Artists Caught In WNEW-FM And WPLJ-FM Fight

NEW YORK -- WNEW-FM and WPLJ-FM are locked in a programming battle here in which artists are beginning to become casualties. This intense competition by the two AOR outlets reflects the heightened concern of stations across the nation who are cranking up promotions and programming to insure high numbers in the all-important fall Arbitron ratings survey.

One act caught in the crossfire is Devo, the Warner Bros. group, which will never again be played on WNEW, according to a spokesman at WB, who asks not to be identified.

"The situation is too delicate to comment on," he says. He notes that WNEW has been running Warner Bros. "Music Shows" tapes of live concerts for five years and a Devo show is coming up in November. "It will be interesting..." (Continued on page 109)

RKO To Beam Live Stereo Via Satellite

By DOUG HALL

NEW YORK -- High fidelity stereo music beamed live across the country is taking a giant leap forward with the introduction of a satellite delivery system to the RKO Radio Network.

RKO has hooked up 60 stations to the big bird in the sky including its own 12 outlets for its various features and music specials.

The first music show to benefit from the new hookup is RKO's two-hour special on Paul Simon, which will be broadcast Oct. 18. Hercuflo RKO and other networks had been distributing such programming on disks or tape to affiliate stations.

A Linda Ronstadt special will also be fed from the satellite system Nov. 8. But the most development from the satellite service will be RKO's new five-hour, five-day-a-week overnight music and interview show to be known as "Night-Time America." The show, which will debut Jan. 1, will be delivered in stereo to a system that at this point is expected to include 120 stations.

This bold step will put RKO in the forefront of the race into satellites by the networks. Mutual, the only other commercial network with working satellite service, now serves 16 stations.

Mutual expects to have 80 stations connected by satellite within the next 30 days and 130 hooked up by the end of the year. The company is surveying sites for an eventual receiving dish installation at 750 stations.

(Continued on page 62)

Nashville Publishers Buck Producers' Song Control

By GERRY WOOD

NASHVILLE--Record producers cutting songs out of their own publishing companies have created a longstanding problem for other Nashville publishers. But, rather than shedding crocodile tears or rip-ping out fast-graying hair, the publishers are counterming the problem with a variety of techniques--some of them new.

More selective song presentation, better sounding demos, signing more writer-artists and launching in-house production situations are the favorite methods now being employed by publishers seeking to achieve the often formidable feat of obtaining cuts through producer-publisher relations.

In an ironic backlash, the pro-

(Continued on page 68)

High-End Blank Audio Tape Key To Fall Promos

By GEORGE KOPP

NEW YORK--Blank audio tape promotions for the fall reflect the continuing dominance of premium formulations in the tape market. But despite the surge in home video, only Sony and Memorex will promote their videocassette lines.

Maxell, Fuji and TDK say they have no plans to promote videotape. Says Fuji vice president and general manager John Dule: "We don't want to irritate our dealers by promoting a product we can't deliver. Tape is in very short supply, particularly in the U.S."

Dule's concern is echoed by TDK vice president Ken Kohda.

Maxell advertising director Chris Mango-

(Continued on page 69)
KENNY ROGERS’ GREATEST HITS

Have gone under cover...

Featuring the uncovering of two brand new songs.

“Lady” and “Long Arm of the Law”

Produced by Lionel Richie, Jr. & Kenny Rogers

Management: Krug & Co.

On Liberty Records & Tapes
1980 Hits Go Beyond Perennial Themes

This is the first of a three-part series on the themes addressed by contemporary music songwriters. This week's installment focuses on the pop angle; subsequent stories will deal with country and rhythm.

Los Angeles—Sex, love, and sex and dancing continue to be the principal themes this year for pop music tunesmiths. These are the timeless song subjects, perennial themes.

Pop writers in recent months have also addressed such equally universal topics as boredom in the classroom (Pink Floyd's "Another Brick In The Wall"), the frustration of living under rigid rules (Robby Burnette's "Tired Of Town: The Line"), the desire to move beyond one's humble small town origins (Lips Inc.'s "Funkytown"), the quest for success and immortality (Irene Cara's " Fame"), and, ultimately, the regrets of old age (George Burns' "I Wish I Was Eighteen Again").

1980 has also focused on the eternal joys of adolescence and young adulthood, cars, music and dancing.

Donna Summer's "On The Radio," Charlie Don's "Pilot Of The Airwaves" and Billy Joe's "It's Still Rock 'N Roll To Me" are sallies to the power of pop; Gary Numan's "Cars" represents this year's batch of car odes; and the Brothers Johnson's "Smoppi" and Michael Jackson's "Off The Wall," both composed by Wood temper, are tributes to partying, dancing and having a good time. Some things never change.

A few pop hits this year have treated global concerns, including Charlie Daniels' high-charting flag-waving "In America." That's not a new phenomenon: in times of national crisis, patriotic-themed records often muscle their way onto the national charts.

In the spring of 1986, when the nation was plunging deeper into the Vietnam conflict, Barry Sadler hit No. 1 with "Ballad Of The Green Beret." In February 1974, when Watergate was tearing America's confidence in its leaders, Byron MacGregor hit the top five with his spoken-woord theme, "Americans."

And last summer, in the wake of Iran, Afghanistan and a worsening economic climate, Charlie Daniels and his cohorts earned wide airplay with this frosty salute: "Well, eagle's song slowing slow and the flag's been flying low! And a lot of people sayin' that America's fixin' to fall! But speaking just for me and some people I know! We've got a thing or two to tell you all! This lady may have stumbled but she ain't never failed! And if the Rastaman don't believe that they can all go straight to hell."

Several black-oriented pop hits this year have dealt with the theme of Temptations' sizzling "Power," cowritten by Motown chief Berry Gordy: "All you poor, all you needy/All you doing it to the greedy."

Earth, Wind & Fire's "Let Me Talk" deals (Continued on page 11)

David Augus's '80
ASCAP Gross Of
Around $150 Mil

Los Angeles—ASCAP president Hal David, speaking before his first West Coast membership meeting at the Beverly Hilton on Wednesday (24), predicted the licensing society will realize income in the "neighborhood" of $150 million in 1980.

The figure includes a retroactive CBB amendment payment of $1,084,000, as a result of ASCAP's Supreme Court victory over blanket licensing which will be nontreating, ASCAP income in 1979 totaled nearly $128 million.

For the first eight months of 1980, ASCAP reports total receipts of $97,755,000. Broken down further, it (Continued on page 36).

Billboard Singles
Radio Action
Feature Boosted

Los Angeles—Effective with the Oct. 4 issue, Billboard is expanding its Singles Radio Action feature to a weekly column that will increase communication between record manufacturers, radio stations and advertisers.

The number of stations reporting to Billboard's Hot 100 chart increases from 120 to 150. While the former chart included the two key prime movers and two top add ons at each station, the revised feature will now include additional prime movers as well as all product added at each station every week.

All product ads, will in many cases, indicate whether it debuted with a number, as an album cut, an extra or otherwise. Additionally, the Singles Radio Action feature has increased from two pages to three.

The feature will still be split into eight regions and will retain such features as national prime movers, national top add ons and national breaksouts, along with regional prime movers, top add ons and breaksouts.

The new chart now also lists each station's director and/or pro- gram director.

The expansion of the Singles Radio Action was initially explained by Bill Wardlow, Billboard's chart directo., at the recent National Assn. of Broadcasters convention in New Orleans.

The expansion of this feature is just the beginning of many additional radio features that will be initiated in Billboard within the next few weeks.

RCA Bar Codes Its New LPs On Jan. 1

New York—RCA Records will start bar coding its new LPs starting Jan. 1, thus bringing the industry closer to an era of implementation by major manufacturers.

Currently in the bar coding fold are A&M, Arista, CBS, Chrysalis, for all new product, and selected releases on WEA andCapitol-EMI labels. Although there's no official word from PolyGram and MCA, indications are that these two manufacturers are not far away from announcing similar intentions.

RCA's decision was announced by Jack Chudnow, vice president of marketing, at a board meeting here of the Recording Industry Assn. of America Thursday (24). The RIAA meting was attended by representatives of the National Assn. of Recording Merchandisers, which along with the RIAA, has been highly supportive of a move to bar coding by the industry. Also on hand were audio and video industry representatives and Universal Product Code Council members.

Bar coding will also appear on all complete coverage of Bill- board's Sixth Talent Forum appears on pages 38-46.

MCA's Bergamo Urges Retailers To Mine Video Field

By John Sippele

Seattle—Retail can survive in an industry plagued by skyrocketing costs, under capitalization and dis- union by jumping immediately on the video software bandwagon, MCA's Al Bergamo urged the more than 70 Budget Tape & Records store owners meeting at the Doubletree Inn here.

The MCA Records Distributing president also forecast $9.98 for albums and $9.98 for singles in 1981. Some 60% of the top accounts are under financed, causing labels to tighten credit controls constantly, he said.

Stated Bergamo in his keynote ad- dress before the 10th annual meet- ing: "Video cassettes are growing in- credibly at a rate of 62.5% a month. The units cost from $500 to $1,000 each. There are 1.2 million in homes. In the next five years we'll move 10 million more playback units.

"The motion picture business knows how to sell its product. Organ- izations know Jaws...Blues Brothers...and Xanadu as movies. We have a green's music cassette on the 'Xanadu' album. But the average person knows the movie better than the record," Bergamo stated. MCA, of course, distributes the MCA DiscoVision video service.

"The Tower San Francisco store sold $25,000 worth of videocassettes in the first month. More import- antly, cheap video store sales in- creased 110% at the same time. The videocassette customer is 25-39 years old, making $10,000 a year. Look at the dollars, not margins in selling video software," Bergamo in- structed.

To protect against home taping MCA will ship videocassettes of many new majors 90 days after theatre release. "Smoky & The (Continued on page 10)
Rackers Seek Manufacturer Relations Boost

CONFERENCE EYES THE 3 PRESSURES

SAN DIEGO—Plagued by what is termed “three- pressured commerce,” rackers will attempt to reinforce lines of communication with manufacturers at the National Assn. of Recording Merchandisers-sponsored Rackjobber Conference Wednesday through Friday (1-3) at the Sheraton Harbor Island Hotel here.

Joe Cohen, NARM executive vice president, says the turnout is SRO, with 150 industry members set to be on hand.

“Rackjobbers, whom Cohen “con- servatively” estimates at accounts for 40% of music industry sales, are being squeezed,” he adds, “in three sides by economic problems and industry pressures.”

“First, even though August and September have seen an increase in sales, rackjobbers, along with all re- tailers, are still experiencing extreme pressure because of the overall decline in record and tape sales over the past year.”

“Second, rackjobbers are pres- sured by the general decline in earn- ings of many of the chains they service,” Cohen said. “Like Sears and J.C. Penney, both of whom suffered sec- ond quarter declines of more than 20%, and Kmart, down 34% following squeezed by the softness of the record and tape business on one side and by declining sales of racked accounts they service, they then must deal with the third pres- sure, a restoration of pre-1977 change in manufacturer’s returns, promotional and advertising programs.”

“I am optimistic, by opening up a new avenue of communication, that we can alleviate the three-pressured pressures plaguing the rackjobbing community.”

During the business sessions, pro- grams include traffic packaging, mar- chandising for the racked account, implementation of the “way to The Gift Of Music” campaign in mass merchandised outlets, and the spe- cial problems of rackjobbers.

NARM has also set “one-on-one” appointment schedules between merchandisers and manufac- turer, to be conducted each after- noon in the poolside lanai rooms.

A dinner meeting Wednesday (1) will feature an address by Paul Smith, senior vice president and general manager of CBS Records, who will speak on the subject of “The Manufacturer Views The Three Way Relationship: Rack Account/Rack Jobber/Supplier.”

Kenneth A. Macke, chairman and chief executive officer of the Target Stores will keynote the conference at its first general session Thursday (2).

This session continues a presentation on “Implica- tions Of Size And Space Limitations in Racked Accounts” by Herbert Dorfman, executive vice president of Rack-the-3.

FRIENDLY PERSUASION—RCA singer Waylon Jennings, second right, watches actor Larry “J.J.” Hagman display his favorite form of persuasion during a backyard barbeque in a key up- coming concert by Jennings which raised more than $250,000 for the striking Screen Actors Guild. Looking on left, is Carson Schreiber, RCA regional country promotion manager, and Charlie Cook, regional program director of L.A.’s new country formatted KHJ-AM.

WISHFUL THINKING?

Stability Desired

By N.Y. Retailers

BY IVY LICHTMAN

NEW YORK—New York Metropolitan record retailers, confronted with a traditionally volatile discount pricing structure, may hope for greater pricing stability with the poss- ible removal of Korvettes from the scene, but it’s likely to be wishful thinking.

The ailing Korvettes chain, which has suspended operations pending reopening for a public sale of its re- maining inventory, has generally challenged the big discounters with its lowball pricing, although it has no means by now been the top under- CUTTER in town.

“If Korvettes does go,” says Roy Imber, whose Elroy Enterprises services 31 TBS/Record World stores, “it could hopefully bring more pricing stability here. But if you lose one heavy discountor, you’re likely to gain another who wants to be the pricing big shot.”

Imber’s impression is seemingly bolstered by recent adversarial forays by Alex- ander’s, the department store chain that offered its entire LP inven- tory at $3.99 for $7.98 and $4.99 for $8.98 for a two-day period.

In addition, the ad count has even lower prices—with a “limit” of one customer—on selected inventory, including $8.98 such as Diana Ross’ “Diana” and the Rolling Stones’ “Emotional Rescue” at $3.99, and Bob Seger’s “Against The Wind” at $4.19.

Another contender as a major dis- count factor to fill the Korvettes void could be Crazy Eddie’s, with five of its store devoted to recordings. It’s already heavily advertising of audio hardware may well begin to in- corporate recording merchandising.

Another department store chain here, Mays, with eight outlets in the area, offered specials Thursday (25) on selected CBS and WEA hits, at $4.97 or $4.99, although it tacked on a dollar for tapes, which wholesale at the same price as LPs.

Both the Alexander’s and Mays’ moves are typical of department store units that, like Korvettes, tend to lure customers into their stores with lowball pricing approaches on durings in season.

However, not only competitive reasons, but bottom-line considerations are pricing factors for others.

Jay Stone of Record Hunter, only several blocks away from Korvettes flagship store on Fifth Ave., recently raised his shelf prices about 50 cents to reflect both the costs of doing business and recent manufacturer price increases of about 3% “I got tired of waiting for the rest of the city to wise up,” he explains.

So as an upcoming ad in the Sunday Times will continue its rise until across the-board increases has yet

(Continued on page 57)
When all about you are losing their heads...

Molly Hatchet's "Beatin' The Odds."
Includes the new single, "Beatin' The Odds."
The third album. On Epic Records and Tapes.

Be there when Molly Hatchet heads your way:
10/12 Springfield, MO  10/14 Murray, KY  10/17 Lock Haven, PA  10/18 Harrisburg, VA  10/19 Morgantown, WV  10/22 Springfield, IL  10/23 Toledo, OH  10/24 Athens, OH  10/26 Bloomington, IN
12/4 Milwaukee, WI  12/5 Des Moines, IA  12/7 Macombe, IL  12/10 Wichita, KS  12/11 Kansas City, KS  12/12 St. Louis, MO  12/13 Indianapolis, IN  12/14 Lexington, KY  12/17 Charleston, WV

Booking Agency: ATI

www.americanradiohistory.com
RCA, Millennium Design Broad ‘Humans’ Campaign

NEW YORK—The RCA and Millennium labels have designed a broad campaign behind Bruce Cockburn’s second album, “Humans,” including a special video segment to be made available to several Rock-related television programs.

The campaign, beginning this week, will coincide with another campaign prepared by RCA in conjunction with Thirsty Ear, the college radio network. RCA designed to give selected acts on both labels additional exposure at the college level, this campaign is scheduled to start Oct. 13 and will involve 75 key college stations and 225 secondary stations, with an estimated audience of over a million listeners. Cockburn’s segment is set to air the week of Oct. 20.

Geffen’s Coup: Lennon & John Signed

LOS ANGELES—First came Donna Summer. And in one week comes the signings of Elton John and John Lennon to Geffen Records, which is shaping up as a haven for superstars.

The signing of John to a five-year, eight album worldwide deal marks the first time Elton John records will be released on the same label throughout the world. During his ten years with MCA in the U.S., Phonogram distributed John product throughout the world.

Insofar as Beatie John Lennon is concerned, Geffen will release Lennon’s first album in five years entitled “Double Fantasy” sometime in November. Further details on the Lennon signing are expected this week.

WORLDWIDE DEAL

RCA Enters Agreements

NEW YORK—Live performances, videos, and press appearances on major markets of all the artists on RCA Records are: (1) the majority of these acts are being played, have all made the new rock dance clubs and halls a po- tent new force in radio and public life. (2) the current success of the B-32s whose new LP, “Wild Planet” has sold to 24 on the LP charts in three weeks with minimal airplay is a testimonial to the strength of clubs and live performances in selling records.

Other acts who were popular on the West Coast include: (Continued on page 111)

A contributing reason is believed to be the lingering popularity of acts from the ‘60s and ‘70s. Thus far this year Breeze Wonder, Neil Diamond, The Isley Brothers, the Rolling Stones, Jefferson Starship and the Bee Gees have all hit the LP top 10, as have several solo acts who formerly fronted ‘60s groups, including Paul McCartney, Diana Ross and Elton John.

Table heights bottlenecked by 60s Acts

The figures for both years include all acts who broke through to their first top 10 album during those years. Those acts who had previously scored top 10 singles (Kenny Rogers and Jermaine Jackson) and whose acts who had earlier hit the top 10 in a group connection (Peak Townshend), the new Rock hit parade breakouts acts of 1980 can be broken down into three groups.

Chart shows sales account for one-third of the newcomer mix, with AC/DC joined by Rush and Journey. Another third of the newcomer mix (Continued on page 111)

Generally News

NEW YORK—The Rock and Roll Hall of Fame and Museum has designed a comprehensive review of the RIAA arguments.

The RIAA brief also offers insights into the use of data from the recordings industry. The report is relevant to the trial insofar as they show evidence of widespread retail counterfeit traffic.

The defense has indicated it will attempt to prove that Geffen and its clients were not engaged in any practice of fraud that would be likely to influence the jury.

Appeals Court Gets RIAA Brief On Report Turnover

NEW YORK—The U.S. Court of Appeals, Second Circuit, and lawyers for Sound Copyright Inc. received copies Thursday (25) of the Record-

ing Industry Association of America’s brief appealing a lower court decision concerning the Copyright Owners’ claims to the RIAA’s claim that the defendants’ claims to the RIAA’s claim that the defendants are entitled to turnover of the Groovy Toad’s records.

The brief is the first in the appeal, which was decided by the District Court. The trial court judge ruled that the defendants are entitled to turnover of the records to the RIAA.

The RIAA claims that the defendants are entitled to turnover of the records to the RIAA.

The RIAA is then entitled to reply to the defense’s counter-argument by Oct. 4.

Although the RIAA brief contains

nothing that hasn’t been raised be- before in motions argued in front of U.S. District Court Judge Thomas C. Platt, who decided to make the reports available to the defense, it provides a summary of the comprehensive review of the RIAA arguments.

The RIAA brief also offers insights into the use of data from the recordings industry. The report is relevant to the trial insofar as they show evidence of widespread retail counterfeit traffic.

The defense has indicated it will attempt to prove that Geffen and its clients were not engaged in any practice of fraud that would be likely to influence the jury.

Yours? Honestly, we’re just as curious as you are. If you want to find out, just give us a call and we’ll let you know. But don’t worry, we’ll respect your privacy. We just want to make sure that you’re not being scammed or misspent on advertising. It’s a tough decision, but it’s crucial to make the right one to keep your budget healthy. Just give us a call and we’ll walk you through the process. It’s easy, fast, and it’s completely confidential.

Why? For a number of reasons. Among them are:

1. With the growth of the marketing industry, advertising is no longer locked upon merely as an expense, but as an integral part of the company’s marketing mix.

2. Companies that maintain advertising during recession periods do better in sales and profits in those and later years. That was proved conclusively in Studies of the Marketing Services made by American Business Press and Middia and Pew研究所.

3. The cost of a salesman’s call worker’s time is reduced by the most efficient use of advertising. The average cost of a sales call turned to a record $137.02 according to the latest report by McGraw- Hill. Studies show that a completed

advertising sales call—that is a call reaching those who are most likely to buy—is worth about twice as much as a call reaching a person who is not interested in the product. Why deny yourself such efficiency?

4. In some cases there is no way to reach customers except by advertising, The “Paper Mill Study” shows (1) the number of buying influences in the average or larger than most people are aware of, (2) the majority of these influences are unknown to salesmen, (3) no salesman has the time to contact all influences even in the known ones.

5. Selling costs are lower in companies that advertise more. Advertising expands the market and lowers costs per unit of sales.

6. Memories are short. There is an estimated 30% turnover every year. Because advertising is a repeating, continuous thing, that lack of advertising contact can quickly result in loss of the market share.

7. Most down periods turn out to be short and unexpected. The history of every past recession is that it didn’t last long.

8. Advertising works cumulatively. It would be nice to think that every reader reads all of your advertisement. We know it doesn’t work that way. To be most effective, advertising must have continuity.

9. Sales and promotion people need support. They know the chance of getting an order is better if they are treated well by advertising. Can they be successful as effective as they are now when they know that the support they have is denied?

10. You know better. Survey after survey of executives indicates that advertising affects the drop-in sales advertising drops.

But there is need for efficiency... whenever advertising budgets are being assembled—never more than in these inflationary times. Significantly, a recent survey shows that barely 40% of the average budget for advertising to business and industry is invested in business publication space and preparation. That’s more than double the needed.

Why? Because specialized business publications remain the most effective and efficient method of reaching target audiences in business and industry.

And we can prove it.

Write to Billboard or ask your salesman for a copy of The ABP Library of Advertising & Marketing

...where advertising sells records

Rock Clubs Potent Act Breaking Force

By ROMAN KOZAK

NEW YORK—In the past year, rock club promoters have diversified from promoting just rock and roll bands to including rock bands from diverse genres. This trend has been particularly noticeable in the Northeast, where rock club promoters have added jazz, blues, and even classical music to their repertoire.

The trend is part of a larger shift towards greater specialization in the music industry. As the market becomes more fragmented, rock clubs are finding that they can attract a wider range of customers by offering a variety of musical genres.

The success of the B-32s, a new band on the scene, has been particularly notable. The band’s debut album, “Wild Planet,” has sold over 40,000 copies, but because there are... (Continued on page 111)
A first, at last!

Kenny Loggins, "Alive."
His first live solo album.
A specially-priced two-record set, featuring "What A Fool Believes," "Whenever I Call You Friend," "This Is It" and "I'm Alright."
On Columbia Records and Tapes.
5,000 Participants Expected to Attend VIDCOM 80 Convention

By NICK ROBERTSHAW & PETER JONES

LONDON—More than 5,000 participants from some 50 countries are expected at the Palais des Festivals in Cannes beginning Monday (29) for VIDCOM 80, one of the largest international conventions devoted yet staged for the video industry. The VIDCOM-sponsored event, which runs until Thursday (2), will also feature more than 250 exhibitors as well day-long seminars covering every aspect of the video industry, including: videocassettes, video discs, professional video hardware, cable television, viewdata systems, teletext and related services.

International record label participation is expected to be substantial while one seminar called “Music & Video” will address itself specifically to the role of the music industry in the home video business.

Among key questions expected to be explored are: What kind of video software does the future hold for the consumer market? Which videocassette or videodisc format will ultimately dominate? Which videodisc system will there be hardware coexistence?

Growth in the European market for home video, as in other international group territories, has been very rapid and now seems to be snowballing. European videocassette hardware sales are approaching one million units annually, while the mass market potential expected.

In the U.K., for instance, software firms like Intervision, VCL, JPC and a handful more, which a year or so ago had only a dozen dealer outlets, now have hundreds. Retail sales have brought expensive video hardware and software within the reach of nearly all. In prerecorded video films: namely, there was only Captain Video but now Realtime, Films-Disc and Vid content the field.

Promotional film makers and other producers are multiplying. Within the last year, companies like Mil-

ycraft, John Mansfield, Jon Rosman and Keesco lead the way, backed by facility houses like Traction and its state of the art hardware. Milancraft is a typical example. Set up in March last year.

(Continued on page 70)

Pyre Scales Down, Moves Headquarters

LONDON-In a massive scaling down of its record operation, involving the departure of chairman Louis Benjamin after 21 years, the British Pye/PR's has trimmed its work force, restructured its management and shifted its administrative headquarters from central London to its pressing plant location in Mitcham, Surrey.

The dramatic economic measures come just one month after the collapse of the protracted merger negotiations between Pye and RCA (Billboard, Aug. 30, 1980).

Derek Honey, formerly joint managing director of the record division along with Walter Woya, and now in sole charge, describes the move as “a matter of rethinking that brought to the front a statement a year ago that Pye/PRT is being streamlined to make it as a more viable company to meet today's adverse business conditions.” Woya becomes managing director of Precision Video Ltd.

Quitting the record company board as well of the born and bred Pye men are Jack Gill, chairman of Associated Communications Corp. (Pye/PRT's parent firm), and legal director Ellis Birr, both in the Associated Communications group's financial controller is a new director of PRT.

In the staff reshuffle, 12 of the 32 head office staff have lost their jobs, and among the departures are those of John B. House and marketing chief Peter Summerfield.

PRT will continue to rebrand a presence in the West End of London through the recording studio site in the basement of Associates Communications Corp. House will head up the promotion department, which is seeing new officers.

Derek Honey acknowledges that the changes could have been made six months ago, but expectations were that merging the two companies could have been a long way to solving both companies’ problems. Our aim now is to keep a face in the British record industry as a small label.

(Continued on page 70)

Schwartz Bros. Losses $255,466 In 2nd Quarter

NEW YORK—Schwartz Bros., the music wholesaler, reported a loss of $255,466 or 32 cents a share on sales of $6,580,772 in the second quarter ended July 31. This compares to a loss of $187,611 or 25 cents a share on sales of $7,260,083 in the same period a year ago.

The company, which is traded over the-counter, says the second quarter loss was due to the "continuing overall weakness in the economy and in the record industry," adding that prospects for improved results for the current year are currently dependent upon a "strong fourth quarter," which is typically the industry's most profitable period of the year.

For the six months ended July 31, the company had a loss of $370,490 or 46 cents a share on sales of $13,906,760 compared to a loss of $195,248 or 26 cents a share on sales of $13,331,230.

During the third quarter, Schwartz Bros. opened its new 9,300 square foot headquarters and distribution center in Danham, Md., which the company says puts it into "position to take advantage of the expected upturn in the music merchandising business for the year.

In addition, the company opened a new Harmony Store in Chicago in the month of July and in the Sylvania Mall in Frederick, Va.

At the same time, it closed a store in Richmond, Va., last non-mail store. Within the next 30 days, New Harmony stores will be scheduled to open in the Fair Oaks Mall in Fairfax, Va., and in the Shadylawn Mall in Frackville, Pa.

At the end of the third quarter there will be 24 Harmony stores in operation from Virginia to New Jersey.

(Continued on page 80)

Soundstream Sells Digital Equipment

By ALAN PENCHANSKY

CHICAGO—The firm's outright purchase of digital recording equipment from Soundstream, Inc. has been negotiated, ending the company's purely "for hire" basis of operation. Believed to be lined up for the purchase is West Germany's Ariola label, one of the biggest European record companies. Sony, 3M and other digital equipment manufacturers offer machines for outright sale, but Soundstream's business has been as a services company todate.

It's believed that 4-channel design, similar to that being eyed by Soundstream, have been ordered by the German firm. The initial sale is for 200 machines.

The 4-track machines can be used in tandem with one tape, information carrying and 8-track capability. Soundstream is the first company to introduce a complete line (Continued on page 80)
CONGRATULATIONS
JON ENGLISH

Winner of Australia's first
Ampex Golden Reel Award

This Award has long been a mark of excellence in the American music industry. It will now become an important part of the Australian music scene.


AMPEX
**General News**

**Bergamo Urges Jump On Video Bandwagon**

- **Continued from page 3**

Bandit II” and “Flash Gordon” are examples. Both are expected early in 1981.

Bergamo sees videocassette availability in all major U.S. markets within the next 45 days. Thus far, videodisc playback units have totaled 7,000 sales in the U.S.

“Videocassettes are a hit business. ‘Deer Hunter’ at 92 is our second best seller. MCA is able to soften its dealers requirements. For example, it no longer require a dealer to stock 80% of its titles. Los Angeles is 80% of U.S. software today. We find videocassette buyers are our price conscious. MCA will probably have a ‘Cenestential’ package at $600 soon. We haven’t decided how to market it. It might be sold with the first installment free, and then sell one per month.”

Bergamo also lamented the lack of empathy between radio retail accounts and manufacturers. “There’s a great break in our industry,” he said. “Dealers are separated from manufacturers and radio. You have no forum. Radio dictates to us both.”

“Radio is out there to spread demographics only. They’re all thinking of going country. I never thought ‘Urban Cowboy’ could do that,” Bergamo stated.

On another level: “You’ll see price increases. There’ll be $9.95 albums and $1.98 singles. It’s hard to swallow. To survive we’ve got to bite the bullet. Nine dollars and ninety-eight cents doesn’t mean an enormous profit. Artist cost alone at wholesale is 35%. Manufacturing cost, unions and base materials is 22%. Distribution is 13%. Labels get 17%-18%,” Bergamo explained.

He estimated that price hikes won’t stop there.

“Five dollars and ninety-eight cents albums are one solution. Mid-range product must be marketed properly. Will some sell at $2.99? Labels gave it to you to make money and increase traffic. MCA will have another big $5.98 release in January,” Bergamo said.

Bergamo also scored accounts who give away hit product. “What other industry tries to make its pro-fi on 22-year-old product?” Bergamo singed out the recent Odyssey Records bankruptcy wherein, “It was stated, the chain were belly up with $15.5 million in debts and a net worth of $500,000.”

“We have a lot of factors lose mil-lion, all of us pay the dues. We needed that money. You got less advertising. Labels can’t sign new acts,”

Bergamo said MCA has severely restricted its credit over the past year. “We haven’t sold Koverttes in 10 months.” Bergamo cited the GRT bankruptcy, stating the Bank of America, the largest secured creditor, got $5.5 million while other creditors were left holding the bag.

Accounts must understand the industry went through a market crash in 1979. Bergamo said Domes-tic record labels in 1979 last lost or made less profit to the tune of $140 mil-lion, he added.

He blasted manufacturers for giving away product on continuous deals.

Noted Bergamo: “MCA is $7 mil-lion in the black in 1980. We didn’t cut advertising. Those are smart moves. MCA requires $18 more business to break even.”

When asked about record and tape quality, Bergamo candidly explained that more extenders are being used in making vinyl-based records, thus causing more surface noise. “We could make a pure vinyl record. It would cost $1.25. That would make a list price of $11.98 necessary.”

To improve MCA’s pre-recorded tape quality the firm recently spent $140,000 on a duplicating line, Bergamo noted.

Bergamo warned that the industry must find new ways to sell product in order to bolster itself financially. An unknown band today may be earning $500,000 on any label. But Bergamo claimed, “Even if it’s $5.98 or $9.98, it’s the same. Home party mix-up and approaching approaches at retail are being studied.”

The industry search for stronger market penetration is based on an examination of chalkboxograph in the home and “good sales if 1½ million album units,” which Bergamo deemed “a fair consideration.”

Bergamo singed out the Infinity album by Pope Paul as “the biggest (record) hit ever.” He blamed the lack of the album on the industry’s lack of marketing savvy. A major account wanted the Pope to do an in-store appearance, he said. Evan Lasky, president of DanJay, one-stop supplier, said that if the Pope’s album got the biggest laugh of the opening day he blasted the Pope’s album bomb on lack of tour support.

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**Tax Credits Available For Retail Stores**

SEATTLE—Record and tape accessory store operators can earn up to $4,500 in tax credits by hiring eligible workers under the Targeted Jobs Tax Credit Program of the U.S. Dept. of Labor. A Labor Dept. spokesman detailed special hiring programs before the Budget Store convention here.

Under the Revenue Act of 1978, store owners can obtain 50% of the first year’s wages and 25% of the second year’s wages in tax credits by employing economically disadvantaged Vietnam-era veterans under 35, 18-24-year-old persons, ex-convicts hired within five years of their release or conviction and people receiving supplemental security income payments, referred handicapped, people receiving local general assistance payments; and 16-18-year-olds participating in approved cooperative education programs. The maximum first year is $3,000 and $1,500 for the second year.

Locally designated agencies usually screen applicants and give them a voucher in order to present to potential employers. If the voucher-equipped person is hired, the employer then sends the voucher in to be certified, and within three working days, receives the information needed for tax purposes.

Under the Tax Credit Program the accrued tax credits can be carried back three years then forward seven years on a company’s tax return.

It is possible for persons employed in record stores after Sept. 26, 1978 to be retroactively eligible. The credit applies only to wage cost incurred through the Dec. 31, 1980 in that case.

Local Job Service offices and Internal Revenue Service district offices have full details about the program.

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**Classical Community Decrees Studio C Close**

NEW YORK—CBS Records is selling Studio C, its giant facility here on 30th St. amid fears in the classical music community that the sale will mean the demolition of what is considered the best and largest studio for classical and original recordings in the city.

“We are consuming the sale but nothing so far has been signed. Beyond that I cannot comment,” says Calvin Roberts, vice president of operations and marketing for the CBS Records Group. Sources say CBS is selling the 19th century former Greek Orthodox church to a real estate development firm which plans to tear it down and erect an apartment building. It is expected the studio will be closed by April.

As reports of the studio’s sale began to circulate, local members of the city’s classical music community laid plans to fight the closing, including appeals to the city’s land marks commission, and drafting a petition to pressure CBS to reconsider its proposed sale.

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**AGGRESSIVE 20TH HEAD**

**Portnow Prepares International Push**

By JEAN WILLIAMS

LOS ANGELES—Cracking the international market and packaging cataloging strategies for all age groups are among the new projects under construction by Neil Portnow, president of 20th Century-Fox Records.

Several months ago Portnow upped Monty Gill, director of sales and merchandising, to also head up the company’s international expansion.

“The beginning is a major thrust to increase our market share overseas,” says Portnow.

Weiner is presently on a world-wide trip meeting with several managing directors of international affiliates.

Portnow notes the international market is handled by RCA’s international division, however, RCA also is responsible for product of other labels. “What’s been missing is the personal contact with the individual territories, and we want to be more involved in this,” notes Portnow.

“Leon Haywood had some success in England and, Gene Chandler had some success in the U.K. and Photoglo did well in Japan but we wish to strengthen our other acts internationally. There needs to be a worldwide and certainly a Europe-ean tour together for Stephi-ane Miller.”

As for proposed budget or midline product, Portnow says 20th has hundreds of catalog titles to select from. “And we’ll be no less selective with the releases of our product than with the product,” he says.

He notes that it has not been determined the number of titles to be included, however, older movie soundtracks and some jazz LPs are expected to be included.

“We don’t want to glut the market, but we have some valuable stuff and we think now is the best time for it,” says Portnow. He adds that the music will range from $3.98 and, of course, if the product fits into a budget line it will be less.

In terms of soundtracks, Portnow plans to become more involved with new soundtrack releases next year. He also plans to up the number of other LP releases from 176 this year to ap proximately 20. There also will be one or two compilation LPs next year.

To cash in on what the industry hopes will be a lucrative holiday season, 20th will release a compilation LP this month entitled “Ear Candy” featuring Stephen Mills, Edwin Starr, Groundhog’s Day, Chico, Ahmad Jamal and Leon Haywood.

Portnow, who has headed the la bel less than two years, has signed a number of performers who enjoyed success a number of years ago but whose careers in recent years have all but stopped.

“I love the statement that some one once overuse and said to a derail label—we’re bringing them back.”

It’s a not a preconceived plan. A lot of these people, who have had past hits, are coming here because they believe we will be able to give them the attention they may not have had in the past.

They have built-in recognition and a proven track record. Couple that with good material and a good producer and we have something good.

Among the veteran acts to join 20th in the past 1½ years are Gene Chandler, Eddie Money, and Carlton, the Chi.

(Continued on page 118)

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**6-On-100 Offer Bowed By CBS**

NEW YORK—CBS Records is offering a six-on-100 free goods program on its catalog on product ordered during the period from Monday, September 20th (Friday) to November 18th.

The deal is on all LP record and tape configurations except product released during St. Valentine’s Day and/or products with “N” prefixes. 49$4 and 95$9 titles. Christmas, digital and half-speed mastered LPs, laser discs and recent releases by Eddie Money, Chico, Ahmad Jamal, one-man bands the “Honeysuckle Rose” sound track.

Included in the deal are such best selling titles as “Glass Houses” by Billy Joel, “The Wall” by Pink Floyd, and “Off The Wall” by Michael Jackson.
Offer Your Customers a World of Pure Magic.

Now you can invite your customers to a realm of fantasy and imagination. Here, for the first time on home video cassettes, is all the fun and excitement of Walt Disney motion pictures.

You can offer your customers many of their Disney favorites, old and new. Classic films like 20,000 Leagues Under the Sea and Davy Crockett. Recent hits like The Black Hole. And, of course, the cartoon comedies of Mickey Mouse and all his friends. These are the movies families trust for wholesome, quality entertainment. And Disney movies have selling power that lasts for generations!

There's plenty of time to add the magic of Disney to your business before the busy Christmas season. Just mail in the coupon for all the details on how you can sell Disney Home Video or participate in our new video rental program. Or, for immediate information, call toll free 800-423-2259.

Free Walt Disney Home Video Catalog
Tell me how I can put the magic of Walt Disney Home Video to work for me.

Name: ___________________________ Company: ___________________________
Address: ________________________________________________________________
City: __________ State: __________ Zip: ___________________________
Phone: ___________________________

Mail to: WALT DISNEY HOME VIDEO
500 S. BUENA VISTA ST. BURBANK, CA 91521
In a world that needs to rock together... a new album that'll light the way.
Atlanta Has An Awards Presentation


The awards banquet and dance was held at the same time as one of the two major events: the Gospel DJ Awards, held at the Georgia World Congress Center; and the finals of "Starquest," the local talent search conducted in Atlanta.

The "Starquest" competition was sponsored by Turtle's Records and Tapes and WQXI-FM. Some 192 applicants submitted tapes in the soft rock/pop, acoustic singles, country, and rock categories. Winners were determined by a panel and a live audience vote each week.

The Atlanta finals were sparsely attended on most nights, and no one was on hand to judge the competition.

The show was emceed by country singer Larry G. Houston and Ernie Johnson Jr. Among the judges were R&B great James Brown, who started his career in Macon; Jay Lowys, national president of NARAS; journalist Fred L.; and a host of country music stars. The finalists included Mike Love, the Beach Boys, and the Eagles.

The show was held at the Macon Coliseum on Sunday, March 15, 1981.
Gladys Knight & The Pips. "Bourgie, Bourgie!"
The third single from "About Love."
The album that also includes the hit tracks, "Làndlord" and "Taste Of Bitter Love."
On Columbia Records and Tapes.

Gladys Knight & The Pips Tour:
10/3-4 Constitution Hall, Washington, D.C.
10/5 Hampton Coliseum, Hampton, VA
10/10 Auditorium Theatre, Chicago, IL
10/11 Civic Center, Atlanta, GA
10/12 Sanger Auditorium, New Orleans, LA
10/17 Ford Auditorium, Detroit, MI
10/22-11/13 Tour of Europe

Production & Management

Tie For Motolla, Darnell

NEW YORK—Tommy Motolla and writer/producer August Darnell have joined forces here in a new production/management unit, one that will complete its projects before attempting to sell its masters to a label.

Motolla, who operates Champion Entertainment, management home of Hall & Oates, Savannah Band and Kid Creole & the Coconuts, has been associated with Darnell in the careers of the latter two attractions.

Telarc In Preview Of Digital Albums

CHICAGO—A Telarc Records fall release preview will be staged Wednesday (18) in New York with playback of Soundstream digital master tapes for press and dealer audition.

Listening sessions beginning at 5:30 p.m. will include Soundstream, Inc.'s Dr. Thomas Stockham. Albums to be sampled are Stravinsky's "Rite Of Spring," recorded with the Cleveland Orchestra, and St. Louis Symphony's recordings of Ravel pieces and Dvorak's "New World" Symphony.

Rentals Complaint

LOS ANGELES—Studio Instrument Rentals here has filed suit in Superior Court against Norman Whittfield. The complaint charges the plaintiff is owed $16,220.31 at 7% since August 23, 1979.

General News

1st A&M Country LP Bows

By ED HARRISON

LOS ANGELES—The Nov. 7 release of "The Legend Of Jesse James" concept album directed specifically at the country market.

The single disk $8.98 list album features Emmylou Harris, Charlie Daniels, Johnny Cash, Levon Helm and Albert Lee.

"The Legend Of Jesse James" is a concept album conceived and written by Paul Kenneth and produced by Glynn Johns, both of whom worked together in similar capacities on "White Mansions," the civil war concept album released by A&M two years ago.

Helm will portray the part of Jesse James, Harris plays his wife Zerelda, Cash plays the part of brother Frank James, Daniels portrays Earl Younger and Lee as Jim Younger.

The album is the first project produced by Brian A&M (Blackbird) Enactron studio in Los Angeles with the exception of Cash's part, which was recorded in Nashville.

Although this marks A&M's first real foray into the country market, the label has had country success in the past. The Carpenters' "Sweet Sweet Smile" reached as high as number 95 on the country chart in 1978. Rita Coolidge and

New York—More than 2,500 supporters of the abandoned jazz format on WRRV-FM New York turned out at the Beacon Theatre Tuesday night (23) to cheer speakers urging a fight against WRRV owner Viacom Corp. and applaud a host of jazz performers.

Flutist Dave Valentin opened the show with a couple of numbers and then jazz promoter Art Weiner, who acted as MC, ripped into Viacom as having "a ruthless and arrogant corporate mentality which is ignoring those who love and support jazz.

We will build a grass roots movement to restore jazz to 106.3 (WRRV's dial position)."

When Weiner said that Viacom had promised to the Federal Communications Commission to keep the jazz format, someone in the audience yelled, "They lied," Weiner said, "You said it, man." Weiner responded.

Weiner promised that "we won't be relegated back to the big broadcasting. We won't be content with a few hours of jazz on stations with inferior signals." He recalled that when previous owners of WRRV threatened to change the format, 10,000 signatures were collected.

Calling the shift to country music a "corporate act," Weiner predicted the loss of the jazz format would have a devastating effect on jazz clubs and jazz recording. "This will discourage record labels from recording jazz.

Weiner pleaded with the gathering to put aside arguments on what type of jazz should be played on WRRV, but to concentrate on just getting the format restored.

He admitted that he had in the past fought against some fusion jazz on the station.

Pointing to the success of the WCN Lancers' Guild in restoring classical music to that FM New York station a few years ago, Weiner predicted "We can do it if we take

(Continued on page 32)

Rock 'n' Rolling

N.Y. Deadhead Concert Gets Video Hookup

By ROMAN KOZAK

NEW YORK—It took less than a day for the Grateful Dead to sell out eight dates at New York's Radio City Music Hall, scheduled for the end of October.

But fans of the band will still be able to see Halloween night's show via a live video hookup to film theatres on the East Coast. The closed circuit hookup will be the first one since the Who's concert in Chicago on Dec. 3 (Billboard, Dec. 1, 1978) where 10 local theatres were hooked up to the show. However, the Grateful Dead hookup promises to be larger in scope, in the sense of the other the show will be as far away from New York as Chicago and Florida.

The concert is being presented by Radio City Music Hall Productions Inc., in cooperation with promoter John Scher, who is also tour manager for the Grateful Dead. And with the band's business manager Richard Loren, is setting up the video hookup. Actual video production is being done by Momentum Enterprises, which did the Who concert in Chicago.

As in Chicago the theatres selected will be equipped with full concert sound and a giant video screen. Scher says he is now scouting the appropriate theatres, and is looking for local radio stations with whom to cosponsor the simulcasts. Tickets for the simulcasts will be $8 and $10, Scher says.

For the first time, the show at the 6,000-capacity Radio City, billed as a 15-year retrospective of the veteran rock act, went for $12.50 and $15. Fans began lining up in front of the venue's boxoffice on Friday night (19) when word first leaked about the show. By the time the ticket office opened Monday morning, there was a line nearly five blocks long, says Scher.

By noon it was decided to add two

(Continued on page 106)
Were very proud to represent

KIM CARNES

AN ANGEL WITH A
DEVILISH VOICE

BY DENNIS HUNT

 Singer Kim Carnes looks like an elfin angel. She is tiny and thin, with long blond hair and a sweet smile. But that angelic look is misleading. Carnes is really a torrid rock 'n' roller with a rough, raspy, Rod Stewart-like voice. In her superb show at the Roxy Wednesday night, she ripped into rockers like "Tear Me Apart" and "Cry Like A Baby." If you closed your eyes you would have sworn that some rowdy male was performing those songs. She was singing which is too orderly to please the New Wavers and too tame a rock style similar to Linda Ronstadt. Carnes, however, icaily than Ronstadt performs rockers much more convincingly and energetically than Ronstadt.

One reason the set worked so well was the superlative support from her band, which included drummer Beau Segal, percussionist M.L. Benoit, guitarist Josh Leo and Chuck Cochran, bassist Veylar Hildebrand, keyboards player Steve Goldstein, saxophonist Jerry Peterson and Carnes' husband Dave Ellingson, who sang backing vocals and beamed on the cowbells. Occasionally Carnes interrupted the boisterousness with a ballad. Slightly cracked, hoarse voices like Carnes' are great for mournful ballads. That kind of voice conjures up visions of people in anguish. Carnes effectively mimicked the misery out of those ballads, and the sang them with just piano accompaniment, on a harshly and aptly lit stage, which must have made people feel like they were in some smoky piano bar to the throes of a romantic tragedy.

A noted songwriter but unrecognized singer in the '70s, Carnes has emerged from obscurity this year with two hits - "More Love" a remake of the Smokey Robinson oldie, and "Don't Fall In Love With A Dreamer," which has theANCHOR飘飘

Michael Brokaw & Ken Kragen
The Promise Of Home Video

By CY LESLIE

One can hardly pick up a newspaper or a magazine or watch television news without encountering the same sort of ad that accompanies the feature on home video and its promise. It is on this subject that I would like to share some thoughts.

New home video is both an electrifying prospect for a unique and exciting medium, promising incalculable benefits for the music business. But the promise is also a frightening one, even fraught with some danger if not cautiously approached, and one must be very aware of the considerations in the interest of a better home entertainment medium and market and not one that will simply bring more competition for the record business. The era of "new visions" has only just begun; we are all now, and forever, open to the options that will, with caution, seize the opportunity.

"New visions" is the world of home video, which offers a new outlet for new and existing music product, making it easier than ever for a fan to see, to hear, and to own a piece of music. It is the promise of a new world. New videos and cassette disks are born of the television, radio, motion picture, and publishing industries. They are now more easily available to the industry, and at any one time, direct to home video, a new and improved medium.

"New visions" cassettes and disks are born of cassette and video, and the combination of these new media offers the promise of the new world of home video. The new world is in its early youth, destined to grow into its own adulthood with a unique identity, to combine the best and most worthwhile of its predecessors' characteristics while developing its own distinguishing features.

"New visions" will not spell the demise of the phonograph record but rather an evolution and a new life. The medium of video product married to the audio, thus making a new audio/visual form, ultimately one of home video's most important categories.

Our "new world" will, for the first time, give the individual a means of video entertainment and communication that offers freedom of choice and a new way to combine music and images. For the music business, this desire for freedom is abundantly evident in the enormous growth in the sale of videocassette recorders—up almost 60% in the last five years and only expected to climb as high as 75% this year. This tremendous growth is measured against the backdrop of a recessionary economy, which points to a positive future for the home video business, which is in its early youth.

This is exactly what we should expect from any emerging industry. Changes, however, are beginning to appear. Product selection is being undertaken with increasing market research and professional care, and there is a growing understanding of the economics of scale as applied to distribution, packaging, and all the other processes required to develop from an early market to a more sophisticated one.

The need for the record industry to make a major investment in the new video world? It is fundamentally one of scale, and this is what we should expect from any emerging industry. Changes, however, are beginning to appear. Product selection is being undertaken with increasing market research and professional care, and there is a growing understanding of the economics of scale as applied to distribution, packaging, and all the other processes required to develop from an early market to a more sophisticated one.

One thing is crystal clear: as with the development of films, theater, books and records, the video world will develop a form totally its own, indigenous to itself.

The Promise Of Home Video

Barry C. Novick: "The video world will develop a form totally its own, indigenous to itself."

"This is not a matter of one industry replacing another"

Records and tapes have been so profitable over the years precisely because they give consumers the freedom to act on the devices and media they like best, making the most of a local place and a specific point in time. It is our mutual experience in catering to this preference for freedom that makes our entry into the video field so important, and the promise of video's potential.

Video's parallel to the record industry is incredibly close. The current market in a streaming mode, just as the record business was in its earlier streaming mode, is currently focused on two formats while video/stereo suggests a possible three-product race, each with respectable product claims.

The software business has been remarkably "early record business." It is underdeveloped, without many disciplines, and its business ethics are basically of the streetwise variety.

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"This is not a matter of one industry replacing another"
JOHNNY VAN ZANT BAND.
LEAN, CLEAN ROCK AND ROLL.

The Johnny Van Zant Band's bare bones, no b.s. music has kept radio audiences at the edge of their seats. Their debut album has ignited request lines everywhere, has consistently landed in the most active list, is bulleting across the board and is racking up the sales figures to match it's jumps. With "No More Dirty Deals" all the cards are stacked in favor of The Johnny Van Zant Band.

"No More Dirty Deals" Featuring "634-5789"
On Polydor Records & Tapes.

Johnny Van Zant Band
No More Dirty Deals

Album  80*  106*  92*

Tour Dates for Johnny Van Zant Band
10/1 Knoxville, TN  10/5 Louisville, KY  10/10 Greenville, NC  11/5 Mobile, AL
10/2 Roanoke, VA  10/7 Charleston, SC  10/11 Fayetteville, NC  11/16 Birmingham, AL
10/3 Greensboro, NC  10/8 Augusta, GA  10/12 Columbia, SC  11/17 Chattanooga, TN
10/4 Atlanta, GA  10/9 Charlotte, NC  10/14 Huntsville, AL  11/18 Johnson City, TN
OLD & NEW NETWORKS

NBC Expands Concerts, Specials

By DOUG HALL

NEW YORK—Undaunted by the problems it had with its presentation of a live Yes concert last month on its Source Network—research shows 4.1 million people tuned in—NBC is going ahead with plans for live concerts and specials revolving around rock groups.

Over the next 12 months NBC expects to increase the concerts on both the old NBC Network and the newer Source Network. But for the moment attention is being paid particularly to Denny Somach’s series of music and interview specials. Somach did one of these in August on Yes, which was the first of two programs on the Atlantic group.

Now Somach is busy putting together a feature on Supertramp, which is scheduled for a Dec. 19 to 23 broadcast. Already in the can is a Genesis show set for Nov. 21 to 23.

The backbone of the Supertramp show is an interview Somach just completed with Supertramp bassist Dougie Thomson in Atlanta. This will be put together with a CHUM-AM Toronto interview of Roger Hodgson, another member of the A&M recording group.

Somach also expects to include an interview with A&M cofounder Jerry Moss and some of the “radio people who made this group happen.” Among those people are John McGahan of the Source, who broke the group when he was on WORQ-FM Buffalo in 1964.

Of course the album McGahan and others broke was “Crime Of The Century,” the fifth album the group recorded before the hit began, which Somach will note in his show.

Somach will also discuss with group their plans for the future. The picture that emerges, according to Somach, is that their current live album “Supertramp Paris,” which was recorded at the Paris Pavilion last fall, will mark the end of an era for the group.

Somach indicates that for the next album Hodgson and Rick Davies will be writing together again. And he says the band will be touring less. In his interview with Somach, Hodgson compares the group to the Beatles, saying that the Beatles did not tour for 12 years.

The History of Religion and Rock

“Musicians, Magicians or Messiahs?”

A complete documentary covering 25 years of the biggest hits and the greatest rock performers and the spiritual influences behind the music that shook the world, from Elvis to New Wave.

THE HISTORY OF RELIGION AND ROCK is twelve concise thirty-minute segments containing rare interviews and quotes and the music of history’s rock heroes. The Beatles, John Lennon and George Harrison; The Beginnings of Rock and Roll; Anti-Rock and Roll; Soul Music; Acid Rock; Eastern Religions; The Occult; Jesus Rock; Bob Dylan; Raaga and New Wave.

Currently aired on 200 stations nationwide including:

- WNEW - New York
- KFST - Los Angeles
- WMIR - Miami
- WMMR - Philadelphia
- WFM - Chicago
- KZEW - Dallas

This nationwide radio special is a must for any popular music fan for both young and old. Each segment is produced on quality stereo discs and is available free of charge as a public interest program.

The radio documentary was written by British rock journalist Steve Turner author of “Conversations with Eric Clapton,” “A Decade of the Who” and contributing writer to Rolling Stone and produced by Sangre Productions a non-profit syndicator.

Ferris Of FCC Reaffirms Goal To Seek Deregulation

NEW YORK—Federal Communications Commission chairman Charles Ferris reaffirmed his determination today that the commission will regulate the broadcasting industry. He spoke to an International Radio & Television Society luncheon.

“If more stations want to come into the marketplace, I say let them be. If it is the American way, even the opportunity to go broke,” Ferris told the gathering at the Waldorf-Astoria Hotel.

Ferris said he was determined to strip away regulations that even the regulated are comfortable with. “We will let the free enterprise system work in the communications industry. We will protect competition, not the competitors.”

Ferris characterized the commission’s role as one “to get out of the way of technological advances.” He pointed to satellites as an example. “We could have decided to regulate earth (receiving) stations, but we did not and there is no reason to support such a scheme.”

Citing the court case a few years ago on the question of broadcasting George Carlin’s “Seven Dirty Words,” Ferris also vowed to “stay out of censorship. We could have launched a witch hunt,” he said after the court found the broadcast of the Carlin monologue “obscene.”

Ferris pictured himself not as a traffic cop for the industry barring new broadcasters from access to the highway, but a college admissions officer, who screens applicants for broadcast.

Ferris’s speech has great significance to radio broadcasters because the commission has been actively seeking ways to cram more stations into existing radio dial space and to expand that space for still more stations.

Ferris did not back away from his stand when confronted with a widely quoted comment from FCC assistant bureau chief Frank Washington during a question and answer period. Washington reportedly has said, “Our job is not to protect radio license holders, but to expand radio until the pen on the air cannot stay on the air.”

Ferris did decline to comment on RKO’s plans to spin off its 12 radio and one television stations. RKO made these plans after the FCC revoked three tv licenses.

The Ferris stand might give some comfort to ViaCom and some concern to fans of the abandoned jazz format on WRVR.
This concept is not new to radio. Many stations vary their music from one day to the next, but Morrow says his format is unique because all elements of the programming are varied to fit the station’s changing audience throughout the day.

“While WRAN will be very easy to identify when you reach it on the dial (1510 kHz) it won’t sound exactly the same all the time,” Morrow explains. In the morning we’ll be easy to wake up to with a sound that’s pleasant to every listener. Late at night, we’ll be giving the younger audience what it wants.”

Before installing this format at WRAN. Morrow rebuilt the station which upgraded its equipment so it could utilize its full 10 kW of power on a 24 hour basis. The station, which was first put on the air in 1964, has always signed off at midnight.

Morrow will be dividing his time between the two stations alternating from live to tape in his afternoon drive shows on both stations. Other shows he is hosting such as “Cousin Bruce’s Concerts,” “Original Oldies Saturday Night Party,” and “Cousin Bruce’s Graffiti” a gossip show, will be taped.

Morrow considers the taped portions of his afternoon show drive a temporary measure until he can get this show up on a satellite within the next year. When he does he may syndicate this show to other stations as well as the one in third market he hopes to purchase on Long Island.

Morrow has a contract with ABC, where he made his name as a DJ on WABC-AM New York, for “Morning Weekend” shows and he is offering his gossip show to ABC for its networks.

Morrow promises WRAN will be a “model for community oriented radio” and the family format will be adapted in the Dover market. For example plans call for more sports to be included here in Middle-town. The format follows a Top 40s line with community involvement.

Morrow operates the two stations with his partner Stiller under the corporate name of Stillerman Morrow. Before getting into operation, Morrow formed Metromedia’s Rocktober with the WNBC-AM for three years after a 13 year stint at WABC. Morrow began his broadcasting career joining WABC from WINS-AM New York, which was playing rock in the 1950s, but now runs all news.

LOS ANGELES—With radio becoming increasingly fragmented, specialized syndicated package emanating from Westwood One are helping give stations the kinds of programming needed to differentiate them from other similarly sounding music outlets in the market.

Westwood One, which in five years has become the largest syndicator of specialized programs, heard on more than 1,200 stations, produces shows for AOR, Top 40, black and adult contemporary formats and will soon add country with its “Live From Gilley’s” in January. A new show for Spanish broadcasting stations is also in the works.

“We supply stations with programming they couldn’t or wouldn’t do themselves,” says Norm Patti, president and founder of the Los Angeles-based syndicator, “because it’s too expensive, too involved or wrapped around an unavailable personality.

“We enhance a format—what comes between the records, special programming on weekends, what makes a station sound different from the guy across the street,” Patti said.

Westwood One’s programming consists of “The Doctor Demented Show,” 150 markets: “The Great American Radio Show,” a two-hour weekly program hosted by Mike Harrison, “Off The Record” with KMET-FM’s Mary Turner, 10 weekly 20 minute rock interviews; “Special Edition” hosted by Sid McCoy, which are weekly one hour specials for black radio; “Star Track” with Candy Tusken, consisting of 90 second, twice daily rock news heard on 180 stations.

Also: “The National Album Countdown” hosted by Humbel Harv and heard regularly over the Armed Forces Radio Network, “Show ‘Em The Breeze” hosted by Jackie McCauley and featuring interviews with superstars in black music.

Also: “In Hollywood,” a show on over 100 rkb stations, the seasonal “Twelve Hours Of Christmas” and “American Disco.”

Patti says that it’s “by coincidence and design” that many of Westwood One’s hosts are KMET-FM personnel. “KMET is a hot rock property with quality personnel getting lots of attention. When sending out a property hosted by someone from a major station, at least get the program director to listen to the demo,” says Patti.

An outgrowth of Mary Turner’s “Off The Record” are two-hour “Super Specials” also hosted by Turner, consisting of music and interviews. The initial program with the Rolling Stones was carried by more than 200 stations with the Oct. 17 show with Bob Seger to be heard on the same stations. Six annual specials are planned for next year.

Instrumental in Westwood One’s success has been Patti’s ability to promote his shows to both stations and national advertisers on the same system by which the shows are made available to stations at no charge, with Westwood One retaining a portion of commercial time for national advertising.

Production of all Westwood One’s programs are done in-house in the firm’s 8-track studio. Also on the premises is a computer which at a moment’s notice can spew out all Arbitron time periods, including market listenerness and delivery on every program.

Westwood One will break precedent in the spring of 1981 with its first cash rather than barter program titled “Rock Years: Portrait Of An Era,” a 48-hour special to be hosted by KMET’s David Perry and written and produced by Bert Kleinman and noted programmer Jeff Pollock.

Also a growth area for Westwood One is live concerts. Bob Burch, former national program director for Century Broadcasting, recently joined the company as director of network operations. Burch will be setting up a concert network for live concerts for country, rock, MOR and black stations to be distributed via satellite, live network, tape and disk.
Based on station playlists through Tuesday (9/23/80)

**Pacific Southwest Region**

**PRIME MOVORS**

- Barbra Streisand—Woman In Love
- Doobie Brothers—Real Love
- Queen—Another One Bites The Dust
- Robert Cray—Let Love Be Love
- Bruce Springsteen—Born To Run
- Lenny Kravitz—Rock This Morning
- The Doobie Brothers—Real Love

**TOP ADD ONS**

- Barry Manilow—I'm Still Loving You
- Frankie Avalon—Let's Put It All Together
- Bruce Springsteen—Born To Run
- Doobie Brothers—Real Love
- Lenny Kravitz—Rock This Morning

**BREAKOUTS**

- Jackson Browne—That Girl Could Sing
- Robert Plant—How Many Times
- The Eagles—The Last Waltz
- Doobie Brothers—Real Love
- Bruce Springsteen—Born To Run

**Prime Movers—National**

Barbra Streisand—Woman In Love
Doobie Brothers—Real Love
Queen—Another One Bites The Dust
Robert Cray—Let Love Be Love
Bruce Springsteen—Born To Run
Lenny Kravitz—Rock This Morning
The Doobie Brothers—Real Love

**Pacific Northwest Region**

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Bruce Springsteen—Born To Run
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The Doobie Brothers—Real Love

**North Central Region**

**PRIME MOVORS**

- Barry Manilow—I'm Still Loving You
- Doobie Brothers—Real Love
- Queen—Another One Bites The Dust
- Robert Cray—Let Love Be Love
- Bruce Springsteen—Born To Run
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**TOP ADD ONS**

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**BREAKOUTS**

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- Doobie Brothers—Real Love
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**Prime Movers—Regional**

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- Doobie Brothers—Real Love
- Queen—Another One Bites The Dust
- Robert Cray—Let Love Be Love
- Bruce Springsteen—Born To Run
- Lenny Kravitz—Rock This Morning
- The Doobie Brothers—Real Love

**Southern Region**

**PRIME MOVORS**

- Barbra Streisand—Woman In Love
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**Southwestern Region**
With Billboard you can be in two places at once!

Your product story belongs at the AES Convention whether your company can personally be there or not. With an ad in the expanded AES section of Billboard's November 1st issue (on the newsstands October 27th), your customers, the professional equipment decision makers, will read all about you.

Only Billboard offers you expanded news coverage and bonus distribution during AES. The show goes on November 1-3, at the Waldorf in New York City. Whether you're at the show or not, your Billboard ad is an extension of your marketing message to an important international audience of pro-sound users.

Advertise in Billboard. That way, you're highly visible.

Contact your Billboard advertising representative today for complete AES Convention issue information and rates.

AES ISSUE DATE: November 1, 1980

ADVERTISING DEADLINE: October 17, 1980
THINK OF EVERYTHING YOU REALLY NEED —

IN A MUSIC SELECTION SYSTEM

—think of
• an interactive or fully automated music selection using your exact policy, clock and playlist
• selection using 23 different tests according to your priorities
• hour and day part protection rules for sound code, artists, title and cut
• control and judgment all human, machine does all the work
• playlist control, useful management reports, demographics
• flexible, intelligently written, humane and friendly system
• basic system handles playlist of 2700, can be expanded to suit your needs
• both systems run on DEC 1103

—think of **Selector**

IN A CALL-OUT SURVEY SYSTEM

—think of a system that
• generates random legitimate phone numbers
• helps you compose and keep up to 53 surveys of 50 queries and 200 respondents each, with up to 1000 titles for all the surveys, two artists and a classification code for each title, and 100 free-form multiple-choice questions
• keeps respondent files by name, age, sex, zip code and phone numbers
• does trend analysis, cross-tabs, histograms, top and bottom tested titles, confidence units, and some fancy question analyses

—think of **Sampler**

THINK OF RADIO COMPUTING SERVICES

See you at the Los Angeles NRBA!
Mirage Records welcomes Whitesnake on their first U.S. Tour.

OCT.
4 Wicomico Youth & Civic Center, Salisbury, Maryland
5 Capitol Centre, Largo, Maryland
6 Civic Center, Hartford
7 City Center, Pittsburgh
9 Madison Square Garden, New York City
11 Boston Garden, Boston
12 Nassau Coliseum, Uniondale, L.I., NY
13 The Spectrum, Philadelphia
15 Coliseum, Cleveland
16 Riverfront Coliseum, Cincinnati
18 Milwaukee Arena, Milwaukee
19 Horizon Arena, Rosemont, Ill.
20 Arena Civic Center, St. Paul, Minn.
22 Colos Arena, Detroit
24 Inn of Ill, Assembly Center, Urbana, Ill.
25 Freedom Hall, Louisville, KY
26 cheesderome, St. Louis
28 Municipal Auditorium, Kansas City, MO
29 Assembly Center, Tulsa
30 Lloyd Noble Arena, Norman, Oklahoma
31 Reunion Arena, Dallas

NOV.
2 Sam Houston Coliseum, Houston
3 McNichols Arena, Denver
8 Selland Arena, Fresno
9 Oakland Coliseum, Oakland
10, 11 The Forum, Los Angeles

Includes the new single, "Sweet Talker"/"Ain't Gonna Cry No More." WGT 3766
Produced by Martin Birch for Sunburst Records and YOU!
Surprise Success Hits KSOL-FM
San Mateo Station’s Black Music Has Large Appeal

By JACK MOUNDUGH

SAN MATEO, Calif.—One of the most surprising—and generally unpublicized—success stories in the San Francisco area market over the past year has been that of KSOL-FM, located here 15 miles south of the city.

Though KSOL, as one might guess, has been getting most of its attention lately regarded entirely within the industry as a black station—and in fact features blacks on jingles and one of the most exclusively the music of black artists—operations manager and program director Jeffries, 25, sees the station as being that the appeal of the station is unique enough to make it have made music in all the contemporary music markets in the station.

Indeed, notes Jeffries, KSOL is now booking more adult 18-24 and more people than KFRC-FM, a feat that would have been thought well nigh impossible a year ago.

The July/August Arbitron shows KSOL with a 4.8 overall share, compared to 4.0 for KFRC.

"None of us here," says Jeffries, "ever refers to the station as 'K. Soul' and we never classify the station by format, either black radio or anything else. Music is one of the few truly international languages. Everyone affec-

tes others and there are no limitations as to who can feel it.

"So it's a no-brainer, it should be there. If we're 'black radio,' then why are we number one in teens with an 18 share when only 7% of the Bay Area is black? Out of 4.7 million people, how many blacks is that?"

The KSOL profile describes the station as having "an ingenious mix of the best of today's rhythm and blues and jazz, soul and blues music with the million sellers hit of the past. We call it contemporary rhythm and blues.

Specifically, the station has a playlist that features 24 current singles, 20 album cuts (only one cut per album) and oldies and recurrents mixed in at a rate of no more than two per week per artist. The station will also mix in a maximum of three tunes from local artists on independent labels.

Jeffries says that "We see that the growth up there is no doubt that KSOL caused several other stations in the market to change. One station poured something like three-quarters of a million dollars into promoting a disco-oriented format and failed miserably with it."

However, says Jeffries, "Disco was very advantageous for us. Disco was connected with the prejudice and the black station and that all blacks. Well, if whites couldn't dance, it was only because they were not listening to the right stations. It didn't have the rhythm.

"You ask why it was. At our station’s we're the whites wanted to dance. They were able to dance to ‘race' music. But as time went on and more and more minor class people wanted to become the station and learn to dance. So it was appealing to the whites.

"So somebody said, ‘Okay, well, you'll zup the sound, look in the beat and change the standing on the records.’ But they made it a mistake. They only kept the one beat. There was no mix and so they didn't have their audience and eventually turned the audience off."

The station’s format has turned the audience to the real thing, to the sources of where all of that came from. And now that those people are listening to us.

Jeffries came to KSOL, in July, 1976, at the same time as current general manager Ken Shubat. Shubat had previously been at KOMA-AM Oklahoma City, while Jeffries came from WJMC-FM, Cleveland, owned by United Broadcasting, which owns KSOL as well as stations in its home town. Buffalon, New York, and Los Angeles.

"At the time, recalls Jeffries, 'our rating was at 9 and in previous books it had not gone over a point. It was our job to restructure everything on world base. Because of lack of station revenues we couldn't hire competent people, so we had to retain the entire staff, teach them things differently from what they knew. It took a lot of time, but the majority of our air people from that time are still with us."

The current weekday air schedule features Nick Harper, 6 to 10 a.m.; Marvin Robinson, 10 a.m. to 3 p.m.; Lee Perkins, 3 to 7 p.m.; Isaac Stev-enson, 7-12; Bill Hall, 12-6.

Jeffries is particularly proud of the fact that KSOL’s ratings are be-

The station’s format has turned the audience to the real thing, to the sources of where all of that came from. And now that those people are listening to us. coming increasingly strong with adults 18-34 and 18-49 (KSOL’s re-

searches emphasize that KSOL pulls more adults than the market’s in all black-oriented stations, KDIA-AM, KSFX-FM, and KBLX-FM/KRE-AM and that KSOL’s ratings have been achieved without heavy promotions.

"We're getting the older listeners now. We've got to have our world people's time, but the majority of our air people from that time are still with us."

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The station’s format has turned the audience to the real thing, to the sources of where all of that came from. And now that those people are listening to us.
How come Eddie Money's always givin' you the business?

Maybe it's just force of habit.
After a string of hits like "Baby Hold On," "Two Tickets To Paradise" and "Maybe I'm A Fool," he ain't about to let up.

Eddie started touring right out of the box, and he's not about to leave the kids hanging now—he'll be on the road till the end of '80. ("The boss says I can't come home till the album's platinum.") He'll see you soon in New York, Atlanta, D.C., Boston, Philadelphia, the state of Texas and other major markets.

After giving you the business, now he's giving you the new single, "Let's Be Lovers Again" featuring the lovely voice of Valerie Carter.

ADD ONS—The four key products added to the radio stations listed, as determined by station personnel.

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

BREAKOUTS—A summary of Add Ons and Requests/Airplay information to reflect greatest product activity at both regional and national levels.

Western Region

**TOP ADD ONS:**
- JOHN COUGAR - The Power Of Love (Arista)
- ELVIS PRESLEY - Loving You (RCA)
- KATHY MATHEWS - Love On The Weekend (Arista)
- ANITA DURDEN - I'll Come Running Back To You (Arista)
- REAGAN - Into The Great Unknown (Arista)
- MYRICK & THE FIGURES - Five Minutes For Summer (Chrysalis)
- ROLLING STONES - Emotional Rescue (Rolling Stone)
- WENDY - I Got It Bad (A&M)

**TOP REQUEST/AIRPLAY**
- KANSAS - The Song I Love (Elektra)
- THE BYRDS - Mr. Tambourine Man (Geffen)
- GRAHAM BONNET - Stand By Your Man (Chrysalis)
- JAPAN - Lovers In The City (PolyGram)
- BILLY JOEL - And The Money Kept Rollin' (Asylum)
- JIMMY PAGE - Ramble On (Rolling Stone)
- THUNDERLIP - Filling Up (Atlantic)

**Southwest Region**

**TOP ADD ONS**
- KANSAS - The Song I Love (Elektra)
- THE BYRDS - Mr. Tambourine Man (Geffen)
- GRAHAM BONNET - Stand By Your Man (Chrysalis)
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**Shelton-****
- ROBERT PALMER - Add Ons (Island)
- PAT BENATAR - Add Ons (Chrysalis)
- JEFF BENVENITTE - Add Ons (Columbia)
- JOHN COUGAR - Add Ons (Arista)
- ANITA DURDEN - Add Ons (Arista)
- REAGAN - Add Ons (Arista)
- MYRICK & THE FIGURES - Add Ons (Chrysalis)
- ROLLING STONES - Emotional Rescue (Rolling Stone)

**Southeast Region**

**TOP ADD ONS**
- KANSAS - The Song I Love (Elektra)
- THE BYRDS - Mr. Tambourine Man (Geffen)
- GRAHAM BONNET - Stand By Your Man (Chrysalis)
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**Northeast Region**

**TOP ADD ONS**
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- GRAHAM BONNET - Stand By Your Man (Chrysalis)
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*Based on station playlist through Wednesday (9/24/80)*)
INCLUDING THE SINGLE, "NORTH OF THE BORDER"
ON EPIC RECORDS AND TAPES.
BOBBIN BEAM
Only 28, She Is Music Director And DJ On Milwaukee WLXP-FM

By MARTIN HINTZ

MILWAUKEE – Bobbin Beam would probably laugh if somebody dubbed her the Grand Old Lady of Milwaukee's rock-'n'-roll airwaves. After all, she's still on the bright side of 30—merely 28. But for the past decade, Beam has been a familiar face and figure on the city's radio scene, in a business not usually noted for its job stability.

Now, as afternoon drive personality and music director for WLXP-FM, Beam can look back on those years without too much rolling of the eyes. But there were most likely moments then—handling greyhound shifts for the long dead WFZM-FM when she must have wondered if being a decent rock-'n'-roll jock was really the route to happiness in Beertown.

But as a following was grim in those days, but it was being the lead singer for groups whose names she can't even remember. Now she's sat- isfied to be part of a team that has given the heebie-jeebies to the other neighborhood radio stations. She's in the right way since WLXP hit the airwaves in 1977. The station scored a 7.2 share overall in the Arbitron while Beam won an 8.4 audience share.

In addition to her music director duties, she still handles afternoon drive—her mellow, throaty voice being a fine counterpart to some of the best supper-bar sounds in Southeastern Wisconsin.

**Summerfest Time:** Bobbin Beam takes a turn at WLXP's booth at Milwaukee's Summerfest, one of many personal appearances she makes.

"Rock and roll was like a religion for me," she recalls smiled from behind a desk awash with papers, albums and autographed photos of rock stars. A huge poster of Heart and a bulletin board crammed with undecipherable notes framed her ears.

"I was in love with radio. I could even pull in KAAT-FM from Little Rock out 110 miles," Beam says. Then one day in school, she was transcribing an English lesson when her friend convinced her to make a demo because they thought she had such a great voice.

For a lark, she sent the tape to Steve Stevens, then program director for KZNN-FM. "I got a job in the progressive station in those days. It was like the old movies where they said, 'I've gonna ya a buck, kid?"' she laughs. They did and she landed a job with the station. Remaining there from April 1970, to March 1974, she handled DJ and the news director's jobs before moving on.

"Progressive rock was like a pen duum," says Beam, looking back over her career. "Progressive rock of the early 1970s was Moody Blues and Dylan, with the jack tasseling in a lot of "oh, wows." Then we became more cut-out, more mass radio. We chopped most of the talk and the DJing down, and Beam won an 8.4 share. We'd all of a suden it was no longer time to be a flower child, it was let's kick ass and get high energy rock," she continues.

Now that pattern is also fading and listeners want more of a smooth flow and emotion, with more personality incorporated into a show. Beam says she has a lot of freedom working in the particular format, broadly based on the design developed by Lee Abrams. However, she can and will switch to another format as Microwave, playing cuts that might not be ashot nationally but are right in the city.

"Tom Daniels put a lot of trust in my judgment," she stresses. "His door is always open if we have to talk something over.

"As far as musical choices, I trust my gut — what I think people will accept in the form of our particular demographic. I look at the East and West Coasts where a lot of trends start, but they don't hold out there, unlike Milwaukee. The audience here has a certain expectation. I'm pointing out that Super Tramp broke out of the Milwaukee market and moved on to the big time. The locals also led Led Zeppelin and Pink Floyd.

Beam has shared such performers as Ricky Lee Jones as the "megastars of the '80s," with a growing popularity for more music from the town looking for more: Janis Joplin, Jimi Hendrix, the Doors. It's starting all over, kind of a return to the true Us.

Personally, she rates the Beatles, Stones, Led Zeppelin and the Doors as having all the elements for success: "They've got the music, the personality, physical appearance and charisma that's so necessary," she says.

Beam is a close friend of Ann Wil- liamson of Heart and recently wrote a song in her honor, submitting it to the American Song Festival contest. She sent Ann the lyrics and it really hit her: "I just remember her saying how much of herself in terms of friendship and we have a lot of good together," she says. Sometimes she finds a good interview spot on Beam's afternoon show. "I can get a lot of country and some in the area with a lot of the new sounds and it really is working," says Beam now that their job is really diffi- cult, being shuttled around like a piece of meat. They might arrive rough and ready or sometimes doing a show can be extremely frustrating when we're on the air. But I try to get something in and sometimes it really works."

Summerfest, one of many personal appearances she makes.

**KRO Beams Shows**

**Continued from page 1**

...it expects to have 650 stations on line by the third quarter of 1981. Mutual has 900 affiliates.

Next came a four-year stint at WQFM-FM where she was midday jock until December 1977 as well as being music director and program director. By then, she had a following that rivaled any on-air personality in town.

"I enjoyed the p.d. position. At the time it was better for me. Yet even before doing that, I was handling all the music research on the station, she says. "But I was sort of ready to move on and try something new."

Then she got a call from Tom Danger, program director for WLXP—which was then being orga- nized as a sister FM station for the Heart-owned WSAM.

"He was just in town looking for a radio coup so he called me," Beam says. "It sounded like an interesting challenge and extremely exciting working for a new station just about to go on the air. So I said, yes." She was hired on Dec. 15 and the station went on the air Dec. 26, 1977. She handled afternoon drive since signing on as part of the origi- nal staff and was named music direc- tor early in 1978.

"Radio has been like a pen duum," says Beam, looking back over her career. "Progressive rock of the early 1970s was Moody Blues and Dylan, with the jack tasseling in a lot of "oh, wows." Then we became more cut-out, more mass radio. We chopped most of the talk and the DJing down, and Beam won an 8.4 share. We'd all of a suden it was no longer time to be a flower child, it was let's kick ass and get high energy rock," she continues.

Now that pattern is also fading and listeners want more of a smooth music and movie reviews as well as coverage of contemporary concerns and problems.

The program will also provide other Public Radio Notes, such as "Who's Hot And Why," "What Happened Re- cently," "What Comes Around," among others.

And the program will include a one-hour special of live recordings, which stations can rerun as weekend programming. KRO now works with station general manager Tom Burchill to sell the new service "a perfect answer to a lot of stations."

It may indeed be the answer to station managers' prayers, but it might also mean the end of some jobs for announcers. Burchill notes that the overnight slot is often the toughest for a station to keep filled as the hours contribute to a higher turnover than jocks who work shorter daytime hours.

KRO could also mean that KRO and other networks might get into full-programming network service, which could not only spell the end to more jobs, but cut into a domain at automated stations now con- trolled by such syndicators as TMS, Drake-Cenatography, Radio Broadcast- ing and Southern California Microwave. "We had hoped to have bids in by this month," he says, but these are be- hind schedule.

KRO is working toward an oper- ational agreement with the NBC execu- tive vice president for network radio, Chuck Reiner, notes, "We've had six meetings this month with various vendors and suppliers to define what we need. We're putting to- gether a budget and timetable. We have to determine the participation of our affiliates. Will they own or lease the service?"

Final plans for KRO's "Night- Time America" are not yet set. KRO director of programming of Inter- nates notes the program will be hosted by "the well known TBA to be announced soon."

But the program is designed as a "self-contained, personalized hosted, five-hour package that is specifically targeted for a broad young adult appeal in its music selection, information and en- tertainment mix."

The program incorporates pre- taped or live interviews with personal- ities such as "Lifesound" on the NBC Network. Taking note of the current country music explosion in radio, it adds that country country will be included. Interante arranges the music mix as "contemporary young adult surprises," he says.

The show will also include "ap- propriate "Lifesound" features," which will "take us from overnight to the midnight to 5 a.m. show," she ex- plains. "Lifesound" are 90 second reports, which will run on the record, tele-vision and movie reviews as well as coverage of contemporary concerns and problems.

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**New On The Charts**

Graduates of local bands, the four Vapors emerged from the mazes of pub circuitry in London to score a number three hit in England and a U.S. debut with this off-the-wall single.

The United Artists band came together in the winter of 1978-79 in Guildford, England, under the leadership of vocalist/songwriter/guitarist Dave Fenton, formerly of the Solicitors. He joined the group with bassist Bruce Foxton of the Jam and vocalist Greg Faulkner and Wilkinson comes from WULP-FM Chicago.

VAPORS - "Turn Out The Light" — $1

**Radio Programming**

**Vox Jox**

By DOUG HALL

NEW YORK — Bree Boshaw and Raymond Bannister have departed from the air shifts at KFRM in San Diego and have been succeeded by Adrian Bolt and Laura Wilkinson respectively.

Boshaw, who had the highest Arbitron numbers in the market and worked the 7 p.m. to midnight shift, will concentrate on activities of her Rock Lady Productions. She is busy booking commercials and MCing local shows.

Bell comes from KGB-FM San Diego. Before joining the station as Greg Faulkner and Wilkinson comes from WULP-FM Chicago.

WABC-AM New York jazz Howard and Hoffman has been moved from his 8 p.m. to midnight shift into overnights and overnight man Sturgis Griffin has taken over Hoffman's old shift. Steve Sutton is out as program director at WYSP-FM Philadelphia. He's been succeeded by Rick Harris, who had been program director, WLAC-A/M/WKQB-FM Nashville.

Billboard's man in Philadelphia Maurice Rojas reports three new weekers on WMRM-FM Philadelphia. Tom Robinson is in from WFBQ-FM Indianapolis to the 2 to 6 a.m. slot, former WPX-FM New York music director Meg Griffin is work-ing her way through the market and shows signs of having fallen out of sync with the album-aware, teen, rock-raised and album-based economy of the market.

KJH-AM's recent disposal of a format that was this generation of program-ners dreamed of for nearly half a lifetime is a positive sign of all the new ways in which the music charts and the music business are breaking down.

Now in its 46th year, Billboard is the only publication devoted to the music business. Billboard serves the music industry and the people who make, market, sell, and enjoy music with comprehensive coverage of the music business, timely information, and expert analysis.

**DON WILLIAMS**

"I Believe In You" — 89

Both this single and the album of the same name are charging up the top 10 of the country charts.

Bowing in the pop chart, this MCA singer/songwriter achieved recognition in country circles during the second half of the '70s, though he's been performing since 1964. In 1978, the Country Music Assn. named him male vocalist of the year.

Other honors bestowed upon him by the British, with whom his popularity is well documented.

**MIKE HARRISON**

Top Tracks Radio

**October 1, 1980**

**Bubbling Under The HOT 100**

17-THOUGH THE KING IS DEAD, The Stamps, Columbia

19-THAT'S THE WAY IT IS, The Rolling Stones, CBS

20-SILVER BULLION, Warwick, A&M

**Bubbling Under The Top LPs**

1-STRANGERS IN THE NIGHT, Frank Sinatra, Capitol

2-TOO MANY BARS, Paul McCartney, Apple

3-LIKE AN INVISIBLE STRING, Wayne Fontaine, Capitol

4-COMING HOME, John Denver, RCA

5-EVER CHANGING, The Highwaymen, MCA

6-SONGS FROM THE DARK, Bette Midler, RCA

7-Martha and the Vandellas, Warner Bros.

8-SERGEANT MAJOR'S HOUSE, The Royal Guardsmen, EMI/Capitol

9-You've Got A Friend, Carole King, A&M

10-Jim Croce, Atlantic

**HITS PARADE**

1-PEOPLE HAVE THE POWER, Live Aid, Capitol

2-SONGS IN THE KEY OF LIFE, Stevie Wonder, Motown

3-JUST LIKE A CHILD, Olivia Newton-John, MCA

4-HEAVEN HELP US, John Lennon, Yoko Ono, EMI/Capitol

5-REACHING OUT FOR THE ONE I LOVE, Bill Withers, Cotillion

**Best Sellers**

1-YOU MAY BE RIGHT, The Osmonds, Epic

2-HEY YAH, Ray, Music Alley, Atco

3-LONG SHOT, Henry Poole Band, Atlantic

4-THE BOBBIN THOMPSON BAND, Blue Eyed, EMI/Capitol

5-BONAFIDE, The Billy Band, RCA

6-HAVE A PEACEFUL, Holly Peledat, Dreamland 1005

7-THE TRAVELLER, Chris de Burgh, A&M

8-I LOVE WOMEN, Jim Hurt, Scott Bros. 605

9-ONLY WHY, Mike诘诘, Track

10-WHY DO I FEEL IN LOVE, Jane Mitchell, Atco

**Hottest Add Songs**

1-BORN TO RUN, Bruce Springsteen, CBS

2-KASHMIR, Led Zeppelin, Atlantic

3-SLOW DANCE IN THE STREETS, Andy Gibb, Epic

4-FREEBIRD, Lynyrd Skynyrd, MCA

5-THAT'S THE WAY IT IS, The Rolling Stones, CBS

6-SOMEONE ELSE'S PROBLEM, Neil Diamond, Elektra

7-IM SO LONESOME I COULD CRY, Parton, MCA

8-SONGBIRD, Carole King, A&M

9-REACH, Shalamar, MCA

10-BOB'S SONG, John Denver, RCA

**Top Tracks**

1-GOODPHONE, Roy Orbison, Atco

2-COMING HOME, John Denver, RCA

3-FOOL'S PARADISE, Gino Vannelli, MCA

4-TV IS MY CRUTCH, John Lennon, Yoko Ono, EMI/Capitol

5-The Swing, Tommy Bolin, Polydor


7-MOVIN' ON, John Denver, RCA

8-LETTER LOVE, George Benson, Polydor

9-CHERRY, CHERRY, CHESześ, Epic

10-THAT'S THE WAY IT IS, The Rolling Stones, CBS

**Newport Show Presented**


NEW YORK—The kickoff show of this season's Jazz Alive series is actually an edited-down version of a Newport Jazz Festival presentation that took place July 2 at Avery Fisher Hall in New York.

The show opens with some com-eos from Rosetta Reitz, who produced it for George Wein of the Newport Jazz Festival. She tells how she was inspired from the "Black Broadway" presentation of the previous year's festival.

Then the on-stage host Carmen McRae takes over and tells the audience that "this is a celebration of women" featuring "up blues." And it is pretty much that. With all these women there's not much room for Billy Taylor, the usual host of "Jazz Alive," but he does get a few words in at the beginning and end.

Highlights of the McRae show included a surprising number of old timers who can still hold their own—Sippie Wallace, Adelaide Hall nad Big Mama Thornton—are Jay McShann and Dick Hyman and the Newport Classic Jazz Band.

DOUG HALL
AMERICA'S GREATEST ROCK 'N' ROLL BAND

The Beach Boys

Sold Out

Agent:
Dennis Arfa
HRA Entertainment Corp.
14 East 60th St.
New York, N.Y. 10022
(212) 751-8920

Direction:
Jerry Schilling
Jerry Schilling Management
10880 Wilshire Boulevard
Los Angeles, CA 90024
(213) 475-0361

WASHINGTON, D.C.
JULY 4TH, 1980
Record Breaking Year Despite Increased Concert Competition

By AL SENIA

TEMPE, Ariz.—Despite the spectre of heightened competition, Arizona State Univ.'s concert program appears headed for another record-breaking year.

Eight major artists either have appeared or are booked into two venues on the on the school's campus. Miriam Boegel, director of the 14,500-seat Univ. Activities Center and 3,000-seat Gammage Center for the Performing Arts, predicts the campus concert program will gross $1 million this season.

“We think it's realistic,” says Boegel. She expects to book at least 15 major acts before the new season ends June 30.

Last fiscal year, the concert program on the 35,000-student campus grossed $575,000.


The continued growth of the university's program is remarkable, given the rise of compelling programs at nearby Compton Terrace (to the west) and the Mesa Community Amphitheatre (to the east). The Denver-based Eyeline Promotions operating Compton, and long-time Phoenix promoter Doug Clark has established his first season series in Mesa. Both are outdoor venues.

The competition fails to sway Boegel, who realizes she has a lock on possibly the most lucrative Arizona market for concerts: the university.

She says the new competition is healthy because it has sparked renewed interest in the Phoenix concert scene.

“Compton is oriented toward a particular market segment,” she says. “It doesn't seem to be affecting us any. We may have a fewer number of shows, but we still get the big shows, she claims.

“More facilities means there's more going on (musically). There's room for everyone as long as everyone's expecting 10,000 people at each show!”

Boegel notes that many artists prefer to play indoor venues. And the school has two of the best in the Phoenix market: Gammage Center, an acoustically perfect showcase designed by Frank Lloyd Wright and the Activities Center, a large, reserved seat theatre-in-the-round.

"It gives us a little more flexibility," says Boegel. "There were at least three artists we would have pegged as good Activity Center shows. They wanted an auditorium environment and not the arena, so they booked into Gammage."

She sees the new season being dominated by MOR acts.

“we can never get enough of those for our audience—John Denver, Judy Collins, Kenny Loggins, Chuck Mangione. There's just never enough."

Although hard rock draws the largest student crowd, the MOR acts draw well from the university community and east Phoenix suburbs. (Continued on page 36)

Talent
Apple-Chipetz Link To Electric Factory

PHILADELPHIA—Electric Factory Concerts, a locally-based rock concert promotions firm, has brought in Apple-Chipetz Management, headed by Steve Apple and Bob Chipetz, to head up its newly-established creative division.

In addition, Apple-Chipetz will also operate as a subsidiary of Great Eastern Management, personal management agency headed by Larry Magid and Murray Schwartz. All three agencies are now housed under the same roof.

Apple-Chipetz has been engaged in personal management, rock concert promotions and public relations. Previously, Apple had been public relations chief for Electric Factory Concerts.

Apple-Chipetz will also continue to serve as personal managers for the A's and Baseball and maintain full control of the two rock groups. The A's are linked with Arista Records, and Baseball is on Sire.

"We were looking to expand our management company in terms of general strength and to increase our relationship within the record industry," says Chipetz. "Electric Factory Concerts' offer was exactly what the doctor ordered," he adds.

As a subsidiary of Great Eastern Management, Apple-Chipetz will retain sole autonomy of its existing artists, but any additional artists will come under the Great Eastern umbrella. Great Eastern's roster of talent includes Grover Washington Jr., Parry Labelle, Ramsey Lewis, the live engagements of Richard Pryor, and the Cats rock group.

In taking on the new creative division for Electric Factory Concerts, Apple-Chipetz takes on the responsibility for all advertising, record company and radio station promotions, press and public relations for the extensive concert promotions.

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Talent

Students Aiding Revival Of N.J. War Memorial Hall

TRENTON, N.J.—The auditorium at the city's War Memorial building, under-utilized in recent years, is to be converted into a concert hall—thanks to the combined efforts of the students at three area colleges.

Although it is actually the second largest concert hall in the entire state of New Jersey, War Memorial seats only 1,276. On a pro-Broadway, classical-music basis, War Memorial hosted primarily rock concerts in the past 15 years. It was a favored stop for rock groups on their way up to the big leagues. But in recent years, the limited seating capacity made it unprofitable for concert promoters to bring in big name talent.

In the first major effort to re-establish War Memorial as an entertainment center, a Capital Series of three pop concerts has been announced by students groups at Rider College, Trenton State College and Mercer County Community College.

The series kicks off Friday (10) with panthomist Marcel Mareau. Coming in later will be the Preservina Hall Jazz Band, followed by guitarist Christopher Parkening. Mareau comes in on the heels of the state-owned War Memorial completing its $1.25 million remodeling work. It included installation of air conditioning, which is expected to increase summer use of the concert hall, and improvement of stage and house lights for the period when it is reportedly as technologically sophisticated as any around.

Nearly all the cost for the concerts is being subsidized by student groups at the three colleges. For the students who will have first crack at War Memorial, a top-notch location and prices, it will be an opportunity to see talent they possibly couldn't afford to bring to campus.

Tickets remaining will be sold to the general public, starting at $3.50.

Financial help is also coming from the State's Work, Education and Leisure Initiative. Edward R. Kas- ser, director of concerts and cultural programs for the state office, says if the series takes off this year, it will become an annual feature.

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At Noon interviews...Cary Simon is planning dates in a couple of New York's new rock clubs...Angel City will tour the U.S. as guests of the Kinks...Ian Dury, whose latest U.S. single is "I Want to Be Straight," was visited backstage by Vanessa Redgrave during a break between his two shows...All American, the L.A.-based group, makes its first New York appearance Friday and Saturday (3-4) at the Downtown...Deborah Harry and the male members of Blondie attended a recent L.A. auction of the Elvis Presley estate. They didn't bid on anything, but singer Michael Des Barres plucked down $40 for Elvis' toilet seat cover. On the closing night of her three-date run at the Universal Amphitheater, Melissa Manchester performed in front of an SRO audience containing Dolly Parton, Ronan T aupin, Burt Bacharach and 10-year songwriting partner Carole Bayer Sager, among others. KSO is releasing the soundtrack for "Shogun" by Maurice Jarre...The Split Enz will tour the U.S. in October.

ROMANKOZ & SHAWN HANLEY

JAZZ-ROCK ELECTRIC VIOLINIST

Young L.A. studio musician would combine rock, jazz with electric violin

Paco Serrano has established himself as an established Paco as a solo artist, with his new project, "The Magic of Paco," a project he also teamed up with Doc Watson's Fusion Band, etc 213-761-1781

University Shows

Continued from page 35

All of the shows at the university are cross-promoted between the school and outside promoters like Campus West, Double Tree Productions and Festivals.

"Our typical deal is apt to be a percentage agreement," Bogel explains. "We're in there for the risk as much as they are." Under an agreement negotiated between students and administrators several years ago, profits from the shows are split between Bogel's facilities and the student government.
PAUL SIMON
Amphitheater, Universal City, Calif.
Tickets: $12.20, $10.50
It was hard feeling fault with the first of Si-
mom’s three performances here Sept. 20 as the
songwriter delivered an impressive two-
hour, 21-song set that captured the essence of
his output since the breakup of Simon & Garfunk-
el. Even though Simon’s vocals were occasionally
off key and his resonances (which he admitted
it was noticeably apparent, so what, the show
was well-paced, musical support was nothing
during and the song selection satis-
ished the audiences hunger to hear the best of
Simon’s incredible catalog of material.
The still boystu Simon opened the set
lit up the outplayed “Me And Julia Done By
The Schoolyard” and then changed pace with
the melancholy “Still Crazy After All These Years
which featured a lovely solo by George Young.
Simon performed “Late In The Evening,”
his hit single from “One Trick Pony” early in the
show, with the dynamic horn section pumping
enough life into it to make it one of the even-
ning’s most outstanding songs.

After about the seventh song, Simon was
coaxed by the audience into breaking his si-
ence. If there was any shortcoming, it was Si-
mon’s lack of personality.
But after breaking the ice with some hu-
man stories, the audience responded
ennounced and for the remainder of the show
he was more relaxed and at ease with the au-
dience.
Simon concluded the first half of the show
with “50 Ways To Leave Your Lover” and the
bouncy “Ace In The Hole” from the “One Trick
Pony album,” a song that came across better live
(an did most of the new material) than on record.

The energy level after the brief intermission
was significantly higher, aided in part by the
joke Dixon singers, whose gospel voc
lender presented new interpretations to “Love Me Like A
Rocks,” “Bridge Over Troubled Water” and
“Going At It.” The singers, who a
impressive setlist, also took centerstage for a
twenty songs of their own gospel songs.
Perhaps the most intimate and special part
of the show was at the very end during Simon’s
second encore, when he stood by himself,
coustic guitar in hand, for crowd-pleasing
versions of “Mrs. Robinson,” “The Boxer” and
“Sounds Of Silence.”

Simon apparent gaus was more
able for another hour and no one would have
left.
Simon, who played electric guitar most of the
night, received sustained support from his “One
Trick Pony” band which included Eric Gale, gui
tor; Tony Leon, bass; Richard Tey, key-
boards; Steve Gadd, drums; and a powerful horn sec-

It was a welcomed return for one of popular
music’s most enduring write-performers.

ED HARRISON

COMMODORES
BOB MARTY

Madison Square Garden, New York
Tickets: $12.50, $10.50

Both the Commodores and Bob Marley have
demonstrated an ability to sellout the Garden,
selling out their last sold out tour last fall.

Citi Field, Maspeth, N.Y., Sept. 18.23

Best of the Publisher.

Copyright 1980

(Continued on page 47)
Talent Forum Coverage

Constructive Talk Highlights ’80 Talent Forum

By ROMAN KOZAK

The myriad problems confronting the live talent industry were aired, and some solutions were sug-

gested at the recent Billboard International Talent Forum held in New York at the Sheraton Centre Hotel Sept. 3-5.

The Forum attracted more than 350 participants, who for three days were able to look at them-

selves and at their business. Participat-

ing were artists, managers, agents, promoters, label executives, radio programmers, college and far buyers, attorneys, journalists and facility operators.

The Forum allowed for contacts to be made and renewed and for business and personal relation-

ships—so important in this busi-

ness—to be established. And there was entertainment, provided by the Bus Boys, Carolyn Mas, Huey Lewis & the News, Alabama, Point Blank and Love Affair. Gallagher hosted the Awards dinner.

Mostly, though, it was business. There were sessions on promotions, on creating the big, sellout dates, on how the various partici-

pants in the talent business inter-

act with each other and how to keep down costs. There were large general sessions and smaller seminars and luncheons where the entire spectrum of the industry’s prob-

lems could be aired. And there are enough of those.

There is a recession going on. The kids can’t afford high ticket prices and big-stadium shows. Also, they don’t want some of the old and new acts that are being foisted on them by record companies, agents, attorneys and managers, who may not know each other (too well) but don’t know the local markets. Meanwhile, the successful acts are making crazy demands, but that may be because they have been on the road for too long, playing too many dates.

At the same time costs are going through the roof. The major venues want too much in rentals and too much of a split in merchandise sales, while pirates hawk T-shirts outside with impunity. Sound and lights cost too much. Radio is not doing its share. Black and white promoters are having problems. Record company support is virtually dead. And the industry has bad p.r.

But all is not bleak. There were definite solutions suggested at the Forum. The club scene is flourishing. Small halls are also available.

Equipment can be rented locally. Film crossovers can be exploited. Radio and in-store appearances by artists can boost ticket sales. There is a large international market that can be used wisely, as well as regional markets. Promoters can create their own packages. And commercials can be used. It doesn’t hurt Debora Harry’s recognition factor to be selling jeans.

Keynoters Ted Nugent and Andrew Stein, Manhattan Borough president, also offered some help. Nugent suggested that record com-

panies get on the road with their acts, and teach them how to promote better. Stein promised sup-

port from his office to the live talent industry which is so important in bringing the city tourist money.

And there were calls for better communication and cooperation.

“I hate to be morbid,” Frank Barcel-

ona, president of Premier Talent, told one seminar, “but I was happy about the recession, and what it has done to the industry. In light of the new reality we have to cooper-

ate to survive.”

Ted Nugent chats with conference attendees following his keynote speech.

Promoter Ron Delsener quips while introducing Andrew Stein, a keynote speaker.

Jean Williams, director of the Talent Forum, welcomes conference attendees.

Andrew Stein, Manhattan Borough president, delivers a strong keynote speech.

Corinne Carpenter asks question of panelists.

Sparkle Martin expresses his concerns to Forum panelists.

Bill Washington of Dimensions Unlimited, second from right, stays on to answer questions after the session breaks.

Premier Talent’s Frank Barsalona, window, asks question of panelists at a Forum workshop.

Bill Goosen, left, of the Oak Ridge Boys, talks to Tony Moreno about Billboard En Espanol.
Talent Forum Coverage

Seminar Asks ‘Where Are We? Where Are We Going?’

By GEORGE KOPP

The high cost of arena rentals and the difficulties of putting together a solid package dominated the lively discussion at the Talent seminar entitled “Where Are We-Where Are We Going From Here?”

The seminar, chaired by Premier Talent’s Frank Barsalona, presented a varied panel of experts from the ranks of promoters, agents, managers, record companies and building managers. On hand were Al DeMarino of Epic Records, Wayne Forte of William Morris, Journey manager Herbie Herbert, WNEW-FM program director Mel Karmazin, promoter Jim Rissmiller, and Loris Smith, manager of the Meadowlands complex in New Jersey.

In his opening remarks, Barsalona recognized that conferences are traditionally places to talk about cooperation, but that these good intentions were usually swept aside in the normal course of doing business. The current economic situation would alter that practice, he hoped.

“I hate to be morbid,” Barsalona told the gathering, “but I was happy about the recession and what it has done for the industry. In light of the new reality we have to cooperate to survive.”

Clearly the economy was foremost in the minds of the participants and observers, who repeatedly drilled the panelists on ways to bring down the high cost of touring. The skyrocketing expenses most frequently mentioned were sound and lights, stagehands and above all, building rents. Predictably, Loris Smith found himself in the hot seat more often than the other panelists.

Smith pointed out that building managers have pressures from municipalities and can’t afford to take risks, such as lowered security, which might also keep down costs. He acknowledged, however, that over the course of a year live entertainment contributed more profit to the Meadowlands than did sporting events, including Giants football and Cosmos soccer.

Expenses are not only high, complained Jim Rissmiller, they are unpredictable as well. “I spend more hours on the phone going over expenses,” he said, “and they still never come out. Promoters can’t negotiate from a position of strength. The building managers know that in most circumstances the act will play no matter what he charges.”

Advertising rates on radio have increased along with other expenses. The promoters complained that radio station policies give them far less flexibility than they used to have. In response, WNEW’s Karma-zin explained that in order to maintain profit radio stations had only two choices—to increase the number of commercials or to raise the advertising rates.

He also said it was shortsighted of station managers to change formats every time ratings slipped, because it takes time for a station to build an identity. Another sore point among the panelists is the merchandising of T-shirts and other souvenirs which has become less and less of a profit source due to the percentages taken by the vendor, put as high as 40% in some cases. Said Journey manager Herbert: “I have no objection to paying a fair share to ‘union’ vendors, but if I’m paying a building so much in rent, I have to ask the question why I should pay anything extra from my merchandising.”

In response, Loris Smith suggested that the charges on merchandising were fair because “if a kid spends $10 on a T-shirt that means he’s got $10 less to spend on hot dogs and soda.”

Comments from the floor were, angry at times. Promoter Bill Graham wanted to know “when promoters would be able to share in the profits of power,” and particularly when they would be influential in assembling a package.

He said that promoters were left out in the cold as agents and record companies made deals to get their groups on a bill, even though the inclusion of a certain group would hurt sales. Local promoters, he said, understood their markets better than agents and label executives.

Panelists Jim Rissmiller agreed, and added that there was no evidence that a tour with a headliner group would necessarily help launch the career of a new act.

Monarch Entertainment’s John Scher said local promoters deserved better deals from building managers and radio stations because of the bulk of business they did over the course of a year. “It’s wrong that I pay the same rates and do 30 shows as a guy who comes in and does one,” Scher said.

In spite of the discord Barsalona said that the industry should unite for political reasons. “Artists are political pawns,” he stated. As an example he cited a recent bill in Congress to fix radio station policies. Where are we going from here? “We’re going for five years. As soon as they become big Stigwood brings in Weintraub to do the tour,” he said.

Other areas of concern included home taping. Al DeMarino stated that the poor quality of prerecorded cassettes was a problem that the labels were addressing. He also felt that the chances for a levy on blank tape to compensate for lost royalties were slim. In general DeMarino felt there were signs of an upturn in the industry.

Wayne Forte of the William Morris agency believed that many of the problems expressed at the seminar could be solved if the lines of communication between the various sectors of the industry were improved.

Partners Or Adversaries? It’s A Subject That Breeds Dispute

‘Team Effort’ Often Is Rarity Among Artists, Others

By Irv LICHTMAN

At its best, the relationship among artists, labels, booking agents, managers, promoters, attorneys and facility owners should represent a “team effort,” yet it’s most often a delicate balance of interests.

All elements of a performer’s career were represented at the Billboard Talent Forum on a “partners or adversaries” theme, chaired by Styx manager Derek Sutton of Stardust Enterprises.

The panelists included former Kiss member Peter Criss, now a solo; Epic Records Don Dempsey, business consultant Marshall Gelfand; manager Ken Kragen; night-club owner Hank LoConti of Agora Inc.; Bob Regehr of Warner Bros. Records; manager Butch Stone; Jack Beckman of the Reunion Arena in Dallas; Scott Muni of WNEW-FM/New York; promoter Wayne Nederlander; attorney David Braun; facility owner Jack Nicholas, and promoter agent Jane Geraghty.

Epic’s Dempsey said he was “concerned” about labels and their
The opening sessions of the Talent Forum were set aside for reflection. In a series of nine concurrent discussions under the general heading "The Talent Industry Takes A Look At Itself" industry veterans and newcomers wrestled with general and specific problems vexing the industry.

Escalating costs turned out to be the major, but by no means the only worry. Poor ticket sales, changing radio formats and haphazard business practices were also the subject of attention from panelists and observers alike.

"The talent industry has the dubious distinction of incurring more problems than anyone can remember," said entertainment attorney J.B. Ross. "An industry once governed by talent is now governed by money.

Ross cited four major areas of problems: salaries and expense accounts, consumer resentment causing poor attendance, the high cost of touring and the 'arrogance that permeates every faction of the business. People who deserve a break can't even get a hearing.'

Dave Williams of Celloar Door Concerts in Washington D.C., noted that "Production costs may one day be more than talent costs." Costs for a concert, he said, had escalated from $2,500 to $10,000-$12,000.

Carol Kinkel of the Empire Agency said that all facets of the industry are "melling together. Promoters must be part manager, they must know radio and they rarely have time to sit back and take a look at the perspective of the job."

"Budget cuts by record labels came under fire from record man Martin Kirkup of A&M Records. "Most record labels have cut away muscle as well as fat," he said. "Tour support has been cut drastically.

"saurus it's heading toward self-destruction."

Another participant to hit radio was Ed Rubin of Magna Artists. The similarity between AM and FM stations he termed "frightening. There is no longer any such thing as progressive radio," he stated.

Mike Klenfner cautioned that the only way tour support would again be forthcoming was if labels could cut record production costs drastically. He cited the latest Bob Dylan album as a good example of an album whose costs were kept within reason at $40,000-$50,000.

Randy Levy of Schon Productions in Minneapolis suggested that groups should concentrate on "buying narrow"—keeping ticket prices up and going for a narrower audience. He said that this idea worked well for his business, and that he'd maintained his grosses without drawing any more people.

"You lose the fringe business," he said, but it meant the group did not have to incur the costs of renting a large arena.

John Scher of Monarch Entertainment agreed that theatres were making a comeback. "It used to be that a group would tell a promoter it would play a theatre to do the promoter a favor. Now they find they're doing good business at the theatre."

"It's been a tough year out there, not a great deal of fun for anybody, much less new bands," said Jerry Klenfner of Elektra/Asylum Records. "The importance of radio and promotion was more this year."

According to Sharrill, the Eagles, Queen and Jackson Browne enjoyed tour success, thanks to their platinum sales and artist development budget.

Secondary markets and working close to home were covered by Sharrill, who also advised careful planning to counter mounting union costs for staging, lighting and transportation.

"I measured the nation's economic impact on the industry, claiming LP sales and concert ticket habits cut by two-thirds."

Meanwhile, Paul Cooper of Atlantic Records reported a great breakthrough in crossover product and soundtracks from such films as "The Rose" and "The Muppet Movie."

"Careful planning and dialog between all our departments on the Escalating Costs Painful Headache Of 1980

According to promoter Larry Vallone, new acts and opening night attractions have been limited to small fees, with most receiving $1,250 and some $750 just to get on a bill for exposure. He also criticized the trendiness of A&R arms of record companies, underlining the importance of LP preproduction, tour advance work and professionally minded bands.

"There are different types of music not limited in scope. While the Knack enjoyed great success there also were the Molly Hatches and the Scorpions," reflected Sharrill. Manager Eric Gardner with Panacones reported the fall-off of summer bookings by many super groups, including the Commodores and Jefferson Starship.

"The Clash took off while Rush and REO Speedwagon sold out every date. It's tied to the economy and the distinctive regional preferences of each market," explained Gardner.
“No one knew anything about European tours, their costs or production. There was complete ignorance.”

Bob Currie, with Capitol Records (EMI), outlined the amount of music he listens to and detailed his impressions of evaluating the quality and future of new artists.

“It’s a spontaneous thing, within the first eight bars of a song, you’ll know if it’s good or not. It’s an emotional thing, a matter of priorities in listening to everything,” Currie commented.

Reverse discrimination among rock concert promoters was also discussed.

“This has never been brought out before, but black promoters are using their color to get dates and that’s wrong,” claimed Rank Russo of Gemini Concerts. “And when they botch their concerts, it hurts that such practices exist amongst all concert promoters rather than just to a limited ethnic group. 

“This is a natural outgrowth of the black experience and black industry, everybody, even other black promoters.”

Russo charged that Steve Wonder, Earth, Wind & Fire and the Commodores practiced exclusive bookings with only black promoters, and added that an in house advertising arm for Motown’s Commodores also was causing problems.

R&B radio stations and program directors also were cited by Russo as participating in the unfair trend, calling the widening habit “a disservice to all concerned” within the music business.

Herbie Herbert with Nightmare Inc., echoed Russo’s alarm, underlining the hard working, unglamorous aspects of concert promotions.

Several audience participants, both black and white, disagreed with Russo’s charges. They clarified pride. Not much can be done about it at this time even though this practice is being done by a few blacks,” said Chicago entertainment lawyer J.B. Ross.

Russo and Herbert agreed that number of promoters who based contracts on color lines was not just a limited ethnic group.

“This is a natural outgrowth of the black experience and black industry, everybody, even other black promoters.”

Russo and Herbert agreed that number of promoters who based contracts on color lines was not just a limited ethnic group.

“We don’t like playing outdoors,” Prager said, “so they request big sums of money. Their feeling is ‘If you want us to pay, then you’ll have to pay us.’”

Mike Abington, who books for the City of Hampton in Virginia, said he felt wiser booking practices need to be employed by agents. “We had no shows booked in Hampton in August,” he commented. “Everybody wanted October. I know we are a secondary market, but there are a half million people there.”

Abington observed a seven-day protection clause which he feels costs the city “a lot of business and a lot of money.”

Other managers and promoters in the audiences stated they would give their right arm for such a policy in their area. Cooperation and creative management were seen as the ingredi-
Talent Forum Coverage

Big Sell Out—And How To Get It—Occupies Experts

By RICHARD M. NUSser

Heeding the bottom line and striving for greater cooperation between act, agent and promoter is seen as the key to a produc- tional concert and tour, a panel of experts concluded at Billboard’s recent Talent Forum. The panel was titled "The Big Sell Out: How To Get It." Although moderator Bill Graham declared that "the future of the business is in the hands of the agencies," manager Bud Prager disagreed. Prager, who manages Foreigner, noted that the agent usually acts in response to the act’s wishes, and he often concentrates on attracting the one concerned not to yield to a bad business decision simply because the act demands it. "Don’t help distort the artist’s ego," said Prager. Chicago promoter Arny Granat

call when ticket sales weren’t up to par. "He came in and hit all the radio

stations, he said, that factor should be a part of the promotion and the advance hype.

Graham offered an anecdote that illustrates how cooperation between opening acts and headliners helps ease tensions and make for a better show. One such act was headlining in its hometown, but was to be an opening act on the rest of a 12-city tour with the same big band. The act was resisting requests from the other band to make minor changes during its featured, hometown show. Finally Graham took the act’s principal star aside and explained to him the wisdom of cooperation, pointing out that the other band would probably relateate at the other gigs. "He realized he was wrong and


On October 4, 1980 BILLBOARD

Panelist Elliott Hoffman, Belock, Levine & Hoffman.

Panelist Bud Prager, ESP Management.

Panelist Damon Zumwalt, Contemporary Security.

Panelist Krowe, See Factor.

Panelist Jeff Baxter, artist.

Panelist Rob Franklin, Madison Square Garden.

Panelist Arny Granat, Jam Productions.

Panelist Rick London, tour director.

Panelist Benny Ashburn, artist manager.

the next thing he was saying, ‘Give them anything they want.’" It was another example of Graham’s belief that if you’re in the concert business you must challenge the "sound and light people, the agents, the artists," even he added, "the promoters." There have been times, he noted when he has recommended smaller halls for an act, and when the agent may go along, he suggested talking to the act’s manager before proceeding. Bob Franklin of Madison Square Garden also advised agents, promoters and acts to work together and heed the advice an arena operator has to give. "Look at who you’re selling tickets to and don’t

Twenty college entertainment directors representing 13 universities from throughout the nation were among talent buyers attending the Talent Forum.

Many came to develop contacts and make buys, while others concentrated on ways to solve problems unique to staging concerts in an academic environment.

In many cases good deals resulted from the ability of the director to match his need to fill space with the manager’s need to fill time between engagements.

"One reason I feel so many college people come to these seminars," said Dennis Buick of Tennessee State Univ., "is to try to put together packages or make block buys. People from New Mexico might meet people from Tennessee and they put together something like a Crystal Gayle package throughout the Southwest."

The desire to polish their craft by learning how others deal with problems in concert promotion was also mentioned as a reason for college representatives’ attendance.

Major problems cited as being unique to those who book concerts on a university campus are the administration’s attitude towards rock ‘n’ roll acts whose appeal would produce a natural sellout, and the inability or directors to guarantee enough front money to compete with other promoters in the area.

Barbara Hubbard of New Mexico State Univ., who spoke on a panel which discussed “Alternate Methods of Breaking an Artist,” encouraged agents to explore the benefits of having their acts play the college circuit.

A person from the audience asked record company executives serving on the panel to re-examine their policy towards college representatives saying that “promo albums are the cheapest form of promotion.”

The freedom of college radio stations to expose new music to its students was cited as an advantage that was being overlooked amid complaints that the role of radio in breaking new talent “stinks.”

Participating universities included Arizona State, New Mexico State, Georgia State, Univ. of Montana, Eastern New Mexico, Austin Peay State, Memphis State, Middle Tennessee State, Univ. of Michigan, Univ. of Texas, Univ. of California, Univ. of Florida, and UCLA Campus Events Concerts.

NARM Urges Involvement In ‘Gift Of Music’ Promo

Managers, agents, promoters and artists were challenged to become involved in the National Assn. of Recording Merchandisers Give the Gift Of Music campaign during the Talent Forum Six.

After viewing the audio/visual presentation which has been shared at practically every industry gathering since its unveiling in March, seminar participants were addressed by Patrick Gorick, director of special projects for NARM, who identified the important role artists could play in helping to promote the campaign.

Gorick said that live entertainment can be an intricate component in promotion through artist endorsement, media, radio, audio and concert appearances.

Susan Ehrlich, executive vice president of the Rowland Co. which is handling public relations for the project, asked managers and agents to encourage their artists to talk about giving the gift of music, not only on TV talk shows, but in press interviews.

The company is even offering to use its connections in helping to arrange talk show appearances for artists interested in endearing the campaign.

Donnie Warwick, who shared her reasons for giving the gift of music in her presentation on the Jimmy Carson Show Sept. 3, and Ted Nugent, who will cohost a "Mike Douglas Show," both are among the artists who have expressed support for the campaign. "I interviewed 12 artists," Gorick said, "and they were all excited about spreading the message. What they kept saying was that the best compliment anyone could give them was to use their music to carry a message to someone they care about."

The Rowland Co. has printed statements which artists have made about why they enjoy giving prerecorded music to illustrate the

(Continued on page 46)
Radio playlists, complaints of poor tour support from record companies and the basic need to expose groups through work were highlighted at the Talent Forum.

Addressing itself to "Alternate Methods Of Breaking An Artist," the panel, moderated by Mary Beth Medley, detailed usage of television, radio and venue avenues.

Tony Beradini of WBCN-FM in Boston claimed job security as a prime motivation against playing unknown new artists during his six years in the industry.

According to Beradini, local unsigned bands are featured on his station Sundays, broadcast from a nearby studio and "live" concerts have been part of the format since 1968.

"We used to know who you could depend on in this business, but now you don't have the foggiest idea where the commitments are," insisted Scher.

"There's a glut of skinny-tie, one-syllable groups," charged Jaffe. "Although Ian Copeland, with Frontier Talent International joined in common accord with criticism of radio formats regarding new talent, he reported a more optimistic outlook. "I think the club scene is healthier now for breaking new artists. The business is fresher and more exciting than ever before," said Copeland.

"Claiming there wasn't much of an alternative, rather than "playing the streets," Copeland said more than 10 clubs exist in the New York City area alone to showcase new bands. At one time, the only clubs that went in every possible direction in the 1970s," reflected Golden.

The importance of advertising was covered by Jay Coleman of Rockbill, Daniel Feld of New York's Fisher & Feld and Jim Merrill of Playboy Enterprises.

Coleman detailed Earth, Wind & Fire's upcoming tie-in with Panasonic in promoting its new double LP "Faces." Set for an October release while Feld listed Blondie's Deborah Harry tv-jean commercial.

"The artist and product have to have common goals and objectives," said Feld. "We also make sure our image and ours were mutually effective."

Merrill reported on the success of the annual Playboy Jazz Festival in Los Angeles in filling the 18,000-

Panelist Barbara Hubbard, Univ. of New Mexico.

Panelist Steve Goldberg.

Panelist Bette Kaye, Bette Kaye Productions.

Panelist Jay Coleman, Rockbill.

Panelist Chuck Morris, Feyline Presents.

Panelist Jerry Jaffe, Polydor.

Panelist Ian Copeland, Frontier Talent International.

Panelist Bill Golden, Oak Ridge Boys.

Panelist John Scher, Monarch Enterprises.

Panelist Bette Kaye of Bette Kaye Productions in terming state fairs the "last vestige of live entertainment," Halsey detailed the need for professional lighting, staging and sound.

With too many managers and lawyers. That's why we had a glut of skinny-tie, one-syllable groups," charged Jaffe.

"Too many record companies are dishing out garbage, they're in the weeds with too many managers and lawyers," charged Jaffe.

"Jim Halley, president of his Tulsa-originated Jim Halley Agency which represents 12 country acts, called for using basic methods, such as good production for breaking newcomers."

"Joining Bette Kaye's Bette Kaye Productions in terming state fairs the "last vestige of live entertainment," Halley detailed the need for professional lighting, staging and sound.

Yet another club for better use of Southwestern audience potential for concert promotion, calling the college circuit an "untapped reservoir."

Other contributing panelists who added their respective expertise and opinions included Peter Kauff of DIR Broadcasting, Leanne Meyers and Image Media & Marketing, Chuck Morris of Feyline Promotions Inc. and Debbie Newman of Columbia Records.
6 Fresh Acts—And the Key to Their Success

By ROSE CLAYTON

With increased expenses due to the economy and cutbacks in tour support from record labels, what will happen to new acts? Where will baby acts work now that the trend is towards employing fewer acts on a tour? Since promoters will not take a chance on a group unless it's getting airplay, how will new acts get exposure?

These questions were repeated throughout the Talent Forum as seminar participants queried industry experts on alternate ways of breaking new acts in today’s marketplace.

The answers were consistent: “Play for the people. Get on the streets, get exposure. Clubs are where the acts are breaking.”

Artist/producer Genya Ravan said, “If we keep thinking big, big, big, things are going to get worse. Musicians are getting spoiled. They want to go on a major tour or else. If kids play clubs for two weeks, they get a start and gain following.”

All acts showcased at the Talent Forum were developed and polished through the club circuit, including Alabama, Point Blank, Love Affair, the Bus Boys, Carolyn Mas and Huey Lewis & The News.

Alabama, formed 11 years ago by cousins Randy Owen, Jeff Cook and Teddy Gentry, took its first job at a local tourist park where it backed an established act on weekends. This exposed the group to the influence of a number of acts including Bobby Bare and Jerry Wallace, and formed its first thoughts of breaking Nashville.

After working the amusement park it traveled to a club in Myrtle Beach, S.C., where it played for whatever tips the audience offered. From 1973-1976 the group played the club for six months at a time and played assorted road dates the rest of the year.

Mark Herndon, who plays drums for the group, felt Myrtle Beach was an important step in the group’s career because of a nearby military base which provided a cross section of people from throughout the nation.

“We would have had to play in a different city every day in the year to have reached that many persons from so many different places,” Herndon said.

“In April 1973 we incorporated,” Cook said. “After we decided we wanted to do this for a living, we tried to operate the band like a business. We financed our own venture. We recorded and pressed our own records and personally distributed them.”

After every label in Nashville turned them down, Alabama signed with GRT Records in 1977. It released “I Want To Be With You” which charted and bottomed out at 77.

The record, however, caught the attention of businessman Larry McBride, who signed them to his Dallas-based MJR Records label. McBride took the group to Nashville producer Harold Shedd, who collaborated with them on an album which led to its signing with RCA.

Cook is pleased with the RCA deal because it allows the Alabama-Shedd team to produce the product and deliver it to RCA. This type of arrangement usually occurs only with well-established acts.

“They came to us with a good product,” said John Dotson, director of talent development for RCA. “We are on our fourth single from the album. You don’t mess with success.”

“My Home’s In Alabama” broke into the top 20, and “Tennessee River” also charted.

“We spent years to get to this point,” Owen said, “and it’s only taken months for it all to fall into place. I guess we made the right decision.”

Although Point Blank has fronted some of the biggest acts in rock ‘n’ roll including Aerosmith, Foreigner, Kiss and REO Speedwagon, “For the first 1 1/2 years we hit the road without a record deal, playing night after night,” said guitarist Rusty Burns. “It paved the way for our first album, but it was a lot of hard work.”

“We cut our last album in only three weeks,” lead singer John O’Daniel said. “We’d go into the studio one morning and we’d come out the next afternoon,” he said.

Point Blank titled its first album on MCA “The Hard Way” because that’s how the band, which also includes guitarist Kim Davis, bassist Bill Randolph, drummer Buzzie Greun and keyboardist Shannon Day, made it and because the band virtually lives on the road.

For five weeks a week for more than six years, Love Affair played clubs in Northern Ohio, building a strong support base among club owners and fans.

The band’s five members, drummer Michael Hudak, John Zdralecky and Wes Coolbaugh, bassist Wayne Gukas, and keyboardist and lead vocalist Rich Spina, all hail from the Cleveland area.

When the band members felt they had become better musicians and performers, they changed their format to become a more vocally-oriented act, adding comedy sketches and visuals, and changing their name from Stairway to Love Affair.

They traveled to Florida where they soldout the Tampa Agora and began working on their first album, “Miami Springs.” A representative from Radio Records dropped in, heard the tracks and signed the quintet.

Airplay on “Mama Said” and “Custom Boys” broke the group regionally and encouraged it to leave the club circuit for a concert-oriented circuit.

Huey Lewis & The News, formed only seven months ago in San Francisco, includes Lewis on lead vocals, Chris Hayes, guitarist; Sean Hopper, keyboard; Billy Gibson, drums; Johnny Collar, saxophone and Marco Cipollina, bass.

Their debut album, “Some Of My Lies Are True,” which charted and because of its stage presence.

The News feels making records is fun, but it does not have that much to do with being a band. It plans to continue placing its emphasis on “doing it live.”

The Bus Boys is a black rock group composed of Brian O’Neal, leader and keyboardist; Kevin O’Neal, bassist; Michael Jones on synthesizer; drummer Steve Felix; Gus Loundemon, dancer and guitarist Victor Johnson. The Bus Boys comprised another new act which performed on the showcase. The six-piece band delivered swinging rock ’n’ roll, infused with rnb and good-natured antics.

Critical response from performances in Los Angeles has been so favorable that the Bus Boys’ first album on Arista is being eagerly anticipated.

Carolyn Mas, with two Mercury albums in her catalog, represented the new breed of women fronting their own rock bands. Her style has taken her from the folk club circuit to the college and rock ’n’ roll circuits where she delivers her original material with all the flamboyance of authentic rock ’n’ roll.
Talent Forum Coverage

Lee Zhito, Billboard's publisher and editor-in-chief, greets conventioners at the awards dinner.

Debbie Federoff and Barry Fey accept the award for Brian Rohan as the entertainment attorney of the year.

Premier's Barbara Skydel and Rick Newman, artist manager, accept awards for Pat Benatar and the Pretenders, respectively, as breakout artists of the year.

Carol King of 20th Century Fox Records and Epic's Don Dempsey beam while displaying R&B artist of the year award won by Stephanie Mills and Teddy Pendergrass.

Hank LoConti tells of his pleasure at receiving the nightclub operator of the year award.

Premier's Frank Barsalona accepts the award for the Who as rock artist of the year.

Gallagher opens his arms to a standing ovation by the music industry audience.

A surprised Steve Jensen shows off his award as booking agent of the year.

Warner Bros. Bob Regehr picks up the award for greatest label contribution to an artist's career development.

Chicago Fest's Lou Volpano poses with his talent buyer of the year-fairs & parks award.

Sandy Einstein shows off the manager of the year award won by Herbie Herbert.

Neil Davis of the Arizona State Univ., cradles his talent buyer of the year-colleges award.
'Team Effort' Oftentimes Is Rare Among Artists, Others

Continued from page 39

commitment to signings. He said he was a 'lick of hearing' about indus-
try ‘‘promiscuously’’ and its ‘‘re-
luctance’’ to do what was done in the past to achieve artist identity with the public. ‘‘We’re profes-
sionals,’’ he stated, ‘‘and we won’t let talent sit on the sidelines.’’

Attorney Braun said some rela-
tionships represented partner-
ships, while others could be termed an adversary relationship.

He said that managers may dis-
parage people on the ‘‘team’’ as a method of making the artist de-
pendent on him, but ‘‘in the long run this could hurt the artist,’’ espe-
cially by disparaging a label and thus hindering the negotiation of a
‘‘good deal.’’

Business manager Gelfand stated, however, that he found
he had more of a ‘‘welcome’’ at labels and music publishers when mov-
ing in for an audit than in the past.

Kragen, manager of Kenny Rogers
and Billy Medley and Gallagher,
among others, said an adversary relationship most often existed when there was more than one agent—‘‘the manager plays a cen-
tral role. You can’t have a team
without someone making key deci-
sions.’’ Kragen likened his man-
agerial role to that of a ‘‘president of a company,’’ with the artist on top as ‘‘chairman of the board.’’

Kragen initiated a subject dis-
cussed at various points in the ses-
tion, his contention that there aren’t enough good managers to send acts to. ‘‘There must be a way
to train them. The field doesn’t re-
traine itself.’’

Kragen stated he preferred deal-
ing with as few promoters as pos-
sible. ‘‘One or two is only way to go for us,’’ he explained, adding that ‘‘loyalty’’ was an important choice factor, particularly in supporting an act at the beginning of its career.

Some, like Braun, suggested owning a nightclub as a good start
for a managerial career, but LoConti countered that operating a club was too time consuming.

Club owner LoConti questioned a partner relationship with ‘‘partners
who don’t split the profits.’’

Artist Crisis said a manager’s re-
sponsibility was to see that an artist is ‘‘not burned out’’ in three
years, but to get at least a 10-year career cycle.

Derek Sutton stated that ‘‘part-
nerships don’t always work. He
questioned the attorney’s role in the partnership and whether he de-
served a ‘‘percentage for what he
does.’’

Braun countered that attorneys
could be managers. ‘‘Why not? In-
stinct is important.’’ His definition
of a good manager was someone
‘‘who makes things happen.’’

Kragen said he was not sure that
agents—suggested as another area
where managerial skills could be learned—could make good man-
ger. ‘‘He’s a salesmen selling an
artist. He doesn’t tend to look at
the overview,’’ such as allowing an
artist required time to record.

‘‘This doesn’t put money in their
pockets.’’ Geraghty said a good
agent would take all aspects of an
artist’s career in mind.

Sutton generally derided the con-
cept of a manager who was also a
‘‘father confessor’’ for his acts. ‘‘I
won’t handle people with problems. I handle careers, not personal
problems. I don’t want the artist to ruin my life.’’

Attorney Braun questioned other roles played by managers and won-
dered if some—like being an ‘‘execu-
tive producer’’ of a motion pic-
ture—was not a ‘‘violation of fiduciary relationships. These things
are dangerous if not carefully
watched.’’

The matters of ticket scalping and the sale of unauthorized goods at concert venues were tackled, with some promoters declaring they were taking safeguards, one of which was to sell scalpers tickets and then immediately offer thousands of add-
tional tickets to the showcase.

Kragen, however, said a ‘‘con-
crete plan’’ was needed ‘‘to bring
us all together in a unified action.’’

Promoter Beckman said he utilized ‘‘plainclothes persons’ who are
really cops’’ to stem the tide of scal-
ers. ‘‘If it costs them bucks, I’ll
stop them,’’ he felt.

Music publishing rights to an
act’s material were addressed by
some of the panelists. Eric’s Dem-
sey noted that artists become ‘‘dis-
enchanted’’ when they discover their songs are being split up ‘‘arbitrarily’’ and suggested that some
times managers must ‘‘give back
certain things or the relationships will fall apart.’’

Attorney Braun said he never saw a manager ‘‘get a tomato in the
to your day—Don’t have to give your songs away forever.’’

Sutton brought up the instance
when David Geffen returned his
rights to the music of Jackson
Browne back to the act ‘‘as a birth-
day present.’’

Scott Muni warned managers that his station did not look kindly on
‘‘live’’ concert dates given to other stations in the area when it was his station that first played the
act when it was new. Muni, whose station deems itself the ‘‘concert station,’’ threatened that the
station might not spin such acts.

Sutton challenged the alleged practices of promoter Wayne Ne-
derlander’s organization that lists many acts in one ad. ‘‘We don’t want to be one of 15 acts promoted
at one time,’’ he maintained.

Perhaps Warner Bros. Manager summed up the ‘‘partners or adver-
saries’’ theme: ‘‘It’s foolish mis-
chief to be adversaries. A lot of divi-
siveness can come from good intentions.’’

NARM Urges

Continued from page 42

type of comments which would present an image that would be
helpful when speaking through the media. And plans are now being
done to distribute this material to the artists.

Most of the campaign’s empha-
sis is to keep the act in mind when
in the recording industry awareness of the trem-
endous opportunity available for reaching a vast untapped market
of people who do not normally go into the stores to buy records and
to the music of artists who seem
search has revealed was already
giving music as a gift before the or-
igin of the campaign.

As an industry,’’ Gorlick said, ‘‘we spend $75 to $100 million in adver-
sing each year to give the Gift Of Music campaign is appear-
ing in 75% to 90% of all printed ads
run by the industry and tagging a
great deal of media ads.’’ He sees
these efforts combining with live
entertainment to form a ‘‘marriage
between types of exposure which
together will be an incredible
force.’’

liet Krowe of See Factor and Robin Ellis of Ralph Mercado Manage-
ment. Photos by Renee Cotrell of Positive Images. Graphic artist, Ber-
nie Rollins, P.r. by Victoria Rose of Media Connection.

Experts Mix Thoughts On How To Sell Out

Continued from page 42

Take the easy route,’’ he advised. ‘‘Often the promoter and the arena
operator don’t look at these things.

As an example he cited the recent
radio success of the Queen single. ‘‘Another One Bites The Dust,’’
which garnered airplay on black-orien-
ted stations. ‘‘We put posters up in
the north end of Manhattan on
account of this,’’ he said.

Graham recalled another time
when Led Zeppelin was going to be
more than an hour late for a gig for
no apparent good reason. The au-
dience, meanwhile, was getting
restless. ‘‘If you can’t tell them the
truth, tell them something’’ Graham
said. In this case he fabricated
a story that repairs were being made
to Jimmy Page’s two-neck guitar, necessitating the delay.

Commodores manager Benny
Ashburn described how the group
has moved from smaller halls and
clubs into larger venues in a care-
fully structured manner. He cau-
tioned against putting on a major
tour on the basis of a single hit.

‘‘You can’t tour on a single hit,’’
he explained. ‘‘Albums sell tours,
not singles.’’ If a group decides to
tour as an opening act with one hit
record, he suggests that it limit its
time onstage. ‘‘Twenty minutes
on and 20 minutes off is just long
eough,’’ he said. ‘‘Just long enough
not to be too bad.’’

Ashburn advised that the act
must know what the practical rea-
sons are for undertaking a tour.
You ‘‘have to decide if you’re selling
the act, or doing it to make money,
or selling record.’’ The ideal com-
bination, he adds, is a combination
of all three reasons.

He also recommended hey the market before the group arrives
with in-store visits and radio inter-
views and promotions. The choice
of supporting acts must be a deci-
sion based on necessity, also.

The Commodores’ latest tour
opened with the group playing to
80% white audiences, he noted. In
order to insure that the group
would draw more of the traditional black audience he later selected the Fatback Band and Kurtis Blow for
openers. ‘‘They’re helping us get
back our audience,’’ he said.

Attorney Elliott Hoffman warned
against acts that work their way to
the top by ‘‘climbing over dead bod-
es. This doesn’t help on the way
down,’’ he said. ‘‘It’s wise to try to
see things from the other guys’ point-of-view.’’

Security expert David Zunwalt
noted that the security force at a
concert ‘‘must be seen and not
heard; they must be felt without
touching.’’

Lastly, musician/composer Jeff
Baxter, a veteran of the Doozle Bros. and Steely Dan, believed that
musicians must try to educate and
inform audience as well as enter-
tain them.

Lee Zhibo. Billboard’s publisher
and editor-in-chief congratulates
Ted Nugent on a job well done following Nugent’s keynote ad-
dress.

Ken Kragen, right, heads a table at a one-on-one luncheon.

A group of conference at
endees talk over the day’s events at Billboard’s
cocktail party.

Bob Myrowitz, left, and Eric Gardner conduct a private chat at Billboard’s
cocktail party.

Ted Nugent tells a packed house how he feels about the industry.

www.americanradiohistory.com
**New Names Join 23rd Monterey Jazz Festival**

**Talent In Action**

**Billboard photos by Bonnie Tieg
die Hubbard: His clean, crisp trumpet tones shatter the cool night air.**

**Dave Brubeck: The pianist's style remains distinctive; he remains a Monterey favorite.**

By ELIOT TIEGEL

MONTREY--The 23rd annual Monterey Jazz Festival let in some new names for the first time, but still skinned playing fusion jazz. Making their debuts at this sociological extravaganza known as a weekend of revelling and music were the Manhattan Transfer, pianist JoAnne Brackeen, guitarist John Abercrombie, trumpeter Freddie Hubbard, alto saxophonist Richie Cole, trombonist Ed Thompson, and a cat named Lionel Hampton, no relationship.

The emphasis remained on mainstream music during the five concert weekend, Sept. 19-21 at the outdoor Fairgrounds.

Monterey's solid position as America's longest established, continuously running jazz festival probably accounts for half the reason why people automatically show up and why four of the five performances continue to sellouts in the 6,665 seat arena.

Festival director Jimmy Lyons and his musical director, John Lewis, are showing some signs of loosening up the sacroconsecrated structures which have kept away more than a token donation, if you will, of the powerhouse names in contemporary jazz.

Consequently, when Lyons felt especially good after hearing pianist Brackeen and her trio turn in a smashingly solid technical performance, he commented he was "delighted to have some new people at Monterey." Whereupon someone in the audience roared up: "It's about time." "You're right," Lyons pronounced.

Politics aside, this year's music rama produced a high level of consistent artistic achievement, in previous years there have been dips and loops in this area.

Helping produce this musical high (the crowd took care of its own spaced out involvement with more grass and alcohol consumed than this reviewer has ever seen) were SRaVaughan, Cal Tjader, Dave Brubeck, the Manhattan Transfer, Fred die Hubbard, Richie Cole, Louise Bellston and the indomitable music man, Lionel Hampton.

Monterey's rustic ambience and its star roster drew a total paid attendance of 33,126 (a Sunday after noon concert with several high school bands, the Kronos Quartet and the College Football Fanatics came close to a sellout). The regulars had their miles in place to broadcast everything live, KKGO-FM for Los Angeles, KFAZ-FM for San Francisco, KOCN-FM for the Carmel area plus the Tokyo Broadcasting System and the Swedish Broadcasting System which taped the concerts for later broadcast.

**Continued from page 37**

And the pacing, along with the addition of rap artist Kurtis Blow, provided a varied evening of music that was as pleasing to the eye as to the ear.

In terms of visual effects the Comrades take a back seat to none. In its 75 minute set they used almost every visual effect available for a contemporary music show. There were electron lamps, rotating stage effects and smoke to do a heavy metal band proud.

And, really, it didn't need all that. The band, with all six members shining the spotlight through the course of the 15-song set, was strong enough visually, and of course musically, that just performing its material on a bare stage would have been just good.

Backed by Horace Martin, a four man backup band that filled in with rhythm and horns, the Comrades ranged from the funky 4/4 "Machete's Gun" and "Open House" to the country rockers "Sail On," to its great ballads, "Three Times A Lady" and "Still.

Throughout the well past set, the playing and singing were impressive, and the response back and forth with the audience was everything any act would want. There was no doubt that the Comrades are an act amply deserving its status as one of the top groups in the business today.

Bob Marley, during his hour onstage, showed why he is more than just an act. He is a real artist who is the embodiment of a philosophy, life style and genre of music. And he showed you don't have to be Rasta, or even a reggae fan, to appreciate his art.

There are some artists who are able to transcend the limitations of their musical forms...
MIAMI—Nowhere is disco's new diversity more evident than here in the South Florida area, where dancing remains a favorite activity. Country disco is making an impact here, also.

"Everybody's doing it," says disco consultant Bo Crane, "Miami is a dancing town.

While hustle type rhythms still prevail in many clubs, says Crane, the music has split into different formats, with some clubs playing a little bit of everything.

"The guys who were playing Spanish-flavored Latin disco when it was popular are still playing it," he notes, "but the more progressive DJs are into other music."

"A funkier sound" with r&b roots

The name is Meteor.

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Diversity Apparent In S. Florida
Country, New Wave, R&B Make Inroads into Clubs

BROOKE LANE

prevalent in gay disco in the Fort Lauderdale-Miami area. New directions include "getting its share of programming," he adds.

Country disco in Miami is still a "breakout" town for new dance music, pointing to the success of "Echo Beach" by Manitoba and the Modifiers. And traditional disco fare such as that performed by France Joli and Mandy Smith is doing well on the retail level, he adds.

Ship crews are good examples of a local dance music market, which must be kept as diverse as the clientele, says Crane, who services many ocean-going discs.

"The biggest request item on board the cruise ships is the soundtrack album from 'Urban Cowboy,'" he says.

In fact, cowboy music and country discs are quickly becoming the new attraction in South Florida. A number of discs and clubs in Broward County have country music, including Bobby Van's Bachelors III, which was recently sold to a new group of owners.

Crown Liquor Co., which has 19 lounges in Southeast, Southwest and midwest Florida has charted cowboy in four clubs which were previously disco--two in Miami, one in Lauderdale and one in Orlando. In Crown. Lund, we did extremely well in our disco when it was in," explains vice president Jim Sichko, "When it appeared that disco was dying out, we switched to a live music concept housing our mix, roll, new wave and disco bands."

The switch to live music didn't pull sufficient business, so Crown Liquor Co., is in firstment of country in its North Miami location. It was so successful that executives decided to suit in Lauderdale, Kendall South Miami and Orlando.

"This format is working tremendous well for us," McGinniss says beamng, "Country music has been around for a long time but it never has been this strong in it today in.

McGinniss expects the county to cease to follow sometime in the future, but that country is "continually imported to country" and is looking for addition.

"You talk about country being a fad, but I expect a lot of it to stick, Country's always been there," McGinniss, himself a country fan, says.

"When the hoopa surrounding 'Urban Cowboy' and 'Honeysuckle Rose' is long gone and forgotten, I firmly believe country music will still be strong."

Plans for expansion are on the drawing boards at Crown. We're looking for larger locations--existing buildings or perhaps building new ones. Although four Crown Cowboy Lounges can hold between 400 and 500 people each we need

larger facilities, I think they've got a lot more room for expansion. Although the four cowboy lounges are a total concept change, McGinniss doesn't feel his four discs on the west coast of the state are ready for the change.

"The guys over there are disco. The West Coast is a bit behind the trendier East Coast," he says.

Despite a large country radio audience on the west Coast, McGinniss feels the audience is more polarized. "I know that in Minnesota and Wisconsin and similar states that there's a lot of country music in it," he says.

"Not so in the Dade/ Broward area where we have a different set of people from a different state.

"South Florida has been as progressive as the states. I think the Miami area is in the thick of it," says disco

CROWN COUNTRY, COUNTRY and other

regional hits. We're perfectly designed to hit the present music," says disco

CROWN President Stephen Guidus, himself a country music fan.

"We're not large enough yet to have a Hank Williams Jr., Waylon Jennings, Tanya Tucker, Allen Crow. The first concert will definitely be country since that's what we're into right now.

"Fortunately for disco club owner and Crown Cowboy Lounge owner. Florida's economy, particularly in Dade and Broward counties has been consistent in comparison to the recession being experienced in other parts of the country.

Cherry's & Valentine's Reopening

PHILADELPHIA—Two of this area's most popular disco clubs reopened recently, while a third on bows on the site of a former club. Cherry's, in suburban Cornwall Heights, Pa., has set up two clubs under the one roof. Disco, along with a sound and light show, continues on the ground floor with music by deejays Mike Brooks featuring oldies for a Recession Nite promo on Thursday nights and DJ Hy Lit coming in on Tuesdays for Ladies Nite. Live rock groups play for dancing on the second floor, with local bands featured. Groups change weekly.

Across the river in Cherry Hill, N.J., an armadillo has been playing the Grand Merchants' disco as New York, New York, a club for the over-25 set. The club has a bar, dance floor and two months to allow for the changeover. Live groups from New York and Atlantic City are a part of "Armadillo Night" five night dancing. Grand opening is set for Monday (29).

"When in Cherry Hill, Gamblin's brother, Rosario, has set up a new disco called the Late Show on the site of the burned-out Bagel Nosh Dance. Dan Sibocny, who was manager at Valentine's, is manager of the new disco, which also has a

Armadillo Racing a Draw

At Ritz Club in Houston

HOUSTON—Promotions ranging from free clothes and free food to shows to armadillo races have helped make the Ritz one of this town's most popular disco operations--as well as a fun place to be.

"The crazier and the more fun they are, the better they are," says Ritz promotion director Dennis Swann. "The fashion shows have been successful. It enables us to get a nice mixture of people."

The Ritz opened two years ago in southern Houston and draws up to 1,000 patrons on weekend nights. It is open from 9 p.m. to 2 a.m. Wednesday through Saturday. The club is approximately 5,000 square feet.

Swann describes the music mix as a "variety format." "We play lots of funk, some new wave, some country and a few disco takes." The biggest change in the Ritz, Swann says, "is the music."

Ritz goers are dressed for bed, says Swann, "by offering free admission if they dress up." He adds, "It's an interesting concept."

"People really get into some weird outfits."

Among the events that have earned "Hook, line and Sinker" a favorable review on local television news programs and in newspaper columns are body painting and bikini karaoke shows where "JJs" must be worn to gain admittance although the club claims no nightie show is "for people who don't arrive dressed for bed."

The "JJs Only Party" features a "sexiest pajama contest" that "seems to get wilder and wilder each month," says Swann.

A top hotel drew some of the town's prettiest girls, who were judged by representatives from leading department stores. A "Night Flight Party" salute's Houston's air

line hostesses.

Wednesday (17) the club brought in the Houston City Dancers who staged a full dress revue built around the "Rocky Horror Picture Show" movie.

Designers Cindy Jones and Donna Bayer staged a fashion show featuring the "annoying" new wave fashions, complete with a punk rock pro

(Continued on page 50)

Fun City Kicks Off Stringer Promotion

NEW YORK—Fun City Records has launched a special promotional campaign to support the new Bobby Stringer record, "Brook Way." back with "Put Your Mind At Ease." The record is being released in 7inch and 12-inch 33 1/2 r.p.m. configurations.

According to Kim Kimbro, press service director for Fun City, the program represents a concentrated exposure with tie-ins to distributors, one-stop retail outlets and radio. It is being done on a market-by-market basis.

Kimbro, who feels that "the program represents a vital step in gaining exposure for both the artist and its label," assures that sales increases will be higher. Individual appearances by Stringer will be offered as part of the campaign.

Continued from page 8

that the song was by the Vapors, who were going to play here the following week, they didn't know who did it.

"So I have told our DJ that whenever a record is playing of a group we will be appearing here, he should do a voice over the music telling the kids that the band is coming on that date. I write him a whole script. And it sells tickets," adds Schanler.

"Live shows are proven record sellers, but video in clubs can work as well."

"If a kid hears a record on two nights and on the third night he sees a video of the group do the song, then he is ready to buy the record," says Stephen Petrie, national dance rock representative of Warners/Reprise. "Armadillo has been the company most aggressive in promoting rock dance sides.

However, unlike most other companies, Warner is very wary of allowing clubs to use video. The promotional videos were designed to be used on television, says Petrie, and Warner is afraid of illegal dubbing, and now that the Copyright and Royalty status of these using these tapes in clubs.

Consequently Petrie is personally responsible for any videotape he takes to a club, and he must return it to the company the day after. Most other companies are not as strict, allowing the new Rockamania video pool to copy and distribute promo tapes of their acts to subscribing clubs.

The service provides the club with a new one-month tape every month which the clubs can keep for two months before sending it back.

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(Continued on page 50)
**The Songbook Reunion Concert**

**Top 10 Songs of the Week**

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Cain't Let the Feeling</em></td>
<td>«Goodnight Lady»</td>
</tr>
<tr>
<td><em>Just the Way I Am</em></td>
<td>«Look»</td>
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<tr>
<td><em>Another One Bites the Dust</em></td>
<td>«Queen»</td>
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<tr>
<td><em>You Make Me Feel Like</em></td>
<td>«Mannish Woman»</td>
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<td><em>Let Me Love You</em></td>
<td>«Bette Davis Eyes»</td>
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<td><em>New York</em></td>
<td>«I Got Rhythm»</td>
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<td><em>Amazing Grace</em></td>
<td>«Amazing Grace»</td>
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<td><em>Ain't No Sunshine</em></td>
<td>«Ain't No Sunshine»</td>
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<tr>
<td><em>What a Wonderful World</em></td>
<td>«What a Wonderful World»</td>
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</table>

**Recap of New Releases**

- **Billboard Top 100**
- **Billboard Hot 100**
- **Billboard Dance**
- **Billboard R&B**
- **Billboard Hip-Hop**

**MALE EXOTIC DANCERS AT PALLADIUM**

**Los Angeles**

The National Magazine of Exotic Dancers, Inc. has opened its doors to the public for the first time. The event, titled "The Jungle Maze," features 25 male dancers performing to a variety of music genres, ranging from classical to contemporary. The dancers, all highly skilled in their craft, showcase their unique talents and abilities, captivating the audience with their graceful movements and captivating performances. The event received positive reviews from both critics and attendees, who praised the dancers' skills and the overall experience.

**Boxer Buys Philly Roam**

**Philadelphia**

Heavyweight champion John Farnum has purchased the former Second Time Around Disco in Easton, Pa., and plans to reopen it as the Round One Disco. The purchase price was undisclosed.

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**Clubs Reopen**

- **Continued from page 48**
  - Days to Saturdays before the Last Side Show opened. Rosario Gambino signed an unusual agreement with the township police department promising not to allow alcoholic beverages to be brought onto the premises. Although the disco has no liquor license, New Jersey law allows patrons to bring their own beer and wine to drink with meals.

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SUMMER PERFORMANCE SCHEDULE (Cont.)

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<tr>
<th>Week</th>
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<th>TITLE</th>
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<td>ONE IN A MILLION YOU—Larry Graham</td>
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Survey for Week Ending 10/9/80

LA SALLE AND Wolf Team For Single

By JEN WILLIAMS

LOS ANGELES—MCA Records' Denise LaSalle has reactivated her production company, Osena Enterprises, in Jackson, Tenn., and her first act is her husband, James "Suga-\nWolf." Wolf, an air personality at WHJR-FM in Jackson, has recorded "(Continued on page 55)
**Single This Week**

**FUNKIN' FOR JAMAICA**
Tom Browne
Arista/GRP 2506

**HOT SOUL SINGLES & LPs**

<table>
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<td><strong>STAR Performer</strong> — Singles registering greatest proportionate upward progress this week</td>
<td><strong>STAR Performer</strong> — LP's registering greatest proportionate upward progress this week</td>
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### Singles

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**Single This Week**

**CAN'T FAKE THE FEELING**

Geraldine Hunt

Prism (12-inch) PLP 1006/PDS 405

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**Billboard**

**DISCO TOP 60**

**STAR Performer** — registering greatest proportional upward progress this week

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$9.70 market value for $9.70 for $9.98 for $9.85 plus an additional 10 cents.

As for the Kotter's matter, Sonin believes he's picking up business as a result of the closed Fifth Ave. outlet, but he fears that the "impulse buy" market will be lost to other retailers.

Disc-O-Mat's Elliot Mavura
admits Kotter's turnover has been a "big help," particularly at the six- store chain's Fifth Ave. location, less than five blocks away from Kotter.

Mavura, who once fought a pro-tracted legal battle with Jimmy's Music World when that chain was undergoing its ill-fated expansion, no longer has the lowest shelf price in town. Disc-O-Mat sells $7.98 product for $4.89 and $9.98 product for $5.99, and Mavura indicates he has no plans to alter that price struc- ture, barring additional manufacturer increases.

Disc-O-Mat can be likened to the class example of a retailer using low- balling to establish a strong following, and then settling down to mid-range pricing policies.

Meanwhile, Kotter's could see new lows in New York discounting when it reopens. Its recording inven- tory may lack a recent hit re- release.

"Assistance in preparing this story provided by Richard M. Nasser",

leaves to be desired, but in public sale should realize discounts from re- selling inventory of from 20% to 30% off already low shelf prices.

While several other chains refuse comment, one retail recording execu- tive sadly reflects on Kotter's misfor- tunes. "As competitors, there's been a lot of cutoutting, but if Kotter's closed, who else will walk the scene. I'm going to feel bad.

-Continued from page 4

N.Y. RETAILERS WISH FOR STABILITY

by Michael Frenkel

Creative Merchandising Inc., a subsidiary of Bachman Printing & Services, providing a variety of graphic design, mailing and cataloging organized by George Balos. Former 19-year merchandising manager for Phonogram Records, Balos, will head the division. Address: 111 N. Canal, Chicago 60611. (312) 368-8787.

** * * *

PERSONALITIES & PUBLIC RELATIONS started by Timothy Gillis. Company will function as a full-service agency, and include public relations and promotional services for national and regional tours. Address: 497 N. Dearborn, Chicago, Ill. 60610. (312) 57-4822.

** * * *

Tunescape Music (ASCAP) formed by president J. Adam Ruhenstroth. Ruhenstroth has four cuts on Donn Thomas' new LP, "Live Wire," which was released on 320 Disques International, Nashville 37202. (615) 327-4744.

RACKERS SEEK

by Michael Frenkel

-Continued from page 4

ent of Pickwick International's Rack Services division; and Harold Okinow, conference chairman and president of Lieberman Enterprises, will present a segment on "The Creation and Marketing Of Tape In The Rack Industry."

A panel discussion, chaired by Sye Woods, representative of United Record and Tape Industries, will carry the title of the convention theme. Participating on the panel will be Richard Greenwood, Interstate Record Distribu- tors; Eric Paulson, Pickwick Interna- tional and Donald Weis, Ar- row Distribution.

Joe Simon, president of NARM, notes that "although we know that NARM cannot be an organization, solve problems which exist between merchant and manufacturer, we can provide the constructive envi- ronment to deal with those problems, and even more important, for the exploration of business possibilities which exist in the rackjobbelling business and which can result in better bottom line prof- its for those involved and the accounts they serve."
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Music Industry Division
United Jewish Appeal-
Federation of Jewish Philanthropies Campaign
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Chairman, Dick James Organization
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SPECIAL

THE LEADING FRENCH INTERNATIONAL PRODUCER
Delphine Records, set up in Paris in 1971 and built on the creative and commercial talents of two men, Paul de Senneville and Olivier Toussaint, is by definition a small company. But its success worldwide is massive—1979 turnover of $14.4 million is confidently projected by the company to double to around $28 million this year.

Delphine records have benefited from the fact that the company does not compete as a producer or distributor, but as a successful promotion of artistic talent. The Delphine musical policy has been highly centered around instrumentalists, the Delphine firm on melody. In spite of disco's "repetitiveness," Delphine's policy of melody and romance has kept its sales growing.

Delphine's roster of artists includes "Dolphins" (Chicago, Philadelphia, Philadelphia), "Ballade Pour Adeline" (Jean-Claude Borelly and pianist Richard Clayderman), "Lala," "Sha," and many others. The company has sold over 25 million albums worldwide and is particularly active in the international market.

Paul de Senneville, the company's artistic director, is a former journalist and writer who has been involved in the music industry for over 20 years. He is also a successful composer and has written music for several major films and television shows.

Jean-Claude Borelly, the company's artistic director, is a leading trumpeter and composer who has worked with some of the biggest names in the industry. He has recorded over 15 albums and has received numerous awards for his work.

Delphine Records has sold over 25 million albums worldwide and is particularly active in the international market. The company has been successful in promoting the work of artists such as Jean-Claude Borelly, Richard Clayderman, and "Dolphins." The company's policy of melody and romance has kept its sales growing, and it is projected to double its turnover to around $28 million this year.

Delphine Records is located in Paris, France, and is owned by Paul de Senneville and Olivier Toussaint. The company has a strong presence in the international market and is particularly active in the promotion of instrumental music.
thanks to Delphine for 3 600 000 LPS and to 550 000 singles sold! 18 times Gold! Jean Claude Borelly

Thanks to Delphine for my future gold records! J.M. de France
We're proud to represent Holland's best selling pianist

Richard Clayderman

who happens to be the best selling pianist in the world!

Congratulations Delphine!

CNR Records, Gouwzeestraat 1-3, 1382 KD Weesp, Holland, phone (2940) 15244

Nada Music, Alexanderlaan 2, 1213 XS Hilversum, Holland, phone (35) 857841
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THANK YOU DELPHINE...
WE RELY ON YOUR TALENT.

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Tél. : 968.87.83 • 968.78.47
Jean Claude Borelly, the first of Delphine's French instrumentalists to make the big international breakthrough, then aged 22, and a one-time "anonymous" club band musician, in five years he has recorded 16 LPs. Nine million singles and three million LPs have been sold all over the world, and he has received 15 gold and two platinum records.

Richard Clayderman, whose music, Delphine believes, offers "a relief from stress" in times of violence, gas shortages and inflation. Finding international success with his romantic mood music, the pianist has so far received 61 gold records and 14 platinum. He's sold over nine million units in countries ranging from the French home base to all of Europe, Latin America, Japan, Canada and South Africa.

Jean Michel De France is a 22-year-old orchestra leader who has become Delphine's big new hope for international acceptance. Thanks to a huge promotional campaign, his first LP has gotten off to a good start. The company is committed to this new Delphine protege as a primary objective for 1980-81.

Glad To Be Your Partner
Delphine

Mr. Paul de Senneville
Mr. Olivier Toussaint

Best wishes for your continued success--VICTOR/JVC
Delphine Records

Thanks to Delphine for 127 millions of LPs and singles sold - 46 times Gold / 10 times Platinum

R.undrau
At the end of 1978 began an unprecedented success story.

Overnight in Germany, Austria and Switzerland, Richard Clayderman became the Top-number-one star on the piano.

What triggered the beginning of this fantastic career was a song in a detective series – »Ballad for Adeline«. This soothing melody was heard by millions.

Skillfully, Richard Clayderman, followed up this gigantic success with his album »Träumereien« which has now been on the German charts for the last 75 weeks.

Throughout German speaking countries, his golden melodies have brought him 10 golden records. Our thanks to Paul de Senneville, Olivier Toussaint, Richard Clayderman, Jean-Claude Borelly, Jean-Michel de France, Marion de Froment and Jean Baudlot.

AUSTRIA
4 platinum records for »Träumereien«
»Ballade pour Adeline«
1 golden record for »Romantic Melodies«
Musica
Schallplatten Vertrieb GmbH (IFPI)
Webgasse 43
A-1071 Vienna, Austria

GERMANY
2 platinum records for »Träumereien«
1 golden record for »Träumereien«
1 golden record for »Ballade pour Adeline«
TELDEC »Telefunken-Decca«
Schallplatten GmbH
Heußweg 25
D-2000 Hamburg 19
Germany

SWITZERLAND
(since April '80)
1 golden record for »Ballade pour Adeline«
Musikvertrieb Zürich AG
Bodenerstr. 555–557
CH-8048 Zürich, Switzerland
El Palacio de la Música, S. A.
Caracas - Venezuela
and INCOLVE Ltda.
Bogotá - Colombia

Congratulations & Thanks
Jean-Michel de France

Congratulations for your
worldwide success

Thanks to
delphine

Adolphe
conception - composition - photogravure
41 rue laugier - 75017 paris
tél. 267.22.11/227.47.54

Thanks to
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tél. 227.49.85/622.38.03

des cartes à jouer pour une grande réussite
est heureux de féliciter "DELPHINE" pour sa brillante réussite.

Le travail professionnel de haut niveau fourni par son équipe ne pouvait qu’entraîner le succès.

La qualité des produits que nous fabriquons et le service que nous assurons, sont nécessaires à son développement.

“M.P.O. is happy to congratulate Delphine on their outstanding achievements. Our teamwork and the highest possible professional standards have brought us mutual success. We are delighted that the quality of our products, equipment and service have contributed to your development.”

Duplication cassettes
WELCOME TO YOUR \RICHARD CLAYDERMAN\2017 LUND 16 OSLO \YOUR INCREDIBLE SUCCESS ON RECORDS IN SCANDINAVIA... WELCOME TO YOUR FIRST SCANDINAVIAN CONCERT TOUR...\n
OCTOBER
15 STOCKHOLM
16 COPENHAGEN
17 LUND
18 GOTENBURG
19 OSLO
20 BERGEN

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SONET/DANSK GRAMMOFON A/S

And soon to be released in the United Kingdom by
SONET RECORDS & PUBLISHING LTD.

piano showcase. The two writers auditioned many musicians but the choice eventually fell on Richard Clayderman.

Recalls Toussaint: “Remember this was the time of the disco music build-up. Romantic music seemed to be on the way out. People said we were crazy going along with a pianist, but we went ahead anyway. We sold very slowly first in France, then Germany. We knew it had to be a slow process. We had to go to each area and lay on promotions and make TV appearances, and it took well over a year.

But slowly it did work. Teldec, our licensee in Germany, asked us to produce a special album, using standard titles, but including ‘Ballade Pour Adeline.’ This came out at the start of 1979. K-tel released in Germany, expected sales of 250,000, but got more than half a million. Then it reverted to Teldec and today this album has sold more than 1.5 million units in Germany alone.”

To the surprise of Toussaint and de Senneville, other Delphine licensees decided to go with the song and the record. Spain built a TV promotion around it, then Argentina, Holland, Belgium, Scandinavia, Japan and South Africa.

Says Toussaint: “Now it was 1979 and the song and Clayderman were international. It had taken around two years, but we were more knowledgeable than we’d been when launching Jean-Claude Borely. It was good for ‘Ballade Pour Adeline’ that it wasn’t a huge hit right away around the world, for a slow build-up gave us the chance to go to each country.”

The Delphine team was in Japan in February this year with Clayderman for radio and TV, ready for concerts there mid-summer. And in Germany, where his original outside-France launch started, there’s a month-long Teldec promotion on his new album “The Music Of Love”.

Says Toussaint: “Clayderman has sold around nine million albums in 18 months and his international reputation as a concert performer is established. He’s 26 years old, started getting success when he was 25. Borely was 26, too, but had initial success when he was 22. He wasn’t really ready then, nor were we. Now he’s ready, so are we. We’ve taken him to Germany, to South America, and we build shows around him and his own band. He’s a stage entertainer now, not just a record seller.”

The third major artist is a conductor, Jean-Michel de France. Toussaint and de Senneville are proud that he represents another Delphine trend against the general musical current.

Says Toussaint: “We started French groups singing in English, when nobody else was doing it. When others started, we stopped. Disco came, and it wasn’t a good time for us—but we went along with a pianist creating essentially romantic music.

“We had a world of violence, and petrol shortages and slumping dollars and so on. People were under stress. We offered a release from stress through music.

“Now there is Jean-Michel de France. In the whole world, I don’t know many record companies who promote new young conductors. There are French conductors who remain well-known, such as Paul Mauriat, Franck Pourcel and Raymond Lefevre. They’re more established men. But we’ve gone for a 22-year-old, not only talented but handsome. He adds to the belief that Delphine is currently an instrumental music specialist company. But he’s very much our main aim for the future.

“We want to remain compact. We don’t want a huge artist roster. And we know that it will take time and patience to build a conductor as an international personality.”

Three years ago, Delphine invested in its own studio, housed in the 120-year-old office complex in the Champs-Elysees area. The studio is rented out but also used to record Delphine artists, cutting out hassles over booking time in studios outside. Compilations of back catalog is another aspect, always produced with the international marketplace in mind.

(Continued on page D-14)
Dear Paul

We are proud to be associated with you achieving 2 gold albums, 2 platinum albums and 1 gold and 1 platinum single in just one year.

Congratulations!

We are sure that you will have even greater success in the future.

Andy, Heide & Rolf

ROLF BUDDE MUSIKVERLAG

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Says Toussaint: “In a business philosophy sense, everything we do at Delphine is based on the concept that a recording artist who doesn’t go on stage cannot be a total artist. For us, concert management and French and international promotional work are vital.

“But added all together, a key reason why this small company is running so well is first that the president Paul de Senneville, and myself as head manager are first of all composers, then producers, and personal managers and concert managers — and at the same time are businessmen, the president and head manager. Instead of having 10 A&R managers working with us, we do it ourselves with the collaboration of A&R manager Jean Baudinet and we’re so involved that we just couldn’t cope with 20 or 50 artists.”

Delphine music publishing is another important profit center for de Senneville and Toussaint, but the two have built other business interests outside the music world. Their model agency, for instance, is one of the three most important in France, housed next door to the record company and studios.

Then there are investments in apartments, mainly in the south of France and much in demand for MIDEM every year. There is also an agricultural company holding some 3,000 acres in Argentina, with around 50 people working on Delphine projects in that territory. There are promotional interests in the ready-to-wear clothing business in France.

“What it adds up to,” observes Paul de Senneville, “is although our company is firmly based in the record business, our re-investment is in a range of small businesses, even racehorses, affords us financial protection from the fluctuations of the record industry.

“But like all companies we have to face up to the problems inside the record industry. Fewer records are being sold. All the way through, we’ve felt that as a small company our one big chance lay in exporting our music. By instinct, without deliberate planning, we’ve produced instrumental material which can be exported.”

Paul de Senneville concentrates mainly on the French domestic scene. He’d been for eight years managing director of Disc’AZ, finally retiring to go full time with Delphine, but the relationship with AZ as distribution company remains strong.

Supported by a highly efficient international division headed by Marion de Fronten, Toussaint spends four or five months each year overseas, working with licensees, injecting them with the necessary dynamism, instilling confidence in Delphine talent and product. He learned Spanish in three sharp months because of the growing links with South American territories. In the U.K., through Sonet, in Canada, in Australia and New Zealand, Delphine product has been accepted and proved eminently saleable. In Japan Delphine is enjoying particular success. But there’s one black spot, the U.S.

Says Toussaint: “We’ve been going over there at six-month intervals, each time with a bigger pile of gold record awards for sales of our records. We were armed always with sales figures, proof that our artists were working really well in the rest of the world.”

“But at first the Americans didn’t even want to listen to our music. They said it was impossible to break our kind of music there. Now we’re moving towards real prospects of signing a label deal, but we want a really good and big and ambitious record company.

“We’re not in a hurry. We don’t have to rush. Clayderman is not playing the kind of music that suddenly goes out of fashion. But we still don’t understand why American companies have so little trust in us and make no offers for him. He’s doing the kind of music that nobody else is doing, in a special style. Everywhere else he scores with huge sales. An example: in Norway, Venezuela and Argentina recently, he had three albums in the top 10...
Jerry Toger

toger musik

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PAUL DE SENNEVILLE
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Disc'Az 32, rue François 1er, 75008 PARIS (FRANCE) Tél.: 256.76.76

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**Single This Week**

**ANOTHER ONE BITES THE DUST**

*Queen*

Elektra 47031

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**Give the gift of music.**

- Single This Week

**ANOTHER ONE BITES THE DUST**

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Elektra 47031
Cassettes Dramatically Rise To 20% Of Classical Labels Sales

By ALAN PENCHANSKY

CHICAGO—Cassette tape penetration up to 20% and more of total classical label sales is reportedly re-port ed, as the compact tape format’s ground gaining in the classical market continues.

The cassette’s dramatic rise in impor-tance in the classical market has occurred in the past few years. Vast improvements technically in hardware and software quality and consumer emphasis on availability in music playback today are credited with the rapid increase.

Classical sales of the 8-track configuration are almost at the vanishing point, leaving the cassette with virtually complete dominance of the tape field.

At Angel Records, cassettes are doing “better sales than ever but a day,” according to Lee Smith, national accounts sales manager for classical product. Smith anticipates continuing to order on certain new release titles as long as he is running as much as 30% in cassette.

Approximately 450 cassette titles are found in the Angel catalog includ-ing budget Schererrhin entries, and tapes are added four times a year in special releases.

Mr. Smith: “Since the quality of sound has dramatically improved in the last four years I think more and more people are installing cassette decks in their cars and have cassette decks in the home.”

Mr. Smith feels the tape format has helped to enhance the philosophical base rather than just switching the confirmed customer from one me-dium to another.

“I’m sure people are buying both,” Smith maintains. “Classical music is growing even in a recession period.”

Smith points to several recent months in which cassettes contributed 20% to the label’s sales total.

The Moos Music Group has only a small fraction of its 1,000 budget classical titles on cassettes. Yet the tape format kicks in fully one-fourth of total sales volume, according to president Irreda Moos.

Moos estimates that every $1 million in sales over $100 are bought as cassette, matched by $350,000 to $400,000 in cassette sales today.

An expanding overall sales base is the result of the tape surge, believes Moos, who empha-sizes the role of the cassette in current new customers.

Moos emphasizes that cassettes can lure shoppers not interested in comparable disk product, and retailers are being encouraged to open up depleted merchandise with multi-plication purchase.

“Our biggest success is in stores where they actually put them out,” Moos explains. “We have enough people who are doing a good job with putting them out.”

$2.98 Destro Medieval Music Sampler Bowed

NEW YORK—The Destro label, released through CMS Records here, has marketed a $2.98 sampler, “Medieval & Renaissance Masterpieces,” featuring David Munrow, Musica Antiqua, Lionel Rogg, among oth-ers.

The label says it will give one free sampler for every 10 albums pur-chased by the dealer from the regu-lar Destro catalog. Package is avail-able in both LP and cassette formats.

Cassette Improvements Help

Classical Records

Chicago—Conductor Michael Gibbs’s choice for his first American Symphony Orchestra recording-arrangement on the Bruchthren “Eriska.” The Vرق recording will be made this fall in Saiter’s first session as ma-jor director. The new Grappelly Piano rec-ords with conductor Erich Kunzel have been wrapped up. The production for You is Judith Shainman.

KCMF-FM, the new commercial line arts sta-tion serving greater Tulsa has positions open for music director, sales manager and manager. A late 1980 or early 1981 re-air date is being looked at. Contact station manager John K. Major at WMF-FM, 500 North Michigan Ave., Chicago, 11001. Mayor is president of the Concert Music Broadcasters Assn. and director of marketing and promotions at WMF-FM.

ALAN PENCHANSKY

TRIOS RECORDED

Arabesque Haydn Project

NEW YORK—Arabesque Rec-ords held its first domestic session last weekend, launching a long-term project to record Haydn on period instruments.

In its first year of operation the la-bel, a music division of the publishers’ Gaedem Records, has issued 83 disks, all acquired either via record companies.

The first Haydn set, comprising two piano trios and a pair of flute trios, will be released in February, says Ward Bottsford, executive pro-ducer. He expects to add at least one more new Haydn recording project. They will list at $6.98 per LP, Arabesque’s standard suggested retail price.

In the next two years, a total of seven spoken-word pioneer Cademom Records, has is-sued 83 disks, all acquired either via record companies.

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**NEW & HOT**

- **WILLIE NELSON,** Willie Nelson And Family Live
  - Columbia KC-2-35642

- **SOUNDTRACK, Smokey And The Bandit 2**
  - MCA MCA-6101

- **DAN FOGELBERG, ▲**
  - Phoenix
  - Full Moon/Epic FE 35034

- **THE JOHNNY VAN ZANT BAND**
  - No More Dirty Deals, Polydor PD-1-6289

- **JOURNEY ▲**
  - Departure, Columbia FC 36339

- **THE KINKS**
  - Are Here, Elektra 6E 274

- **THE DIRT BAND**
  - Make A Little Magic, United Artists LT-1042

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**LP This Week**

**QUEEN**

The Game

Elektra 5E 513

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**Give the gift of music.**
Gospel

Sparrow’s July And Aug. Sales Climb 60% Over ‘79

By ROBYN WELLS

NASHVILLE—With sales figures for July and August up more than 60% over last year’s numbers, Sparrow Records, Inc. reports experiencing the best fiscal period in its four-year history. Expanded facilities, an increase in staff, a revamped roster and the implementation of both Sparrow Productions, a film company, and Sparrow Espanol, a Spanish division of the label, weigh heavily in Sparrow’s prosperity.

But the greatest momentum for the sudden spurt of sales has been the August release of “The Birthday Party,” the fifth album in Candi’s “AgapeLand” children’s series. Several promotions are planned to support album sales. A four-foot by five-foot wood display, with four-color Agape characters silk-screened on its white base, are being marketed to Christian bookstores for approximately $150.

The permanent displays have six large pocket areas, with room for 200 albums, 92 cassettes and 100 music books. The display is entitled “Children’s Music From Agape Land,” and “We feel strongly that we will be able to get at least 300 of these displays in the market by the end of the year,” states Bill Hearn, manager of marketing services for Sparrow.

“Sparrow’s done very well with similar racks for new releases and top 10 selections.” Sparrow is also sending retailers four-color header cards which double as mobiles. The base of the card is a replica of the album cover. Stanley Tutter, an Agape character, is at the top of the card, pointing to its headline, “Now! The Birthday Party From Agapeland.” Retailers are also supplied with four-color, six-page brochures on the Agape line, featuring the “Birthday Party.”

“Candle has been a very big act for us,” notes Hearn. “We’ve sold more than one million units of their children’s series. We gave a plaque commemorating this feat at the Christian Booksellers Assn. convention this summer.” “Music Machine,” the first LP in the Agapeland series, has sold almost 300,000 copies, the company reports. Hearn hopes the album will become the label’s first certified gold LP.

In addition to Candle, Sparrow’s roster includes Keith Green, 2nd Chapter Of Acts, John Michael Talbot and Barry McGuire. James Vincent joined the ranks in the past year, with Jamies Owens-Collins and Phil Keaggy being the most recently inked talent.

Sparrow production has been enhanced by its move to a new building one year ago. Located in Canoga Park, Calif., office space, including an adjacent warehouse, is now four times its original size. Staff size has increased accordingly. “We had about 30 employees when we moved a year ago,” says Hearn. “Now we number almost 50.”

Part of the staff increase has been to support two new branches of the label. Sparrow Productions and Sparrow Espanol. Sparrow Productions first release will be ready in early October. Entitled “Inside Out,” the 30-minute film features Barry McGuire. The film will be handled through the Christian Film Distributors, a network of independent distributors.

Sparrow Espanol’s first release, “Quiero Decirles Que Yo Soy Feliz” (“I Want To Tell You That I Am Happy”), is also slated for an October release. The self-produced album features Kent LeRoy, the professional name for Ken Pennell, who heads the Spanish label. “Pennell will be working on translating some of our English albums into Spanish,” explains Hearn. “The first translation is our ‘Communion’ LP, which is a worship and praise album. It will be available in October.” Pennell’s next project will be translating “Music Machine.” Sparrow Espanol will market its product in the U.S., while negotiating to distribute in South and Central America, Hearn says.

“Winning Display: With this bright array of album slips, Reid’s Records in Oakland, Calif., wins first prize in Light Records’ “Tramaine’s Heart Of Gold” national display contest.”

LIGHT SPONSORS

Tramaine Display Contest Won By Reid’s in Oakland

NASHVILLE—Reid’s Records in Oakland, Calif., is the winner of Light Records’ “Tramaine’s Heart Of Gold” national display contest, according to Vickie Mack, Light’s product administrator.

The competition was open to retail record outlets and one-stop shops in both religious and secular markets. Contestants displayed slips of 10 Tramaine Hawkins album backdrop slips and one mobile poster. Color photographs were submitted to a panel headed by Mack for judging.

Second place winners included Pyramid Musicmore, Augusta, Ga., which used the album slip for its front window display. Zondervan Family Bookstore in Florissant, Mo., constructed a 12-foot replica of the St. Louis arch with Hawkins’ LP jackets for run-up honors. Hudson’s Embassy in St. Louis integrated its display with a listening center featuring Hawkins’ debut solo album, “Tramaine,” for a second place award.

Third place recipients included Gospelland Bookstore, Coralville, Ia.; Disc Records, Toledo, Ohio; Sound Warehouse, New Orleans; Bromo Distributors, Oklahoma City; Disc Records, Louisville; and Wast Mixter, Langley, Mo.

First prize was $500, with second and third place winners receiving $300 and $50, respectively. Dazzling Records in Los Angeles won a case of Hawkins’ albums in an open drawing of all contestants. According to Mack, Light is planning similar contests in the future.

Gospel Scene

By SHARON ALLEN

A three-day music seminar was held at the Baptist Sunday School Board in Nashville, with four music publishers represented: Broadman Press, Hope Publishing, the Lorenz Corp., and Treble Music. Grady Reff, television and recording humorist was a guest speaker at the banquet.

The Life Records announces the world premiere of a new youth musical, “... And There Was Light,” to be held at the First Baptist Church of New York, Calif., Oct. 5. “Straight Ahead,” Jamie Owens-Collins debut release on Sparrow, was penned by such noted writers as Jamie Owens-Collins, Gary Chapman, Chris Christian, Walt Mills and Reba Rambo. Their vocal talents are backed by Daye Holdridge arrangements and Dan Collins production. In addition to the three Chapman songs on this new Sparrow album, the Nashville songwriter has cuts on Any Grant’s current album.

Tony Carter and Crosswinds, a soul gospel group, have just released their first LP on the Ward label. Myth. It was produced by Bob Coten with some backup by Seawind.

![Winning Display: With this bright array of album slips, Reid’s Records in Oakland, Calif., wins first prize in Light Records’ “Tramaine’s Heart Of Gold” national display contest.](image-url)

1. PLEASE BE PATIENT WITH ME
   Albertina Walker With James Cleveland, Sparrow SYC 11427
   3. I’LL BE THINKING OF YOU
   Andrae Crouch, Light LS 1163
   2. TRAMAINES WORD
   Tramaine Hawkins, Light LS 1070
   4. AIN’T NO STOPPING US NOW
   Mike Nolan Johnson & The Gospel Rangers, Nashboro 2271
   5. IT’S A NEW DAY
   James Cleveland & The Southern California Community Choir, Sparrow SYC 1150
   6. VICTORY SHALL BE MINE
   James Cleveland & The Same Inspirational Choir, Sparrow SYC 1164
   7. CHANGING TIMES
   Mighty Clouds Of Joy, Epic JEE 2097
   8. REJOICE
   Shirley Caesar, Mysr MS 4646 (Mute)
   9. DO YOUR BEST
   Gospel Truth Quartet G 14111
   10. I DON’T FEEL HOWNYS TIRED
   James Cleveland & The Same Inspirational Choir, Sparrow ORL 7024
   11. I CAN’T FEEL AT HOME
   The New Innsational Baptist Choir, Sparrow SYC 1170
   12. AMAZING GRACE
   Aretha Franklin With James Cleveland, Atlantic 7 966
   13. IF YOU MOVE YOURSELF
   Donald Velis Choirs, Sparrow SYC 1178
   14. HEAVEN
   Genevelle Jean, Sparrow SYC 1167
   15. LORO, LET ME BE AN INTRUMENT
   James Cleveland & The Tideman Mass Choir, Sparrow SYC 1145
   16. LOVE ALIVE
   Walter Hawkins, Light LS 10734
   17. JESUS WILL NEVER SAY NO
   The Forever Mass Choir, Sparrow SYC 205, 3045
   18. GOD’S WILL, GOD’S WAY
   The Southern California Mass Choir, Savoy SGL 7050
   19. OUGHT TO TAKE THE TIME OUT TO PRAISE THE LORD
   Rev. Clay Evans, Junior (LP) 0150
   20. LIVING FOR THE CHORUS
   The Gospel Crusaders, Savoy SGL 4422
   21. THERE IS HOPE IN THIS WORLD
   Bobby Jones & New Life, Creed 3035
   22. KEEP ON CLIMBING, WE’RE GONNA GO HIGHER
   The Original Golden Singers (LP), Savoy 31, 4145
   23. GOD’S WILL, GOD’S WAY
   The Gospel Crusaders, Savoy TOM 7026G
   24. THE MEETING
   Rev. Ernest Franklin, Junior (LP) 5015
   25. ONE DAY AT A TIME
   Rev. Thomas L. Maker, ESL 605
   26. THANK YOU
   Fountain Of Life Singers, Gospel Roots 5034
   27. LIFE IS FRAGILE ... HANDLE WITH PRAYER
   Otis Sams, Sparrow SYC 1169
   28. FOUNTAIN OF LIFE JOY CHOIR
   General Singers (LP), Savoy TOM 7027G
   29. BECAUSE HE LIVES
   Walter Hawkins, Light LS 1070
   30. I’LL FEEL NOWAYS
   Walter Hawkins, Light LS 1074
   31. MEET YOU AT THE CROSS
   The Soul Searchers, Nashboro 7213

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(Additional text and images related to the August Billboard issue can be found in the scanned content.)

www.americanradiohistory.com
1 Single This Week

CAN'T FAKE
THE FEELING

Geraldine Hunt

Prism (12-inch) PLP 1006/PDS 405
Manhattan Transfer and Vaughan Sparky Monroe

Continued from page 47 stream and Latin jazz gumbo of tempos and rhythms. The Latin jazz goes on the program—as expected—was a bit more uplifting to the audience.

The Dave Brubeck Quartet, featuring only one son, Chris on bass and trombone, offered a ventilated view of this master pianist's roots on ballads and up-tempo tunes.

Brubeck's powerful chord progressions, his two-fisted, two-handed powerplay style of driving music was closely followed by tenor saxophonist Jerry Bergonzi, whose role is still not defined in the band. Brubeck remains a uniquely creative stylist who can play stride piano as well as he tackles the more modern complex polytonal runs.

Sarah Vaughan, a perennial favorite wherever she performs, was spectacular. Backed by a trio led for the first time by pianist George Gaffney, she proclaimed once again why she is the premiere female jazz singer alive today, with a pristine tone, a crystalline delivery and the ability to reach for the top of the scale and close out the challenge by scoping up the bottom notes as well.

She retained her leadership position even though she forgot the words to "Dinah," and apologized in time to the music and never missed a beat. And when she offered "Send In The Clowns," as her flagwaving closer, she captured the hearts of all in attendance with a reading which is both nerve tingling (which gets the goose bumps going) and emotionally warm.

The house band of name stars led by pianist John Lewis, brought together Connie Kay, Mandell Lowe, Bob Brookmeyer, Michael Moore, Slide Hampton, Clark Terry, Richie Cole, Buddy Tate and Bill Berry for a closing program of comfortable mainstream music.

Saturday afternoon's "Back To The Blues" program was mostly rhythm over invention, mostly traditional blues cliches over any new extensions of this art form. The result was to keep the crowd drinking and smoking and dancing in the aisles as traditions had predicted, but during the loose and fun-filling blues afternoon shenanigans.

The Hollywood Fats Band played its versions of rural Southern blues with Margie Evans, the band's regular singer, shouting out her messages and Eddie "Cleanhead" Vinson guesting on his patented "Mr. Cleanhead" blues/sexual excursion.

The James Cotton Band's brand of infectious 12-bar blues got the more liberated gal in the audience bumping and grinding in the aisles. The leader's harmonic playing and his singing were cloaked in reminders of how the blues is a music of the human spirit.

The biggest disappointment of the blues afternoon centered around Kansas City pianist Jay McShann who was surrounded by guest solists and thus reduced to the role of being the piano man in an enlarging combo.

His compatriot from Kansas City, violinist Claude Williams, helped tone down the crowd after the James Cotton assault with such Tina Turner tunes like "These Foolish Things." McShann did play one boogie woogie number, but it lacked fire. Saxman Buddy Tate played "Jumpin' At The Woodside" and Clark Terry and Richie Cole traded fours on "Moonin' Swing." McShann also played "Hootie's Blues," a tune associated with his long career in music. What some of the tunes had to do with the blues is anyone's $64,000 question.

Saturday evening began with the touring Tokyo Union Orchestra led by saxman/leader Tatsuya Takahashi. Guesting were Richie Cole and Slide Hampton. Cole, who had been scheduled to play last year, but was never called to the microphone by a forgetful Dizzy Gillespie, more than made up for this go-by being just brilliant in all his appearances, with this band of 18 energetic young players who are quite disciplined and quite good, and during his own Sunday evening featured showcase. JoAnne Brackeen, making her debut there with her trio, mesmerized with her technique which combines intensity, rapid fire phrases and a nonconsonant approach which is totally involving. Unfortunately, she needs to learn warmth and communication with her audience, for she could have just as easily been playing herself in her living room. She said not one word and never established a rapport with the crowd.

By contrast, Freddie Hubbard was warm and gracious and comical and a total gas. His trumpet and flugelhorn playing were stellar, his crisp tones perfectly crisp for a crisp Northern California evening. And he was in touch with the crowd.

There is a hinging edge to his playing, as exemplified on the fast paced opener, "One Of Another Kind." On "Sunflower" he growled and squeezed notes from his horn. His own composition, "Skaggy," was the only attempt at a crossover sound for the leader and his five associates.

The tune is full of tension points, heightened by long, funky, round notes plucked out of a standup acoustic bass by Larry Klein. Freddie also shot off some vocalizing on "Skaggy" and he has an ingratiating voice.

Hubbard mellowed the mood with a flugelhorn interpretation of the theme "From The Summer Of '42."

The Manhattan Transfer closed out Saturday evening with flash, pizzazz, choreography and a bagful of tunes which emphasized its four-part harmonies and love for jazz singing.

The quartet is jazz's top modern vocal aggregation and it really warmed up the evening with its scatting and straight warbling to words often written for famous jazz tunes, like "Four Brothers" and "Birdland."

Leader Tim Hauser had structured this program as a jazz ass...

(Continued on page 109)
Publishing

DAVID AUGURS
$150 MILL ’80
ASCAP Gross

• Continued from page 3

amounts to $38,486,000 from licenses; $2,663,000 from interest on investments; and $268,000 from members’ refunds totaling $29,400,000 in domestic receipts. Receipts from foreign societies totaled $11,338,000. Domestic ASCAP disbursement for 1980 was $74,957,000. ASCAP disbursed $74,957,000 from domestic sources and $12,560,000 from foreign sources to ASCAP’s distribution account of $97,050,000. The breakdown of dollar distribution has the following amounts:
- $3,441,000: England
- $3,156,000: France
- $2,902,000: Germany
- $2,672,000: Sweden
- $241,000: South Africa
- $193,000 from domestic fees.

Not included in receipts for the first eight months is $5,148,000 representing 20% of royalties including interest earned from certain local television stations which have been terminated in connection with ASCAP’s dispute with Buffalo Broadcasting.

ASCAP reported total expenses and salaries amounted to $17,026,000. Based on domestic and foreign receipts, the cost of operating the society for the eight-month period amounted to 17.4% of receipts. At the meeting, David presented Fred Astaire with ASCAP’s highest honor, the Pied Piper Award, in recognition of Astaire’s “extraordinary contributions to the world of music.”

April-Blackpool Issues New Folios

NEW YORK—April-Blackpool Publishers have marketed five new folios and seven single sheets. The line is handled by Bradley Publica-

ies Compete in Original Song Contest

NEW YORK—The American Music Awards are sponsoring its sixth annual Song Contest for junior and high school students. Spon-

sored through Scholastic Magazine and available as a part of the contest, is open to stu-

dents in grades seven through 12 in public, private schools, as well as those attending schools for American dependents.

Compositions will be judged in a panel judged by experts in the publishing industry. The American Music Conference awarding cash prizes of $100 for first prize, $75 for second place and $25 for third place.

Through a contribution from BMI, School Publications will send lyric music to students whose entries are judged best in several categories. For additional information on the contest plus entry forms, write: Original Song Contest, American Music Conference, 1000 Skokie Blvd., Wilmette, Ill. 60091.

‘78 Cable $150 MILL ’80

• Continued from page 3

stations has provided that BMI re-

ceive 5% of the amount payable to ASCAP. According to BMI, the tribunal’s ruling effectively paves the way for BMI to receive 5% of the amount payable to ASCAP.

ASCAP general counsel Bernard Korpan stated that “the tribunal’s decision recognizes the considerable superiority in the value of ASCAP reports over BMI, adding that “the dissenting opinion of Commissioners Jackson and Garcia concludes that the reality of what’s on the record.”

The tribunal’s decision may be appealed within 30 days of its in-

suance. The appeals process would take the case into the civil court sys-

tem.

They insist that these producers—such giants cited as Billy Sherrill (who is no longer in the record industry) and Tom Collins, Bob Montgomery and Buddy Killen— are hit songwriters rather than from their own companies, but have enjoyed some of their biggest hits with outside songs. “When I even produce, I do a lot of outside songs,” comments Wesley Rose, president of Acuff-Rose, and also the producer of several acts. Rose, like many of his Nashville colleagues, bridges the gap between purist, independent producers. He quickly notes that one of Don Gibson’s biggest hits wasn’t written by Rose. “A producer listens to songs because he should realize he needs to make a hit and a superstar out of his artist.” Should producers constantly turn a deaf ear to Acuff-Rose songs, Rose advises. “We produce songs by submitting songs to producers who don’t cut outside songs.”

Rose, whose Nashville publishers use the producer/publisher tan-
(Continued on page 94)

50 Hear Talk At Nashville Music Publishers Forum

NASHVILLE—A turnout of ap-
proximately 50 music publishers at-
tended the Wednesday (24) seminar of the Nashville Music Publishers Forum. The event took place at BMI Music Row offices and was preceded by an open meeting. Guest speakers for the forum were Marshall Geffen and Wayne Cole-

man of Gersh Management; Bud Ros-

till and Terry Smith, an industry-oriented business management and account-

ing firm.

Topics discussed included the following:
- The general session included domestic and international topics, including new capital, royalties, and marketplace trends.
- The second session was a panel discussion of the current state of the industry.
- The third session featured a roundtable discussion on copyright and licensing and royalty compliance ex-
aminations.

Geffen stressed the necessity of awareness regarding auditing pro-

visions in subpublishing agreements, specific contract terms for roy-

alty payments and related areas of foreign subpublishing.

Copolishing Deal For Leigh And UA

NEW YORK.,” hit writer Richard (“Don’t Make Me Brown Eyes Blue”) Leigh’s renewal with United Artists Music calls for the estab-
lishment of a copublishing deal with UA and Leigh’s own Lion Hearted Music.

This new relationship coincides with an exploitation drive on Leigh material on an international level, including special sound and song kits going to affiliates and licensees. UA affiliates were also briefed on Leigh’s debut album on Liberty Records (formerly United Artists) and his recent Pan Am flight special which presented an hour-long interview and music profile of Leigh in June, July, August and September.

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Interface Examined Of Video, Musicians

LOS ANGELES—Devo’s Jerry Casale, Toto’s Jeff Porcaro and Da- vid Paich and Bob Geldof of the Boottown Rats have been added to “Recording Artists Who Are Shaping Their Own Future Video” a seminar at Billboard’s upcoming Second International Video Music Conference scheduled for Nov. 20-23 at the Sheraton-Universal Hotel here.

They join Marty Balin, former lead singer/vocalist of the Jefferson Starship, on that panel who will be discussing his “Rock Justice,” a rock opera made specifically for the video medium and due shortly on videocassette through EMI Videograp- hics.

It’s believed the Billboard Video Music Conference will offer the first major platform for recording artists who have begun actively writing, di- recting and creating for the emerging video music medium, according to Conference chairman and Bill- board Sound Business/Video editor Jon McCullough and show producer Bill Willensen.

GFF Video will moderate that ses- sion. Additional artists are expected to participate in that session and others.

A prime focus of the Billboard Video Music Conference is the rela- tionship the music industry has and will have in video, with emphasis on the recording artist.

In other Conference updates: RIAA executive director Steve Tisch will moderate a panel consisting of executives from various video industry companies who will discuss the relationship the music industry has to the mushrooming home video business.

On that panel are Jim Fieler, president of MCA Disc-Vision, Barry Shereck, president of Pioneer Artists; Nick Dracklich, president of the Nostalgia Music Council; Barry Shereck, president of the Nostalgia Music Council; and Julie Anthony, producer Robbie Porter (Billboard, Aug. 14).

Music-oriented videotapes are considered a significant side benefit for the nightly Video Showcase pro- gramming, while other special video music events are being formulated for the Conference. Exhibits and equipment demonstrations are a new area for exploration.

Registration details about the Conference can be obtained through RIAA/VIDEO, a recently formed division of RIAA. It has announced its annual conference will be held at the Los Angeles Convention Center, March 21-23, as well as a full membership meeting.

Tchlekian, Billboard Confer- ence can obtain a show program listing the events.

The contracts cover a two-year period, and include a minimum of $1 million worth of consumer blank audio and video recording tape to the Army and Air Force stations.

The Exchange will offer the tapes as stock items in U.S. military base exchanges throughout the world, ac- cording to Richard Antonia, na- tional sales manager for Ampex’s Magnetic Tape Division.

Ampex Awarded Military Contract

REDDWOOD CITY, Calif.—Ampex Corp., in con- tract to furnish up to $5 million worth of consumer blank audio and video recording tape to the Army and Air Force stations.

The Exchange will offer the tapes as stock items in U.S. military base exchanges throughout the world, ac- cording to Richard Antonia, na- tional sales manager for Ampex’s Magnetic Tape Division.

Fox Telecommunications have been added to “Assembling The Rights — Making The Deal…” a Legal/ Business/Marketing session to be moderated by attorney Don Bier- derman, Mitchell, Silberberg & Knupp.

A newly added session will be spe- cial combination panel/workshop devoted to recording artists who have and are adding video post produc- tion equipment to their facilities. That session will be focused around Regent Sound’s Bob Lifkin who will cover all business and technical as- pects.

Robert Lombard, Kramer-Rock- lin Studios, is already moderating a session/workshop devoted to the technical aspects of film and video.

Other panels will cover such top- ics as videocassette/videodisk tech- nology/marketing, the evolution of the record label video depart- ment, video programming with moderator Bill Willensen of RCA SelectaVision; a creative panel with moderator Jeff Ayeff of A&M Records, president of the Nostalgia Music Council; and Jerry Pryor of Sony Digital Audio.

John Sippel, Billboard marketing editor, will chair the Audio/ Video Tape/Music/Marketing/Distribution/Retail — “An Update” session cov- ering various topics from the retailer inventory formats, turn, promotions, marketing; those that panel thus far are MCA Distributing Corp. president Al Bergano, Russ Freed of SelectaVision; video market development, and Gene Silverman, Video Trend.

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If Sony, however, which manu- factures only Beta-format cassettes, pays video sales manager Don Unger, the firm will offer “substantial discounts to the trade, in a repeat of our summer program.”

Unger also says that the promo- tion will receive strong network ra- dio support across the country. He adds that the Beta-form VCR has been making a sales comeback recently.

Memories marketing manager AI Pepper, while acknowledging that firm’s “is not currently enough video,” says that an ag- gressive promotion is planned none- theless. Don Unger says, wait until the sales force has a chance to present the to the dealers.

Both TDK and Maxell will rely on television advertising through Christmas, and TDK says its campaign is in its largest ever.

The VHS tape continues as TDK spokesman, but the Wonder spots will alternate with a new “Amazing Music Machine” spot for its D Car- sette line. There industry reports that the Wonder spots will be dropped by TDK when his contract expires, but Kohda would only say that the Wonder-TDK tie-in would continue “until circumstances dictate to stop, or we decide.”

The TDK commercials are avail- able with dealer tag spots and can be tied-into TDK co-op advertising programs.

Maxell’s co-op iv deal was an- nounced last June in response to record label threats to cut off dollars to merchants pushing blank tape in the same ads as records. This campaign is now “just getting off the ground,” according to Mangopane. Maxell makes three spots available to dealers, and offers double co-op allowances to advertising.

Mangopane adds that he has seen no effect from the labels’ co-op cut- back announcements. He also states that dealers have not been request- ing increases in co-op from Maxell.

Weisberg Disk Will Be Digital Dxb LP

LOS ANGELES—A Tim Weis- berg album, “The Tip-Top No- bility,” will be released as a Digital disk Dxb, according to Steve Krause, president of A&M Records and Jerome E. Ruzicka, president of dxb. Nauticus originally re- leased this LP, which was made with the Soundstream digital recording process, as a Nauticus Digital Super- disc.

Ruzicka says this album is the first of the jazz rock genre to be issued in the dxb-encoded format.

Premium Push: Benefits of Scotch Metlife Tape audio cassette are shown by 3M’s Ben Bezenek at a recent Lechmere tape clinic in Boston. Clin- ics were held in the five Lechmere locations in the greater Boston area.

High-End Dominance

Los Angeles—High-end audio dealers tell Billboard the future of audio is bright and that the holiday season is one of the best- selling times of the year.

Wiring the future is opera made specifically for the video medium and due shortly on videocassette through EMI Videograp- hics.

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Tchlekian, Billboard Confer- ence can obtain a show program listing the events.

The contracts cover a two-year period, and include a minimum of $1 million worth of consumer blank audio and video recording tape to the Army and Air Force stations.

The Exchange will offer the tapes as stock items in U.S. military base exchanges throughout the world, ac- cording to Richard Antonia, na- tional sales manager for Ampex’s Magnetic Tape Division.
Future Of Video Industry To Be Examined At Palais des Festivals

Continued from page 8

with Scott Millaney previously managing director of Blue Mountain Films for Island Records, and Brian Grant at Elektris for six years. They got together to specialize in music promotions and in the first year completed more than 70 productions, including items by "M.," Cliff Richard and Queen.

All are produced by Scott Millaney and directed by Brian Grant who now have signed Kevin Godley and Lol Creme, formerly with 10cc, as creative directors. The company aims at VIDCOM: to get more involved with video activity in the U.S. record company moves in the U.K. to acquire catalogs and establish video arms are gaining momentum. Chrysalis, Island, EMI Videogram. Precision Video and Beggars Banquet are in already. WEA, CBS and MCA should all be handling video software by the end of this year.

And a specialist trade body, the British Videogram Assn., has been set up. Copyright and other video topics are beginning to receive the serious attention they deserve in a growing industry.

Next year videodisks will hit the U.K. and other European markets. Philips has a factory in England and plans to go. Given a medium of repertory, the impact of the low-price videodisk will surely be spectacular. The Scandinavian video scene inevitably is centered in the territory of Sweden, but similar action is building in Denmark, Finland and Norway.

way. When video was first introduced into Sweden in 1977, the Philips VCR system dominated and was responsible for most of the 7,000 units of hardware sold that year.

Assistant in preparing this story provided by Leif Schluman in Sweden: Wolfgang Spohn in Denmark and Daniele Caroli in Italy.

Since then sales have built impressively: 18,000 in 1978 and 22,000 last year in Sweden alone. Today, around 2% of all Swedish households have video equipment or, in round figures, some 50,000, or an increase of 20,000 over the previous year. By the end of this year, that figure should hit the 100,000 mark.

There are some 15,000 units of video equipment in institutions, schools and business companies in Sweden today.

Last year's sales of hardware was in excess of $60 million, at an average price of $1,250. Turnover for this year will be substantially higher. Prices will continue to increase and many new product ranges, including portable video equipment, separate tuners and other items of advanced equipment, will be introduced to a market where the VHS system is now dominating.

Software, or prerecorded video-cassettes, is enjoying a big market breakthrough this year, with a wide range available for sale or rental. Distribution networks are building up all over Sweden, as are shops specializing in video. Thorn-TTV and Tele-Coro are the two main forces in the hardware rental field.

As for Italy, another territory with plenty of scope for growth in all areas of the entertainment industry, the number of homes with video players has grown from 45,000 last year to nearly 90,000 this year and experts predict a total 150,000 by 1981.

But the video market in this country is still hard hit by the scarcity of prerecorded software. Video home equipment and video-cassettes are imported and distributed by the major audio companies, all using formats (BETA, VHS and VCR) appearing side-by-side in the marketplace.

Consumer prices for blank video-cassettes range between $11 for a 30-minute Ampex BETA tape and $46 for a four-hour BAFSC VCR tape, and all the leading international brands (JVC, Maxell, Philips, Sansyo, TDK, Sony and so on) are available.

Though at present in Italy the users of home video systems seem to be oriented to using their equipment for taping television programs, notably sport events and feature films from RAI-TV (the state-owned national network) or local stations, there are signs of an increasing interest in prerecorded cassettes.

At the recent SIM event, leading audio exhibition in Italy, videotapes featuring CGD-MM and Arista artists were shown daily on a large screen (Continued on page 79)

New Technology: The French government-sponsored Antipele teletext system, currently undergoing acceptance tests with CBS in the U.S., will be on display at VIDCOM.

DEMONSTRATIONS

4 Vidid Systems Exhibit At Cannes

CANNES—Highlight of the hard-pressed business climate is the international videocommunications market meet here beginning Monday (29) is the series of demonstrations of all four vidid systems, though until the last moment there have been doubts about JVC-Matsushita's VHD.

This equipment was shown recently in Chicago at the CES and certain modifications ordered, though hopes were that it would join Thomson-CSF's TT71 system, the Philips VLP and RCA's Select-A-Vision among the 125 hardware companies which, by early September, had announced participation in VIDCOM.

When Bernard Chevry, first created this event nine years ago, it was dominated by hardware companies, but now, under its new name, there are more than 150 software companies also with exhibits in the Palais des Festivals.

Though the event may have changed, VIDCOM offers considerable latitude to hardware manufacturers, covering a whole range of equipment: videotext, television transmission, storage, data broadcasting and business, as well as home and professional equipment. The service industries are also strongly represented.

Special sessions have been set aside to enable hardware manufacturers to promote and sell equipment and the organizers are running an International Video communications Bureau to infuse exhibitions and other participants about both hardware and program material. There is also an extensive contacts among participants.

Of the four vidid systems on display, the Thomson-CSF TT171 is destined for institutional use only. Linked with a microcomputer, the disk can be used in data banks. It has a duration of 30 minutes per session.

However, one of the most advanced pieces of equipment on show will undoubtedly be the prototype Sony Video Movie integrated portable videoscope, weighing just 4.5 pounds and which will not be marketed for another five years. The equipment was recently unveiled in Europe prior to VIDCOM.

From Britain, IVS exhibits its Betamax duplication bank and Visness, which is a prototype post-production equipment. Also filming is the multiplication and satellite operation of transmission.

From the U.S. Valtec Corporation is showing a fibreglass digital transmission system, while the French Comel Con stand.

VIDCOM Planners Slate 'A Fact-Finding Marathon'

VIDCOM Planners Slate 'A Fact-Finding Marathon’

CANNES—"A fact-finding marathon" is how VIDCOM organizers are describing the 24 sessions of the event, seminars which will be addressed by a team of 50 experts from 20 countries all over the world.

The conference, in the form of general assemblies, special workshops and working commissions, will see three concurrent sessions morning and afternoon through the whole event and Bernard Chevry's aim is that "the participants will attend panel debates on the subject of his choice at least once a day, leaving the rest of the time free for business."

Certainly he doesn't regard the format "overwhelming, simply because there is so much ground we have to cover." There are five separate sections: the home video market, video in industry, organizations and government, Viewdata, the development of new media and their consequences for the press, publishing and press data banks and the international legal commission.

The 16-member legal commissions includes Claude Maximye, of the Swiss-based World Organization of Intellectual Property, is mainly discussing piracy, copyright and neighboring rights. A key session will be "Music And Video," which will be chaired by Willem den Tunder, commercial manager, video equipment at Philips, Holland. A daily session of special note: Monday's Legal Commission probe on "the necessity for a limiting definition of fair use, and restrictive legislation with regard to illegal copying in view of the development of piracy of audio/visual works."

In 1940, with a little help from Mickey Mouse and Nipper, Leopold Stokowski was plugged into a new frontier in sound.

Are you plugged into today's sound scene? The Nov. 15 special issue of Billboard, "Los Angeles: The International Music/Entertainment Capital" will explore the role of L.A. as an innovator in pro audio as part of its comprehensive editorial coverage of Los Angeles in its Bicentennial year.

Will you be there? Don't let your message be short circuited. Advertising deadline: Oct. 10.
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Charles de Gaulle, Gary Cooper, Bjorn Borg, Sylvie Vartan, Charlie Chaplin, John Wayne, the Marx Brothers, ?...

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PARIS—Dates for next year's VIDCOM—Oct. 5-9, 1981—have already been set in Cannes, demonstrating the faith of Bernard Chevry, commissaire-general of the MIDEM organization, in the international value and vitality of the new video market.

He says, in his headquarters here: "The conditions are now right to resume VIDCOM, which I decided to halt in 1976 as at that time it was useless to ask hardware exhibits to participate, given the situation which prevailed then, with the hardware sector waiting for the software and vice-versa."

"Back in 1976, I suggested that the next VIDCOM would be taking place in September of 1980, and I've been proved right. The half-inch tape has now become standard and the industry is eagerly gearing up for the promotion of videodisks."

The event actually started in 1971 as VIDCA, with Billboard magazine providing collaboration in the international seminars. Chevry recalls: "At that time, many thought that video would prove an instant goldmine, but disillusionment set in over lack of 'compatibility and high retail prices.'

Now, after 18 months of hard planning and market research, VIDCOM expects 5,000 participants from 50 different countries, with demands for exhibit space emphasized by the fact that a whole extra floor more than originally planned is being provided in the Palais des Festivals."

Thus, in Chevry's own words: "VIDCOM comes right at just the right time for the industry."

He suggests that VIDCOM would complement the television program market MIP-TV, which he stages each spring, also in Cannes, and, just like MIDEM each January, "we want professionals to meet once a year to report on the state of their industry, to do business and to plan for the year that lies ahead—whether they represent big or small companies."

And it will be, from the start, an ultraprofessional affair, he stresses, with none of the essential razzamatazz that surrounds MIDEM, and with representatives from all sectors of the industry, producers, distributors, hardware and software manufacturers, services and the wholesale and retail trades all present and stifling trends and developments.

Chevry insists the music industry is a vital element in all this and adds "its leaders must come to VIDCOM to see new equipment, especially in the software categories, and the new videodisk, and to establish contacts with producers."

And, he says, record companies and music publishers must also to study new copyright legislation. The big record companies—and among them, Phonogram, RCA and CBS will be attending—already have video production companies and will be seeking co-production links. "They also don't want to be beaten by independent companies in the distribution field."

On the seminars, and there will be 24 over the four days of VIDCOM presented by a roster of 206 world experts, Chevry says: "Our main aim is to make participants feel that they will have really learned something."

He admits there are a lot of different talk sessions but says: "In this first new year of VIDCOM we (Continued on page 76).

VIDCOM '80

Chevry Shows Confidence In VIDCOM Gathering's Viability

LONDON—For the first time, more videocassette player-recorders were rented out in Japan than television sets in 1979, perhaps the best illustration of the current state of the consistent expansion in the world video marketplace.

This statistic is contained in a survey carried out by the specialist French review Sonovision on current hardware and software sales.

Other statistics put the number of hardware units in the U.S. currently at 1.5 million, in West Germany 500,000, the U.K. 400,000 and France, lagging well behind, at about 150,000.

Sonovision, culling information from a variety of sources, reports that more than 475,000 video recorder-players were sold in the U.S. in 1979 against just over 400,000 the previous year. Cassette sales in the video field last year were estimated at between 1.3 and 1.6 million units.

Hardware sales, therefore, seem to be advancing at about 25% annually, set against more optimistic earlier market predictions of a yearly growth rate nearer 40%, while "guestimates" put 1980 projected sales at between 550,000 and 600,000. However, there is still only a market penetration of 2%, but this is confidently expected to rise to between 8%-10% by 1985, if sales advance 20% annually.

Videocassette software sales last year were valued at some $100 million, with pornography taking a share put at between 50%-70%, and sales are expected to no less than double in 1980, to which should be added more than $25 million earned from cassette rentals.

In Europe, Sonovision reports, global hardware sales in 1979 were 600,000 units, with 192,000 in West Germany, 150,000 in the U.K., 54,000 in the Netherlands, 48,000 in France, 36,000 in Sweden and 30,000 in Italy.

Total number of hardware units in use in Europe this year is predicted to be 1.4 million, rising to 2.4 million in 1981 and to 6.7 million by the end of 1984.

In the U.K. last year, 125,000 cassette player-recorders were sold out of a total of 150,000 imported, with half the sales going to rental companies.

WEA Videocassette Selection Up To 27 (Continued on page 80)

LOS ANGELES—WEA is shipping orders on five new WCI videocassettes, bringing its catalog to 27, available in either Beta or VHS, WEA vice president/marketing development, Russ Bach announces.

The new product and its suggested list is as follows: "Klute," $55; "Every Which Way But Loose," $60; "A Clockwork Orange," $75; "Gilda Live," $55; and "Summer of '42," $55.

INTERVISION ELECTRIFY THE UNITED KINGDOM WITH 20 TOP UNITED ARTISTS MOVIES.

Intervision are proud to announce that United Artists have selected them to distribute 20 of their biggest box office hits in the U.K. It's the first foreign video cassette deal made by United Artists and includes such major films as Annie Hall, Last Tango in Paris, The Good The Bad And The Ugly, West Side Story, Rocky and Rocky II, Fiddler On The Roof, Rollerball, Coming Home, Casablanca, A Bridge Too Far, Hair and two great Pink Panther films, The Pink Panther Strikes Again and Revenge Of The Pink Panther.

The films are going out on rental through Intervision's five hundred dealer network in the U.K. They're the biggest thing to hit the British video scene and keeps Intervision No. 1 in Europe.

For the full story contact Mike Tenner at the Vid Com 80 Exhibition, stand number A127.

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We're On Location The Film & Videotape Production Directory. We unite the three coasts with our one-stop, compact national book and bring the points in between into frame for film and videotape production.

We've got it all.

State-by-state and city-by-city, you'll find more than 35,000 listings covering the vital spectrum of film and videotape studio facilities, production and post-production centers, equipment, mobile equipment and a complete breakdown of goods and service suppliers.

We trim the red tape in obtaining permits by supplying information on the "whos, whats, whens, wheres, whys and how-tos" of shooting on government, state or Indian-owned land, railroads, restored and historic villages, mansions, castles or whatever else your production schedule requires.

And if you travel beyond U.S. borders, we still have you in focus. Province-by-province or territorial island-by-island, we cover facilities in Canada, the Virgin Islands and Puerto Rico.

When you shoot on location, your bag isn't packed unless you've bagged us.

Has red tape once again snared your production in the abyss of permits and other location unknowns?

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We're On Location, The Film & Videotape Production Magazine. We bring the most important aspects of location shooting to you every month. What the problems were, how they were solved and who cut the red tape. We show you how, where, when and why.

Send for your subscription today. Your location manager will thank you.
PRE-RECORDED VIDEO... THE NEW INDUSTRY

Videodisk, videocassettes... whatever the video medium, the subject is a new burgeoning industry with tremendous potential at all levels—retailers, wholesalers, producers, artists, writers, managers... Each and every facet of the industry which built the multi-billion record business now faces the beckoning challenge of pre-recorded video.

How are record companies preparing to take a more active role in pre-recorded video programming?

How will your videocassettes and videodisks be marketed?

What's the involvement and importance of the independent producer in shaping pre-recorded video?

What's the update on copyright problems as they pertain to video in the U.S., U.K. and other key markets?

Video Piracy... a looming shadow... how will we deal with it?

Now is the time for solid plans, for action, for a positive look at the future. The industry leaders who will make those plans and take those actions will be at Billboard's 2nd Video-Music Conference, ready to work with you as they search for the winning mix, the right direction.

In keeping up with its solid reputation in the music/record/tape industry, Billboard has designed this conference to give you the answers to the questions you have because pre-recorded video is growing fast with more than a million videocassette playback units already in use, sales this year have been running nearly 50 percent higher than last year and record-high tape sales are well above predictions.

EXHIBITS FOR SIDE-BY-SIDE COMPARISON

 Manufacturers and suppliers of both audio/video hardware, software and related accessories will show you the latest innovations and prepare you for what's coming in the future.

BACK BY POPULAR DEMAND:

Evening video showcases showing you the best in the video-music market. PLUS: participation in daily sessions of major name recording artists now taking an active role in shaping their own video futures.

This will be the COMPLETE pre-recorded video conference... everything the industry has to offer brought together in one place.
MAKE SURE YOU GET A SHARE OF THE NEW BOOMING INDUSTRY

Join the professionals with your exhibit at

Billboard's 2nd International Video-Music Conference

It's pre-recorded video: with more than a million videocassette playback units already in use, sales this year have been running nearly 50 percent higher than last year and record-high tape sales are well above predictions.

In keeping up its tradition of superiority in the music/record/tape industry conferences and exhibitions, Billboard this year will deliver under one roof, key buyers for your product and services.

YOUR PRODUCT IS THEIR FUTURE...

Your booth at the International Video-Music Conference will display your product where it will do the most good...where the buyers and decision makers you're after can see and test, discuss and compare your product in a setting ideally suited for doing business.

If you were among those who attended or participated in last year's conference, you know this is THE video marketplace, where manufacturers and wholesalers find the biggest retailers and promoters...where the top record company executives, managers, artists and producers mix. Whether your company is involved in audio/video software, hardware, related accessories or service, your presence will insure profits.

SPECIAL FEATURES:

- Exhibit-Only Hours built into the agenda
- All booths 8 x 10, draped on three sides, name signs included.
- Separate Sound Rooms
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WHEN: November 20-23, 1980
WHERE: Sheraton-Universal Hotel, Los Angeles

Billboard's 2nd International Video-Music Conference
Where professionals do business!
It is unwise to pay too much for a film but it is worse to pay too little. When you pay too much, you lose a little money... that is all. When you pay too little, you will probably lose everything, because short cuts will have been taken and the result will be upsetting. The common law of business balance prohibits paying a little and getting a lot – it cannot be done.

If you deal with what appears to be the cheapest company, it is well to add something for the risk you run. And if you do that, you will have enough to pay for the best.

---

**VIDCOM ’80**

**British Videogram Association**

**VIDC**

**Videocassette Top 40**

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

**Title (Rating)**

1 1 13 11
2 2 25 20
3 4 5 19
4 7 17 15
5 10 27 13
6 8 33 31
7 9 33 9
8 11 17 17
9 14 27 13
10 16 17 17
11 20 24 14
12 18 23 13
13 19 17 17
14 21 21 21
15 23 23 23
16 21 21 21
17 22 22 22
18 24 24 24
19 25 25 25
20 26 26 26
21 27 27 27
22 28 28 28
23 29 29 29
24 30 30 30
25 31 31 31
26 32 32 32
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32 38 38 38
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44 50 50 50

**Chevy Shows**

*Continued from page 72*

wanted to cover all fields, video for the public, for professionals, for companies and public authorities, telematics, press, publishing and databank, and finish with a "legal day."

"We hope all participants will attend at least one session a day, leaving the rest of the time for business. Certainly a lot of things will happen at VIDCOM."

Stressing the importance of programs at the event, Chevy concludes: "It's the only world market for video programs, for sellers and buyers of film, television and original production programs, for producers and those seeking them, and for distributors."

**MILKANEY GRANT PRODUCTIONS**

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[Image and text continue...]

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Who else but Columbia?

Nobody!

Nobody but Columbia would release on videocassettes the new Special Edition of Close Encounters of the Third Kind, The China Syndrome, Chapter Two and Emmanuelle in one glorious swoop! How come? We happen to believe in the videocassette and what it can mean in terms of mass audiences.

So, we believe in putting our best foot forward—and in this case—our best movies! With these new releases plus the other recent box office hits and Columbia Classics already in release—you've got the kind of titles that mean big volume sales and huge profits! Shouldn't you be selling the Columbia Pictures videocassettes?

Francis Dacia: The president of RCA France sees the videodisk starting to make ground in the French marketplace in 1982.

French record industry pioneer in video developments. His company launched video a year ago and has an expanding catalog, currently comprising around 100 titles.

And at Phonogram, which has recently bought up independent distributor France Videogram, Hubert De La Salle is heading the operation to launch in video outlet Polymedia this fall.

According to De La Salle, the real vocational base of the record companies in this area will be musical shows but he adds: "Here France is well behind the U.S. and U.K."

While RCA's catalog comprises mainly films, documentaries—excluding that on Pope John Paul II's recent visit to France—and educational programs, Dacia says the company is shortly to release a cassette of Sylvie Vartan, "Live At The Palais des Congres."

Both executives agree that the French market will not really get off the ground until both hardware and software prices drop—and the latter requires rapid industrialization of manufacturing and copying. Both certainly concur that a reduction in the current 33 1/2% Value Added Tax would be a major contribution to the development of the video market.

On average in France, videocassette player-recorders cost $1,500, with the cassettes working out at around $80.

Cassette rental schemes are expected to stimulate the market eventually, but here also there are royalty problems. However, in an attempt to control collection, the Societe des Auteurs, Compositeurs & Editeurs de Musique, copyright society SACEM, has recently granted rental permits to a first group of French retailers.

Dacia says that with the videodisk expected to start making ground on the French market in 1982, and with an anticipated 500,000 cassette recorder-players in use by 1983, the year 1985 should see the real breakthrough launch of video in the country.

He also believes that as in sound reproduction French homes will eventually have both disk and cassette video equipment available.

Within the next decade, he sees a reorganization of record companies into sound and vision sections, with the videodisk "the best long-term bet." He believes that the RCA videodisk will prove a strong competitor in the current race because of its cheapness and simplicity.

RCA also has the advantage on the cassette market because of its experience, specially over copyright problems, gained over the past year or so, whereas most other French record companies are only just now entering the contest. All, he says, have a tremendous amount to do on the distribution front to catch up.

(Continued on page 78)
There's Variety In Home Video Product

Sony Consumer Products says its most advanced Betamax Time Commander, model SL-5000, is now available. Suggested list is $1,450. Features include a newly developed azimuth video head which provides such features as freeze-frame, frame-by-frame picture advance and variable-speed slow motion (from stop to 1/5 normal speed).

**French Labels**

- Continued from page 77

Phonogram's Polymedia division is presenting its first release batch of 25 videocassettes at VIDCOM, De La Salle adds, and will add another 25 later this year.

But he describes the French market as "barely born" yet compared with the 40-45% cassette recorder-readers already in use in West Germany. He notes also that until the U.S. copyright problems are solved, the French market will inevitably be dominated by European productions. De La Salle adds that renting of both hardware and software will be a vital ingredient in the expansion of the French video market.

- Continued from page 76

camera/VTR combination will be called "Mag Camera" and is similar in size to a compact audio cassette recorder/player. Tape width is 3/4 inch with two hour record and playback capability. Sony has already shown a prototype of a lightweight, portable color camera/VTR combination.

**Home Theatre, Inc., Los Angeles, distributors of home video prerecorded software, indicates that the second in its series of Shakespearean plays on videocassette will be "Rich- ard II." The play, to be made at the Globe Playhouse in West Hollywood, will be a 24-hour uncut original on two videocassettes.

The series will eventually encompass all of the 38 Shakespearean dramas and comedies and is available exclusively through Home Theatre at a suggested retail price of $80. The first in the series is "The Merry Wives Of Windsor." Upcoming will be "Midsummer Night's Dream," "Macbeth," and "Othello."

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VIDCOM ’80

Future Of Video To Be Explored At Cannes

The films are at least three years old and 50% of them are international productions. In Germany, a dealer needs to invest $40,000 to set up a retail outlet for video product. The video industry itself is anxious to sell through radio and television electrical outlets rather than via supermarkets.

Today, there are already more than 40 companies selling film videocassettes and some of them got together to handle repertoire through dealer organizations like Bild and Ton, which has 220 dealers, and Interfunk, which has 760. Radios/TV retailers look to gain 25% of the total turnover by 1982.

In a rough breakdown of the market for the various available systems, VHS leads with around 42%, with VCR next with 40% and the remainder goes to Betamax.

LET THEM LOOK AT YOU WITH ONE EYE AND HEAR YOU WITH THE OTHER. Billboard’s Spotlight on Video Music.

Record Companies: What commitments are they making to the future of video music? Are label video departments developing and branching out from coordinators of promotional tapes to programmers of the home entertainment of tomorrow?

Video Producers: The creative force behind a new developing art form. How do they see home entertainment evolving?

Legaltites: How will the need for musicians, producers, directors, writers, publishers, actors to guarantee their stake in future video profits affect the industry’s profits? What progress has been made in the legal aspects concerning video in the past year?

From Manufacturer to Consumer... Hardware stores, video specialty stores, mail order, music retailers. How is pre-recorded video getting to these outlets? Is one type of outlet more successful than another? Are the music retailers involved in video experiencing a new type of buying audience? How many music retailers are involved?

Your ad presence will insure profits. Contact your nearest Billboard Account Executive today for advertising information and closings.


TOPICS TO BE COVERED INCLUDE:

- Hardware/Software: Disk and tape formats, new technology being developed at a rapid pace...what to stock...Which to recommend? Analysis of the features of the various disk players and disks, tape formats.

U.K. Vidisks

- Continued from page 76

Philips begins pilot production of videodisks at its Blackburn plant this month and hopes to be in full production early next year. There will, however, be no Philips videodisks as such—the company’s role is essentially that of custom presser, though a joint hardware/software effort is generally regarded as essential in the early stages.

Details of launch strategy are still undecided, and no dates have yet been set for launch in other European countries, though West Germany is likely to be second on the list.

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Billboard®
The Weekly Authority in Sound Business/Video

4 Systems

- Continued from page 70

Fuji is in Cannes to launch the one-inch high density Fuji H6 21 tape, and YVC its new three-tube KY 2000 camera.

Continental Edison is displaying in new KC 9294 camera aimed at the general public and weighing barely four pounds. From Japan, Ikematsu demonstrates its new three-tube portable professional TC 350 camera, adaptable to both PAL and NTSC.

Meanwhile, the French Society Francaise de Production, which is part of the state-owned broadcasting system, is using its lightweight video equipment to cover the four days of VIDCOM conferences and other major events during the market for big-screen re-transmission.

Other major hardware companies deeply involved in VIDCOM participation include: AGFA Gevaert and BASF (West Germany); Cosmosar, National Panasonic; Sanyo and Hitachi (Japan); Dalsie, General Electric, Grass Valley, ITT, Viscount and EMU (U.K.); and Philips (Netherlands). MICHAEL WAY & PETER JONES
Sound Business/Video

Soundtracks' Sale
• Continued from page 8

WALLY’S WELCOME—Band leader Artie Shaw, left, above, talks to old times with Wally Heider at a gala celebration in his honor recently at the Film- ways/Heider studios in Hollywood. The veteran recording pioneer is returning to helm the recording studio operation for Filmways. Below, Sylvia Cam- liffe, general manager, department of general services for the city of Los Angeles and representing Mayor Tom Bradley; and emcee; personality Alson Archee give Heider a Mayor’s Proclamation.

Soundtracks' Sale
• to have produced commercial digital recordings in the U.S. Recently, the company announced plans to merge with a Connecticut firm, Digital Recording Corp. (Illibal, Sept. 13, 1980), and to work on home digi- tal audio playback system while maintaining its professional digital audio services division. Officials at Soundtracks will not confirm the Ariola sale; however, the acceptance of an offer for two machines is revealed in the DRC-Soundtracks stock prospectus. For $5.5 million stock offer has been made to support the merger plan. Linking the purchase to Ariola are sources close to Soundtracks. Also, plans for a West German Soundtracks digital editing facility have been unveiled, lending support to the Ariola purchase theory.

Full Soundstream business plans are outlined in the recent 57-page DRC-Soundtracks Securities and Exchange Commission filing. According to the filing, DRC is targeted as the site of a second new editing facility, following the completion of the German operation, which is expected to be ready in the first half of 1981.

Soundstream is headquartered in Salt Lake City where its original editing facility is located. The firm’s editing technology is believed to be the most powerful in the digital audio field today.

Of proceeds from the stock sale, $700,000 is pegged for construction of the new editing facilities and tape machines.

Work also is progressing on development of full digital imaging capa- bilities that have been developed as part of the Ariola deal.

Says the prospectus, “Soundtrack presents has a digital mixing capability that has evolved into a requirement that is more expensive and more difficult to use than conventional mixing.”

The complex multi-track recording requirements of much pop music to- day can no longer be handled without the digital mode, according to the report.

The document terms digital editing “fast, precise and accurate to a de- gree, and therefore less expensive, than the physical splicing methods that are used for analog tape.”

The document also shows that Soundtracks’ fourth digital tape machine was scheduled to become operational in August.

The report indicates that Soundtracks have already employed the recording of almost 100 commercial albums by the beginning of 1981.

On the financial side, the report shows DRC-Soundtracks operations at a consistent deficit. However, losses dropped from $212,218 for the year ending April 28, 1978 to a no loss break-even point on $10,675 in revenue in the comparable period ending April 29, 1979.

In the prospectus, Soundtracks estimates that it will have 85 digital tape recorders by the end of the year.

Media Home Group Bees Up Its Intl Distrib Network

LOS ANGELES—Media Home Entertainment is broadening its international distribution network.

President Roger Wiersema, on a month’s tour of Europe to establish distributors in Sweden, Denmark, Holland, Spain and Portugal, is locally based distributor of entertainment videocassettes already has dis- tributors in 18 countries. In Sweden, Holland, Denmark, Norway, Swe- den and Germany.

Safinick will roll out all his distributors, discuss new releases, plan for showing them with subtitled move- ing pictures and with the VIDEOM exhibition at Cannes.

These distributors include: England—World Of Music, HFC and Entertainment Inc.; Ireland—Merc- erton Electronics; Holland—Video 2001 and Video Screen; Denmark— AB Collection; Norway—Mayco; Sweden—Sandia Video and Fer- rera; Italy, Spain, Argentina and Brazil Local Syndicate and Video Berating.

Media’s newest distributors in Latin America include in Argentina, Continental SA which handles tapes for Argentina and Brazil. The company has also partnered in Spain with Video and Videocassette of Mexico City for duplication and acquisition of prod- ucts for the Iberian systems market.

The movies and video fare for Mexico City is already up to 300 titles, up 12 titles over last year.

Among new entries are: “James Brown In Concert,” “Alice Cooper And Friends,” “Electric Light Tony,” “The Record of Florence Night- ingale,” “Hiils Have Eyes” and “Mus- kat.”

Safinick says he wants to have his overseas distributors share in the cost of having the tapes subtitles. He also has set up a system that converts into subtitled features in Spanish, French, German, Dutch, Italian and Swedish. Safinick claims there are 12 titles in the overall catalog.

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New media outlets that were formerly sold for $24.95 to $49.95. Safinick believes a $29.95 price tag spurs more impulse buying of the tape. Animation and music concert tapes sell for $29.95 with the feature films costing more. Safinick also feels the lower price makes the titles more marketable.

The company has picked up 10 new titles for an English language catalogue. The titles are all converted into subtitled features in Spanish, French, German, Dutch, Italian and Swedish. Safinick says there are 12 titles in the overall catalog.

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A BILLBOARD SPOTLIGHT ON BLANK TAPE

AN INDUSTRY BOOMING, AN INDUSTRY CHALLENGED

By GEORGE KOPP

IN THE FLASHY ELECTRONICS/ENTERTAINMENT WORLD, where blinking LEDs, shiny knobs and intangibles like status and virility are used to sell products, the shiny audio cassette is often taken for granted by the consumer. In the industry itself, however, blank tape is at the center of controversy whose outcome may have far reaching consequences and involve the allocation of millions of dollars a year.

The controversy is the battle of home taping. Since the first shots were fired by major record producers about a year and a half ago the two sides have been slowly circling each other, growing and snarling, occasionally throwing a tentative jab.

The government may ultimately have to decide who is right but there may be some blood shed on both sides before that happens.

Certain facts are not at issue. While record sales have been falling off for the last 18 months the sales of blank tape and home recording equipment have been increasing. But the interpretation of those facts is open to question and even statistical experts shy away from reaching firm conclusions.

Last summer the Copyright Royalty Tribunal in Washington undertook, at the behest of the record companies, to determine whether home taping was hurting record sales. This body, which has no legislative authority, nevertheless makes recommendations to Congress on proposed legislation or the revision of existing legislation.

The Tribunal's mandate dealt strictly with copyright. The argument put forth by record producers is that home taping results in an illicit distribution of copyrighted material for which no royalties are collected. They want tape to be taxed and a fund set aside for artists as compensation.

The Tribunal's findings were as ambiguous as the laws governing home taping. These laws state that a consumer is allowed to tape an album for his own personal use, but the law is silent on the question of taping an album for a friend, for example.

The Tribunal found that home dubbing of albums was indeed on the rise, but it also found that consumers who tape albums buy more albums. On the other hand, the results of the survey also indicated that these consumers would buy even more albums if they could not tape.

Throughout, the Copyright Tribunal has stressed that last summer's survey was "preliminary" and that much more work was needed to be done before any recommendations could be made.

So far, the story of blank audio tape has been an out and out success story, both for producers and dealers. Consumers have also benefited from the type of product now offered, coupled with the high quality hardware available at comparatively moderate cost.

It is one of the ironies of the tape business that even a consumer with hi fi equipment close to the bottom of the price scale can make copies of an album superior to the prerecorded audio cassettes on sale in the stores. The two reasons for this are the quality of recording tape available and the advantages of real-time, as opposed to high speed duplication in preserving frequency and dynamic range.

The last two years have seen enormous growth in the premium tape category at the retail level. New formulations like chromium dioxide and ferroc oxide tapes represent a real improvement in sound quality at a price consumers feel is reasonable.

The newest metal tape offers still more improvement, but the price is still high (over $10 for a 90-minute cassette in most cases) that retailers do not feel metal will make a significant dent in the market. Metal tape capability is generally regarded as a useful merchandising tool for tape decks as an option consumers may want in selected instances, not as a general rule.

So-called promotional, or low-priced recording tape, still makes up the bulk of unit sales. But the money, for both dealers and suppliers, is in premium formulations.

Advances in tape technology have spurred hardware manufacturers to advances in tape deck technology, and vice versa. Car stereo, an industry that has also grown enormously in the last few years, and continues to hold its own despite lagging new car sales, is also responsible for a large share of the growth in blank tape.

But the blank tape companies have not been satisfied to let themselves be swept along. They have worked hard to spur excitement in the marketplace with aggressive advertising campaigns, soliciting endorsements from such stars as Ella Fitzgerald, Ray Charles, Blondie and Stevie Wonder. Competition among the relative handful of tape suppliers is fierce.

This competition makes the recent moves on the part of the tape firms all the more extraordinary. Last spring efforts to impose a tax on blank tape heated up in the U.K. and West Germany. Then just prior to the June Consumer Electronics Show (CES) several

(Continued on page 86)
Merchandising Strategies
Target Consumer
Value Consciousness

By SUSAN FOSTER

WITH A PROJECTED ANNUAL GROWTH RATE OF 20% for the early '80s, blank tape manufacturers are continuing to market and merchandise their products with their eyes on the value conscious consumer and their ears on the ground of the recording industry.

For example, TDK's original goal with the Steve Wonder campaign was to move seven million 8-cassettes. So the firm selected a quality spokesperson to aid in selling a quality product to a wider consumer audience, and TDK moved the numbers. Continuation of its sales, which it sees as being a mix of 75% cassettes, 10% reels, and 15% 8-track, will be supported by its largest television advertising campaign to date. The focus of the push, which will run until the end of the year, will be on weekend sports, music programs, and game shows.

Compassed in the TDK quest to maintain market share is its introduction of new audiophile quality products: the OX series of ¼-inch open reel designed for studio master use in live music mastering, the LX series for professional broadcast recordings, the SA-X dual-layered Super Avilyn high bias tape, and the new metals, MA-R and MA.

Sony is also positioning itself for the Christmas season by promoting almost its entire line up of compact cassette products. The prime promo will take the form of twin packs, along with the continuation of the Sony “Buy one, get the second at half price” offer on the HFX product.

Fall promotions at Sony will be supported by heavy national advertising on network radio, as well as strong consumer and trade magazine advertising. The company is supplying retailers with displays which denote the “4 Color Sound” advertising theme, as well as with charts indicating the use and application of each individual tape in the line. According to Don Unger, the charts are so descriptive as to “act like silent salesmen on the retail floor.”

The company has also instituted new descriptive blister packaging, said to be “loaded with information for the consumer, so that when they walk in there is very little chance that they will walk out with the incorrect tape.”

It is Unger’s contention that recording star testimonials are “nice if you can get a recording star to do it. I know the record

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

CALL EL MAR PLASTICS!

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

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

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

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

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

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

Automated production line for Norelco style boxes, designed and built by Husky Injection Molding Systems, Bolton, Ontario, Canada.

El Mar Plastics, Inc.
821 E. Artesia Blvd., Carson, CA 90746
(213) 327-3180
Manufacturer of quality C-O cassettes, cassette boxes, tape accessories and ¼" tape reels.
THE ECONOMY MAY BE IN REVERSE, BUT TAPE SALES ARE STILL IN FAST FORWARD.

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

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

As you might imagine, 1979 was also a good year for Maxell. Even in a soft economy, people will spend a little extra for a quality product.

Projected sales for 1980 indicate it’ll be an even better year. Your customers will be putting even more of their money into premium cassettes like Maxell.

Maybe you should too.
THE AMAZING GROWTH of home video over the past year has brought the commercial duplication business closer to Hollywood.

In the audio sphere business is up as well, but not approaching the doubling of video volume many manufacturers see in 1980. Suppliers and duplicators alike say they are operating at full capacity seven days a week.

Growth has not been free of problems, but the problems are of a more pleasant variety than those faced by industries fighting recession and falling sales. In fact there is an ebullient mood in the tape community now as it walks hand in hand with the movie industry toward untapped profits.

As one executive puts it: "The duplicators for years have been working mainly with industrial accounts like IBM and GTE. Now they're growing their hair long and calling people "baby.""

Unlike bulk audio tape, which is delivered in pancake form and loaded into cassettes after duplication, real-time video duplication requires manufacturers to supply duplicators not just with tape, but with loaded cassettes. This factor makes filling orders a constant rush business.

Says TDK national video products manager Ed Pessara: "For consumer use there are a few cassette lengths on the market, but the movie business requires special lengths. '90's might be strong, but there are also 105's and 127's. Longer movies require even longer lengths.

"At the current evolution of this business it's difficult for the duplicators to anticipate their needs. They'll try to inventory a couple of days' worth of any length, but generally they've got to put in a special order for any project they do. Recently we've been hit with short movies, like cartoons."

Because of the special requirements of video duplicators, no one tape company can meet all the supply needs of any duplicator. Duplicators must regularly order from two, three or four companies at a time. Spot shortages are common, particularly in Europe and Latin America, but so far U.S. supply has managed to keep up with demand, if only barely.

Magnetic Video, which has the lion's share of the legitimate prerecorded video market, has been forced to divert some of its production to feed the marketplace with cassettes of "Alien," probably the industry's first runaway hit. Although Magnetic Video president Andre Blay says there is enough tape to maintain the supply of best sellers, no one is sure how much faster the industry could grow if supply were not a problem.

Fuj vice president and general manager John Dale echoes Pessara: "Our inventories get depleted of the most popular sizes. At the same time we may have substantial inventory in less popular lengths. It's always difficult to anticipate the needs of the duplicator market."

"The worldwide demand for tape is out of sight. I get calls for tape from the U.K., the Middle East, Europe, Australia, even Bombay. And this is in spite of a worldwide recession. I really don't anticipate that it will slow down."

For TDK sales to duplicators are put at about 20% of its total tape business, and Pessara estimates that industry-wide about four million cassettes will be sold in that market.

"It's a three-tiered business," he explains. "There's the pornography industry, that really began the whole thing. Those companies buy the cassettes and do their own duplication. Then you have the small legitimate suppliers, the specialty companies like Nostraigana Merchant who've made a very nice business for themselves. They also duplicate their own product.

"Finally you have the big studios who generally contract their duplication out to major houses. They're all investing in new machines and expanding. This year business to all

(Continued on page 90)
TDK takes high bias to new heights.
And metal to greater lengths.

For your customers who demand nothing but pure metal, TDK introduces more of what they demand. Now the classic MA-R cassette comes in the popular ninety-minute length. TDK MA-R has delivered more since it was first introduced. The greatest output at high frequencies. The highest signal-to-noise ratio. The unique Reference Standard Mechanism. No other cassette ever delivered more. Until now. Now TDK has added more of the finest sound available today. In both high bias and metal, TDK brings your customers to new standards of perfection. Which will take your profits to new heights.

© 1980 TDK Electronics Corp., Garden City, N.Y. 11530
Japanese Industry
Expanding Domestically, Internationally
By SHIG FUJITA

RAW TAPE PRODUCT in 1980 is expected to total over 37 million miles on the basis of 1/4" tape, according to Mototoshi Yamaura, general manager of the Magnetic Tape Assn. of Japan, who points out that this is a very conservative estimate and that the actual total probably will be larger.

The three main audio and video tape makers in this country—Sony Corp., Hitachi Maxell Ltd. and TDK Electronic Co., Ltd.—are very confident that production and sales will increase, particularly in the case of video tape. Consequently, they are expanding production facilities, not only within Japan, but also in countries outside Japan.

Home taping is still not considered a major problem in this country, and the consensus of opinion in a subcommittee of the Cultural Affairs Agency's Copyright Committee, which has been studying the problem since October 1977, is that compensation is not needed at the present time.

A survey carried out by the Electronic Industries Assn. of Japan—somewhat outdated because it was done in November 1978, but no follow-up survey has been conducted since—found that those who buy blank tape also buy many single and LP disks as well as prerecorded tape. The money spent in one year by purchasers per capita came to $15.10 for single disks, $52.30 for LPs, $37 for prerecorded tapes and only $19 for blank tape.

Raw tape production in 1979 came to 33 million miles, up 26.2 percent from 1978, when the total was 26 million miles. A 37 million mile total in 1980 would mean an increase of 13.3 percent, but Yamaura of the Magnetic Tape Assn. of Japan believes both the total and increase percentage will be higher.

The production figures for 1978 and 1979 compare with the 2.6 million miles in 1968 and 11 million miles in 1973, the year of the oil shock.

The association itself has no concrete figures on exactly what percentage of the raw tape is used to make audio and video tapes, but Yamaura believes that currently it is 60% and video 37%, with the latter increasing.

Yamaura points out, "The demand for video began to increase suddenly from last year, and it will not be too long before the percentages will be reversed.

"Over half is probably exported in raw tape form and in cassette form," he adds. "Some of it is sent to free ports and then to other countries from such free ports so it's difficult to pinpoint the final destinations."

Pointing out that the magnetic tape industry hasn't felt any adverse effects from the recession, Yamaura says that the association believes that demand will continue to increase because of the good reputation of high quality audio and video tapes.

Blank tapes are sold everywhere in Japan just like dry cell batteries for flashlights. They are sold in super markets, department stores, gasoline stations, stationary stores, electric appliance shops and by vending machines as well as in music stores.

All music stores have a corner devoted to blank tape, but

Industry Booming

Continued from page 81

major record labels, including WEA, Arista, A&M and CBS, announced that they would no longer offer co-op ad money to record retailers who advertised blank cassettes in the same ad.

These developments spurred the tape firms to act, and a meeting among them was held at CES. One of their prime concerns was their future association with ITA, originally the blank tape association, but now serving members from record labels and other tape companies as well.

A second meeting was held recently in New York, at which time they raised the possibility of using the EIA Consumer Electronics Group, rather than ITA, as a springboard for a united stand against record labels.

At around the same time, Austria became the first country to enact a tax on blank tape.

The "ban" on tape ads, which tape makers say is of dubious legality anyway, appears to have had no effect as yet, with retailers largely ignoring it.

The record companies have had no comment on the actions of their dealers, who tend to discount. The ban has had no effect on the sales of blank tape, but with record sales soft, blank tape promotions help take up the slack and generate store traffic.

To individual retailers and consumers a tax on blank tape might not cause a significant shift in sales patterns. To the corporations involved, however, millions of dollars a year are at stake, as well as a principal of free enterprise.

Although tape makers cite poor record and prerecorded tape quality as the number one reason consumers make their own tapes, they also say it's the record companies' fault consumers don't buy records. And it is probable as well that the tape suppliers, the biggest of which are Japanese-based, look with the worry on the government's attitude toward the auto industry, a bastion of American enterprise brought to its knees by its Japanese counterpart.

"The record companies have done a terrible job of marketing their product," says a Japanese tape executive, "and we've done a great job of marketing ours. We've given the public what it wants at the price it wants to pay, and that's the name of the game. The record companies want a government subsidy at our expense."

"Before the record business took a downturn," says another tape executive, "you never heard anything about royalties. "Scapegoat" is a word used frequently in the tape community.

One trend the tape makers say they spotted, that the record companies have ignored, is the burgeoning market in portable units. These include the "boom boxes," radio/cassette combination units that have become a standard fixture on the nation's beaches and parks, and more recently pocket-sized players like the Sony Walkman, which give sound approach-

Hi fi quality through lightweight stereo headphones.

Car stereo also account for a large portion of home taping, principally since cassette players are built into up 8-track units. With add-on items such as amplifiers and equalizers, coupled with the high technology speakers now on the market, car stereo players can easily give results comparable to a home hi fi system.

(Continued on page 92)
BIGGER SALES, BETTER QUALITY PRODUCT: in the broadest terms each of Europe's major blank tape markets presents pretty much the same kind of picture. Over each scene hangs the apocalyptic shadow of home taping, like the smoke of Mordor. Beneath, trade organizations and governments move slowly toward the safety of legislation. Some may be further down the road than others; they may be arguing every step of the way, but at least they're all headed in the same direction.

Now it seems just a matter of time before levies providing producers and authors with some measure of recompense for home taping losses are introduced throughout Europe. In Austria, copyright law amendment is pending that will give collection society Austro-Mechanik 10% of the purchase price on every blank tape sold. In West Germany, the 5% hardware levy implemented almost 15 years ago will within the next two years be joined by a software levy costing consumers around 50 cents more per tape. It may be sooner: record companies have sent justice minister Jochen Vogel a resolution pointing out delay could cost up to 20,000 jobs in the industry; and Justice Department ministers are already working on the necessary changes in copyright law.

In the Scandinavian countries, discussions between industry organizations and government have been underway since 1977. Norway, Denmark and Finland are now awaiting Sweden's precedent-setting lead. There local IFPI chief Edie Landkvist says negotiations are at a very advanced, though still delicate, stage. A government committee studying how high the levy should be—almost certainly more than the 25 cents per C-60 cassette first reported—and how it should be applied. Landkvist is hopeful that IFPI will have something to show for its efforts by next year.

In the U.K. lobbying continues, but British Phonographic Industry chief John Deacon says he feels the government is now convinced of the justice of the record company case and will publish a Green Paper before the end of the year. French experts regard a protective levy as inevitable in the long run, inconceivable before next May's presidential elections. Deep discussion of the topic at MIDEM '80 left the opposing factions still deeply opposed. Dutch bodies NPI—the local branch of IFPI—and STEMRA—the copyright society—have completed research into the extent and effect of home taping, conducted with the aid of Amsterdam Univ.'s Economic Research Foundation. "With the results of this work" says STEMRA's Ronald Mooy, "we will start a lobby to get something done to solve the problem of home taping."

When the same foundation made its first survey, back in 1976, it assessed unauthorized home recording at around 14.5 million hours annually—the equivalent of 20 million albums in a market then selling almost exactly that number of albums a year. Radio and television were prime sources, closely followed by records and prerecorded tapes.

Similar investigations elsewhere in Europe may vary a little in their detailed findings, but on one thing they all agree: the massive and growing extent of home taping among the public. The most recent British Phonographic Industry estimate put record industry losses from the practice at a staggering $500 million yearly. Within the beleaguered industry camp, therefore, the case for a levy seems self-evident. It's sometimes forgotten that in the outside world different views prevail. Human na

(Continued on page 88)
THE BLANK VIDEO TAPE INDUSTRY still suffers from growing pains as a voracious consumer and industrial market eagerly grab up every speck of tape produced. At the consumer level, sales projections for 1988 range from about 10 to 17 million units industrywide in all VCR formats. But competition has taken its toll on the retailer. Price marketing is the dominant strategy, and retailers have found that it’s hard to make video pay. Coupled with the traditionally poor margins on home video hardware, the big money-makers in video are increasingly becoming the bulk movers.

“Video tape is like a commodity,” says one Midwest dealer. “And most retailers can’t afford to become commodity dealers. You have to buy in bulk to make it pay.”

Some markets are more prone to price competition than others. The Midwest market is notorious for low prices on both tape and hardware because of the enormous export business done there. Prices on cassettes are commonly as much as $5 less in Florida than in the rest of the country.

Retailers are not insensitive to dealers’ problems with videotape, but they have no control over the marketplace. The core problem is that for years VCR owners bought the cassettes carrying the brand name of their own VCR like RCA or Zenith.

These companies supplied tape cheaply in order to sell hardware, not to make a profit from the tape. Consumers got used to the low prices, and when the major audio tape makers got into the consumer video market they found considerable resistance to price. More aggressive advertising from these companies has increased consumer awareness of quality videocassette, but retailers still find that price is their best way of attracting customers.

Says Ed Pessara, TDK national video product manager: “We tell our retailers to charge 50 to 75 cents more for our product. We feel they’ll be able to get it because of our name and reputation. Those dealers who hike up the price are moving our tape just as well as those who don’t.”

Pessara feels that any business, videotape retailing depends on the long term, not the short term. But tape is always an effective promotional item to build store traffic in general, and with a soft electronics industry as a whole many retailers find it hard to resist including a deal on tape in their advertising—especially when four other stores in town are doing it.

One possible way around this marketing dilemma is the introduction of high grade (HG) videotape. In Japan, consumers have been offered two levels of tape for some time, but VCR owners here have just gotten their first taste of HG. Maxell HG has been on the market for several months and TDK product is rolling out now. Fuji also introduced a “five grain” product at the June Consumer Electronics Show.

The new tapes are not for everyday convenience recording of television programs the viewer would otherwise miss. They are designed for home movies and other programs that are meant to be saved over the years. Prices are high, generally about $35 for a 120-length. But manufacturers say retailers will find them a more profitable sale than regular videotape, and it is hoped, less subject to price pressure.

Since the beginning of the videotape boom, supply has been a problem, at times a serious problem. All the major companies have stepped up production and built new factories, and still they report backorders.

“Our new plant runs 24 hours a day, seven days a week,” says Sony sales manager Don Unger, “and we’re still backordered in the millions of units.” The bulk of this business is to distributors and industrial accounts, and so far the consumer market has been getting its share.

“At least I’ve got it,” says a New York retailer. “I can keep up with the price war,” he continues. “There’s always going to be somebody selling it for less than my price on any particular day. But it’s more important to let people know that I’ll always have the product they want, and build up credibility.”

He says he can get product because he has “developed a good relationship with suppliers” over the years. But manufacturers deny that dealers will be cut out; the worst they report is some delay in shipping.

Although tape is a petroleum product, the high demand and increased production has enabled manufacturers to hold the line on prices. Prices to distributors have in fact gone down in recent months.

Competition is intense, as it is in audio, but tape makers have not yet joined battle with the intensity of the audio cassette advertising war. Still, ad budgets are on the rise substantially throughout the industry. Now that the full line tape companies have begun to establish their names in video they have to continue to keep themselves in the public’s consciousness.

GEORGE KOPP

CREDITS

Editor, Earl Page; Assistant Editor, Susan Peterson; art: Bernie Rollins.

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OCTOBER 1, 1988 BILLBOARD
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sectors has about doubled over last year’s total, and the major factor is the number of new studios getting into home video, most recently MGM and Disney. CBS is also making a major entry. The three things a duplicator looks for, says Pessara, are quality, price and availability. Quality is particularly important, he says, because of real time duplication. “If you have to reject a cassette after a two hour tape factor of duplication it’s a very costly waste of productivity.”

Again unlike audio, the videotape sold to duplicators is more or less identical to the product available to consumers. Quality control is said by all suppliers to be stringent, but prices to mass duplicators can be lower.

“You have savings in packaging costs,” says Dale, “but the real savings come because duplicators buy in bulk. When you ship full pallets or whole containers of product the discounts can be substantial. Some of the orders placed are enormous.”

Quality control has been a stimulus to keep suppliers from selling videotape in panckes to outside loaders. According to Ampex national sales manager Dick Antonio: “We’ve been cautious in this area. When loaders come in and load our product in another shell, things can go wrong. Then they’ll also tell people they have Ampex tape, but the housings might be substandard.”

To meet the demand problem in the present and the future all the major tape suppliers are reportedly seeking to expand their facilities. “Ampex is looking at the time expansion,” says Antonio. “I’ll guarantee that demand continues to grow.”

Although Dale says he has not been notified officially of any Fuji expansion, he adds that “in light of what looks like an explosion in the marketplace, any manufacturer not anticipating expansion will be left behind. By the end of this year the hardware manufacturers will be producing at a rate that could generate six million VCRs. This year’s U.S. sales should hit 700,000 units.”

The bulk of those machines will be VHS, but the Beta format seems to be holding its own, and possibly increasing. Sony’s Bob Mueller says his company’s Beta tape business is “easily up 50% over last year. Whether that’s indicative of an increased market share or just a factor of total demand, I don’t know.”

Dale also says that Fuji Beta sales “have been substantial. They are much greater than we anticipated.” He estimates that Beta’s market share is about 30%. Official Sony estimates put Beta at about 40% of the VCR market.

On the technical front the tape suppliers are pessimistic about high speed duplication in video. Duplicators note that current real-time methods still allow them to produce 500 cassettes an hour. In the words of Video Corp. of America president Al Markim: “That’s already high speed duplication.”

Audio tape duplication is of course an established industry, unlike its glamorous video counterpart, but there are some who argue that it might be too established. The controversy over home taping has brought to the fore the issues of quality of prerecorded audio products, which is generally recorded on tape inferior to what consumers are buying for their own home use.

One supplier, BASF, detects a trend toward better tape for prerecorded product. National sales manager for professional products Bob Piselli says that his company is supplying a lot more ferric oxide and even chrome (Co2O) tape to record labels. “Initially it will be for audiophile recordings but I think it will eventually filter down,” he says.

At 3M, market development manager for broadcast and recording markets Dennis Farmer agrees. “There is a move away toward better quality,” he says. “The move toward digital audio mastering has helped spur the interest in quality a great deal. Duplicators have the technical expertise to make excellent prerecorded cassettes, and I think the music duplicators are aware of the demand for that product.”

In spite of the recession and soft record sales Piselli says BASF expects a 23% increase in its professional audio business in 1980. “A lot of duplicators are more willing to spend the extra money. The ferric oxide product costs a few cents more per foot. Co2O is three times as expensive as ferric oxide. I think it has to do with the competition they are facing from the blank tape market.”

Ampex’s Antonio says that while “business is brisk” he sees no move toward higher quality tape. “We experience a difficulty in upgrading our customers. Music people want the best for the cheapest.” I would say that from time to time they go for a lower quality than they should.”

One sector of the audio business that is fast disappearing, he says, is 8-track. “We’ve slowed down our production of endless loop product to the point that we only use it in house. It’s definitely a lowball, low quality operation.”

TDK’s Pessara finds that his company’s business with audio duplicators is small because TDK does not produce a cheap enough tape.

The company has begun selling its metal tape, however, to audiophile record companies like Mobile Fidelity for duplicating purposes.

GEORGE KOPP
Europe Moves Forward

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little to help itself, "it doesn't please me to see studios tying idle," says Bob Hine, "but before you attack another industry why don't you look at your own?"

What's destroyed the record industry in the U.K. has been its failure to accept that there are changes in purchasing habits. The companies have been living off the cream of the late '60s and early '70s. They've put themselves in ridiculous situations with artist royalties; they've allowed public lending libraries to lend disks; they've allowed parallel imports; they allow whole albums to be played on radio; they're still trying to haul three or four singles off every album.

"But most important, they've never given recognition to prerecorded cassettes as a complement to turnover. They don't seem to realize that one of the main reasons people tape albums on cassette is that cassette is now the preferred medium. The quality of prerecorded cassettes with superdeoss is little below disk standards, reliability is better, in-car use is still growing, it's a convenient medium, so what's happened is that U.K. sales have taken off almost despite the record industry."

"Now they're up to 25 million despite the lack of promotion or merchandising, and the album tape ratio is down below 2:1. Cassettes are the only buoyant area in the prerecorded market."

In fairness to the U.K. record industry, it's British Recorded Tape Development Committee was working as long ago as the early '70s to promote a separate identity for the tape medium, and at that time many majors employed a marketing manager with specific responsibility for tape. And today there are signs of renewed effort: more sensible pricing, special marketing offers, simultaneous releases.

If record companies can persuade home-tapers to save themselves the bother and just buy prerecorded cassettes in the first place they will benefit twice over, boosting sales volume and at the same time reducing the motivation to make domestic recordings. They are still up against the price factor, but blanket tape quality has improved steadily while competition has made it in real terms ever cheaper. But a levy, if introduced, would still kill two birds with one stone, recompensing rights owners while eroding the cost difference. It's generally thought that no likely levy on blank tape will fully recover the losses, even at 2% of retail, but the exact extent of these losses is still contentious. In Britain, where 35 to 40 million blank cassette will be sold this year, the BTA believes the BPI's estimate to be "vastly exaggerated." In Sweden a more modest computation sets losses at 25%-30% of blank cassette turnover, or $15-20 million a year. The blank tape market there has grown in four years from 8 million to 30 million, worth around $60 million, so a 50 cent levy, twice the figure first kicked around, would recover $14 million annually. This is not far short of the estimated losses, and an additional hardware levy, as exists in West Germany, would of course generate further income. This second option would be welcome, but has not been at the focus of recent industry lobbying in most European territories. Of course hardware markets are in some cases near saturation: West Germany has 25 million cassette players; in Sweden as long as four years ago 80% of households with children owned them, so it is hard to be sure how large the hard

Blind Tape

Europe will approach 300 million. In France the 1979 total was 21 million (against 13 million prerecorded cassettes) and the market is growing at about 8% annually. In West Germany it was 90 million last year (against 37.4 million prerecorded cassettes, a figure 10% down on the previous year). In Holland it was 15 million, in the U.K. something over 30 million.

(Continued on page 93)

Scotch® Cassettes

Something for Every Recording Artist That Comes Into Your Store.

Scotch® Recording Tape: one of the best-selling brands of blank recording tape in the country today. It's hardly surprising. Customers like the true, pure sound they get from Scotch, whether they're recording voices on a portable or getting together some traveling music for a car stereo.

Here are four profit-oriented points. Great selection. There's a Scotch Recording Tape to meet every customer's needs and musical tastes. Scotch Dynaram® is a great example. You can't sell a comparably priced tape that gives a user better sound. Then there's Scotch Highlander®. It gives users maximum sound quality at minimum cost. It's just great for portable tape recorders.

Different tape types. You can be sure of matching your customer's recording equipment, too. Scotch comes in cassettes, 8-track cartridges, and open reel. All tape comes in a variety of lengths.

National advertising. Scotch Recording Tape has been backed up by powerful advertising again this year, including print and radio. The Scotch line will be in front of potential recording artists all year round.

Outstanding reputation. The most important point of all. Your customers know the Scotch name. They look for it when they're shopping for blank recording tape. They remember it when they buy on impulse.

All in all, the Scotch Line offers true, pure sound for your customers, and true, pure profit for you. Contact your industry Recording Tape Representative for more information.
Japanese Industry

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At the Ginza store of the Yamano Music Co., says that sales of blank tape are increasing but at a much slower rate than prerecorded tapes.

Yamano's Ginza store had a comparatively big display with a huge Maxell poster featuring Tatsuro Yamashita's song, "Ride On Time," a hit song being used by Maxell in its television advertisements. Hideo Aizawa, an official of the Jijiya Music Store, another big music store in the Ginza area here in Tokyo, says that sales of blank tape were up about 20% this year from last year but did not compare with the 100% increase in the sales of prerecorded tapes.

"Our customers usually buy LPs, prerecorded tape and blank tape together," he says, "and I don't think home taping is all that popular in Japan. My opinion is that blank tape, with which home tappings are made, offers no serious competition to records and prerecorded tape."

Dr. Takeshi Mitsuma, manager for licensing and external corporate affairs department of Sony Corp., who serves on the subcommittee of the Cultural Affairs Agency's Copyright Committee, explains that the subcommittee had completed discussions in November 1979 concerning the situation within the country.

From January through March this year, it checked the situations in the U.S. and European countries and studied the reports of record associations in these countries.

Although the subcommittee's report will not be completed and submitted until the end of the year, the consensus in the subcommittee was the compensation is not needed now. There are many legal problems involved in the matter, and the question of whether home taping comes under the Copyright Law or not still has not been definitely decided.

Dr. Mitsuma points out that some subcommittee members were of the opinion that both audio and video tapes helped both the music and electronics industries.

The fact that production of prerecorded tapes in Japan during the first six months of this year increased by 34% compared to the same period in 1979 shows that the increase in sales of blank tape is having no dire effects on prerecorded tapes. But some people point out that the % loss in drop in record production in the January-June 1980 period could possibly be due to home taping, although there is no definite proof.

Hitachi Maxell Ltd., which is presently engaged in the most eye-catching advertising and promotion activities, is currently producing 20 million blank tapes (on a C60 basis) a month.

Masaki Kuno, assistant manager of Hitachi Maxell's audio tape section, marketing department, says, "The top three makers together produce about 60 million tapes a month, and they account for about 90% of total national production."

"Our production of video tape is doubling almost every year. A plant for video tape will start operating in July, and we are already planning to put production set at 1.6 million T60 (one hour) tapes a month," he continues.

"Currently we want to bring total video tape production up to three million a month. Eighty percent of our production is the VHS tape."

Maxell America Inc. in Conyers, Ga., started operating a tape plant in late June this year.

This year this plant is producing 600,000 audio tapes a month, and the plant will be utilized for production of 600,000 video tapes a month from the spring of 1981.

Kuno explains that Hitachi Maxell was the first to put out C46 tape in Japan in 1972. Although the C50 (90 minutes) is most popular in the U.S., the C46 is the one that is popular in Japan. "Apparently those who have home tape like to have one LP tape on one tape since it is more convenient for filing and for finding the songs you want," Kuno says.

Hitachi Maxell currently has two Tape and Video Tape Divisional offices in the country, permitting dealers and stores to use these mini broadcast stations for publicity and advertising purposes. The station wagons carry mini stage units which can be set up for mini events.

Kozo Hiramatsu, assistant manager of Sony Corp.'s press and publicity relations department, says that Sony's total sales in 1979 of $2.659 billion, 11% consisted of audio and video tape with the ratio of audio to video being 60/40. His prediction is that the ratio will become 50/50 within this year.

"Pointing out that Sony was the first to introduce audio tape, Hiramatsu says that Sony was the only major electronics maker in the world to produce both soft and hardware for video.

He declines to clarify audio tape production figures, but says that video tape production, Betamax type, is currently producing 2.5 million a month. This is to be increased to three million a month by the end of the year.

In line with the Sony management policy of production where the market exists, Sony already has two major tape manufacturing facilities outside Japan—Sony Magnetic Products Inc. of America in Dratham, Ala. and Magnetics de Mexico, S.A. de C.V. in Nuevo Laredo, Mexico. A new Sony tape plant is under construction in Bayonne, France, and will have a capacity of three million tapes per month and will employ 300 when completed in late 1980. Hiramatsu says, "Since oil is the raw material for tapes, including their cases, keeping the production cost down is a very big problem because of the continuing rise in the price of oil."

Prices of bank audio tapes in Japan are basically the same as the following ones for Sony tapes:
- Lower end tapes range from $1.35 for C30 to $4.02 for C120. There are more expensive ones such as the DUAD types at $2.90 for 46, $3.57 for 60 and $5.36 for 90 minutes. Sony's metallic tapes sell for $5.57,$7.38 and in the 30-minute to 90-minute range.
- Sony's video tapes retail for from $11.16 for a 30-minute tape, $21.43 for a three-hour tape.
- The above, of course, are list prices, and stores can often be found selling audio tapes at cut-rate prices, such as two C60s for $2.90 or two C120s for $6.70 or even less.

Statistics provided by TDK Elec.
Target Value

- Continued from page 89

It is Gene Lahr’s contention that recording star testimonials are “very good. After all, no matter what the record companies say, they still record on tape in the studio, and different artists have different testimonials about what kind of product they like to use. I basically don’t see where the record companies are going to stop that situation. If the testimonials are handled properly by whatever tape manufacturer, I think it’s good for the record business as well as the tape business.”

Steve Fredericksen of 3M states on this slant: “Everyone has to do something to stimulate sales. Different companies have different approaches in trying to entice the consumer into buying their tape. 3M has taken a different approach in advertising to the consumer which is more appropriate for us at this time.”

Fall through year-end promotions at 3M include a “Buy One Get One Free” on the Dynarange three-band, 60-minute cassette, a “Buy One Get One Half Price on the 90-minute 8-track two-tape; and a “Buy One Get One Free” on the C90 Master Series.

Industry Booming

- Continued from page 92

In California, the largest car stereo market in the country, an attempt to impose a state tax on blank tape was killed in committee thanks in part to the lobbying efforts of the records industry, but given current government attitudes toward protecting American business, tape makers do not take much comfort in this small victory.

The next move will probably be up to the tape manufacturers, but it is unlikely they will act in a concrete way until they have chosen a spokesman. The message they feel they must get out is that home taping is completely legal, provided those tapes are not subsequently sold for profit.

The tape makers also feel they have other ammunition in the quality issue which they have been firing cautiously. Industry executives say they are reluctant to engage in a mud-slinging campaign, but they have lately felt pushed in that direction by the hardball tactics of the record labels.

By the time of the winter CES, or perhaps even sooner, the controversy will probably reach a higher plateau. Unless the matter is dropped by both sides, some form of government action seems inevitable. Given the length of time involved in preparing legislation, seeing it through committees and bringing it to a final vote, years could elapse before the matter is settled. If the record industry should make a substantial comeback in that time, the whole question could become moot. Neither side, however, is banking on that possibility.

Europe Moves Forward

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In Holland, most tapes are imported from the U.S., Japan and West Germany. Philips, with a tape factory at Oosterhout and a cassette plant across the Belgian border at Hasselt, is the only local manufacturer of note, selling under the Philips, Aristona and Erres trade names. Cheap imports come from Hong Kong and Taiwan.

With the market trend to higher quality, the quantity of these lower end imports is dropping, and the same pattern can be seen elsewhere. In France, Pyral sales manager Louis Desaixier confirms the move to higher quality, and the accompanying fall-off in imports from Italy and Asia.

One man in the thick of the home taping argument is Jack Van Leeuwen, newly appointed executive secretary of the International Tape Ass’n’s European branch, based since August in Eindhoven. The association, of which American Henry Brie is executive president, says it opened a European office to improve communications with the Continental tape markets. Members include both tape and hardware firms—Philips, Ampex, Sony, 3M, Memorex—and record companies like PolyGram. Of a blank tape levy Van Leeuwen says resignedly: “The people of the record industry are in favor of such legislation, the people of the tape industry are against it. I can’t give a personal opinion: in my position it’s much too touchy.”
Publishers In Nashville Hit Producer Problem

Agrees Bob Beckham, president of Combine Music: “You had to start doing more in-house production to survive.”

Combine’s in-house efforts include Kris Kristofferson, Larry Gatlin, Tony Joe White, Lee Clayton and Billy Swan.

Though Beckham admits, “There are guys I have a hell of a time doing business with,” he feels such challenges can be met by the publisher being “extremely creative and hot.”

If the producers still don’t accept the material, Beckham believes, “They’re hurting themselves, no more.”

Beckham feels successful Nashville producers are much more open for outside material now than they used to be. Combine has opened a studio – another production-oriented ploy that several Nashville publishers are instituting.

“Your song has got to be better than what the producers already have,” says Jimmy Gilmer, head of United Artists Music in Nashville, who also emphasizes that the situation exists in the pop music realm as well. “It’s not hard to get your songs to these producers, but hard to get your songs to these producers, but the odds are against them cutting your material unless you have that killer song.”

Some of the UA writers are getting involved in production, advises Gilmer, who expects that trend to continue.

The same is true at April/Blackwood where writer-artist Keith Stagall of Capitol Records is one of the firm’s hot in-house production acts.

“If you have an artist who writes, it helps,” comments Charley Monk, head of the April/Blackwood Nashville operation. Still, he feels the producer who naturally has more to gain by cutting his own songs creates a “major problem” for other publishers. “It makes us have to hustle harder in presenting songs.”

It also puts a pressure on the publishers – a fact that the publishers don’t begrudge: “We’re never going to get a second appointment if we don’t have good songs,” says Monk.

Monk, and several of his Nashville publishing colleagues, believe the producers/publishers will respond to the bottom line: “If they’re a good producer and in Nashville most of them are – and if they hear the song and like it, they know it’ll have a great impact on their artist’s career, which, in turn, will sell more records and result in more chart success.”

Tim Wipperman, who directs the Warner Bros. Music firm in Nashville, agrees that the producer/publisher situation forces independent publishers to come up with better material than the producers.

But, unlike many other publishers, Wipperman doesn’t want to get into the production syndrome. “When I’m pitching songs to producers, I don’t want them to think they’re getting second-hand songs.”

He also notes that producing is time-consuming and that, as a publisher, “I can only do one thing well.”

And, though some publishers point to the producer/publisher situation in such off-the-record terms as “extremely difficult,” Merle Haggard and Marty Robbins, Nashville, claims he senses no such problem. “It’s expected when I came into the publishing business, but it never occurred,” says Littlefield.

Sedalia Festivity

SEDALIA, Mo. – A country music appreciation day was held here over Labor Day weekend. Climax for the event was a concert featuring Arena artist Jerry Graham and Dolly Fox. Graham is owner of the local Radar Inn, which has booked a number of country acts, including Merle Haggard and Marty Robbins.

Stargem Relocates

NASHVILLE, Tn. – Stargem Records, Inc., which incorporates the music firms Newwriters and Timestar, has relocated. Its new address is 28 Music Square W., Nashville 37203. (615) 244-1025 or 244-1026.
"Burn Another Honky Tonk Sizllin'"

Hot Country Music from Jeanne Records 531-252525 and 531-252526

 Continued from Page 99

SANTA FE SONG
(D. H. Estes, D. Johnson) RCA 41517

SOUL OVER THE TREE
(C. M. Chappell, C. H. Clark) RCA 54568

SODA POP BOTTLE CANYON
(W. Staff, E. L. Chappell) RCA 54580

SOMEBODY'S WALKING IN MY SHADOWS
(M. Carter, H. Vass) RCA 54569

SON OF A PREACHER MAN
(J. Hooks, J. Hooks) RCA 43848

SONG OF THE HUMBLED
(C. L. Rawlings) RCA 41513

SPINNING TOP
(C. L. Rawlings) RCA 41512

SPREAD THE WORD
(W. Staff, E. L. Chappell) RCA 41518

SPRINGTIME IN THE SOUTH
(M. Spain, E. L. Chappell) RCA 41516

STAND UP FOR WHAT YOU BELIEVE
(M. Carter, H. Vass) RCA 41514

STANDING CHAPTER IN A BOOK
(W. Staff, E. L. Chappell) RCA 41515

STAND UP AND SHOUT
(L. V. Sadler, J. A. Garrett) RCA 41519

STANDING IN THE SUNSHINE
(G. Traylor, W. Staff) RCA 41511

STANDING IN THE GULF
(W. Staff, E. L. Chappell) RCA 41510

STANDING ON THE MOUNTAIN TOP
(K. T. Moore, T. W. Clapp) RCA 41518

STANDING ON THE MOUNTAIN TOP
(W. Staff, E. L. Chappell) RCA 41510

STAND UP
(M. Carter, H. Vass) RCA 41514

STAND UP AND ROCK
(K. T. Moore, T. W. Clapp) RCA 41518

STAND UP AND ROCK
(D. H. Estes, D. Johnson) RCA 41517

STAND UP AND ROCK
(L. V. Sadler, J. A. Garrett) RCA 41519

STAND UP AND ROCK
(L. V. Sadler, J. A. Garrett) RCA 41519

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A Month In The Country
Wherever You Are

October Is Country Music Month

Watch the Country Music Association Awards Show,
Monday, October 13th 1980,
CBS Television. 8:30 p.m. CDT

It's back...bigger and better than ever.
Now that the long-anticipated reopening of the Exit/In has taken place, the Nashville nightlife/music scene is already burning brighter. Opening week festivities at the club included allnight evenings, many celebrity locators in and out to see the glamorous new Exit/In, and talent that ranged from Chuck Berry (at the invitation-only BMI gala pre-opening party) to Jimmy Hall, Tracy Nelson and Thomas Cain. Nashville has surely missed this familiar stomping ground—judging from the excitement of industry executives that packed the Exit in its first few days, the club is being welcomed back with assured support. Quietly undervaluing previous publicity that she had abandoned her local roots, Dolly Parton has been doing quite a bit recently for Nashville. Dolly is the focal point for a new "Follow Me To Tennessee" state tourism program, and she has also arranged for a special preview screening of her first film, "Here To Stay," to be shown in Nashville in late November prior to the movie's national release. Dolly could possibly be joined by her co-stars Jane Fonda and Lily Tomlin for this event, sponsored by 20th Century-Fox.

By the way, artist Pat Garrett has asked Scene to notify anyone trying to obtain service copies of his new Gold Dust single, "Your Magic Touch," that there is apparently some confusion over the label name. There is a Goldust Records located in New Mexico—but Garrett's Gold Dust label is located in Nashville. Mailing address for Gold Dust is 7204 Elston Place, Nashville 37203. Phone: (615) 320-7035.

LACY FEST—Lacy J. Dalton proudly holds a guitar made of flowers given to her by the mayor and members of the local Chamber of Commerce in Bloomsburg, Pa. The occasion was the first "Lacy J. Dalton Homecoming Day" held in her hometown, where she hosted a parade and fair.

Singer Barbara Fairchild was injured slightly when her car rolled off the side of a California highway and overturned on its side. Fairchild was treated at a nearby hospital for abrasions on her face and left arm.

WCW artist Ed Bruce played the "Grand Ole Opry" recently, his first appearance since the "Opry" moved into its new facilities at Opryland U.S.A. Bruce also played to a sold-out-plus-crowd earlier this month at station WYTE AM's "Tree-Day Country Music Jamboree" at the Timberview near Portland, Ore.

WMAQ AM in Chicago is sponsoring its "Countryfest" celebration Oct. 4 from noon to midnight, featuring headliners Larry Gatlin, the Kendalls, Charlie Rich, Bobby Bare, Janie Fickel, Ed Bruce, Johnny Duncan and Charly McClain. They're anticipating a big crowd at the festival's being booked in the International Ampitheatre.

Big winner in the Macom "Search II" talent contest (part of the Georgia Music Week festivities recently held throughout the state) turned out to be a country group called the Sugar Creek Band. The four-piece band beat out competitors from across Georgia and won the judges with its original country material.


Timing out with the release of his newest eva-

tion album, "Living On Honky Tonk Time," Joe Solo and his group Shogun are off to the West Coast for a series of dates prior to flying over to Germany for more tv and live performances.

Into Record Promo

NASHVILLE—Total Concept Representation is supplementing its public relations services with the addition of a record promotion division. Address: 38 Music Square E., Suite 111, Nashville, 37203. (615) 255-4181.
**Country on ‘Bandstand’**

LOS ANGELES—For the first time in its 28 years of broadcasting, “American Bandstand” will feature an all-country format on its Saturday (4) program.

Host Dick Clark will play only country tunes for the in-studio dancers, and the show’s guests for the day will be Lacy J. Dalton and Alabama, both making their debut appearance on “American Bandstand.”

Clark’s decision to devote the entire show on this date to country music and its artists was influenced by Penelope Carpenter’s recent proclamation declaring October as “Country Music Month.”

Also, says Clark, the concept was spurred by the fact that “country music is enjoying unprecedented popularity throughout the U.S.”

### New Studio For ‘Hee Haw’ Show

NASHVILLE—“Hee Haw” has started production for its 12th season on national television with a new studio and the addition of several feature spots, according to producer San Louvillo of Youngestreet Productions.

Opriland Studios is the new site for taping “Hee Haw.” The larger facilities will accommodate new sets and additional production space, according to Louvillo.

“Consumer Testing” is a new feature with Misty Rowe and Junior Samples.

Another stars set for the taping of the first 13 of 26 all-new shows are Glen Campbell, Estelle Merman, Merle Haggard, Norm Crosby, Henny Youngman, Dennis Weaver, Hoyt Axton and Foster Brooks.

Buck Owens and Roy Clark star in the weekly country music/comedy series seen on more than 200 stations in the U.S. and Canada.
NASHVILLE REOPENING

Exit/In Welcomed Back Grandly

• Continued from page 35

shows as Berry recreated the spirit of the '50s with a lively medley of his hits. Shots from the audience for favorite tunes were unnecessary, since sooner or later Berry got around to nearly all of them.

Frances Preston, BMI's Nashville vice president, welcomed the assembled guests following the end of Berry's first set and brought Berry back onstage where he created BMI history by becoming the first member ever to win four of the organization's prestigious commendations of excellence.

As Wild Bill Scott in "The Legend of Lonesome Rose," Berry was presented with BMI's coveted Golden Note Award. Mr. Scott is a 12-string master and his guitar playing is known throughout the world. The American Museum of Popular Culture in New York has the original guitar Berry used in his first concert at the Apollo Theatre.

The grand opening of the Exit to the public following the long-delayed opening (19). Booked for the debut three-day weekend were Thomdike, Tracy Nelson and Jimmy Hall, backed by a 12-piece cast of supporting musicians who included Mac Gayden, Tim Kretel, Chris Leuzinger, Larry Berwald, Ted Reynolds, Jay Patat, Chris Deal, Andy McMahon, Mel Goff, Mike Winters, John B. Rechel, Greg Barnett, Richi Canata (from Billy Joel's band) and vocalists Marcia Roulh and Pebble Daniel.

The rapport of the entertainers combined with the attention to detail earned the band earned a visit from several friends who became the Exit/In.

Welcome Back: Jimmy Buffett, right, one of the first performers to play the Exit/In when it originally opened in 1971, shows up for two surprise appearances recently during the club's grand reopening festivities. Singer Jimmy Hall, left, who headlined the three-day reopening, wails on sax for Buffett's "I'm Growing Older But Not Up" from his forthcoming album, "Coconut Telegraph."

Jimmy Buffett and his Coral Reef droppers threw down both Friday and Saturday evening for acts, David Loggins contributed a tune or two, and other impromptu on-stage performances included Tommy Crain from Charlie Daniels Band, Steve Davis and singer Deborah McCall.

Prior to the scheduled entertainment each night, the club showed a 12-minute slide presentation depicting the Exit's growth through its nine year history. Audience broke out into cheers as they spotted familiar faces of performers who had once headlined at the listening room before their major success: Linda Ronstadt, Barry Manilow, Billy Joel, Chuck Mangione, Steve Martin, Tom Petty & The Heartbreakers.

And a brief moment was devoted to the Exit's role in the filming of Robert Altman's movie, "Nashville!" The audio/video program was scrubbed by Byrds/Wynte Music, technical director and production supervisor for the Exit/In, and by Elizabeth Thielts, executive vice president of Network Ink, which is handling publicity and press for the club.

Now that the streamlined remodel Exit/In has been unveiled, the club's advance bookers are already mounting up. In an effort to align it

ASCAP In Office Twist

NASHVILLE—The local ASCAP offices have undergone a reorganization under the auspices of Connie Bradley, southern executive regional director for the performing rights organization.

Rusty Jones has been named Nashville director of business affairs, working in some of the areas of membership enrollment.

John Sturdivant has been appointed director of membership and public relations. He will oversee public relations and also work with all organization.

As ASCAP staffer Bob Doyle will serve as the local director of membership, specifically in the area of new writer development.

Continuing as director of writer/publisher administration is longtime ASCAP executive Jady Gregory.

SCOTTISH Country Gig

EDINBURGH—Close to 14,000 attended the first annual Scottish International Festival Of Country Music staged in Ingliston near here during a recent two-day bank holiday.

"We were very pleased with the turnout," says festival director Trudy MacKenzie of Drew Taylor Promotions, sponsor of the event. The show was by far the predominant Scottish People came from England, West Germany, Ireland and the Netherlands.

"We've wanted to have a country festival for some time but there had never been a venue large enough to stage it," she continues. "The Exhibition Hall was built about a year ago. We provided the stage and seats, making it the first seated event held there." MacKenzie estimates that the show grossed 600,000 were in attendance each day.

Headliners for the first day included Rockin Willie, Skeeter Dean, Philomena Begley, Nat Stuckey, Charlie Walker, Ray Pillow, Carmel Taylor and Peggy Sue and Sonny Wayne.

MARSHELL LEIB MUSIC DIRECTOR

Sherrill Score In Film

NASHVILLE—In a joint Nashville-Hollywood musical pact, Billy Sherrill has been inked to compose and produce the film score for the upcoming movie version of "Take This Job And Shove It."

Sherrill, vice president and executive producer for CBS Records/Nashville, will undertake the scoring for the soundtrack in collaboration with Al Kasha, Paul Baratta and Joel Horshorne. Marshall Leib serves as music director for the project. This marks the first time Sherrill has composed a movie score.

Included in the film will be songs by several country artists—notably, Charlie Rich, Lacy J. Dalton, David Allan Coe (who wrote "Take This Job And Shove It") and Johnny Paycheck, who recorded in.

Coe and Dalton play husband and wife saloon owners and performers in the film, with Paycheck as their dishwasher.

Coe will sing "Robbin' Banks," and a duet with Dalton titled "You Can Count On Beer." Dalton will perform her hit song, "Crazy Blue Eyes."

Rich, portraying a week of Texan branching out into the beer business, will sing the soundtrack's romantic theme, "You Made Me Beautiful," written by Sherrill.

Sherrill, 50, and Steve Davis. The title cut will be sung by Paycheck himself.

"Hank Blackwell, producer of "Take This Job And Shove It," plans to release the Columbia-Sherrill soundtrack album to coincide with the movie, so the spinal scores are a must," says Steve Davis.

Thankful Blackwell, executive producer of the upcoming film, who has won the American Music Award for Best Country Album of the Year for his "Shove It," which stars Robert Hays, Art Carney, Eddie Albert and Martin Landau, was once again attributed by Avco Embassy Pictures.

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IN MEMORY OF

JOHNNY "PEANUTS" WILSON

FROM HIS FAMILY
AND HIS FRIENDS
ON MUSIC ROW
AND IN NASHVILLE.

WE LOVE YOU
AND
WE MISS YOU . . .
SYDNEY—Small independent record labels, distributed by major companies, have become a major player in the recording market for more than two decades in Australia, regularly highlighting the general failure of the majors in locating and nurturing consistent independent product.

While the seven majors have scrambled to secure license rights for overseas product—often at the expense of independent labels and artists—revenue-revenue—canopy entrepreneurs have catered to the always-strong demand for homegrown product. And even though this situation has been less prevalent over the past few years, many independent artists, operating with substantial capital and under intelligent leadership, have made incredible strides. The past five years, many great miniscule operations have sprung up, most having no distribution pacts with major companies.

However, a significant number of more prominent artists, depending on substantial capital and under intelligent leadership, have made similarly incredible strides. The past five years, many great miniscule operations have sprung up, most having no distribution pacts with major companies.

The key to the traditional superiority of small concerns over corporate giants is decisively simple: By virtue of their flexibility, small companies can keep close touch with the grass root audience, often recognizing new trends and sensations before they explode.

As a result, they explode.

As a result, they explode.

As a result, they explode.

As a result, they explode.
**Phonogram Confab Heats Variety Of New Releases**

**By WOLFGANG SPAHR**

HAMBURG—"Dialogue '80" was the motto of Phonogram's annual sales convention, held this year in Bad Segeberg. For the first time within the framework of the meeting, regional sales representatives had the opportunity to discuss with head office staff current marketing problems and the pending 1980/81 season.

No outside guests had been invited, so the discussions took place in an open and candid manner. It was a dialogue that turned up many valuable hints for coping with today's difficult trading conditions.

The national pop production division centered its presentation on new recordings from Xynn, Duesenberg, Elephant and the two new Phonogram signings, Udo Kistler and Gillion Scalli. New albums from Nana Mouskouri, Hildegarde Kneff, Marianne Rosenberg and Peter Cornelius feature in the autumn release schedule.

A collectors' item that also promises strong turnover is the new series "Rock, Rock, Rock 'n Roll," initially comprising 10 albums and containing 40 recordings previously unreleased in West Germany by Jerry Lewis, the Platters, Little Richard and others.


Putting the emphasis strongly on dialogue and group consultation, the classical division offered a concentrated, no frills presentation without the usual color slides. Prestige additions to the catalog are the first four digital recordings on the Philips label, among them Von Karajan's recording of Verdi's "Falstaff."

Alfred Brendel, Colin Davis, Neville Marriner and Claudia Avrion were among the established names with new product, while newcomers to the company included Riccardo Chailly, Kyrill Kondrashin and Gi- don Kremer.

In the spoken word category, attention focused on the new children's series "Junge Literatek."

Among the launch titles is the first and only complete recording of Antoine De St. Exupery's "The Little Prince," with a cast including Hardy Krüger and Ulli Phlip.

A second new series introduced to the sales staff was "Hörkiste" ("Listening Box"), with 20 titles featuring plays by well-known authors.

**Concert Dates Viewed As Spur To Sales In Greece**

By John CARR

ATHENS—Hris is what keep international repertoire afloat in Greece as the record companies' sales charts start to rise sluggishly after a flat summer.

Fueling those hits are a spate of international live acts pulling standing-room only audiences in the Greek cities and lifting expectant hopes for a brisk fall market.

CBS effectively started the live act trend at the end of March, when it brought British band Police in for a couple of explosive concerts in Athens. After a summer lull, the trend is reviving.

PolyGram brought in the Gillan Band mid-September for appearances in Thessaloniki and Athens, the first representing a gang of stars which paid off handsomely. Yannis Petridis, international repertoire chief, says the city was filled with visitors to its annual World Trade Fair and the hope was that the Gillan Band would pack them in.

It did, filling the 8,000-seat Palais de Sport and with 2,000 more cheering fans left outside. A few days later, the group drew 14,000 fans to the Apollo Stadium in Athens, the biggest rock audience here for 13 years.

Next on PolyGram's agenda is a three-concert visit by Eric Clapton in November, taking in Athens and Thessaloniki.

Also in September, WEA's flagging fortunes, made worse by lack of local repertoire, were improved by an appearance by Supermax.

But though the international act trend seems to be paying some dividends, some key industry figures remain skeptical. "Without the sales-fueling policy cannot generate enough steam to keep itself going," says one source. "There's still no lasting background catalog for international material we can fall back on in case the hit runs coming. Surely our best policy is to concentrate on local repertoire, saving the international promotion blazes just for the hits."
South African Rock Opera For Broadway

JOHANNESBURG—A rock opera written in South Africa by American composer David Win and local writer/photographer Bryan Kiel may soon open on Broadway in New York.

Wien: the son of a former New York cabaret singer and lyricist, who wrote the story and lyrics, are currently negotiating with a leading U.S. theatrical producer for the stage rights.

“Since the negotiations have reached a rather delicate stage,” says Wien, “we don’t want to guarantee by revealing their producer’s name right now.”

Wien and Kiel are also discussing the possibility of producing an album of the rock opera with a major South African record company.

The musical, “The Dreamer,” according to Wien, is loosely based on the life story of Gyntama Sidhartha, a Buddha who lived during the 5th century B.C.

He says that neither he nor Kiel were, until recently, aware that the script, lyrics and music had been seen by U.S. theatre producers.

“Apparently,” he adds, “they were picked up by Bryan’s Johannesburg studio by Arden Oerlander, a Canadian who was busier chief for CBS Television in South Africa, and forwarded to a friend in New York.

The friend happened to be a well-known Broadway theatrical producer.

“The first thing we knew about it was when Bryan received a letter from the producer.”

Wien says that although the story was written more than 20 years ago by Kiel, it was only set to music after the two men met by chance in a downtown Johannesburg coffee house.

British Society Moves To Tighten C’right Clearance

By Peter Jones

LONDON—The mechanical Copyright Protection Society, representing U.K. rights-holders, is introducing new procedures aimed at stemming losses from the use of literary music without copyright clearance.

But the studios and facility houses involved are worried that they are being asked to act as society’s police.

The faculty houses accept that under the terms of the 1956 Copyright Act they are advising and abetting producers who do not pay right
The hands of member companies involved in such facilities includes Toniof, Ola and Son Art. Jacket needs are supplied by Puppets Ponderosa, one of the handful of such firms in the market.

PROFOMEX has grown substantially from the opening of the operation set on or before Dec. 1 in the Teipto market section.

"No longer are we taking a buck seat," states Miguel Buendres PROFOMEX. Scheduled to be open, perhaps several more in the market.

"One of the basic differences between ourselves and AMPROFIN (the older and major disk administration) is that we cover more commercial aspects of the business," adds Gonzalez, also general manager of Son Art.

"Our goal is to compete on the same scale with the independent and the multinationals, but we are seeking more recognition and our proportionate share of the market."

Concludes Galan, "Of course, we’ll maintain our individual, and individual identities, but we’ll certainly be helping each other a lot more.

Net worth of the companies within PROFOMEX ranges from $200,000 ($500,000 pesos) to almost $1 million (20 million pesos).

Exchange Deals Thrive Between Poland, Czechs

By LUBOMIR DORUZKA

PRAUGE—Export-import deals and license pacts between Czechoslovakian and Polish record companies have built up substantially over recent years, and much credit goes to young Polish outfits Tonpress and Wifon for coming up with the right kind of new material to sell in the Supraphon retail shops here.

As there is a strong potentiality between the Czech and Polish languages, it is possible to sell records sung in only one language.

Czechoslovakia, Polish rock groups are popular, in Poland, Czech MOR sets, particularly among young people.

And Helena Vondravkova, have hit outstanding sales figures.

The exchange with Tonpress is mainly built on license deals and Tonpress releases Czech material on records. Included in the release batch for Poland are Czech singers Hans Zagarova, Vaclav Neckar and Jana Kratiska, who are now being recorded in the Zagrova-Drupi duo which has sold strongly in the Czech marketplace.

For the future, Tonpress is planning to release an album of popular Superphon classical recordings. Meanwhile, Supraphon is releasing a single of Polish group Vox, which was the first prize at the Sopot Festival this year, and there are plans for a new Supraphon set in a new album by Polish pop singer Kracwsky.

Both companies are set to extend to import-export deals of finished product, handled through separate companies, Aris on the German Supraphon side, and Arts on the Polish Wifon side.

MCPS Meet

Continued from page 10 energetically, encouragement with preferential terms for press previewaly and promised action.

The next step, though, is likely to be discussions with the audio-visual associations about consideration in the overall aim of increasing the society’s measure of control in the area.

Finns To Come

Helsinki—A compilation of Finnish material released last month has been called "The Shape Of Fins To Come." It has been released in the U.K. by Cherty Red Records. The material was culled from the catalog of Finnish company Poko Records and features such artists as Eppu Normaali, Vox, Ducks and Top Rank.

"I believe," states an engineer at Poko Records, "that the Finn will be heard in the West before the American.

This Last Week

MCPs Meet

1. ALEXANDER, Alex M., 5/31/81
2. ALEXANDER, Alex M., 6/7/81
3. ALEXANDER, Alex M., 6/14/81
4. ALEXANDER, Alex M., 6/21/81
5. ALEXANDER, Alex M., 6/28/81
6. ALEXANDER, Alex M., 7/5/81
7. ALEXANDER, Alex M., 7/12/81
8. ALEXANDER, Alex M., 7/19/81
9. ALEXANDER, Alex M., 7/26/81
10. ALEXANDER, Alex M., 8/2/81
11. ALEXANDER, Alex M., 8/9/81
12. ALEXANDER, Alex M., 8/16/81
13. ALEXANDER, Alex M., 8/23/81
14. ALEXANDER, Alex M., 8/30/81
15. ALEXANDER, Alex M., 9/6/81
16. ALEXANDER, Alex M., 9/13/81
17. ALEXANDER, Alex M., 9/20/81
18. ALEXANDER, Alex M., 9/27/81
19. ALEXANDER, Alex M., 10/4/81
20. ALEXANDER, Alex M., 10/11/81

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American Radio History
$1.5 MILLION
Heavy Investment In RCA Mexico Studios

BY MARY FISHER

MEXICO CITI — In one of the largest studio commitments made to date in Latin America, RCA will be investing more than $1.5 million for the refurbishing and complete restructuring of its facility here over the next three years.

First phase takes place this fall, when one of four recording studios and two mastering units at the RCA plant, at the San Francisco del Rincon plant, will be completely overhauled and supervision of construction is handled by engineer Mario Sanchez Roldan.

One of the main features of the modern look for RCA Mexico will be its extensive computer system. It will also feature not only fiber glass, "but other attractive and functional appointments such as wood and cork," says Sanchez Roldan.

"We're going all out to better whatever has been done before, including specified adjustments for recording at this altitude (more than 7,500 feet)."

In a departure from most consoles being used in Mexico (many are MCI, Sony and CBS), Sanchez Roldan announced the top echelon at RCA to go with the one built by Solid State Logic. "Everything will be 24-track, adaptable to 48-track." As for the going-for-the full route with digital, the engineer said that someday that will come to Mexico. He claims that RCA's new setup will be as advanced as anything in the world.

"The breakthrough in our system is that all of the computer consoles will be programmed in Spanish, a country "where this is at this territory," says the bilingual engineer, who has been involved in studio operations in the U.S. as well as in Mexico.

His first studio construction in Mexico was for Federico Rios's Discos Con in the '70s.

The precisioning of the keys will all be done in Oxford, England, and the studio's chief engineer is the first with "total recall," something which will give producers working at RCA in the future a chance to concentrate on better production.

"It will take away the burden of mechanical inaccuracies, and give the label instant access to first, then really creative. After all, that's what the end result is all about," Sanchez Roldan concludes.

Everything will be done in the simplest techniques possible in the setup of language. There will be an infinite number of selections, five push buttons will be close to operating a radio selected.

To familiarize Mexican technicians with the computer operation, Sanchez Roldan is beginning to hold classes. He hopes to eliminate the major faults before actual recordings are done. In other words, having talked to manufacturers first, then getting used to the tools via several test runs.

The control booths, just like the studios themselves will also be adaptable to the altitude closer to sea level, say from the 7,500 foot factor down to around 3,500.

"We're going to have spherical acoustic environments, ceilings and walls, specific dividers for instruments and voices, split levels for a better recording. Everything will be designed to whatever conditions we're after when we actually go in to make the recordings," Sanchez Roldan contends that if there are too many technical flaws, it can be disastrous.

The first stages of studio C and B will be complete prior to the end of the year early in 1981. A and D will be done by the end of next year or into 1982.

"Overall, not too sound pre- tensioning, it will be one of the best in Mexico and Latin America, in the world. We're hopeful that what we're doing will change forever about the excellent quality we have long been seeking down here," Sanchez Roldan concludes.
**A&M Meet Pledges More Support For Canada Acts**

TORONTO—A&M staged what it terms the most successful annual meeting in its 10-year history here, Sept. 26 at Alton's Millennium Inn with national staffers in attendance, as too, A&M Inc. president Gil Fie- rsen and vice chairman Herb Alpert.

Friesen acknowledged the success of the Canadian operation and praised Canadian president Gerry Lacourciere for continued market- ing success here.

He predicted an optimistic future for the world's largest independent label, noting that expansion in the continued acquisition of quality talent is leading to broader musical base and, consequently, a more "international" music business.

"Increased enthusiasm and sup- port for Canadian acts around the world...is being reflected in our structure here," he said, pointing out the increased cross-pollination of musical styles filtering in from various points from around the world.

Alpert made a brief speech at the Millennium and presented Lacourciere with a gold ring commemorating 10 years' service with A&M Canada.

Lacourciere's opening remarks re- vealed A&M's longstanding quality of product, reiterating the commitment to the Canadian roster and re-emphasizing each and every staff member's obligation to pursue a common objective. Future expansion outlined indicated a growing involvement with small independent label representation as well as further forays into the audiophile market and the extended-play "debut series" which he termed, a "reasonable chance of finding new acts in troubled economic times and good consumer value."

Also present at the presentations by: distributed labels and offices were introduced to new product by Joe Jack- son, Supertramp, Peter Allen and the Police. Canadian performers represented included Finti, Cano, Eddie Schwartz, Shari Ulrich, Peter Pringle, Nancy Nash and Brandon Wolf. Selid Gold recording artists the Good Brothers and El Mo- cambio's Toby Swann band both performed at the convention.

**Curtin Moves On Mushroom**

TORONTO—P.Y. Curtin & Assoc- iates Ltd. of Toronto has petitioned that Mushroom Records Canada Inc. be adjudged bankrupt in local court here and that a receiver be appointed in respect of the assets and liabilities of Mushroom Records Canada Inc.

Filed in the petition for a receiv- ing order are five basic points: that Mushroom Canada has, at some time in the six months preceding the filing of the petition, carried on business within the city of Toronto; that Mushroom is indebted to P.Y. Curtin in the sum of $22,010.17, plus inter- est; that Curtin & Assoc. does not hold any security on the property of Mushroom Records Inc. has committed the act of bankruptcy by ceasing to meet its liabili- ties generally as they became due.

An Oct. 7 court hearing in To- ronto has been set to hear the formal petition.

Currently, Mushroom Records Inc. is embroiled in legal disputes with Arista Records, and is being per- suaded by rock act Chill?whack who similarly claim to have recovered label has failed to meet liabilities as they become due.

**Music Express Awards Set**

TORONTO—Canadian monthly magazine, Music Express, has an- nounced in third annual CHIMO awards are to be staged in this city, Oct. 12-13.

The talent showcase is designed to bring together a selection of top name regional groups that are scout- ing for record contracts. Attendance is strongly promoted within the industry, with particular emphasis aimed at artists and record reps from major and indie labels.

This year, groups named to per- form include Battery and Finnigan from Halifax, Bay, the Cameo Blues Band, Goddlo, Rex Chainbelt and Trixx Goes Hollywood from Toronto; Cruiser from Montreal; City Band and O'Danah from War- ning; the Original Crayons from Vancouver; and Malcolm Tomlin- son from Hamilton.

The two-day meeting is to be staged at the downtown Holiday Inn and is to include several technical sym- posiums on the state of the industry as it pertains to the talent market.

**Sales In Brazilian Mart Will Stabilize, Says Pino**

"As far as radio is concerned, that, too, is essential, since it penetrates areas where television does not par- ticularly the regions remote from the major cities," explains Pino.

There are three tv channels in Brazil with national coverage: TV Globo, which is the most powerful and has 65% of the audience, TV Record and TV Bandeirante. There are also local channels in different cities.

AM radio stations number 1,250, while FM radio is beginning to de- velop, with 200 outlets at present.

"Brazil wants to get to know Latin American talent," emphasizes Pino. "Brazil is the only country in South America that are endless opportunities, regardless of their country of origin. Never- theless, the artist who wants to be fully accepted in this country has no option but to sing in Portuguese." 

"What we are trying to create is a greater variety of hits to stimulate disk and tape sales in Brazil, the in- troduction of more music, Dire, high production costs and piracy.

"With counting studio expenses, it costs AR$4,000 to produce a twelve with AR$10,000 to $40,000 to produce an album, which sells at retail for $7.00 to $8.50 on compact disk," according to Pino.

As far as piracy is concerned, this is estimated to take 30% of the total production, and it's music, amounting to some $111 million an- nually.

TORONTO—Oct. 6 1985

**Polygram U.K. Boss: No Mergers Planned**

LONDON—Polygram's commit- ment to maintaining its independence in the approach in the U.K. market—with Polydor, Phonogram and Decca continuing, as far as the in- vestors—was reaffirmed at the com- pany's 1984 sales conference, held in Bournemouth last year.

But delegates arrived at the con- fess to burdens of redundancies in the sales team, announced PolyGram Record Operations chief, Ramon Lopez. "In arriving at the new struc- ture, a number of things have been consolidated, which, re- greedly, has led to a reduction in personal on compact tape and/or tape hardware."

**HELSINKI**—International noted baggage aggregation, the band of the Black Watch, from the U.K., is set for six concert appear- ances next month in Finland. The detachment is sponsored by Helsinki's Sanomat, the Finnish-British Society and the Finnish Armed Forces, in an effort to go the building of a hospital for disabled services.

**JOHANNESBURG**—Robert Schrader and Roy Baltkin, partners in South African and lyricist Lee Johnson have written and arranged a rock opera based on Samuel Beckett's "The Ancient Mariner." It's been re- corded here by Gallo Records, with producer Oliver Reed handling the nut- ration.

**BUDAPEST**—Hungarian Television is preparing about two dozen one-hour "mini-features" over the next 18 months, working in co- operation with foreign tv networks, and at least half have musical themes. Special emphasis is on pres- entations commemorating the up- coming Budapest Spring, a coproduction with Canada's CBC- TV, "Barbaco Concerto," already completed. Barbaco is being pre-recorded with Hungarian pianists Zolani Kocsis and Dezso Seres, along with Danish, Russian and Dorati. Before the end of the year, a tv presentation of "Bluebeard's Castle" will be aired, employing the noted Decca recording conducted by Georg Solti.

**BUENOS AIRES**—This year's "Festival Mundial de Música" (Sept. 27-30) will be staged in this city Nov. 15. The event is designed to stimu- lantionalized this year, with more- newer composers, artists and musi- cians. The final will be held in Buenos Aires' Teatro Martin Theatre, and will be nationally tele- vised. Competing countries include Argentina, Brazil, Chile, Italy, Colombia, Chile, El Salvador, Ecuador, Spain, the U.S., Costa Rica, Mexico, Paraguay, Peru, Portugal, Puerto Rico, Uruguay and Venezuela. Last year's GtI festival was held in Caracas, where Daniel Roilos, represent- ing Argentina, won with "Cuenta Conmigo," by Pilar Pastrenalia and Chico Navarro.

**SOFIA**—The summer holiday season in the Bulgarian Black Sea's Sozopol region will be marked by rock music and rock music than ever for the hundreds of thousands of tourists. In the main, local bands have pumped out non-stop music from morning to night. Live bands have been shuttled to an unprecedented ex- tent, as have jukeboxes. The music content has become more inter- national, with English-style English-language lyrics performed by the standard four-man groups.

**AMSTERDAM**—The Village People have been awarded gold disks for 30,000 copies of "Can't Stop The Music" sold in Holland. The awards were made at an Am- sterdam party hosted by Ad Visser, president of weekly television show "Top Pop."
**Lifelines**

**Births**


**Marriage**

Guy, Elizabeth, to Sit and Marcy Hooper Sept. 21 in Tarrant, Calif. Father is the drummer with MCA group the Crusaders. Mother is former production assistant at Lorimar Productions.

**Deaths**


**W.A. Files & Claims**

**LOS ANGELES—**W.A. Record Gear has filed suit in Federal District Court against M.S. Distributing, Chicago, and Milton T. Salzton.

The complaint states that the defendants owes the plaintiff $478,000. M.S. was formerly an A.M. independent label distributor for the Gear company.

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Bogart Eyes Gospel-Secular Field’s Interplay

Christian station,” said Don Foote, vice president of Young & Rubicam, suggesting better communications, research and sales efforts from gospel stations.

Chaired by Frances Preston, vice president of BMI in Nashville, the publisher panel dealt with several major issues including the controversy over lawyers/publishers and lawyers/managers, and the difference between the secular and religious music publishing fields. The secular/gospel and white gospel/black gospel similarities and differences surfaced often during the conclude. Complete coverage of the conference will appear in a forthcoming issue.

GERRY WOOD
FATHER Costello—Take It to The Limit. Arista ALR354. Produced by Norman Conners. Conversations/drummer Conners is at his best here when the music is bracing. However, the LP is overstuffed with pop ballads, which should never be featured on albums in most cases by Ada-nire—are melodically uninspiring. The highlight of the album is an instrumental rendition of Sherry Dar's “Black Cow,” spang and foxtrot with Bryan Bender and Freddie Hubbard’s flugelhorn solos.

SNEAKERS—Don’t Call Me. React 4071. Produced by John Tablet. The one and only Sneakers rises from the ashes of his former band, the One Album. The LP takes a couple of songs from the album, but all the material is brand new.

DOBBIE BROOKS—This Is The Best. Epic T13645. Produced by Don Gordon. This is the first of a series of albums recorded by Dobbie Brooks. The music is more contemporary than before, with a mixture of pop and rhythm and blues.

JACKSONS—Triumph. Epic E36424. Produced by the Jacksons. The album starts with a funk number, “Enjoy Yourself,” by Michael Jackson. The remaining songs are funk and soul numbers, most of them written by the Jacksons themselves.

GATEWAY—The Best of the Gateway. RCA 1E3743 (CBS). Produced by Ted Templeman. This is a compilation of the band's best songs.

GEORGE JONES & TAMMY YNETTE—Together Again. Epic E36714. Produced by Billy Sherrill. The album features a mixture of country and pop songs, with Sherrill's characteristic rich production.

SLIM WHITMAN—Golden Hits. RCA 1E3750. Produced by Ken Nelson. This album features the band's biggest hits, including “Riverside.”

RICK DEVEREUX—Face To Face. Blue Sky B39580. Produced by Bill Deveraux. The album features a mix of country and rock songs.

DAVE BROWN—Better. Epic E36765. Produced by Tom Dowd. The album features a mix of rock and soul songs, with Dowd's characteristic production.

ANALOG CITY—Discography. Epic E36354. Produced by John Bender. The album features a mix of rock and pop songs, with Bender's characteristic production.

THE PIRATES—Hard Rain. Epic E36274. Produced by Bill Snell. The album features a mix of rock and pop songs, with Snell's characteristic production.

McSOUR—Out Of This World. Epic E36360. Produced by John Bender. The album features a mix of rock and pop songs, with Bender's characteristic production.

BARRY BROWN—Brother. Capitol SKL202. Produced by Gary Morris. The album is a country-rock album with a mix of pop and rock songs.

BOB DYLAN—Blonde on Blonde. Columbia CS3626. Produced by Bob Dylan. The album is a classic rock album with a mix of folk and rock songs.

ELO—Out of the Blue. MCA 5021. Produced by Tom Dowd. The album is a rock album with a mix of pop and rock songs.

GLADYS KNIGHT—Midnight and More. Atlantic 4005. Produced by Teddy Randazzo. The album is a soul album with a mix of pop and soul songs.

STEVIE WONDER—Talking Book. Motown LM33. Produced by Stevie Wonder. The album is a soul album with a mix of pop and soul songs.

BOB SEGER—Night Moves. Warner Bros. 1E3630. Produced by Ted Templeman. The album is a rock album with a mix of pop and rock songs.

THE BYRDS—What’s My Name. Columbia CS3627. Produced by David Anderle. The album is a folk-rock album with a mix of pop and rock songs.

TOM JONES—In the Pocket. Epic E36766. Produced by Tom Dowd. The album is a pop album with a mix of rock and pop songs.

THE BEATLES—Revolver. Apple 1E3637. Produced by George Martin. The album is a pop album with a mix of rock and pop songs.

SAM CASSIDY & THE SUNDOWNERS—The Best of. Capitol 5003. Produced by Bob Blasky. The album is a country album with a mix of pop and rock songs.
WNE-FM And WPLJ-FM

Continued from page 1

to see what happens.

Why would WNEW ban Devo or other acts such as Arista's Willie Nile? Because groups performed in a series of WPLJ "Concerts In The Park" over the past few months.

Such cooperation with the "enemy" is looked upon as a very unusual act, especially since the Metromedia outlet's program director Scott Muni and general manager Mel Carmazza

Muni won't confirm or deny that any artists are banned on WNEW. His response is: "I play anything I want to from more than 15,000 albums. Each jock has his own right to play what he wants to." But it seems some body is doing something on a competing station you're not going to want to play like that.

He characterizes the Nile album as "a year old." Then he adds: "We're talking about the commercial listings." Carmazza adds: "Nile is no longer as relevant or as important as other acts. The same goes for Devo."

Charlie Daniels was also in the doghouse with Muni and Carmazza too, as well as immediately after Muni is now playing Devis

Daniels got in trouble because he was featured in a network concert put together by Starfleet that included WPLJ and WCLL. Starfleet was just acquired by Blair Radio, the advertising rep, which also owns WHDH-AM/WCGO-FM Boston. WPLJ, the ABC outlet in New York, is repped by Blair.

Huntsman explained all of this to Muni and contributed Paul and Dan
dels did not have any control over the stations the concert would run on. A major criteria for the selection of these stations is Arbitron ratings. WPLJ in April/May, the most recent available Arbitrage figures, had a 3.9 overall share of audience, while WNEW was a 2.3.

In assistance in preparing this story provided by kip kirby.

Sullivan notes, "We've done live concerts with WNEW and we hope to do more." What will happen if Daniels ever does another concert on WPLJ Sullivan says he doesn't know, but he says he could "interpret his problems with WNEW as a warning. We've got a tight rope to walk."

Just like Muni, Sullivan won't admit whether he's a fan of a band or an artist. About a ban, he re
duces, "That's partially correct. We can get up a vote and every station is a reward to that station. The station that should be re
duced is the one that worked with the artists when they were coming up. If these artists are going to work with us, we'll be happy to support them."

Carmazza reasons that "people should use WPLJ as a station that sup
port mass radio. When a record comes out we add it on the basis of listening to it. We don't have to show up on some hit charts. Why should sta

cions that won't take chances be re
nded?"

Carmazza also complains about stations, such as WPLJ, getting con

cideration from the ABC outlet. His special skill injecting staccato phrases, melodies and3.6 rating, and 103.2 DWZ-

Shaker" and "Candy" all drew on the foursome's delicate vocal blend.

A side trip into some of the current's "New Jersey doo wop with a Golo
tia did not fit in the program, but nonetheless was fun for many of the people who grew up with it and the music of traditional R&B material. Paul Alan, a close John Travolta lookalike, interpret
gloria in the style of the street corner a cappella groups of that era.

The late Eddie Jefferson's first word picture of "Body And Soul" which was cut in 1939.

After an afternoon emphasizing the sophistication of today's high school and college players, Monte
trey moved into the avant-garde with the John Abercombie Quartet opening the final concert. Aber-
crombie played an instrumental string and regulation string-electric gui
tar, the former on "New World" and the latest on "Riddles," all works on his ECM LPs.

Riddle's Cole's Alto Madness blended straight ahead modern jazz with some Latin tempered tunes. His

Wage Battle

LOS ANGELES - Film composer William Goldstein and film music critic Carl Linford discuss the booming business of film scoring at a four-hour seminar Oct. 10 at the Academy of Motion Picture Arts & Sciences.

Besides expounding on their per

Riddle's 4 Casinos Declare Bankruptcy

LAS VEGAS - The Silverbird, Holiday International, Silver

nificant to the performance which is incandes-
cent."

"The most virtuosic part of the "Boston" was the closest he came to the blues, al

though his recording lacked any deep emo

On "Hamp's Boogie Woogie" he got the crowd into repeating "hey, baby" with other nonsensical phrases from another era. And he shifted to drums to twirl his sticks and kick up the rocking tempo with Belf

The master showman reached back to his "Most" and added a today sound to "Flyin' Home" with the addition of Richie Cole as a solo voice.

Montrey's blending of some new acts with the inclusion of established groups produced just the right mix for the audience of urban cowboys and cowgirls who roamed the area for a few minutes to see the band, adding the visual image of today's hot trendy sound in music country not jazz.

But these were western attire jazz fans, make no doubt about that. It costs too much to just pop in on a festival because there's nothing better to do.

Meanwhile, WPLJ has announced that its new programming of "Album Tracks For Rocktopher" in a blitzking of "Rocktopher" press re

leases (New page 2) for WNEW and WPLJ's dispute over the use of the term "Rocktopher."

WPLJ is now full albums Monday, Wednesday and Fridays at 12:15 p.m. all through October. The station is also promoting "Album Side Sunday" and commercial free music specials from 10 to 11 p.m. on Saturday nights.
Billboard's

Survey For Week Ending 4/10/82

Billboard's

Survey For Week Ending 4/10/82

Billboard's

Survey For Week Ending 4/10/82

Billboard's

Survey For Week Ending 4/10/82

Billboard's

Adult Contemporary

recruited

Barbara Mandrell—The Best Of Stranger (3:41); prod. by Ray Kennedy, Dennis W. Morgan; pub.: BMI GMG 5101.

Karen Toler—"Do You Think You Know How To Love Me Now?" (3:24), prod. by John Paul White; pub.: Reprise R-7086.

Hank Williams—"Chewin' the Fat" (3:43); prod. by Bill Warnecke; pub.: RCA Victor, BMI WMG 6002.


LOUISIANA

Williams LP dbx

Los Angeles—Chalifount "The Empire Strikes Back." John Williams' symphonic suite from the original "Star Wars" movie has been released as a digital dbx.

The recording was made with the Soundstream digital recording system and then dbx-encoded. Suggested list is $14, with an additional $5 for dbx through dbx hi-fi dealers and selected record stores.

CBS 957

CBS 957

CBS 957

CBS 957

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CBS 957

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CBS 957
time is on your side

Chris Montan

- A love time of living captured in the songs he writes and sings...
- An impressive array of young stars gave their time to help him make this outstanding premier album...
- 3 minutes and 25 seconds of the hit single:

"IS THIS THE WAY OF LOVE"
Special Guest Appearance by Lauren Wood

From the timeless album "ANY MINUTE NOW"... Chris Montan... this time IS now!

Lauren Wood appears through courtesy of Warner Bros. Records
Produced by Evan Arckard
Manufactured and Distributed by RCA Records
From Over the Rainbow

MCA's October Releases

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Let's Do It Today
Affonso Surrat
Come Out
Lenny Williams
Wilton Felder
MCA-5144
MCA-3264

Keith Sykes
Paul Johnson Vocal Band
To Be or Not To Be
MCA-3265
MCA-3267

The Lambrettas
Johnson Vocal Band
MCA-3266
Pig-3257

The Songbird Orchestra And Chorus
No Ordinary Child
MCA 3262

Tanya Tucker
Conway Twitty
Brenda Lee
Patsy Cline
Dream Lovers
Rest Your Love On Me
Take Me Back
Always
MCA-5140
MCA-3138
MCA-5143
MCA-3363

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For the Gift of Music Season
**Legal Challenges Cause Jan. Date For Goody trial**

**By RICHARD M. NUSSER**

NEW YORK—It now appears that the trial of Sam Goody Inc. on charges of trafficking in counterfeit records will proceed with a Jan. 3 start date, according to a new indictment released Jan. 16, as a result of new legal challenges raised by the defense.

Meanwhile, following the latest Goody hearing Friday (26), con- tacts between Savo and Eckles were received yet another postponement on sentencing on various counts of copyright infringement, perjury and obstruction of justice that was scheduled to appear next on Tuesday (30).

Attorneys for Sam Goody Inc. told the court earlier in the day they will file additional motions as a result of a new indictment presented by the prosecution.

The new indictment was charged at the court’s request because of the stolen goods count upon which the government bases its felony racket- esteering conviction. The indictment referred to labeled goods only while the superseding indictment specifies that the goods contained “an aggregation of” infringing and stolen property that was ultimately stolen.

The defense has steadfastly maintained that the government’s case can’t support the felony charge and apparently feels the changes in the new indictment bolsters its case. Judge Thomas C. Platt is allowing them to file motions in response.

Judge Platt has set Dec. 5 as the date for all arguments on the defense motions. In addition, Platt must still decide upon several earlier defense motions. The possibility exists that the defense’s motions will be decided before the trial begins.

A major music industry attorney is expected to accept a key post at Polygram. It may all happen this week.

The trial of Dead End Kids, the rock band that played in a concert at Manhattan’s Radio City Music Hall, capping eight nights, will be simulta- neously broadcast by 20 Eastern television stations this evening. Promoter John Scher of Monarch. With one on doing more video projects of this type in the future the event will have a number of special features. The broadcast will be preceded by an intermission featuring a costume contest, the two winners getting all expenses paid to San Francisco for the Dead’s New Year’s Eve gig. Local promotion in participating cities as well as major local AOR Stations are expected to be involved. Scher, who adds that the project is in a joint production between Monarch and Richard Loren’s Noteworthy, the Dead’s business company, will enable approximately 60,000 more fans to see the gig. According to industry estimates the Dead sold 20,000 Radio City tickets are $15 and $12.50. Scher notes that high quality video projection and stereo sound will be em- ployed. The project will also feature taped for future videocassette and videotape purposes.

CBS Masterband is expected to release a half-speed master of “Guilt” the new Barbara Streisand LP, within the same time. It would be the first pop audiophile disk released at the same time.

**CBS RUSHING STERN ALBUM**

NEW YORK—CBS Records is rushing processing on a 60th birthday album to violinist Isaac Stern. recorded live during a concert telecast from Lincoln Center’s Avery Fisher Hall Wednesday (24).

The concert was recorded digitally on 3M equipment and will be re- leased on CBS’s audiophile Master- sound series. No analog counterpart is planned.

On the recording Stern will be heard in the Bach Concerto for Two Violins in D Minor, performed with violinist Itzhak Perlman, Mozart’s Sinfonia Concertante in E Flat, with violinist Pinchas Zukerman as collabor- ator; and with both coartists in Vivaldi’s Concerto for Three Violins in F. All are performed with the New York Philharmonic under Zu- bin Mehta.

The recording received a nationwide plug during an inter- mission interview with Stern. The program, launching this season’s “Live From Lincoln Center” series, was simulcast on FM radio in many areas.

**3 GOING ON RECEIPT**

**Atlantic Soundtracks Making a Mark**

NEW YORK—Atlantic Records is busy creating a slate of soundtrack albums. In the past 15 months it’s released three sound- tracks and is about to release a fourth, “Divine Madness,” from the new Bette Midler film. It released the minisoundtrack “Minnie Movie” in June last year, Bette Midler’s “The Rose” in December and “The Blues Brothers” in June out the season for the Universal Amphitheatre in Seattle.

“Divine Madness” is a screen version of Midler’s Broadway Review. The film version, directed by Milos Forman, is a big-budget film captures Midler at her best from her most out- standing stage moments. The film is nothing more, or less than her on- stage performance at the Pasadena Civic Auditorium. All signs seemed pointed toward there, but it is entertaining. The film is also a likely candidate to be fea- tured on pay television and on video cassette just as soon as it com- pletes its theatre run.

**20th Chief Plans Strategy**

**Continued from page 10**

**‘Lady’ Hits Chart**

LOS ANGELES— Kenny Rogers’ “Lady,” from his album “ Kenny Rogers’ Greatest Hits,” has been certified gold by Lionel Richie Jr. of the Commodores, blasts onto the Hot 100 this week at an imposing number 39. It’s almost certain to become his seventh consecutive top 10 pop hit—his en- tire output from “The Gambler” on.
Produced by Barry Gibb.
Albhy Galuten & Karl Richardson for Barry Gibb & Karlthy Productions.
Executive Producer: Charles Koppelman for The Entertainment Co.

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ON TOUR:

OCT. 19 Danforth Music Hall, Toronto, Canada
12-13 St. Denis Theatre, Montreal, Canada
15 Rutgers Univ., New Brunswick, NJ
16 Palladium, New York, NY
17 Tower Theatre, Philadelphia, PA
18 Orpheum, Boston, MA
19 Fruecht Theatre, Schenectady, NY
22 Trinity Theatre, Rochester, NY
23 Kleinhans Theatre, Buffalo, NY
25 Stanley Theatre, Pittsburgh, PA
29 Music Hall, Cleveland, OH
30 Music Theatre, Cincinnati, OH
31 Uptown Theatre, Chicago, IL

NOV. 1 Ohio Theatre, Columbus, OH
2 Detroit, MI
3 Milwaukee, WI
6 Minneapolis, MN