Digital the Major Topic
For N.Y. AES Parley

By JIM MCCULLOUGH

LOS ANGELES—A new Mitsubishi 32-track digital recorder, Sony's new digital editor, revelations about four new Soundstream digital editing facilities, and announcements about additional international installations for 3M's digital equipment are expected to add fuel to the various digital camps at the 67th Audio Engineering Society convention beginning its four-day run Friday (31) at the Waldorf Astoria in New York.

Some 8,000 members of the world's pro sound community are expected to attend to view products from 185 exhibiting companies.

And 77 technical papers will be delivered combined with 10 specialist workshops at the AES plans this year to incorporate more specialized audio engineering disciplines. Among topics to be covered are: digital techniques, video for audio, broadcast audio and microprocessors.

Additional digital product highlights on the exhibit floors may also include the first prototype of an EMI/MCI 2-track digital mastering machine, the result of technical cross-pollination between these two firms; an update on the recent Sony/Studio digital alliance and a further look at Matsushita's 4-channel digital system, first introduced at AES in Los Angeles last May.


during page 67

LP Shelf Prices In U.S. Chains Climbing

By JOHN SIPPEL

LOS ANGELES—Though advertised album specials remain of the bargain basement variety, shelf pricing for LPs is rising sharply, a survey of 19 U.S. record/tape/accessories chain retailers indicates.

Even the recently introduced $5.98 midrange album lines are being footballied downward at times. The 15 chains who special price $5.98ers average out at $4.34 when they're on sale.


Singapore Chasing Pirates

By PETER ONG

SINGAPORE—The government here will crack down on piracy after years of allowing the practice to thrive.

The move is expected to attract international record industry interest, because Singapore pirates not only sell their illegal product here, they also export large quantities to Asian, Arabian and African markets.

The antipiracy pledge was made Tuesday (24) by Singapore's minister for culture, Ong Teng Cheong, at the opening of the joint meeting held by the International Federation of Producers of Phonograms and Videograms and the Asian Music Industry Assn.

IRS Sniffing Tax-Shelters

By IVY LICHTMAN

NEW YORK—The Internal Revenue Service has stepped up its challenge of tax-sheltered recordings which had its heyday during 1977-78.

"Everybody who dealt in tax-shelters is now subject to audit," declares an attorney who has represented clients who sought such tax advantages and wishes to remain anonymous.

"The government," he continues, "is making a concerted effort to attack tax-shelters, both on a partnership and individual basis."

SIPPRO SYNA . . . the Billboard 1980 Talent Forum JAZZ ARTIST OF THE YEAR . . . now brings you all of the magic, excitement and animation of a real "CARNIVAL," the title of their newest album on MCA Records.
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BLUE BAYOU • HOW DO I MAKE YOU • BACK IN THE U.S.A.
OOH BABY BABY • POOR POOR PITIFUL ME • TUMBLING DICE
JUST ONE LOOK • SOMEONE TO LAY DOWN BESIDE ME

Produced by Peter Asher • Recorded by Val Garay

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Tribunal Hears Opinions On RIAA Rate Proposal

WASHINGTON--The mechanism-ology--rate-setting hearing resumed Thursday (23) as the Copyright Tribunal heard testimony of the Recording Industry Assn. of America's proposal for adjustment of the current 24 cents rate.

RIAA's proposal had triggered vehement objections from the Na- tion's foremost studio musicians and American Guild of Authors and Composers when it was introduced Oct. 15. Throwing the Tribunal into a 11th hour document, The Tribunal then adjourned the proceed- ing until Friday (17) when a decision to accept RIAA's pro- position was reached.

The Tribunal has a mandate from Congress to set a machining royalty rate by the end of this year. RIAA's proposal suggests that the Tribunal maintain the flat cen- ter-per-minute mechanical at the current rate with automatic adjustments to be made in 1982 and 1983 on the basis of changes in the retail list price of records.

Under examination by RIAA counsel Jim Fitzpatrick Thursday (23), RIAA president Stan Emer- kon told the Tribunal that his plan satisfies the demands of publishers and companies by linking the royalty to the list price and reflects the impact of inflation on the mechan- ical royalty rate.

The publishers and companies both differ. During cross-exam- ination by NMPA counsel Morris Abram, Emerkon admitted that he had not taken into account the ratio of inflation between 1974 and 1980 when constructing his case for maintaining the rate at the 24 cents set by Congress in 1974. Abram claims that the rate of in- flation reflected by changes in the Consumer Price Index, has been a cumulative 47% from 1974 through 1979.

Abram also worried about a loophole he saw in RIAA's pro- posal through which record com- panies could raise prices without the surveys of the list price of leading albums had been completed. So record companies could issue

India's Piracy Campaign Hypothesized

LONDON--The five-day annual council meeting of the International Federation of Producers of Phonograms and Videograms, which ended in New Delhi Oct. 16, has given a vital new momentum to the Indian recording industry's campaign to clean up a market in which 90% of prerecorded cassette sales are from pirate sources.

This was the verdict of IFPI presi- dent, Neushi Ertugan, who chaired the meeting at the Taj Mahal Hotel in New Delhi.

Since the vast majority of record sales in India are of local product, the Indian industry has the best possible incentive to eliminate piracy, and in formal and informal discussions which went on through- out our visit between IFPI and In- dian government officials, I'm sure they have a new appreciation of the revenue that is being lost to the govern- ment, and the high incen- tive of piracy," Ertugan said.

He was also optimistic about the chances of the Indian government ratifying the RIAA's treaty. One of the prime reasons why New Delhi was chosen as the location for IFPI's annual council meeting was that the first time the Federation had met in its 47-year history.

Ertugan said that delegates were "profitably impressed by the keynote address made by India's minis- ter of communications.

"He understood very clearly the problems of piracy, bootlegging and counterfeiting, and I must say I could wish that many American sen- ators would exhibit as much understanding of these problems," the IFPI meetings, according to Ertugan, produced some of the most animated and free-ranging discuss- ions that the council has ever en- joyed, including a major session on the worldwide situation regarding the video revolution--a session which Ertugan admitted produced more question marks than answers.

Also given high priority on the agenda were discussions on the pe- rennial problems of piracy and home taping.

"Another great plus for our meeting," said Ertugan, "was the presence of Bhaskar Menon, who was at- tendant for the first time since his election to the board of the fed- eration.

"I was also impressed with the positive response of the media to our presence in India. Press and tele- vision coverage was much more im- mediate and comprehensive than is the case in many other countries."

Digital Standardization Is Urged

Frustration Resulting From Differences In Technologies

CHICAGO--The spreading indus- try use of digital recording equipment is multiplying the num- ber of producers and engineers en- thused about the new process at the same time that frustration over the lack of digital technical stan- dardization mounts.

Digital production experience, limited to a handful of producers last year at this time, is increasingly widespread, with the pop side of the business picking up rapidly on the new technology.

"Now the tapes are coming along, as well as the software," says Jesse van der Linden, director of RDI, a digital recording studio. "We're starting to see a real breakthrough in the digital world."

Despite the fact that many companies have introduced their own digital recording equipment, there is still a long way to go before a "digital" standard is reached.

"The main problem is that there are no standards for digital recording," says Joe Kramer, technical director of RCA's Digital Recording Studio. "We are all working on different systems, and it's going to take time to come up with a standard that everyone can agree on."

Another problem is the lack of compatibility between different digital recording systems. "We're still waiting for a digital standard that everyone can agree on," says Kramer.

Despite these problems, digital recording is gaining in popularity. "We've seen a lot of interest in digital recording in the past few months," says Kramer. "People are starting to realize the potential of this new technology."

In the meantime, digital recording studios are working hard to improve their systems and make them more compatible. "We're working on ways to make our digital recording systems more compatible," says Kramer. "We want to make sure that everyone can use our systems, regardless of the type of digital recording equipment they have."

Digital recording is still a new and young technology, but it is gaining in popularity. The future of digital recording is still up in the air, but it is clear that it is here to stay.
**NEW YORK—**Top level videodisk marketing executives squared off Wednesday (22) and defended strategies as different as night and day.

Phillips North America vice president John Meserschmitt and RCA vice president and general manager Jack Sauter shared a panel at the International Tape Association's Video Programming seminar Wednesday (22) the New York Sheraton.

While Sauter insisted the videodisk player should be sold as a mass market product like television, Messerschmitt defended the Magnavox and Pioneer marketing plan, which treats the videodisk as a hi-fi flight limited interest product.

"Since video disk is a product for everyone," Sauter said, "we have a basic disagreement with those who attempt to plan the market around a category dominated by audio-oriented consumers."

Sauter also announced that RCA would hold a dealer meeting in early December, at which time the company would reveal its entire initial, software catalog. The player will go on sale in March 1981 at $500 dealers nationwide.

Both men agreed that VCR sales would continue strong despite the disk player. But they disagreed on whether buyers would buy both new technologies. According to Phillips, the disk buyer and the VCR buyer are the same person, and Meserschmitt predicted that many households would own both.

According to Sauter, on the other hand, the disk buyer was more similar to the color tv buyer. He said RCA's research showed the disk player, unlike VCR, was preferred about equally by men and women, while the VCR is a male-dominated item, for example.

He compared the market to a pyramid. "Seventy-five percent of the market is in the top 25 percent. We're aiming at the 75%, not the 25%.

The Phillips system has come under fire recently because of charges from retailers that MCA Discos.

**RIAA PLAN ACCEPTED GOOD NEWS: Truck Costs To Drop 10%**

NEW YORK—At a time when prices seem only to go up, the Recording Industry Assn. of America has news of a price reduction: the National Classification Board, a trucking industry group which sets price guidelines, has agreed to an RIAA plan that would reduce by 10% truck shipping costs for LPs and cassettes. It is estimated these should save the recording industry about $1 million a year.

The traffic committee of the RIAA also has plans to file the first proposal for a reduction on the rating of prerecorded cassettes and the trucks.

Meeting in Los Angeles, the traffic committee also approved the final draft of the new UPS weight break shipping guide and the first draft of a proposed air freight guide. Both will be published as supplements to the RIAA freight transport guide, originally prepared in 1974.

According to Stephen Traiman, executive director of RIAA, the purpose of these guides is to help manufacturers and distributors determine the most economical way of shipping product depending on its bulk, configuration and destination.

The traffic committee and consultants Nicholas and Donna Belme are studying the feasibility of an RIAA shipper co-op, initially on a regional basis. The RIAA says that with the trucking industry deregulated, "the potential savings from such a group could be substantial, particularly in shipping product to customers from warehouse locations."

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**PICTURE**

Backstage Handshake—Robert Stigwood, head of the Stigwood companies, greeted Terry Charter, drummer of XTC, backstage at the Ritz in New York while Al Coury, president of RSO Records, looks on. RSO will be distributing the next album by the Virgin-signed act.

**EXECUTIVE TURNABLE**

Record Companies

Jimmy Horowitz and Dennis Collory are upped to executive vice president of the Riva Record Co and Riva Music, respectively. Horowitz was a founding member of the board of directors and has served in various executive capacities with Goff Management, Ltd. the London-based parent firm. He has been based in New York for the Mercury-distributed label. Collory continues to serve in his managing director post at Riva Music in London.

Holly Ferguson moves to PolyGram Record Operations USA in New York as ad administrator. She comes from PolyGram Records Canada. She was a contracts administrator for Arias Recordings. Richard H. Growald joins RCA as media services director in New York. He has been with UPI for the past 25 years.

The last of six sales heaven salesmen for the Riva Record Co, will be upped to national sales director. She was an administrator of the same department. Steve Beck moves to national vice president of the company with Arias Recordings.

**BACKSTAGE HANDSHAKE**

Billboard photo by Chuck Pulin

**MERCHANDISE**

Marcelinho Hester Beckwith Gordon

**MARKETING**

Dave Rothfield, the long-time vice president and divisional manager for records and tapes for Kettrock, is doing special projects for merchandising and marketing for the Musicland and Sam Goody stores. He has been appointed as a consultant to the Minneapolis-based Pickwick wholesale retail division by Jack Engle, executive vice president of that company. The Record Bar Chain, based in Durham, N.C., has two new positions: Jean Heeter as director of marketing information services and Allan Cabot as assistant director. He joined the firm as a data processing assistant and he was manager of planning and construction.

Bob Varche and Dennis Kennedy are district supervisors for the Surf Chain. Varche, based in Kansas City, was general manager of Grapevine Records and Tapes in Akron, Ohio. Kennedy, based in Texas, managed Stark's Dallas Camelot store. Also, Bill Bay becomes sales representative for Stark's partner Big Wheel stores in Michigan and Ohio. He was manager of Capri number four in Rochester, Mich. Jim Gallagher is the general manager of the Grapevine Records and Tapes outlet in Akron, Ohio. He was manager of Camelot Music in Lexington, Ky. Jim Leshner in New York becomes international account executive for the Cardinal Export Corp. He has spent the last four years in sales, marketing and operations for an exporter.

**PUBLISHING**

David Steel is upped to Chappell and Ivers international representative in New York. Formerly, he was disco promotion manager for Polydor Records. Allan Topper joins Delightful Music in New York—the publishing wing of De-Lite Records as a regional advertising representative. He was a music professional manager at United Artists Music. Michael J. Lenzo takes over the post of artist development consultant for MCA Music. He continues with his own Making Art Management and Plus Partners Records in New York. Barbara Kirkner moves to the Bug Music Group in Los Angeles as copyright and licensing administrator. She was in Capitol Records law department. Also at Bug, Lydia Frazier reports to the managing director. She had been right administrator for Bug Music for two years. Robert Krondokk has resigned as sales representative with Shawnee Press Inc. at Delaware Water Gap, Pa.

**RELATED FIELDs**

Tony Cobay is now musical and entertainment director for the forthcoming Visi International New York Hotel at the New York City World Trade Center. He has been a television musical conductor. RCA Records artist, director of Broadway musicals and a producer of entertainment packages and trade shows. "In the meantime, Phyllis C. Kaufman joins the Caesars Boardwalk Regency Hotel Casino in Atlantic City, N.J., as entertainment director. She was in private entertainment law practice. At Eilene's Inc. in Arlington Heights, Ill., Charles Smith is upped to chairman of the executive committee.
CHEAP TRICK'S
"ALL SHOOK UP"
NO ONE IS SAFE FROM ITS EFFECTS.
JOHNSON IN L.A.

Delicious Retail Web Looks To 4th Store

BY JEAN WILLIAMS

LOS ANGELES—The Delicious retail record promotion here has become a chain of three stores, with the possibility of a fourth opening shortly.

The operation, owned by Robert Johnson, opened its newest shop a month ago, with business so brisk, says Johnson, a staff of six has been employed to work the outlet.

Johnson, an alumus of the VIP record operation here, opened his first store two years ago. He is the only black dealer in L.A. and one of the few in the country to open three large volume outlets in less than 2½ years.

His stores are strategically located around the city, with merchandising and promotion designed specifically for the three different areas, he says.

The second store opened a few months ago in the Lauder Heights section of L.A. and the third outlet is located in nearby Inglewood, Calif., both in shopping centers.

The newest shop, 3,000 square feet, offers basically the same inventory as the first two stores, but has been more cutouts than frontline merchandise, even stronger at the new store," says Johnson. "We're selling more cutouts than frontline merchandise and I am able to buy at the right price," he adds.

He notes that he searches out bargains and selects different times of the year to buy certain product. "I bought three truckloads of product from Record Merchandising when it was going out of business.

Johnson maintains that he also stocks a large quantity of $3.98 midline product. "We're buying 200 pieces a week from Pickwick of the older Motown merchandise. Columbia and some of the other labels also have good midline product and this merchandise sells well for us.

He explains he does carry new product in all stores, however, since, in opening, the third store is gener-

(Continued on page 98)

FOR 2 SOUNDTRACKS

MCA Will Utilize Cross-Promotions

LOS ANGELES—MCA Distributing Corp. is cross-promoting its "Smoky and the Bandit 2" and "Xanadu" soundtracks with 651 Stop & Go convenience stores and Pepsi and Mountain Dew sodas.

The promotion, which starts Monday (27) and runs through Dec. 20, enables consumers to purchase either soundtrack in the record department called Music Stop part of the store and be entitled to a free six-pack of Pepsi or Mountain Dew.

The 651 Stop & Go stores are located in California, Texas, Oklahoma, Nevada and Arizona.

The promotion is the brainchild of MCA western regional director Leny Saibi. Los Angeles branch manager John Jump and Bob Zipkin, MCA sales rep.

According to John Burns, vice president of branch distribution, the two soundtracks were chosen for the promotion because of their exposure from both the films and music. Burns said that both $9.98 list (LPs sell at 50% off) over at Stop & Go for $8.99. The chain stocks an assortment of best selling titles.

An in-store display piece will be used to call attention to the promotion with the LP and cassette and

FBI RAIDS DENVER’S OZ

DENVER—"Certain materials used in producing background music" were seized by FBI agents in a raid on Oz Productions, 1003 S. Gaylord here Wednesday Oct. 15.

Carrying a search warrant and authorization of U.S. Magistrate Roy Sickler, the FBI agents reportedly took duplicating equipment and various tape configurations, ranging from open reel to cassette.

The search was carried with alleged copyright matters, wherein the firm was allegedly duplicating copyrighted recorded performances without authorization.

"Oz was licked by some but not all record labels whose performances they were duplicating," an FBI spokesman states.

Results of the search are being studied by the staff of Denver U.S. Attorney Joseph Dolan.

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If you are capable of taking charge in a studio we offer a significant advantage over normal studios and typical studio fees.

LEASE this superb three building thoroughly equipped studio complex. Idyllic country location—finest equipment includes Studer 24/16/2/2—Steinway Concert Grand—racks of outboard and much more.

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THEY'RE CHANGING THE COLOR OF ROCK & ROLL.

"The Bus Boys are more than a great rock band. They are an important one." — Newsday

The Bus Boys provoke. They've become, in a few short months, more than a new rock band; they've become the focus of national attention. Their initial impact: cultural shock. Five black guys and a Chicano drummer playing exhilarating rock & roll for predominately white audiences on the Los Angeles rock club circuit, opening up a whole range of rock possibilities. Faced with the Bus Boys, how could people not have taken notice? Even such an august periodical as The Wall Street Journal said, "...a remarkable rock band, the Bus Boys are launching an assault on the musical mainstream...the Bus Boys' brand of 'minimum wage rock 'n' roll' should help put some life into rock's unhealthy pallor."

Their is a new neighborhood for rock, and they make the rules. At first, the Bus Boys' image turns heads. Then their music opens eyes and ears. Playboy tried to pinpoint it: "If you can picture Sly Stone fronting the Talking Heads at a shindig in the Twilight Zone, then you have some idea of what a Bus Boys show is like." Rarely has a first LP been preceded by such interest and anticipation. The Los Angeles Times has stated, "The Bus Boys are a revolutionary Los Angeles band. The songs shatter just about every preconception you can imagine about a band whose novel approach to rock will probably make you blink time and again...the most original pop arrival of the year."

On songs like "KKK;" "There Goes The Neighborhood;" "Did You See Me;" "Minimum Wage;" and "Tell The Coach" (all written by Bus Boy Brian O'Neal), the band latches on to stereotypes, subverts them, and then levels them with a spirit and humor that borrows from the best rock and roll of the past twenty years: everyone from the Coasters to Chuck Berry to Jimi Hendrix to The Stones to...well, as they tell it in "Johnny Soul'd Out": James Brown was his cousin, Little Richard was his friend. Lord only knows where the story begins...Johnny soul'd out, I tell you Johnny soul'd out. He's into rock and roll and he's given up the rhythm and blues. They're going to make a dramatic difference in the way you hear rock & roll.

MINIMUM WAGE ROCK & ROLL from THE BUS BOYS.
THEY CAN DISH IT OUT...CAN YOU TAKE IT?
The Downlink system that D. H. Benefits of Memphina on federal assualt charges after he assaults a federal officer during the serving of a cease order to confiscate alleged bootlegg T-shirts outside a Kenny Rogers concert in Cincinnati Oct. 12. has earlier arrested on state misdemeanor charges of assault and obstruction of official business Hensley was due to appear for the defense in a hearing Oct. 15 on a preliminary injunction against Creative Screen Designs, Ltd., an Illinois firm allegedly manufacturing bootleg T-shirts. It was during a recess in that hearing when Hensley was arrested for federal murder. It was said that Hensley’s actions as an alleged bootlegger have extended nationwide for several years. Creative Screen Design is the second firm in which action was taken to halt allegedly illegally manufactured T-shirts by attorneys for Kenny Rogers. Last month, an injunction was served against Grand Illusion Designs Inc. on similar charges. According to Gordon Bennet of Krage & Co., managers of Rogers, this kind of action will continue at both the local and national level until the problem is overcome. “We are now investigating a new approach to this problem that will mean we can be effective in every town in the country for almost minimal expense, and we have support from other groups’ managers and our merchandising operations,” says Bennett.

Concord Jazzmen Booked On Cruises

LOS ANGELES—Concord Jazz artists and label topper Carl Jeffers will appear on two ocean cruises on the American Hawaii liner Oceanic Independence. The cruises, Nov. 8 and Dec. 13, are for seven days through the Hawaiian islands. The Nov. 8 cruise features John Bennett, Malvina, Herb Ellis, Jake Hanna, Scott Hamilton and Warren Vache. The Dec. 13 jaunt features Dennis Allen, Charlie Byrd, Cal Collins, Jake Hanna and Scott Hamilton. Jefferson will be host for the shows on both tours. He plans to cut an LP on the cruises.

Schatz PR Moves

NEW YORK—Jacks Schatz Public Relations has moved to the Little Theatre Building, 240 W. 44th St., New York 10036. (212) 869-3459.
Album Rights Available To 6 New ITC Film Scores

LOS ANGELES—ITC Film Scores of London has ten movies in the works, for which $20 million in album rights are available, according to Graham Walker, chief of the division of Australians Overseas Television and Productions Company, the Sir Lew Grade complex.

Most important property is tentatively titled "Muppet Movie II," which will shoot in the U.K., with a projected March to May 1983 release date. Joe Raposo is doing the music.

Set for early ITC release in 1981 is "Green Ice," a jeweler robbery thriller with music composed by Rolling Stone bassist Bill Wyman. A Latin-influenced rock band is expected from Wyman, who may also sing on the track. Walker is seeking another featured singer.

Yellow Magic Beams Live

Continued from page 3

The broadcast also marks the first time the revised soundstage will be used in conjunction with a broadcast. The facility, built in 1919 by Charlie Chaplin, was the scene of many of the actor's early sound productions and was the home of the "Superman," "Perry Mason" and "Red Skeleton Show" series.

In the time A&M has owned it, it's been used as a rehearsal hall for A&M acts, a convention center, a stage for promotional filming and on three occasions was the production face for Herb Alpert and the Tijuana Bebs vision specials.

Approximately $500,000 went into the upgradation of the soundstage. It affords artists the comfort and conveniences to record at the standards of any studio.

The A&M Chaplin Stage is now equipped with lights that can be set at half or full strength, the lighting in the rear of the stage can be raised and lowered, is located near the recording studios, is equipped with two dressing rooms with shower and two mobile dressing rooms, production office and can hold an audience of 500.

Astra Midliners

Continued from page 3

Astra starstruck money as strong names for their money.

The midline release will include Astra stars such as Barry Man-

Yellow Magic Beams Live

Continued from page 3

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Astra Midliners

Continued from page 3

Astra starstruck money as strong names for their money.

The midline release will include Astra stars such as Barry Man-
**Ovation Goes Direct Mail With Disney**

By ALAN PENCHANSKY

CHICAGO—Ovation Records is going into direct marketing with its "Magical Music Of Walt Disney" four-LP set. A mailing to 47,000 schools and public libraries, expected to roll in November, is the first campaign under the company’s new Ovation name, says David Webb, Ovation executive in charge of the campaign, estimates potential sales of up to 90,000 sets.

Webb, who expects to push other product into this pipeline, hopes to launch a full-scale direct marketing arm. Surprisingly, there has been no push at libraries.

The form of the Disney box with big color booklet by Ovation’s producer chief Dick Scorty had a 1978 release date. Webb says that even the Chicago Public Library was not approached by a distributor. (Sale to the library of 170 sets now reportedly has been negotiated directly.)

Webb says the package’s $25 list price is being slashed by $5 in quantities of 25 or more.

According to Cary Baker, Ovation publicity chief and wordsmith for the mail pitch, one design for the mailer reads: "Basically, the graphics were too flashy," Baker, who retorted to a direct marketing reference book, says. Baker found a more modest size piece a closer to the letter than the original brochure, Baker explains.

**MILLS’ PARTY—Stephanie Mills and her husband Jeffrey Daniels of Shalamar wear matching outfits as they dance to Mills’ “Never Knew Love Like This Before” at a party hosted by RCA and 20th Century-Fox Records in Hollywood honoring Mills on her marriage and her “Sweet Sensation” gold record.**

**General News**

**Ovation’s New Crossover Rock**

By ROMAN KOZAK

NEW YORK—As more and more discs edge ever into the rock ‘n’ roll format, adapt new wave dance rhythms or program new extended rock songs within their regular mix, post-disc radio is picking up on these new sounds and is helping to break new rock acts. Coincidentally, this reverse crossover is expanding for the first time many white acts to a black audience, so that such acts as Devo, the B-52s or Queen are being discovered by black kids in the major metropolitan areas.

Such are the observations of Ray Caviano, vice president of Warner’s dance music department, and president of RBM New York. "I’ve noticed a new wave dance currently on the disco chart, eight, or more than half, come from Warner’s.

Caviano points to such artists as WBLX-FM and WKTU-FM in New York and KISS-FM in Los Angeles as “dance fusion” stations. He says the new Burkhardt-formated WXLO-FM in New York, which is "early on radio” and lacks poppay, is an example of the trend, where research from clubs is altering the once disco format.

This is happening at the same time that AOR radio, which should be embracing rock acts, is getting more and more conservative in its playlists. A B-52s-type dance band may now have a greater chance to break through via disco fusion than through traditional means.

But that does not mean, as was suggested at the recent broadcasting meeting, that the new wave audience is the same as the old disco audience. There are different lifestyles involved, points out Caviano, even if in both cases that means going out to dance. And there are still more than 20,000 traditional discos in this country and only 250 rock dance clubs (though that number is growing with the new clubs now in the South and Midwest).

Caviano also points out that while traditional discos and disco radio stations may get on the B-52s or the Vapors, he still has to be selective on what he offers them. The Gang of Four would still not get played at such outlets.

* * *

While such late heroes of the ’60s

By CARY DARLING

**Publisher Laufer Strives To Establish a Teen Star**

LOS ANGELES—The lights go down. The announcer struggles to make himself heard over the screams of the pubescent girls in the audience. Then, out comes Michael Damian to sing two songs of his. Michael Damian?

If Charles Laufer, mastermind of such teen-oriented magazines as Tiger Beat, Tiger Beat Star and Right On, has his way Damian will make the first paragraph a come true. Damian will fill what Laufer sees as a void in the teen idol market.

Laufer, through his newly established Laufer Entertainment Division of his publishing company, is re-creating the music business. His last, and only, music act was the DeFranco Family which scored their Top 40 hit between November 1973 and June 1974.

"Demographically, people say that the biggest jump in the audience was under the age of 17 than adults between the ages of 25 and 44," says Ron Tepper, head of the new entertainment division. "The only reason that LaFreniere and more kids were under the age of 17 than adults between the ages of 25 and 44.

"According to the US Census Bureau, there are 60 million kids under the age of 17. There are 57 million adults between 25 and 44. The record industry is looking pretty heavily at the 25 to 44-year-olds but..." (Continued on page 96)
HELLO, I LOVE YOU
LIGHT MY FIRE
PEOPLE ARE STRANGE
LOVE ME TWO TIMES
RIDERS ON THE STORM*

BREAK ON THROUGH
ROADHOUSE BLUES
NOT TO TOUCH THE EARTH
TOUCH ME
L.A. WOMAN*

The definitive Doors album that captures the genius of Jim Morrison.

PRODUCED AND REMASTERED BY PAUL A. ROTHCHILD
*PRODUCED BY BRUCE BOTNICK AND THE DOORS.
DOORS REPRESENTATION: DANNY SUGERMAN & RICH LINNELL

Check local listings for exact time and date as *American* presents the definitive National Radio Program on The Doors. Written and Hosted by Jim Ladd, Produced by Bill Levy.
ROD STEWART'S
THE KILLING OF GEORGIE
THE MOTION PICTURE
SYNDICATES TV MUSICALS

Mushrooming Giant: Owens Productions

By KIP KIRBY

NASHVILLE—In five years, Jim Owens Productions has mushroomed from a small, independent television syndicator to Nashville’s largest producer of syndicated prime time programming.

Through its joint distribution pact with Multimedia, Inc in Cincinnati, Jim Owens now produces a minimum of three music-related specials annually, with one of its programs the annual “Music City News Awards Show”—reportedly pulling the highest ratings of any prime time syndicated show now on the air.

Among the programs produced this year by Owens Productions were “Hank Williams: The Man And His Music,” a musical docudrama starring such guest as Kris Kristofferson, Johnny Cash and Hank Williams Jr., and a two-hour upcoming special “A Tribute To Cher: Askin’ From His Friends” filmed at the Opry House and featuring many country music luminaries.

Currently in the test market stage at this time is a Jim Owens-produced musical sitcom titled “Big Al’s Dugs,” which has been aired in New York, Los Angeles, Chicago and San Francisco.

The company was formed by Owens with partners Jerry Reed and Harry Warner in 1973 for the purpose of creating a late-night variety series with Reed. However, the singer’s rapidly expanding movie career, coupled with the advent of NBC’s “Saturday Night Live” launch the same season, precluded the concept.

Instead, Owens edited the taped footage of Reed’s “Burt Reynolds, Ray Stevens, Tammy Wynette, Lynn Anderson and Chet Atkins,” and created two separate hour-long specials.

Eventually, Owens bought out Reed and Warner and took over the production firm himself. His first major project was a 1977 holiday special with Barbi Benton titled “A

On Location: Producer Jim Owens of Jim Owens Enterprises, right, works out a helicopter angle with a cameraman during the shooting of a new musical comedy pilot, “Big Al’s Dugs.” The show was filmed at Opryland in Nashville.

Rock Magazine For Collegians

LOS ANGELES—New York-based Rock Media Inc is introducing Concert, a 16-page magazine to be distributed throughout U.S. universities at music concerts on campus.

Individual editions will be produced for each school with information on the act, current photographs, record and concert reviews and directory along with other pertinent information.

Concert will personalize each edition by printing the name of the school on the cover. One-half of a page will be provided for the listing of members on the school concert staff and another half-page listing upcoming concerts in the area.

Reader involvement will be encouraged with possible national original cartoon contest, photo contests or essays on the music scene.

Targeted for concert this fall are the Marshall Tucker Band at the State Univ. of New York at Binghampton, Steve Forbert at Montclair State College in New Jersey and others still being formed.

The Good die happy.

The Great get Awards

Since 1965, exclusively designed awards in gleaming acrylic for those in the recording and entertainment industries distinguished enough to receive them.

Please contact Melinda Green. (213) 653-9033.

Art Services, Inc.

NASHVILLE—Negotiations are underway for 28 different film projects in Tennessee. And according to Patricia Ledford, director of Tennessee’s Film and Television Production office, the music industry should play an important role in drawing film projects to the state.

Noting the growing interest in country music, she linked increased film making in the area to possible lucrative soundtrack productions in Nashville.

Some $4.9 million in state revenue has already been amassed through recent productions. Ledford says, including parts of “The Night The Lights Went Out In Georgia”-"This Is Elvis" and "George Burns In Nashville" filmed at the Grand Ole Opry House.

Underway now is the filming of six segments of "Concrete Cowboy," a CBS-TV series starring singer/actor Jerry Reed. This project will reportedly add $6.6 million to the state treasury year-end. Previously, Tennessee had never grossed more than $3.5 million annually through film projects. Ledford claims.

Ledford spoke at the Tuesday (21) luncheon sponsored by the Nashville chapter of NARAS. Held at the Radisson Plaza Hotel, the luncheon was the second in a monthly series. Open to the entire music community, tickets for each luncheon are $15.50. Proceeds go to the NARAS scholarship fund. ROBYN WELLS

Allan Band, division manager, “but as the tour’s second year gets underway, the number of clubs and restaurants that are closed from September through October reopen, so we’ve got more checking to do.”

Along with district manager Mark Ferrell, five ASCAP representatives cover key venues in the state, including Miami, Tampa, Orlando, Ft. Lauderdale and Sarasota.

The society’s most current lawsuit involves the Newport Motel in Miami Beach, where ASCAP claims that 26 copyrights owned by ASCAP-clearing publishers have been played without permission.

The action, also naming Newport Motel owner Irving Pollack, involves works performed during the latter part of January of this year. If damages are awarded, they could range from $250 to $10,000 per infringement or per song used without permission.

Parton’s Firms Choose Tie-Up

NEW YORK—Dolly Parton’s Velvet Apple Music (VAM) Jayda Star Music (ASCAP) and Songyard Music (ASCAP) have made a co-publishing deal with Blendingwell Music/Sister John Music.

Songs include “Jolene,” “Coat Of Many Colors,” “I Will Always Love You” and “Love Is Like A Butterfly.”

According to Bob Esposito, vice president and general manager of Blendingwell/Sister John, and Karen Conrad, general professional manager, exploitation of the new Parton copyrights will focus not only in the country area, but on other fields as well.

Molly-Ann Leiken
A UCLA ‘Teacher’

LOS ANGELES—Lyricist Molly-Ann Leiken will lead a class entitled “The Staff Songwriter: Another Path To Professional Success” November 1 at UCLA Extension.

Guest speakers from publishing houses and songwriters will discuss the responsibilities and rewards of being a staff writer at a major music publishing company.

On Location: Producer Jim Owens of Jim Owens Enterprises, right, works out a helicopter angle with a cameraman during the shooting of a new musical comedy pilot, “Big Al’s Dugs.” The show was filmed at Opryland in Nashville.
U.S. Retail Chains’ LP & Singles Prices

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Now on 20th Century-Fox Label
Together 28 Years, the 5 Dells Produce First Hit Since 1973

By JEAN WILLIAMS

LOS ANGELES — "We were on so many labels between 1975 and 1980 it got to a point where someone would ask us what label we were on and we would say 'wait a minute, let us take a look at our last contract.'" That's Chuck Barksdale, a member of the Dells speaking.

The group signed with 20th Century-Fox Records this year and has its first hit in seven years, an LP entitled "I Touched A Dream." It's also the Dells' first hit for the public other side of the Dells," says Junior.

Barksdale and Junior explain that the group will insert a few gimmicks, something unique for the Dells. "We're about doing a hat and cane routine and in Coutud's tour, our stage dress will go from sport to formal," says Barksdale.

"We're putting some slick jazz into this show, with strong jazz harmonies much like the Four Freshmen or the Hi-Lites," he adds. Group members claim they have a few tricks to prove to the music industry and the general public, even after 28 years. It doesn't matter that the group has been referred "Weber's definition of stability.""They (parts of the industry) had killed us, had the wake and the funeral—but we're back," mutes Barksdale.

Junior insists the same situation exists with the public on the West Coast. "We have not toured the West Coast in so many years people really didn't know we still existed until the new album." That may appear difficult to believe since the group has the distinction of having had 21 charted records in a row. It has recorded 26 albums in its 28 years together, "and we were told that we sold 20 million records between 1967 and 1973," says Barksdale. Other members of the group are Verone Allison, Michael McCull and Johnny Carter.

Have the Dells changed their music to become more "contemporary"? No. The group continues to sing the pre-Baller ballads that garnered their gold records many years ago.

This time the Dells have garnered new producers Chuck Davis and Eugene Record. Junior's piercing falsetto, however, continues to be the group's local point.

The 5 Dells no longer write material. According to Barksdale and Junior, there are so many good writers around there is no real need for them to write anything. "But when we select material the writers of the songs are always pleased with the way we perform. We always doctor the material," says Barksdale.

Bootsleggers Are Convicted

LOS ANGELES—Lesley Edgar Gross, 34, and Joseph C. Benigo, 28, both local residents, were fined $3,000 each and put on five years' probation in Federal District Court here for manufacturing and selling bootleg Beatles albums.

The pair's illegal activities, which violated federal copyright law, came to the attention of the FBI here when a local pressing plant executive called the phone Blackie albums to their attention after his daughter found out about the album's availability.

The FBI researched disclosed the pair had manufactured a "Blonde Ribbons" picture from a master tape made from a video-tape of the group's two appearances on "The Midnight Special." The LP was stowed in a jacket which carried Deborah Harry's picture on the cover and her face hinged to the body of another naked female on the backliner.

The pair were seeking the bootleg for $6 each with a brochure that encouraged the buyer to sell it for $25 as a collector's item, the FBI said.

Following a plea of guilty, the pair were sentenced. In addition, they will perform 200 hours of required community service each. The FBI also confiscated 1,500 copies of the album.

Vegas Studio Starts Label

By TIM WALTER

LAS VEGAS—Entertainment Capital Records, a subsidiary of Las Vegas Recording Studios, is prepared to debut here with a stable of artists ranging from Tony Sandler to Sam Butera.

The studio has also completed substantial technical innovations, according to sound engineer Ed Bannin.

Hank Castro, president of the nine-year-old studio, claims a distribution arrangement between ECR and BMI will be completed shortly. ECR is prepared to ship a new solo album by Tony Sandler as soon as the BMI deal is finalized. That disk is prepared during the period when Sandler & Young were split up. The label also has first albums by Ronnie Fuller (r'd'b), Enemy (rock) and a single by former MCA and Decca artist Joelle Neel (country) prepared.

Ronnie D'Filipps (jazz piano), Diane Edidion (jazz vocalist), Norma Reyes (Latin vocalist), Bush Band (country), Country Horp (country vocalist), G.T.'s soul and Joy Kriston (Ukrainian vocalists) are also under contract to the label.

ECR producers include Chips Davis and Rick Godfrey, both partners with Castro in Las Vegas Recording Studios, and Mark Eddini (Ukranian vocalist), according to Bannin.

Mitchell Speaker

NEW YORK—Bernice Mitchell, president and chief executive officer of the Advent Corp., addresses the Music & Performing Arts Lodge of AMF at its Wednesday (3) at its regular monthly meeting.

He will "Explore The Video Revolution" in his talk, to take place at the Sutton Place Synagogue here at 225 E. 51st St. A 5-45 buffet will be followed by a 6:30 regular meeting with Mitchell to begin his address at 7:15.
Do you know him?

In the studio, he's a legend. The writer/producer of hits like the recent No. 1 smash "Magic," "Have You Never Been Mellow," "You're The One I Want" and "Totally Hot." But while everyone knows the songs, not everyone recognizes the man behind them.

That's about to change. Because he's just written and produced his own debut album. And proved his impressive talents also extend to the performer's side of a studio.

Soon his first single, "Reckless," will be on everyone's lips. And so will his name: John Farrar.


Great Sound Vs. Bottom Line

The author, who asks to remain anonymous, is involved with ad at CBS Records.

“How are things at CBS Records?” asks a studio musician friend who’s been out of New York for a few months. “Well, I sold 30,000 records last month at the thought of selling a street. My friend, however, is shocked, knowing that I am referring to the CBS recording studio at 30th St. and 3rd Ave., generally considered to be the best recording facility in New York. The studio has been sold to a real estate developer who reportedly plans to tear it down.

We were asking the company of the staff at CBS Records sell its top quality studio, leaving itself incapable of recording a full orchestra in its own facilities?

Lisa Bohn

David Zeeland

Editor - In - Chief

European Sales

910-31 23rd St.

N. Y. 10003

Baking Up the Wrong Tree

By DONNA ZACHERY

Nothing ever stays the same. This is not to say that new wave is the sol sol solution to the ills of the industry, but our failure to capitalize upon new wave is but one of the symptoms. Since the creators and makers of the industry suddenly turned about their relevance to the unfamiliar in creative music and marketing, and totally forgot about how we did it yesterday, no doubt the public response would skyrocket figures beyond the levels we have regarded ourselves to in the past year.

New wave: a passing fad

Now its fourth year

The economy, realistically, has affected the entertainment business minimally, and like it or not, we must accept the responsibility which is inevitably ours.

But up to this point, we all have been too busy constantly devolving new challenges, some more drastic than others, but all which we must rise to meet find or find ourselves put to pasture alongside other giants unable or unwilling to flow with the tide. Donna Zachery is media/booking consultant for Dallas Agora Pace Productions, headquartered in Dallas.

Letters To The Editor

Dear Sir,

I think that all too often individuals in our business tend to be myopic. Because we are fortunate to work in an artistic medium, we sometimes lose track of the world around us and the events which affect our industry.

Sometimes, however, an event so strikingly pronounced that it is time for all of us in the business to stop and ask ourselves, ‘What is really happening to the vast range of anti-semitic activities which have swept Europe, and particularly France, during the past month or two? And what is the internal and external bombing of a Paris synagogue.

Even more shocking are the reported results of surveys which are being administered by every major corporation. French people interviewed felt that there were “too many rules” in the workplace.

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Billboard Publications, Inc.

1150 Broadway

New York, N.Y. 10003

Dear Sir,

I read with interest the story on Billboard on forma-

tion of the NRMA (Billboard, Oct. 7, 1989). It mentioned that only 30 commercial stations are playing classical records.

Mike P. Donatelli

Mark Program Director

WBMC-FM

McCallown, Tenn.

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Mike P. Donatelli

Mark Program Director

WBMC-FM

McCallown, Tenn.
THE GREENING OF AMERICA

CO
TINU
E

KZEL, Peyton Mays: "The traffic light turns green for Jack. He pops his clutch and blows me away. Rock and roll in the most exquisite taste and his hooks are deadly."

KOEM, Cyndie Slater: "Jack Green is at the top of the pile this week. I love this record. How long has it been since a release came out that you could track a whole side from?"

KSJO, Frank Andrick: "If an unknown artist will make a splash with the biggies going gonzo, it's going to be Mr. Green."

KLBJ, Glen Mason: "With Jack's credentials and talent this seems a natural. His songs have all the snap of a well-timed jab to the jaw, and stations overlooking this one are throwing in the towel."

KOME, Dana Jang: "I really love the Green LP. It's one of those albums that you have on cassette in the car and won't fast forward at all."

WPLR, Eddie Wazoo: "I've been living with the Jack Green cassette for a couple of weeks now and it gets better and better with each listen.

Produced by Jack Green for Green Productions Ltd.

www.americanradiohistory.com
If you never knew Milt Salstone well you really missed a special experience.

Of all the daring young men who changed the nature of the record business with independent distribution...

Heilicher, Apostoleris, Stone, Schwartz, Talmadge, Steen, Hildebrand and others...
none stood taller than Milt.

He ran his business and his life with flash, street smarts and a gambler’s heart.

The man had style
and he lived every moment with a rare degree of enthusiasm and class.

We shall not see his like again.
We’ll miss him very much and will never forget him.

Joe Smith   Mo Ostin
This image contains a page from a magazine or newspaper with text that appears to be a music chart or a list of songs. The text is difficult to read due to the quality of the image, but it seems to be related to music, possibly a chart for a radio station or a music magazine. The text includes names of artists, song titles, and possibly other music-related information. Due to the quality of the image and the nature of the text, it is challenging to extract meaningful content for transcription.
NEW YORK—Jazz buffs, dig this: The void left here by WRV-FM’s shift from jazz to country is already being filled by an increase in jazz programming from at least three other area stations, including WRV-FM’s sister station, WWRL-AM.

Elsewhere, stations from Mexico to Virginia have reportedly been boosting their jazz playouts as radio’s music market continues to fragment.

So far New York, probably the country’s dominant market for jazz product, is concerned, WWRL is now doubling its jazz programming (from 18 to 24 hours daily) and has added its call letters from KJAI-FM to KJFE-FM, added a transmitter tower, and scheduled a power boost to 75,000 watts (pending FCC approval).

Through its parent company, Mauna Kea Broadcasting, it’s completed construction of KBBG-FM in Hilo on the island of Hawaii, and will soon start construction of another UHF television station in Honolulu—Channel 26, KH-FO.

HONOLULU—KJYE-FM, one of Honolulu’s newest radio stations, celebrated its second anniversary, Oct. 9.

In the past two years, the station, which broadcast beautiful music, has undergone several changes. It has expanded its broadcast hours from 18 to 24 hours daily, changed its call letters from KJAI-FM to KJFE-FM, added a transmitter tower, and scheduled a power boost to 75,000 watts (pending FCC approval).

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24

**Billboard Singles Radio Action**

**Based on station playlists through Tuesday (10/21/80)**

**Prime Movers**

**Mid-Atlantic Region**

- **DON WILLIAMS** - Believe In You 18-14
- **DARYL HALL & JOHN OATES** - Out Of Touch 13-9
- **RONNIE MILSAP** - Southern Style 13-8
- **KENNY ROGERS** - Lady 10-8
- **LADY ANTEBELLUM** - What's Your Feeling For Me 10-7
- **KURTIS ROBERTS** - Superfly 8-6
- **HARRY CHAPIN** - Fix You 8-6
- **RICK SPRINGFIELD** - I Just Want To Be Your Everything 8-5
- **STEVE WINWOOD** - Every Time She Moves 10-5

**Top ADD Ons**

- **AIR SUPPLY** - Every Woman In The World - D
- **BILLY JOE SHANNON** - Fix You 10-5
- **DON MILLER** - I Believe In You 10-5
- **DARYL HALL & JOHN OATES** - You've Got A Friend 10-3
- **KENNY ROGERS** - You've Gotta Go Your Own Way 10-2

**Mid-West Region**

- **AIR SUPPLY** - Every Woman In The World - D
- **HARRY CHAPIN** - Fix You 10-5
- **RICK SPRINGFIELD** - I Just Want To Be Your Everything 8-5
- **STEVE WINWOOD** - Every Time She Moves 10-5
- **BILLY JOE SHANNON** - Fix You 10-5
- **DON MILLER** - I Believe In You 10-5
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- **DARYL HALL & JOHN OATES** - You've Got A Friend 10-2
- **KENNY ROGERS** - You've Gotta Go Your Own Way 10-2

**Southwest Region**

- **DON MILLER** - I Believe In You 18-14
- **KENNY ROGERS** - Lady 10-8
- **LADY ANTEBELLUM** - What's Your Feeling For Me 10-7
- **KURTIS ROBERTS** - Superfly 8-6
- **HARRY CHAPIN** - Fix You 8-6
- **RICK SPRINGFIELD** - I Just Want To Be Your Everything 8-5
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**Rock**

- **DARYL HALL & JOHN OATES** - You've Lost That Look 24-17
- **JOHN LENNON** - Just Like Starting Over 24-15
- **DARYL HALL & JOHN OATES** - You've Lost That Look 24-12
- **EDDIE MONEY** - One Day At A Time 23-19
- **RICK SPRINGFIELD** - I Just Want To Be Your Everything 8-5
- **DON MILLER** - Only One 20-18
- **BILLY JOE SHANNON** - Fix You 10-5
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**Second Tier**

- **EPHRAIM MUSKAT - (E. Fennessy - D.)**
- **RICK SPRINGFIELD - I Just Want To Be Your Everything 8-5**
- **STEVE WINWOOD - Every Time She Moves 10-5**
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Radio Programming

Voron Criticizes NAB ‘Passivity’

NRBA Founder Takes Position Of Dave vs. Goliath

By JEAN CALLAHAN

WASHINGTON — Abe Voron, who's been around since the beginning, sees the National Radio Broadcasters Assn., with its six staff members and $500,000 annual budget, as an “also-ran” among national broadcasters. Voron has long been a believer in the effectiveness of his organization as a cooperative network exclusively for radio broadcasters.

Voron accuses NAB of being “a passive elephant.” NAB “has not become an established broadcasting force,” he claims. “Like NAB, we’ve made a lot of friends but unlike NAB, we’re not afraid to make enemies.”

A little healthy competition doesn’t seem to have hurt NRBA which has seen its membership grow from 300 in 1959 to 1,200 in 1978.

The nonofficial chronicler of NRBA, Voron founded the National Off FM Broadcasters in 1959 to help the Off FM broadcasters attract more listeners. NABFM arranged the first big national ad campaign for FM radio after Voron’s efforts. Voron recalls, and funded a Harvard Business School study which predicted the fantastic potential of FM radio in the past 20 years. NABFM played “a vastly significant role in making radio what it is today,” Voron says.

In the mid-60s, AM broadcasters began to change the format and expand NABFM to represent them too. “There was a great dissatisfaction with NAB’s representation of radio,” Voron says. This was booming like crazy and radio was being neglected.

An FM broadcaster himself, Voron resisted the change, finally relenting as demands increased. In 1973, NABFM became NRBA and Voron became executive vice president of the new organization.

Competition with NAB began in earnest when NABFM became NRBA. The networks resigned en masse. NBC, CBS, ABC, Metromedia and RKO had all supported NABFM but now, standing behind NAB, they accused NRBA of being a “divisive force in the industry.” Voron retorts today, “NAB is the only network member of NRBA.

“In the early days the networks boycotted NAB and NRBA, however when NRBA promotes divisiveness within the broadcast industry is heard less often these days. More frequently, insiders say that NRBA has made NAB more radio conscious, to the benefit of both organizations.’

“It’s just a matter of time before the networks join NRBA,” Voron predicts.

Competition between NAB and NRBA will hardly cease when the new networks, NBC and ABC, enter the fray. One recent example of the continuing rivalry is NAB’s scheduling its radio programming to coincide on the same dates as NRBA’s annual meetings in 1981 and 1982.

“Conference dates have been set for a very long time and have been public information,” compliments NBC president, Joe Hyman. “We have to assume that NAB chose to establish conflicting dates.”

Reluctantly, NRBA has decided to change the dates of its upcoming conventions.

NRBA is still the underdog with budgeting and staffing levels far below NAB’s. Abe Voron manages to see this situation through rose-colored glasses. “This is really an all-volunteer organization,” he says. “Our board members don’t serve for perks like trips to Maui. They come at a sacrifice to make a contribution. I’ve got the finest broadcasting brains in the country working for me for nothing.” Voron also works for little more than compensation from his expenses.

As for the future, Voron predicts continued growth for NRBA’s membership “there are 10,000 commercial radio stations out there so we’ve only scratched the surface with 1,400 members,” he says.

New KCBQ In San Diego

LOS ANGELES—San Diego’s KCBQ-AM made a smooth transition from adult contemporary to a modern country format Tuesday (21) which program director Larry Knight says will “mass appeal that plays country music.”

KCLA-AM Acquired

By P.R. Johnson

For Reported $2.3 Mil

NEW YORK—An agreement for the purchase of Little Rock’s KCLA-AM for $2.3 million by Dallas Broadcasting executive Phillip R. Johnson has been announced, pending approval by the Federal Communications Commission.

Johnson is currently majority shareholder in Tulsa’s KELI-AM. He says he won’t change KCLA’s modern country format nor its personnel. Johnson was also principal stockholder and board chairman of Dallas’ KRLO-AM until its sale in 1978.

KRLA was owned for the past 22 years by Leonard Coc, who died in November 1979.

TM Will Offer Expanded Grammy Coverage In Feb.

DALLAS—TM Programming is offering expanded coverage of the 23rd annual Grammy Awards to be televised in February by CBS-TV.

The Grammy Audience, a “Grammy Preview” party for radio in offering a live stereo simulcast by George Gray Standards Productions will produce both radio specials offering an exclusive agreement with the National Academy of Recording Arts & Sciences.

The simulcast is now in its second year. The new show is a three-hour special to be broadcast the night prior to the Grammy awards. Additionally, participates stations will receive a limited run of stereo videos containing a brief interviewed domi- nated artists as well as teasers and promos for the two weeks leading up to the two-night coverage of the Grammys.

It is anticipated that the stereo simulcast will be delivered via satellite to as many as 100 markets throughout the U.S.

“This is a major breakthrough for us and we expect this extra promotional valve to bring more new stations into our Grammy network,” says Ron Nickell, vice president of TM Special Projects.

The party show will be a ‘theater of the mind’ presentation, according to Nickell, who explains “listeners will be taken to a pre-Grammy celebration at which nominees will be present in the form of extended interviews. Nominated songs and biographical narrative will tie the special together to make an exciting radio event.”

KNEW-AM in S.F. Purchased

SAN FRANCISCO—Malrite Broadcasting Co. completed its acquisition of NEW-AM here Wednesday (8) and announced the appointment of a new general manager and program director.

The modern country format will remain; and new general manager Steve Edwards told the staff “we won’t be making any massive changes” in personnel. Edwards had previously been general manager of KFQG-FM here, a beautiful music station.

KNEW’s new program director is Jim Wood, formerly of KZLA- AM-FM, Los Angeles.

Backstage Radio—Yes lead singer Trevor Horn, left, chats with WIOQ-FM Philadelphia DJ Ed Scialy backstage during the Atlantic Group’s recent appearance at Madison Square Garden in New York. Lookout for Atlantic album promotion/special projects manager Alan Wolmark and national AOR promotion vice president Tunc Frim. www.americanradiohistory.com
ADD ON'S—The four key product upgrades offered at the radio stations listed, as determined by station personnel.

TO REQUESTS/PLAYAIR—The four products registering the greatestlistener requests and airplay, as determined by station personnel.

BREAKOUTS—Billboard Chart Dept. summary of Add Ons and Request Airplay stations to reflect greatest product activity at regional and national levels.

**Western Region**

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Ask any of the millions of PTL Club viewers across the nation. Their overwhelming response to Tammy Faye Bakker’s stirring rendition of “If It Had Not Been” has prompted the popular hit single, and now this outstanding album. Let her capture your heart with her collection of the finest gospel songs including: "Gone," "The Old Rugged Cross," "Leaning On The Everlasting Arms," "Take The Time," "Deep Water," "Home Over The Mountain," "River Of Joy," "One Day At A Time," and "I'm Coming Home."

Tammy Faye Bakker

THE LORD'S ON MY SIDE
PSALM 124:2

Featuring The Hit Single If It Had Not Been

Distributed by New Leaf Press, PO Box 1045, Harrison, AR 72601.
Single — $1.59, Album — $7.95, Tapes — $8.95.

Watch The PTL Club Daily
Check Local Listings For Times and Channels
Stevie Wonder
Hotter Than July

AN ALBUM.
A TOUR.
A SMASH.

Includes the single -MASTER BLASTER (JAMMIN')-

Stevie Wonder's Hotter Than July Musical Picnic

STEVIE WONDER

DATE       EVENT
OCT 30-31  SUMMIT
           Houston, Texas

NOV 1      CENTROPLEX
           Baton Rouge, La

NOV 2-3    REUNION
           Dallas, Texas

NOV 7      FORUM
           Montreal, Quebec

NOV 9      CIVIC ARENA
           Pittsburgh, Pa

NOV 11     BOSTON GARDEN
           Boston, Mass

NOV 12-13  MADISON SQUARE GARDEN
           New York, N.Y

NOV 16     RICHLFELD COLISEUM
           Cleveland, Ohio

NOV 17     SPECTRUM
           Philadelphia, Pa

NOV 20     MARKET SQUARE ARENA
           Indianapolis, Ind

NOV 22     HORIZON
           Chicago, Illinois

NOV 23     CHECKERDOME
           St. Louis, Mo

NOV 26     CAPITOL CENTRE
           Washington, D.C

NOV 28     COLISEUM
           Greensboro, N.C

NOV 29     COLISEUM
           Nashville, Tenn

NOV 30     OMNI
           Atlanta, Ga

DEC 2      MID-SOUTH COLISEUM
           Memphis, Tenn

DEC 5      MCNICHOLS ARENA
           Denver, Co

DEC 7      COW PALACE
           San Francisco, Ca

DEC 11     TBA
           San Diego, Ca

DEC 12-13  FORUM
           Los Angeles, Ca

DEC 16     TBA (Tentative)
           Phoenix, Arizona

DEC 18     TBA (Tentative)
           Vancouver, B.C

DEC 19-20  TBA (Tentative)
           Seattle, Wa

NOTE: ITINERARY SUBJECT TO CHANGE
THE FORECAST IS HOTTER THAN JULY EVERYWHERE. ON MOTOWN RECORDS & TAPES.
Goodphone Commentaries
Where Are Communicators?

By JACK CRAWFORD

LOS ANGELES—In my position with Drake-Chenal, I am afforded the opportunity to survey our industry from a perspective that is available to few people. I just returned from a trip that included working with two clients in top 15 markets, another two in top 40 markets and a fifth that is top 60 with the unenviable position of being in the shadow of two top five markets. For reasons of confidentiality, I cannot identify the specific stations or markets.

I want to comment on the overall lack of quality air talent out there. Believe me, this is not limited to the markets I just visited. In just the past 2 years, I have either worked directly with stations in three-fifths of the top 50 markets, or I have had the opportunity to do extensive monitoring in them.

The typical announcer/disk jockey falls into one of two categories. The first type is overly disciplined. They are still reading lines and trying to sound like 3-5 cash on the boards sound cold and mechanical. They are the residue of the Q-type jock that was prevalent in the early airwaves. I don't know how to talk with less hype and less banality.

The other category tends to be too undisciplined. They ramble on with little concern about what they are saying, or whether anyone else is listening to the station. These people are generally in a forced, semi-whisper.

They are reminiscent of, though not as extreme as the free-form, progressive and avant-garde of some era. Please understand that I try to maintain a totally objective view of my own abilities and shortcomings. I fought for years to get myself taken off the air in Nashville (while p.d. at WKNF) and not have anyone's name associated with me. I couldn't hold a candle to any of the people on our air staff.

Carl Mayfield, Dave Walton, Steve Henderson, and Moby are all exceptional talents. Any one of these people would be a welcome addition to the air staff at any major market station. (Even with my admittedly limited abilities, I would be an improvement at many stations.)

Before going any further, let me make it clear that there are some extremely talented and creative people sprinkled across the country, but they are generally the exception rather than the rule.

What do these talented few air personalities have in common that is so sorely needed by the typical announcer and disk jockey that is prevalent on our nation's airwaves?

First and foremost, they have the genuine ability to communicate with people. They are vitally aware and concerned about the same things that their listeners are interested in. They reflect those things on the air. They talk naturally, in a warm, sincere, conversational manner.

They inject humor only if it is a natural part of their personalities and fit the situation. They respect their listeners as intelligent, caring human beings. In short, they are more than just anonymous voices on the radio—they are citizens actively participating in the communities in which they live.

There is a tremendous need for genuine communicators in our industry. They are in a position to support the true full-service radio station. As programmers, it is our responsibility to support these people in developing their communications skills so they can be more than just voice-overs.

Jack Crawford is a national program-consultant with Drake-Chenal and a former consulting editor to the Goodphone Letter, recently acquired by Billboard.

Murray Hosting Mutual Special
WASHINGTON—Anne Murray will host the Mutual Broadcasting System’s 29th annual New Year’s celebration called “Country Music Countdown—1980.”

The special features the top country hits of this year along with exclusive interviews with recording stars, including Loretta Lynn, Mickey Gilley, Charlie Daniels and Crystal Gayle.

Murray’s concert for the special will be made Friday, December 26 by Mutual’s WIN-AM, New York.

Fantasy Concert
Satcon 1 Runs The Contemporary Gamut

LOS ANGELES—Drake-Chenal’s “ultimate radio fantasy concert” Satcon 1, which aired last weekend (24-26) on 140 stations in the top 200 markets proved to be a 48-hour non-stop attempt to keep recording virtually everyone who is anyone in contemporary music.

Through the magic of satellites, Satcon 1 presented a live, three-hour international radio hookup with 13 superstar acts headlining in Los Angeles, Honolulu, Australia, Tokyo, Sydney, New York, Rio De Janeiro, Amsterdam, London, Paris, Moscow and San Francisco supported by 60 additional chartmaking stars.

A key to the program’s success was the flurry of activity in the 48-hour concert setting complete with handclaps and cheering fans, backstage reporters, camera shots, sound checks, hotel operators and concert hosts.

The actual material, precisely edited, was culled from studio material, live performances and mixed material supplied by the record companies to give the recorded product its live flavor.

The concert started in Los Angeles with the Eagles (“Heartache Tonight,” “Life In The Fast Lane…”) leading into Jackson Browne, the Blues Brothers, Kenny Loggins, John Fogerty, Bruce Springsteen, Charlie Daniels, Kenny Rogers and an Eagles encore.

Rod Stewart headlined the Honolulu segment with support acts Foreigner, Atlantic Rhythm Section, Steely Dan, Gerry Rafferty, Boston, Kix, Styx and a Stewart encore.

The remaining headliners, given anywhere from 45 to 60 minutes, included the Bee Gees (Sydney), Linda Ronstadt (Tokyo), Michael Jackson and Donna Summer (Paris), the Doobie Brothers (San Francisco), Paul McCartney & Wings (London) and Rolling Stone (New York), Stevie Wonder (Rio De Janeiro), the Who (Amsterdam) and Fleetwood Mac.

Another positive programming move is adhering to artist consistency so that acts on the opposite end of the music spectrum don’t follow one another. For instance, Peachs & Herb are followed by Chic and the Violent People, while Eric Clapton segues into Led Zeppelin and even better, Boz Scaggs is followed by a former Starship Journey and the Doobie Brothers.

“Satcon 1” is the kind of inventive radio special needed to pump excitement into the tight confines of mass appeal radio, allowing listeners to dream on their imagination and fantasize.

Singer for What Group?
1960s—Billboard Books

BOOKER T. OF THE M.G.’S: WAS A MEMBER OF WHAT GROUP?

11/1/80

**SPECIAL OFFER 1979 SUPPLEMENT NOW AVAILABLE**

300 page Book

SEND ME:...

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that is...

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(Continued on page 31)
OINGO BOINGO

"Brite Eyes" – 98

Oingo Boingo is a new act in 98. It is ironic that the eight-man Oingo Boingo is new hitting the charts after working in relative obscurity in its native Los Angeles for nearly a decade. Up until not too long ago, it was known as the Mystic Knights of the Oingo Boingo through the type of music practiced has always been "neurotic music." The components of the band are listed below:

1. John Doe: lead vocals, guitar
2. Reginald "Blik" Sotul: lead vocals, guitar
3. John "Papa Sugar" Foster: lead vocals, guitar
4. John "Johnny" Depp: lead vocals, guitar
5. John "Billy Bob" Thornton: lead vocals, guitar
6. John "Tommy" Lee: lead vocals, guitar
7. John "Vietnam" Johnson: lead vocals, guitar
8. John "Northern Lights" Johnson: lead vocals, guitar

Though Oingo Boingo has had its share of troubles (including a loss of some of its audience when it adopted a more rock style and when it shortened its name), the group is ready for whatever comes. Elftman once said, "I know we're going to survive because that's the nature of Oingo Boingo. When it comes to endurance, we wrote the book." Danny Elfman manages the band and can be reached through I.R.S. Records at (213) 469-2411. The booking agent is Steve Shurtleff at the William Morris Agency. 151 E. Camino Dr., Beverly Hills, Ca. 90212.

THE ROBBIN THOMPSON BAND

"Brite Eyes" – 88

Robbin Thomson may be a new comer to the pop charts, but a new comer to rock'n'roll he ain't. Robbin, a native Virginian, began his professional career as a member of Steel Mill, Bruce Springsteen's band in the early 70s. The vocalist/guitarist went on to win awards in the American Song Festival and recorded a self-titled solo album for Nemperor Records. In 1978 he collaborated with Steve Bassett, a fellow musician from Virginia, on a regionally-released album, "Mighty," which produced a hit single, "Sweet Virginia Breeze," in the Virginia area. Thomson also cowrote a song, "Find Out In Time," with Eagle Tom Sutcliffe. The band is often known as the Mystic Knights of the Oingo Boingo. A new Robbin Thompson Band, along with several studio musicians and vocalists (including Schmitt from the Eagles and Rick Roberts of Firefall), entered the studio to record its first album, "Two B's Please" on the Richmond Records label. The album, distributed only in the Southeast, sold about 20,000 units in two months in Virginia, Washington, D.C., and the Carolinas. Ovation Records recently picked up the record and released it on a national level. "Brite Eyes" is the first single to be released by Ovation.

The Robbin Thompson Band is managed by Short Pump Associates. P.O. Box 11292, Richmond, Va., 23220 at (804) 355-1117. They do not have a booking agent at this time.

New On The Charts

Mike Harrison

Continued from page 3

that purported to be "rock'n'roll"

Just as a recipe is nothing more than the mechanical representation of a process, there is nothing "naturally," a "formula," per se, is often just the mechanical representation of something originally acted out "freely" by a program.

The original act and the mechanical representation of it are often totally different things. A poor imitation of someone's Top Tracks format would have about the same potency as a poor imitation of a Bruce Lee movie (and there have been quite a few of those too).

This principle holds true for music as well. Do you think music fans were originally attracted to Elvis Presley, Buddy Holly, Fats Domino, Little Richard and Chuck Berry because they were making rock 'n' roll? Or do you think rock 'n' roll became the rage because people were attracted to the music of Elvis Presley, Buddy Holly, Fats Domino, Little Richard and Chuck Berry?

Do you think there was a British invasion in the early '60s because the American public wanted to hear anything and everything the Beatles were doing? Or do you think the Beatles or any band for that matter became popular because they were making rock 'n' roll?

As I've mentioned in previous columns, "media superfracturalization" of the '60s (and beyond) is going to open the door to an artistic marketplace. A band may naturally make "Daddy Wags" music without any need for soundtracks of the labels.

However, with the wide spectrum of choice available, the public will be less genre-conscious and more quality-conscious. Thus, instead of the public being fractionalized into a set number of divisions devoted to the cream and the crump of a limited set of popular genres, the public will be tile-like and intensely quality-conscious, devoting itself to just the superfracturalized cream of a multitude of free flowing creeks.

So, which way is radio going? Which way is music going? Look at the talent. It's clear.

Jazz Recoup

Continued from page 3

be coming nightly jazz into San Diego. San Diego's 100,000 kw CJAZ-FM has been jazz since last March. "And there's a ton of progressive AOR out there doing jazz fusion," he contends, citing Portland's KINK-FM and Raleigh's WNC-FM (CJAZ-FM is the only jazz station in town). Meanwhile, Citizens For Jazz on WVRV have asked the Federal Communications Commission to adopt a Jazz Format for licensees to "protect and retain the station's jazz library, which the group says is being transferred to other, unnamed station. WVRV's radio chief Al Greenfield responded to the allegation with a terse "no comment."
Concert, Cabaret Awards Due

NEW YORK—The National Academy of Concert and Cabaret Arts, an organization formed in June for cabaret operators, technicians, performers, writers and business people, will give out its first awards and stage a concert at Town Hall here Dec. 12.

The awards, which will honor the top achievers in the world of cabaret and musical theatre, will be televised locally, and probably syndicated nationally, says producer George Daris, president of the organization.

The group has about 100 members, mostly in New York, although the group plans to expand nationally.

Performers at the awards ceremony will include Debbie Allen, the Dinah Washington, Iveta, Judy Crespin and Bobby Short, with a special historical retrospective by Danny Stoller of the New York Times. Among the presenters will be Joyce Adams, Maxene Andrews, Barbara Carstens, Phyllis Lyon, LuPone and Rodney Dangerfield.

"The purpose of our organization is to acknowledge achievements in performance, and at the same time help the artists and cabarths," says Daris.

The popularity of disco was at the expense of cabaret in recent years, but now, Daris says, he sees a new surge of popularity for cabaret as such established theatre artists as "Evita's" LuPone also perform in a cabaret context.

To help cabaret, the organization offers seminars in singing, dancing, acting, comedy, sound, lighting, promotion, advertising, reviewing and public relations, in addition to the awards.

Dues are $50 per year for associate members, $70 for business members and $100 for associate members. For a $500 minimum, one member can become a sponsor of the organization.

Ron Gibson Starts Hawaii Ticket Firm

HONOLULU—Ron Gibson, formerly general manager for BASS Tickets in Hawaii, has left that organization to set up a new company, the Hawaiian Island Ticket Service.

The likes of Frank Sinatra, Diana Ross and Johnny Carson are too costly for Hawaii to afford unless they play for at least a week at a time.

Atlantic City—Caesars Boardwalk Regency will be the first of the four hotel-casinos here to break with the traditional Las Vegas-type musical revues currently offered.

Beginning Nov. 9, Caesars will close its "Music, Music, Music" show and present the first of a series of Off-Broadway shows direct from New York.

The first offering will be "Pizzazz," a revue of Harry Warren songs, featuring songs like "Chattanooga Choo-Choo" and "Musical Plays Have Been A Beautiful Baby," "Shuffle Off To Buffalo" and "Lulu Of Broadway."

The Off-Broadway shows will be part of the packages offered persons purchasing one-day trips to Atlantic City.

Now that the bullshin season is over, the casinos here have tightened their talent budgets considerably. Instead of the big name talent that came in all summer and getting salaries reported to be well ahead of what they get in Las Vegas, the hotels are going in for package shows.

The new Broadwalk Hotel has a family-style Broadway entertainment show, "This is the Way We Do It," produced by Sti Zentner, who also fronts the house band. Zentner says that economically, it makes sense to allow performers to sing on a stage than in superstars. He feels "there isn't one option that just fits the difference of the casino."

Harrah's Marina Hotel Casino, scheduled to open next month and the first casino hotel to be located away from the Boardwalk, is reported coming in with a lavish introduction. It will be the first year's casino hotel opennings, the emphasis is already on package shows. We've got to knock off one of the new hotels, as a mid-1981 target date, has already signed the Moulin Rouge show from Paris as its main attraction—excepting that the nudity will be a no-no here.

It's Camelot Inc., which figures on opening its $15 million Camelot-Hotel-Casino in mid-1982, with a 1,600-seat theatre showroom, has announced the appointment of Line Renaud as vice president and director of entertainment. A legendary French Music Hall star, her latest stint in this country was the lead for four years in the Dunes production show in Las Vegas. She will produce the same kind of show here.

Indicative of the show trend in the off-shore area is the Bellagio Palace, which will replace a night of entertainment each week to replace its "Outrageous!" revue with an ABC Sports Monday Night Football game. Besides giving the performers demand for their talents. However, state commission members have deferred action and directed its special counsel to seek alternatives. They are not sure a televised sporting event would be the best long-term alternative to live entertainment in the Atlantic City casinos.

Moreover their decision could set a precedent for the rest of the offshore industry here. One group is to plan an immediate impact by any cutback in live entertainment are the local musicians. They let their feeling be known in a flood of telegrams to the commission office.

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We are also careful about what the promoter does. One time a promoter put Billy Joel in one of his strip ads and we almost never worked for him again.

Arfa says he monitors the media in the various markets where his acts play. Something that can be important for an act like the Beach Boys. They have a far greater appeal to a broad demographic and must be reached through a variety of media outlets. "For how much advertising is something determined before the onset of the tour, says Arfa, with the national music media, management and promoters usually paying for the local ads while a national trade ad will come out of Arfa's Joff.

Amazing Aces Think They've Beat 'Jinx'

NASHVILLE—"How The Hell Do You Spell Rhythm?" is the Amazing Rhythm Aces' sixth album—and the group says they will finally break its "lackluster.""The band is notorious for going through.recruitment shakeups at the corporate level. Last year, the group ended up on a total of four labels within a period of 12 months, including its new label, Warner Bros.

"For a while, we were known as the "Amazing Label Closers,"" admits the group's manager, Michael Burnet, president of the Rhythm Records. "It seemed everything we released a new album, the record company was sold off to the president who signed us resigned."

The Aces struck paydirt in 1976 when its first single, "Third Rate Romance," rocketed into the top 15 on the pop and country chart. Later the same year, the band clicked country with "Amazing Grace (Used To Be Her Favorite Song)," a Russell Brown production that reached the top 10 on the Billboard Hot Country singles chart.

But the versatility of the group's sound and its uncanny ability to shift smoothly in mid-stream from rock to country became the roadblock against the Aces' bid for stardom.

"One of the things we were cogging up to their satisfaction," recalls lead singer Russell Smith, with more than a trace of insomnia, "is that country radio was too rock. Rock stations said we were too country. Pop stations said we were too rock. Even our record companies weren't sure what to do with us."

Record stores didn't know where to file our albums. So everyone ended (Continued on page 4)
Utopia skips usual tour

**By Cary Darling**

Los Angeles—Chuck Landis’ Country Club in suburban Reseda here, which opened in 1979 as a country music location — now Wolf & Rissmiller Enterprises, Club with a shifted emphasis to rock. As of Sunday (26), when the Motels were to perform, the 1,000-seat venue has become a stopgap between the 500-seat Roxy and the larger halls. Over the past 15 years there have been isolated instances of people opening pop music niteries only to have them fail.

“We wanted a place to get new acts exposed,” said Jim Rissmiller, whose Wolf & Rissmiller’s Concert promotion firm has successfully booked many bands on the market for several years. “There had been a problem in showcasing new talent. The cost of small halls has gone up so the club is an alternative venue.”

He doesn’t see the club as a threat to any other clubs, especially the Roxy. “The Roxy is half the size plus we can only draw from the San Fernando Valley and down,” he said.

The San Fernando Valley is an area north of Los Angeles and has an approximately two million population. Most clubs, including the Roxy, are located in Los Angeles. “The San Fernando Valley is an untapped market,” Rissmiller adds. Though the emphasis has shifted, country music is not out at the venue. “There’s a country market out there. I want to make it flexible. Rock is the primary focus, though.”

Admission will vary from act to act and since food is served. minors are allowed only for the Motels admission was $7.50. Future acts for the venue include Peter Allen and Rockpile.

Rissmiller has no plans to get involved in any other clubs as this, along with his other promotional duties, are taking his time.

The Country Club will also be on the list of shows available to those who belong to the Wolf & Rissmiller Concert Club. “This accommodates those people who don’t want to travel or wait on line,” he says. The concertgoer pays $20 annually for the privilege of getting tickets at face value between 48 hours and one week ahead of the time they go on sale. “If I had to grade the tickets they get, I’d say they are B or C minus tickets,” says Rissmiller. “The A tickets are for those who can’t afford to join and do wait in line.”

The club member gets a Wolf & Rissmiller jacket, concert guide and become eligible for specialty offers. Rissmiller put a ceiling of 1,000 for the number who could join the club and he said he reached that number soon after the club was announced. It is now moving into its second year.

NEW YORK—Radio City Music Hall, making a vigorous comeback after a long period of inactivity, has become one of the leading producers of popular concerts in the city.

Though now known as Radio City Center, has retained Scott Saunders, a Univ. of Florida graduate who books acts and produces its concerts.

In the short months of its association with the Hall, Saunders has successfully booked such performers as Diana Ross, Manhattan Transfer, Chuck Mangione, Roberta Flack, Linda Ronstadt, Rufus & Chaka Khan, Heart and George Benson.

Public response to these concerts has been so encouraging that Saunders has retained an equal impressiveness of artists for his line schedule. These include the Grateful Dead which appears at 8 p.m. on Friday (2-31) and will be featured in a closed-circuit simulcast to be shown in movie houses throughout the Northeast on the final day of its appearance.

The group, which sold out its 10-day appearance weeks in advance, will also be recorded live at the hall, with the album slated for release on Arista Records.

The rest of the fall lineup includes Anne Murray, Talking Heads, Spyro Gyra, Bob Scaggs, the Doobie Bros. and Peter Allen with the Rock-a-ters.

According to Saunders, response by groups and their managers and booking agents to the hall as a concert facility has been "overwhelming." He explains that with the sluggish economy and the accompanying problem of selling tickets, many groups are looking to smaller venues, and are content with selling out the 6,000 seat hall for two concerts, rather than trying and failing to sellout Madison Square Garden for a single show.

The concerts are being staged between theatrical productions which the Hall has been concentrating on producing since it abandoned its policy of showing family oriented movies, and on those weeks that normally mandated "dark" nights by the actors unions. The programming schedule, according to Saunders, is working very well.

During the week the hall becomes available for banquets and other special events.

Arizona’s Clark out on his own

**By Al Senia**

Phoenix—Local promoter Doug Clark, who pioneered pop and rock concerts in Phoenix by bringing hundreds of performers to the Celebrity Theatre, has severed his association with Celebrity and now is a promoter in search of a venue.

And it appears he has found one at the Mesa Community Amphi-

Theatre, an outdoor facility located east of Phoenix. Clark has booked a series of shows with Jeff Duff of Phoenix under the banner of Doug Clark Productions.

The series began with Emmylou Harris (Aug. 22) and included Al Stewart (Sept. 12), Gordon Lightfoot (Sept. 20), Jerry Ripele (Sept. 27), Ronnie Rain (Sept. 21) and the show ‘Beatlemania’ (Oct. 3-5).

Tickets range from $6.50 to $9.75 (reserved) and $5.00 (general admission).

Clark plans to book a new series of shows in March and extend the season through next fall.

He does not plan to book additional dates for this season because of variable weather conditions during the winter months here.

Clark has varied the design of the outdoor amphitheatre by converting a slightly sloped, grassy lawn area located in front of the stage and waterfall to an area for reserved seating for nearly 3,200. The back section of the theatre, now an open admission or "lawn" seats an additional 600.

"We’re trying to appeal to the more diverse of the concertgoers who prefer to sit in reserved seating vs. being in a pleasant atmosphere," Clark says.

The theatre features a stage that is 40 feet deep, 35 feet wide at the front and 25 feet wide at the rear. Large waterfalls located on either side of the open stage add a exotic tone to the desert concert facility. The lighting and water flow can be programmed to complement stage entertainment.

It is a far cry from the Celebrity which featured a unique revolving stage. Clark was associated with Celebrity nine years.

Neither Saunders or the hall’s management is overly concerned about the change to the building. "The increased purchasing power of an ever-young audience at the Willcox’s "rocks," says Saunders, "is very well." Saunders would not elaborate on how that decision was made.

Radio City Music Hall, which has been a city landmark for more than 50 years, fell on hard times during the 1970s and lost millions of dollars for its operators. At one point there was talk of tearing down the deficit-ridden building and replacing it with a tower.

However, a group of concerned citizens calling themselves “Friends Of Radio City Music Hall” rallied to the hall’s plight and was able to put forward a plan for reorganization that would keep the facility intact and allow it to continue its policy of broad-based family entertainment without going broke again.

So far, the new plan, under the direction of Robert Jani seems to be working successfully.
BLACK SABBATH
BLUE OYSTER CULT
Madison Square Garden, New York
Tickets: $15, $50, $90
It's called the "Black & Blue Tour" and it has seen a few jumps along the way. Notably in Nash- wacker where fans finished the arena (Billboard, Oct. 25, 1980), but on Oct. 18 in New York, playing to an almost packed house, the only thing upset was Black Sabbath's performance.

Black Sabbath generally attracts a young white male audience, which sometimes tends to intimidate or ericficas and sometimes leaves its doors on the floor and seats. But when more girls on a Saturday night date and no beer at the concession stands the current audience remained cooly.

With both Sabbath and Blue Oyster Cult playing for 90-95 minute sets of about 17 songs each, the concert ran an hour past the usual the 11:30 closing. The fans meanwhile had all of the head-banging metal music they wanted.

Through Ronnie Dio has replaced Ozzy Osbourne as lead singer, the music of Black Sabbath has not substantially changed since the band began 11 years ago. It is basically mel- lanial heavy metal, with the drumming blaring away, the bass player repeating heavy lines, the guitarist Tony Iommi—who actually does like a thing very well—chording and riffing, while the high voice singer celebrates the occult.

Talent Talk

Carly Simon, Paul Simon, Leon- ard Bernstein, Harry Chapin, Ron DeBari, Len Wein, Mike Male, Mary Travers and Peter Yarrow are among the no-
tables lending their names for a fundraiser at the Ray for Demo-
cratic candidate Mark Green, run-
ning for Congress in New York City's East Side "silk stocking" dis-
trict. Daryl Hall & John Oates were mugged in a Melbourne restaurant by a shotgun-wielding fugitive, but es-
caped injury when the other restau-
rant patrons took matters in their own hands. Breaking a chair over the mugger's head and throwing him through a plate glass window. Billy Joel was designated hitler for WLIR-FM in Long Island, and Meat Loaf played for WLIR-FM in New York, in a charity softball game during the two radio stations WLIR won 4-1.

More sporting news: Lynfield Sky- nes of "Free Bird" is the theme song, and the apparent inspiration for the "Fabulous Freebirds," three villain wrestlers who have won the Georgia tag team championship. Group members and their song have be- come a regular part of the wrestling shows nationwide on Ted Turner's cable WBTS television sta-

"I think the song of Houston Oilers football team is a reminder of the Beatles "Love Me Do?" Wayne Cooper, former lead singer of the Beatles, will be on a small but wide career, represented by the Steve Ellis Agency in New York.

ROMAN KOZAK

Signings

Dr. Hook to Make an Appearance. A single, "Girls Can Get It," has been released from this album. "Play-" ed out this month... Ian Mat- thews to RSO. His debut album for the label last fall, 1985. "Lead off" this year later this year... Tom Robinson's band. Sector 27, to the International Record Showcase. An LP is to be released November 18.

Reggae artist Kwame Heshimu to Polysorp as part of the labels new commitment to the music. "Follow" the debut LP due next month, produced by Karl Potitschin and Lee Jaffe... Israeli singer Rathi Navon also to Polysorp. First release is "The Ballad Of Loyal Jordan" single. Poet writer Jim Carrol to Arco Rec-
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Marmalade and Major Chil to QPR Records. The Clash and band to Some Records Co... Joe Zappa and Jackie Ross to Roskith Music. They are also signed to Roskith II Management. Capitol group Riot to Fire Sign Ltd. for management.

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### Billboard Hot Soul Singles

<table>
<thead>
<tr>
<th>Week</th>
<th>Title</th>
<th>Artist</th>
<th>Label &amp; Number</th>
<th>R&amp;B Chart Rank</th>
<th>Soul Chart Rank</th>
</tr>
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<tbody>
<tr>
<td>27</td>
<td>7 MASTER BLASTER</td>
<td>Steve Winwood</td>
<td>CBS 47421</td>
<td>1</td>
<td>2</td>
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<tr>
<td>28</td>
<td>11 MORE BOUNCE TO THE OUNCE</td>
<td>Live W. &amp; All Stars, BMI</td>
<td>Mirror Ball 45</td>
<td>1</td>
<td>2</td>
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<tr>
<td>29</td>
<td>3 FUNKIN’ FOR JAMAICA—Fun Brown</td>
<td>(D. Cherry, J. Simpson, BMI)</td>
<td>Chess, BMI</td>
<td>1</td>
<td>2</td>
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<tr>
<td>30</td>
<td>5 LOVELY FEELINGS—The Jacksons</td>
<td>(T. Stovall, BMI)</td>
<td>Darby Records</td>
<td>1</td>
<td>2</td>
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<tr>
<td>31</td>
<td>1 ANOTHER ONE BITES THE DUST —Quincy Jones</td>
<td>(D. Sanders, BMI)</td>
<td>Fantasy Records</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>32</td>
<td>6 I’M COMING OUT—Bobby Ross</td>
<td>(W. Brown, R. Brown, BMI)</td>
<td>Motown, BMI</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>33</td>
<td>7 WHERE DO WE GO WRONG—L.T.D.</td>
<td>(R. Smith, BMI)</td>
<td>ABC Records 10169</td>
<td>1</td>
<td>2</td>
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<tr>
<td>34</td>
<td>9 LET ME TALK—Myself &amp; Mary Faith</td>
<td>(M. McCaskill, BMI)</td>
<td>COAS, BMI</td>
<td>1</td>
<td>2</td>
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<tr>
<td>35</td>
<td>10 HE’S SO SHY—Patty Sue</td>
<td>(W. Brown, R. Brown, BMI)</td>
<td>Motown, BMI</td>
<td>1</td>
<td>2</td>
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<td>36</td>
<td>11 WIDE RECEIVER—Michael Henderson</td>
<td>(W. Morris, BMI)</td>
<td>Columbia, BMI</td>
<td>1</td>
<td>2</td>
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<td>37</td>
<td>12 I NEED YOUR LOVE—Terence Trent</td>
<td>(T. Trent, BMI)</td>
<td>Northern, BMI</td>
<td>1</td>
<td>2</td>
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<tr>
<td>38</td>
<td>13 GIVE ME THE NIGHT—George Benson</td>
<td>(W. Merriweather, BMI)</td>
<td>Fantasy Records</td>
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<td>2</td>
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<tr>
<td>39</td>
<td>14 I’VE JUST BEGUN TO LOVE YOU—Bonnie Pointer</td>
<td>(P. Winters, BMI)</td>
<td>CBS 47315</td>
<td>1</td>
<td>2</td>
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<tr>
<td>40</td>
<td>15 PASTE—Prance</td>
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<td>Motown, BMI</td>
<td>1</td>
<td>2</td>
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<tr>
<td>41</td>
<td>16 NEVER KNEW LOVE LIKE THIS BEFORE—Whitney Houston</td>
<td>(R. Gamble, L. Finley, BMI)</td>
<td>Arista, BMI</td>
<td>1</td>
<td>2</td>
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<td>42</td>
<td>17 HERE WE GO—Walter Johnson</td>
<td>(W. Brown, R. Brown, BMI)</td>
<td>Motown, BMI</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>43</td>
<td>18 TOUCHED A NUGGET—Diana Ross</td>
<td>(F. George, BMI)</td>
<td>ABC Records 10169</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>44</td>
<td>19 GIRL, DON’T LET IT GET YOU DOWN—From</td>
<td>(W. Brown, R. Brown, BMI)</td>
<td>Motown, BMI</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>45</td>
<td>20 FREEDOM—Geoffrae &amp; Martha</td>
<td>(W. Brown, R. Brown, BMI)</td>
<td>Motown, BMI</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>46</td>
<td>21 PULSAR—Maurice White</td>
<td>(W. Morris, BMI)</td>
<td>Motown, BMI</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>47</td>
<td>22 SOUTHBOUND GROOVE—Baby Face</td>
<td>(W. Brown, R. Brown, BMI)</td>
<td>Motown, BMI</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>48</td>
<td>23 HURRY UP THIS WAY, BABY—Sly &amp; Robbie</td>
<td>(R. Davis, BMI)</td>
<td>CBS 47486</td>
<td>1</td>
<td>2</td>
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<tr>
<td>49</td>
<td>24 S.O.S.—S.O.S. Band</td>
<td>(W. Brown, R. Brown, BMI)</td>
<td>Motown, BMI</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>50</td>
<td>25 NOW THAT YOU’RE HERE—Mark Anthony</td>
<td>(W. Brown, BMI)</td>
<td>Warner Bros., BMI</td>
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<td>2</td>
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<tr>
<td>51</td>
<td>26 THE MANDARINS—Debbie Ford</td>
<td>(W. Brown, BMI)</td>
<td>Motown, BMI</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>52</td>
<td>27 THE BEVERLEY Sisters</td>
<td>(W. Brown, R. Brown, BMI)</td>
<td>Motown, BMI</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>53</td>
<td>28 KIDS STUFF—Larry White</td>
<td>(W. Brown, R. Brown, BMI)</td>
<td>Motown, BMI</td>
<td>1</td>
<td>2</td>
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<tr>
<td>54</td>
<td>29 LOVE YOU—George French</td>
<td>(W. Brown, R. Brown, BMI)</td>
<td>Motown, BMI</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>55</td>
<td>30 I BELIEVE IN YOUR LOVE—Tyreese</td>
<td>(W. Brown, R. Brown, BMI)</td>
<td>Motown, BMI</td>
<td>1</td>
<td>2</td>
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<tr>
<td>56</td>
<td>31 I BELIEVE IN YOU—Mahalia Jackson</td>
<td>(A. Young, BMI)</td>
<td>CBS 47519</td>
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<td>2</td>
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<tr>
<td>57</td>
<td>32 HOW LONG—Lover</td>
<td>(T. Stovall, BMI)</td>
<td>Capital, BMI</td>
<td>1</td>
<td>2</td>
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<tr>
<td>58</td>
<td>33 COULD YOU BE LOVE—Ben Narvaez</td>
<td>(W. Brown, R. Brown, BMI)</td>
<td>Motown, BMI</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>59</td>
<td>34 TELEPHONE BILL</td>
<td>(J. Sneed, BMI)</td>
<td>ABC Records 10169</td>
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<td>2</td>
</tr>
<tr>
<td>60</td>
<td>35 GROOVE—Robert</td>
<td>(W. Brown, R. Brown, BMI)</td>
<td>Motown, BMI</td>
<td>1</td>
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</tbody>
</table>

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**Counterpoint**

**King Rally Supporters Increasing**

By JEAN WILLIAMS

LOS ANGELES—Kenny Gamble, president of Philadelphia International Records, has come to the support of Stevie Wonder's attempt to have Jan. 15, the birthday of Dr. Martin Luther King Jr., designated a national holiday.

Wonder is organizing a rally to be held in Washington, D.C., Jan. 15. According to Gamble, all of Philadelphia International's artists, including himself, will be at the rally.

"We also will encourage radio stations across the country to support the effort by making community service announcements and writing letters to congressmen, senators and to the White House," he points out. He is also encouraging the Black Music Assn. to support the rally. "In addition to getting the support of the artists, we're trying to get as many people as possible to send letters." He "also is planning to coordinate the efforts of Philadelphia through community groups. We would like to get buses to go to Washington, D.C.," Gamble says.

He notes that Philadelphia International will follow Mosown's lead and "will also like to do things to do the same and to also be present at the rally."

Gamble is aware that the National Black Caucus has attempted to have Dr. King's birthday declared a national holiday. He does not, however, believe the move by Wonder (although Wonder did not comment about the effects of the efforts of the Black Caucus. "The Caucus needs support and we want to support all the different organizations pushing for this," he says.

Gamble is aware of the power and influence of the NAACP, and he believes "the NAACP will come out for the rally."

---

**Lamont Dozier, after many years as a writer/producer/artist and label executive, recently took over as an opera company, Wheels Records. Dozier reportedly has signed a couple of acts.**

Dozier, who recently returned with the Holland brothers for some previous vocals, is reported to be considering an production agreement with 20th Century-Fox Records, with product due early next year.

---

Anthony Wilson has returned to WYLD-FM in New Orleans. Two years ago the station moved to WYLD from WNOE-FM and WQUE-FM. Wilson has taken over the midnight to 6 a.m. slot.

---

The Nation of Islam, headed by Minister Louis Farrakhan, is becoming more involved in the music industry.

In addition to a new LP by Farrakhan, released live in New York, the Muslim minister has solicited the aid of music industry veteran Dick "The Hawk" Hawkins to write for the group's newspaper, the Final Call.

Hawkins' own Hawk's Journal (Continued on page 36)
Arista Devises Long Range Plan To Merchandise Franklin Output

BY RICHARD M. NUSSEY

New York—Arista Records is going for the long haul rather than the quick buck in its merchandising efforts for Aretha Franklin's debut album on the label.

"First we'll try to develop the best possible record," explains Rick Dobbs, Arista's senior vice president and director of development. "We're not trying for gimmicks or tricks, and that's the same approach we're taking in promoting the record. We've opted for a simple approach, as the album cover suggests.

Dobbs goes on to describe an extensive campaign involving radio spot ads, incentive awards and contests to encourage in-store play and use of posters and album flats in retail outlets, as well as ads in the music press and radio tip sheets. Consumer ads are also planned, with a schedule that includes Jet, Soul, Us and People magazines.

"We've taken an immediate national approach here," Dobbs says, as opposed to targeting money to regions where the greatest sales are shown.

The radio spots begin Halloween weekend and will continue for four to five weeks on R&B, Top 40 and pop-contemporary stations. So far, tour and promotional appearances are concerned, Aretha was on her way to Europe Thursday (for a command performance in front of England's Queen Elizabeth and Queen Beatrice of the Netherlands. When she returns, her managers will be handling with agents at A&M to outline a series of U.K. dates beginning in January.

Arica is also set for a gospel music special on television around Christmas and a Holiday show she'll share the stage with the Rev. James Cleveland. Other spots include an appearance on Rosa Barron's show, with label president Clive Davis.

Davis participated personally in the promotional effort by sending out 100 copies of the new Franklin LP unit to a personal letter. The package went to "key tastemakers and people in the record industry...not just the music business.

Dobbs says the idea is, to "develop a new Aretha Franklin image, using multiple types and generate word-of-mouth support.

Dobbs also introduced the LP at a meeting comprised of key U.S. wholesalers, foreign licensees and representatives of the Atlantic Group, from territories where Arista is distributed by Arista's corporate parent.

"That meeting was helpful in determining which single to pick," Dobbs says. "It also generated a tremendous response from our foreign affiliates.

The single will be "United To-Gether."
**NEW JERSEY CONSORTIUM**

**Upgrade Mobile Operation**

NEW YORK—A consortium of New Jersey businesses who run one of the most successful mobile disco operations in Newark is predicting that because people will always want to dance, the decade of the 1980s will be a successful one for the disco industry as a whole and the mobile disco business in particular.

Motivated by this optimism, the team of Harold Edwards, Leonid Perry and Carl Boyd, operators of Mark IV Enterprises, have invested "thousands of dollars" into the business to upgrade sound and light systems and other accessories of their trade.

Mark IV is a multi-faceted mobile disco operation which grew out of a high school reunion party held seven years ago at which Perry, Edwards and Boyd supplied the music.

The event was so successful that, according to Edwards, friends subsequently began asking the trio to spin records at their parties.

**Simon, Waggoner Team Up**

NEW YORK—Posse Records artist Joe Simon, who established himself as one of disco's earliest stars with his successful "Get Down, Get Down," is collaborating with country music producer Porter Waggoner on his newest dance music album.

The record, Simon's 10th, will be the first album released on the newly-formed Posse label.

Simon is excited about his collaboration with Waggoner. He describes the association as being mutually rewarding, and describes the producer as "the only guy who knows how to bring me out.

Simon, a Grammy award winner in 1970 for his hit song, "Checker Kind," is also creating excitement at Posse Records, the newest addition to the Spring Event family of labels.

**Litelab's U.L. Approved Entertainment Lighting Controllers: The Best Keeps Getting Better**

Litelab’s U.L. approved Entertainment Lighting Controllers: The Best Keeps Getting Better

Litelab’s Entertainment Lighting Systems are sold through Litelab Dealers exclusively

New Optikinetics Bubble Machine

Optikinetics Splodoscope

Optikinetics Autochanger

Optikinetics Solar Dynograph

Optikinetics with speed control.

New DJ Group

Continued from page 37

agency specializing in placing phones in the discotheques business.

A regularly updated band-per

list for all dance music.

Reductions on car rentals and

promotion.

A subscription to a monthly na

accounting consultation.

Travel assistance and discounts through group plant purchases.

A establishment of a whole

supplier for accessories.

Full professional record servic

The organization also claims to be working on a credit union and pension for its members.

Membership is open to permanent and mobile disco deejays, radio spinners and lighting technicians. There is a $75 initiation fee, plus a regular fee/schedule divided into six levels.

Mobile Operation

Continued from page 37

and music by artists ranging from Future to the Funkists.

Mark IV has also retained deejays that specialize in the spinning of dif

ferent types of musical formats. In this way, states "Edwards, they are better able to relate to the audiences for whom they play." Mark IV had its ups and downs "like the rest of the business," in

cluding situations when they have lost equipment and "whole states of records." Today, however, the company is much better organized, and the equipment and building in which it is stored is insured, and there is emphasis on security.

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NASHVILLE—With sales expected to reach the $6 million mark, a reported 25% increase over last year’s figures, Epoch Universal Publications, Inc./North American Liturgy Resources is experiencing its best year ever.

Since its inception 10 years ago, the Phoenix-based operation has grown to be the largest Catholic publisher in the U.S. To accommodate the bustling business, the 74-member staff recently moved to a two-story, 27,500 square foot facility.

Music editorial, art, typesetting, marketing, sales, advertising and publicity divisions are contained within the building, plus a well-equipped performing center with a seating capacity of 200. An adjacent warehouse is used for the storage and distribution of the firm’s product.

“We’re basically a self-contained operation,” says Raymond Bruno, president of Epoch North American Liturgy Resources. “We handle all production phases within our effect, excluding printing and recording.”

Although Epoch North American produces a number of congregational hymnals, the bulk of its prod- uct is comprised of liturgical recordings, complete with companion music books for guitar and keyboards. Generally, LPs sell for $7.98, with double-albums listed at $10.95.

Andrus & Blackwood Tell Story

NASHVILLE—Some 110 radio stations plan to air “A Visit With Andrus/Blackwood & Co.,” a one-hour taped interview featuring GreenTree artists Sherman Andrus and Terry Blackwood.

Set to air nationally through mid-November, the interview traces the duo’s individual and joint incursions into the Imperials, and the subsequent formation of the group.

In conjunction with the group’s current single, “Jesus, You’re So Wonderful,” some stations plan to run the program as part of an Andrus/Blackwood & Co. “Wonderful Weekend.” Produced by Rick Tar- rant of Community Communications, the show is distributed through the New Benson Co.

Gospel

25% ABOVE 1979 SALES

Ariz. Catholic Publisher Enjoying Its Best Year

By ROBYN WELLS

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Eight-tracks and cassettes are priced at $7.95, while music books range from a low of 33 cents to $6.95. A complete line of children’s 45s are also available. If sales warrant it, a recording may spin off a whole line of products, including bookends and statenary.

Distributed mainly through reli- gious good stores, Epoch North American Liturgy Resources’ largest markets are in the Midwest and the East. Bruno estimates that Catholics make up 80% of the market, with the remaining share going to other denominations.

In addition to its full-time staff, Epoch North American employs between 25-30 composers. Heading the talented list are the St. Louis Jesuits, whose compositions “Glory To God” and “The City Of The Poor” were used as papal liturgies during Pope John Paul II’s visit to the U.S. Other composers include Rev. Carley Landry, the Danuces, Ellis and Lynch, Abraham Kaplan and Shel- don Cohen, the assistant music di- rector for Johnny Carson’s “Tonight Show.”

A increasing number of the firm’s recordings are receiving radio


Composer Tom Kendzia is mak- ing radio airwaves with his new LP, “Light Of The World.”

“Most of our recordings are writ- ten primarily for church use,” notes Bruno. “But Kendzia’s album is litur- gal music produced in an easy rock’n’roll way, making it perfect for airplay, especially on stations geared toward young people.”

Increased radio exposure is gat- hered through “Daybreak,” a 15- minute weekly program, aired on KROS-AM in Phoenix, in affiliation with Epoch North American. To- date, some 80 shows have run, with the possibility of national syndica- tion being investigated, according to Splawinski.

Future plans for Epoch North American Liturgy Resources in- clude hosting a national workshop on liturgical music. The forum is scheduled for March.

Womach Songbook

NASHVILLE—The first Merrill Womach songbook has been re- leased through NMS Publishing. Complete with biographical sketches and photographs, the song- book contains “Reborn,” “Amazing Grace,” “I Stand Al Calvary,” “How Great Thou Art,” “It Is Well With My Soul” and “Happy Again.”

NASHVILLE—Epoch Universal Publications, Inc./North American Liturgy Resources, signs some production orders. Based in Phoenix, the firm is the largest Catholic music publisher in the U.S.

Bruce Force; Raymond Bruno, president of Epoch Universal Publications, Inc./North American Liturgy Resources, signs some production orders. Based in Phoenix, the firm is the largest Catholic music publisher in the U.S.

Celebrating its first year of production, the songbook is expected to go to press early this month. Sales are expected to be strong throughout the Christmas season, with regional interest anticipated in the new millennium.

Radio label personnel, Sparrow Sales will con- tinue as Contemporary Christian Music magazine’s sole bookstore repre- sentative.

Headquarters for Sparrow Sales Corp. is 8025 Deering Ave, Canoga Park, CA 91304. (800) 432-5022. Within California, the number is: (213) 703-6599.

Sparrow Acquires Avant Shares

Sparrow—Sparrow Records has acquired all outstanding shares of Avant Sales Corp., in order to create Sparrow Sales Corp. In an- other reorganization move, the label will also relocate its distribution firm from Kansas City to Canoga Park, Calif.

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Clower Completes 'Dallas' Spoof

NASHVILLE—Country comic Jerry Clower recently concluded taping an upcoming television spoof of the CBS series, “Dallas.” Entitled “Belle Meade,” after one of Nashville’s more elite areas, the satire is part of the tv special, “Nashville Palace.” Clower portrays I.M. Julip.

Lyndell Sends Out Koala Promos

NASHVILLE—Artist Liz Lyndell recently mailed out 200 handmade koala bear stuffed animals to support her new single, “Undercover Man.” on the Koala label. The bears, which were sent to country radio stations in selected markets, carried a ribbon with both the artist’s and the label’s name, and were accompanied by a handwritten note from Lyndell to each program director.

TV Special Will Be Shot Abroad

NASHVILLE—Paris and Madrid have been chosen as filming locations for a new international country television special titled “Continental Cowboy.”

The show will feature country music by Jimmie Rodgers, Gary Gentry, Diane Varga and the Le Garage Twins against a background of fine rodeo featuring American, French and Spanish cowboys in competition.

The one-hour special, produced by RKS Productions, Inc. of Irvin, Calif., and coordinated through Sy Rosenberg in Nashville, will be aired in Germany, Spain and France, with possible future syndication in the U.S.

Christian Show Expands In S.E.

ROCK HILL, S.C.—“Words & Music,” the weekly Christian music and talk show, is available to selected areas in the Southeast, according to Belk Radio. The show, entering its eighth year in the Charlotte-Rock Hill region, is hosted by Bill Bell. Its format is comprised of contemporary cuts, old standards, inspirational poems and artists interviews.

For further information, contact Bill Bell, Belk Radio, P.O. Box 550, Rock Hill, S.C. 29730 (803) 327-2065.

Hope Group Feted By Star Song

PASADENA—Star Song Records recently hosted a party benefiting the Hope for its debut LP, “Which Side Are You On.”

Held in Houston, the party was hosted by Star Song president Darrell Harris. Guests included Houston's KXYZ-AM program director Larry Alford and producer/arranger Fletcher Wiley. A videotape presentation of the Hope performing several cuts off the album highlighted evening festivities.

The Hope was formerly Hope Of Glory, on Tempo Records.


6. Do you know who publishes the music that every Catholic in the U.S. sings every week of the year? (answer: North American Liturgy Resources)

7. Do you know whose music was broadcast to the whole world during Pope John Paul II’s historic visit to the U.S. last year? (answer: NALR’s music – it was almost the only music presented at the Pope’s masses.)

8. Don’t you want to know how easy it is to get NALR’s records? Cassettes? Music books? Sheet music? (answer: Yes! Yes! Yes! Yes! Of course I want to know. I’m not one to pass up a sure thing.)

9. What address and phone number are the most valuable bits of information you will write down today? (answer: NALR, 10802 N. 23rd Ave., Phoenix, Arizona 85029 (602) 943-7229)

10. When are you going to call? (answer: Immediately.)

11. If I answered all these questions right, what does it mean? (answer: You are already carrying NALR music, and you are amazed at the jump in your sales.)
Bill Cosby, blood donor, talks to L.C. Vaughn, two-gallon blood donor.

Bill Cosby:
"Why donate so much blood, L. C.? Two gallons!"

L. C. Vaughn:
"Honestly, I like doing it. In the end you could say it's for a selfish reason. Helping save lives makes me feel good. And let's face it: the need for blood is continuous. Every type is needed every day. That's why I donate on a continuing basis."

Bill Cosby:
"You said it all, L. C. Vaughn. Except for one thing. Tell everybody how they, too, can donate blood."

L. C. Vaughn:
"Simple. Just call your American Red Cross Chapter... and make an appointment."
WASHINGTON—Practically all of the musicians, after people, record label executives, and union leaders agreed that jazz is in bad shape as they gathered for the second annual Jazz Times convention here.

In panel discussions Oct. 16 most speakers picked up on the convention theme “Working Together” as hope in the troubled times.

In contrast to the recent downslide over these proceedings was fivethree Krakta, president in Inner City Rec.

Koentra’s appointment means that the trade’s non-

The reasons are looking for talent.

“People still don’t believe our record company’s image. They’re trying to reach them with a new sound,” Krakta said.

More typical of the overall mood of the conference was the outcome of the panel talks on the current state of the music business. The music business is that is is suffering from the failure of other segments of the record industry.

Turning toward retail activities.

Koentra said, “As the patent grows, retailers buy more hit product and less margin product, which is how they view jazz.”

Koentra characterized the current state of jazz as a “lousy time” and pointed to cutbacks as cuts out dollar big band dropping.

independent record producer.

“Are these tough times when you can’t even keep a single label not being affected by the recession,” he said.

But he said the situation provides opportunities to pick up artists being dropped by the majors.

Irene Pergola, executive assistant to the president of the American Federation of Musicians, stressed the importance of these opportunities, but a number of comments from the audience suggested the AFM has borne little fruit for the record companies.

Many of the musicians at the convention are out of work. Adele added, “I think it’s just as difficult for the new artists to break in as it was for the established artists.”

Koentra also asked the panelists about the issues.

George Wein to put some jazz musicians on the bill at Wein’s Kool Jazz Festival. “It would be nice to have somebody, at least one, who plays jazz for all the people who come to see the Commodores,” he said.

Wein explained that the Kool Jazz Festivals, which actually feature rock and choice in addition to the Newport Jazz Festival. He said he would consider the request.

Martin J. Emerson, secretary-treasurer of the union, pointed out some of the frustrations that came out at the conference: “There’s still a feeling that jazz is in the past, whereas it is 40 years ago, there are many jazz musicians with broken records, all of them in all over, but not necessarily for jazz musicians.”

WBGQ recently ran an outdoor jazz festival sponsored by Anthyouse-Bush and is now planning similar underwriting schemes with Christian Broth, and and recording programs.

Also suggested was the need for jazz events calendars or using them as subscription premiums in advertising.

M Jacquelyn was a great deal of effort has been made to promote jazz, including a more localized audience.

Weissberg, president of the union, and radio consultant Michael ATW, as well as other union leaders, have said that jazz is a “vitality and a sometimes a faltering commercial effort.”

Cracker“ at WBLSP-FM. He explained.

Lorrie defended Warner Bros., comparing it to the world of Bigger and Al Jarreau as record for Warner Bros. and added that the label has agreed to make further commitments to jazz in 1981.

Defending the big labels from allegations that jazz artists are being dropped from the rosters, Louis said, “Art music is not limited to jazz. Artists like Randy Newman and Ry Cooder don’t do millions of records but we keep them on the roster because of their integrity.”

Ed Cracker was head of the CBS Records Division had keynoted the conference, calling for greater support of the jazz community and its segments of the jazz community and ascertaining that CBS would continue to have strong presence in the jazz market.

Lundwall praised these in attendance for their loyalty to jazz, audience for its vitality in spite of a “volumetric economy and a sometimes faltering commercial effort.”
**1 Single This Week**

**CAN'T FAKE THE FEELING**

Geraldine Hunt

Prism (12-inch) PLP 1006/PDS 405

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“STAR Performer — registering greatest proportionate upward progress this week

<table>
<thead>
<tr>
<th>TITLE-Artist-Label</th>
<th>THIS WEEK</th>
<th>LAST WEEK</th>
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<td><strong>CAN'T FAKE THE FEELING</strong>—Geraldine Hunt</td>
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<td><strong>I NEED YOUR LOVIN'/CHAINS</strong>—Teena Marie</td>
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<td><strong>IF YOU COULD READ MY MIND</strong>—Viola Wills</td>
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<td><strong>SHOOT YOUR BEST SHOT/IT DON'T HURT NO MORE</strong>—Linda Clifford</td>
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<td><strong>PRIVATE IDAHO/PARTY OUT OF BOUNDS/GIVE ME BACK MY MAN—B-52's</strong></td>
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<td><strong>I NEED YOU/SELL MY SOUL/FEVER</strong>—Sylvester</td>
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<td><strong>ANOTHER ONE BITES THE DUST</strong>—Queen</td>
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<td><strong>WHIP IT/GATES OF STEEL/FREEDOM OF CHOICE</strong>—Devo</td>
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<td><strong>LOVELY ONE</strong>—The Jacksons</td>
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<td><strong>SLEEPWALK</strong>—Ultravox</td>
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<td><strong>GIVE IT ON UP (IF You Want To)</strong>—Mtume</td>
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<td><strong>YOUR EYES/IN THE FOREST/DANCE ALL NIGHT</strong>—Baby 0' Records</td>
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<td><strong>GIVE ME THE NIGHT</strong>—George Benson</td>
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<td><strong>FEEL GOOD, PARTY TIME</strong>—J.R. Funk</td>
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<td><strong>MASTER BLASTER</strong>—Stevie Wonder</td>
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<td><strong>IS IT ALL OVER MY FACE</strong>—Loose Joints</td>
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<td><strong>SATURDAY NIGHT/STARS IN YOUR EYES</strong>—Herbie Hancock</td>
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<td><strong>FREEDOM</strong>—Grand Master Flash</td>
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<td><strong>EVERYBODY GET DOWN</strong>—Mouzon's Electric Band</td>
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**FOR WEEK ENDING NOVEMBER 1, 1980**
**Single This Week**

**MASTER BLASTER**

Stevie Wonder
Tamla 54317 (Motown)

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**Singles**

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<td>THE WANDERER—Donna Summer</td>
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<td>MORE BOUNCE TO THE OUNCE—Zapp</td>
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<td>LOVEY ONE—The Jacksons</td>
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<td>IM COMING OUT—Dianna Ross</td>
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<td>WHERE DID WE GO WRONG—L.T.D.</td>
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**LPs**

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<td>RAY. GOODMAN &amp; BROWN II—Ray. Goodman &amp; Brown</td>
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<td>A MUSICAL AFFAIR—Ashford &amp; Simpson</td>
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<td>I HEARD IT IN A LOVE SONG—McFadden &amp; Whitehead</td>
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<td>WAITING ON YOU—Brick</td>
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<td>THE REAL THANG—Narada Michael Walden</td>
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<td>LOVE T.K.O.—Teddy Pendergrass</td>
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<td>SHINE ON—L.T.D.</td>
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<td>T.P.—Teddy Pendergrass</td>
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<td>THE GAMM—diane</td>
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Kunzel Bursts Into National View
Cincinnati Pops Conductor Is In High Demand In U.S.

By ALAN PENCHANSKY

CHICAGO—Cincinnati Pops conductor Erich Kunzel has begun to zoom into national view as one of the leading figures in the world of symphonic pops programming.

Kunzel, who began his pops work with a handful of Cincinnati Symphony dates in the mid-60s, has become one of the most in-demand conductors in U.S.

In addition to conducting 100 concerts annually and presiding over five regular pops series in the U.S. and Canada, Kunzel’s work has become known through recordings on the Vox and Angel labels.

Though Kunzel does conduct some opera and concerts of serious music, he feels no discomfort with the “pops conductor” label.

“Absolutely not,” the musician insists. “It’s a very important part of the symphony conductor’s job. Very often there’s a tremendous audience for it.”

Adds Kunzel: “What I have to see is some of the regular music directors do a pops concert and they don’t have the right to.”

Kunzel spoke from his office in the Cincinnati Symphony’s headquarters. There he recently signed a three-year contract extending his reign over the orchestra’s prospering pops series to 1983-84.

Other cities in which Kunzel is the resident pops conductor include San Francisco (the Ravinia Festival) and Dallas. Kunzel’s list of credits also includes 12 consecutive seasons as guest conductor of the Boston Pops.

Kunzel describes his programs as more literature oriented and more contemporary than those of the late Arthur Fiedler, who remains the most familiar of pops maestros.

“I’m taking a more contemporary, fresher look. It’s more thematic,” Kunzel explains. The conductor’s aim is also to tailor each concert to the city in which he’s performing, he indicates.

Kunzel is succinct when asked about the biggest change in the pops music field in recent years. His answer is brief but revealing: “The audiences are more demanding, more sophisticated. Many more orchestras are finally doing them.”

Kunzel was in Chicago in connection with the great Frenchman Pierre Monteux and made his debut in 1957. Arriving in Cincinnati in 1963, he began his spokeshipng pops evenings into the orchestra’s winter season, a practice which has grown into a regular feature of the pops repertoire for which there are 6,000 subscribers today.

As a recording artist, demand for Kunzel’s services has also mounted. Three new digital Cincinnati Pops albums for Vox American are now in the works and completed, “Dances From Opera,” “Walnut Street and Polkas” and Offenbach’s “Gaite Parisienne.”

A second album for Telarc, Gemshorn’s “Rhapsody in Blue” and an American In Paris,” will be waxed by Kunzel in early January.

Five symphony orchestras already use Kunzel’s arrangements, and Kunzel travels with his own music maintaining a library in Cincinnati. His base of operations, Kunzel, however, makes his home on Swan’s Island, Me., and says he’s “committed” to it.

There’s a note of pride in Kunzel’s voice when the topic of discussion is the Cincinnati Pops “sound,” a special blend which Kunzel considers the hallmark of the orchestra.

“It’s a big, robust sound. Kunzel explained Kunzel. “The whole orchestra... ”


“These are the composers who will last in American history,” he adds, “and Edward Macdowell and Roger Sessions.”

“I think few people of Copland will stand the test of time.”

Copland’s 80th Birthday Evokes Global Accolades

CHICAGO—Composer Aaron Copland’s 80th birthday, Nov. 14, is being celebrated with more than 100 performances and special programs of his music.

Among the highlights is a gala National Symphony Orchestra concert at New York’s Kennedy Center Nov. 14, to be conducted by Leonard Bernstein. Mstislav Rostropovich and Copland. Copland’s works will be played exclusively.

At the New American Symphony Orchestra recital at Carnegie Hall, Copland will appear as conductor and also narrating his “Lincoln Portrait.” Leonard Bernstein conducting, other works are “Eight Songs Of Emily Dickinson” and excerpts from the opera “A Tender Land.”

Copland’s publisher Boosey & Hawkes also reports musical tributes by three leading European orchestras with Copland conducting. The London Symphony. Brussels Philharmonic and Orchestre de Paris.

Among the many radio stations, Chicago’s WFMF-FM will air only works by Copland for an entire broadcast day, and New York’s WNCN-FM has been rebroadcasting its 52-week series “Aaron Copland Comment.”

Copland is expected to attend the Sunday (2) performance of his Sextet for String Quartet, Clarinet and Bassoon, considered by members of the Chamber Music Society of Lincoln Center. The Philadelphia Orchestra’s three performances of Copland’s “Incascape” last month also were among the numerous musical tributes.

L.A. Philharmonic On NPR Chain

LOS ANGELES—National Public Radio stations broadcast the season-opening concert Thursday (23) by the Los Angeles Philharmonic in a live satellite transmission produced by KUSC-FM here.

Carlo Murti Giulini, beginning his third season as music director, conducted William Schuman’s Third Symphony. Beethoven’s Seventh Symphony and is joined by pianist Clifford Curzon for the Mozart Concerto in A Major, K. 488.

On Oct. 18 Giulini conducted a special Saturday matinee following the Los Angeles Bicentennial, which was heard in a live KUSC broadcast.

Wagner, Lieder and Handel in Love

PARIS—Wagner’s “Lohengrin,” “Tristan und Isolde” and Handel’s “Messiah” were presented respectively by the Opéra-Comique, the Opéra de Paris and the Paris Opéra last week.

In the world premiere of Vincenzo Bellini’s “Norma,” the Rossini Opera炊’s new production, Sandra Carignan, San Giovanni Papadopoli, Ermenegildo Terzani and Nicolas Gray will be seen.

John Esten, in the world premiere of “Iramo,” by Giuseppe Ghedina, will be seen in New York.

Riccardo Muti to Lead in Chicago

CHICAGO—Composer Jerome Kies will be featured as soloist with the Chicago Symphony Orchestra and Riccardo Muti in the title role of George Crumb’s “Bach/Stravinsky Violin Concerto.”

Dr. Kies composed the concerto for Muti, his former student. Chicago, April 11-12.

The term “American in Paris” will be waxed by Kunzel in early January.

Five symphony orchestras already use Kunzel’s arrangements, and Kunzel travels with his own music maintaining a library in Cincinnati. His base of operations, Kunzel, however, makes his home on Swan’s Island, Me., and says he’s “committed” to it.

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At the New American Symphony Orchestra recital at Carnegie Hall, Copland will appear as conductor and also narrating his “Lincoln Portrait.” Leonard Bernstein conducting, other works are “Eight Songs Of Emily Dickinson” and excerpts from the opera “A Tender Land.”

Copland’s publisher Boosey & Hawkes also reports musical tributes by three leading European orchestras with Copland conducting. The London Symphony. Brussels Philharmonic and Orchestre de Paris.

Among the many radio stations, Chicago’s WFMF-FM will air only works by Copland for an entire broadcast day, and New York’s WNCN-FM has been rebroadcasting its 52-week series “Aaron Copland Comment.”

Copland is expected to attend the Sunday (2) performance of his Sextet for String Quartet, Clarinet and Bassoon, considered by members of the Chamber Music Society of Lincoln Center. The Philadelphia Orchestra’s three performances of Copland’s “Incascape” last month also were among the numerous musical tributes.

L.A. Philharmonic On NPR Chain

LOS ANGELES—National Public Radio stations broadcast the season-opening concert Thursday (23) by the Los Angeles Philharmonic in a live satellite transmission produced by KUSC-FM here.

Carlo Murti Giulini, beginning his third season as music director, conducted William Schuman’s Third Symphony. Beethoven’s Seventh Symphony and is joined by pianist Clifford Curzon for the Mozart Concerto in A Major, K. 488.

On Oct. 18 Giulini conducted a special Saturday matinee following the Los Angeles Bicentennial, which was heard in a live KUSC broadcast.
LOS ANGELES—It wasn’t like the old days, when the Hollywood Palladium was regularly thronged as the most posh ballroom in the world. But more than 2,500 near-elderly fans of the big bands, gamely tried to recapture the atmosphere of 1940 Wednesday (22) at a press party hosted by Palladium manager Fred Otash, a gala intended to whet interest in this week’s lavish night-time presentation celebrating the Palladium’s 40th birthday anniversary.

Bill Tole’s Los Angeles dance band provided “swing” music. KMP-AM and KTLA-TV personality Johnny Grant took over the over-saturated p.a. mike most of the evening, introducing old-timer guests and announcing that a band broadcast is being made here it might have been done via CBS more than a year before the attack on Pearl Harbor.

This week’s Palladium bill begins Monday (27) with Mel Torme emceeing a program offering the bands of Freddy Martin, Tex Beneke and Bill Tole. Singers will include Connie Haines, the Modernaires and the Pied Pipers.

Tuesday’s lineup comprises the bands of Les Brown, Benny Carter, Tole and singers Herb Jeffries, Jo Ann Greer, Johnny Desmond, Ella Mae Moore and pianist Johnny Guarnieri.

The Wednesday session offers Brown’s Band of Renown again along with Steve Allen, Vic Damone, Buddy Ebsen, Lena Horne and Peggy Lee. Bob Crosby’s “best dressed” band in the land” takes over Thursday, share the stage with Al Vitoino Reuss and orchestra, the King Sisters, Andy Russell and one-time Anson Weeks thrush, Kay Germain.

Buddy Rich, his drums and orchestra and the Terry Gibbs/Buddy De Franco all stars will provide a jazz proff Friday and the Sunday night concluding offering will be given around the marquee by industries with Cab Calloway and Phil Harris representing the big bands.

Door tickets each night are pegged at $25 per person, except for the November 24 show when tickets will be $35 and the Wednesday show, a benefit for the Hollywood Trust, when admission is a steep $125.

At Wednesday’s preview party, event chairman Tex Beneke, Alvino Rey, Ray Anthony, Connie Haines, Andy Russel and Bob Crosby who will have their main and about a dozen motion picture actors, but many one-time big bands have disappeared for an appearance failed to show.

Benny Carter, once called “the amazing man of music” because of his composing, arranging and instrumental skills, did not take the stage at the gala event which was being interviewed. Ironically, Carter and his superb orchestra never performed at the Palladium Black bands were not booked there in the 40s and 50s when the venue was operated by K. C. Cobb.

The audience last week included veteran personal monument, swing orchestra legend, several jazz record industry executives, agents, music publishers, agents and even a few working newspapermen. Several of the old timers walked over the premises with the help of a cane. But this observer detected no bottles of Germain on any of the tables.

3 Unknown Acts On Vegas Label

LAS VEGAS—A new record label here, SOMA, will go mail order with its first release.

Phil Grietman, president and founder of SOMA Records, first became interested in the music business in 1978 as manager of the rock group Teletars. Six full-page ads in Rolling Stone and Bam offer each of three rock groups, Fed, Dealer and FBC, on a 90-minute cassette at $12.

The three groups are on one side of the tape. Customers who don’t like the groups can record over the tape.

Grietman spent two years auditioning artists before launching the label. SOMA Records is a partnership with Bart Cohen, who handles marketing, and to silent partner Grietman.

Grietman says if his program works, he will introduce three additional groups. For November 24th, 1,600 responses are needed to break even on the six ads.

Grietman will supply included with the tape package to provide feedback from consumers. “We want to know what the buyers like and dislike about our groups. Then we’ll go back into the studios, re-mix, find a distributor and go to discs. Ultimately, we want to succeed with a major distributor after we’ve produced our own track record of successes but if that doesn’t work, we’ll keep our independence and do it ourselves.”

He notes that the company would probably retain the direct to consignment groups did not pay for the master testing as the company grows.

SOMA also has a music publishing arm with the Music Company affiliated with BMI.

TIM WALTER

IRS Eying Tax-Shelters

The IRS’ strongest position rests on the evaluation of the potential of tax-sheltered product, which has generated millions of dollars for many labels that supplied the master recordings and has saved millions of dollars for those who took advantage of tax-shelter rulings at the time.

The IRS observer notes, appurtenant to a benefit of tax shelter and is noting that the sales pattern of tax-sheltered recordings has been most interesting since the early 1970s potential as originally evaluated.

Additionally, the IRS holds that investments in tax shelters conducted for the purpose of tax shelters for the purpose of reflection and presentation and the IRS has determined.

If in line with the IRS approach on evaluations, the government agency is also said to be attacking the system of pay ment for masters in tax shelter cases.

Generally consisted of a cash payment and a non-receipt note to the original owner of the master. The master would then be copied by the investor who could then make available the master for distribution.

Under terms of a non-receipt note, the investor would, if he could not deliver the payments because of failure of the product to find acceptance, be obligated to return the master to the original owner within an established time-frame, in some cases as much as seven to ten years.

According to those who have been under audit, the IRS is also questioning the cash payment, declaring that the cash payment itself is not reflective of the true value of the recording.

The IRS has done away with non-receipt notes for tax shelters to allow tax-shelter under far stricter guidelines.

* * *

You can take your chances, says the lawyer. “But it’s without a non-receipt note and your evaluation is attached, the value of tax write-off might be zero.”

www.americanradiohistory.com
New York - An "almost" global attack by users against fair value mechanical fees is itself under attack from veteran British publisher Dick James.

"I do not believe denigrating mechanical rights is the answer," declares James, in New York last week to be honored Saturday (25) by the United Jewish Appeal.

James scores a lock of a firm agreement on mechanical rights between the BIEM-controlled countries of Europe and the International Federation of Publishers of Phonograms & Videograms and attempts to "reduce the value" of mechanical fees in the U.K. by the British Phonographic Industry in its negotiations with the Mechanical Copyright Protection Society, the publishers negotiating body of which James is a member.

"I think the courts have their overheads," in part of James' answer to escalating costs of doing business. "It is part of the costs of the machinery of the law, especially in this area, and in the light of our changing society, we need to be aware of these development, problems. In their desire to increase turnover and obtain a bigger share of the market, regardless of cost, they are spending $1 to earn 75 cents. They've costed expenditures to a peak, while income is down in a trough."

In drawing an analogy to his days as a "song plugger," James adds: "Why not go back to pluggering, instead of marketing a record onto the chart?"

As one who also operates a record company, DJM, James says he can sympathize with manufacturer costs and mechanics, but as publisher he declares: "Certainly, I'd like to plug my writers less, but they don't feel their value as songwriters is reduced."

James would like to see greater numbers of "music men" return to this area of the recording industry instead of putting lawyers and accountants down, more thought should be given to making a good song and making a good record.

For more than 40 years, James has played a role in singing, recording and playing in bands, and he has tried as a singer in the early '50s. By age 32 he wasBron Bron on the company's creative output.

In 1961, he formed Dick James Music, later associating himself with Brian Epstein and the Beatles to establish Northern Songs (sold to Sir Lew Grade in 1968), and work with John. 

"I actually had a bigger bonanza with John, since the deal included management, record rights and management as well as publishing. He retained rights to the first 13 of John's albums, he notes. James likes to recall that he recorded for Parlophone, pressing" the 78 rpm, "I had to look at 13 of John's albums, he notes. James likes to recall that he recorded for Parlophone, pressing "I'd like to say that I'm a big record producer, as I've also been publishing my records for a few years."

He claims being "six months premature" in bringing rock'n'roll to England in the mid-'50s by obtaining subpublishing rights for a joint company with Bon with the U.S. hit, "Dame With Me, Henry." Ross Mack broke out in England six months later, with the release of the film, "Blackboard Jungle," he says.

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<thead>
<tr>
<th>Track</th>
<th>Artist</th>
<th>Year</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>11</td>
<td>The Wanderer—Donna Summer</td>
<td>1969</td>
<td>Atlantic (LP) SD 16279</td>
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<tr>
<td>12</td>
<td>Love Sensation—Loleatta Holloway</td>
<td>1976</td>
<td>Arista (LP) BOS 5001</td>
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<td>13</td>
<td>Funkin' For Jamaica (N.Y.)—Tom Browne</td>
<td>1980</td>
<td>WB 3063</td>
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<tr>
<td>14</td>
<td>Funtime—Peaches &amp; Herb</td>
<td>1974</td>
<td>WB 3063</td>
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<tr>
<td>25</td>
<td>How Long/Tight Pair—Lips Inc.</td>
<td>1980</td>
<td>WB 3063</td>
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<td>16</td>
<td>It's Not What You Got, It's How You Use It/Keep Smilin'—Carrie Lucas</td>
<td>1970</td>
<td>Solar (LP) YD 10315</td>
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<td>Underwater—Harry Thuman</td>
<td>1970</td>
<td>Solar (LP) YD 10315</td>
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<td>20</td>
<td>It's A War/Ahjja—Kano</td>
<td>1970</td>
<td>Solar (LP) YD 10315</td>
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<td>19</td>
<td>Boogie To The Bop—Mantus</td>
<td>1970</td>
<td>Solar (LP) YD 10315</td>
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<td>20</td>
<td>More Bounce To The Ounce—Zapp</td>
<td>1970</td>
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<td>26</td>
<td>Let's Get Funky Tonight—Evelyn &quot;Champagne&quot; King</td>
<td>1970</td>
<td>RCA (LP) AFL1-3543</td>
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<td>22</td>
<td>The One Tonight/Dreams &amp; Desires—The Fever</td>
<td>1970</td>
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<td>Breakaway—Watson Beasley</td>
<td>1970</td>
<td>BSK 3445</td>
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<td>24</td>
<td>Capricorn—Capricorn</td>
<td>1970</td>
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<td>25</td>
<td>I've Just Begun To Love You/Do Me Right/Groove Control—Dynasty</td>
<td>1970</td>
<td>BSK 3445</td>
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<td>26</td>
<td>All My Love—L.A.X.</td>
<td>1970</td>
<td>Prelude (12-inch) PRLD 604</td>
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<td>27</td>
<td>Party Vibes/Shame, Shame, Shame—Ike &amp; Tina Turner</td>
<td>1970</td>
<td>Fantasy (LP) F-5597</td>
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<td>28</td>
<td>Hot Leather—Passengers</td>
<td>1970</td>
<td>Uniwave (LP) Import</td>
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<td>29</td>
<td>Upside Down/I'm Coming Out—Diana Ross</td>
<td>1970</td>
<td>Motown (LP) MB 93541</td>
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<td>30</td>
<td>Ashes To Ashes/Fashion—David Bowie</td>
<td>1970</td>
<td>RCA (LP) ABG 1-3047</td>
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**Single This Week**

Can't Fake The Feeling

Geraldine Hunt

Prism (12-inch) PLP 1006/PDS 405

Give the gift of music.
Country

Country Music Salutes All Its Brightest Stars

BMI's Nashville vice president Frances Preston, left, and Ed Cramer, president, third from left, reward Bill Hall, Bob McDill, Dean Kay and Roger Sovine of the Walk Group during the Country Music Week festivities.

Burton Award winners Eddie Rabbitt, Theodora Zavin, senior vice president of BMI, Jim Malloy, Cramer, Keni Wehrman, Randy McCormick, Sherrri Grooms, Even Stevens, Jerry Smith of BMI and David Malloy.


Cramer, Steve Pippin, Bob Montgomery, Johnny Slate, Jeff Silbar, Danny Morrison and Kenny O’Dell—the House of Gold group.

FICAP Fellows: FICAP's Chuck Chellman welcomes newly-elected Bob Jennings, left, and T. Tommy Cutner, right, to the organization's Country Music Disk Jockey Hall of Fame.

Top winners at both BMI and ASCAP (the first time this feat has been accomplished). Tree International's Cross Keys Music wins as ASCAP publisher of the year. Left to right: Don Gant and Donna Hilley of Cross Keys, ASCAP president Hal David, Buddy Killen and Jack Stagg of Cross Keys and Connie Bradley, ASCAP southern regional executive director.

Burton Award winners Eddie Rabbitt, Theodora Zavin, senior vice president of BMI, Jim Malloy, Cramer, Keni Wehrman, Randy McCormick, Sherrri Grooms, Even Stevens, Jerry Smith of BMI and David Malloy.

Charley Pride, winner of SESAC's international award for "Crystal Chandeliers."

ASCAP winners: left to right, Irwin Robinson, Byron Hill, David, Henry Hart, Bent Maher, Randy Goodrum, Bradley, Jerry Teifer and Irwin Schuster.

Warner Bros' Gail Davies entertains at the Exit Inn.

Chess Music's Charles Quillen, David, Tom Collins, Dave Conrad and Charley Pride.

Finked by ASCAP's David and Bradley are Combine creators (Southern Nights Music) Bob Morrison (ASCAP's writer of the year), Johnny MacRae, Bob Beckham and Larry Rogers.

At the PCA show finale Tom T. Hall closes with such acts as Janis Carnes, Dean Dillon, Helen Cornelius, Sue Powell, Darrell McCall, Mark Herndon of Alabama, Sylvia, Jim Ed Brown and Alabama's Jeff Cook and Teddy Gentry.

Mickey Gilley responds to applause.

www.americanradiohistory.com
Do you realize that three of Charly McClain's biggest hits were from her last album?

In the past year, Charly McClain's career has skyrocketed. All three of her last three singles are still being played by country radio: "Men," "I Hate The Way I Love It" and "Women Get Lonely." And now there'll be some more great songs for your playlists... because here's Charly McClain's best album yet.

"Who's Cheatin' Who," including the title song (Charly's new single) plus "I've Given 'Bout All I Can Take," "Only The Lonely Know," "Competition" and more.

A year ago, Charly McClain was on her way. Today, she's there.

CHARLY McCLAIN, "WHO'S CHEATIN' WHO!" INCLUDING THE SINGLE, "WHO'S CHEATIN' WHO!" ON EPIC RECORDS AND TAPES.
’PERSONALITY KEY WORD AT CONFAB

Deejays Will Attempt To Evade Anonymity

By EDWARD MORRIS

NASHVILLE—The emphasis was on “personality” throughout the annual gathering at the National Association of International Country Air Personalities during Country Music Week here. Both the group’s hall of fame ceremonies and its trade talks stressed the need to make the country disk jockey more than an anonymous voice that announces records someone else has programmed.

Elected to the Country Music Disk Jockey Hall of Fame this year were T. Tommy C extent, one of Nashville’s most recognizable voices and now a state senator; Bob Jennings, a DJ for 22 years at WLAC-AM in Nashville and now a staff member of Acuff-Rose music publishers; and the late Skoaks Vansy, the St. Louis DJ who was known as the “King of Midwest Country Radio.” Mel Forrest, also of Acuff-Rose, received a special citation for his support of country DJs.

Talent for this year’s FICAP banquet was provided by CBS Records and featured performances by Bobby Bare, Mickey Gilley, Moe Bandy and D.J. Edwards. The format was produced by Robert Small Enterprises of New York.

The federation’s major seminar Oct. 14 was on the theme: “Putting The Country Personality Back Into Radio.” Participants were Bob Jenkins, Dale Tecumseh, former president of WSAI-AM, Cincinnati; Grant Turner, announcer for WSM-AM, Nashville; and one of the most recog- nizable voices of the “Grand Ole Opry”: Hugh Cherry, former DJ in Louisville, Nashville, and Los Angeles, and a country music scholar and lecturer; Charlie Walker, “Grand Ole Opry” star and former DJ; Bill Collie, music columnist and producer of syndicated country music programs; and Joe Allin, a pioneer in country music programming and long-time radio consultant for the Country Music Association. The panel was chaired by King Edward IV, a DJ at WSUIC-AM, Roncevaux, Va.

Edward opened the discussion by proclaiming, “We can all give the time and temperature—how people like to hear more. They want to know who wrote the song, who recorded it, who the musicians were. “I wish these formula stations would sit back and look at what’s happening,” Allin said. “When they don’t expand their playlist, it makes the life of a superstar interminably long—and it keeps new artists off the air.”

Alconon conjured that radio stations may be de liberately downplaying the personali ties because popular DJs can take advertisers with them when they leave a station.

Bill Collie told new DJs, “If you are hooked on radio, find a place to plant yourself where you can grow. Don’t take a job just because you have to have a job.” Collie said the greatest lesson he had learned as a DJ was, “Don’t talk if you don’t have anything to say.”

He summarized by telling the group, “When you learn to project yourself to a mass of people—not more than yourself or less than yourself—then you’re a radio personality.”

Charlie Walker urged new and would-be DJs to remember that they are primarily entertainers and should not content themselves with a lesser role.

“The Anglo-Celtic culture has tradi tionally deemed that urban is superior to rural,” Hugh Cherry said in explaining why some stations and some DJs have been inhibitive self-effacing or apologetic about their country music identification. Cherry admitted that this had been his attitude when he first went into radio.

Ultimately, the Kentucky native said, he came to love this part of his heritage. Translating this love into a suitable audio voice, though, took some doing. “I am an infantry dude at the microphone,” Cherry maintained, “so I sat down to learn everything there was to know about the music. There had never been an academic approach before.”

Cherry was active in introducing country music in the 1960s to the young folk musicians in Southern California, including the McEuen brothers who would later, via the Nitty Gritty Dirt Band, assemble the classic country-folk album, “Will The Circle Be Unbroken?”

Cherry is not euphoric about country music’s current popularity. “There are exploiters in country mu sic now,” he warned, “who will soil music more than ever.” He added that the “easiest way to kill country music is to treat it as a sad.”

Dale Turner—who said his father had predicted at the outset of his radio career, “You’ll never amount to anything in country music” by running through your head—advised DJs to be themselves.

“The new is being a DJ and sitting in a little two-by-four studio,” he said. “You’ve got to use your imagination. You can be yourself out there, and I try to picture what he might be doing when I’m on the air.”

If “true” personality radio is the name of the game,” Jen nings asserted. “We all get these records. The people out there need to know you—just like they need to know their lawyer or doctor—and have a voice and an attitude. The DJs will all sell an advertiser’s products, not the records.

Turner’s station not only is not tied by a tight playlist but that it actually showcases local live country music through its “Home Grown” music program.

In the question answer session which concluded the panel discussion, the speakers made these points:

• The playlist is the core of the problem when it comes to projecting individual personalities and demon strating the richness and variety of country music.

• DJs should leave modern country sounds by playing occasional country sides.

• DJs should not be more innovators who break stars. They fol low the lead of record companies.

• The lack of interest in developing a selection by pop country artist, he or she should try to follow it with a record by an artist in a different medium.

• DJs have to establish their own identities if they are to thrive in the business.

Distribution Set

NASHVILLE—Professional Marketing Service, Inc. will be handling distribution and promotion for Charpeller, Steamboat Records and Pol itics Records. Charpeller’s first release is by Jo Coontes titled “Twenty Minutes After.” Carl Mi chael is debuting on Steamboat Rec ords with “Lady Willpower” and Mike Romani’s first for Poli tics is “Mr. Politician Man.”

Country Music Week photos on page 38. Additional coverage on page 41.

‘Miss Country’ Pageant Televised

NASHVILLE—In conjunction with October’s “country music month” national promotion, Tracks, Inc. in Nashville is planning to tele cast the first annual “Miss Country Music USA” pageant.

The pageant will name major country artists to provide entertain ment during the proposed two-hour broadcast. Criteria for finalists in clude knowledge of country music, as well as talent, appearance and poise. Preliminary state competi tions are scheduled to be held through sponsorships by selected country music radio stations. The winner of the pageant will receive prizes and scholarships.

CMA Dishes Out Batch Of Awards

NASHVILLE—Special award presentations and the election of new board members highlighted the CMA’s annual membership meeting, held at Opryland Hotel during the recent Deekay Week.

Prior to the awards ceremony, board president Ralph Peer delivered the annual president’s report, followed by a showing of “Music For The Times,” the CMA’s videotape promotional presentation.

Producer of the year awards, bestowed upon the hallsmen for both winning single and album of the year, kicked off the presentations. Recipients were Billy Sherrill, for the single “He Stopped Loving Her Today” and Owen Bradley, for the original motion picture soundtrack album of “Touline’s Daughter.”

Peer conferred the special presi dent’s award upon Jim Dunn, Dan McKinnon and Don Nelson, for outstanding achievements in de veloping the CMA post-awards radio show network.

The new three member network will be broadcast by the CMA’s radio committee.

CMA president and 1980 Hall Of Fame initiate,presented the founding president’s award to Charlie Dan ies. Selected by the CMA’s board of directors, the award goes to a nonboard member who has done the most for the organization during the year. On behalf of the CMA, Dan iels has appeared at the Country Ra dio Seminar, the Billboard IMC Conference and the Talent Buyers Seminar.

Proceeding the award presenta tions, balloting was held for new CMA board members. Katie Coke of John F. Murray Advertising in New York will be the advertising representative. Don Reel of the Statler Brothers will serve in the artist/musician category. Newly elected to the artist/manager/agent bracket is Don Light of Don Light Talent in Nashville, while Rance Allen, Monte Kaye Productions, Los Angeles, will represent talent buyers/promoters.

Tom H. Hall will serve in the com mittee division.

“Uncle” Len Ellis, WAKE-AM, Valparaiso, Ind., is the new disk jockey member, while A. Terry, Polydor K.K., Tokyo, represents the international segment. Record World’s Bob Austin is the publica tion delegate. Current CMA board president Ralph Peer. Peer-South ern Organization, Los Angeles, will fill in for publishers.

The radio/television category has Jim Slone, KCUB-AM, Tucson, with John Finkle of MCA Records, Nashville, representing record labels. Jim Schwartz, Schwartz Brothers, Washington, D.C., will serve for record merchandisers. Rounding out the election are three at large members, including Beck Blackburn, CBS Records, Nashville; Hal David, ASCAP president, and Sam Lovullo, Yongestreet Productions, Beverly Hills.

Continuing on the board are entertainers Barbara Mandrell and Bill Anderson, Dick McCullough, J. Walter Thompson Agency; Jack D. Johnson, Jack D. Johnson Talent; Dave Daniels of Days Jazz Music Dist ributors in Canada; King Edward Smith IV, WSLC-AM; Ed Kornik of Country Song Roundup and Bill Lowery of the Lowery Group.

Also remaining on the board are Don Nelson, Don Nelson & Assoc iates, Bruce Lundvall, CBS Records; Hutch Carlock, Music City Record Company; Allen Smith, Sound Seven; Chie Dobey, MCA Records; Joe Galante, RCA Records; and Joe, Dan and Jim Toler. These board members are permanent board members.

Elections for 1980-81 officers will take place when the CMA board convenes at Commerce Union Bank in Nashville, Nov. 13.

ROBYN WELLS

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* Writers of the Most Performed Song of the Year—"Suspicious"

What the world expects from the world's largest music licensing organization.
RADIANT HARRIS—A moved Emmylou Harris clutches her CMA trophy as fermata vocalist of the year. The Warner Bros. roster receives her award from Burt Reynolds.

Nashville Scene

By KIP KIRBY

Tiny MCA songstress Barbara Mandrell shone up nationwide during CMA week (award presentations, galas, showcases, hospitality suites), and then managed to top off her week with a tenacious assault at the Tennessee Performing Arts Center. Mandrell headlined with the Nashville Symphony, launching a series of sold-out concerts with a no-nonsense approach to a traditional sound. The blonde entertainer brought down the house several times as she gave a sparkling performance, proving the country music industry and its classically trained orchestra can mix beautifully. It was a dazzling night for the newly introduced CMA entertainer of the year, and it also demonstrated once again what a virtuosic artist Barbara Mandrell is.

Larry Glinn and brothers Rudy and Steve held a Tex-style barbecue party daily during D.J. week for the staff of CBS Nashville, along with various viewing CBS headset lines from New York. Sheby Seger's Onega (who apparently never goes out without his mask) turned up around town at the busy CMA week activities, then headed his own show at the Tennessee Theatre In a full house.

Parti Cousins, who has been a regular member of "Jamboree U.S.A." in WSM, too, for the last two years, has been tapped to replace singer Sue Power in MCA's Dave Rowland & Sugar . . . Dolly Parton will host her New Year's Eve special for the Hotel Diplomat in Hollywood, Fla. Dolly will do a single show beginning at midnight at the hotel.

Favorite quote of ours from the entire CMA/ D.J. week. "He's an acceptable speech to the Awards Show live at the Opry House. Johnny Cash thanked his wife, June Carter Cash, for her long-time support and faith, adding that 'She's probably the only woman with a baton, an aunt, an uncle and a husband in the Hall of Fame.'"

Did you know that when George Jones took top honors in the CMA's male vocalist, single and song of the year categories, I marked the first time in his career that he'd been nominated by CMA members for something outside of the vocal duo of the year category? The first time he'd ever won.

Local Nashville singer Angie McGowan has just released her own album entitled "Battlegrounds & Red Hair." Playing with the talented actress on the project are Charlie McCoy, "Blond" Burton (formerly of the Amazing Rhythm Aces), Ben Swain (from Willie Nigels), Joe Graces, Roger Clements and John Hartford, among others. The LP cut at Jack Clement Studio and at Chips Martin's stand alone recording facility and produced by Barry Blackmon. It features a number of McGowan's originals plus a tune or two by writers like Billy Joe Shaver, and capably demonstrates Angie's acoustic skills.

Rock 'n' roll pop goes around town here include sessions with Paul Anka, James Garner, Vic Damone, Forrest and Kent Howell, formerly with British band Status Quo, who are in Nash- ville to produce local musicians Jack Williams. In the "Everybody Wants To Be In Da Club (Continued on page 64)
Barbi Doll For Christmas." The following year, Jim Owens Productions created "A Christmas Carol," starring Johnny Cash, Linda Ronstadt, Roy Clark and comedian Foster Brooks. It's been a prime time program, and also took the annual "Music City News Awards Show" live for the first time.

In 1980, Jim Owens Productions managed to produce a full seven hours of tv special and on the drawing board for next year are four different projects, including two slated for cable release.

"I believe that the future of tv lies with cable and with home video," explains Owens. "Independents are the creative hope of tv networks.

Barry "Butch" Barton 21 years ago, the group's own funky Memphis roots and producer Johnson's gritty arrangements, the Amazing Rhythm Aces are branching out into a harder-edged sound without sacrificing its eclectic approach to what goes out.

The six-piece band ("Stick") Donav on bass, James Harkley and Billy Earlharst on keyboards, Butch McDaniel on drums, Cameron on lead electric and steel, and Smith on steel vocals and acoustic guitar, intends to continue pursuing its bluesy country-rock directions.

This band has always relied on its peculiar talent for mixing all kinds of musical styles into one cohesive theme, and their latest releases are a perfect example of what they do.

Chart Cover

**Walt Disney World TV contract brings group a measure of Security.**

**Amazing Rhythm Aces Beat 'Jinx'**

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**Amazing Rhythm Aces Beat 'Jinx'**
Country

Lumber Store Packs In Fans

FINDLAY, Ohio—Carnegie Hall wasn’t. But that didn’t seem to bother the thousands of fans who swarmed recently to free country music shows at a large lumber and home supply store here.

Headlining the three-day weekend event at the Blanchard Valley Supply Co. were Leon Everette and Buck Trent. Everette was an eleventh-hour replacement for Joe Sun, who had to cancel because of a late return from a European tour.

Shows were presented twice daily in a large open-sided tent beside the company’s showroom.

Corey Garber, head of the supply company, says he contacted several talent books in promotion the promotion and ultimately booked Trent and Sun from the Jim Halsley roster. "Buck Trent has quite a lot of recognition from ‘Hee Haw,’" Garber explains. "We knew he would appeal to the hard country fans and Sun to those who liked country rock. As it turned out, Everette did a whole lot of a job. He really went over well."

Garber admits to some anxiety about how well the event would work—he’s had enthusiastic calls about it from all over the country. "Our purpose was to do something in the community to reach out and draw people in and convert them into customers. Our store was packed. We figure we drew between 1,500 and 2,000 people over the three-day period. We’re planning so it does go again next year!"

Finally, located 30 miles south of Toledo, has a population of around 36,000.

Two area acts, the Cak Walk Island Band and Glen Bieler and the Night People, supplemented the headline performers. Joe Halsley, the husband of the woman who worked with Garber, says he thinks the field of country promotions is just starting to be tapped. Acts booked for such events, he says, are "hardly paid the going concert rate."

Garber says the whole promotion was conceived and designed within the company, and underwritten by a heavy newspaper and radio ad campaign.

**Publisher Moves**

**NASHVILLE—Pine-Genie/Chess Music, Inc. has relocated its offices to 25 Music Square East, Nashville 19203. The 23-Million Newsroom telephone is (615) 344-8950.**
Philips, RCA Videodisks

Continued from page 4

Vision-supplied disks are not available in sufficient quantity. MCA officials acknowledge past problems, which they blame on the difficulties of launching a radical technology, but say they have the situation under control.

Privately, MCA officials express skepticism that RCA can deliver on its promised 150 initial titles in all markets, while RCA officials privately doubt that MCA has solved its replication woes. A recently concluded deal makes 3M a Philips-format disk replicator, but RCA's plans, listed at $20 for mastering and replicating a disk based on a 3,000-unit order, may make RCA's technique less economical for the consumer market.

Sutter said the RCA software distribution system would be flexible. "We'll tailor our program to accommodate software specialty stores and

(Continued on page 68)
Fierce price competition for clients is a fact of life for many Los Angeles recording studios, a president of the huge Sigma Sound operation with studios in both Philadelphia and New York says. Jerry Goldstein is also the president of the 17-member recording studio organization SPARS (Society Of Professional Audio Recording Studios), which indicates his Philadelphia complex has been somewhat slow while his New York operation has been relatively busy.

"It seems to be picking up a little bit," he adds. "It will bounce back. Maybe not to the previous levels, but it will come back. I lived through the period between Chubby Checker and the Beatles. Right now we've got some stable music and double digit inflation.

"Everyone seems to be looking for a deal. You want longer for your money, even from good accounts. Those that paid you in 30 days are taking the 60 and the 90, and those that took 90 have to chase."
New Otai: Otari is introducing its professional MTR 10-4 1/2-inch, four-channel recorder. Also new is the MTR 10-2 two-channel, 1/4-inch machine.
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**IT'S A LEARNING PROCESS**

**Italy Upgrades Studio Quality**

ROME—The still developing interest here in recorded music and hi-fi quality has been paralleled of late by a rapid development in the Italian studio scene.

Small 4- and 8-track facilities concentrating on demo work and radio jingles have sprung up in all the major towns, while the top studios have in recent years worked hard to reach international status.

It’s been a learning process for those involved. Investment in improved technology, for instance, has led owners to rethink their attitude to acoustical questions.

At the Stone Castle Studios in Carimate, Como, near Milan, owner Antonio Casetta explains: “Once it was felt enough to consult a trustworthy architect when you wanted a control room designed. But then people found that even with top quality equipment, it wasn’t possible to guarantee the quality of the recordings.”

Acoustic design was the solution. Gaetano Ria, chief engineer at Rome’s Tralfrag Studio, recalls: “I was at the Stone Castle operation when its studios were built. This gave me the chance to exchange views with Tom Hilsley of Eastlake.

“I learned that control room acoustics are actually much more important than those of the studios themselves. Also that control rooms have to be very comfortable indeed; after all, an engineer may spend 14 hours a day in that room.”

Riccardo Pizzagligio, manager of Milan’s Il Mulino studios, adds: “One of the main advantages of acoustical design is that you can achieve a large area, up to three meters around the mixing console perhap.

hps, in which listening conditions are stable.”

With conventional architectural acoustics, he says, the area of very flat frequency response is generally too small in relation to the dimensions of the desk, forcing engineers to suffer the problems of unpredictable table sound quality.

Despite their willingness to learn, Italy’s studio managers have strong views of their own, notably on the new technology of digital recording and computer mixdown, which they regard with a certain degree of caution.

All seem to have been disappointed by what they saw at the 65th AES convention in London earlier this year. Says Pizzagligio: “It cannot realistically be expected that we would be ready in Italy to spend so much on new equipment in the near future.”

(Continued on page 81)
THE NEW SONY DAE-1100 IS THE WORLD'S MOST ADVANCED DIGITAL AUDIO EDITOR. IT'S ALSO THE EASIEST.

Rounding the corner at the AES, you'll come face-to-face with a revolution: the Sony DAE-1100 digital audio editor. It's the best, it's the easiest, and it's on sale now.

The Sony DAE-1100 gives you unheard-of editing accuracy. Unheard-of because its unique "search dia" locates your edit point with a precision closer than the width of a razor blade. A precision far past the threshold of audible discrimination.

But equally important, lighted buttons flashing in sequence guide your fingers, making the DAE-1100 virtually mistake-proof. In fact, the DAE-1100 frees you so completely from technical demands, that for the first time, purely musical considerations will shape your editing. Meanwhile, the remote-control keyboard goes where your studio needs it, while the "guts" get stashed away.

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Sony will bring the DAE-1100 to your studio and demo it—even if you're not yet equipped with digital audio. See Sony's Roger Pryor at AES, between October 31st and November 3rd, in the Sony suite, room 600k. Or call him now at (415) 467-4900.

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AES Convention
Studio Business: It's Generally Below Normal

Continued from page 67

manager and chief engineer at Britannia Studios, "but when the recession hit last November, we were down 60%.

Even though there has been a recent upswing, not much of this is due to new clients. The people coming are the old clients. The phone is not ringing with new people.

Venable doesn't anticipate any lowering of studio fees. "These who are coming are not looking for deals," he says. Artists in at Britannia have been the Crowdies, Tom Jones, Mere Haggard, and Johnny Bristol.

"From February to September I've seen it in 10 years," admits Jackie Mills, co-owner of Larrabee Sound Studios. "Things have started to pick up because of contractual obligations. We're not getting any new acts.

Two acts which have used Larrabee have been Parliament and Shalamar.

John Kraus, studio manager at Capitol Records studios, has not felt the crunch as much. "We've been working pretty much as normal. Business hasn't dropped off," he says.

Optimism about the future is guarded. At Wizard, which has seen such current chart beavers as Davo, Kenny Rogers and Air Supply, Timothy Eaton responds, "We'll just have to see. I like to think I'm optimistic but digital is scary a lot of people. They've extended themselves on loans. And, clients walk in the door wanting a European console. Fabulous sounding room and they have $500 to spend. The industry needs a real big record. A Goodbye Yellow Brick Road or R-Jr.

"The big hype in pure audio is gone," adds Con Merten whose complex has had the Cars and Tom Petty among others. "Unless people get into the visual side of the business, through videotape and videodisk, I don't see audio expanding at all. The state of the art isn't going to change for awhile."

Merten also cautions record companies for pressuring studios to keep studio fees down while raising the prices of their own product. "I don't see where their costs have gone up enough to justify $1.69 for a single," he adds.

"After the elections, it should get better," states Greg Venable. "It won't really start to turn around until January."

Though Britannia has had its share of problems, Venable feels things are not as bad as they could have been.

"All the guys I know in this business are crying," he says. "I guess I've been lucky."

JIM McCULLAUGH & CARY DARLING

More Video To-Go Retail Stores Planned For N.Y.

By GEORGE KOPP

NEW YORK- Pre-recorded video supplier Videovision here is expanding its retail operation, Video To-Go.

According to company president Steven Flaks, the two existing stores have done "better than expected" and he says two more Video To-Go outlets in Manhattan will open soon.

Stores in other cities may follow.

In addition, the company has signed a contract with Newmark & Lewis, a retailer of video hardware in the New York area, to set up Video To-Go departments in two stores. If those outlets are successful, Flaks says, Videovision has an option to open departments in the 16 other Newmark & Lewis stores.

Merger and takeover discussions with record retailers, including the Emerald City chain and one other chain, have been terminated, says Flaks. "We felt we could do better with video software outlets," Flaks says, adding that "it record stores don't go after the video business."

It's making a big mistake. We'll look at record stores at some point in the future, particularly after the videodisk gets rolling.

Flaks says his companies, which entered the retail field in July, was not planning to expand so quickly.

"What is really astounding is the number of capacities people buy at one shot. It seems that the average buyer walks out with three or four capacities," Flaks says. "We have a lot of foreign buyers in New York as well, who will sometimes purchase $3,000 worth of tapes. In spite of the recession, there's money around. Video now, to finance its expansion plans, to offer up to 20% of Video To-Go in a public offering.

Current shareholders will have first opportunity to buy.

The company still has a deficit of $856,815. Sales for the first nine months of the year totaled $1,325,981.

BES Speakers In Return To Market

LOS ANGELES—BES Inc., Costa Mesa, Calif., has reintroduced the consumer high fidelity speaker business after an 18-month absence.

The firm has been completely reorganized, according to new president Lynn D. Morrison. A new U.S. sales organization is being built, speakers are being manufactured in Asia and the U.S., initial model will consist of three models ranging from $200 to $550, and the professional market is being cradled.

New Power Amplifier

LOS ANGELES—Scientific Audio Electronics, Inc. is introducing a new SAE 2201 power amplifier rated at 250 watts per channel. Suggested list is $600.

In addition, the firm is introducing its X25A Hypersonic Class A power amplifier rated at 250 watts per channel. Suggested list is $1,050. SAE manufactures high-end audio equipment which has both consumer and professional applications.

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BAEZ MIXES—Joan Baez puts the finishing touches on a new live LP for CBS Records at the Automatt, San Francisco. Material for the album was recorded on tour in Europe.

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Digital's Popular, But Needs Standardization

Continued from page 58

Sony PCM-1600 equipment was used by Richardson to mixdown the recent Barry Gibb-produced Barbra Streisand CBS album. "We did some experiments with live music and I'm pretty convinced that it's the way to go," explains Richardson.

"I'm perfectly satisfied with all the technical ramifications. There's going to be an explosion in this stuff," Richardson adds.

One audible difference is digital's wow and flutter elimination, allowable because numbers are being processed not actual wave-form information.

"If a string section goes up and plays a high E you can hear it. I don't care how good an analog machine is, you do have perceivable wow and flutter.

Low frequency reproduction also is demonstrably better, claims Richardson, who points to idiosyncracies in the lower octaves introduced with most analog machines.

"All tape machine manufacturers use slightly different tape head configurations that tend to put lumps and bumps in your bottom end," elaborates Richardson.

Richardson is affiliated with both Criteria Studios and the Bee Gees' new Middle Earth studio on Miami Beach. Reportedly, the new studio will continue to rest digital machines as required, taking a wait and see outlook on pre-standardization purchase.

"The biggest drawback today is that you have to stick with one manufacturer throughout the process," Richardson explains. "It's driving people up the wall."

Vanguard Records chief engineer Jeff Zaraya bases his reaction to digital on experience with the Soundstream, Sony and Mitsubishi systems.

One practical difficulty is the relative inflexibility and slowness today's machines introduce into normal studio processes such as tape rewind, notes Zaraya. "All of them except the Mitsubishi are slow," Zaraya says. "They're very cumbersome and they take forever to rewind."

"It's so cumbersome and so slow.

Roy Clark Buys Into Nashville's Sound Emporium

NASHVILLE—Roy Clark has purchased a 49% interest in the Sound Emporium recording studio, joining producer Larry Butler as joint owner of the facility.

Sound Emporium (which changed its name this year from Jack Clement Studio) has recently purchased American Sound Studio located at 1111 Music Square W. This studio, formerly leased by Waylon Jennings, is being remodeled and will be known as "Room C" of the present Sound Emporium complex located on Belmont Ave.

Former studio manager Jim Williamson has been named president of Sound Emporium, Inc., with Kathy Petrie elevated to assistant manager. Williamson and Tom Fry of Studio Supply are redesigning the control room of the new room and installing a Harrison 3232 console with automation-ready capabilities. Sierra monitors, a BGW monitor amplifier biamped with 1000 plus watts per channel and Studer tape machines. Studio C is due for completion by mid-October.

3 OUT OF 4 RECORDING STUDIOS DO

In just 7 short years, Ampex Grand Master 456 Professional Recording Tape has become the unquestioned leader. And it is now used by 3 out of 4 recording studios in America. Ampex professional tape is used to master more hit albums than all other brands combined. Impressive facts. But, so are the reasons.

For one thing, Ampex 456 has a wider dynamic range than any other professional recording tape. It's bias compatible, so you won't have to waste valuable studio time adjusting bias. And it's a "hotter" tape—the kind that professionals demand.

Naturally, Ampex 456 has all the other characteristics you'd expect from a professional recording tape. Like the highest possible signal-to-noise ratio and a saturation capability that's the best in the business. It also has the industry's lowest distortion, unwavering physical stability, high durability, and the ability to perform perfectly after the most prolonged or adverse storage conditions.

If you still can't decide which tape to use for your next session, here's a simple test. Ask 4 studios. Ask 40. Odds are they'll recommend Ampex 456.

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Because we built our reputation for unparalleled professional performance and quality with our compressors and limiters, we have continuously advanced our engineering and technology to offer more reliability, features, and performance. When you need the lastest, quietest, and most flexible gain control instruments available, you can be totally assured that these products will prove to you why they've earned the title — Studio Standard:

**The Model LA-4**
A single channel, half-rack unit with patented electro-optical attenuator. Featuring smooth, natural sounding RMS action, it offers selectable compression ratios, a large VU meter, adjustable output and threshold levels and stereo coupling. The Model 1176LN
A peak limiter which features adjustable input and output levels, individual attack and release time controls; selectable compression ratios; switchable metering, and stereo coupling. The 1176LN is the most widely used limiter in the world.

The **UREI Compressor/Limiters**

By JACK McDONOUGH
Tapes, Inc., studios) for the upcoming Two Tons of Fun "Back Acha" LP. The duo also added main vocal tracks at the exact same time in Berkeley. Segal notes that while it has been common practice for years for a producer to carry tapes from one city to another for sweetening and overdubs, this time instance of audio tapes being added in one city while vocals were being added in another, with the two studios in regular touch by telephone.

The process enabled Fuqua and Small to use the string arrangements of Carlos Franzetti in New York without incurring the cost of either transporting the string section to Berkeley or the two female vocalists of Two Tons, Martha Wash and Iona Armstrong, to the Big Apple, while also saving a week's studio time.

Fuqua had recently used a Franzetti string arrangement on "Change Up," a tune on the current Sylvester LP, "Tell My Soul."

"He knocked me out so much," says Fuqua, "that I was determined to use him on this project. He has such lush voicings, it reminds me of things done in the '40s and '50s."

"Along with the strings we also added some real tight Eastern rhythm. We have California rhythm and New York "Back Acha" on some of the tracks and I think I'm going to use both."

The feat was manageable, says Segal, because of the absolute digital precision of the TLS-2000 system (based on the SMPTE time code) which locks together two 24-track Studer A-800 recorders in Fantasy's new studio D.

Segal says all the basic rhythm tracks were laid down in Berkeley on fewer than 24 tracks and were mixed back to about five tracks that were then transferred to another 24-track work tape, thus preserving the original tracks on a virgin tape.

When Fuqua made the decision to use Franzetti, Segal convinced him that Small could carry the work tape to New York and do overdubs on the 18 available tracks while Fuqua was recording vocals against the virgin tracks in Berkeley and that the two tapes could later be synched together perfectly when they were put on the board back in Berkeley.

The experiment even went so far as to have Fuqua putting on the vocals against an earlier rhythm machine track while a drummer in New York was matching the rhythm machine in the overdub sessions, with the click track later being dropped out.

"Technically," says Segal, "this could have been done anytime within recent years, but it would have been quite time-consuming because the technology wasn't quite so precise. Now the changing systems within these two locked machines keep track of each other so exactly that you can do this sort of thing without worrying.

Among the players used for the sessions were, in Berkeley, Ronnie Beck and Greg Williams, drums; Ralph Wash, T.J. Wrench, Waymon Henry and Greg Crockett, guita; Dannie Beel, Al Martinez and Eric Robinson, keyboards; Tony Flores, percussion; and Kevin Toney of the Blackbyrds, who added mini-moog and effects.

In New York additional rhythm tracks were generated by Woody Cunningham (of the group Clear) on the click track and Tim Barfield and Norman Durham on bass. Ray Gellette added steel guitar; Ariele Webb a flute solo and Kenny Warden a flute/horn solo.

"Back Acha" was the follow-up to the Two Tons debut album which produced a top three disco hit, "Got the Feeling." (Continued on page 78)
LOS ANGELES—Cetec Gauss has developed a second line of professional speakers, with voice coils plus a series of speaker systems utilizing contained enclosures for the first time.

The new speaker line tagged the Music Components or MC series, features three-inch voice coils (rather than four-inch coils) in four cone sizes: 10, 12, 15, and 18 inches.

The cost for the small voice coil units will be 20% less than for the four-inch voice coil speakers, says Jim Williams, the company's assistant general manager.

The reason for introducing a second series of voice coil speakers, according to Williams, is to give the professional touring musician or sound rental company the choice of equipment with a 200 or 150-watt capacity, rather than the 400 watts associated with the four-inch coil units.

"Not every lead guitarist needs a 400-watt speaker," Williams explains. "So we developed the second line which enables us to build a smaller magnet structure. The 200 watts goes with a copper wire coil, the 150 with an aluminum copper clad coil."

The four-inch voice coil is found on both copper and copper clad aluminum coils.

The company, which manufactures all its speakers and systems in its new factory in nearby Sun Valley, will ship three-inch orders by the end of this month to some of its sound reinforcement equipment dealers and some new outlets, including musical instrument stores.

The costs, for example, for a 12-inch cone speaker will be around $185; for a 15-inch $200. Williams says.

Customers will need to buy a separate enclosure for the three-inch coil units just like they have had to do with the heavy-duty four-inch coil models.

Cetec plans on having its new speaker units purchased by facilities which don't need 400-watt speakers as well as by individual musical groups themselves.

The complete system (called Cetec Custom System) is being launched with two models, the CS221 which is a two-way system ($3,000) and the CS318 three-way system ($3,400). The cabinets are being built for Cetec by an outside supplier. Both prices are for two speakers.

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Czechs Purchasing Cetec Gauss Units

LOS ANGELES—Cetec Gauss of nearby Sun Valley, Calif., has sold high speed tape duplicating equipment to Gramofonove Zavody Records in Lounice, Czechoslovakia. The sale of the Series 1200 unit marks the first high-speed duplicating equipment sold to Czechoslovakia, says Cetec Gauss.

Cetec Gauss has dealt extensively with Eastern Europe, selling duplicating equipment to Poland, Hungary and East Germany.

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Mike Love’s New Studio Opens Doors

SANTA BARBARA, Calif.—With a recent opening party for potential clients, Mike Love’s WAVES Studio is ready for outside business.

Love, the reclusive Beach Boy, is making his new 24-track mobile recording studio available to other recording acts. The facility can be used at Love’s private estate overlooking the Pacific Ocean in Santa Barbara, or the mobile rig can be hired out for use elsewhere.

Until recently, the mobile recording studio had been used only for private projects, ventures such as recording parts of the Beach Boys’ LP, “Keepin’ the Summer Alive.”

WAVES—the acronym for Western Audio & Visual Entertainment Services—features a Neve 8068 console. Studer, Nakamichi and Revox recorders. Dolby noise reduction, UREI limiters and other modern signal processing accoutrements, including a Sony Trinitron closed circuit color television system.

Furnished accommodations are available for clients wishing to stay on the premises while working on projects.

The recent opening party drew a diverse mixture of guests, including Jim Messina, John Ford Coley, Nashville writer-performers Casey Kelly and Julie Didier, Jim Michael Vincent and several radio personalities.

Performing for the opening bash were three rock bands—the Results, Alan Thornehill and Clase, Athlets and Talented.

GERRY WOOD

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A Little Bit Of Paradise at the Sea-West Facility In Honolulu

HONOLULU—Since moving his successful Sea-West recording studio from Seattle to Oahu’s North Shore in 1979, owner Rick Keefer continues to fulfill his goal of attracting strong international talent to the unique environment of the facility.

Along with his wife Donna, Keefer formed Sea-West in Seattle in 1970. In the 1970s, he had a hand in recording such acts as Johnny Mathis, Bachman-Turner Overdrive, Wendy Waldman, Foghat, the Bob Seeg Band, Heart, Magazine, Bell & James and many others.

But last year the Keesders decided to leave Seattle and relocate in the 50th state.

“The reasons for leaving Seattle are self explanatory,” explains Keefer. “Even though we were successful in Seattle, it got to be a rainy, not too interesting place to be. We decided on venturing to Hawaii because that’s always been the place that Donna and I want to have been to.”

In the short time they’ve been in the islands, Sea-West has been successful in attracting acts to record.

Besides two successful local albums, Selznick, which was signed to the MidSong label, and the group Hawaii, which was placed with CBS/Sony for Japan and the Far East, Keefer has recorded an as yet unreleased Marvin Gaye LP (called “Love Man”) for Motown, Carsten-Mack’s second album for Phonogram in Europe, Kidd Afrika’s new LP, Marshall’s album (a Japanese group from Hong Kong) for King Records in Japan, and the new Jim Nabors disk (presently in progress).

Sea-West is located on two secluded acres of land on Oahu’s North Shore. The property contains numerous palm trees, a bamboo grove, a banana patch, a waterfall behind the studio and a big outdoor hot-tub.

What we’re offering artists is a Polynesian vacation,” notes Keefer. “It’s not like we’re in a concrete downtown location. This is a beautiful Polynesian countryside environment.

Because of its location, Sea-West is not exerting its full effort to exploit the commercial Hawaii market.

“We think of ourselves more as an international studio than strictly a Hawaii-oriented establishment,” explains Keefer. “We’re not going after the local ad agencies. We don’t want to do too much of that. We’re going after the mainland, Australian and Japanese markets.

In addition to full studio services, Keefer points out that Sea-West will rent beach villas for visiting artists to reside in while recording in Hawaii, and will secure top rate side musicians, string and brass ensembles, and attend to all other needs for artists whom he’s recording.

Sea-West has a 32-channel custom Jensen console, a MCI JH-24 tape machine with brand new microprocessor, and a full complement of outboard equipment, including 10 different digital delay units (including Lexicon Prime Time, Delta Lab Digital, and XR Digitala), a stereo EMT echo plate, a Master room echo and Acoustic echo chambers. UREI limiters. UREI parametric EQ, Roger Meyer noise gates and many other features.

The studio also has an ATR-100 mastering machine along with MCI-24 and Ampex 16-track machines. The monitor speaker is an Acme/Mastering Lab 608 E.

Keefer also explains that Sea-West has "a substantially larger than normal" array of musical instruments, including a full studio drum kit and a selection of keyboards, for which he doesn’t charge his clients extra. Sea-West also has facilities for mixing and editing, so that artists can leave with a finished, edited, mixed-down master tape.
Digital Plea

"There's sound." comments Wilcox. "Analog can sound wonderful too. I don't find wow and flutter normally a problem on a recording so I wouldn't tout that as a big advantage. "The best thing to me is the side effect. That the process is so good people have begun to start rethink how they record."

Wilcox is aware of the attacks lodged against digital by listeners who detect falsification of tones. "I read about all the theories. I still say we're in the pioneering aspect. "There's supposed to be something a little funny about the high-end," comments Wilcox. "I went hunting for that and so far I haven't been able to hear it."

Producer of the Metropolitan Opera's "Live From The Met," Wilcox broadcasts Clem d'Alessio overselecting some of last season's programs using digital auditions.

When the Met installs new equipment in its broadcast studio next season, there will be a small digital machine, according to d'Alessio. "The dynamic range is a definite advantage," the producer said. "My personal reaction is that it's a better recording device than any other recording device. Distinctly better sound."

SPECTRA SONICS, S_P [Cl11n]

NASHVILLE—"It take from the top" is a familiar musicians' term. But it's also the slogan for Pyramid's Eye recording studio, which is filling enough atop scene Lookout Mountain, straddling the Tennessee-Georgia state line.

The mountain-cradled facility is getting a lot of publicity these days as the studio where the Allman Brothers' latest album, "Reach For The Sky," was cut. Dickey Betts' solo LP was recorded there. Gregg Allman is to begin work on his solo album project at Eye in January. And most recently, the complete soundtrack for the forthcoming film, "The Night The Lights Went Out In Georgia," was recorded and mixed in the studio.

Pyramid's Eye was opened four years ago this November by Scott MacLean and Jim Stabile who also serves as Pyramid's in-house engineer. Their concept was to create an environmental atmosphere for musicians wanting to escape the pressures and distractions of urban recording.

The facility is staid along the Westlake Audio design format, and features a 20 by 30 foot control room with a 40 by 50 foot studio. Even the art murals along the walls depict picturesque images to reinforce the studio's tranquility and harmony.

The studio uses a "souped-up" Sphere Eclipse A console with 32 inputs and 24 outputs. The control room monitors are Westlake TM-1 models with auxiliary Auratone 5C midrange speakers. The tape machines are Studer's: an A80 two-track, an A87 two-track and an A80 24-track, all with dbx noise reduction.

The B&K acoustically-tuned control room also features computed Studer auto adjuster and remote for the A80 24-track machine; Lexicon 224 digital reverb unit; Cooper time cube; Eventide harmonizer and flanger; limiters and compressors; Orban parametric/parametric equalizers; UREI audio levels and a Scunci rack.

The studio room relies on Klipsch Heresy speakers and a wide range of in-house instruments, including Pearl drums, Strayway grand piano, Fender Rhodes electric keyboard, Hammond C-3 organ, ARP 2600, Mellotron and Minimoog, and a variety of amplifiers and microphones. But how does a studio located on a mountain only five hours out of Nashville and about the same distance from Muscle Shoals, compete in a competitive market?

"Word of mouth, basically," explains studio vice president Jim Stabile, adding that for its first year, Pyramid's Eye depended mainly on jingles and demo business from Atlanta and Chattanooga to survive.

"Then one day we got a call booking time for Melisa Manchester," says Stabile. Manchester's sessions were followed by visits from Cowboy, Wet Will, Turley Richards, Mike Lizzier and Johnny Cobb and eventually, the Allman Brothers.

A major breakthrough in establishing Eye is the film score project for the Ava-Eembassy movie picture, "The Night The Lights Went Out In Georgia." The movie's stars, Kenny McNichol and Dennis Quaid, spent several weeks at Lookout Mountain's Eye recording the music for the soundtrack, which was engineered and mixed by Stabile.

The studio's peaceful atmosphere and privacy, coupled with its growing reputation and its willingness to accommodate recording acts has contributed to Pyramid's Eye's new popularity. Artists booking time for their sessions can rent houses on the mountain for very reasonable rates, and the studio provides transportation to nearby Chattanooga airport.

"And," points out Stabile, "the fact that we're centrally located between Nashville, Muscle Shoals and Atlanta gives our clients a wide variety of rhythm sections to choose from. We have they're cutting rock'n'roll, country, R&B or pop, it's all right here."

3 New Distributors

Appointed By JBL

LOS ANGELES—JBL has appointed three new distributors to represent its professional series products in three domestic sales territories.

According to Ron Means, JBL professional division manager, the three new organizations are: Mar-kerita, with main offices in Baltimore, RM Associates with headquarters in St. Louis, and Woburn, Mass.-based Richard Dean and Associates, Inc.

PYRAMID'S EYE STUDIO

Tranquility Reigns Atop a Mountain

BY KIP KIRBY

Pyramid's Ears: Jim Stabile, right, executive vice president and chief engineer for Pyramid's Eye recording studios, looks over the board with former in-house engineer Lee Peterzell. The facility is located on Lookout Mountain near the Tennessee-Georgia border.

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Paramount's $1.2 Mil Upgrading
L.A. Facility Completes Lavish Construction Project

LOS ANGELES—The Paramount Sound Studios here has completed construction of its new $1.2 million Studio C, recording and control room facility, according to Don Schlegel, general manager at the facility. One unique equipment feature of the control room is a pair of Cerwin-Vega 180SC 18-inch Stroker dual spider woofers for the playback system.

A custom-built unit, the studio woofers are claimed to provide a response of plus or minus 1.5 dB from 28Hz to 70Hz where they crossover to a pair of UREI 815 studio monitors.

According to Cerwin-Vega, the system is available only at Paramount although other studio installations are expected in the future. The complete monitoring system includes in addition to Cerwin-Vega woofers, a pair of Time-Aligned UREI 815 monitors that utilize a single coaxial 13-inch woofer as well as two other 15-inch woofers.

Providing the drivers are a Cerwin-Vega A-600 power amplifier. Each UREI 815 is driven by a Cerwin-Vega C-5000 power amp.

The studio construction at Paramount also includes instrument isolation chambers, electrically operated drapes for high frequency absorption control, mirrored walls and acoustical furniture to facilitate line of sight to the control room, and flexible "moon" lighting.

The control room also features a custom 40-channel Harrison 5032C console and Studer multi-tracks.

Among artists who have used Paramount Sound Studios, which is not affiliated with Paramount Pictures, are Black Oak Arkansas, Mike Bloomfield, Mac Davis, Billy Joel, Led Zeppelin, Little Feat, Frank Zappa, Diana Ross, Sly and the Family Stone and the Jackson 5.

Storyk Architects Rundgren's Studio

NEW YORK—Architect John Storyk has designed Todd Rundgren's Utopia, a multimillion-dollar video complex in Beaufort, N.Y. Owned by Albert Grossman, the 15,000 square foot facility was custom-built for Rundgren and employs state-of-the-art video equipment.

The studio is part of Grossman's entertainment/production center which includes a recording studio, three restaurants and a 300-seat dinner theatre.

Los Angeles—If there's such a thing as the engineer's engineer, that accolade might belong to veteran recording craftsman Bruce Swedien.

Nominated several times for a best engineered recording Grammy award, Swedien is enjoying a 35-year relationship with producer Quincy Jones.

Right now both producer and engineer have a top 10 LP with George Benson's "Give Me The Night" album, which employed the Soundstream digital recording process.

Just prior to that Swedien has produced songs for Michael Jackson's recent monster "Off The Wall" LP as well as a Rufus & Chaka Khan album and a Brothers Johnson LP.

Upcoming as a Quincy Jones LP and another Benson project.

But a look back at Swedien's career also reveals that he was the recording engineer on such seminal pop tunes as Gene Chandler's "Duke of Earl," Ramsey Lewis' "The In Crowd" and "Big Girls Don't Cry" for Frankie Valli & The Four Seasons.

He dates his engineering career back to 1957 when Jones was producing such artists as Sarah Vaughan, Dinah Washington and Count Basie.

The Jones-Swedien relationship has endured since.

Majoring in electrical engineering at the Univ. of Minnesota and minoring in music, Swedien has recorded every kind of music—classical, jazz, R&B pop and rock.

Artists he's worked with: Tommy Donecy, Nat "King" Cole, the Chicago Symphony, the Chicago Strings, Dukes of Dixieland, Oscar Peterson, Herbie Mann, Sandy Gallispy, Woody Herman, Stan Kenton, Diana Ross, Roberta Flack, Ohio Players, Lionel Hampton and many others.

His expertise also reaches into films scoring—Jones and Swedien worked on "The Wiz" and "Chicago"—and writes periodically about recording technique in engineering journals.

While other engineers lately have moved from behind the console to a producer's role, Swedien notes that he is content as a recording engineer.

"The kind of relationship that Quincy and I enjoy is special," he says. "I have the latitude to get inv

NHL Films Appoints National Distributors

LOS ANGELES—Due to increased demand, the NHL Films division, a segment of the U.S. professional football league, has appointed a chain of national distributors.

According to Dave Grossman of NFL Films, they include: Sound Unlimited, Chicago, Video Trends, Detroit; Altec, Burlington, Vt.; A&H Video Sales, New York City; King of Video, Las Vegas; Schwartz Brothers, Lanhams, Md.; Source Video, Nashville; Video Artists, Mentor, Ohio; Video Library, Philadelphia; Video One, Seattle; Video Products Distribution, Sacramento; Western Video, Denver and Dallas; A-1 Video, Miami and Media Concepts, St. Petersburg, Fla.

NFL Films is now manufacturing 27-24 minute videotapes, available in either VHS or Beta format, listing for $34.95 each. Nine more highlights of classic grid games are anticipated later this fall.

Fire Raves

Bradley's Tenn. Studio

NASHVILLE: A faulty fluorescent light fixture may have been the cause of a blaze which destroyed Bradley's Barn recording studio in Mount Juliet, Tenn., Monday (20). The fire-ravaged old studio was completely leveled by the fire, which raged out of control and prevented fire fighters from even getting to the building in time to save a vault of master tapes.

Legendary record producer Owen Bradley, who built the facility in 1964, estimates the loss at more than $500,000. Hundreds of master tapes were destroyed in the studio vault were destroyed, as well as new equipment which had recently been added to upgrade the operation.

However, Bradley says that original tape masters on artists he has produced over the years—including early sessions on Loretta Lynn, Brenda Lee and Conway Twitty—were saved by Bradley's former Nashville's Barn.

Joe Mills, a 14-year veteran sound engineer at the studio, discovered the fire at approximately 2 p.m. He says that flames were burning in a 10-foot circle around a fluorescent light fixture. "I pulled the plug to shut the light off but it doesn't shut the light off any longer than the next day, and anyway, we had another fire the next day."

The fire occurred only one day prior to Bradley's 65th birthday.

KIP KIRBY

Production Duo

Continued from page 74

should be cut off by the end of October, with six of seven tunes featuring Frontman John Wetton.

Fugazi characteristics "Back Atch" as "as more of a singing album, as opposed to a recording that's just fan and danceable. We have some strong ballad and even a country tune. Two songs are predominantly IZ, two mostly Martha, and on three they're together. If the individual records, I mention we may do single albums on each of the two women next year."
VIDEOCASSETTE CASES HIT THE MARKET

LOS ANGELES--Photo-vid-eocassette storage albums, specifically for the home videographer or for talent presentation folio, are being offered by the Videobook Co. here.

The home-oriented storage cases have wrap-around clear plastic cover sleeves. This allows the album to have a gold-stamped die-cut card, with a title on top and a picture behind it on the cover. While the back of the album comes with a removable program index guide.

The home units compatible with VHS or Beta inserts, are equipped with a velcro-type safety lock. Prices range from $8 to $10 for single cassette storage to $20 for a four-cassette model.

The Talent portfolio will hold a 8-1/2 in. U-Matic cassette or 8-1/2 in. VHS or Beta cassette. An attractive binder holds not only the cassette, but also the performer’s resume and pictures and a sturdy mailing carton is included. Jerry D. Purser, president of Videobook, is setting up price schedules on the talent portfolios.

The two concepts can be directly purchased from the firm, whose address is PO Box 3570, Hollywood, Calif. 90028.

BAY AREA ‘OPERA’

‘Rock Justice’ Out On a Videocassette

By CARY DARLING

LOS ANGELES--“Rock Justice,” the concept album, stage play and video production, has hit the streets, perhaps altering the industry’s and consumers’ ideas about video marketing—and rock operas as a genre.

Conceived by former Jefferson Airplane/Starship guitarist and Marty Balin and friend Bob Heyman, “Rock Justice” deals with the fantasy of a rock artist'slegal trial for not having a hit record.

Videotaped in front of an audience at San Francisco's Old Waldorf last November, EMI has issued the aural soundtrack and EMI Ventures has issued the videocassette.

“We’re advertising the video with the album and the single being the primary, objective,” says Joe Petrone, vice president of marketing for EMI America.

Video tapes and video discs are not yet a viable force to break something. If I get a number one album and single, that will generate interest in tape,”

EMI is toying with the idea of air in the “Rock Justice” through cable systems. “The problem we have is that we’re reluctant to give it a full airing because it could be taped by someone, says Petrone.

Two different displays are being used for the disk and the videocassette. “The posters will say that the videocassette is available,” adds Petrone. “We are also mailing it out in outlets that just sell video software.” Record stores that sell video software will also stock “Rock Justice.”

A hurdle “Rock Justice” has to cross is the nature of the current videocassette market. The videocassette business isn’t geared to handle a rock performer. Petrone states, “What’s selling now is geared to an elite audience which cannot afford to buy the equipment and are buying movies. So, the thrust is going to be on the LP and single.”

For the videocassette version, EMI has mapped out a section of the video when the single, “Rock ‘n’ Roll Dreams” is being sung. The whole concept was designed to be in San Francisco, because that is where the show was taped and it is where the musicians involved are based.

Says Petrone: “We’ve allocated a large sum of money for that area. We’ll be running full page ads and have displays in all the stores. We want to break out of that market and have a snowball effect.

This is not like Saturday Night Fever where you have a film studio taking lots of ads. Here, you’ve got something that has only played in San Francisco and the tape is of interest only to those with a tape machine,” states Petrone. “Out of context, this means little to the Midwest or Kansan City. So, we’re starting with San Francisco.”

The video and the album differ in that the former runs 59 minutes while the latter—a single disk—spans just under 40 minutes. The live play ran 1 hour, 20 minutes. “The biggest problem,” declares co-creator and coexecutor Bob Heyman, “was having musicians trying to act. They did a lot of looking around on stage. So, on tape there was a lot of things we wanted to cut anyway. And for the album, we picked the strongest cuts.

The term “rock opera” has fallen into disuse over the past several years and on the album package

VIDEOMUSIC—Director Kim Paul Friedman, left, discusses an upcoming video shoot with Gladys Knight while taking of KEEF's recent video production of two songs, “Taste Of Better Love” and “Bourgie, Bourgie.”

CIC Video In U.K. Sets Rental And Sales Program

By PETER JONES

LONDON—Alongside the announcement of the first batch of videocassettes from the newly formed CIC Video U.K. here with titles including “Saturday Night Fever” and “Grease,” is the unveiling of a rental and sales pricing system for this country.

The company is headed by Roy Featherstone, who is MCA International president here. He is managing director of CIC Video, a subsidiary of Cinema International Corp., based in Amsterdam, and he oversees a catalog mainly from the movie libraries of Paramount and Universal.

Says Featherstone: “Our pricing system enables retailers to both sell and rent our videocassettes. To avoid the current confusion in the marketplace concerning rentals, our dealer price includes a rental surcharge.

“In the U.K., the various rental systems are chaotic, with about half a dozen of them legitimate and 50 illegitimate. We’re the first company to handle it in this simple and straightforward way and we believe other companies will have to follow suit.

“Most rental business is in the video, with copyrights being paid. With our system, dealers will be able to rent out as many times as they like, or sell direct. I’ll reduce administration costs and dealers will still make a healthy profit.”

Although there will be no stated recommended retail price, it is known that CIC Video is going for a policy of competitive pricing at consumer level.

The first release batch features 20 titles. Apart from “Saturday Night Fever” and “Grease,” the titles include “Jesus Christ Superstar,” “The Sting,” “Jaws 2,” “Animal House” and “The Godfather.”

80% Heavier Audiophile LP

• Confered from page 66

net, primarily audio salons, with dealers receiving small allocations.

George indicates his firm, which has already entered the high-end pre-recorded cassette market, is taking the step as a further commitment to the audiophile record market.

He claims the new vinyl compound sounds unlike anything he’s heard before. He characterizes the sound of the disks as more “natural” and quiet. “More three-dimensional,” he observes.

The disks will also feature: special air tight packaging, likely resembling the type of thick LP container, multiple classical sets are found in, while keeping the same LP cover graphics, the packaging will also contain other special features. Availability of the disks is slated for early next year.

Military Buying Certron

LOS ANGELES—Certron has been awarded two military contracts to sell blank cassettes. The customers are the Army Air Force Exchange Service and the Navy Service and Support Office.

The Army-Air Force pact is for two years to supply cassettes for distribution to Army and Air Force post exchanges throughout the world.

The Navy pact is for one year and covers all Navy post exchanges and ship's stores around the world.

Notes Ray Allen, Certron’s president, “In the military requirements are so stringent, we consider these contracts to supply blank cass-ette systems highly significant.”

Military Buying Certron

NEW YORK—Tape distributor A.I. Rosenthal Assoc. of Wyncote, Pa., announces a dealer trip to Holland to take place April 24 to May 1, 1981. TERA trip is on the heels of an A.I. Rosenthal trip to Holland through Rosenthal Assoc. The tour, at the height of tulip time, is all-expenses paid.

STREETCORNER HARMONIES—The members of Tavares combine voices while recording their 10th Capitol album at Conway Studios, L.A. From left: Chubby, Tiny and Butch Tavares, producer Benjamin Wright Jr. and Pooch and Ralph Tavares, LP, “Love Uprising,” is due in October.

www.americanradiohistory.com
Production LP Is Banned

LONDON—According to the Independent Television Companies Assn. (ITCA) here, Monty Python’s “The Pythons’ Contractual Obligation Album” is “unacceptable.”

In September, the authority banned television advertising for the LP because the recording is “crude in the extreme.”

But the “unacceptable” tag comes as ITCA’s rival Virgin retail stores featuring the Python theme music “Liberty Belle” in a string of radio spot announcements aimed at promoting four Charisma LPs, including “Contractual Obligation.”

ITCA says the music gives too much prominence to product previously found “unacceptable.” Other unacceptable releases product in- clude cigarettes and funeral parlors.

Additionally, Birmingham’s commercial radio station, BRMB, has banned the Python single “I Like Chinese” because it “might upset our large Chinese listenership” the radio station notes. The multiple Boiz has insisted that the album must be stickered “The contents herein may offend some listeners.”

Happy Moment—Veteran British pop star, Cliff Richard, examines the pink champagne presented to him by EMI Records as he re-signs with the company.

Dawkins Quits

SYDNEY—Diminutive hit producer Peter Dawkins has left his staff position at CBS Records here to establish his own independent label, Giant Records.

Having propelled both Dragon and the Adelaide Band to national prominence for CBS over the past few years, Dawkins will now try to do the same for his first signing, Sydney pub band Matt Finish.

Giant will be distributed by CBS, with whom the much-respected producer retains a warm working relationship.

Dawkins’ departed post of head of Australian a&d will be filled by ex-patriate Peter Karnin, who is to return from CBS Records International in New York.

Beatle Items Generate $5

LONDON—A copy of Brian Epstein’s book “A Cellarful Of Noise” about the Beatles and autographed by the group was sold here for $5000. A roll of toilet paper, allegedly re- moved from the Beatles because of its inferior quality, was fetched $200 in the same auction.

Both were included in the sale of records, autographs and memorabilia at EMI Abbey Road Studios here, a two-day event which raised $35,000.

The project got under way because storage space at Abbey Road was reaching the building’s theoretical limit in the basement studio and cutting room.

Malcolm Jackson and John Jackson, directors of EMI Music Ltd., boosted the sale appeal by putting in question second-hand recording equipment from European centers.

But items associated with the Beatles created most interest. On more than one substantial level to the book and the toilet roll, a Studer J37 4-track recorder, used by the Beatles on the “57th Street Sunrise” album, fetched $1,200, and a Mellotron tape machine, with original tapes and used by the group on the “Sgt. Pepper” album, fetched $360. Other items included a multi-million selling “Tabularis” album. Overall the sale offered around $1 million worth of recording equipment from European countries also.

All told the Beatles items were fetching $50,000 in the first auction.

Sets Precedent

Hispxavox Organizes Ramones’ Spain Tour

ED OWEN

MADRID—Hispxavox has become the first Spanish company to organize a major concert here for a foreign group, and its success with the Ramones’ show is planned for similar future events.

Certainly the Hispxavox triumph has given a much-needed morale boost to the ailing Madrid touring scene. During the summer a Lou Reed concert was marred by a total fiasco, ending with the organizers being fined $1000 for civil law infringements, and two other major concerts were cancelled.

Some others have obviously fared better. But fear of a repeat disaster prompted tour promoters Gay and Co. to miss the Spanish capital from the Ramones’ originally planned tour of the Iberian peninsula.

However, Hispxavox decided to

Labels Hype Charts, Says Report

“Widespread Infringement” of British Code Of Conduct

• Continued from page 1

Guilty of infringing the code of con- duct and is said to have had its firms censured or expelled from the BP.

However, it does recommend that labels do continue paying bonus money to salesman for chart placements, because this属实 revenue for the multiple binary.

The BPI inquiry set in motion after a television program, broadcast in August, detailed instances of widespread chart cheating and was followed with further record company salesmen describing how they influenced the charts. The inquiry was instigated by the British Phonographic Industry itself.

The committee spent six weeks on its task, and interviewed many in- dustry figures, finally reporting back in a special BP bulletin Oct. 15.

It says that at the outset that the record industry suffered more and more from a serious recession, tremendous pressure had been placed upon company salesmen to succeed.

And it notes that there’s a very thin dividing line between what is known as aggressive marketing, and what is popularly known as hyping.

The committee adds that companies allowing their staff to sail close to the wind, some companies have allowed a few staff to become well known for their-selves, but it has been more widespread.

And it adds that reports of “improper tick- ing” of records on return lists did not seem to be on a wide scale, says the committee.

However, many com-

panies have concentrated prom-otional efforts on what they consider to be priority accounts, and many of these are either chart shops or sup- posed to be chart shops.

Another point made is that “prac- tices have included the supply of promotional records unconnected with the artist who is the subject of a current promotion in addition to the supply of other unrelated material. And the control of the volume of product available to salesmen has been lax.

In some cases, the actions of certi- fied independent agents trans- pressed the code of conduct.

WEA was severely criticized in the television program for the chart hy- pitings of its activities. But the BPI report emphasizes, “It is not just WEA which infringed the spirit of the code, as implied on television. Others have transgressed.”

(Continued on page 85)
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Scandinavian Concerts Booming

STOCKHOLM—After years of steady growth, the concert and touring business in Scandinavia is booming, to the extent that one concert promoter hopes to be able to hire several top international acts, including the Rolling Stones, in one season.

The strong Scandinavian economy, combined with the region’s growing popularity as a tourist destination, has fueled a surge in concert and touring activity. Promoters are reporting increased ticket sales and higher attendance figures, reflecting a growing interest in live music among the region’s residents and visitors alike.

One of the biggest names in the region is Swedish icon ABBA, who recently announced a series of sold-out dates for their upcoming tour. Other popular acts include Finnish singer Esa Holopainen and Norwegian band Kvelertak, both of whom have seen a significant rise in popularity in recent years.

In addition to the domestic acts, international tours are also becoming more common, with major artists such as Adele and Ed Sheeran drawing large crowds in Scandinavia. This trend is expected to continue as the region’s growing music scene attracts more international attention.

The success of these concerts and tours has economic benefits for the entire region, contributing to the local economies and creating jobs in the hospitality and transportation sectors. As a result, there is a growing optimism among concert promoters and local authorities about the future of the music industry in Scandinavia.

"It's a great time to be a concert promoter in Scandinavia," says one industry insider. "We've seen a real explosion in the last few years, and I don't see it letting up any time soon."

The strong economy and growing popularity of live music in Scandinavia are expected to continue, making it a prime destination for concert promoters looking to expand their tours into new territories.
NEW YORK—New methods of promotion, especially leading prod-
uct into discos and young, and a growing emphasis on video as-
pects, are linking closely with film producers, are seen by CBS here as vital in the fight against economic recession in the music business.

Says Sten of Klinteborg, managing direc-
tor, CBS Sweden: "The best-
ning of product for sale won't de-
crease. But we all have to become more se-
lective. What's needed is a heavy-
ly on individual promotion efforts. We'll also concentrate effort on new artists at CBS Sweden." 

CBS has been matching theory with deeds, several of its recent pro-
spections campaigns have been in the news. One was the "Rock '80" cam-
paign, featuring newer artists like Bruce Spring-
steen and Meat Loaf. "The presentation was designed as a standard,
Swedish album price of $9.50.

Sten at Klinteborg says: "This was essentially an artist-launching cam-
paign. Both CBS and the artists in-
gvide gave up royalty payments in order to keep the price at a rock-bot-
tom level. We laid a big in-store display plan, plus competitions. Re-
turn was sold 40,000 albums and certainly helped establish several new artists."

Equally successful was CBS's "Hot Summer Singers" campaign, featuring a selected ten 45s. Retail-
ers were dispatched special in-store display kits, plus a promotion cassette featuring the A's sides involved.

"This is a vital part of marketing. Our product has to be heard, not just seen. As a direct result of this cam-
paign, Pres 00 has travelled on the Swedish chart. Additionally, sales of the singles also affected sales of the albums and LPs, he says.

"We go through the fall in a strongly optimistic mood. On the eve of Klinteborg's 50th birth-
day, we took a major step with the co-
collaboration with movie produc-
tion company Europefilm, whereby promotion films of CBS Studios Q Factory and Rock de Luxe have been shown in all Europafilm's 100 cinemas.

"We're learning more and more on video. The CBS Video Show is regul-
rally shown at all major retail shops and a new show is produced every other month."

Sten at Klinteborg looks for con-
tinuous good sales from new al-
bums by artists like Bruce Spring-
steen, Meat Loaf, Frank Zappa, Supertramp, and quite a few name acts are due for concert treks to Swe-
den in coming months.

He says: "But we're also building on strong local acts in the rock-disco field, such as Factory, Sven Q, Rock de Luxe, Magnus Uggla and Sond Motion. Magnus Uggla recorded a single in Los Angeles with producer Earl Maskey. And Janne Salin, a top Swedish jazz-rock guitarist, has his own specials show the 1978 Montreux Jazz Festival and his albums has been released through virtually all European territories."

SYDNEY—The introduction of a na-
tional ethnic television network in Australia Friday (Aug.'80) has been al-
ready by, among others, RCA Records. It's part of the six-day RCA Asia-Paci-

nic conference in this city, executives highlighted the vast poten-
tial for exposure of foreign lan-
guage music and film clips on the new network.

Australia boasts sizeable commu-
nities from more than 20 countries, and a large network of ethnic news-
papers, magazines and TV, all of which are a natural market for ethnic programs. One such program is "Aki of My Heart," a new series which has already received the highest viewer rating in recent years.

Yamamoto Is PopCon Winner

TOKYO—Eddie Yamamoto, a 22-year-old student of the Osaka Music Academy, won the grand prize in the 26th Popular Music Contest (PopCon) held Oct. 1 at the Tamagawaj baseball field. Yamamoto, who is also an accomplished in pop and rock, won the following award: "Aki of My Heart" (With Love in My Heart).

He was among 26 finalists, includ-
ing regional finalists in 16 regional eliminations and 10 selected by the Yamaha Music Foundation, spon-
or of the contest. The 26 finalists were selected from among 15,000 songs submitted.

Yamamoto will be competing in the 16th World PopCon next month, along with the win-
ing entry from the 19th PopCon, held earlier this year.
France copyright
Chevalier
and
Poster
ature are possible
when marginal incomes are bonuses paid by company chief.

The French committee reiterates that firms are responsible for rec-
tings should be expunged from the BPI.

In its recommendations for the future, the committee urges
active steps to publicize the French Honor.

PARIS—Jack Devat, jazz composer and pianist, has been made a Chevalier of the Order of Merit by the French copyright society, SACEM.

code of conduct is one, both for staffed and freelance agents. The provi-
sions of the code should be incorporated into employment contracts of
employees.

Control of stock should be im-
proved so as to "reduce the amount of product salesmen can distribute on a discretionary basis." The code will have to quantify what is a rea-
sonable amount. And bonuses for chart placings should be scrapped.

There remains the matter of the BPI Council, which is taking its own action, in-
cluding writing to all member com-
panies reminding them of code of
conduct obligations, especially over the use of free records in shops.

Prunier also notes that record
companies are responsible for the
actions of all paid agents. The code of
conduct is to be rewritten to include "substantial sanctions" against com-
panies guilty of infringements.

With a change of the K.T. chart in the new year, a further decision is to "in-
sure that the research organization contracted to supply the chart will be
obliged to police the retail end and provide a facility for members of
the retail trade and the general public to report by phone any prac-
tices they consider to be unethical."

The Committee of Enquiry com-
prised representatives of the Gramo-
phone Record Retailers Committee of the Music Trades Ass'n, the trade paper Music Week, the British Market Research Bureau and the BPI.

international
Summer On
OceansMarts
Product Mix

NEW YORK—Industry product mix in five major world markets shows considerable variation, ac-
cording to a study by RCA Records.

The company's analysis of charted musical tastes in the U.S., U.K., Germany, France and Japan was recently released by label presi-
dent Robert Summer during an ad-
dress here before members of the Music & Performing Arts Lodge of B'nai Brith.

The following is Summer's coun-
try-by-country breakdown: U.S.:
80% is of U.S. origin, with rock and pop accounting for 78% of the Hot 100 charts and black and dance mu-
ic at 20%. Country and other music accounts for the balance.

U.K.: the local/international mix is 65% local, 30% U.S. and 5% other.
Rock and pop are 66% of the chart, with new wave, considered a "dis-
tinctly measurable" category, an-
other 24%. The balance is black, dance and other.

Germany: 37% of the chart is of German origin, 18% U.S. and 45% U.K. and other. Rock is 65%, with pop 25%. 10% goes to other music.
France: 73% of the chart is of French origin, 10% is U.S., 17% U.K. and other. Rock dominates the English speaking portion at 62%. Pop is 24%, with 12% black, dance and other.

Richard Clayderman,
Jean Claude Borelly,
Jean Michel De Francia,
Oliver Toussaint and
Paul De Seneville
share their talent and
singing during the last three years.

Scandinavian Concert
Scene Seen Healthy

Continued from page 82

theatre has harnessed heavy metal
bands over the past two years, so
we're happy enough to use the Fo-
rum, assuming the act is capable of
doing the extra amount of business
involved. However ticket prices have
gone down because of the extra seat-
ing available there."

Acts already showcased at the Fo-
rum include Bob Marley and the
Wailers, Frank Zappa, Thin Lizzy and
Roxy Music. An average seat price is $17, with an upper level of around $25 and the lowest of $10.

In January this year, Suzi Quatro
played nine concerts in Denmark
and sold 20,000 tickets but didn't play Copenhagen, having been banned
from the Falkoner because of $10,000 damage done there on her earlier visit. Marley could have filled
a 10,000-seater in Denmark had one
been available.

Denmark's big three promoters feel Denmark is one of the slowest territor-
ies in which to break new bands. While Schmidt is increasing his business activity in Latin coun-
tries, "opening up" Italy after a gap of around 10 years, IFO managing
director Arne Worsøe, agreeing that Scandinavia is too "restricting" a
bound by itself, says even greater care has to be taken over picking up
top-billed names these days.

Says Worsøe: "When you're oper-
ating in Eastern European countries as well as continental Europe, you
have to bear in mind that acts can be
huge in some territories but not pop-
ular enough to draw even fair houses
in others. But there was a time when you could book in almost any known
act and do well.

"The record industry recession came first, then six months later we
developed problems in the concert business. Even so, through this win-
ter we'll be presenting such acts as
Kiss, Nils Flohgren, Queen, Joan
Baez, Cliff Richard, Cheap Trick,
alongside one or two newer acts."

Thorbjornsen sees the opening up of the Forum, with its capacity ad-

tantages, as a vital key to the future of concert presentation in Denmark.

But in Finland, the big news so far this year has been the final aban-
donment of the amusement tax which has burdened the local entertain-
ment industry, notably pop and rock concerts but also dance halls and circ-
uses, for many years—at tax rates from 10% to 35%. Now the new parlia-
mentary statute becomes effective
as from January 1, 1981, even
though it means the state will be los-
ing around $8.5 million in revenue
each year.

Concert promoters, and there are
only three or four in Finland, will
therefore make at least a 10% saving
on each ticket and this is a great help
to business. But those promoters are
still left wondering just when Fin-
land will get itself a couple of major
concert halls.
In Europe, a new world order is sweeping the Continent, and it feels...
West Germany

Tours & TV Boost Record Sales For German Artists

MUNICH—Close coordination of album releases, television promotion and concert tours is enabling German artists to reach much bigger audiences, both in terms of concertgoers and record-buyers.

"We are finding that when album releases are tied in with major tours and given television exposure, then the record helps to sell the tour and the tour helps to sell the record," says Fritz Rau, director of one of West Germany's biggest concert promotion companies.

"One of the most notable recent examples is Howard Carpendale, who came out of the schlager single market to become a major album seller. EMI-Electrola released an album by Carpendale in November 1979 and gave it television promotion.

"In December, we started joint promotion to sell tickets for a spring tour which was a tremendous success. That album sold more than 400,000.

"This year we have followed the same formula, linking his latest album with a 65-concert tour that runs through Dec. 30," Rau explains.

The same approach is being used with Metronome artist Peter Maffay with tickets for a January-February tour now going on sale at a time when his latest album, "Revanche," has gone platinum.

Lippmann & Rau are also cooperating with Polydor in joint promotion for a November/December concert tour by Margot Werner, and with Telefunken for a spring tour by Delphine artists Richard Clayderman and Jean-Claude Borelly.

Says Rau: "The concert business is holding up well in Germany, particularly when it comes to well-established artists like Udo Lindenbarg (who recently completed a 40-date tour with Helen Schneider as special guest), Katja Ebstein, and the country group Truck Stop, who just finished a 19-date tour with American country singer Dave Dudley. Rau also scored a giant success this year with Udo Juergens whose spring and fall tours—a total of 65 dates—have grossed more than 300,000 tickets.

On the international front, Lippmann & Rau have presented Paul Simon in West Germany for the first time—with concerts in Munich, Wiesbaden, Cologne and Hamburg.

Next month Eric Burdon’s Fire Dept. plays dates in Munich (Nov 20), Dusseldorf (22), Hanover (23), Berlin (24), Hamburg (25) and concludes the tour in Frankfurt’s Jahrhunderthalle on Dec. 12.

In March next year there will be tours by German-based Greek singer Costa Cordalis and German rock group Tangente Dream. and Lippmann & Rau will again present the American Folk Blues Festival which they first organized in 1962.

Helen Schneider will return to Germany for a tour in the spring and Rau is currently negotiating for tours by Bruce Springsteen, the Who and Elton John.

Hoppe Hit

*Continued from page 86*

not worth buying in the first place.

"Who wants to spend good money on an album containing at most just a few good songs? Who would want to buy a book if it contained just one or two good chapters? An album is nothing without consistently strong material, no matter how well produced or composed. It must be worth the money spent in the studios. The consumer is well aware of this, and that's more than many industry people seem to be.

Hoppe developed his theme further: "Lack of album contents results in people rating the best titles and then returning the album. Why on earth do we allow our artists to fill up with expensive album space with dull material simply so they can pull in royalties and gratify, in some cases, artistic integrity?"

"It seems to me the song pluggers of yesterday have been expelled from the business by the artistic ego's of today. We should always make an effort to suggest and promote good songs, albeit it outside material, to our artists. And no one should be afraid of improving the quality of an album by using somebody else's material."

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320. No other listed. Outstanding. The band's second
return with another set of blues numbers that should widen his
follow this
of 1979. This album marks位于

sings as the crisp rhythm section of bassist Rick Philips,

singer
Heaven
To

CAPTAIN & TENNILLE—Keeping On Our Love Warm, Casablanca

NRJ725. Produced by Dyane Dray. Tennille Terrell
tells her story in a songs of the<br>
shades of the<br>

The EAGLES—Their Greatest Hits, Vol. II, Asylum 553. Produced by
correlating selections from the

The first cut on the<br>

from this album shows his<br>
The
Kool & the Gang

best

The DOORS—The Soft Parade, Elektra 6E304. Produced by

Best cuts:

"Kid From Philly,"

"You Don't Forget Me"

The DOORS—Greatest Hits, Elektra 5515. Produced and remastered by
Paul A. Rothchild. Nine years after his death Jim Morrison still lives in the<br>character of a generation. The band's second<br>

"Easy Street"

"The Love Line"

The HIM—Army For The People, Columbia NIC35874. Produced by
Bill Rose. At first glance, this is just another British new wave band. However, some tracks such as "Guess Who?" and "Eyes Open" and "Hold On To Her"

the hit parade. The hits are all<br>

This</p>
PHILADELPHIA—A new merchandising plan to promote the sale of records based on a free, give-away, and get-one-free format widely used in the food and cosmetics industry, has been devised by Danjay Richman, president and publisher, promotion director for Richman Bros. Records, Inc., one of the largest independent record distributors based across the river in Pennsauken, N.J. The firm handles indie labels.

The program, utilizing four selected artists on four different labels, will be tested for the next eight weeks at five retail record stores in the area. Participating in the test are Sound of Norway's Cherry Hill and in Pineville, N.J.; Muds Records, Airdrome, Pa.; Wonderland, New Bedford, Mass., for Every Ear, Elizabethtown, Pa.

Basically, the plan calls for piggy-backing an upcoming artist with a well-established name matching their musical categories. The person buying the big-name artist will get the piggy-backed record free.

With the record manufacturers cooperating by providing free goods, and the individual record store getting its own selling price for the record to be purchased, Richman feels confident that the free record will create word-to-mouth recommendations that will encourage other customers to visit the store to purchase the record.

The marketing test includes the records of Tracey Nelson on the Adelphi label, Bill Blue, also on Adelphi; Arlen Roth on Rounder and Rick Cunha on Elektra. “Since these artists are not able to get the radio play they deserve, and are getting few orders on telegrams as well as not getting the exposure from concert promoters, it means going back to the record retailer to help break their records,” says Richman.

Tracey Nelson has been paired with Lenny Welch and Rick Cunha with Elektra. The purchaser of a Ronstadt record gets for free a record by Nelson. Arlen Roth, singing in a soulful style to his guitar accompaniment, is offered free to buyers of a Jackson Browne record on Elektra. Rick Cunha, a country singer, is piggy-backed with Kenny Rogers on United Artists. Arlen Roth, in the left field, is piggy-backed with the Allman Brothers on Arista or Rosenberg-Collins on MCA.

To help promote the plan, Kar-gher also has produced a tape for in-store play, but leaves it entirely up to the retailer to play it. The tape is in addition to counter and window signs.

“The buy-one-and-get-one-free idea has worked well in introducing many items that have become brand names,” says Richman. “There is no reason why it shouldn’t work just as well for the independent record manufacturers who are unable to compete with the major labels.”

“We have to turn to the grass roots and once again return the record stores to their earlier role of breaking records. Word-of-mouth has always been a major factor in producing hits—and that’s exactly what we are hoping to do with this buy-one-get-one-free offering.”

Budget Chat 

Boosts Video Stock Buying

By JOHN SIEPEL

LOS ANGELES—The 90-plus Budget Tapes & Records stores, served by Danjay Music of Denver and Seattle, an arm of their video software purchases only days after MCA Distributing's Al Berger and WEA's Russ Back outlined the long range benefits in stocking the new a/v titles.

Danzing president Evan Lukis says the two warehouses noted the up-turn early this week after the chain's 15th anniversary convention in Seattle carried the upbeat message of videocassettes and videodisks last week.

The WEA marketing development vice president, who also oversees WCI Home Video sales, sparked Budget store owners' interest with clips from videocassette movies and slides of Tower, Nickelodeon and Whittier home video marketing and merchandising of video software. Though record/tape stores today sell about 7% of the video albums nationally, Bach envisions a much larger market shaping our future. He sees a growing number of critical music-oriented software titles coming by early 1981 in variable price ranges-

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San Francisco~Solid Smoke Records has expanded its album catalog to eight titles with three just released specialty items headed by the firm’s resident trumpeter James Brown Live at the Apollo, November 1939. This LP was originally released by King Records in 1963 and which Solid Smoke licensed from Polydor. In addition to the August 7 pressing which will carry a $7.98 list, Solid Smoke has released “The Shepards,” a collection of 12 vocal performances by the Chicago group of the late ’50s and early 60’s that bridged the street corner doo-wop and modern soul styles, and “Johnny & Dorsey Burnette: Together Again.” Featuring the pioneering rockabilly brother team on 14 tunes lifted from recently discovered acetate demo discs recorded around 1960.

National distribution for all Solid Smoke product is through Rounders of Boston. The Shepards material—out of print for 15 years—was purchased from Bunkie Sheppard, the producer and namesake of the group, who now is vice-president of the firm’s national promotion to 20th-Century-Fox. The original Shepards sessions in Chicago from July 27-28, ’60, captured each top hungry City singer players of the day as Phil Upchurch and Maurice White of Earth, Wind & Fire. The extensive liner notes by Marty Arbinsch and Rico Tee indicate that the original master tapes were destroyed by fire and that the new LP was mastered from discs by Don Walthall and Waldberg Studios in San Francisco. The Burnette brothers album resulted from a visit by Tolumach and Arbinsch to Johnny’s widow Thur.

**Political Single**

LOS ANGELES—The Firense Theatre, the comedy troupe which has been on the road since the 1960s, has released its first single called “Hey Reagon.” Recorded live at the Roxy Theatre here at 9220 Sunset Blvd., “Hey Reagon” is listed as “Fightin’ Clowns” Rhino LP. A limited edition picture disc single has been released with a down home country tune, “Jimmy Carter” on the flipside.

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**Women’s Band Gig**

LOS ANGELES—Maiden Voyage, a 17-piece all-woman jazz band, appears at Carmello’s Jazz Club here Monday (9). The band, which appeared at the 1980 Women’s Jazz Festival in Kansas City.

16-Page Magazine

**Continued from page 15**

According to Bob Sacher of Rock Media, the magazine is expected to be in distribution in 90 colleges by January in California, Arizona, Texas and throughout the South are being contacted.

**THE BUS BOYS—**Minimum Wage Rock’N’Roll,” Arista AB4280. Produced by K. T. Jones and Brian O’Neal, Robert Margouleff. “I bet you never heard music like this before” says Brian O’Neal on the Bus Boys’ debut album. The only problem with this is that he has to say rock’n’roll this fresh and witty is made by few people of any color.

**Jupiter Cuts Solid Niche With Hot Bay Area Acts**

NAPA, Calif.—Jupiter Records here, which has just released new albums by Rocky Sullivan and Born Ready, plus singles by Sullivan and Back Road, has carved out a solid reputation since its founding in January 1979 by signing top Bay Area rock talent acts that are on the verge of national exposure.

Rocky Sullivan, for instance, is now gaining international attention through his role as rock promoter in the rock opera “Rock Justice,” which has been released in soundtrack and videocassette configurations.

The Back Road single features “Rackin’ Up The Tears,” written and produced by Eddie Money. Back Road has acted as the backup band for Money on many of his San Francisco-area appearances (although, as this is its first studio collaboration to date)!

The first Jupiter product, an all-service album.

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The hard rocking “Dr. Doctor” is the first single offering to this black group’s intoxicating mesh of styles. Punctuated by an infectious guitar riff, the song shows the Bus Boys’ musical chops are up to snuff.

It’s not until “Minimum Wage” though that the lyrical talents of brothers Brian and Kevin O’Neal lead vocalist/keyboards player and lead vocalist/bassist respectively—came to the forefront. “How can I find peace of mind? I’m not even living on my own time! When something’s done wrong, what can I say?” someone could send me back home today.” Though performed in a humorous, tongue firmly in cheek manner, as is all the album, the song touches on the insecurities of contemporary working class living. A fuzzing guitar face...

“Did You See Me?” the band may have a message for one with that one is atypical. Brian O’Neal plays a “shoeshine boy” who gets into the new wave scene. That this is danceable makes it even more worthwhile.

Turning inside out is the Bus Boys’ specialty. In “There Goes The Neighborhood,” a black man is up set that whites are moving into his area. “I ain’t moving out for no Carol and Bob! The inner city is too close to my job.” And Brian O’Neal in one of the album’s stellar cuts.

**“Trade-in Special” by Titus Oaks**

NEW YORK—Titus Oaks, a three-store New York chain, has a “Trade-in special” involving used album.

Heraking the opening of its second store in Huntsington, Station, an ad in Sunday’s Newsway (19) offered customers the following deal: trade in any acceptable used albums and select any single new album at no charge or any single new album for 99 cents.

Acceptability, the ad further states, is based on current interest and condition—not all albums are acceptable in the three for one special.

Titus Oaks, with locations in Hicksville, L.I., and Brooklyn, offers regular-line merchandise at $5.69 for $8.98, $4.99 for $7.98 and $4.98 for $5.98.

Allan Meltzer, owner of the chain, refused comment on the trade-in offer, although the ad also states that the stores would also buy used albums.

**Closeup**

“Johnny ‘Soul’d Out,” the stand-out live track, loses something in translation. The 1996 styled rocker clicks in conjunction with the Ontage ants of the band. Here, it is rather routine. All is forgiven though on “K.K.K.,” which says more in its short 1:41 minutes than many songs three times its length. Beginning with the recitation of the Pledge of Allegiance over a breakdown rock beat, it moves into Kevin O’Neal’s lament that his skin color shouldn’t hinder him from joining that “all American” organization of the Klan.

On side two “Annie” is one of the most rewarding cuts musically. Here, Steve Felis’s pounding drums serve to reinforce the dynamics of the song. Lyrically, this is a standard bow-needs-girl plea.

Nuclear disaster is the focal point of “D-Day.” Spearheaded by the fury synthesizer work of Michael Jones, the realities of that modern Frankenstein are shoved into listener’s face.

“Tell Tha Coach” is a sprightly tribute by a basketball player to his absentee coach. Featuring breaze five-part harmonies of the O’Neal brothers, Gus Loundmerman, Michael Jones and Victor Johnson, the song is at once laughably silly and subtly moving.

The whole being class are explored again in “We Stand United.” Set over a rock-disco rhythm, Brian plays a cocky guy who doesn’t know what he wants but knows what he doesn’t want. “Don’t want to be no office boy/No tight weights, those are my boys!” The lyrics may not be suitable for some, but the song conveys the Bus Boys’ respect for bourgeois of any kind.

**CARY DARLING**
TASTE, ELEGANCE AND A SPARKLING INTENSITY MAKE
WINELIGHT BY GROVER WASHINGTON, JR.
A WONDERFUL CHOICE.

WINELIGHT, HIS NEW ALBUM ON ELEKTRA RECORDS AND TAPES.
CONTAINS THE SINGLE “LET IT FLOW” E-4707

PRODUCED BY GROVER WASHINGTON, JR. & RALPH MCDONALD.
GREAT EASTERN MANAGEMENT
Beneath the crayon cover of Sesame Street's new "IN HARMONY" album lurks a superior collection of today's best new music. Look what you'll find:

**ARTISTS:** Major? Absolutely. The names speak for themselves.

**TITLE:** In this case, direct and on the nose.

**SUBTITLE:** Can give clue to proper interpretation of art (see Art).

**ART:** Crayon? So what!

**MATERIAL:** Almost all songs created by these artists especially for this album.

**PRODUCERS:** Lucy Simon and David Levine.

**OUTSTANDING ASSOCIATES:** The people at Sesame Street Records in cooperation with Children's Television Workshop.

You'd want an album with new songs by George Benson, The Doobie Brothers, Ernie and Cookie Monster, Al Jarreau, Dr. John, Bette Midler, Linda Ronstadt, Carly Simon, Lucy Simon, James Taylor, Kate Taylor and the Simon/Taylor Family, Livingston Taylor, Libby Titus, Wendy Waldman and Pauline Wilson, wouldn't you?

**IN HARMONY** It's Not For Children Only.

A Sesame Street Record (BSK 3481) Manufactured and Distributed by Warner Bros. Records
JACK GREEN; Tickle; CAROLE McGrath; JIM MOON MARTIN; GARY Unichappell /Begonia Melodies /Fedora, Cate; Buckingham; writers: Steve Dorff, Larry
unobtrusive orchestration allows and
featuring Diamond’s patented
Bob APop
DIONNE WARWICK
BARBRA GIBB
NEIL DIAMOND
1H12122.
Number
SHIPLEY
writer:
45
L.O.-Show On Me (3:55); producers: Dan Martin, Monte Jaffe, Chip Erwin, Rusty Maz roasted
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The
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(a)
<table>
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<tr>
<th>Artist</th>
<th>Title</th>
<th>Label, Number (Distributor)</th>
<th>Price</th>
<th>Chart Position</th>
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<tr>
<td>Barbra Streisand</td>
<td>The Way We Were</td>
<td>Columbia CL-3776</td>
<td>$9.86</td>
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<tr>
<td>The Doobie Brothers</td>
<td>Long Train Runnin'</td>
<td>Warner Bros. BS-3321</td>
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<td>Bruce Springsteen</td>
<td>Born In The U.S.A.</td>
<td>Columbia 33C912</td>
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<td>Pat Benatar</td>
<td>Heart Of Stone</td>
<td>Chrysalis 52-997</td>
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<tr>
<td>Kenny Rogers</td>
<td>The Gambler</td>
<td>United Artists UA-236</td>
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<tr>
<td>Dionne Warwick</td>
<td>I'll Say Goodnight</td>
<td>Liberty 1601</td>
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<tr>
<td>Chris Norman</td>
<td>The Outsiders</td>
<td>EMI Recorders A21</td>
<td>$7.98</td>
<td>13</td>
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<td>Berlin</td>
<td>Take Five</td>
<td>Epic 38274</td>
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<td>Peter Gabriel</td>
<td>Sledgehammer</td>
<td>Virgin SS-46</td>
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<td>The Air That I Breathe</td>
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<td>Aqualung</td>
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<td>War</td>
<td>Spill The Beans</td>
<td>A&amp;M 3201</td>
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<td>Close To The Edge</td>
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</tbody>
</table>

**Note:** Prices are approximate and may vary. Chart positions are based on sales and airplay. Copyright 1980 Billboard Publications Inc.
**A Star?**

*Continued from page 10*

has kissed off a 60-milion member market.

"Kids will spend anything they have on record," says Laufer, the teen's disposable income even in re- cessionary times. "Records and french fries, in that order.

Though Laufer's large-scale talent hunts have been well publicized, as on NBC-TV's "Weekend" news- man Gary Imhoff staged "a kidnap plan" in which he was hired to appear on record-promotion television shows. "A teen idol," affirms Laufer, "is a kid we see on tv. We know how to market it."

Laufer is hoping for a January 1981 release date on Damian's record. This would be followed by guest spots on talk-radio shows and perhaps an appearance on a "Tiger Beat" film for next year.

**L.A. NARAS MVP Awards Due Nov. 15**

LOS ANGELES—The National Academy of Recording Arts & Sci- ences announced that the annual ceremony will be held Nov. 15 at the Burbank Studio Center here.

Voting by members of the academy, whose ballots are mailed in mid-October, will bring the list of nominees to six acts. After three years of qualifying, the no. 1 hits are voted on by the members of the academy and the charts.

The "American Billboard" of the week has been named as the "Billboard" of the year, and the "American Music Awards" will be held Nov. 15 at the Burbank Studio Center here.

The awards will be presented by the "American Music Awards" committee, which is composed of six judges, each of whom is a former member of the academy.

**CASCER, INC.**

110 W. 42nd St., New York, N.Y. 10036

**L.A. NARAS HONORS MVPs**

NEW YORK—Top studio mu- cicians will be honored by the local chapter of the National Academy of Recording Arts and Sci- ences at its annual awards cer- mony on Nov. 15.

The awards will be presented by the "American Music Awards" committee, which is composed of six judges, each of whom is a former member of the academy.

**Natl Distributing**

**Adding 4 Labels**

PHILADELPHIA—Four new in- dependent labels have been added to the roster of the locally-based Na- tional Label Distributing Co. which specializes in distributing and marketing indie labels.

Steve Schulman, the company's president, says these new labels give his company a competitive edge in the independent label market.

**For the Record**

LOS ANGELES—KNAC-FM will retain its rock format under new ownership, rather than going to top 40 as was reported last week. The deal- makers come from Ed Wright, the new owner of the Long Beach, Calif. station.
62 Aphex Sound Enhancer Units Tested By Stations

LOS ANGELES—Aphex Systems drew some curious broadcasters to its exhibit booth at the recent National Association of Broadcasters convention here, who had heard about its aerial exciter sound enhancer, but really didn’t know what it does.

So Marvin Caesar, the firm’s president, gave them the gory details on how the device increases a station’s signal clarity, intelligibility and program clarity. The result: 50 requests for demonstration models. The total four-year-old company will now send the demo models and they have up wards of two weeks to test the unit to see if it’s helping them to increase the sound of their music signal.

There are currently 12 other U.S. stations testing the broadcasting model, Caesar points out. And there are 10 stations which have bought their own units at $2,700. The Aphex device is used extensively on LPs by contemporary musicians to cut greater sound clarity.

The first 10 stations owning their

Handshake & Fox

Agree To a Pact

NEW YORK—Charles Fox, the composer/pianist, has inked a global production deal with Handshake Productions, a division of the firm.

The label, recently launched by Ron Allenburg, is releasing an in-studio recording of all Fox and Newmark theme for the film, “Ordinary People,” carrying the title of “Sea- son’s End.” It is produced by Fox and Newmark, who also is a party to the production pact.

Fox has earned four nominations and two Emmy awards (for film and television music) and is a cowriter (with lyricist Norman Gimbel) of the Grammy winning “Killing Me Softly With His Song.”

The song has been recorded by Barry Manilow, Eddie Fisher, The Carpenters, and Andy Williams, among others, and has spent a total of 16 weeks on Billboard’s Easy Listening charts and 12 weeks in the top 10.

Kevin Lafferty, president of Handshake, said, “I am very pleased that we can work with Charles. His background in film and television music will be a great asset to our labels and artists.”

Johnson's Delicious L.A. Retail Chain

- Continued from page 5

CAI has already lined up his Christmas radio advertising campaign. “I have purchased $55,000 worth of advertising time on KJLH FM 93.1 in Los Angeles. De- ficions Records will be heard every hour for two weeks. This amounts to a high profile for our products. I am sure that the West Coast will be mentioned.”

“I map out these campaigns throughout the year. By this time, I have an idea of what the right mix is for the year. The next step is to decide where I want to sell these goods.”

He continues, “I look at the people who work at banks. They are good in several different areas, particularly in the business world. I test them to find out how much bank tellers are paid and went to work re- cording their work. I have found that we have a high turnover rate.”

“Another area that’s important when dealing with the public is one’s appearance.”

Good staff are not as easy to come by as it may seem because most people don’t want to work there. When I had to hire more people, I really didn’t realize how much they needed to do. It was a waste of money.”

“Good staff and above all those who are customer orientated, are customers themselves. It’s all in the way they look, the way they talk to you.”

Johnson employs 17 persons at the three stores. He decided to raid some banks for personnel to man the new chain. “I have interviewed several other bank tellers,” he says.

“Bank tellers at a retail record shop?”

“They tell bank tellers that they can make money by selling new products and they are always polite.”

“All of my stores are service-orientated. The staff goes out of its way to get the customer know he/she is the most important customer to walk through the door.”

“Good staff are not easy to come by as it may seem because most people don’t want to work there. When I had to hire more people, I really didn’t realize how much they needed to do. It was a waste of money.”

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(801) 972-3800

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(213) 795-3900

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Contact your distributor for full catalog.
PRINCE. DIRTY MIND.
His New Album.
Featuring the single "Uptown"

Produced, arranged, composed & performed by Prince
On Warner Bros. Records & Tapes
BSK 3478

Management & Direction: Cavallo, Ruffalo and Fargnoli.

www.americanradiohistory.com