocker supported his statement by saying that today’s society is raising children who are no longer monochromatic in their tastes.

Referring to his keynote address of the day before, Crocker stated that the dance music stations which have not always played a significant role in changing the listening habits of radio audiences.

He added, “Today, blacks and whites are listening to Stephanie Mills, Rod Stewart, the Doobies, Blondie, Donna Summer, Michael Jackson and James Brown.”

Lawrence supported Crocker’s statement by noting that his station was now programming the sounds of Roy Ayers, George Benson, Angela Bofill and others. He stated that a jazz-oriented and dance music combination was working very nicely for his station. Paul Zarcone who announced at the forum that he had resigned from WKTU the day before, stated that his station had been forced to de-emphasize an all-disco format as listenership for this was winding down.

Mack said that the slogan for this station was “rock and roll and more,” and discussed that WBCN has found success with a wide range of music ranging from the sounds of the Sex Pistols to Waylon Jennings and Linda Clifford.

Kelly of WXLO said that his station was programming its sounds for a listenership ranging from ages 18 to 49. He described his older listeners as 35-year-olds who think like 18, and called the present a very exciting time in music.

Although the panel stressed the importance of crossover and fusion, White noted that his station’s research department had been unable to document a strong listener response for new wave.

The panel noted that smaller and newer labels are making an impact on the musical trends of the day, but lamented that the country’s economic conditions were hurting business.

The panel was divided on a question from a promotion person who wanted to know what he should do to have his record played on radio. Crocker suggested that promo people seek airplay on smaller stations around the country before going to the larger urban stations.

He also suggested that while some records may be suitable for club play, they may not be able to take a chance on something which is only successful in a controlled environment,” he said.

At this point Jimmy Mack suggested that radio programmers must sometimes take a chance on a record. However, Roy Lawrence felt that listeners tend to tune out a station if they feel that the songs it is playing do not belong in its format. And Paul Zarcone added, “We do not try to play God; we react to negative audience responses.”

One member of the audience demanded to know why radio embraced disco music and then turned around and dumped it. Crocker admitted that “disco did hit big, but suffered from over-commercialization and bad press.”

Added Jimmy Meda: “The fact that people believe that disco is dead may be the best thing that ever happened to dance music. He also accused racism, and the inability of some stations to program disco ‘right’ as the culprits in hurting the music.

The entire panel agreed that there were too many misconceptions that radio’s role was to help record companies sell records.

Added Roy Lawrence: “We do not play music to sell records. A program must be cognizant of his responsibility to his audience, and in my case, if I feel that something is right for my audience I will play it, its commerciality notwithstanding.”
A Club Owners Organization At Last—Maybe

By ROBERT ROTH

Another plan for forming an organization of club owners developed from some impromptu comments made at the first owners session held at the forum.

With only 30 minutes left in the session, John Ferras, owner of the Mother's disco in Lake George and Plattsburgh, N.Y., took the floor and announced that he wanted to cooperate with other owners and get their cooperation in return. His comments came in the middle of a discussion of the problems involved in presenting live entertainment.

Ferras asked those interested in forming a formal or informal organization to call him and he would take the responsibility for assembling a list of owners and mailing it. Many owners in the room echoed his thoughts and joined in giving out their numbers. A list of names and appropriate data was compiled at the end.

12-West owner Tony Marteno urged everyone in the crowd to come to his disco that night for an informal discussion in one of the club's private rooms. The next day, Marteno said 25 owners had come for the midnight session despite competition from the forum entertainment.

Earlier in the session, Marteno had noted that attempts at making an owners association had never gotten off the ground because "everyone is out for their own interests." Many in the group agreed that some communication was needed, at least, so that owners would know how well an act had done elsewhere before making a commitment for a booking.

It was also pointed out by co-moderators Robert Boykin of New York's Hurrah and Mike Maier of San Francisco's Dreamland that an act will not perform on the road because there are not enough appearances to make it worthwhile.

Boykin has arranged most of his acts on his own and even brought some in from England. But he is fortunate in being in New York. One group which has not toured yet is the French act Voyage, which some on the panel felt was due to lack of an organization.

The one concrete thing an owners' organization would do would be to form "circuit" of clubs for any given act. Such a "circuit" could make it possible, it was hoped, for acts to appear in other than the East and West Coast cities.

Boykin noted that, "The money to pay for bands comes from the door, but you give up a major percentage of the gross to pay for it."

Club owners also have to spend money on their employees, and one salary level that varies widely is that of the deejay. Maier claimed he pays his deejays several hundred dollars a night but does not tolerate mistakes. Ferras pays only $25 a night which he terms "better than nothing" because each market is different.

Marteno summed up his philosophy of operation which he suggested would serve others well as "My patrons are my most important people." He has carried that as far as to "let top deejays go because they weren't playing what the people wanted."

One observer of several forums was surprised that the scheduled discussion of licensing by the three performing rights organizations produced virtually no interest of the audience. In the past, most notably last summer, this had caused some angry comments from club owners irate at having to pay the fees.

After some perfunctory discussion, a member of the audience observed that the meeting was not held to berate the representatives of ASCAP, BMI and SESAC but rather to discuss owners' problems.

JOHNSON, WEBB MODERATORS

Owners Trade Tips On Successful Operations

Matters relating to setting up a club, installing lighting, sound and booking talent were discussed at a forum session conducted by the Assn. of Night Club Owners and Operators. The panel was comoderated by Wayne Johnson and Roy Webb, both of the organization.

As Johnson said when he opened the session, "Independence is the key, communication the medium." Webb pointed out that block booking, and the use of one lighting and sound company would cut costs and alleviate costly trial and error use of less competent people.

Riley Carter, The Plum, Washingon, D.C. and the financial expert on the panel, said experience is what counts on loan applications. "The banks want to know they will be paid back, so a track record is important," Riley noted.

He also described the evils and benefits of buying and leasing. "Leasing is important in areas such as soda equipment and pinball machines, but be sure you put in the contract that the machines will be rotated regularly, otherwise leasing is not beneficial," Riley said.

Garry Fisher, of The Ritz, N.Y., and a pioneer in the use of closed-circuit television within the club, outlined its use. "People may see who is in the club before they enter," Fisher began. "We may also use the tapes of the groups later, or sell them if everyone can agree." TV was also seen as an interim dance vehicle.

The use of live big bands alternating with disco music was explained by Eleanor Garily, Copacabana, N.Y. The world famous club has been playing big bands weekends with disco on weekends. The club is fully-staffed with Garily as full-time publicist and promotion person.

"The idea is to keep the name alive," she said. "The club is so famous that people may take us for granted. This brought up an important point explored by Webb and other panelists. Club owners rarely understand the use of a publicist, let alone his value. "Clubs go under blaming everything from the lack of ice in the water, to the talent. If they looked closer, club owners might find it was just a problem of not "collaring" the public in the best manner," Webb stated.

Consultant Lawrence Silverman noted that discos are in transition. "They do not know what to program, but as long as they keep the audience dancing they will be all right." He suggested newer groups and the use of videotapes.

Nick Lygosos, Bay Area Disco Deejays Assn., said that DJs are the pulse of the club. "A good DJ knows his music and his audience," he said. "A good spinner can also pick trends and changing tastes, he should be listened to.

Clockwise, Roy Webb, ANCO; Carry Fisher, The Ritz; Garry Fisher, Of The Ritz; Eleanor Garily, Copacabana; Riley B. Carter, The Plum; Wayne Johnson, ANCO; Larry Silverman, consultant.

Billboard photos by Susan Weinik

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Many problem areas were covered during the popular hot seat session at the forum which featured a blue ribbon panel of experts.

The questions began with an ac- "Why has there been so much disco promotion?" Michele Hart was first up, stating that the media was the culprit. "It hyped the music, not the companies," she said.

Bob Caviano noted almost apologetically that the days of the long tracks were over, while Judy Wein- stein, of For The Record, said, "Tell the DJs you want innovation. Don't tell us." Roy Webb of ANCO told the audience to count its blessings. "Ask what disco has done for you and how you can make it do more.

Ray Caviano, Warner/RFC Records, said change was healthy. "To some, power may have come too quickly, and some may have abused it. Perhaps," he noted, "Euro disco was replaced too quickly by rock'n'roll."

Wayne Johnson, of ANCO, drew an analogy. "Saturday Night Fever" led to 'Sunday hangover,' he quipped. "Now it's Monday morn- ing and we have to specialize. You owe disco everything." he contin- ued. "Disco owes you nothing."

The future is built on change, he said.

Tom Hayden thought new avenues of exposure was the answer. Noby Walters noted that "dance business allows for other, ancillary businesses to spring up around it. The key is in the music," he said. "One person's business is selling records while another's is getting people into the clubs. There is no one answer," Walters concluded.

Moderator Bill Wardlow, in re- sponse to a query on the inroads of rock and other music on disco, asked for a show of hands as to how many DJs and club owners are pro- gramming rock. An overwhelming number of hands popped up vigorously in support of rock. Michele Hart then said that the longevity of the artists is important, not the trend. In fact, she noted, artists should start trends.

Then it was the "Bob and Ray" Caviano show as the brothers got into a two-on-one rap with a member of the audience, most of which was to explain how to implement change.

Danny Glass, Sam Records, thought that a new approach was necessary. "You have to bring new wave up from the underground," he said. Ray Ford, of Bobby McGee's, insisted people will dance to anything. "The problem is not whether people will like it," Ford ex- plained, "but whether DJs or record companies will adjust to the change." Ford informed the au- dience that people are even danc- ing to country music out west. Pools are posting for attention of the record companies one attendee stated. One member of the au- dience suggested that DJs organ- ize. "Right now each is on his or her own. Their self-proclaimed impor- tance is that they are getting the music over where other areas may fail. Some pools have more DJs re- porting to Billboard than others. Hence, they get more attention and better service."

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**SKATE MUSIC**

Some of the problems which make operation of a roller disco op- eration different from a regular disco or rock club were explored at a forum session.

Lynda Emon, who publishes a tip sheet for roller discs on the West Coast, was the moderator.

Frankie Crocker, program direc- tor of WBLS-FM in New York, was asked if records are more suitable for roller rinks than for clubs. Crocker, whose experience in radio dates back many years, said, "What I've noticed is different songs in different clubs. There's a total difference between New York and Los Angeles, for example."

"You can really skate to anything you want," he concluded. "I've been hard pressed to find a list of skating songs," Crocker did, how- ever, acknowledge the popularity in roller discs of some songs, most notably "Good Times" by Chic and "Ladies Night" by Kool & the Gang.

Miguel Torres who runs Clubs UBQ and Plus One in Acapulco, Mexico, said that "you have to find the music that communicates with the people."

That may also include the way in which that music is presented to the patrons. Pamela Smith, whose Elema & Co. runs skating parties in California, feels that "there's an art to playing for skaters. It's different than in clubs."

Stephen Margarella, who runs the Ritz Roller Rink on Staten Is- land, N.Y., noted that "some people want different kinds of mu- sic so I take one night a week and give them all the funk and new wave they want."

Some discussion was given to the possibility of retailing records in roller rinks. Lou Collicchio of the Montville, N.J., roller rink, hyptote- sized that "a record could be pre- miered in roller rinks like a movie, say in 2,000 locations at once."

Industry veteran Ed Chalpin, who heads PPX Enterprises, said from the floor that when his organization got started "Rink operators weren't programmed to sell records. Today, he feels that "Rink operators aren't educated enough to sell records be- cause most program the top 10."

Discussion was also given to how records ought to be obtained, whether by purchase or as promo- tional product from record com- panies.

After several complaints, Charlie Minor of A&M Records, the only label represented on the panel asked, "What would you like to the record companies to do?"

Crocker, quipped, "What is the problem with buying the records?"

"Thirty dollars a week could cover the records you want to buy," he said.

Similarly, Collicchio announced that "records are a pittance to the necessity of your operation. Go out and buy the damn things." He noted that he had done just that by spending "$200 in one shot on country records."

ASCAP attorney Gloria Messinger rounded out the panel.
Promotion And A&R Need To End Feud

Label A&R and promotion departments should bury the hatchet of their "long-standing wars" and work more closely on the promotion of records. This was the opinion of Vince Pellegino, Columbia Records, and Dan Joseph, TK Records, at the forum promotional panel.

In response to complaints from the audience that many promo people isolated themselves from deejays, Skip Miller of Motown Records suggested a "music day" during which those people wanting to report to label promo personnel could call in and get through.

Commodore Tom Hayden complained that too many promotion people were little more than delivery boys and girls for the record companies. "They do not spend enough time with their clients," he said.

Patrick Jenkins of AVI Records suggested that the size of a club, and the number of nights its deejays performed, should be important factors in determining which rooms should be serviced with promotional records.

Jane Brinton of Pavilion Records added that professionalism of the deejay and location of the club should also be keys in making the determination.

Bob Shaw of Warner/RFC Records suggested that club deejays should help promote records to radio and retail outlets.

Michael Abrams of Chrysalis Records defined his job as one dedicated to getting records played, and Cortez Thompson of Warner Bros. Records noted sadly that pools with black memberships were hardest hit when the cutoff of promotional records began.

Mark Murphy of Prelude Records suggested that markets should be tested individually to see how they respond to new releases. He said, "Walk the records to the deejays and watch the response from the (disco) dancers."

Patrick Jenkins felt that record label presidents should make the final decision on record releases, thereby taking the awesome responsibility away from lower level executives.

Also Michael Mamber of Fantasy Records said he needed feedback on his records right away, "by phone if necessary, and eventually in writing."

Alan Wolmark of Atlantic Records added that he added feedback in writing immediately. Tom Hayden, an independent promotion person, added that he too needed feedback for his clients.
Club Managers Talk Pragmatism & Bucks

The forum panel on club managers dealt with nuts-and-bolts ways that managers can save a buck and make a buck.

The session was chaired by Lou Malavenda, manager of New York's Ice Palace disco. It also included Richard Thomas from Disco Gemini on Madeira Island, Portugal; Craig Woodhead of Tommy's Pinball Machine, Brisbane, Australia; and Bob Malavenda, manager of Clubhouse; Jim Burgess, managing director of The Clubhouse; Jim Burgess, managing director of The Clubhouse; and Bob Viteritti, Trocadero Transfer; John Ceglia, New York, New York; Hubert Charles Hargro's.

Don Scott, the moderator, added further that it's better to have a problem at the door than to have it in the bathroom. "That's why I put guards at the door who can pick out the people who have a chip on their shoulder."

On another dollar and cents issue, Malavenda of the Ice Palace noted that he pays guest D.J.'s $150 per night. The entry fee at the club is $3 Monday through Thursday, which includes one drink; $6 Fridays and Sundays, which includes two drinks; and $10 Saturdays, including three drinks.

Alan Smith of BMI spoke on the issue of performing rights agencies and their changes for discotheques. "Each of us has our own cords and structures," he said. "They differ from one another; it's up to us to maintain."

Craig Woodhead, principal at Australia's Tommy's Pinball Machine, expressed displeasure at the present licensing policies governing nightclub operations, expressed a broad career view. "I can't help private parties or funerals," he says, "whatever they pay me a fee to do."

Mixing Demonstration Reveals Turntable Tips

A forum demonstration of mixing techniques showcased various turntable tips.

Moderated by Jim Burgess, deejay, producer and remix technician, the panel had at its disposal a regular disco board set up by Audio, by Zimet, which featured the familiar Technics SL1200 MK2 turntables and Boaz 10-2DL mixer. A portable television camera was placed onstage and gave a rear view of the demonstration on two monitors.

Burgess began the program with some advice for the audience. "You can have a promotion man moving them down your throat," Finally, Burgess advised, "Don't be afraid to experiment."

Tyro - "Tito" Robinson of The Clubhouse in Washington, demonstrated his version of the "deejay's attitude toward receiving unfamil- iar material" by placing a new Queen album on the turntable.

While Robinson played "Do The Boogaloos" by Rod on his "A" table, he reviewed the Queen disk through a headphones, selected a track, speeded it up by hand and cross-faded it to the cheers of the crowd.

In response to a question about how he varies the speeds of records, Robinson was unable to offer a verbal explanation claiming, "You can show someone what you do in mixing but you can't tell them."

On the same point, noted sound designer Richard Long said that the floor that he had asked Panasonic to modify the quartz-mounted pitch control to make it better for deejays but they had not done so the way he wanted.

Hubert Charles of the Phoenix-based Harpo's disco put on a 10-minute demonstration beginning with "Leave That Boy Alone" by Pousset cut "Take Your Time" by the SOS Band, cut to "Madness" by Madness and faded back and forth between that and Gino Soc- cio's LP, "S-Beat."

At the conclusion of Charles performance, Sarah Slaar, a deejay at the rock club Hurrah, complained that no rock deejays had been represented on the panel. She was greeted with dervise comments. Slaar appeared with blue hair. Mike Lewis of Studio One in Los Angeles, was up next with a demonstration of "looping," the technique of "how to lengthen a record" which gets its name from a radio technique of splicing both ends of a piece of recording tape.

John Ceglia of New York, New York, illustrated blending with two examples. First he played "Natives Are Restless" by Ray Martinez and then "In The Forest" by Baby O. Each cut was slowed down, speeded up and faded back and forth to produce the blend.

Lewis then took "Girls Affair" by Change and slowly faded it to the disco classic "Souvenirs" by Voy- age then blended the two back and forth. This brought many to the audience to their feet.

Bob Viteritti of San Francisco's Trocadero Transfer who was later named national deejay of the year, pointed out that he has played in different types of clubs in the past, and that each requires a variation in technique. In his present position he plays an 11-hour shift and feels that is important to avoid re- peats if at all possible. That's why he says, "I would rather forfeit the mix to make sure the follow-up song is right."

Viteritti gave an example of two songs placed in a good sequence with "Searching" by Change preceding "Get Dancing" by the Bombers. But mixing is important too as the deejay showed by executing the complex maneuver called "back- beating."

Viteritti took two copies of "I've Got The Feeling" by Two Tons O' Fun and put them on his turntables. Each time the lyric, "feeling, don't you know I'm feeling" was sung the word "feeling" was heard to echo. Back-beating requires careful cueing and timing to assure that the two records are perfectly synchronized.
A feeling of genuine concern over the state of the industry was expressed by both panelists and audience at the Forum marketing panel. Comedotron Tom Cossie of Precision Records, suggested that the audiophile market is not dying but is merely being redefined. Michael Clarenbeek, of J.W.S. Records, Sweden, has said that he has difficulty receiving records from labels. However, he sees himself as "only an entertainer," referring to his role as a spinner. Clarenbeek suggested that club owners should buy the records played in their rooms.

An open view was taken by Eddie Gilbreath of Warner Bros. Records. "Spinners are business people," he said, "they conduct their own business." On packaging and merchandising, Arnie Smith said that some records may sell themselves if they are sufficiently unusual. He cited a 10-inch disk as an example.

A recurring problem seems to be service by the labels. Arnie Smith of Atlantic Records, noted that it was impossible to service everyone. "There should be some subsidizing of the deejay by the labels," he suggested.

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Singapore Is Piracy Center, Admits Assn.

By PETER ONG

SINGAPORE—In another desperate attempt to get the government to clamp down on piracy, the Singapore Phonogram Assn. recently assembled several artists and musicians to speak out against the menace at a specially arranged press conference.

The association also condemned piracy as a poor ambassador for Singapore's trading reputation.

A statement released by the organization stated that the republic's export of pirate cassette and records has grown rapidly since the Hong Kong authorities stopped piracy two years ago.

"Singapore is now acknowledged as the pirate center of the world," the association said.

Releasing statistics, it noted that pirates exported some 19 million units of records and tapes in 1979, worth more than $46 million. Although this was only 0.07% of Singapore's total exports, the retail value of these products in the receiving countries was more than $450 million.

"Singapore cannot but suffer by comparison with other countries in the region, where significant efforts are being made to eradicate piracy.

The Singapore Phonogram Assn. also appealed to the government to enforce laws which have been in existence for more than 10 years.

Musicians who spoke up at the press conference condemned piracy as responsible for robbing them of earnings.

Matthew Tan, who leads a country group, said his records have not sold as well as could be expected, because "the pirates come out with their version one day after the record is released."

Another artist, Paul Cheong, said he found 14 different pirated versions of his record "the same day my record was released." Cheong said he is not earning enough as a musician because of the pirates.

"Sortie" By B-52s Viewed As Success In Australia

SYDNEY—An imaginative promotion campaign for the recent Australian tour by the B-52s drew a tongue-in-cheek response from this country's minister of defense, the Hon. D.J. Killen.

Paul Dainty Corp., publicity director Margaret St. George issued a press release in the form of an official memo to the prime minister and minister of defense, heavily stamped with a red "confidential" mark.

The memo warned of an "impending invasion by a squadron of B-52s, poised to attack the nation's safety," and quoted "as a result" that "coastal surveillance craft have given adequate warning of the approach of the B-52 fleet."

Killen took the stunt in surprisingly good humor, and replied with an official defense department document, which states: "I have taken it upon myself to respond to your memo to the prime minister concerning the B-52s.

"In no way do I share your note of apprehension. As I understand it, a formation of five B-52s engaged in a friendly low-flying exercise at places such as the Canberra Showground and Capital Theatre should indeed be a sight to behold. B-52s are known for their powerful punch which they pack. No one could seriously ignore their presence.

"Some might say it is their rumbling resonance which cannot be ignored. But rumbling resonance to one person is music to the ears of another. My best wishes for a successful sortie.

This government gesture turned out to be prophetic words for Dainty, who reaped a financial windfall from the extremely successful tour. In Sydney alone, the Georgia-based band overcame media sources' press reviews to sell out several shows. Its debut album has now racked up more than 40 weeks on the national Kent album charts.

Between dates in Sydney, members of the group spent many bus rides to dollars on authentic aboriginal artifacts.

101 To Polydor

LONDON—Leading rock venue here, the 101 Club, has launched its own label, 101 Records, mainly as a showcase for acts which play the hall. Marketing and distribution is through Polydor.

DISTINGUISHED MUSICIANS—Germany's Klaus Doldinger, left, and America's B.B. King perform together during the Montreux Jazz Festival. John McVie is also checking out an Australian property, and is expected to follow Fleetwood's lead.

Japanese Jazz Festival Pulls Large, Loyal Crowds

By SHIG FUKIITA

TOKYO—Despite the fact that Nemo-no-Sato in Mic Prefecture near Nagoya City is an out-of-the-way location, some 4,000 fans showed up July 19-20 for the 12th Nemu Jazz Inn.

They brought food and drink as well as vinyl sheets, blankets and sleeping bags for the 10-hour music marathon lasting from 7 p.m. July 19 to 5 a.m. the following day. Ticket prices were $2.05 in advance and $2.25 on the day of the show.

Sponsored by the Yamaha Music Foundation, Nemu Jazz Inn featured bassist Mironov Vitus as the foreign guest, and included seven groups playing everything from standard jazz to Dixie avant-garde and fusion.

First act was the Waseda University High School Orchestra, one of Japan's top college bands. Joining for several numbers was a five-woman keyboard ensemble.

The quartet led by trombonist Shigeharu Makai was augmented by Hiroshi Okano on trumpet, Toshiyuki Honda on alto sax and Tatsuji Yokoyama on percussion.

Three jazz songs-trumpeters Anti Sugano, Yasuko Agawa and Mari Nakamoto (who sang in the Montreux Jazz Festival last year)—performed four numbers each, accompanied by the Kaya Yashiro combo, Yashiro himself is one of Japan's top jazz pianists.

They were followed by Mikolov Vitus playing solo, then pianist Yo- suke Yamashita and his trio. Closing out the 10-hour program was the music of Yoshio Toyama and the Dixie Saints. Toyama and his wife Keiko (piano and banjo) are honorary citizens of New Orleans.

Fleetwood Buy

SYDNEY—Fleetwood Mac's Mick Fleetwood has finalized the purchase of a $1.3 million stud farm on the outskirts of Sydney, and will soon assume semi-permanent residence in Australia.

During a tour of this nation earlier in the year, Fleetwood expressed his fears for the earthquake danger in California, claiming that Australia appealed to him as a "safe place to live."

Christine McVie is also checking out an Australian property, and is expected to follow Fleetwood's lead.
Tape Registers Upturn In Japan Market; Disks Decline

TOKYO—Production of prerecorded tapes in Japan during the first six months of this year increased by 34% compared to the same period in 1979. By contrast, production of records this past January-June fell by 5% compared with last year.

According to statistics from the Japan Phonograph Manufacturers Association, the volume of tapes produced in January-June was 36.8 million, up 27.4 million for the first six months of last year. The value of units produced was $214 million, up slightly from $208 million in January-June 1979.

The volume of records produced during this year’s first half came to 93 million, against 97.8 million for the same period in 1979. Value was put at $360 million ($366 million last year).

Record and tape production combined was worth $574 million January-June, compared with $547 million in 1979.

The association also released figures for the month of June alone, showing record production at 14.7 million (down 6% from June 1979) and tape production at 6.7 million (up 30%).

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FOR RUSSIAN COPYRIGHT SOCIETY

Foreign Contacts Are Priority

BY VADIM YURCHENKO

MOSCOW—Russian copyright agency VAA has, in the seven years since its formation, developed substantially wider functions than those of similar societies in other parts of the world. For instance, it undertakes to advertise Soviet music abroad. It executes all deals connected with the publishing of music abroad and recording of Soviet authors’ works abroad. And it also provides foreign performers with hire materials.

VAA was set up in 1973 as an outcome of the Russian adherence to the 1962 Universal Copyright Convention. Its sponsors were unions representing composers, writers, and the cinematographers, plus the government ministries covering culture, foreign trade, and the overall state committee of the USSR Council of ministers for science and technology. In the music field, the agency collects and distributes fees for all kinds of works by Soviet and foreign authors in Russia. Foreign composer fees, credited through the rates in force in the U.S.S.R., are remitted through copyright societies of relevant countries where VAA has concluded mutual representation deals.

The agency also deals with keeping the quest for Russian copyrights abroad, and other involved organizations informed about Soviet music, covering records of the Melodiya firm, and the publishers Soviet Composer, Muzyka and Muzychna Ukraina State. At the same time, VAA acts as intermediary when works from foreign composers are used in the U.S.S.R. It promotes the final contracts on publication and production of foreign works in Russia. It conducts negotiations with copyright owners and settles accounts for the hire of foreign music materials from the U.S.S.R.

Under Soviet law, Melodiya may exploit copyrights only in the Russian republics and does not have contracts in the U.S.S.R. without any contracts with copyright owners, subject however to the successive payment of fees to original authors of music and lyrics. The acquisition of licenses for using foreign phonograms in the Melodiya record production in Russia is through the agent Kniga, with VAA ensuring receipt of fees from Melodiya and relaying to the composers of the works.

VAA itself characterizes its functions also as focal points for the development of foreign contact with Russian composers, publishers and companies.

Some of the more significant international catalogs under Penjate control include Campbell-Connolly, Lupis, Prestige and Planetary Nom/Big 7.

RCA Request

NEW YORK—Concerning the interest of RCA to purchase the RCA Records/PTJ joint venture in the U.K. (Billboard, Aug. 2, 1981), the Board of Directors pointed out that discussions have taken place with Magnet’s Michael Levy, but that a deal has not been reached.

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Australian Publisher

Listening, Moves Fast

By GLENN A. BAKER

SYDNEY—“I suppose that I could close down the office, sack all the staff and call the Bee Gees for the rest of my life,” admits Penny Whitley, owner of independent publisher Penjate Music.

Whitley, 31, is one of precious few women publishers in one of the world’s fastest-growing music industries. She is respected and admired for her business acumen in developing one of the very few truly successful independent publishing houses in this country. She has taken over the company in 1976 after the death of her father, famous record producer Norman Whitley. The family had been friends of Hugh Gibb, father of the Bee Gees, and in a deft publishing coup in 1963 snapped up what was new talent out as about 300 Gibb titles.

Throughout the Bee Gees’ English hit period, new Gibb titles were assigned to Whitley and subsequent publishers and then sub-leased to Abigail in London and other companies throughout the world, excepting America.

This situation ended in 1976 when Chappell and Jones took control of RCA, which then took over as Abigail and then sub-leased the songs to American companies. However, this left Penjate with such standards as “In the Morning” and “Love Somebody.”

The “Saturday Night Fever” explosion hasn’t lasted long and this year we didn’t have those songs,” explains Whitley. “It generated enormous sales of back catalog throughout the world, and we began to get big cheques from small countries in Africa and Latin America.”

She is careful to guard her accounts about half our business, but we are very active otherwise. I asked Penjate’s “Born to Be Alive” on a car radio in Los Angeles, and snapped it up within 24 hours. “It’s a great song,” she added after we had discussed how to listen carefully and move fast.

“Every year it gets tougher and tougher to get new titles, and as we expand our international organization, there are less and less terri- tory deals on offer. We are now selling their publishing to the highest bidder on a global basis. “We had Pink Floyd Music for six years but had to give it up to Chappell in May of this year. We know that they will have been quite happy to have had it, but it was little that could be done in the face of a world-wide deal.”

“Despite popular opinion, publishing is not easy money. We may be the second biggest independent publishers in Australia, but we can’t always get a lot happening by the wayside. “I travel to MIDEOM and to the U.K. quite frequently alongside other publishers to get our copyrights on the air. I push record companies to lo- cally sign up the most promising records, in which we have an interest, and I keep my ears open for local talent.”

Penjate is doing all it can, but if not more, than the major publishers in the development of local talent. For example, we recently signed up a young rock musician-writer named Brian Nichols, leader of the group the Suckers. Big records. That unit is now the Radiations on WTA, with a smash debut album and huge follow-up singles.

This scenario looks to repeat itself with a unit called Outline, which has recently been snapped up by CBS Peter Dawkins. “A woman comes up against more challenges than a man anywhere else in the world,” notes Whitley. “There is always an under- standing that after all we are ‘just a woman,’ and I have to continually prove my credentials to be taken seriously by local firms.”

In America, I find the situation is the reverse, it’s an actual advantage to be a woman in the music business.”

Some of the more significant international catalogs under Penjate control include Campbell-Connolly, Lupis, Prestige and Planetary Nom/Big 7.

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CBS SCRAPS LIST PRICES

LONDON—CBS Records has bel- lowed to abol- ish recom- mend ed retail price list in Britain, via PolyGram (Phonogram and Polydor) and EMI. The move is effective immediately, and CBS has produced a catalog of “average” re- tail prices covering all its distributed product, for use by dealers.

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FOR MORE INTERNATIONAL NEWS...

INTERNATIONAL BRIEFS

LONDON—This city’s New Victoria Theatre, closed for two years and the subject of restoration work costing $600,000, reopens in September under the new name of the Apollo Victoria. One of London’s main rock/pop venues, the theatre is operated by impresario Paul Greg who, his Apollo Leisure Group also runs the New Theatre Oxford, the Glitter Box rock club, Apol- los and Coventry Theatre. First artist to play the refurbished theatre will be Status Quo in between Sept. 15. Other names mooted to appear in- clude the Cream, the Spencer Davis Group, Gladys Knight and the Pips, and Cliff Richard.

MEXICO CITY—More than 25 recording artists were recipients of the 7th annual “Calendario Aztec De Oro” awards presented by the Asociacion Mexicana de Periodistas, Radio y Television organiz- ation here in July. Among those honored in various cate- gories at ceremonies held at the Ho- tel Aristos were Victor Yturbe, "Pe- ruli" (PolyGram), Arianna (EMI-Capitol), Jose Jose (Anita), Man- cella Torres (CBS), Vicente Fer- nandez (CBS), Los Joa (Musart), and Rigo Tovar (Melody). Ami Stewart (distributed by RCA) won as outstanding English-lan- guage artist, while Abba’s "Chiquita- tita" (locally re-released by RCA) took honors as best "Disco Del Ano."

CANBERRA—Radio 2CA, a progressive broadcaster in the Aus- tralian capital, has joined forces with CBS Records to uncover and nurture local contemporary rock tal- ent. Together they’ve initiated "The Life Station 2CA/CBS Records’ new talent award, bestowed in July of each year. The accolades have three pilot levels, which include cash payments, free time in a major studio and the possibility of recording contracts with CBS. Judges of the competition include CBS house producer Peter Dawkins, managing- editor of "Playboy" and former pub- lication manager Ron Hughes. This year, approximately 30 bands ent- ered, a number considerably more than expected.

KUALA LUMPUR—Malaysia- nian composer Gurdial Singh Sar- rimalee have scored a regional success with their song, "Rindu Bayangan," recorded by top Hong Kong singer, Francis Yip. The tune, published by EMI Malaysia’s Pus- taka Musik, is included in Yip’s "Shanghai Beach" album, which has reportedly sold 150,000 copies to date. "Rindu Bayangan," which was recorded first by Carefree, an EMI Mal- aysia act. This is the first of a long tune have been released by record buyers outside the country.

SYDNEY—Veteran recording artist Del Shannon, who gave a taste of the past during his tour of adult clubs here. With media interest strong, Del Shanno has been kept on the road by Los Angeles sessions with producer Tom Petty, promoter Ian Ridding- ton landed him a berth as guest on the Spot on the Bandits Lifetime, a hard rock/new wave club in Sydney. His dynamic, one-hour show, produced by voracious press reviews, and the singer sparked two tumultuous encore from the primed audience sated enthused by the preview perform- ance of his new recorded material. Shannon joined the latest in a series of interviews with JJJ-FM, in which he discussed every aspect of his long career, including working under producers Dave Edmunds, Andrew Log Oldham, Jeff Lynne, Snuff Garrett and Petty.

Happy moment—Tom Petry and the Heartbreakers take delivery of gold album for Australia for their Angel Records, local licensee for MCA/Backstreet. With the group is Astor general manager Rox Barry, left, and MCA label manager Barry Board, right.

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**BBC Playlist Goes; Benefit New Talent**

LONDON—The decision of the British Broadcasting Corp. to scrap its controversial Radio 1 playlist of a “feature 40” has been greeted by the U.K. record industry with relief, for it expects to provide more opportunity for disk jockeys and producers to air new talent.

The playlist was started eight years ago and records on the roster were picked by a committee of BBC radio producers and executives. Inclusion of a record provided extensive plug prospects; exclusion meant few airings and less sales hopes.

Now industry observers look for a more adventurous and free-thinking Radio 1 policy, where more disks get greater promotion. Record companies have long seen the playlist as a make-or-break situation for new product.

Derek Cherry, Radio 1 controller, says, “In fact, the playlist has been much misunderstood, and has quite incorrectly given rise to criticism of limiting the range of output. "Although it is being dropped, disk jockeys and producers will still work together to prepare their programs, but they’ll now be encouraged to be even more creative and adventurous in their choice of new material, without singling out any particular record for special exposure."

In the past, members of Parliament have joined with record companies in condemning the playlist system, which now disappears from Aug. 30.

Industry attitudes are exemplified by comments from Geoff Atherton, EMI’s national promotion manager, and Tony Bramwell, Polydor’s promotion chief.

The former believes that the exit of the “featured 40” will make for better radio, in that a wider range of music will probably be featured. But Atherton adds, “It’s also true that the old list did feature records likely to be played and likely to sell well. Now pluggers will have to see a lot more people in order to get product heard and accepted. But it can’t be bad that a radio show will now reflect more of the personal taste of the disk jockey rather than the programming committee.

Comments Bramwell, “In the past, and occasionally more recently, the ‘featured 40’ were seldom heard of again. Now we can look to individual artists to follow-through on their own judgment.”

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**German Court Rules Over Spanish Imports**

The court said that associated non-member countries of the European Economic Community such as Spain, Austria and Switzerland do not have the same status as full members like Britain, Germany and France, and that imports from associated territories are not protected by Common Market free trade regulation.

Now that the ban is legally imposed, KTV Koengener is required to provide full audit details of import purchases, although the ban does not affect German sales. The court decision cannot be appealed.

In an official statement, the European Parliament in Brussels has held that exclusive rights within an associated territory are effective.

The Austrian Supreme Court recently came to a similar decision. Photograph has an upcoming case in a similar vein before the Bundesgerichtshof Federal court, and there are already court proceedings halting unauthorized imports of records and tape from third country

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**French Copyright Society Strikes Back At Critics**

PARIS—Stung into action by what it regards as “constant criticism and hostile publicity,” the Societe des Auteurs, Compositeurs et Editeurs de Musique (SACEM) is hitting back.

It has decided to answer its critics, who claim that the society is essentially a monopolistic organization which takes away too much of the protected position, through a national campaign.

Certainly there has been much media coverage of often acrimonious legal wrangles between SACEM and French discographies over copyright royalties.

The light-back campaign is launched at a time when the disco world at its biggest, concentrating on the Nice area for the first round.

Behind the first public meetings are Paul Alan Leonard, an executive involved in public relations, and Alan Carlier, southern regional delegate, SACEM, as it covers the country, is opening up its books for public inspection and revealing some of its trade secrets. The main refutation is over charges that SACEM imposes “abusive” rates. Leonard says the royalty rates are tailored to meet the category concerned. Discos, for example, pay no more than 6.68% which he says is certainly not high. As to allegations that SACEM is money away on its own organizational needs, Leonard accepts that a huge staff of 1,200 is needed to handle the collection of royalties and their subsequent distribution to some 43,000 members.

But even if costs are high, he says, the society still manages to award prizes, make grants, promote French music and has done much to use of national songs abroad.

However, it is undeniable that SACEM is a monopoly. Its position is to be examined by the special Commission on Competition. It could be that some French parliaments representatives will demand an eventual nationalization, so that the government oversees its activities.
BRITAIN
(Courtesy of Music Week) Week Ending 11 September
SINGLES

32 17 CROCODILES, Echo & The Bunnymen, Polydor
33 29 IF YOU WANT BLOOD YOU'VE GOTTEN IT, Paul Carrack, EMI
34 NEW TWELVE GOLD BARS, Status Quo, Polydor
35 CULTOSUGA ERECTUS, Blue, Virgin
36 NEW THE WALL, Pink Floyd, Harvest
37 NEW KANSAS, Jukka Miettinen, Virgin
38 NEW LOVE AT FIRST SIGHT, Abba, Polydor
39 NEW WAR OF THE WORLD, Jeff Wayne's Musical, EMI
40 RHAPSOODIES AND BLUES, Crusaders, RCA

WEST GERMANY
(Courtesy of Rock'n'Rolla, Hamburg) As of 11/9/80
SINGLES

1 FUNKY TOWN, Lips Inc., Casablanca
2 NEW DON'T ROCK THE BOAT, Oliver Newton-John, Electric Light Orchestra, Jet
3 NEW KISS ME GOODNIGHT, Shalamar, Polydor
4 BRYAN ADAMS, Oh Yeah, Polydor
5 DIANA ROSS, I'm Coming Out, Motown
6 TOO MUCH, George McCann, CHR/Marie
7 NEW STAY A WHILE, Paul McCartney, Atlantic
8 NEW LET'S SEE WHAT HAPPENS, Gary Numan, Virgin
9 NEW EMMANUEL, Munich, RCA

SPAIN
(Courtesy of El Gran Musical) Week Ending 11 September
SINGLES

15 31 LET'S HANG ON, New Live, Polydor
14 27 ANOTHER STRING, Sky
13 26 FLESH AND BLOOD, Roxy Music, Atlantic
12 25 SANCTUARY, New Musik, Virgin
11 23 NEW DOWN THE LIGHTS, Diana Ross, EMI
10 22 TAKE IT EASY, Dire Straits, Polydor
9 21 USE IT UP, Your Face, EMI
8 20 NEW HUNGRY JACK, Air, Virgin
7 19 TSUNAWATARI, Akiko Amratrading, CBS
6 18 NEW TUNGSTEN, Eddy Morin, CBS
5 17 NEW ARE YOU READY, John Lennon, Capital
4 16 THE ROSE, Jordan, Atlantic
3 15 NEW I'M NOT SORRY, Paul McCartney, Atlantic
2 14 MARIANA, Gibson Brothers, Polydor
1 13 NEW FLESH AND BLOOD, Roxy Music, Atlantic

SWEDEN
(Courtesy of Musikfrämjandet) Week Ending 11 September
SINGLES

15 2010 NEW DOWN THE LIGHTS, Diana Ross, EMI
14 2010 NEW FLESH AND BLOOD, Roxy Music, Atlantic
13 2010 NEW REGIONS, GrahamBonney, Stiff
12 2010 NEW KANSAS, Jukka Miettinen, Virgin
11 2010 NEW STAY A WHILE, Paul McCartney, Atlantic
10 2010 NEW EMMANUEL, Munich, RCA
9 2010 NEW KANSAS, Jukka Miettinen, Virgin
8 2010 NEW STAY A WHILE, Paul McCartney, Atlantic
7 2010 NEW EMMANUEL, Munich, RCA
6 2010 NEW KANSAS, Jukka Miettinen, Virgin
5 2010 NEW STAY A WHILE, Paul McCartney, Atlantic
4 2010 NEW EMMANUEL, Munich, RCA
3 2010 NEW KANSAS, Jukka Miettinen, Virgin
2 2010 NEW STAY A WHILE, Paul McCartney, Atlantic
1 2010 NEW EMMANUEL, Munich, RCA

AUSTRALIA
(Courtesy of AAA) Week Ending 16 September
SINGLES

15 31 FUNKY TOWN, Lips Inc., Casablanca
14 27 ANOTHER STRING, Sky
13 26 FLESH AND BLOOD, Roxy Music, Atlantic
12 25 SANCTUARY, New Musik, Virgin
11 24 THE WALL, Pink Floyd, Harvest
10 23 TAKE IT EASY, Dire Straits, Polydor
9 22 USE IT UP, Your Face, EMI
8 21 NEW HUNGRY JACK, Air, Virgin
7 20 TSUNAWATARI, Akiko Amratrading, CBS
6 19 NEW TUNGSTEN, Eddy Morin, CBS
5 18 NEW ARE YOU READY, John Lennon, Capital
4 17 NEW I'M NOT SORRY, Paul McCartney, Atlantic
3 16 THE ROSE, Jordan, Atlantic
2 15 NEW FLESH AND BLOOD, Roxy Music, Atlantic
1 14 NEW DOWN THE LIGHTS, Diana Ross, EMI

ITALY
(Courtesy of Genova Raccchio) Week Ending 11 September
SINGLES

10 12 SCENE D'UN AMORE, Riccardo Del Fra, CBS
9 11 L'APERITIVO, Katja Siewers, Caserta, ABC
8 10 MONOCHROM, Dario G, Philips
7 9 MARY WEAVER, Kate Bush, Virgin
6 8 COMING UP, Paul McCartney, Atlantic
5 7 MESSAGE IN A BOTTLE, Paul McCartney, Atlantic
4 6 SPACER, Shirley & David, C & M
3 5 BUDDHA Mama, Cultura Federale, RCA
2 4 LO TO VOGLIO BE, Roberto Bovi, Carla/Carlo
1 3 CANCER, Bob Dylan, CBS

EMI HOLDS TOP PLACE
LONDON—EMI Records reigned its market leadership in the U.K. during this year's second quarter, taking up a 12.9% share of album sales (compared with EMI's 14.2% in second place) and 20.8% of singles sales (compared with CBS's 14.7% in second place).

Survey is prepared quarterly for the record industry by the British Association of Record Libraries.

Notable performances include that of Charanga Records, moving into the second place in albums with no place during January-March, largest on the strength of top-selling album with Peter Gabriel, Genesis and Steve Hackett. Leading 45 during the April-June quarter was "Geno" by Dexy's Midnight Runners on Parlophone (EMI) and top album was Royce Royce's Greatest Hits on Whieldon (WEA). Top albums label was CBS top singles label was Epic.
Fallon's lineup was solid, if not superlative, MOR dressed to the nines in some alluring style. The band's new LP is a send-up of early rock's thin-sounding guitar improvisations as the sparsely orchestrated strings and drums provide a foundation for the LP's pensive, tender, and slightly sweet soulful songs. The band has been influenced by both Motown and the Byrds, and it shows in their latest effort. The LP's covers include songs by the Beatles, the Rolling Stones, and the Beach Boys, among others. Fallon's voice is clean and smooth, providing a solid foundation for the band's overall sound. This is a great album for fans of classic rock and roll, and it's a must-listen for anyone who appreciates well-crafted music.
ITALIAN COMPOSER-ROBERTO ALBINONI (1655-1735)

CHICAGO—And the Lightning (3:27); John Owen, producer. B. Cooper, publisher. Flameshine Special Edition ASCAP Columbia ASC114130.
ERIC CARLSON—All For Love (3:11); Harry Markin, writer. Arista Records. BMI. ASCAP. BMI. Sony BMG. ASCAP/Sony BMG.
VILLAGE PEOPLE—Merry Night (3:22); members of the Americano chorus (for a record reunion. American audiences undoubtedly will pick up on its off-color, theme song appeal.

recommended

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Her new album is hot!
On Motown Records and Tapes

PRODUCED BY BERNARD MAXUS AND NILE RODGERS FOR THE CHIC ORGANIZATION, LTD.

Album remixed by Russ Taff and Diana Ross

® 1980 MOTOWN RECORDS CORPORATION

www.americanradiohistory.com
<table>
<thead>
<tr>
<th>TITLE/Artist</th>
<th>Producer, Writer, Label &amp; Number (Registering Label)</th>
<th>CPM/ALM</th>
</tr>
</thead>
<tbody>
<tr>
<td>SOMEONE THAT I USED TO LOVE</td>
<td>Michael Bublé</td>
<td>50/80</td>
</tr>
<tr>
<td>I CAN'T HELP MYSELF (STILL CRUSHIN')</td>
<td>Chris Brown</td>
<td>40/60</td>
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They will not arrive in a tour bus with cameras around their necks.

X∞ MULTIPLIES

It was not White Magic. It was not Black Magic. It was Yellow Magic that brought us YELLOW MAGIC ORCHESTRA'S smash "Computer Games." Now YELLOW MAGIC ORCHESTRA brings us—X∞ MULTIPLIES. A raw slice of new musical imagination for the entire "Magical" world.

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Produced by Haruomi Hosono  Executive Producers: Kuni Murai and Sho K. warco

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**General News**

**Linefils**

**Births**

Boy, Ryan Anthony, to Sydney and Tom Ross Aug. 4 in Los Angeles. Father is vice president, concert department, of ICM. (RCA)

* * *

Boy, Aaron Michael, to Debra and Paul Palmer Aug. 1 in Beverly Hills. Father is the singer-songwriter.

* * *


**Marriages**

Brian Murphy to Gayl Widmer Aug. 3 in Los Angeles. He is a vice president at Avalon Attractions.

**Deaths**

Cal King, ness, Helen day bolt. "It hasnt managed it," cautions RCA's Ron Galume. "But we could burn out two or three new voices if they try to play like the built-in loyalty of the country buyer.

And the lightning-bolt blinding sound of rock and roll continues in obscurity within a short time afterwards--its not a staple in country.

The country music market that instigates flash-in-the-pan overnight sensation in pop and rock doesn't dictate success in country music.

**Jazz Beat**

**Continued from page 63**

Newman, "whereas some other students have only number of students who are grounded. But those two pictures might have brought in $30 million. It's still a hard business.

Newman suggests that if the strike is prolonged, it may be necessary for studios to consider taking films out of the U.S. to be scored. "I don't know yet what our studio's policy will be regarding taking films out of the country, but if we did, it would not be with any U.S. musicians conducting, copying or orchestrating.

"It's automatic," he adds, "that if you take a film out of the country, U.S. musicians would not be involved.

Newman expresses some discom- forit in being caught in the middle of this argument, but he is not feeling the nation. "I'm basically a musician, conductor and composer. I've always been a musician and there is no problem as your musicians. If you have lovely musicians, no matter how well you write or conduct, the music stinks."

"It's okay for some of us who have contracts," Newman says. "But the poor guys who aren't working are the ones who suffer. I'm not just a musician, so I have to abide by my contract. But my trouble. It's terrible, I don't know who the hell wins this by.

Newman says he has had to lay off one second-studio copyist. Second-studio copyists are musicians and therefore can't work because of the strike.

**Rock'n'Rolling**

---Continued from page 36---

diary of major rock events of the year. reviews of rock films and books, and notes on trends in rock industry contacts and listings of halls and discos. The book will cost $11.95.

* * *

The Pretenders are added to the lineup of the Clash, Elvis Costello, Talking Heads, the B-52s, Nick Lowe and the Kinks all set to appear at the Heat Wave Festival outside Toronto Aug. 13 (Billboard Aug. 9, 1980). Tickets in the U.S. are available through Ticketron.
Discos Go Country

In Chicago, the disco conversion trend is rapidly accelerating at the same time that newly established country and western music is gaining in popularity. rodeo on the north side and spanky's in suburban Willow Springs are among the hottest area watering spots.

Rodeo owner Jim Rittenberg, who also operates the Chicago-based back in 800 to 1000 nightly and turning away crowds thanks to media exposure and good quality music has one of the area's first mechanical bucking bulls. Music is provided by a country jukebox and the emphasis learning to dance the new western steps, rittenberg explains, adding it's a club owner's dream.

The concept was tested by rittenberg at faces before last spring's rodeo opening.

Chicago discos undergoing complete transformation include jim bouska's spacious two-level Phoenix on the north side. Gene galikanski's five-level time machine in Morton Grove. Bill morrison's high-country rooms. The Time machine's grand reopening, following an eight month shutdown, took place.

Chicago discos experimenting with regular country music nights include the Arlington Heights, Ill., Cinderella Rockefella, now reporting regularly drawing 500 to its Tuesday westerns.

Rocky Jones, head of Chicago's audio talent record pool comments, the more discos and discos are having country one night a week and asking for more country records. Jones predicts another large area disco will be opening next week.

As another sign of country format clubs also has taken place in atlanta. "Country music is more reflective of the people's musical tastes," says Miller, manager of atlanta's charley magruder's. They don't have to be dressed up at their favorite disco to precise dance steps like they do in a disco environment. Instead, they can just get up and dance in the street with the band and have a good time."

Magruder's successfully switched its format from disco to country about 15 years ago. It plays live music. "There are only a couple of days a week on tuesday through saturday nights."

Other clubs surveyed using live talent are the room and scooter's neon cowboy in atlanta, cactus jock's in nashville chicago's the phonics and spanky's.

Local talent is most frequently used, but clubs occasionally bring in label acts. Hank williams jr. and hoyt axton have played the texas tealy, and charlie rich's rockin riders has hosted riders in the sky, the phonics, which has its own tex-mex cantina and western-theme food, recently added jimmy gilkey and lily j. dalton.

Clubs relying strictly on recorded music with a live deejay include the cowboy disco and the corral, both in atlanta. cowboy disco will broadcast live from the year-old cowboy disco, which originated as a country station.

At charley's time machine spinning now is being handled by wjfi-am deejay jim johnson. Others to mention are the honky tonk express and wavelon Jennings variety seems to be popular in chicago, as are country western bars andAR piano players. and charles Gade. rodeo's rittenberg seems clear of "crying in your beer" type slow songs and points to the charlie Danes Band's popularity on the club's jukebox.

and there are still aficionados of oldtime western music, therefore, most clubs tend to play a poquet of country tunes.

"it was slow going on everywhere," with capacity seating ranging from 300 to several thousand no reports of "country" dance clubs exist at least three times a week," says mike ziby, manager of the corral in dallas. hicks.

"it was slow going off the ground until the urban cowboys," relates charley magruder's deejay J. C. Spanky. The club has live bands in both of its rhooms four nights per week. "There's nothing like the WJE2-FM deejay carol mason hosting country disc on tuedays. the reason you can't see those hottest country rounds around now.

Aerosmith charges vary from club to club, depending on the day of the week and whether or not the music is live. you can go to embedded, generally in the area of $2.50. common promotions include hat specials, $1 cocktails, tuesday night dance, instruction in such moves as the four corners, the cot-toon and the cowboy. williams, the most famous texas two-step, are generally available at some point during the week.

Nashville's cactus jack's, which houses a mechanical bull, is running a special $1 country western tickets. Two professional rodeo judges select five qualified each week to be country-western competition, and dance contests are planned for a later date.

"we've been experimenting with the idea of changing formats for some time now," says lyle walker, promotion and advertising director for the cosmopolitan. "Our dance floor comfortably holds about 500 people and last week we've been a pass exodus when we put a country number on the turntable."

The nightclub expects to become one of the first in the cleveland area to incorporate several nights of country music into its.

Notes Gerald Bridges, manager of the #3 lift: "We'll ease the transition by throwing in a couple of disco songs here and there."

Overall, people seem to feel that the country trend will remain, at least for a year or two. Everybody around me is doing country stuff. There are only a couple of good disco-rooms here, and charlie edenlen, general manager of jeryn's in atlanta. "urban cowboys' going to put pressure on country artists and the interest will die out in a year or two."

rodeo's jim rittenberg, who has his eye on a second countrywide location, believes the faded aspect may be due to "the lack of a country artist that you're going to see country clubs around for a while."

walt hays, manager of atlanta's the westerns remarks, when the country thing dies down, you'll lose all the marginal people. but the customers that stick around will be core customers, will remain."

"the trend is genuine," comments carol mason, deejay. "there's all the only real authentic american symbol is the cowboy. Everything else has been missed in the world."

As clubs around the country make their conversions, the spotlight remains on gillespy in the houston area, where "urban cowboy" was filmed and which had helped generate interest in country disco promotion.

This interest is also reflected in reports of los angeles area discos including country in their programming.

sums up joel Mitchell, manager of nashville's cactus jack's, "this isn't a fad. cowboys and indians have been around a lot longer than wall street three-piece suits."

geffen-kaye music is the name of the publishing wing of geffen records, and the label. chuck kaye, now president of ivy/pride, switches to his new post sept. 1. ron vance, now vice president of creative at 20th century fox, will reportedly join A&M's Kaye. ivy/pride had no response last week to plans for ivy/pride in the wake of kaye's exit. it's also reported that jolift, head of A.M. productions, may be shifted to the ivy/pride radio post at paramount pictures. he had been almos's liaison to radio.

CBS program managers aided by jodie mansfield at james gaercie's carlton ranch 40 miles from denver last week. "Mike Luisa has the western contingent of country music on the air," one industry executive says. "the number of time each week that willie nelson and billboard springs as track goes to press. "capitol's vice presidents and 12 district managers promoting through wednesday (13) will be doing their own radio spots in the last concert of the last channel." the grand opening is at the capitol record haven in times square. its window is loaded with $29.99 curious. For information on the 10 music industry golden tickets to the capitol record haven, send $8.75 in stamps to capitol record haven, p.o. box 912, los angeles, calif. 90019.

John mammado of western merchant, amalia, is one of the founders and a board member of the western record federation. the western record federation board joiusd approved the bank's charter. "Music Factory, new york retail chain, wasted no time moving into the fashionable for the last channel." the grand opening is at the capitol record haven in times square. its window is loaded with $29.99 curious. For information on the 10 music industry golden tickets to the capitol record haven, send $8.75 in stamps to capitol record haven, p.o. box 912, los angeles, calif. 90019.

"we've been investigating music for the gene corman produced "if you can write about rock and roll" film," says richard walden has presented a plan of reorganization to the federal bankruptcy court, macau, gh., wherein he would exchange the company's master contracts, copyrights and existing record and tape inventory. cappuccino would keep its recording stations in macau, which would be sold to a group led by boston's golden south, and insured creditors would be paid over a seven-year term.

Oakland-based basket city records, owned by mi- charles graham, has signed a distribution deal with a new album catalog of contemporary folk music. asking price is $10,000 and cash or security will be considered for the cash, shares of stock or similar valued commodity.

WEA Counterfeits Detector For 1981

● Continued from page 3

Rolling Stones LP, "Emotional Re- cuse," features the showroom woodly, while the Cars" forthcoming third LP, "Pacita," employs the so-called "AGI board.

That's the process developed by alligator, a gosport, and the continental, and the so-called "AGI board, the packaging conglomerate (Billboard, Nov. 19, 1980, p. 6) that has been colored substance implanted between the coatings of paperboard.

The fire, the only WEA label not to have testmarketed an anti-counterfeiting system on a specific LP, corbyn responds immediately. "Warner Bros. isn't going to waste money on anything that reads a computer," he says.

Of the WEA drive, to be announced next week in association with a number of dealers, "it's a much more ambitious plan than picking one album and just testing it with our computer," says Byron.

One thing we're looking at is the price we have to pay for these programs. now, for instance, we're putting them on millions of albums, those pennies add up. we're trying to maximize the price for the most reasonable price."

Corbyn notes that with regard to the security program, "we're going to be very clear about what we're doing even before we're doing it." He says, "it doesn't affect the look of the graphics."

The executive notes that the de- vice will add a "slight, incremental cost" to the end product. He adds that the colored line can be seen with any magnifying glass or even with the naked eye. Security devices are needed for special detecting devices at the distributor level, as well as at the system's retailer level. (Billboard, Aug. 2, 1980).

Personnel hired by WEA will be used in the process and not in retail locations for counterfeiters, he says.

"We've been looking at various systems for a number of years," Holzman adds. "Don Konsterka of album graphics printed up some samples, but it was in 1979, which was legitimate and which was counterfeit."

The initially approached Album graphics just to print the jacket for the cars' third LP. "The job went relatively smoothly, but before i decided that AGI would print it," he says. "It was after i had given them the bid that they came back with a far-fetched way to do this thing."

MCA & Steely Dan

● Continued from page 6

complaint states the defendants no- tified mca in july of 1979 of their intent terminating their pact for alleged breaches.

The suit, filed with the court in- cluded Steely Dan was getting an 8% of suggested list royalties on albums under a banner signed in 1972 with ABC. Under the amended picture, the act was getting 16% of suggested list on LPs and 12% on tapes.

www.americanradiohistory.com
"Another One Bites the Dust"...
(E-47031)

Another hit from THE GAME.
(5E-313)

QUEEN
The Game

New... on Elektra Records
Produced by Queen

Give the gift of music.
POINTER SISTERS

SPECIAL THINGS (P-9)

Contains the hit single:

HE'S SO SHY
(P-47916)

Produced by Richard Perry

On Planet Records

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