WCI Cos. Drop Indie Promo Reps

Managers Uniting To Combat Ills

By ROMAN KOZAK

NEW YORK - Managers of some of the biggest acts in the music business have formed the Manager Roundtable, a new industry group to combat home taping and other major industry ills. "We want to be involved in record company and publishers' decisions about what to do about blank tape," says David Krebs. "We want our input there. It seems logical that artists should have representation in all these issues," continues Krebs, who with partner Steve Leber have been the prime movers in forming this organization.

Leber & Krebs manage Aerosmith, Ted Nugent, AC/DC, Reo Smith, and other acts. Charter members of the managers' group include Ken Adamany (managing Cheap Tricks), Bill Ascom (Kiss), John Barick (REO Speedwagon), Ray Daniels (Rush), Bill Graham (Santana and Eddie Money), Bud Carr
(Continued on page 49)

Other Majors To Follow?

By JEAN WILLIAMS

LOS ANGELES - Warner Communications Warner Bros., Elektra and Atlantic labels are the first major companies to drop their independent promotion representatives (about 30 persons), citing escalating costs as the reason. At the same time, the companies will beef up their local staff promotion representation.

The three firms collectively will reportedly realize as much as S3 to S6 million a year in savings by dropping their outside promotion help.

Industry insiders say CBS and other majors are also considering following the Warner Communications label's lead.

Although the axe didn't begin to fall until two weeks ago, with the individual labels notifying the freelance promotion persons, the labels have been discussing this move for more than three months.

In addition to Elektra and Atlantic, along with other major labels, basically use the same independent promotion reps around the country on priority projects.

Pickwick Splits Retail & Wholesale

By JOHN SIPPEL

This is the first of two articles detailing the corporate reorganization of Pickwick International.

PHOENIX - Pickwick International is completely separating its retail and wholesale divisions to provide the autonomy essential for each of the giant divisions to grow at its fullest potential.

The 473 retail store chain, expected to grow to 500 within six months, and the wholesale wing, which includes independent distribution and rackipping, represent the world's largest industry, entities in each of these two classifications.

The cleavage between retail and wholesale is occasioned by the rapid growth of both divisions, explains Jack Engster, executive vice president and general manager of retail, here during a new
(Continued on page 49)

IFPI: Antipiracy's Progress

NEW YORK - At least 30 million illicit records and tapes were sold in Europe last year, figures completed by national chapters of the International Federation of Producers of Phonograms & Videograms indicate.

Yet a good part of this industry drain, as a practical matter, is becoming an expected cost of doing business, with antipiracy efforts concentrated on holding down illegal product sales to 5% or less of total volume.

Most of the Common Market countries are currently able to keep the cumulative level of counterfeit, bootleg and plain, old-fashioned pirate product within these limits at the cost of constant vigilance and enforcement, says-Don Johnson, vice president and general manager
(Continued on page 53)

Mexico Plans Sales Chart

By MARV FISHER & TONY MORENO

MEXICO CITY - Two of the leading associations in the Mexican music industry are collaborating in an effort to develop an industry sales chart.

The joint plan is being formulated by the local record manufacturers' body, AMPROFON, and the music publishers' group, ENMUSIC.

Both organizations have recognized a critical need for a new, sophisticated research system to provide reliable, extensive sales trend data for monitoring the industry's current retail volume of $330 million per year in a still-booming marketplace.
(Continued on page 53)
## Dire Straits National Tour

<table>
<thead>
<tr>
<th>Date</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>Oct. 22</td>
<td>Commodore Ballroom, Vancouver, B.C.</td>
</tr>
<tr>
<td>Oct. 23</td>
<td>Showbox, Seattle</td>
</tr>
<tr>
<td>Oct. 24</td>
<td>Portland State University, Oregon</td>
</tr>
<tr>
<td>Oct. 26-27</td>
<td>Old Waldorf, San Francisco</td>
</tr>
<tr>
<td>Oct. 28-29</td>
<td>Roxy, Los Angeles</td>
</tr>
<tr>
<td>Nov. 2</td>
<td>Agora, Dallas</td>
</tr>
<tr>
<td>Nov. 4</td>
<td>Armadillo World Headquarters, Austin</td>
</tr>
<tr>
<td>Nov. 5</td>
<td>Agora, Houston</td>
</tr>
<tr>
<td>Nov. 6</td>
<td>Saenger Theatre, New Orleans</td>
</tr>
<tr>
<td>Nov. 7</td>
<td>Louisiana State University, Baton Rouge</td>
</tr>
<tr>
<td>Nov. 8</td>
<td>Brother's Music Hall, Birmingham, Alabama</td>
</tr>
<tr>
<td>Nov. 9</td>
<td>Exit Inn, Nashville</td>
</tr>
<tr>
<td>Nov. 11</td>
<td>The Bayou, Washington, D.C.</td>
</tr>
<tr>
<td>Nov. 12</td>
<td>Emerald City, Cherry Hill, N.J.</td>
</tr>
<tr>
<td>Nov. 13</td>
<td>Stage West, Hartford, Conn.</td>
</tr>
<tr>
<td>Nov. 14</td>
<td>Beacon Theatre, New York City</td>
</tr>
<tr>
<td>Nov. 16</td>
<td>Berklee Performance Center, Boston</td>
</tr>
<tr>
<td>Nov. 18</td>
<td>Agora, Cleveland</td>
</tr>
<tr>
<td>Nov. 19</td>
<td>Royal Oak Theatre, Royal Oak, Mich.</td>
</tr>
<tr>
<td>Nov. 20-21</td>
<td>Park West, Chicago</td>
</tr>
<tr>
<td>Nov. 23</td>
<td>Oshoto, Toronto, Ontario</td>
</tr>
</tbody>
</table>
Tribunal Heats NMPA’s Rebuttal To RIAA

Economist Sees ‘Lag’ In Rate Proposal

By JEAN CALLAHAN

The Tribunal has a mandate from Congress to set a mechanical rate by the end of this calendar year. Tribunal Chairman Marty Lou Burg asked Nathan whether a 6% or 4% list priced mechanical would keep up with current double digit inflation. Nathan replied that “at both it will keep up with price increases.”

Testifying Monday (27), Harry Fox Agency president Al Berman told the Tribunal the RIAA’s plan is faulty because it makes the adjusted royalty rate applicable only to records released after the date of the adjustment.

This is unfair,” Berman said. “Because of that clause a record released three weeks before the new rate goes into effect that might ultimately sell three million records would have to take the old rate even though millions of records were manufactured and distributed after the date of the increase."

Also testifying Monday, composer George Weiss, author of “Wheel Of Fortune” and “Lullaby Of Birdland” complained that the RIAA’s proposal would do nothing to help songwriters whose compositions are part of a catalog and would continue to be paid royalties at the 2½ cents rate.

Before adjourning Tuesday, the Tribunal accepted NMPA attorney Morris Abram’s request for an extension of time to submit findings of fact and conclusion. The filings are now due Nov. 17, and closing arguments will be heard Nov. 19.

LASERDISK DROPS PRICE

By GEORGE KOPP

NEW YORK — U.S. Pioneer, whose Laserdisk optical videodisk player just moved into stores here, will introduce a lower-priced version next year, says executive vice president Ken Kau.

Next year will also see Laserdisk’s Japan introduction. Pioneer has plans to enter the VCR business, and Kau maintains that the disk will “knock out the VCR in three years.”

VCR owners make up just 2% of the market, says Kau. “That’s nothing, the disk will easily dominate.”

The second generation Laserdisk will offer fewer features than the present model which carries a suggested list price of $749. The current model offers slow motion, fast forward, scan, random access and... (Continued on page 47)

Stewart Named April/Blackwood Head

By IRV LICHTMAN

NEW YORK — Mike Stewart will operate under a “three to five year plan” to broaden the scope of April/ Blackwood Music, the music publishing arm of CBS.

The first to be named president of the division, the veteran music publishing officer of the CBS Records Group. He assumes his post Nov. 17, following a three year tenure as founder and president of International Music Group Inc.

Stewart, who will be based in Los Angeles while April/Blackwood and CBS Songs maintains a New York base, has been described as “a JoHanns, president of the CBS Records Group.

“T’ve got freedom and support to build a major publishing entity.” (Continued on page 31)

Filipino Vocalist

Freddie Aguilar Goes Worldwide

By ELOI TIEGEL

LOS ANGELES — Freddie Aguilar, the man who has already tasted financial success in Germany and Italy, has recorded his first LP here for international exploitation by RCA.

The project, completed last week, marks the first time a 27-year-old singer/composer has recorded in the U.S. One year ago he cut an LP which EMI International in Italy and RCA in Germany.

Now the emphasis is on a major global push, with top American musicians being used, arrangi Erich Bulling doing all the clarts and Bobby Hari and Marcia Akiyta and doing the English lyrics.

Of the 12 tracks Aguilar wrote nine. Three are also recorded in Tagalog, the Philippine language and two songs were also recorded in Spanish.

The Philippine version is aimed at the Filipino workers who are working all over the world. Aguilar explains The Spanish tracks are "Ador" and "Todo Es Tu" will target RCA's Spanish speaking performer in South America. explains Christian de Walden, the LP’s co-producer along with Carlos Nava.

A single, "Rings Around The Moon," is being culled from the LP which has the working title of "Ev- erything Changes" and is slated for (Continued on page 56)
By RICHARD M. NUSSEK

GETTY... the Stigwood suit... a calculated publicity campaign.

Stigwood asks the court to dismiss the suit, in any event, on the grounds that an English court is the appropriate venue for the airing of the Bee Gees' claims... the parties were negotiating in England, and the contracts themselves anticipate that "English Courts will adjudicate" any disputes that arise.

(Continued on page 68)

Stigwood Countersues Bee Gees Libel And Extortion Are Among Counterclaim Charges

NEW YORK—Robert Stigwood has replied to the Bee Gees' suit charging him with fraud and contract violations by alleging that the group's claim in state Supreme Court here charging them with libel, extortion, breach of contract and corporate defamation.

Stigwood also adds an injunction preventing the group from presenting new management and asks that the suit be tried according to English law. It also asks more than $300 million in damages and other claims.

In what is shaping up to be one of the most bitter, personalized disputes of the music industry litigation, Stigwood alleges that the Bee Gees' suit was never intended as a bona fide attempt to adjudicate contractual differences, but is rather a strategy designed by the Bee Gees' lawyer to "bulldoze" Stigwood into "more extra-contractual concessions by disseminating false accusations" and "a worldwide media frenzy.

The suit alleges that at least two of the Gibb brothers have conceded that claim in conversation with Stigwood.

"Plaintiffs' publication of the false allegations in the unverified complaint is a flagrant abuse of the judicial process," the Stigwood brief charges. "It is a shameless effort to blackmail by legal pleading, and contrives actionable misconduct under the laws of the State of New York and elsewhere.

The suit alleges that the Bee Gees authorized their attorney to commence this action after having been advised that they could not win. On the merits, a litigation seeking to terminate or rescind their contracts with Robert Stigwood, "implies that the tremendous pressure to bring pressure on Stigwood through the widespread media coverage the group knew the suit would engender.

In a related affidavit filed by Rob-

BEAT CRAZY—Marko Babinoue, A&M national A&R director has ensconced himself in his office and plans to stay holed up until "all of America" is playing Joe Jackson's new "Beat Crazy" LP. An all-night line (212-469-4167) has been put into his office for interviews, moral support, additional radio adds and any other chattering.

In this Issue

CLASSIFIED 36

CLASSIFIED MART 50, 51

COMMENTARY 16

COUNTRY 39

DISCO BUSINESS 32

GOSPEL 40

INTERNATIONAL 53

JAZZ & PUBLISHING 31

PUBLICATIONS 31

RADIO 39

SOUND BUSINESS/VIDEO 44

TALKS 28

FEATURES: Sound Recording Recordings 45

Counterpoint 37

Dojo Action 34

Insider Tech 70

Recording Billing 66

Retail Store Sales 19

Stock Market Quotations 10

Vox 23

CHARTS: Top LP's 67, 69

Singles Radio Action 21

Chart 18, 20, 22

Abbut Contemporary Chart 34

Album Radio Action Chart 24

Boxoffice 30

Building Under Top LP's 100 26

Direct to Major LP's 48

Jazz LP's 52

H.M.V. World 56, 58

Home Video Chart 48

Hot Soul Singles 37

Latin LP's 49

Soul LP's 38

Spirit LP's 40

Hot Country LP's 46

Hot Country LP's 13

Hot Country LP's 50

Top 50 Adult Contemporary 46

RECORD REVIEWS:

Album Reviews 50

Singles Reviews 52

LP/Closup Column 68

JOINS GROUP

Malumad Should Effect SPARS-Industry Links

NEW YORK—The addition of Jules Malumad to the one-year old Society of Professional Audio Recording Studios is expected to open more industry links between that trade group and the overall music industry.

A special board of directors meeting Friday (11) by SPARS and Malumad was to formalize the exact nature of the relationship, expected to be either an executive director or consultant role.

Malumad, a well-known music industry figure, is the 17-year executive director of the National Assn. of Recording Merchandisers as well as the creator of the Black Music Assn. along with Kenny Gamble. Concurrent with the Malumad association is SPARS' intent, according to newly elected president Murray Allen, president of Chicago's Universal Recording Corp., to greatly expand its membership and scope.

Membership now consists of 37 of the U.S. major recording studio operations. Criterion of the group exists because of what's perceived in some quarters as elitism. The $2,000 annual dues also excludes many smaller operations.

Now Allen indicates SPARS will have associate and affiliate members in addition to a three-tiered dues structure.

SPARS, Allen further indicates, will also broaden the scope of its activities for members.

The group was here sponsoring a day long series of seminars on the recording studio industry Thursday (30) one day before the beginning of the four-day Audio Engineering Society convention.

More seminars and other activities will also become part of the SPARS 1981 blueprint.

According to Allen the recording studio business, as is the entire record business, is at a critical economic juncture, compounded by what he terms a "communications gap" between various segments of the industry.

Supporting that view is Chris Stone, Record Plant. Los Angeles, president, who predicted during the SPARS Audio Marketing Techniques sessions that "recording studios have to diversify or die." Diversification, Stone and other panelists indicated, includes remote work, film/video work and commercial/industrial music. The work music record industry could be doing.

(Continued on page 19)

Executive Turntable

Record Companies

Cecil Holmes, an original pioneer and senior vice president of Casablanca Records in Los Angeles has left to pursue personal projects. He was instrumental in developing the careers of Donna Summer, Parliament, Cameo and others.

Mel Feldman, executive vice president and general manager for Elektra/Asylum Records in New York. Most recently, he handled the sales and promotion operations for Roulette and its associated companies and labels.

Brendan Bourke, president of Jive Records, announced Wednesday (28) a new LP for Chrysalis New York. He has been with the label for the past 3½ years as senior vice president. Also at Chrysalis, Gary Marks moves up from sales production clerk to merchandising coordinator.

Don Schmittler joins Beverly Record in New York as vice president. He comes from Capricorn Records where he was vice president and general manager for more than four years.

Boy McCourt is now publicity coordinator for the East Coast for Epic, Portrait, Associated Labels. He has worked in the publicity department since 1978.

Pace Gatti is appointed to publicity and promotion head for Deutsche Grammophon and Ardis Productions in New York. She has worked for PolyGram Classics, Inc. and its sister companies since 1975.

Two new single specialist for WEAI in Dallas and Chicago, respectively, are Cita Padilla and Tony Camardo. Padilla joined WEAI in March 1979 as the accounts payable department and Camardo joined in 1978 as a member of the warehouse staff and moved to become a sales representative.

Dave Palacio is appointed to financial planning and analysis director at Capitol Records in Los Angeles. He has held various sales and promotion positions in the 1972 such as vice president of the bank and insurance and most recently, financial planning manager. Also at Capitol, Linda Becker is appointed to publisher and artist manager. She takes over from Bob Becker.

Joe Joseph moves up from senior vice president to executive vice president of Prism Records in New York. Also, Joxy Bonner, who joined Prism in July of this year, is now EVP and promotion vice president.

Marketing

In the Pickwick revamped whereby retail and wholesale have been separated as divisions, the following organizational flow chart has been established: Jack Elguster, who recently joined the Minneapolis-based firm from the Gap Store in Kalamazoo, where he was executive vice president, has been named executive vice president and general manager of Pickwick Records to report to him are: Fred Traub, president of audio software merchandising. Tom Worthen, retail services vice president, who includes real estate development; Jeff Lynn, operations senior vice president. Keith Benson, division controller and Bob Miller, Sony executive vice president.

Supporting the vice presidential echelon in Pickwick is Charles Weiss, advertising and sales promotion director; Tom Tatorsky, division merchandising manager of electronic accessories; and Stephen Halter, division merchandising manager for accessories. In another move upward, Stan Denne is elevated from director of stores to vice president of stores and Frank Vipolato has been named personnel and administration director.

Publishing

Mike Stewart now is president of April/Blackwood Music Publishing—a division of CBS Records—in New York. Prior to this, he founded and was president of Philadelphia's World Music Group. Robert Cuttermullo is promoted to director of talent acquisition for Chappell Music in New York. He was a professional music manager and is now a director of Pickwick Music Group.

New Manage

Martin Pollock, former manager of Columbia Pictures Television, now heads the latest PolyGram Group company, Television in Los Angeles.

Robert H. Becker, Hod David Schudron and Ron Henry are partners in the new Plain Great Entertainment Corp. in Los Angeles, a record production, talent management and publishing, marketing, production and promotion firm. Becker is board chairman of the Great Plains Corp. in Wichita, Kan., which deals in real estate, oil, gas and cable television, is president. Schudron a composer, songwriter, and executive producer, is chairman of the company's creative and development division and senior vice president. Henry, who will oversee the management division including all artists and writers, was general manager of Shelter Records and has operated his own talent management firm. Daniel Schwarzbaum joins the company's production group to write and produce support material for the Video Products division in New York. He was production communications manager at Sankyo Seiki.
Herbie Hancock is "Mr. Hands."

The ten fingers of "Mr. Hands" coax life into mute keyboards. Under his spell they become Instruments of Joy.

"Mr. Hands." A classic instrumental recording of new Hancock compositions. Produced by Herbie and David Rubinson and Friends, he joins hands with other superb innovators: Jaco Pastorius, Tony Williams, Ndugu, Bennie Maupin, Sheila Escovedo and more.

Let "Mr. Hands" work on you.
On Columbia Records and Tapes.

Keep Herbie Hancock's "Monster" close at hand. His most recent hit album with guest vocalists, including the singles, "Stars In Your Eyes," "Making Love" and "Saturday Night."
WEA Revises Its 8-Tracks Return Policy

LOS ANGELES—WEA has revised its 8-track return policy so that dealers who sell the most earn increased credit while those who return shipments will be faced with stiffer return charges.

The relationship between returns credits and charges remains the same though the impact is doubled. In a letter dated Oct. 24, WEA informs that returns credits for retailers is now 1.8% and for wholesalers it’s 2.2%. “In the event a customer is actively involved in the role of wholesale and retailer,” continues the letter, “the above percentages will apply to the percent of involvement in each category.”

An example is given of a retailer who purchases $100,000 worth of 8-tracks and returns $14,000 worth. His returns credit is now $1,800 while the charge is $1,400. The credit to that account would be $400.

This policy went into effect Monday (27) though WEA claims it has not changed its attitude on 8-track return credits. This revision in no way is an indication of our withdrawal from the 8-track marketplace,” says the letter signed by various regional branch managers.

GRAND OPENING—Shoppers select their goodies at Turtle Records new Rome, Ga., store. the 16th in the chain which is headquartered in Atlanta.

Jukebox Operators Hear Tribunal Update

By ALAN PENCHANSKY

U.S. District Court and U.S. Appeals Court in the case, and recently instructed in legal regard to bring its petition before the U.S. Supreme Court.

Operators attending the annual International Expo of the Amusement and Music Operators Assn. Friday through Sunday (11-12) heard an update on the legal battle from attorney Nicholas E. Allen.

The trade association contends that the ruling, requiring operators to divulge business locations, in violation of business privacy and could leak information to competitors. The requirement is supported by copyright interests as an enforcement measure.

Operators also have been continuing efforts to limit the size of the independent associations in establishing the distribution network which thus far includes: Malvern (New York); Schwartz Bros (Washington, D.C.); All South (New Orleans); Big State (Dallas); Pickwick International (Arlington, Tex. and Minneapolis); MS (Chicago); Pks (Cleveland); Associated (Phoenix) and Western Merchandisers (Ames, Tex.).

The label has not yet signed with any company for manufacturing. Alfa’s first releases are due in the first quarter of 1981.

Bob, president of Schwartz Bros. headquartered in Lenham, Md., notes that Alfa’s move to independent will prove to be a great asset to my company and to all independent distributors.”

CBS had tried to link up with Alfa with a pressing and distribution deal. fraud, of course, had dealt with independents during his A&M days.

Independents Tackling Alfa’s U.S. Distribution

LOS ANGELES—Newly formed Alfa Records will go with independent distributors in the U.S. Independent licensees have not yet been ink.

Notes president Bob Fed: “The opportunities for a new company to establish a strong identity of its own are far greater through independent distribution in our estimation.”

Pete Jones, the label’s marketing vice president is working on establishing the distribution network which thus far includes: Malvern (New York); Schwartz Bros (Washington, D.C.); All South (New Orleans); Big State (Dallas); Pickwick International (Arlington, Tex. and Minneapolis); MS (Chicago); Pks (Cleveland); Associated (Phoenix) and Western Merchandisers (Ames, Tex.).

The label has not yet signed with any company for manufacturing. Alfa’s first releases are due in the first quarter of 1981.

Jeff Schwartz, president of Schwartz Bros. headquartered in Lenham, Md., notes that Alfa’s move to independents will prove to be a great asset to my company and to all independent distributors.”

CBS had tried to link up with Alfa with a pressing and distribution deal. Fraud, of course, had dealt with independents during his A&M days.
FOUR PROMISING SOLO CAREERS
BITE THE DUST.

ROCKPILE IS NOW. Nick Lowe, Dave Edmunds, Billy Bremner and Terry Williams bring you “Seconds Of Pleasure.”

No life is complete without “Seconds Of Pleasure” on Columbia Records and Tapes.

FREE BONUS EP—Nick and Dave sing The Everly Brothers! For a very limited time only!

ROCKPILE TOUR

11/15 Chicago, IL 11/29 Philadelphia, PA
11/16 Detroit, MI 11/30 College Pk., MD
11/17 Cleveland, OH 12/2 Atlanta, GA
11/18 Buffalo, NY 12/4 Dallas, TX
11/19 Toronto, CN 12/5 Austin, TX
11/20 Syracuse, NY 12/6 Houston, TX
11/21 Albany, NY 12/9 Vancouver, B.C., CN
11/22 Boston, MA 12/10 Seattle, WA
11/25-27 New York City, NY 12/12 San Francisco, CA
11/28 Passaic, NJ 12/13-15 Los Angeles, CA

"Great group... pity about the label," Bob Krasnow, K.P. Talent Acquisition, Warner Bros.

“Columbia” is a trademark of CBS Inc. © 1980 CBS Inc.
General News

Johnnie Wilder Redefines Courage
Heatwave Founder Stays In Music Despite Paralysis

By JEAN WILLIAMS

LOS ANGELES – Despite his paralysis, Johnnie Wilder, 32, founder and lead singer with the group Heatwave, is as involved with the group and its music as ever.

An auto accident in Dayton in February, 1978 left Wilder paralyzed from the neck down and following months of hospitalization and therapy he is continued to a wheelchair.

Wilder used his music as therapy while living in a rehabilitation center in Columbus, Ohio. As a result, he left the hospital with several tunes he penned of which three are included on Heatwave's upcoming Epic LP, “Candles.”

While at the rehabilitation center he says it was suggested he learn to paint and other like activities with his mouth. “They take you through a lot of things that you can no longer do with your hands,” he says. “I told them painting with my mouth is not my thing and that I was interested in music. “I asked for a separate room and had my musical equipment sent in. Billy Jones from the group played keyboards came in every other day and we practiced building my voice by singing.”

Wilder explains that many persons in the music industry had given up on him. “They wrote me off. Even the doctors didn’t think I was going to do work.”

“Now I have a lot of contact particularly from the people at GTO. Dick Lecak, president of GTO (a London-based label purchased by CBS) hung in there with us. I told him I was going to come through and record again and he believed me. The only thing that happened is the album is late.”

The group ceased performing following Wilder’s accident, but it plans to tour with the album with a tour probably early next year. Other group members are Keith Wilder, Johnnie’s younger brother, Ernest “Billo” Berger, Roy Carter, William Jones, Derek Braune and Calvin Duke.

Wilder, for the first time, will get producer’s credits, coproducing “Candles” with James Guthrie, Rod Temperton, a former member of Heatwave, and arranged six tunes on the LP.

“This was our way to go about making this album. It was all we could do,” he says. “We were not producers we were learning.”

By the time we were ready to record this album we felt we no longer needed an outside producer. We would have gone with another producer but we couldn’t get whom we wanted,” he says.

Wilder plans to tour with Heatwave “I will be on the road at all times. Until I will not be able to stand and sing. I will be off stage at the mixing desk with my keyboard producing the show.”

Wilder has a custom made wheelchair with a computer hookup that does about 30 different things. He notes there are only 20 such chairs in the country, each customized to the individual’s needs. His wheelchair is designed for musical equipment he is using on the stereo equipment designed to work from the chair. His tape recorder connects to the chair, he uses a control board from the chair and he can even type and voice from the computer hookup.

Wilder does all this by moving his chin in different directions to activate the controls or talk.

A special flight case has been made for the wheelchair, and when traveling short distances, he moves about in a custom built van.

Wilder plans to go to London prior to the group’s concert tour to promote the LP. He suggests that Europe has always been a major market for Heatwave. The group lived in Europe 10 years, where it still maintains offices. Heatwave originated in West Germany.

The group also has an office in L.A. where Wilder Music is headquartered. It is published worldwide by Geoff & Eddie Music which is administered by April-Blackwood.

Wilder has hired staff writers, “We take outside material.”

Chris Grega, Linda Phillips and Thomas Gillard are Wilder Music staff.

ATCO DISTRIBUTING

Modern Desires Original Yet Commercial Products

By DOUG HALL

NEW YORK: Modern Records, underway with its first release “Going Up,” a recording debut from Joey Wilson, is out to carve a niche for itself among the more original artists, who are not just part of a trend, but have commercial sensibilities.

The debut album features Paul Fihkin and Danny Goldberg, who head up the new label, which is distributed by ATCO Records.

“We want to be what Asylum started out to be. We’re different people and that’s a different time (when Asylum was founded), but if we can connect with a few things, we expect to have a very special image,” say the partners.

The debut album, “Going Up,” was written and produced by both Joey Wilson, who wrote all the songs in the album. The album was produced by Jimmy Destri, Larry Hochman and Mike Blonder. This is his first venture as an album producer.

The Wilson release will be followed by a January issue from Jah Mala, a unit composed of Jamacians, who since they have settled in New York for the past seven years, “do reggae the American way,” according to singer Trevor Hay. The album will be a “hybrid of reggae, contemporary pop and AOR.” This album was produced by Michael Kamen, who did Pink Floyd’s last album.

Fihkin and Goldberg, also have Steve Nicks wanting in the group. Her album is being recorded now and may be released in March. It is being produced by Jimmy Iovine, who Goldberg describes as one of the hottest producers. Iovine has his first credit albums by Tom Petty, Dire Straits and strain will be working on one by Meat Loaf.

Modern Records also plans to make its mark in soundtrack recordings. A deal is now being negotiated with Julian Schlossberg for a sound track of a major film that will feature rock music.

Schlossberg and Goldberg coproduced the “No Nukes” film and Goldberg says he and Fihkin are intrigued by the crossover possibilities of film and records.

Both Fihkin and Goldberg have considerable background in the record field. Fihkin having worked at Bearsville and Goldberg at Swansey.

As for the first release by Wilson, promotion centers around a series of appearances on several major television programs, including Don Kirshner’s “Rock Concert” and “Rockworld.” On these shows, Wilson will perform two songs from the album, “If You Don’t Want My Love” and “Underground.”

Wilson and his band will begin a debut concert tour with a series of dates in the Northeast, with an initial to be announced shortly.

DEPRESSION SPECIAL

24 TRACK RECORDING

with Full Dobly

UNDER

$50.00 PER HOUR

Call BOB STARK

212-765-9540

P.S. Free Soup & Bread

MOTIVATING CONSUMERS...

has been refined to an exceptional degree by any number of manufacturers. But what happens if ‘the men in the middle’ don’t get the message?”

“The men in the middle” stand between the manufacturer and the ultimate consumer. They’re the wholesalers or retailers who dam the distribution flows or smooth it, who stock the product or run out, who give it prominent display space or bury it, who switch brands or push them. They’re the programmers who introduce and expose your product.

An integral part of every successful consumer promotion program is a strong trade program that gets the active cooperation of your industry customers. Even your own staff.

Your message in Billboard can turn on those who turn on millions. And we can prove it—with case history after case history.
And all the right moves, too.

Stephanie's single, "Never Knew Love Like This Before," has moved into the top ten on the charts and is heading for gold while her already gold album, "Sweet Sensation," continues to move straight for the platinum road.

"Sweet Sensation" by Stephanie Mills. We've always known she's had the right moves.

See some of Stephanie's moves as she hosts the NBC Network's Midnight Special on November 7, 1980.
NEW YORK—Having largely solved the problems of organization and manpower, PolyGram Classics Inc. sales so far this year have outpaced the same period in 1979 by more than 30%.

This includes, states Guenter Hensler, president of the company, adjustments for the sales of London Records before it entered the PolyGram fold in 1979.

"The main problem I encountered when I came to PolyGram here in February was to take two organizations—DG/Philips and London—and make them into one.

"I think at this point all fears are gone that we were going to paint London with the wide yellow brush of DG. Each label is working indepen-dently to establish its own image. But, on the other hand, we've cen-tralized functions like marketing."

"You just can't afford to have separate sales for each label." The division has 15 classical specialists nation-wide working all these lines.

The unit's sales momentum has apparently overcome a current ordering change among accounts. Hensler notes: "There's a different pattern on initial orders as accounts attempt inventory reductions. But, if these orders extend through third quarter, we're getting strong reordered with result-

ing problems of stores being out-of-stocks on some products."

Hensler says that despite intentions to keep London Records rolling through independent distributors, he was forced to integrate sales through PolyGram Distribution within a month after taking over.

"We quickly saw there was no way to do it. There was a huge fill problem dealing with several thousand items on the London catalog available through 20 locations. Collections were also a problem."

Hensler claims that collections are of no real concern at this time, suggesting that there's "no way for classical accounts to get along without our product." Returns, too, partially reflected by more conservative ord-

ers, are well below PolyGram Distribution Inc.'s 18% guidelines.

Although all three PolyGram Classics labels are now on the market with digital product, Hensler concedes he does not see "a huge difference" between analog and digital at this stage of the digital LP art. "It all boils down to taste: the way the music is played and the ambiance of the hall."

Hensler also cites CBS' recently introduced Master sound digital series, which sells at a list of $14.98 compared to $10.98 for PolyGram's digital $1 more than regular re-

leases.

"Having an LP sound is better than pressing at all, something we've been supplying all along."

While he has high hopes for the future Philips compact pure digital disks, Hensler adds, "We'll be hap-

ily selling the analog recordings for a long time to come.

Prestigio quality has always been a hallmark of DG/Philips' London product. The firm's classic product earlier this year switched to prestigio made in Holland, although due to the war situation, the product is to be mastered in England. Hensler attributes "fill problems" as justifications for the change.

He says rumors that claimed that a PolyGram Corp. purchase of a firm in the U.S. might lead to domestic pressings of PolyGram product as close. He says such talk related to the pressing of midline product, which, indeed, is being done on this side of the Atlantic, but through CBS of Canada.

PolyGram was believed to have been close to a deal to purchase a U.S. presser, PRC, but the deal fell through.

Hensler sees little reason to see a gain in U.S. classical sales above the current estimated 5% of market share. However, he desires further movement to provide more catalog on modern classical music.

"We can be a museum forever. Such music has been constantly a money losing proposition. But, there are classical composers who do not

write for reviewers but for the pub-

lic. They're not compositions written from art as such.

Hensler points out that some clas-

sical artists, most notably Luciano Pavarotti, are rare phenomena that don't lose money and get a wider audi-

ence."

"Perhaps there's a way to do this with other artists in a way not doing so Pavarotti."

### Blair Earnings Take 33% Drop

NEW YORK—John Blair & Co. reports net earnings for the third quarter ended Sept. 30 of $2.2 million, 33% from $3.29 million for the third quarter in 1979.

Revenues for the third quarter are $54.8 million, up 39% from $35.1 million in the year-ago period.

For the nine months ended Sept. 30, net earnings were $7.5 million of $220.2 million, 33% from the $8.9 million of $2.29 a share earned in the first nine months of 1979.

Revenue for the nine months of 1980 were $161.9 million, up 44% from $114.2 million for the first nine months of 1979.

The earnings decline was attrib-

uted to the owned stations division. This division includes WHDH/AM- WCOZ-FM Boston plus three tele-

vision stations. The company also is a sales rep for a number of television and radio stations in Lorain County's commercial printing facilities and recently acquired Starfleet, a distrib-

utor of radio programming, ma-


nely live rock concerts on special net-

works.
They're being compared with the rock giants yet this is their debut LP.
Their powerful sound of wailing guitars is winning them fans everywhere.

There's gonna be "Trouble In School" for sure, now that Private Lines is here . . . . On Passport Records & Tapes.
This no-cost, no-nonsense folder from the National Minority Purchasing Council is the best connection to minority suppliers a corporate purchasing agent could have.

It will give you access to a computerized directory of more than 8,000 minority vendors—where they are and what they supply, along with data on plant size, service area, and sales volume; credit and customer references; plus a narrative description of product lines, special features and areas of concentration.

The National Minority Purchasing Council is a not-for-profit corporation formed to promote increased purchases from minority-owned firms. Chief executive officers of about a thousand major corporations are involved and actively support the Council's efforts, with predictably practical results. Purchases by member corporations from minority suppliers are up from $86 million in 1972 to $700 million in 1976.

This year our goal is a billion dollars, and we’ve only just begun. All we need is more top-level connections.

Call (312) 346-4511, or write:

National Minority Purchasing Council, Inc.
36 South Wabash Avenue, Chicago, Illinois 60603
Please fill me in on the details, and put me in the picture.

**Name & Title**

**Firm**

**Address**

**City, State & Zip Code**

**National Minority Purchasing Council, Inc.**

Our strongest recommendation is a business recommendation.
Special thanks to John Boylan for his production on LOOKIN' FOR LOVE and his contribution to the double platinum URBAN COWBOY Original Motion Picture Soundtrack.
I've seen how tough it can be for American service-men and women when they are so far from home. And I know how important it is that they know the folks back home still care. That's why, for nearly 40 years, the USO has been around the world providing a world of services.

Angie Dickinson

For nearly 40 years, USO has been our serviceman and woman's "best friend" and the place they turn to when a problem develops. Whether it's a family crisis, a feeling of being lost in a new town or country, or just a place to relax, USO is always there.

Jack Klugman

There's a forgotten soldier that USO remembers... the hospitalized veteran. The USO brings the best in entertainment and sharing to patients in VA Medical Centers.

Mike Douglas

USO is the service family's problem solver. Whether it is a family budgeting class or a discussion on child abuse, the USO leads the way in making service families stronger. At over 125 locations worldwide, USO's programs, classes, tours, and centers help make life a little easier for today's service family.

Dr. Joyce Brothers

Support the USO through the United Way, OCFC, or local USO campaign.

USO World Hdqtr.  
1146 19th St., NW  
Wash., DC 20036
NEW YORK—Ticket pricing for Broadway musicals has hit the once-unthinkable price of $50 per duet. At least that is what David Merrick is asking for, and fully expects to receive for "prime location" tickets to his hit musical "42nd Street.

Merrick recently pulled most orchestra seats to the show from $25 to $35. He is seeking the $15 surcharge on top of this because he reportedly feels that because of the unusually high demand for tickets to the show, the theatergoing public would not balk at the sn格ging price.

Merrick is also said to be asking for the $50 top as an effort to bulk scalpers who have been hawking tickets for up to $100 each in some cases. For the same reason Merrick recently pulled the sale of the tickets from all ticket critics, and is even reluctant to deal with traditional ticket brokers.

The show which opened to unanimously favorable revues Aug. 25, is generating, almost without effort, extraordinary ticket sales. First it was the death of Gower Champion, director/choreographer, on the day of the show's opening. Then came a dilemma with the lead female role when its main actress fell ill, and in stand-in actress opted to get out of the show and return to Broadway after being offered a role in a movie for her daughter. The problem which has since been rectified, darkened the show for the couple of nights and created something of a cliffhanger for Merrick.

Now with new ticket pricing policy, Merrick, who has long been regarded as something of a maverick in the Broadway theatre, is now being called rambunctious and other less complimentary names.

For the Record

LOS ANGELES—Toto's new album is being coproduced by Toto and Geoff Workman not Toto and Jeff Porcaro as was stated in last week's issue.

BROADWAY REVIEW

'Tintypes' Cast, Production Transcend Quaint Material

NEW YORK—"Tintypes," the new Broadway musical at the John Golden Theatre, is a classic example of what clever staging, a stylish production, and a talented cast that bubbles with energy and enthusiasm, can do with modest, even quaint material.

The show which opened Oct. 22 is essentially a cabaret act expanded to conform with the broad and challenging parameters of the Broadway stage. In fact, it had its humble New York beginnings in the hallowed halls of Manhattan's St. Peter's Church.

"Tintypes" is a nostalgic piece of Americana chock full of songs and joyful dances. In fact, there are close to 50 songs in the two-hour presentation which looks with understanding at just about every facet of American life from the early immigrants, to the struggling blue collar worker, to the frustration of the neglected minorities, to the country's wealthy overlords.

It also tackles history, the invention of electricity, the development of the automobile, the Spanish-American war, the signing of the Panama Canal treaty and vaudeville.

The music taps the talents of a slew of noted American composers ranging from John Philip Sousa, Bert Williams and Victor Herbert, to Scott Joplin, George M. Cohan and Henry Blossom. The musical gems include, the patriotic "Stars & Stripes Forever," and "America The Beautiful," as well as, "Sometimes I Feel Like A Motherless Child." "I'll Take You Home Again Kathleen," "A Hot Time In Old Town Tonight," "Shortin' Bread," and "Washbuck Cannonball."

According to sources closely connected to the show, negotiations are underway with the record labels for a cast album, but progress is slowed by complex legalities in the revised copyright legislation. None of the music is original.

"Tintypes" is a small, unpretentious musical with a cast of just five people. Nonetheless it works, and much of its success can be attributed to the security with which it has been produced, staged and acted. The package is presented lovingly, theatrically, and at times with disarming humor and a believable understanding of, and feeling for the human condition.

Helping to breathe life into the concept is the cast of Carolyn Migno.

(Continued on page 19)

HUM CREATED BY MUPPETS

LOS ANGELES—HUM Records is the newest label built around the Muppets of television and film fame. New label has been formed by Jim Henson with Milt Okun, veteran producer named vice president and general manager. Henson is president of the new company.

LPS will initially feature Muppet characters not associated with "Sesame Street" which will have use several of the Muppet characters. Future LPs will also feature non-Muppet performers.

Distribution is being arranged.

The new company has also booked up with Okun's Cherry Lane Music to administer copyrights for two Muppet publishing firms, Muppet Music (ASCAP) and Nice Noise (BMI). Cherry Lane will also print sheet music of LPs and mini-LPs featuring Muppet characters.

There are already four Muppet LPs in the works, the "Muppet Show Album" and "The Second Muppet Show Album" on Arista, the "Muppet Movie Album" on Atlantic and "John Denver And The Muppets: A Christmas Together" on RCA.

Broadway Review

'Brigadoon' Remake Full Of Exuberance & Vitality

NEW YORK—The remake of Lerner & Loewe's "Brigadoon," which opened at the Majestic Theatre October 16, is a joyous explosion of song and dance which bursts across the stage with exuberance and vitality.

A fairy tale story that has aged well with time (it was first produced in 1947), "Brigadoon" is enhanced by the charming music of Alan Jay Lerner and Frederick Loewe, which includes such everlasting favorites as "Heather On The Hill," "Almost Like Being In Love" and the title tune.

The music, especially, is so winsome, that it is unfortunate that RCA Records, which has first refusal to the cast album, which also holds the original monaural cast album, is vacillating on its decision to execute this option.

Loewe's music spans the spectrum of pretty ballads, robust drinking songs, and wispy, ephemeral, ballet-like tunes. Woven delicately, and with exquisite mastery into this musical fabric is the choreography of Agnes de Mille. She choreographed the original production, creating a delightful combination of ballet and folk dances sprinkled with captivating little dances that weave the two together.

"Brigadoon" is sort of fantasy world with the happy ending to which a harried populace gravitates in times of difficulty and despair. It is a fanciful story about one little village in the Scottish highlands which led by a visionary, defies the odds and, in spite of itself, from the inevitable obliteration of the world and mankind by the foolhardiness of pollution and possible nuclear desolation.

To achieve this, it convolutes the higher authority of the universe that the village should be removed from this earth, but retain physical con-

sideration for it for one day every 100 years.

The story takes an even more extraordinary turn when, on one of the "contact" days, a couple of wandering American tourists stumble into the enclave, and love blossoms, thereby complicating matters.

Martin Prinov (last seen as a mean and angry villain in a recent production of "Oklahoma" on Broadway), and Mark Zimmerman, two of the great American composers. Meg Buser plays the pert Scottish lass who finally finds love, and John Curry, that extraordinary international ice skating star, plays a sul-

ljen jilted lover who almost succeeds in killing about the disintegration of the dream that is "Brigadoon."

The tale, with its captivating songs and dances is handset and effectively staged by British director Vivian Matalon, whose current Broadway production is the multiple award-winning "Mornings At Seven."

RADCLIFFE JOE

WWW.AMERICANDRAGESTORY.COM
Billboard, November 19, 1983

**Commentary**

**Thanks—Clive, Don & Henry!**

By BEN BARTEL

Last week I got ripped off for $621.96 by three record companies.

This is how they did it: Arista sold me $16.98 at 7% off in June; changed my mind and the price has increased to $17.98; 30% off is $12.59, and now refuses to give me credit for it at $7.98.

Clive Davis got me for $132.12.

Six months after I purchased his Record Reviews, the price has decreased from $79.80 to $76.00; and now, while holding the price at $79.80, he's ripping off his new fans at $132.12.

Don Zimmerman showed it to me for $160.32.

**The two bad years have magnified fear and greed.**

WEA got me twice. Eighty-eight $79.80s in June; now it refuses to take back at only $5.98. As soon as Henry Drue has ripped me off at $116.16 a year ago, I refuse to pay WEA $90.92.

Then WEA issued its new 8-track return policy simply saying, "Okay, sucker, if you return 8-tracks to us we're going to credit you at another 5% less than you paid for it. Thanks Henry, that's another $189.45 you took from me.

Two bad years and all of us ethics and morality disappear from the record business, especially in the corporate suites.

And this is the knowledge of company presidents who fight the consumer with a good conscience on the other hand, ripping-off consumers for nickels and dimes on the other.

The music industry doesn't have to hear that it has priced itself out of reach of the consumer. Company presidents don't get to the street to hear the consumer saying, "the record company sure ripped us off." The consumer is saying, he's still out of the market.

The greed behind a $15.98 Springsteen is horrendous.

First week sales went from second to worst, stupid week for WEA. Don't blame the tapes. Blame the greed that made Springsteen $15.98 and drove the home tapers to tape. C.B. Stone, and his PR group, it's a must. It's asked for weekly inventory reports from us. It knows.

Articles appearing on this weekly page are designed as a forum for the expression of views of general interest.

Contributions should be submitted to Is Howard Moskowitz, Billboard, 1515 Broadway, New York, N.Y. 10036.

**Letters to the Editor**

Dear Sir:

I did have to reply to Judy Hinger's letter (Billboard, Oct. 11, 1983), critical of our talking tapes, and I see some of the points are being repeated in your own columns.

1) The same audience requests that we told not to talk on our records, now that they have a chance to talk on tapes for taping.

2) We have no clout to recall any album ever made, we can only say that we won't do it for future tapes. If we had the power, we would have had it a long time ago.

3) You are repeating the same misinformation that has been going around for years. The tapes are out of copyright, and do have more cash.

4) When we don't want to talk on records, we can't. The record business is a seller's market, and many things can't be affected by anyone.

When people listen to records, they can't talk on them, they can't bend the arm to talk on them.

Henry Drue says listeners will spend less time listening. Michigan is nothing more than snobbery. If we talk to people listening to the radio, how can we talk about music, features, time, personalities and most of all in billing and the radio business radio really can't get 100% of a person's time. There will be certain hours when a person is going to listen to tapes or records, if we do talk to them.

The reply on how the record advertising which encourages listeners to buy albums, which eventually reduces their radio listening time.

We realize that the radio and record businesses have mutual problems, but we cannot deliberately broadcast bad programming in our opinion, talking over records is simply bad programming.

Yours very truly,

**George Sonor**

Vice President, KCSM- FM

San Francisco

Dear Sir:

We have taken every precaution to a letter a printed in your Oct. 11 issue regarding the status of radio here in Grand Rapids.

The letter, written by Arna Hurner, contains the following in its entirety, and directly blamed them for the reported demand of ARS and the intelligent music community here.

Nothing could be further from the truth. True, WRIF FM does call on the services of a national convention, such as the ARS; it has representatives to contribute consistently excellent and stimulating. However, to say that they have nearly killed ARS radio in Grand Rapids is incorrect.

Current conditions show these accusations to be totally false.

Our station is presently at an all-time high in ratings and ratings success, with a remarkable future as the horizon.

**William J. Thomas**

Director of Programming

Grant Program Director

Great Rapids, Mich.

Dear Sir:

We are avid fans of Billboard. It provides hours of entertainment and keeps us up to date with the music industry's business in the U.S. However, for our KI feathers become extremely annoyed by the repetitiveness and propriety of some of our advertisers, which are a typical example of which appeared in Boomerang Products' two-page advertisement in your Sept. 27 issue. It is

Yours truly,

**Don Muro**

Program Director

Grand Rapids, Mich.

Dear Sir:

We have to blame the Beatles for clouding the natural course of events. Their music has been responsible for the growth of music as a social and cultural force. However, they have also been responsible for the loss of quality and taste in the music industry.

Revolution in the music business is not necessarily a bad thing, but it can have unintended consequences. The Beatles' rise to fame in the late 1960s led to a surge in popularity for various musical genres, which in turn fostered the development of new music trends.

The Beatles' influence on music cannot be overstated. They revolutionized the music industry by introducing new sounds and styles, which have since become synonymous with the genre of rock and roll.

In conclusion, while we must recognize the positive impact of The Beatles on the music world, we must also acknowledge the negative consequences that their success brought about. This is not to say that we should not be grateful for their contributions, but rather that we should be aware of the potential drawbacks that such success may bring.

Sincerely,

[Your Name]
Michael Dundas
1949 - 1980
A very special person who had a unique ability to bring laughter into our lives. He made our days much brighter, and his untimely death is a great loss to us all.
TOP ADD ONS—NATIONAL

Kenny Rogers—Lady
Kenny Rogers—Lady

POINTER SISTERS—Every Man Can Say (MB)
CHRISTOPHER CROSS—Never Be The Same (MB)

Prime Movers—The Match–Up

Barbra Streisand & Barry Gibb—Gaily
Supertramp—Dreamer

Breakouts—National

This Week's Breakouts

Kenny Rogers—Lady
Barbara Streisand & Barry Gibb—Gaily
㎐سبة ـ)*( dehydration)-7/22 (MB)
Music in a Minor Key-22-11 (MB)

Southwest Region

Top Add ONS

Kenny Rogers—Lady
Barbara Streisand & Barry Gibb—Gaily
Supertramp—Dreamer

Breakouts—Regional

This Week's Breakouts

Kenny Rogers—Lady
Barbara Streisand & Barry Gibb—Gaily
Supertramp—Dreamer

Billboard. Copyright 1980, Billboard Publications, Inc. All Rights Reserved. This material is protected under the copyright laws of the United States of America. Any unauthorized reproduction or use may be prosecuted to the fullest extent of the law.

Billboard is published weekly by Billboard Publications, Inc., and is owned by the publisher.

www.americanradiohistory.com
CBS Bows $5.98 Jazz Reissues

NEW YORK—CBS Records has launched the Columbia Jazz Odys-sey series of $5.98 list price jazz reissues. The series, produced by Atlantic Records legend Bob Carlin, is based on 12 titles ranging from recent Herbie Han-ock to Count Basie blues.

The series has been renumbered and reengineered to improve sound quality. The initial 12 records, listed below, will be followed by more reissues in January.

CBS plans strong in-store mer-chandising for the series, using logo displays, leader cards and LP flaps which support the overall de-sign. Concept of the series was developed in February, and the 12 titles will have the original album art, recording data, record number and other complete personal listing where possible. All the albums will also bear a new Jazz Odyssey label.


The announcement of the new $5.98 CBS jazz series follows news that more pop and country titles have also been reduced to $5.98.

Among them are four titles by the Electric Light Orchestra, two each by Tammy Wynette and Tanya Tucker, and titles by others.

The group feels that it should establish better relationships among studios, record labels, manufactur-ers, radio, and the video industry.

The group also feels it can make valuable suggestions and contribu-tions to the music industry at large.

A case in point: SPARS has adopted a resolution calling for ra-dio stations to play only 90-second songs, tersely "specialized edition verses" which might be a method to attack the home taping issue. Of course, extra work necessitated by preparing those special versions of songs would create more music work for studios.

BLACK & WHITE SUING CBS

TORONTO—Black & White Sales Consultants Ltd., which has been a major Canadian exporter of records and tapes to the U.S. and Europe, has filed a $15 million suit in provincial court here against CBS Canada, CBS Inc. and CBS Interna-tional, alleging restraint of trade and restraint of competition.

The case may not proceed because of the Gary Satter firm's alleged bankruptcy. The com-pany was petitioned into bank-ruptcy in August 1979 by CBS Can-a-da, and ruled bankrupt Dec. 24 by Judge J. Saunders in Toronto.

But Black & White Sales Consult-ants Ltd. has appealed that December ruling, and a preliminary hearing was scheduled for Friday (31) Out-come of that will apparently de-termine whether the firm's suit against CBS can proceed.

Richmond Records Releases 1st Album

SAN FRANCISCO—Following up on a series of singles by local acts, Richmond Records has now re-leased its first album, a 10-cut pack-age titled, "Where's the Party?" by Pheonix, Postpoteate.

The album, produced by label head Dan Alexander and the band, is distributed domestically by Jen and was cut at Alexander's Twok-yubu studio before Alexander and two partners transferred the Twok-yubu equipment to the old Wally Henders' location, which they took over recently. Pineapple has also taped a lengthy video segment allied with the album at Videowest.

Alexander says also that Rich mond has just released three new singles: "Total Destruction" backed with "Little Red Book" by Video Rouge: "On The Word Again" and "Let's Get Real" by Rap. Phono, backed by the Pineapple. And "Sweet Kids" backed with "Stick In The Middle" by Hayward Group Scooter.

E/A Heads Huddle

HONOLULU—All Elektra Asyl-um vice presidents and department heads are meeting at the Kahalu Hi-ton here through Sunday (9).

This is a yearly meeting to review what has happened in the past year. Says Elektra Asylum board chairman Joe Smith: "We're going to solidify the gains we've made into black and country music."

The meeting takes a week as Smith wants to go through each depart-ment and analyze the strengths and weaknesses.

Jazz People Talk

NEW YORK—The Consortium of Jazz Organizations and Artists held its second annual full membership conference here last week. The members held talks on fund-raising from Constance Kelly, a professional fundraiser, Prof. Larry Riley of the Livingston College music department, and Aida Cham-par, assistant director of music pro-grams for the National Endowment for the Arts.

Price-Fix Case

Continued from page 3

he says, "They don't all come up with prosecutorial cases." Sheehan adds that there is no bar to the Justice Dept. looking at record in-dustry activities but that "there is no present intention of going back at this time."

Documents released under the Freedom of Information Act mar-tialized the testimony of some grand jury witnesses with names and other information blanked out. Billboard's examination of these docu-ments reveals, among other things, repeated allegations that major record companies conspired to fit wholesale and retail prices of al-bums, force discount outlets to discount and favor able returns for their records, jack up prices, one-stop and large re-tailer chains instead.

JEAN CALLAHAN

Tintypes Cast

Continued from page 1

nm., Lynn Thigpen, Mary Cath-erine Weight, Troy Wilson and Jerry Chesbro. They are assisted by the tone piano stylings of Mike Mar-vin, with orchestrations and vocal arrangements by John McKinney.

"Tintypes" was conceived by Mary Kyle, Mel Marvin and Gary Pearce, and is produced by Gary Pearce.

RADCLIFFE JOE

Rock 'n' Rolling

Stiff Organizes Dual Distribution Scheme

BY ROMAN KOZAK

NEW YORK—Stiff Records' widely successful label worldwide has emerged from the new wave, has reorganized its American op-eration with a dual distribution deal. Stiff disk, picked up by CBS, its nominal U.S. distributor, will be handled through traditional independent cassette distributors. Also Bruce Kirkland, a New Zealand native who for the last 18 months has been working at Stiff's London home office, has come to the U.S. to take over Ameri-can operations. The new arrangement was worked out by former Sire staffer John Gil-lespie, who will supervise produc-tion.

Previously Stiff, which is still looking for its first major American hit, sold disks picked over by CBS via C.O.D. to dealers, but "we tried that and it didn't work," says Kirk-land.

Now the new Stiff America label is going with Alpha in the Northeast, Prodigal in the Midwest, Hollywood Records & Tapes in the Northwest, Schwartz Brothers in the Pittsburgh area, Antique basketball in Minne- sota, Southern California and the Southwest. "There are tapes that need to be made clear here," says Kirkland. "In the first place we don't see any conflict with CBS, Jan is a good friend and Lene Lovich will have new al-bums shortly and it's a priority to us."

"But if CBS passes on a disk, that doesn't mean we cannot be successful selling it," Kirkland observes. "We are going to work on a two-tiered situation here.

"Secondly, we are building our market, which is through college radio and specialty stations, and through stores specializing in this product. That is our market and we are laying the groundwork for the future.

"Radio formats are going to change. Alpha are offering a new catalog of discs all going through a change, and something will come out of it, and we will be ready for it," he contin-ues.

Stiff America will be releasing new work albums by Paul Desmond, Joe Jackson, and Any Trouble. Kirkland admits that everybody says it is the wrong time to release these records. Radio for-mats are tied up, and there is no ex-perimentation from retail, because they are committed on the major art-ists.

"But we don't want our product to back up. And this is a new or-ination for us. We have a new product, a new label as well as this opportunity to feel our way in."

Stiff itself used to doing things in its own way. It has invested more than $200,000 for a European tour by five bands including Dirty Look’s, "King" Caramico, Tenpole Tudor, and the Equators. A film crew will accompany the tour, which may also come to the U.S.

But it cost the label only $1,000 to have a recent weekend performance of Stiff acts at Hurrah’s in New York, which the label promoted, and which garnered the label more than a $1,000 worth of coverage, notes the label chief.

Blackheart Records is a new label formed by producer Kenny Laguna in order to meet demand for "Joan Jett" LP which was released in Europe by Aroha, but which until now has been available only on im-port.

And, says Laguna, a starting label has become an eye-opening experi-ence.

"When I produced this record I never thought I would have to be talking to retailers, or setting up pro-grams, and maybe we should be pressed, where they should be allocated or how much I should be asking for," says La-guna.

Laguna says that imports and new domestic sales have accounted for 30,000 units being sold already, and with the former Runaways lead singer going on tour, demand remains high. Laguna says he also marvels at the support from fans. He can utilize theashing to help with distribution and promotion. The disks are available through Independent News, in New York, and says Laguna, can also be or-dered through the offices of Leber & Kandel.

It "all started because I was pro-ducing the record, and all Joanie was saying was to buy a Datsun and sing. Now she's got bug-eyed working on this thing, too," says La-guna. * * *

"We started in 1974. After we would play, we would come back later and be starting their own bands. Our fans became the new bands," remembers High Cornell of the Stranglers, one of the first and best of the English new wave acts which is now touring Amerika minus a U.S. record deal and its own instruments to play on.

The band is signed to EMI world-wide, but here it is shopping for a la-bel. AOR agents have written up IRS Records was a repackaging of material previously released in Britain.

The instruments were stolen after the band played at the Ritz in New York (Billboard, Nov. 1, 1980). The band has it now. Over 10,000 of no bar, the equipment, in-cluding $183,000 but valued at $250,000, is currently owned by CBS.

Kleinman is offering a reward, an anniversary TV set, for the going on with its tour until the end of November, playing on rented and borrowed equipment.

The Stranglers have had their share of controversy over its songs, and in its share of runs-in with drug law enforcement. While band member J.J. Burnett admits that most of the band's profits go to leave for legal fees, he says that "some people are optimism-ic about the future."

The band's legal difficulties have been resolved except for one court appeal, held up in Germany for France, he says. The band remains a solid recording artist, with talk of respond-ing from audiences in the U.S. the Stranglers are not about to run out of air.

PBS To Air Abba

CHICAGO—The Swedish Tele-vision production "Abba In Con-cert" will have a PBS-TV airing Wednesday (12) as part of the "Soundstage" series. The program was filmed in 1979 in the U.S. and England.

GARDEN SNAKE—Lead vocalist David Coverdale of the Mirage recording group Whitesnake chats backstage at Madison Square Garden after a per-formance with Mirage Records founder Jerry Greenberg, center, and Atlantic vice chairman Sheldon Vogel.
Radio Programming
Stations Vie For Dallas Market
KNUS-FM Hires Paul Drew To Challenge KVIL-FM

By RICHARD M. NUSSE

A lot of the testing is done in the infield. polling passers in shopping centers, he says.

“It’s a double blind methodology,” explains McLain. “Respondents are asked to group stations by call letters and then we ask them what they think of station per se.”

The second strike is a remake of KJMN-AM. Drew’s “It’s Great To Be In Denver” theme, with “Texas” substituted for the city’s name, says McLain, “which works well with country listeners, we’re targeting that now, too.”

The installation of a new antenna in southeast Dallas, which enables the KNUS signal to reach Fort Worth, and the Texas tug is less cumbersome than running long waves.

The stories of how KONUS decided to switch from AOR to what’s emerging as the new format are varied. Among the first to switch began when KNUS general manager Doyle Petersen asked McLain to come aboard and go up against KVIL’s morning man, Ron Chapman.

McLain, whose radio experience includes stints with Pittsburg’s WJQX-FM and St. Louis’ KSD-FM, was working at nightly news spotter at Dallas’ KDFW-TV.

“Doyle and I worked together in Pittsburgh and he was familiar with my work in Mel. McLain says. “I knew the FM side was hot in Dallas, where we have the highest percentage of FM listening in the country.” McLain says 43.6 of Dallas radio is tuned to FM. The Flat Terrier helps.

KNUS dropped the Barkhurst-Abrams “SuperStars” format after the spring book, when KNUS dropped from its 3.3 share to 2.5 in the 12-plus category.

McLain says SJR Communication’s Ed Kronen, who is bringing Paul Drew into the picture, although Doyle Peterson was thinking along similar lines.

“We all got together in New York and decided that Paul should come here and take over a radio station that we’d study the market, which we did,” says McLain. “We spent about four days just driving around, talking to people in shopping centers, getting an overview of the market.”

Paul agreed with me that being morning man and program director was too much to accomplish efficiently, and that I should choose one or another, so I’m just acting

p.d until the fall ratings are over.”

KNUS hasn’t hired a new p.d. yet. "I don’t really know what went wrong with Mel, the Dick Bove factor,” says McLain. "Maybe there wasn’t enough time for it to work, maybe they’re rethinking the concept." Musically, they played a ton of new product, and that was an area of strength for us. KVIL only played music that was extremely familiar. They don’t go on the air with today’s first chart hit, in Billboards, and they dominate the market with that format so we noted the.

Paul Drew has an exclusive national deal with SJR,” says McLain. "We’re going to bring in the book probably the spring book, but we think we have a winner.”

Drew also enjoyed great success with the RKO chain, abandoned programming in 1978 to make it legendary move to disco, and then fine-tuned it to the urban progressive sound that makes WKTU one of the top stations in Gotham.

“I really feel confident about the way KNUS is going,” says McLain. "We think it’s going to work. I think if it isn’t we’re going to put on another book shortly.”

FM went.

WALLY BROWN, KPFT-FM, features in the

WASHINGTON—The National Assn. of Broadcasters and the National Radio Broadcasters Assn., which have been at swords point to varying degrees since NBRA expanded its membership to AM stations five years ago and became a direct competitor to NAB, may be doing some serious talking soon about each other's sorts of accommodation.

“We need to initiate some sort of peace pipe smoking,” says Len Hensel, general manager of WSM-AM, Nashville, and chairman of NAB's metro market radio committee. He adds that the NAB “is big enough to make concessions if necessary.”

The biggest problem facing the two organizations is the conflict in scheduling of NAB's annual convention and NBRA's annual programming conference. Both are now set for Sept. 20 to 23 next year: the NBRA in Hollywood, Fla., and the NAB in Chicago.

The problem was created by NAB, says Abe Voren, NAB executive vice president. "It’s their mistake and it’s up to them to solve it. It’s not the industry’s problem, it belongs to the NAB," he says.

Hensel agrees that the scheduling of the NAB meeting was a mistake. "We didn’t realize there would be a conflict," NAB radio vice president Wayne Cornils, who claims the executive committee, points out that "the NAB meetings or skipping the NAB programming conference for this year and going to a biannual schedule. No decisions have been made and the matter will be considered further when the executive committee of NAB meets here Wednesday (5).

Tom Bolger, chairman of NAB, and chairman of the executive committee, explains that a lot of pressure is being put on us. "Don’t know that we will make some big decision." Bolger is with Communications, which owns radio and television stations in secondary markets. He is president of WMTV-TV Madison, Wis.

Both Voren and NBRA president Sid Kaplan, who operates WAYS-AM/WROQ-FM Charlotte, are leery of getting too close to NAB. Says Voren: "It is a laudable goal to work closer with the NAB in areas that we agree upon, but we cannot become one voice. We are not about to sell our membership down the river.

Says Kaplan: "We’re always willing to talk at anytime, but our organization is a radio-first organization. We have a substantial number of members who think there is a need for a radio-only voice. We’ve had some informal discussions with the NAB in the past, but their solution has always been the dissolving of NAB. We can’t accept that."

But Hensel says, "We want to cut out these internal squabbles and take whatever steps are necessary to work together." Hensel’s committee has asked the executive committee, headed by Bolger, "to find a mechanism to provide a unified voice for the radio industry in the area of government relations, to explore procedures to minimize the number of radio meetings during the year and to eliminate conflict of dates problems."

Radio\nNew Bands Go On WNEW-FM

NEW YORK—WNEW-FM here is interchanging tapes of new bands into its regular rhythm and blues programming.

The station has been asking listeners who play in bands to send self-addressed stamped envelopes and a request for a release form to WNEW. The release forms are supposed to be filled out and returned to the station with the tapes.

“We have to protect ourselves in case there is any legal problem,” says McLain.

The station has more than 1,000 applications since the offer was made. More than 200 tapes have been received and some have also spotlighted an unsigned band. Beaver Brown, in a live broadcast from the nightcap, hit a bridge with the Berkshires and brought a wide variety of clubs along the Northeast coast.

“We believe it will attract listeners,” McLain says of the program. “I think we will help the music industry by exposure new acts.”

Drake-Chenault Airs Talent

LOS ANGELES—Drake-Chenault is sponsoring a “Top Five Talent Search” to find up-and-coming R&B and jazz air talent in five formats consisting of adult contemporary/MOR, Top 40, urban contemporary, R&B and jazz, and country and miscellaneous which includes black and jazz.

Portions of the contestants’ airchecks in each format category will be featured on Drake-Chenault’s special Top 5 Talent Show, a program which will be available to stations free.

The talent search is being coordinated by Bobby Rich, director of specialized programming consultation at Drake-Chenault. Explains Rich: “We want the personalities to take advantage of this opportunity to be heard by experienced programmers who can evaluate their work and give them the recognition they need and deserve. We feel this project makes a contribution toward the further growth and development of professionalism in radio broadcasting. There’s a feeling in the industry that there isn’t much good air talent out there. This is our chance to change that.”

Applications should send a minimum air check and brief resume to Drake-Chenault, Top 5 Talent Search, P.O. Box 21, Beverly Hills, Calif. Deadline for entry is Nov. 28.

Twenty-five personalities, five from each format, will be chosen and featured on the Drake-Chenault record album which will be available in early 1981.

All entries will be judged by the Drake-Chenault programming team for creativity, imagination and interactivity.

WRVY Loyalists Hope To Bring Back Jazz

NEW YORK—As Viscom works at establishing the new country identity of WHK-FM (formerly WRVY), listeners who hope to re-store WRVY to its old jazz format continue to raise funds for a legal battle.

The latest effort took place Oct. 25 at the Beacon Theatre in Manhattan, the site of a Sept. 23 protest rally for the same cause. This concert raised at least $15,000, according to concert promoter Art Sarnoff, who is in the forefront of the battle.

The concert, sponsored by CINEMATHEQUE, featuring the Brecker Bros., Hubert Laws, Bob James, Dave Sanborn, Lennie White, Eddie Daniels and Dave Valle.
## Rules For Entering 1980 Competition For Air Personalities, Program Directors, Radio Stations And Record Promotion Executives

**I. Category: Radio Station Of The Year**
- **AOR:** b. Top 40/Adult Contemporary; c. Country; d. Black; e. Miscellaneous.

  **Requirements:** A written presentation which will include a description of the station's programming and summaries of its community involvement, promotional and advertising activities. A tape presentation and other related materials also may be submitted but are not mandatory.

**II. Category: Program Director Of The Year**
- **AOR:** b. Top 40/Adult Contemporary; c. Country; d. Black; e. Miscellaneous.

  **Requirements:** A written presentation which must include a documented ratings history of the station under the entrant's program directorship, a description of the station's programming, a summary of station activities and composite tape of the station's sound of no more than 30 minutes in length.

**III. Category: Personality Of The Year**
- **AOR:** b. Top 40/Adult Contemporary; c. Country; d. Black; e. Miscellaneous.

  **Requirements:** An aircheck of an actual broadcast aired between Jan. 1 and Oct. 1, 1980. The aircheck must be on cassette or reel to reel at 7 1/2 ips., with music telecoped, representing one hour of air time. The aircheck must be accompanied by an official entry form, here included.

**IV. Category: Special Program Of The Year**
- **AOR:** b. Syndicator or network produced.

  **Requirements:** A telecoped tape of the program together with a written summary description and documentation of airing including stations and dates.

**V. Category: Music Industry**
- **A. Chief Executive in Charge of Promotion:** b. National Promotion Person; c. Regional Promotion Person; d. Local Promotion Person; e. Independent Promotion Person;

  **Requirements:** Nomination by official nominating ballot.

---

<table>
<thead>
<tr>
<th>DEADLINE ALL ENTRIES—Nov. 30, 1980</th>
</tr>
</thead>
</table>

**ENTRY FORM AIR PERSONALITY COMPETITION**

Please affix this label to your air personality's air check and send to the judge listed for the personality's region.

**PLEASE PRINT:**

- Air Personality
- Station
- City
- Format

**Does air personality select music? **
Yes, No

**Personality has been with station since:**

**JUDGES:**

Please rate on a scale of zero (0) to ten (10). The highest point total in each category wins.

<table>
<thead>
<tr>
<th>REGIONAL RATING</th>
<th>FINAL RATING</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Voice</th>
<th>Timing</th>
</tr>
</thead>
<tbody>
<tr>
<td>Music Selection</td>
<td>Subconscious</td>
</tr>
<tr>
<td>Personality definiteness</td>
<td>Interest stimulation</td>
</tr>
<tr>
<td>Cryptic with format</td>
<td>Able to relate to audience</td>
</tr>
<tr>
<td>Presentation</td>
<td>Creativity</td>
</tr>
<tr>
<td>Contact</td>
<td>Organizational</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>TOTAL</th>
<th>TOTAL</th>
</tr>
</thead>
</table>

---

**Vox Jox**

*By DOUG HALL*

**NEW YORK—Larry Kenny,** who was the morning man at country-formatted WHN-AM New York, before he moved over to WYYN-FM "New York is back morning drive in a country format at the new competition for WHN, WK HK-FM, which used to run jazz as WRVR.

Kenny moves into the 6 to 9 a.m. slot as the station shifts to three-hour stints for most of its jocks. Morning man Lee Davis, who has been with the station through its jazz period, moves to a 9 a.m. to noon position. Pat Prescott moves to a noon to 3 p.m. shift and Bat Johnson now works from 3 to 6 p.m.

In addition to working as a DJ, Kenny has worked in television and does stand-up comedy and cut a comedy album almost ten years ago.

---

23

---

**German Woman** has been promoted to operations manager of WNGW-AM Milwaukee from p.d. ... Gil Bahr has been named station manager of KHEZ-AM/KVBV Kabahui, Hawaii. He has been with several stations in Honolulu, Joe McNamara, KARZ-AM Phoenix afternoon drive personality, finished eighth in a field of 143 during the Carnation Golf Tournament at the Prescott, Ariz., Country Club. T.B. Hollywood has joined KLAJ as the morning drive man. He has changed his name to Steve Shores for the new job. He comes from KCBN-AM Reno.

---

**Dave Parsons** has moved from p.d. at WTAR-AM Norfolk, Va., to handle programming at sister station WKEZ-FM. A successor is being sought for the WTAR post. ... Craig Worning has rejoined WINZ-AM Miami in the 12:30 to 5:30 a.m. slot, ... Tulsa's only AM daytime station has become the "new KFJM" airing contemporary Christian music. Jim Lawson is the new p.d., KHOA-AM Oakland, Calif., has added... (Continued on page 27)
### Top Add Ons-National

**The Alan Parsons Project—The Turn Of A Friendly Card (Atlantic)**
- DIRE STRAITS—Making Movies (WB)
- ROCKPILE—Seconds Of Pleasure (Chrysalis)
- THE BABYS—On Broadway (A&M)

**BRUCE SPRINGSTEEN—The River (Columbia)**
- DAVID BOWIE—The Next Day (Polydor)
- THE CARS—Panorama (Elektra)
- PAT BENATAR—Crimes Of Passion (Chrysalis)

### Top Add Ons-Western Region

**The Alan Parsons Project—The Turn Of A Friendly Card (Atlantic)**
- DIRE STRAITS—Making Movies (WB)
- ROCKPILE—Seconds Of Pleasure (Chrysalis)
- THE BABYS—On Broadway (A&M)
- THE CLASH—Black Market Clash (Virgin)

**BRUCE SPRINGSTEEN—The River (Columbia)**
- DAVID BOWIE—The Next Day (Polydor)
- THE CARS—Panorama (Elektra)
- PAT BENATAR—Crimes Of Passion (Chrysalis)

### National Breakouts

**GEORGE THOROGOOD—More George Thorogood & The Destroyers (Rounder)**
- CHEAP TRICK—All Shook Up (Epic)
- MARTIN—The New Monkees (A&M)
- WOLF—Street Fever (Capitol)

**ROCKPILE—Seconds Of Pleasure (Chrysalis)**
- DIRE STRAITS—Making Movies (WB)
- GEORGE THOROGOOD—More George Thorogood & The Destroyers (Rounder)
- BRUCE SPRINGSTEEN—The River (Columbia)
- THE CARS—Panorama (Elektra)
- THE OBSERVERS—The Stone Decay (EMI)

**THE CLASH—Black Market Clash (Virgin)**
- THE BABYS—On Broadway (A&M)
- THE CARS—Panorama (Elektra)
- PAT BENATAR—Crimes Of Passion (Chrysalis)

### Top Requests-Airplay-National

**THE ALAN PARSONS PROJECT—The Turn Of A Friendly Card (Atlantic)**
- DIRE STRAITS—Making Movies (WB)
- ROCKPILE—Seconds Of Pleasure (Chrysalis)
- THE BABYS—On Broadway (A&M)
- THE CLASH—Black Market Clash (Virgin)

**BRUCE SPRINGSTEEN—The River (Columbia)**
- DAVID BOWIE—The Next Day (Polydor)
- THE CARS—Panorama (Elektra)
- PAT BENATAR—Crimes Of Passion (Chrysalis)

### Top Requests-Airplay-Western Region

**THE ALAN PARSONS PROJECT—The Turn Of A Friendly Card (Atlantic)**
- DIRE STRAITS—Making Movies (WB)
- ROCKPILE—Seconds Of Pleasure (Chrysalis)
- THE BABYS—On Broadway (A&M)
- THE CLASH—Black Market Clash (Virgin)

**BRUCE SPRINGSTEEN—The River (Columbia)**
- DAVID BOWIE—The Next Day (Polydor)
- THE CARS—Panorama (Elektra)
- PAT BENATAR—Crimes Of Passion (Chrysalis)

### Top Requests-Airplay-Southeast Region

**THE ALAN PARSONS PROJECT—The Turn Of A Friendly Card (Atlantic)**
- DIRE STRAITS—Making Movies (WB)
- ROCKPILE—Seconds Of Pleasure (Chrysalis)
- THE BABYS—On Broadway (A&M)
- THE CLASH—Black Market Clash (Virgin)

**BRUCE SPRINGSTEEN—The River (Columbia)**
- DAVID BOWIE—The Next Day (Polydor)
- THE CARS—Panorama (Elektra)
- PAT BENATAR—Crimes Of Passion (Chrysalis)

### Top Requests-Airplay-Southwest Region

**THE ALAN PARSONS PROJECT—The Turn Of A Friendly Card (Atlantic)**
- DIRE STRAITS—Making Movies (WB)
- ROCKPILE—Seconds Of Pleasure (Chrysalis)
- THE BABYS—On Broadway (A&M)
- THE CLASH—Black Market Clash (Virgin)

**BRUCE SPRINGSTEEN—The River (Columbia)**
- DAVID BOWIE—The Next Day (Polydor)
- THE CARS—Panorama (Elektra)
- PAT BENATAR—Crimes Of Passion (Chrysalis)

### Top Requests-Airplay-Northeast Region

**THE ALAN PARSONS PROJECT—The Turn Of A Friendly Card (Atlantic)**
- DIRE STRAITS—Making Movies (WB)
- ROCKPILE—Seconds Of Pleasure (Chrysalis)
- THE BABYS—On Broadway (A&M)
- THE CLASH—Black Market Clash (Virgin)

**BRUCE SPRINGSTEEN—The River (Columbia)**
- DAVID BOWIE—The Next Day (Polydor)
- THE CARS—Panorama (Elektra)
- PAT BENATAR—Crimes Of Passion (Chrysalis)

---

**ADD ONS** — The key product added at the radio station listed as determined by station personnel.

**TOP REQUESTS/AIRPLAY**—The four products, in the stations listeners’-requests and airplay, as determined by station personnel.

**BREAKOUTS**—Billboard Chart summary of add ons and requests, and airplay information to reflect greatest product activity at all regional and national levels.

---

**Western Region**

**Top Add Ons:***

- THE ALAN PARSONS PROJECT—The Turn Of A Friendly Card (Atlantic)
- DIRE STRAITS—Making Movies (WB)
- ROCKPILE—Seconds Of Pleasure (Chrysalis)
- THE BABYS—On Broadway (A&M)

**Top Request/Airplay:***

- BRUCE SPRINGSTEEN—The River (Columbia)
- THE CLASH—Black Market Clash (Virgin)

**Breakouts:***

- THE ALAN PARSONS PROJECT—The Turn Of A Friendly Card (Atlantic)
- DIRE STRAITS—Making Movies (WB)
- ROCKPILE—Seconds Of Pleasure (Chrysalis)
- THE BABYS—On Broadway (A&M)

**Midwest Region**

**Top Add Ons:***

- THE ALAN PARSONS PROJECT—The Turn Of A Friendly Card (Atlantic)
- DIRE STRAITS—Making Movies (WB)
- ROCKPILE—Seconds Of Pleasure (Chrysalis)
- THE BABYS—On Broadway (A&M)

**Top Request/Airplay:***

- BRUCE SPRINGSTEEN—The River (Columbia)
- THE CLASH—Black Market Clash (Virgin)

**Breakouts:***

- THE ALAN PARSONS PROJECT—The Turn Of A Friendly Card (Atlantic)
- DIRE STRAITS—Making Movies (WB)
- ROCKPILE—Seconds Of Pleasure (Chrysalis)
- THE BABYS—On Broadway (A&M)

**Southeast Region**

**Top Add Ons:***

- THE ALAN PARSONS PROJECT—The Turn Of A Friendly Card (Atlantic)
- DIRE STRAITS—Making Movies (WB)
- ROCKPILE—Seconds Of Pleasure (Chrysalis)
- THE BABYS—On Broadway (A&M)

**Top Request/Airplay:***

- BRUCE SPRINGSTEEN—The River (Columbia)
- THE CLASH—Black Market Clash (Virgin)

**Breakouts:***

- THE ALAN PARSONS PROJECT—The Turn Of A Friendly Card (Atlantic)
- DIRE STRAITS—Making Movies (WB)
- ROCKPILE—Seconds Of Pleasure (Chrysalis)
- THE BABYS—On Broadway (A&M)

**Southwest Region**

**Top Add Ons:***

- THE ALAN PARSONS PROJECT—The Turn Of A Friendly Card (Atlantic)
- DIRE STRAITS—Making Movies (WB)
- ROCKPILE—Seconds Of Pleasure (Chrysalis)
- THE BABYS—On Broadway (A&M)

**Top Request/Airplay:***

- BRUCE SPRINGSTEEN—The River (Columbia)
- THE CLASH—Black Market Clash (Virgin)

**Breakouts:***

- THE ALAN PARSONS PROJECT—The Turn Of A Friendly Card (Atlantic)
- DIRE STRAITS—Making Movies (WB)
- ROCKPILE—Seconds Of Pleasure (Chrysalis)
- THE BABYS—On Broadway (A&M)

---

*Copyright 1979, Billboard Publications, Inc. Top part of page and list of add ons reproduced, stored in any form or by any means, including electronic, photocopying, recording, or otherwise, without the prior written permission of the publisher.*

www.americanradiohistory.com
LOW SPOTS INCLUDED

Disclose Story Of Doobies On 2-Hour ABC Special


NEW YORK--This well constructed, thoughtful review of the Doobie Bros. career is solid weekend entertainment that will leave listeners with the band's best hits in its 11-year history. With brief and insightful commentary, in which the Doobies and members of the band get a clear picture of how the group developed and changed over the years. Starting with the group's formation in 1969 in San Jose as the Puddles, which included Tom Johnston, John Harkins and Greg Murphy, the show traces the recorded efforts to the current "Takin' It To The Streets."

Some interesting ironies are touched on in the show. The band was on the verge of its biggest album, "Minute By Minute," it bought a jet plane in 1978, but it quickly reorganized in Hawaii. The show also explains how "Black Water" was not expected to be a hit, and it was the lead singing debut by John "Pigpen" Rambeau. Another record turned out to be the Doobies first number one hit. Also covered is how Mike McDonald collaborated with Carly Simon on "You Belong To Me."

PICTURED--In 1973 WTAE-AM was strong with a 3.3 share of the market. Radio Programming Stumbling WTAE-AM Soars To Deuce Spot

Major Turnaround In Pittsburgh

By JOHN MEHNO

"It means we're in tune with the total pulse of the city," he says. "Our fall advertising campaign will emphasize the full service of WTAE, the news, sports, weather, traffic plane."

Atkins sees less emphasis on big ticket contests and more on community involvement. WTAE is currently involved in a number of promotions designed to benefit local charities. One was the sale of a record that featured an extended version of "The City" jingle to benefit the Leukemia Society.

"People love that sort of thing. I've come to realize that radio here doesn't have to be perfect by Los Angeles standards, where we all may have been programmed technically perfect stations to impress each other.

"The one big change that Bill Drake always had with KHJ was that the station had no relation to the Los Angeles community," Atkins says. "You could take KHJ and literally put it anywhere in the country. Instead of that production-line perfection, we're doing something for that one-on-one relationship."

LOW SPOTS INCLUDED

Disclose Story Of Doobies On 2-Hour ABC Special
SKY

The five members of SKY each took a break from their solo careers to devote time to a collaboration that is a fusion of rock, jazz and classical music, and has resulted in a self-titled double album.

In December 1978 the band went into Abbey Road studios to begin work on its self-produced (with the help of two house engineers, Haydn Bennett and Tony Clark) album—"SKY".

A single, "Caressenball", was released in April 1979 and rose to the top 10 in England. It remained on the charts for more than 60 weeks and achieved double gold status.

In May of last year the group embarked on its first tour, a week-long trek around the U.K. that culminated in the band's London debut at the Royal Albert Hall. After a break of a few months, SKY went back on the road for a tour dubbed "SKY at Night." Much of the new material is performed on that tour made its way onto the group's second album, "SKY 2," which was released in England in April 1980. Within two weeks it had reached the No. 1 position on charts in that country, with the single "Tocata" entering the charts in the top five. It eventually went platinum in England and Australia. Now released in the U.S. by Arista it is simply called "SKY".

The members of SKY are: John Williams, guitar; Herbie Flowers, bass; Francis Monkman, composer/keyboardist; Kevin Peek, guitar; and Tristan Fry, percussionist.

SKY is managed by Peter Lytton, Todd, SKY Writing Ltd., Mews House, 33 Kenilworth Road, London. England. It does not have a booking agency at this time.

BILLY BURNETTE

"Don't Say No"

By the time he finished high school in 1970, Billy Burnette was a seasoned music industry veteran. He'd released three singles by the time he was 14; had been playing guitar since he was 16; toured the world as a singer (with Brenda Lee), made numerous television appearances, written songs; and organized his father Darrey's band for shows.

After high school, he began apprenticing with producer Chips Moman in Memphis and later Atlantic. Burnette recorded his first LP, "Billy Burnette" (CBS/Entrance), in Memphis in 1971. He later moved to Nashville, where he made a living as a much-coveted songwriter ("Let's All Sing About It," Glen Campbell; "What's A Little Love Between Friends," Conway Twitty and Lorretta Lynn).

Burnette played in Delaney Bramlett's band and cowrote several songs with him during the '70s. He also continued to organize bands for his father, tour with him and work on his song writing. In 1979 he recorded two albums for Polydor, "Billy Burnette" and "Between Friends.

Burnette put together a four-piece band last year and recorded a demo tape of "Just A Heartbeat" and "Don't Say No" (both on his latest Columbia album, "Billy Burnette" that attracted several music industry executives to shows in L.A. clubs like the Hong Kong Cafe and the Blu Bia Cafe. He signed with Columbia at the end of April 1980.

Burnette's band is comprised of Chris Brosius, guitar; Jim Gardner, bass, and Ian Wallace, drums.

The group is managed by Susan Frank and Barry Seidel. 17450 Rancho St., Encino, Calif. 91366 (at 213)981-5898. It is booked through Premier Talent, 3 E. 54th St. New York, N.Y. 10022 (at 212)758-4900.

SANDiego — "Poor and content is rich enough," said William Shakespeare. These words may have been true in days of old when knights were bold and Homme Techno hadn't been conceived. But in an era where humans and machines are inter-dependent, it's damn hard to be rich without a lot of money.

Many radio people are so happy to be on the air that they're selling themselves short, that is unless they're short on talent. Working for wages isn't fine if you can trade your fame for "casheash" on the outside. As philosopher Maximo Babuchi noted, "Money stinks but everybody likes to smell it."

The situation is similar in many radio (and TV) stations. The on-air people are glad to be working, and the sales people are making all the dough. Maybe it's because there is so little talent of real value available ... or maybe real talents have to go else-where to make a handsome buck.

What is happening in radio has already occurred in professional academic circles. Many of the great teachers have left the campuses for a more lucrative business world to trade their expertise for hard cash.

I don't really know if this is good or bad, but I'm usually shocked when I listen to reports on how much market personalities take home. Either marketization depicts a typical phone conversation between nationally syndicated personality John Mouthing and the folks at FM 108, one of the more than 75 stations upon which he is heard each week—end of this Week In Rock.

Receptionist: Hello, this is FM-108.
Mouth: Hello, may I speak with Bill P. Dee, please?
Receptionist: Who may I say is calling?
Mouth: John Mouthing.
Receptionist: What company are you with?
Mouth: Uh, I'm with you, Receptionist.
What? Mouth: I'm with you. I'm on FM-108 on Sunday night.
Receptionist: Are you a new jock? Mouth: No, not at all. I've been on FM-108, Shootin' High for the past three years.
Receptionist: Really? Well, I've got the official FM-108 line up right here in front of me and it doesn't have any John Mouthing on it.

LOS ANGELES—Astute practitioners of radio try to avoid falling into the old trap in which program promotion preoccupation with the means internes with their objective evaluation of the ends. Promotion consistently proves to be one of radio's biggest pitfalls.

The following promotion visualization depicts a typical phone conversation between nationally syndicated personality John Mouthing and the folks at FM-108, one of the more than 75 stations upon which he is heard each week—end of this Week In Rock.

Receptionist: Hello, this is FM-108.
Mouth: Hello, may I speak with Bill P. Dee, please?
Receptionist: Who may I say is calling?
Mouth: John Mouthing.
Receptionist: What company are you with?
Mouth: Uh, I'm with you, Receptionist.
What? Mouth: I'm with you. I'm on FM-108 on Sunday night.
Receptionist: Are you a new jock? Mouth: No, not at all. I've been on FM-108, Shootin' High for the past three years.
Receptionist: Really? Well, I've got the official FM-108 line up right here in front of me and it doesn't have any John Mouthing on it.

NBC NETWORK

Special Traces Life And Vocational Of Carly Simon

"Carly Simon's Very Special, Special, NBC Radio Network, two hours, Oct. 21st (pre-recorded by special affiliate). Produced by Ellen Silver for Narwood Productions.

NY: This is a easy-to-listen to spotlight on Simon's work and her life. It traces her recording career from her first hit "That's The Way I've Always Had It Should Be" to selections from her latest albums "Cove Les" and "Under the Bird." Simon starts off telling listeners that when she was growing up she wanted to be a writer, a spy, the wife of a professor" then "some woman she and her sister Lucy turned into musical people when they were booked into an appearance at the Bitter End (now the Other End) in Greenwich Village. She also talks about the complications of balancing a career, being the wife of James Taylor and mother... of two children. "You can’t please everybody. Sometimes you have to choose who you’re going to please..." She discusses working with Taylor on development of songs and also her recent move to a vineyard with DooBie Brother Michael MacDo-her... "You Belong To Me" with her former partner with whom they were married. "It's over..." as she used to be rich... "I leave them alone..."

The show wraps up with "What Shall We Do About Them." Frank Kelly is an effective but unobtrusive host.

DOUG HALL
Jon R.W. Wallin has joined the on-air lineup at WGBF-AM Evansville, Ind., in morning drive. He comes from a similar air shift at KZLA-AM-FM Los Angeles. Steve Adler, moves from mornings to afternoons at WGBF. Kevin Carpen-ter, who had been handling after-noon drive on a temporary basis, moves back to his 10 p.m. to 2 a.m. slot. . . . KJR-AM Seattle jock “Dancin’” Danny Wright won the national competition on NBC-TV’s “Games People Play” as the fastest talking DJ. He is now hosting a series of fast-talking DJ contests in Seattle.

Bruce “Figman” Figler has moved into the morning drive position on WRNW-FM Briarcliff Manor, N. Y. Middays have been taken over by Ron Rizzi, who comes to WRNW from WPDH-FM Poughkeepsie, N. Y. Pd. Gary Axelbank continues to do afternoon drive. Alan Chapin moves to a full-time night shift as-signment. . . . Margaret Digan Sin-clair has been named vice president of Sunbelt Network. She had been director of creative and affiliate services for the RKO Radio Net-work. Sunbelt is a new company in Dallas headed by James Johns, which distributes 90-second information features.

Phil Laska is now general man-ager of WBOK-AM New Orleans. He comes from KYOK-AM Houston. Both stations are owned by Shamrock Broadcasting. . . . Billy Joel is a designated hitter for WLR-

FM Hemstead, N.Y. He played with the station team in a charity game with WNEW-FM New York. . . . WPLJ-FM New York jock Jimmy Fink is the host of a new tv show in Manhattan called “Jimmy Fink/Sites ‘N Sounds.”

Lori Holder, local promo rep for Epic Records (CBS distributes Pavilion) won the same prize for giv-ing Zimmerlin an entry blank. The contest plugged the song “Love Fan-tasy” by the Philadelphia Lov En-semble.

Pavilion didn’t say what Zimmer- lin’s winning fantasy was, but it must have been a beast. He beat out some 300 entries, some of which are described as “pretty interesting.”

Somebody’s looking you up in Spot Television Rates and Data right now.

The environment in which television time is bought, sold and negotiated has undergone a transformation over the years.

New factors are constantly coming into play. Ever-evolving techniques for defining target audiences; more sophisticated approaches to arriving at the right media mix; new dynamics between buyer and seller are but a few.

Some basic things don’t change — even in the midst of change. According to recent research, one element of planning and buying television advertising remains stalwartly the same — decision-makers’ reliance on SRDS Spot Television Rates and Data.

Wouldn’t you feel more confident knowing you had a high-impact, fact-filled advertising message in Spot Television Rates and Data — where more of the people who count can take advantage of it?
PHILADELPHIA 1000
IMMEDIATELY

A

Ca. Sales
your favorite
JAMES
money order.
for selling
16.

Proceeds from the concert are
for the actress
be-

the

actress
had

Stephanie Wonder, the
crowd displayed
as much appreciation for
musician
as he did for them through his mu-
ic. Jermaine Jackson and Buddy
Miles are among the performers.

The surprise of the evening
was Teena Marie. It appeared that
while some were familiar with her,
very few had seen her perform—and
so

Marie
is not only a master vocalist but
she plays
board,

with

the

feeling she plays other
instruments as
drum

Along with the entertainment and
sports figures, area politicians were
on hand.

L.A.'s mayor Tom Bradley pro-
claimed Oct. 25-20 "Showvowt Wee-

The song becomes an
area summertime hit, making the band
a radio favorite in the North-
east and paving the way for a new
LP and possibly big breaks with a
major label.

Such has been the story of Blotto,
which came in second in a recent
contest and poll held by WNEW-
FM in New York for the "rookie of
the year" contest. It bear the Pretenders
good. The Rosington-Collins band
in listener-cit
test before losing
narrowly to the B-52.

Even more
citizens are in-

the business of the
groups.

Blotto Industries. In the music busi-

cness she is better known as Mary
Medina, former vocals of Art Car-

dev
dvelopment for the now defunct
Infinity Records. In the band Lee
Harvey Blotto is the
vice president of shipping and receiv-
ing.

Blotto, the vice presi-
dent
calla
d
Cheese Blotto is the
vice president of transporta-
tion;

Chevrolet
Blotto has no official site. All,
except Medley, are musicians in the
band.

Blotto Records is distributed

JEM.

Be

the

We

the

We

Tahoe

Infinity

JEM.


[Continued on page 29]
Your Symbol of Success —

Gold & Platinum Record Plaques

We supply the ‘Gold’ or ‘Platinum’ records at no additional cost

Single-$45  *  Album-$65  
(Plus tax and Shipping)

Our Superior Services Include—

* Normal 2/3 week delivery
* Rush Order on request
* Double or Triple Gold & Platinum Plaques
* Gold & Platinum 8-Track Plaques
* Charts & Album Covers mounted
* Custom Awards designed
* Quantity Discounts
* Direct Shipping to recipients on request

Dejay Products

Burbank, Calif. 91505
(213) 845-0744  849-5347
Topliner: Nelson anchored the six-plus-hour marathon afternoon with 65 minutes of his usual fare. The show differed only slightly from his appearance last summer at the Universal Amphitheatre. Not only was there little new but he repeated two songs which Haggard had done only moments before him— "Wagon Wheel Blues," sung by guitarist Jane Faczek, and Nelson's current single, "Faded Love." It wasn't till the end of the set, when he got into his patented "outlaw-oriented" style,

join in on "All the World's a Boulevard" and "Amazing Grace." The backup work by his light-fingered fiddle and the guitar work of Gary Martin in particular were superb, but Nelson would do well to loosen up his new material and shake off his reputation to do so.

Haggard's hour-long turn, which immediately preceded Nelson's, is the safest he has ever been in. There were moments (all too few) when his Paco civil band could almost outlive itself. Norman Ham-

that steel guitar, Don Markham on saxophone, two fiddles, keyboards, guitars, drums and bass complemented Haggard's better-than-ever guitar and fiddle work.

The fact that the stage was set out at the center itself gave at least 150 feet from the perimeter. This lack of intimacy hurt Emmylou Harris the most. Harris, who depends on eye-to-eye closeness rather than power or pacing, was forced to face that advantage by the sheer remoteness of her audience. Even so, of the 14 tunes she did in her 65-minute set, she and her five-piece fiddle band (and they were just that) managed to score big with inspired treatments of "Dixie Vagabond" and Credence Clearwater's "Bad Moon Rising.

Alabama, which opened the proceedings, had two hours of time—45 minutes more than with My Home's I Alabama, "Linn On Tuba Time" and "Teenage Revue." Alabama's brand of country music, one of which originated his fiddling prowess imitating a melding of progressive country, rock-and-popular country, a combina-

tion of tunes that did not suffer much from its performance a few months back at Los Angeles' Palace Club.

JES. PRICE

Billboard photo by Dr. Bob Genovy

ACE HIGH—Russell Smith, lead singer for the Amazing Rhythm Aces, launches into a high-powered vocal on the group's new pop single, "What Kind Of Love Is This." The Aces were in Nashville for a Warner Bros. show case at the Opry.

(And probably everywhere else) for a show of this genre.

That such a draw was possible is attributable to three things: (1) the explosion in popularity of country music, (2) the size of the area itself, 70,500 capacity, and, (3) of course, the lure of the artists.

"Man, Don't Let Your Baby Grow Up To Be A Cowboy," 'Hogten Flyin' Too Close To The Ground," that the crowd really came alive. The only "surprise" was when Harris came out to

get wet, a high energy pop group, to the Boardwalk Entertainment Co.'s first album, which is expected to be released in February, will be produced by Phil Ramone... Dean Conn to A&M: His first al-

bum, "Dean Conn," is scheduled for release Nov. 11... Executive, an 8th group, to 20th Century-Fox Records... Country-rock artist Devlin to Howard A. Knight Jr. for personal management. Singer/composer Lenny Le Blanc to Capitol-distributed Muscle Shoals Sound Records. Le Blanc is currently recording his first album for the label with producer and Muscle Shoals Rhythm Section member Barry Beckett. It is expected to be re-

leased in January... Composer/or

chestrator Hod David Schudson to Al Barr & Associates, Inc. for repre-

sentation in the area of music videos, pictures, television and theatre... Writer/artist Peter Bliss to Insoncor for publishing.


Chuck Howard and the LeGarde Twins to Mervyn Rosenberg Organization for management... Jacky Ward to Farrra International Talent in Naas

village (or publishing) for recording in L.A... Don Oney to Do L Light Talent for management... Bill Mack to Nashville's Music America Records... Pro-

ducer/musician Tony Petelo reigns to Palmer/ Powell & Co. a management, production and pub-

lishing firm in L.A... Bill Marx, composer/arranger to the Robert Light Agency for representation in the film and television fields... Songwriter/singer/a Brandon Tise to Shelby Pannsylvania as a label and management firm.

These jazz artists to Sayles/Mor-

gan Associates in L.A. for Bob Sammers, Alan Kaplan, Kim Rich-

mond, Kenny Berger, Benny Powell, Jim Elision and M. S. Morgan.

Nightwing, a band fronted by British heavy metal veteran Gordon Rowley, to Ornament Records. An L.P.

for Release "In The Act," in this first release, "Jackie English" to En-

terprise Records. Her debut release is the ballad "Once Upon A Night" from the motion picture "Hopscotch." L.A.'s Textones to the Bug Music Group for publishing... Pat Longo's Super Big Band to Sayles/Morgan Associates for public rela-

tions representation.

Barbara & Barry

Congratulations on your #1 single "Woman In Love" and #1 album "Guilty"

Thank you again. We loved doing it for you.

Denise Maynelli, Myrna Matthews, McArt Call

(Background singers on "Woman In Love" & "Give a Little of the Love")
Publishing

Stewart Doing ‘3 To 5’ For April/Blackwood

*Continued from page 5*

Stewart declares: “If a strong catalog deal comes along, we’ll be able to analyze it and make the deal if we desire to do so. Yet, I hope to grow through our own abilities.”

Stewart’s role in the CBS structure is apparently one of assistance to the label, too.

Long associated with film music and soundtracks, especially during a 15-year stint at United Artists, where he served at various times as chief of its music-publishing and recording units, Stewart had actually begun his association with Interworld and also included a production deal with CBS in 1980.

Admittedly unfamiliar with April/Blackwood’s present organization and personnel, Stewart says one of his first endeavors will be to evaluate the company’s professional staff, one of the largest in music publishing.

“A professional manager is one who has two aims: getting over records or developing writers. Anyone who can do both is a very valuable person. Why look for anyone else if I find such expertise currently on staff?”

Stewart, noting the current hassle between live and music publishers on the issue of mechanical royalty rates, comments, “Except for a difference of opinion on what the rate should be, labels and music publishers share common problems.”

“I put out tapes at the top of the list. I don’t know of a solution to it. A royalty on blank tape may not solve the problem, but, it would give a small portion of revenues (lost by label to publishers). It won’t, however, overcome significant losses due to the problem.”

As to his “three to five year plan,” Stewart maintains he accomplished the goals set for himself at Interworld within the three years he ran the show there. “I began to look for another challenge. I think that within three to five years April/Blackwood will be a major publishing force with a fully developed staff to run it on a day-to-day basis. Who knows where the new challenges will be?”

Waring’s Firm

Shawnee Press Expands & Blooms

By IRV LICHTMAN

NEW YORK—Shawnee Press—one of the leading independent choral arrangement print companies—will expand certain existing areas and add new areas in the months and years ahead.

Formed 30 years ago by Fred Waring and his famed Shawnee Choral Ensemble, the now defunct pop choral master on a "final" concert tour, the company is now under the day-to-day direction of his son, Fred Waring Jr., executive vice president and chief executive officer.

Envisoned, associated with Shawnee Press since its inception, left the company three months ago, reportedly over policy differences.

According to Fred Waring Jr., new developments are to include:

The creation within two years at the company’s sprawling residence in Beverly Hills, a former residence of film producer Darryl Zanuck in Hollywood, an office in New York City.

The young company formed by music director/conductor trombonist who handled international companies and who has two cuts on Album Records, some, also specifically directing their attention to source companies involved in film production.

Aalle, for instance, is expected to join Chappell Music on the West Coast shortly among other attempts to assist in film synchronization.

But whether they do it in the classic way or via the new way of film synchronization, the key is the same: film synchronization rights are necessary for the home use of a film on videocassette.

Whether film producers may be paying too much to secure music rights, according to a major entertainment lawyer. Gerald Phillips, of the firm of Phillips, Nizer, Krim and Ballon, told the recent International Tape Association that "there is no further synchronization rights are necessary for the home use of a film on videocassette. The question should be rephrased, whether distributors pay huge sums."

Phillips went on to say that "the need for synchronization rights is not established. This demand at hit in many of the industry do not establish that there are legal questions legal will be resolved by as a result of deals made out between distributors and publishers.

Phillips also recommended against contracts calling for negotiations at a later date, a new way of film synchronization used by Chappell Music.

Also addressing the legal questions at the TAA’s meeting was David Goldberg of the firm of Kaye, Scholer, Fierman, Hays and Handler. Commenting on the settlement of the strike, Goldberg took the position that percentage deals would now win out over fixed rates in negotiations rights. He agreed with Phillips that a test case was needed to resolve the tricky rights question.

The only alternative to a court case, said Phillips, was legislation.

AGAC Intros Monthly Writer’s Craft Huddles

NEW YORK—The American Guild Of Authors & Composers Foundation is launching a new monthly writer-to-writer feature here as part of its Askapro sessions.

Each month, a songwriter team who chart-hitting material will discuss the craft of songwriting and illustrate writing techniques at the piano or on the guitar.

First guest Nov. 20 is Leslie Gore, the artist/writer who has two cuts on the "Fame" soundtrack, including Irene Cara’s "Big Time." Out Here On My Own.

Future guests will include the Bert and Arthur Ross, Elyse Simon and Ralph McDonald.

Also set for Askapro are Ethel Gutman, RCA producer (6) and artist manager Marvin Dash (13).

The moonshine cap sessions are held at AGAC’s headquarters at 40 W. 57th St. Reservations can be made by calling (212) 757-8833.

www.americanradiohistory.com
NEW YORK — The disco and the controversial 12-inch record will continue to be important tools in the breaking of the dance music sounds of the 1980s.

This is the opinion of Daniel Glass, vice president of promotion and marketing for Sam Records.

Glass also believes that over the long term video will also play an important role in helping to break records and expose acts, and has already begun to gear his company for full-scale involvement with this relatively new promotional medium.

Sam Records has already experimented with video promotions of the Newboys, one of its dance rock groups in England.

The New York-based independent label headed by Sam Weiss is further moving ahead with the times by developing a roster of dance music artists that span such popular formats as rock, new wave, reggae and R&B.

Its lineup of artists now include the aforementioned Newboys, Glen Adams (pop, also from England, and formerly associated with the Upsetters and Bob Marley), Thibert and Conversion (both dubbed, and Gary's Gang and John Davidson, two of the label's earliest acts with musical formats that span pop, R&B and disco.

The label which has gone from independent (it had a distribution pact with CBS Records for about 18 months) and back to independence in the past two years, is savoring its new-found flexibility.

It does not knock its past affiliation with CBS. In fact, Glass stresses that it was a good thing for the company to have been associated with the major. He praises the artist development and press departments of CBS and states, "The relationship educated us to the knowledge that there was more to the promotion of a product than radio and the discotheques."

Glass also emphasizes that the separation from CBS was amicable, but adds, "Independence allows us much greater creative control over our products...it affords us the flexibility to deal with our artists, the promotional outlets and the retailers on a more personalized level."

Glass explains that today, as an independent, his company also enjoys much better access to product sales figures and other essential promotional feedback than when it was affiliated with CBS.

He further adds that as an independent the profit structure is higher, but warns that the risks are also higher. "The independent, especially in today's fluctuating market, must be much more conservative with pressing and promotion, than a counterpart that is affiliated with a major label," Glass states.

Glass discloses that the nation's population growth, especially in the black urban centers of New York, Philadelphia, Baltimore, Washington and Miami, is playing an important role in helping to attract independent labels "to ride the tough times" by supporting the products they release.

Glass is convinced that a pop/funk/reggae sound is going to play an important role in the dance music sound of the future. Consequently, he is concentrating on developing artists involved with this format.

Glass says of the past era of the conventional disco sound, and Sam Records involvement with it, "We were confused by the times. However, the air has been cleared, and we are back to concentrating on developing a total record company.

Sam Records is a division of Win Records, Inc. a New York-based record distributor and one-stop also headed by Sam Weiss.

Glass says of the style of the Newboys, "Just A Groove," "will soon be issued here, and is already being released in England under a distribution agreement with Excelibur Records."

The label has also retained two new promotion people, including Bert Coleman who was formerly with Pickwick International Records, to help with the promotion of the products of all the label's artists.

Prelude Gears Up For A Shift To More Crossover

By IRV LICHMAN

NEW YORK — Recognizing shifts in the dance music market, Prelude Records is in transition for broader crossover product, while declaring there's still life in club-orientated hits.

The label, with many successes in the dance/disco market since its debut in 1977, took advantage of the European style of dance music that was in vogue several years ago.

"As we examined this area," explains Marvin Schlachter, president of the company, "we knew that sooner or later we'd have to be involved in more domestic productions, seeing producers and artists here coming up with recordings that were reaching a broader cross-section of the public. We wanted to integrate a basically black music in a dance format."

In signing such domestic acts as Bobby Thurston and Gayle Adams, Schlachter believes he's moved in the right direction and has added another important element to the company: artist career building.

He notes that many productions imported by Prelude were "concept" sessions without any "real artists" to build upon.

Schlachter admits that making homegrown product is a more costly approach to marketing of releases, but adds, "I can be more profitable if we generate an international hit and have world, rather than limited rights."

Schlachter, however, is hardly abandoned the dance music sound. "I still believe in it," he stresses. "I see it happening everyday. A disco club can still break a record and influence radio. People still want the energy generated by dance recordings.

Whatever directions we take, it won't be at the expense of dance music. We're going for acceptability in clubs without creating a barrier on the radio level.

As to the possibility of moving into other types of music such as rock or new wave, Schlachter declares, "While we don't exclude any format of music, we're practicing what the industry is preaching, which is selectivity and doing what you do best."
Disco Business

Long Island Proprietors Find Clubs Healthy

BY RADCLIFFE JOE

This is the first of a two-part series on the proliferation and diversification of discoes of Long Island, N.Y.

NEW YORK—All the talk of a leveling off of the U.S. disco boom is "just talk" to most Northeastern club operators, and especially to those on Long Island where the boom is as healthy and competitive as ever.

Instead of going underground and busing down to ride the rough economic times, Long Island club operators are aggressively overhauling their operations, and are involving themselves in greater diversification of the entertainment fare being offered.

Their enterprising new programs span the spectrum of entertainment taxes ranging from rock, country and big band clubs, to exotic discos offering such risque fare as male and female strippers.

Operators in this thriving, and still highly competitive entertainment arena talk about disco today as being "a maturing scene which still draws enthusiastic crowds."

They admit to having slow nights, but take these in stride. As one owner observes, "Every night cannot be New Year's Eve. And when you consider the competition we're facing today, we must realize that there are only so many pieces of the pie in which we must all share."

However, what many of these innovative operators are doing is making sure that the pie is comfortably shared by broadening the appeal of their rooms.

In addition to projecting a more contemporary image, a lot of club owners are also trying to create an ambience of casual style and sophistication in an effort to woo more of the over 25, upwardly mobile, middle and upper class crowd. As part of this move there is also a de-emphasis on lighting effects which were such an integral part of the disco environment just a couple short years ago.

As Peter Norberto, owner of Sages, states, "I try not to be offensive with lights. The older crowd does not go for it. They do not want the glitter. It's too damn busy."

Norberto echoes the feelings of a growing number of operators who state that much of the money now invested in lighting should be channeled instead into better sound components.

Norberto states confidently that most of the 1,000 patrons that drink and dance at his Mineola club on a good night, are inspired by his club's sound system which include A & B and Crest amplifiers, Altec and A & GH speakers, and Astley crossover and compressor equipment.

Phil Silverman, the room's deejay, spins the hottest dance music sounds on Technics turntables, and meticulously assembles the package on a TEAC mixer.

Some clubs, like Jamie's in Sayville and Channel 80 in Island Park, are creating something of a sensation by adventurously expanding the disco environment.

Channel 80, located on the Waterway between Island Park and Long Beach, is cherished by area discoplies as being "the Hamptons of Nassau County." The club owns a boat docking area adjacent to its free-standing building, and merges the glamor of boating life with the flashy styles of disco dancing and elegant dining.

There is also an extensive boardwalk area, in addition to the club's two-level, multi-tiered room, which offers music and a light show, a bar and a floating dance floor. However, at $10 per person, this club's admis-


coemar is number one lighting throughout europe.

coemar is the leading manufacturer in special effects for discos, nightclubs, lounges, hotel halls, theaters, arenas, studios, auditorium halls, and every other place where entertainment is.

coemar's top quality production, advanced in design and construction, is exported and appreciated throughout europe.

coemar is now coming to the united states and has territories available for distribution. is your organisation interested?

coemar would be glad to meet you personally

new york, plaza hotel (phone 759-3000) from 24th to 27th of november

coemar ing. s. maruccci srl via bonfiglio 2, 46042 castel goffredo (mn) italy
<table>
<thead>
<tr>
<th>Week No</th>
<th>Title/Artist/Label</th>
<th>Original</th>
<th>Previous</th>
<th>Week</th>
<th>Title/Artist/Label</th>
<th>Original</th>
<th>Previous</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>CAN'T FAKE THE FEELING</td>
<td>Prim (LP/12-inch) POP 005/POP 006</td>
<td>-</td>
<td>15</td>
<td>IF YOU COULD SEE WHAT I'm SEEING</td>
<td>Prim (LP/12-inch) POP 007/POP 008</td>
<td>-</td>
</tr>
<tr>
<td>2</td>
<td>UNDERWATER</td>
<td>Harry Thuman (unreleased)</td>
<td>-</td>
<td>27</td>
<td>IT'S A WAR/ANJIA</td>
<td>Emergency (LP) EM 7810</td>
<td>-</td>
</tr>
<tr>
<td>3</td>
<td>HOT LEATHER</td>
<td>Passengers (Unreleased)</td>
<td>-</td>
<td>35</td>
<td>IS IT ALL OVER MY FACE</td>
<td>West End (12-inch) (Remix) WES 21219</td>
<td>-</td>
</tr>
<tr>
<td>4</td>
<td>CAPRICORN</td>
<td>Capricorn</td>
<td>-</td>
<td>55</td>
<td>PARTY ON—Pure Energy</td>
<td>Sunday (12-inch) POS 606</td>
<td>-</td>
</tr>
</tbody>
</table>

**RAPS:**
1. 8th WONDER—SUGARHILL GANG
2. SUPER RHYMES RAP—JIMMY SCISSOR
3. ANOTHER ONE BITES THE DUST —SUGAR DADDY
4. MONSTER JAM—SPONGIE GEIGE SEQUENCE

**Sunshine Record Distributors**
747 10th Avenue • New York, NY 10019
212-285-3530
Wholesale only — call or write. Orders shipped within 24 hrs. F.O.B. New York.

**Billboard**
Survey for Week Ending 11/8/80
35

**Discos Business**
Discos Mix
By BARRY LEDERER

NEW YORK: D.C. Larrie has been a fine supporter of disco and a force in many ways. Most spawners have enjoyed this artist's music, and Larrie has become a cultfavorite. However, this artist has never required the commercial success he desires. His music has sometimes been too personal and arena-aware of all the public wants. However, this Larrie's 

17x92 (5:23) 17x776 (3:19) 17x812 (2:54) 17x901 (2:36) 17x92 (2:23) 17x910 (1:45) 17x937 (1:49) 17x918 (1:44) 17x927 (1:41) 17x919 (1:39) 17x928 (1:37) 17x916 (1:34) 17x929 (1:32) 17x917 (1:30) 17x920 (1:28) 17x918 (1:26) 17x921 (1:24) 17x919 (1:22) 17x922 (1:20) 17x917 (1:18) 17x923 (1:16) 17x918 (1:14) 17x924 (1:12) 17x919 (1:10) 17x925 (1:08) 17x919 (1:06) 17x925 (1:04) 17x919 (1:02) 17x925 (1:00) 17x919 (0:58) 17x925 (0:56) 17x919 (0:54) 17x925 (0:52) 17x919 (0:50) 17x925 (0:48) 17x919 (0:46) 17x925 (0:44) 17x919 (0:42) 17x925 (0:40) 17x919 (0:38) 17x925 (0:36) 17x919 (0:34) 17x925 (0:32) 17x919 (0:30) 17x925 (0:28) 17x919 (0:26) 17x925 (0:24) 17x919 (0:22) 17x925 (0:20) 17x919 (0:18) 17x925 (0:16) 17x919 (0:14) 17x925 (0:12) 17x919 (0:10) 17x925 (0:08) 17x919 (0:06) 17x925 (0:04) 17x919 (0:02) 17x925 (0:00)
**Classical Notes**

Ann Hobson Pilot is the new principal harp player of the Boston Symphony. She’s the second such player to join the Boston Symphony since the orchestra was founded in 1925 until 1930. The New York Philharmonic has named Larry核准 assistant on the orchestra’s new assistant conductor, Jeffrey Kallberg, and a music director for the Detroit Symphony Orchestra.

**Met May Yet Open; New Contract Inked**

NEW YORK — The Metropolitan Opera, closed due to a labor dispute, may open again. All Management and negotiators for the orchestra members reached agreement on a new contract as of Oct. 25.

Primary sticking point in the stalled talks—the union’s demand for a four-performance week—was settled by a formula in which management agreed to the demand in principle. Orchestra players will now provide five weekly “services” on an eight-week schedule and one four-hour rehearsal.

Met executive director Anthony Braxton and union president, James Vanard, will also agree to “contract” and provide for artistic excellence. In return, the union promises to work in wage and benefit demands.

The Met must still sign contracts with individual artists, and schedule the stagehands and chorus, but speculation is that the season will get underway in mid-November.

**The Emotion-Charged Negotiations**

The emotion-charged negotiations included the week of the settlement after 17 days of no talks. Bliss had previously announced the cancellation of the entire season, which was scheduled to get under way in mid-September.

The emotion-charged negotiations included the week of the settlement after 17 days of no talks. Bliss had previously announced the cancellation of the entire season, which was scheduled to get under way in mid-September.

**RCA Releasing 13 Gold Seal Titles in Nov.**

CHICAGO—November is a big month for RCA Records’ Gold Seal titles with 13 new titles introduced.

According to an RCA official, the flow of the 59.8 line is being increased with major quarterly releases planned. The label also plans to offer 100% cassette equivalents, it is reported.

Included on the November lineup is the first U.S. release of Walton’s “Balhazzar’s Feast” with Sherrill Milnes conducting the Chicago Symphony orchestra and chorus. Production is being flown from RCA vaults and from the current catalog.

**Rachmaninov Piano Concerto No. 2**

With Alexis Weissenberg backed by the Chicago Symphony and a Marriner/Pianton piano playing, Beethoven’s Concertos are among the notable November releases. The Boston Symphony also has a new stereo version.

More recent titles being transferred from RCA’s Classic Film Sound Series No. 2 by the Philadelphia Orchestra, Joseph Silverstein conductor, and Charles Ives Fourth Symphony. Massenet’s “La Navarraise” with cast including Marilyn Horne and Roberto De Simone and Scher- rahn Milles, and two volumes of the label’s Classic Film Sound Series with Charles Gerhardt conducting the National Philharmonic.

January is expected to bring a major new cassette release, including many titles originally issued in L.P. configuration only. Total car- ringtons are reportedly expected to be offered at this time.

The January release, containing 10 new titles, will include the first stereo version of the Beige Book/Feiner Reiner Chicago Symphony Rachmaninoff Stravinsky’ “Electra” excerpts recording.

**Classical To Be Called Pro Arte**

Pickwick Bows Full-Price Label

**Recorder virtuoso and early music specialist**

Frans Bruggen will conduct a specially commissioned ensemble of the Orchestra of the 18th Century in music by Bach, Haydn and Mozart using period instruments. Some of these recordings, to be digitally taped, will be recorded live in concerts that are acoustically appropriate to the music.

Bruggen will be heard instrumentally also, and harpsichordist, Gustav Leonhardt will be among artists featured.

Five operas are in preparation by Pro Arte, again including some rarities, Cimarosa’s “Il Campanello” and Donizetti’s “L’elisir d’amore,” both conducted by Gary Berlin. Vo- cals and orchestra will be performed on the label include Ellen Hertzburg, Walter Berry, Hermann Prey and Dietrich Fischer-Dieskau.

On the chamber music side, a complete edition of the Dvorak quartets is promised as interpreted by the Varazonyu Quartet, while the Oehme Trio will tape works for the four by Brahms and Schubert. The violoncelist, Christian Altenburger will be a frequent soloist, initially giving attention to concertos by Mozart and Tausnay.

Leo Hofberg, who serves Pickwick as a consultant with ad input, notes that one of the early releases will be a digital “specular” program, including such choirs as “Les Preludes,” “Rule Of The Valkyries” and the “Peer Gynt” Suite on four sides.

Vining stresses that the Pickwick- seum line will continue, with 30 new titles to be released during 1981. He expects the Pickwick culture portion of the International Art catalog to be stabilized at about 200 titles, along with some new titles, the group has yet to be determined.

Product sources for the mid price line include, Senator, Reader’s Digest, Melodyia, Harmonia Mundi and some “Sonos,” Vining says.

Michael Madigan, director of marketing for Pickwick Records, says that the label will host a series of distributor meetings to introduce the new line of fare.

Martin Barstow, formerly with the Monos Music Group, has been hired as national classical sales manager, and the four regional Pickwick managers will be expected to work the catalog.

With skill said to be a priority condition, Johnson has been checking on pressing facilities. These facilities will have to be set up, said last case. Cassette production, however, has already been added to the list of Alton Music, duplicating firm located on Long Island.

**$5.99 LINE**

**RCA Releasing 13 Gold Seal Titles in Nov.**

CHICAGO—November is a big month for RCA Records’ Gold Seal titles with 13 new titles introduced.

According to an RCA official, the flow of the 59.8 line is being increased with major quarterly releases planned. The label also plans to offer 100% cassette equivalents, it is reported.

Included on the November lineup is the first U.S. release of Walton’s “Balhazzar’s Feast” with Sherrill Milnes conducting the Chicago Symphony orchestra and chorus. Production is being flown from RCA vaults and from the current catalog.

Rachmaninov Piano Concerto No. 2

With Alexis Weissenberg backed by the Chicago Symphony and a Marriner/Pianton piano playing, Beethoven’s Concertos are among the notable November releases. The Boston Symphony also has a new stereo version.

More recent titles being transferred from RCA’s Classic Film Sound Series No. 2 by the Philadelphia Orchestra, Joseph Silverstein conductor, and Charles Ives Fourth Symphony. Massenet’s “La Navarraise” with cast including Marilyn Horne and Roberto De Simone and Scher- rahn Milles, and two volumes of the label’s Classic Film Sound Series with Charles Gerhardt conducting the National Philharmonic.

January is expected to bring a major new cassette release, including many titles originally issued in L.P. configuration only. Total car- ringtons are reportedly expected to be offered at this time.

The January release, containing 10 new titles, will include the first stereo version of the Beige Book/Feiner Reiner Chicago Symphony Rachmaninoff Stravinsky’ “Electra” excerpts recording.

**RCA Releasing 13 Gold Seal Titles in Nov.**

CHICAGO—November is a big month for RCA Records’ Gold Seal titles with 13 new titles introduced.

According to an RCA official, the flow of the 59.8 line is being increased with major quarterly releases planned. The label also plans to offer 100% cassette equivalents, it is reported.

Included on the November lineup is the first U.S. release of Walton’s “Balhazzar’s Feast” with Sherrill Milnes conducting the Chicago Symphony orchestra and chorus. Production is being flown from RCA vaults and from the current catalog.

Rachmaninov Piano Concerto No. 2

With Alexis Weissenberg backed by the Chicago Symphony and a Marriner/Pianton piano playing, Beethoven’s Concertos are among the notable November releases. The Boston Symphony also has a new stereo version.

More recent titles being transferred from RCA’s Classic Film Sound Series No. 2 by the Philadelphia Orchestra, Joseph Silverstein conductor, and Charles Ives Fourth Symphony. Massenet’s “La Navarraise” with cast including Marilyn Horne and Roberto De Simone and Scher- rahn Milles, and two volumes of the label’s Classic Film Sound Series with Charles Gerhardt conducting the National Philharmonic.

January is expected to bring a major new cassette release, including many titles originally issued in L.P. configuration only. Total car- ringtons are reportedly expected to be offered at this time.

The January release, containing 10 new titles, will include the first stereo version of the Beige Book/Feiner Reiner Chicago Symphony Rachmaninoff Stravinsky’ “Electra” excerpts recording.

**RCA Releasing 13 Gold Seal Titles in Nov.**

CHICAGO—November is a big month for RCA Records’ Gold Seal titles with 13 new titles introduced.

According to an RCA official, the flow of the 59.8 line is being increased with major quarterly releases planned. The label also plans to offer 100% cassette equivalents, it is reported.

Included on the November lineup is the first U.S. release of Walton’s “Balhazzar’s Feast” with Sherrill Milnes conducting the Chicago Symphony orchestra and chorus. Production is being flown from RCA vaults and from the current catalog.

Rachmaninov Piano Concerto No. 2

With Alexis Weissenberg backed by the Chicago Symphony and a Marriner/Pianton piano playing, Beethoven’s Concertos are among the notable November releases. The Boston Symphony also has a new stereo version.

More recent titles being transferred from RCA’s Classic Film Sound Series No. 2 by the Philadelphia Orchestra, Joseph Silverstein conductor, and Charles Ives Fourth Symphony. Massenet’s “La Navarraise” with cast including Marilyn Horne and Roberto De Simone and Scher- rahn Milles, and two volumes of the label’s Classic Film Sound Series with Charles Gerhardt conducting the National Philharmonic.

January is expected to bring a major new cassette release, including many titles originally issued in L.P. configuration only. Total car- ringtons are reportedly expected to be offered at this time.

The January release, containing 10 new titles, will include the first stereo version of the Beige Book/Feiner Reiner Chicago Symphony Rachmaninoff Stravinsky’ “Electra” excerpts recording.
BUDGET
Tapes & Records

A UNIQUE RETAIL CHAIN MARKS ITS TENTH YEAR OF STEADY GROWTH
At Budget Tapes and Records, we’ve got a reason to celebrate!

And the reason is you. You the artists. You the manufacturers. And you the family of Budget Tapes and Records stores.

You did it because you always knew you could count on us. To care about your music. To be close at hand. To be your friend. And to make us very proud.

After ten years, we’ve made it to the top. Thanks to you!

Happy Tenth Anniversary.
We’ve Got Your Song.
Budget store number one featured $4.98 list-priced albums for $2.99, and that "took the town by storm," Lasky recalls. Budget was living up to its name.

It didn’t take long for the Budget idea to catch on. Son Jay worked hard in the warehouse to fill the orders and stock the store, while Dad Phil handled the company affairs. Early on, other stores were opened and manned, often by personnel who had initially worked in the Lasky’s warehouse.

Budget stores opened up in Colorado, then Missouri, Montana, Wyoming, Kansas and Idaho. The warehouse operation became known as Danjay Music, Inc., and the store franchises were serviced by Budget Tapes & Records, Inc. Chain record stores, as they are known today, existed in only a few areas of the country, and the Budget chain, operating under a franchise system, proved to be even more unique.

Phil Lasky worked with each prospective store owner, sometimes even starting them off with financial assistance. The young store operators learned the tricks of the trade from Lasky, whose sales and business acumen had been developed and perfected in his lifetime career of shoe selling. If he taught them nothing else, he taught them how tenacity would close the sale. Don’t let the customer go away unsatisfied.

By 1974, Budget Tapes & Records stores were too numerous in the Rocky Mountain region that some of the Budget/Danjay employees began to look for new territories in which to set up franchises. Mike Boyle and a cadre of other Denverites headed out toward the city of Seattle.

When they arrived, several new Budget stores were set up. Boyle recalls that, “Phil made a deal with us. If we set up nine new stores, he’d set up a warehouse branch out there for us.” Phil kept his word, and PJJ Music, Inc., the Western warehouse for the Budget stores was established. Around the nucleus of Washington stores, more and more outlets were established, and the warehouse staff increased.

Evans Lasky, the elder son of Phil, was invited to join the Budget/Danjay/PJJ team in 1975. Evan, who was a Dartmouth and Univ. of Denver graduate, was the owner of three shoe stores in Tucson at the time. He liquidated the properties and joined Jay Phil, and a growing staff at the Denver offices and warehouse.

During the first years of Budget/Danjay/PJJ, the Lasky family kept a somewhat low profile on the outside. They wanted to “do the work rather than talk about it,” so not much attention was paid to image building on a national basis.

In 1977, PJJ had entertained thoughts of a merger sale to a large development company. In fact, Lasky states, “Letters of intent were already drawn up.” But the sale was not com... (Continued on page BTR-8)
Bringing Contemporary Music To The Grass Roots

One glance at the map on the wall of the Budget Tapes & Records office in Denver reveals the vastness of the Budget chain of stores throughout the American Midwest and West. Ninety-one colored pins speckle the map from Anchorage to Kansas City, representing the stores sporting the Budget logo. Though there are 18 Budget stores in the Denver/Rocky Mountain Front Range area, and 15 in Washington’s Puyet Sound region, the majority of the other stores are located in smaller towns such as Hastings, Neb. and Kalispell, Mont.

The smallness of the communities didn’t phase Budget store founders. In fact, the intent was to locate in them, often where the owners themselves were born and raised. These communities had been frequently missed by the mainstream giant malls and supermarkets and radio stations. But, there was still a market for contemporary music in the small towns, and Budget became a natural outlet.

Also, the smaller communities have provided excellent starting grounds for people interested in opening their own retail record businesses. Although many of the owners never had business experience before, Budget’s Lasky family—Phil, Evan, and Jay—were ready to help the potential store owners get started. Anne Forwood of Cheyenne, Wyo., was a girl fresh out of high school when the Laskys helped her to open Store number 12 in the Budget chain in 1971. Rich Graves, owner of three stores in Idaho, says “The Laskys taught me how to be a businessman.”

In any conversation with store owners, the Lasky name inevitably comes up, almost as readily as the word “family” does. The Budget & Records office in Denver reveals the Laskys, Graves, and the scores of other franchisees: it’s family. The owners have an open line to the Budget offices in Denver, whether it is to ask for help in the business end of things or the announcement of a birth.

Though all the stores carry the Budget logo on their storefronts, they do not necessarily follow any headquarters-dictated floor plans. The individual store owners are free to innovate, such as at a Logan, Utah store with a drive-up window, or a Wichita store with two entrances, one for rock and pop music fans, and the other for classical music devotees.

The individuality has been a trademark for Budget, and it extends to the attitude of the sales personnel. Since the store owners take an active, day-to-day involvement in the business.

(Continued on page BTR-9)

Our congratulations to Budget Tapes and Records on your Tenth Anniversary!

KBPI
FM 106
rocks Denver

We appreciate your co-operation and support and look forward to many more successful years with our friends at Budget.
Our congratulations to Budget Tapes and Records on ten years of success in the art of music marketing.

All your friends at CBS Records.
Distribution Keeps Pace With Stores From Alaska To Wisconsin

We've got your song.” Those are the words of Budget Tapes & Records' advertising jingle, and they also state the goal of Budget's distributing arm, Danjay Music. With a warehouse in Seattle, and one in the same Denver building as the corporate headquarters of Budget, Danjay services the 91 Budget retail stores, which stretch from Anchorage to El Paso, and from Albuquerque to Superior, Wis.

The Seattle branch, known until a few months ago as PJL, Inc., was started in 1974 after several stores had been established in the Seattle area. In what amounted to a caravan move, several Denver Budget families packed up that year and moved to the Pacific Northwest to begin the second arm of Budget's growing empire. Today, 35 stores are serviced from Seattle, and 56 from the Denver warehouse.

At its 1976 convention, Budget unveiled plans for a third warehouse—this one in the Minneapolis area. But factors such as high lending rates and a somewhat stalled economy deterred Danjay from taking the big third step right away. "When the time is right," explains chairman and founder Phil Lasky, "we'll set up shop there or maybe somewhere else to service our midwest stores."

Both of the present Danjay locations provide easy access to their respective airports, to facilitate quick pick-up and delivery of goods, although much of the shipping is done by trucks to closer stores.

The growth of the Budget chain has necessitated two moves of the Denver location and one move of the Seattle branch to provide more floor and working space. Each branch staffs 20 people.

In spite of the moves, operations manager George Hill still feels cramped in the somewhat narrow Denver building. Supplies of records, tapes, accessories and novelty items, ranging from videocassettes to bubble-gum and book bags, line the shelves of the crowded warehouse.

Hill, who formerly worked with United Artists Records in (Continued on page BTR-8)

HAPPY

"10"

BUDGET

TEN YEARS OF SELLING THE SOUND HEARD ROUND THE ROCK.

FROM YOUR FRIENDS AT...

SEATTLE'S BEST

ROCK

KISW-FM 100

LE-BO PRODUCTS Co. INC.
56-60 Grand Avenue, Maspeth, N.Y. 11378
(212) 894-5155

www.americanradiohistory.com
HEAR YE...HEAR YE!!

In recognition of the considerable contributions by the Laskys to America's record industry for the past ten years, the Warner/Elektra/Atlantic Corp. and its family of labels...with respect and gratitude...issue the following public declaration...

For Outstanding Performance
BUDGET Records & Tapes
Has Been Judged To Be A
"10"

To the miracle workers...the Laskys...our best wishes for continued success from your loyal legion of admirers at...

Warner/Elektra/Atlantic
Warner Bros.
Elektra/Asylum/Nonesuch
Atlantic

© A Warner Communications Company

www.americanradiohistory.com
Branch manager Mike Boyle also sees video product on the horizon. “We’ll probably be using 10 of our stores as a test market, carrying maybe 20 to 40 movie cassette titles by Christmas.”

“Video cassettes are part of our overall scheme to supply our customers with software for home entertainment as well as apparel and accessories,” Green says. “That also includes more alternative products and gift items. We don’t want to turn our stores into gift stores, but we do want to be record and tape stores.”

One of the big headaches, according to Green and Boyle, is procurement of recorded product on the smaller independent labels. “Since Sound Records & Tapes (a local independent distributor) closed down in January, we’ve had to scramble for an independent label. It’s been difficult.”

“Most of our stores,” adds Green, “are playing new releases by the new artists in the store to encourage sales. But often, it’s very hard to get adequate service with the product on independent labels such as Molown or Arsita. We’d like to see that change.”

The independent labels servicing problem is magnified by the fact that many of the stores serviced by Danjay Seattle deal in hit singles. Most stores serviced by the Denver branch do not sell singles.

Budget franchises are not required to purchase their stock from Danjay. However, the working arrangement is such that, although some purchases (such as import albums) are sometimes handled through the regular lines in Danjay’s main warehouse, much of the stock sold in stores’ retail items have come from one of the two Danjay warehouses. One of the main reasons is the personal contact between the franchise owners and the Danjay warehouse personnel.” We see the Danjay warehouse manager weekly, he explains. “We keep almost complete total contact,” explains operations manager Hill. “I talk five or six times each day to store personnel and owners. You can’t deal with them any better and still have the same personal working environment.”

“In addition,” adds Evan Lasky, president, “Budget store owners are the most aware of our commitment to servicing Budget stores and only Budget stores.”

The Danjay/Budget coalition is also benefiting from the stabilization of the video business. According to comptroller Jack Kitchel, “We chose the system for its ease of operation. One day’s training and I’ve got my staff on it.”

Kitchel notes that the stores have been working closely with the system, along with George Hill, Payroll and invoicing became the first tasks of the system, and next, Kitchel says, comes the general ledger.

According to Hill, 1981 will be a year of “measured growth” for Danjay. “If we responded to all the requests we get for new stores, we could be opening new ones every week. But there’s much more to it than that.”

**BRANCH DISTRIBUTION KEEPS**

**Continued from page BTR-4**

**Continued from page BTR-6**

Hollywood, explains that the warehouse inventory operates on a much tighter system than ever before, mostly due to the manufacturers’ late price increases and new, stringent return policies. “In my first 2½ years with Budget (he joined the company three years ago), we had erratic, pronounced in-ventory fluctuations for no apparent reasons, until now that we were grossly overbuying. Now, with the restraints imposed by the manufacturers, such as stricter return policies, we’ve become much more conservative in our buying. We now work on a perpetual inventory system.”

“I know one thing,” he adds. “At this rate, there sure aren’t going to be as many cutout dealers in a few years. They won’t have as much stock to work with.”

Though cutouts might be trimmed over the years, Danjay and Budget executives are all lautidly about CBS’ initial move to provide its own recorded product. They also note that the specially-priced product put a new Vitality into the record retailing business, with just about everyone coming on the winners’ row that a rather large number of mankind has adopted the midline pricing system, they observe, the industry has been helped through the economic crunch in what could have been a much harder year.”

Hill also notes the increased interest in accessories. Sales of blank tape, rock-n-roll souvenirs, and other specialty items amounted to $2.5 million in 1977. In 1975, they amounted to $10, with a big factor being blank tape sales. Danjay supplies Budget outlets with TKI, Maxell, BASF, and Memorex brand videocassettes.

“We’re also watching the video market closely,” says Hill, “but we’re not going to rush madly ahead with it. Right now, the prices for prerecorded videocassettes are still high, and many people aren’t ready for the videodisk system yet. We’re not considering it but we think the general public will be better off, especially for the price.”

The Danjay Seattle branch is located in a spacious warehouse south of the city, and services Budget stores in the Pacific Northwest, states Danjay president Harry Hill, and a branch in Utah is about to open. Bill Green, head buyer for the branch, reports that though much of the selling and buying trends in the store they service are the same as those handled by Danjay Denver, there are a few notable trends peculiar to the Pacific Northwest. “The video barn, for one, noticed early on the trend to increasing tape sales, a tendency also noted by Danjay Denver.”

Captivating as the tape business is, says Green, “We’ve also helped those sales along even more by use of open tape bins and Sensotronic detection devices. Products, such as around 80% of our Pacific Northwest stores now use the open bin system.”

**Bringing Contemporary Music to Grass Roots**

**Continued from page BTR-4**

of the stores, they stay close to the bread and butter and make efforts to treat the customer with a particularly special courtesy.

Maude Gaede, owner of three stores near the Washington/Idaho border, works alternately in each store to stay close to the customer as well as his business interests. “I think Americans have lost their individuality. Those people in services. The lines such as a store like mine can’t help but make it. We keep our expenses down, and we work in the business to keep in touch with reality. We’re there to give the customer what he wants.”

Gaede, like many of the Budget store owners, doesn’t use the “bigger is better” guidelines, but rather states his own rule of thumb: “Sell what we need, keep it clean, keep it comfortable and keep it cranking.”

Budget stores are rarely ever seen in large shopping malls, although they might be in the annexes to those malls, or just around the corner, where the overhead is lower and operating expenses can be cut. Often, the stores are located conveniently close to corner stores and more than one store benefit from nearby military installations.

Stores range in floor space from approximately 3,000 square feet in the Everett, Wash. and Billings, Mont. stores, to the tiny 312 square foot second floor store in the mountain hamlet of Frisco, Col., which is one of the most recent Budget franchises.

Both floor and wall space, as well as ceiling space, are used to the optimum in most stores, with various chain-wide display contests, and the basic desire to tell, encouraging full, colorful and “comfortable” use of space.

In the early ’70s, Budget was more or less a rock and jazz record outlet. In recent years, there has been more of a trend toward diversification, with a greater music leading the way in expanding the stores’ clientele in many areas. Though each location experiences different consumer preferences (such as jazz in Anchorage, or new wave in Kansas City), there is now a gradual expansion of the budget stores. One store is a permanently growing demand in several stores, and gospel music is beginning to mark its orders, too.

Another trend of note is the increasing tape sales following the installation of video display systems in several of the Pacific Northwest stores. Warren Eikins, owner of the Budget Anchorage store, reports that the open bin method of displaying tapes has caused a definite increase in tape buyer interest.

Budget stores are discovering plenty of accessory and impulse items to decorate their premises and turn a profit; rock-n-roll souvenirs, novelty shirts, posters, jewelry, tapestries, cards and games have augmented sales of tape carrying cases, head cleaners, and blank tapes in the display cases of the stores. “The radio ‘is no go’ according to Jeff Klem, warehouse manager at Danjay in Denver, which supplies the stores. The sales record for the Bone Fone has been most impressive, and at least one store has done a sizeable promotion for the item by offering a $10 discount for customers who will have their personal tape to carry it on their Radio.”

Video software is beginning to make its way into some stores, but the champion turnover item (with guaranteed “no return clause”) currently is currently Chub Tubs, dis-shaped bubble-gum slabs wrapped in miniature album jackets. “For once,” exclaimed one store manager, “we don’t have to worry about stock.”

Instrumental to Budget’s “coming out” in the past few years has been Sandy Halper, the director of advertising and promotion for the chain. “She’s been given the reigns,” says Phil Lasky, Budget’s chairman, “and done a fantastic job for us.”

The reception area to the Denver Budget offices is decorated with various items, including a schedule of forthcoming shows, concert ads, and a toothbrush and comb to advertise concerts, contests and promotions in recent years done in alliance with radio stations, movie theaters, and other businesses. Perhaps the most ambitious efforts have been the “ Audio for a Cure”走了 with Fein Brothers, in participating in the Pepsi Summer of Stars series of concerts at the beautiful Red Rocks outdoor amphitheater for three summers.

Budget sponsors concerts and events featuring in the Denver area, including a partial sponsorship of the Denver Rockies hockey team, and support for the Avalanche indoor soccer team. Budget’s game, “Rock the Rockies,” last year, raising funds for the organization chaired by song-writer/performance manager, Paul Baker.

The branch of Denver/Budget, headed up by Mike Boyle, has participated in fund raisers for the Portland Zoo, plus numerous other activities in the Pacific Northwest, including sponsorship in Sep Fair.

Budget has also helped to support public television by underwriting various programs and fund-raising activities. For the Christmas season this year, Halper has worked closely with the “Give the Gift of Music” theme, supplementing Budget’s own graphics with the now-familiar NARM “Give the Gift of Music” logo.

One problem Halper has experienced has been the natural tendency of labels to run the majority of their promotion and advertisements through the larger labels, not the small independent’s Budget’s franchise system, and the smaller towns in which many stores are located, is currently seeking out promo materials which will work well in all areas, promotions which record manufacturers will participate in as a whole, including all markets.

“The level of enthusiastic participation in some secondary markets,” adds Halper, “can be very exciting and have tremendous returns. We also have the success in large markets, but at times Budget promotions can reach with many forces and get lost in the shuffle. Ideally, we would like to add all our promotion all on a more national basis.”

**CREDITS**

To: Phil, Evan, Jay and the entire Budget Family.

Our warmest congratulations on the 10th Anniversary of Dan-Jay Music and Budget Tapes and Records.
Budget Tape & Record stores feature an individuality of image as in above photo of a Bellingham, Wash. outlet and two others at top.

Youngest delegate: Robbie Goheen, with mother Jill. The parents, Jill and Dwight, operate a store in Sioux Falls, S.D.

Accessory merchandise gets prominent display space in this Westminster store in Denver where Kevin Burge is manager.

Banquet group, from left: Diane Shep- erd, Richland, Wash. dealer; Jack Kitchel, comptroller; Jean and Phil Lasky; and Jacque Goldstone, Yakima and Portland dealer.

To Budget Tapes & Records from The Feyline Family;

Congratulations on a RECORD ten years of success

"Everything you've always wanted to know about inflation, but didn't know who to ask..."

Here in this booklet are things you need to know about the causes of inflation — and what you can do about it. The booklet is FREE. For your copy, just write: "Dollars and Sense," Pueblo, Colorado 81009.

We can all beat inflation if we just use our dollars and sense.

*Keep pushing that Gospel Music, Phil
CONGRATULATIONS
To The
LASKY'S
DANJAY - PJL
and
BUDGET RECORDS and TAPES
on your
10TH ANNIVERSARY
From your friends at
MCA DISTRIBUTING CORP.

CONGRATULATIONS
ON
YOUR
10th
ANNIVERSARY

KDKO
CONGRATULATES
Budget Tapes & Records
on their
10th
Anniversary

From all of us at Sterling Recreation Organization, we thank Budget Tapes & Records for Feelin' the Groove on KDKO.
NEW YORK—De-Lite Records is structuring for expansion in marketing and promotion and in music publishing and catalog.

The label, distributed in the U.S., Canada and U.K. by PolyGram, has geared for those moves by moving to larger quarters here at 1733 Broadway.

This new office complex, says Martin Feig, vice president of business affairs, will provide for “a bigger staff and an expanded organizational base for more aggressive multi-marketing utilization of De-Lite music-record product.”

In marketing and promotion, label president Gabe Vigorito explains a policy of “in-depth utilization” of a balanced number of acts. This includes a “jump-off marketing positioning” of each release for crossover tight, tight international licensing control through a continuing network of overseas deals, full follow-up development of the music publishing possibilities in each release and establishment of artist or product image beyond the record industry.

In ongoing marketing and expanded international activities more closely, De-Lite recently promoted marketing chief Bernard Weiss to the new executive post of vice president of marketing and international affairs. Black is now engaged in expanding De-Lite’s international reach in South America, Asia and African territories.

In addition to the PolyGram-handled countries, De-Lite is represented in France by Vogue, Germany via Metronome, Italy by Carosello Scandinavia by Sounds Scandinavia in France, and Brazil and Argentina by RCA.

Citing both the domestic and international success of Kool & the Gang, Vigorito adds that individual group members Ronald Bell and George Brown also got out as “marketable” songwriters and the group as a whole signed as feature personalities for motion picture and radio and television national campaigns.

The label has been working with working with at least six acts in 1981 while keeping its soul focus intact. Vigorito says De-Lite’s music publishing interests, represented through Delightful Music (BMI) and Double F (ASCAP), a “key facet which will further solidify the company.”

Allan Topper, recently named publishing director, is based in New York but has been using the label’s Philadelphia recording studio, Graveyard Sound, as his adjunct office.

All acts are suggested listed price $2.98. All titles are available at all retail outlets unless otherwise noted. All music catalog is $7.50 or $7.98 (multipart). All are available from your favorite music store or mail order specialty dealer.

Counterpoint • Continued from page 37

There is no accounting for taste, even in this day of practically anything goes. Warner Bros. artist Prince has reached an all time high (or low) with his new album jacket. There’s a note to radio advisors urging the programmers to audition prior to airing the album, the language in which, says a listener for some listeners. It does not advise.

Nautilius ½-Speeds Doobies, Cars, Styx

PISMO BEACH, Calif.—Nautilius Recordings has licensed for half-speed mastered discs the Cars first album, Styx’s “Pieces Of Eight” and the Doobie Brothers “Minute By Minute.”

Originally released in 1978, the Cars double LP album will be sold at a suggested list price of $14.98. “Pieces Of Eight,” contains the hit singles “Blue Collar Man” and “Rage To Refuse.”

The Doobie Brothers release is scheduled for January 1981. “Minute By Minute,” a Grammy Award winner, is the second Doobie Brothers title acquired by Nautilius, which released “The Captain And Me” in February 1980.

All parts walking virtually undamaged and police reported they not giving to the accident as a plane crash. It was a traffic accident.

RIAA Certified Gold LPs

Pat Benatar’s “ Crimes Of Passion” on Chrysalis. Disk is her second gold LP.

Change “The Glow Of Love” on RLC/Warner Bros. Disk is its first gold LP.

Eddie Rabbitt “Horizon” on Elektra. Disk is his first gold LP.

Eddie Rabbitt “The Best Of Eddie Rabbitt” on Elektra. Disk is his second gold LP.

Bonnie Raitt “Sweat Forgiveness” on Warner Bros. Disk is her first gold LP.

By Irv Lichtman

However, that the album jacket may be offensive. The front cover has Prince standing donned in an open jacket with a handkerchief around his neck and in a pair of black boots. Maybe it’s meant to be sexy.

The back cover gets better (or worse) Prince is lying down with a name on the “outfit,” however, this time you get a look at his legs and what is wearing a pair of thigh high stockings. The effect is one of a nude man dressed in a pair of thigh high stockings.

Some of the song titles are about as mind bogging as the album jacket. And this is from an artist with such an auspicious beginning.

Oh well, there must be a point to it all.

Milan Williams of the Commodores and press agent Lester Moomy walked away from a plane crash on their way to a Commodores gig recently. Williams was pinned by the aircraft.

It seems that one engine on the plane malfunctioned and Williams was unable to get to the nearest airport. He was forced to belly-land the plane on an interstate highway near Phoenix, clipping a Coca Cola truck in the process.
Sherwood: Growth Could Be Painful

By KIP KIRBY

NASHVILLE—Although he is self-admittedly "thrilled" by the changes now dominating the country music field, Phonogram/Mercury's president Bob Sherwood also foresees a whole new set of realities facing the industry.

He believes that as country adapts itself to a contemporary adult listenership, its artists (and their record companies) will be squaring off against a different set of circumstances from those faced previously.

And Sherwood believes, if country is to continue its phenomenal growth rate, there are going to be some painful changes ahead—both for country music itself and for Nashville.

Interviewed recently during his annual DJ Convention visit to Nashville, Sherwood summed up this viewpoint by saying that he feels the biggest single problem now facing country music will be "learning to live with the changes that are coming."

He elaborates, explaining, "It's going to be difficult for certain artists to survive in today's changing country market. So far, Nashville's managed to hold on to its identity as an art form better than anything else in classical music. "But if Nashville starts moving toward pop and loses its built-in consumer acceptance, there will definitely be some painful growing pains to be met."

He sees these changes reflected in the way country acts will need to be marketed, staged and managed: touring will become more selective, prestige venues more important, consuming and staging more critical, material on albums more instrumental in covering a crossover market, the advertising done by a label more carefully planned out.

And still, Sherwood cautions, there will be a risk involved for acts seeking a dual audience: "Some acts will be huge successes in country but then fail in pop for whatever reason. This could be very damaging to their careers."

As a direct reaction to this danger, Sherwood feels that a major concern to him as president of his company lies in "making certain we are taking our artists in the right direction at the right time, that we don't forsake a solid base in a rush quest for quantum dollars."

On the flip side of the coin, Sherwood is excited about the challenge of breaking new artists, which he sees as the future hope of the industry.

"An absolute priority at this company is the development and breaking of what I like to call our 'baby' or midrange acts," he emphasizes. Underscoring this point, Sherwood notes that the recent entry into the PolyGram organization of David Bras, president and chief executive officer of PolyGram's U.S. record operation, was a major coup for Mercury's Nashville division.

SONGWRITERS SHOWCASED

NASHVILLE—A long-time favorite tradition is back at the newly-remodeled Exit/In, as Writer's Night once more returns to showcase talented Nashville songwriters.

The first of the new Writer's Night series will take place on Wednesday (3) at 8 p.m. Already lined up to appear in 20-minute segments performing their original material are Linda Hargrove, James Talley, Sam Weedman, Dick Feller, Rick Schuyler, Tom Schuyler, Steve Young and Gaye.

Hugh Bennett has been contracted to produce the Writer's Night programs for B.S. Productions, Bennett, who believes the showcases provide a much-needed talent forum for area songwriters and performers, hopes to make the series a regular monthly event at the Exit/In.

Writer's Nights are free to the public. Songwriters who are interested in auditioning for an appearance on an upcoming Writer's Night show should contact Hugh Bennett at the Exit/In.

(Continued on page 42)

Siner's Priority: New Distribution

By GERRY WOOD

NASHVILLE—Expansion into alternative methods of distribution is the most important priority for MCA Records and the entire music industry, believes Bob Siner, president of MCA.

Commenting to Billboard while in Nashville for the recent country music week activities, Siner also believes the biggest problems facing the industry are the "general economy" and the pricing of product.

"We'll be looking into alternative forms of distribution, whether they be different methods of selling records or different ways of distribution," says Siner, asked to pinpoint the most pressing problem of the year ahead.

MCA's quest for a better distribution system hasn't confined itself to a music business model. Siner reveals: "To get more consumers and expand this distribution, we've looked outside the industry and have done some exploration work and research on other companies that have great distribution systems. They may not be in the music business, but they do have distribution systems and they're tying together the mail-order, tv and that sort of thing." To type of marketing.

Does that distribution concept apply to MCA's country product? Siner says yes. "If we can expand the distribution, we can expand music and obviously, create more sales."

The economy has been a hindrance to the music business recently, and Siner feels the industry hasn't done a good job of relaying the information to the consumers that "$1.98 is a pretty good buy for a piece of product that can get you a whole band or artist in your house whenever you want."

He doesn't see any immediate increases in roster and executive staff. "There's no need to add people just to have people. That's where a lot of companies made some huge errors. A lot of things were over-budgeted for a long time. I don't think increasing budgets increases the quality of the product."

Does that apply to Nashville as well as nationally? Siner answers affirmatively.

Contemplating the use of television as a tool for exploiting MCA acts, Siner admits, "I'm scared to death of tv. I like specials on a quarterly basis, depending on the artist, but I don't like to see artists over-exposed and used by tv for their own raising points."

Siner feels there are many examples of major recording stars gaining a weekly tv show and losing record sales. He isn't worried about MCA's Barbara Mandrell though, he claims.

(Continued on page 43)
By SHARON ALLEN

History repeats itself—previously reported

Billboard, March 6, 1982, Vol. 111 No 13

Willie Nelson has been frequenting the popular country music scene ever since he began his career. His most recent album, "On the Road Again," released in March 1982, has been well-received by fans and critics alike. Nelson's unique style and raw talent have made him a respected figure in the country music industry.

---

**Billboard Chart Fax**

By KIP KIRBY

Willie Nelson has just released a new album titled "On the Road Again," which has been well-received by fans and critics alike. Nelson's unique style and raw talent have made him a respected figure in the country music industry.

---

**Nashville Scene**

By KIP KIRBY

Willie Nelson has just released a new album titled "On the Road Again," which has been well-received by fans and critics alike. Nelson's unique style and raw talent have made him a respected figure in the country music industry.

---

**Country Chart Fax**

By SHARON ALLEN

History repeats itself—previously reported

Billboard, March 6, 1982, Vol. 111 No 13

Willie Nelson has been frequenting the popular country music scene ever since he began his career. His most recent album, "On the Road Again," released in March 1982, has been well-received by fans and critics alike. Nelson's unique style and raw talent have made him a respected figure in the country music industry.

---

**Billboard Chart Fax**

By KIP KIRBY

Willie Nelson has just released a new album titled "On the Road Again," which has been well-received by fans and critics alike. Nelson's unique style and raw talent have made him a respected figure in the country music industry.

---

**Nashville Scene**

By KIP KIRBY

Willie Nelson has just released a new album titled "On the Road Again," which has been well-received by fans and critics alike. Nelson's unique style and raw talent have made him a respected figure in the country music industry.

---

**Country Chart Fax**

By SHARON ALLEN

History repeats itself—previously reported

Billboard, March 6, 1982, Vol. 111 No 13

Willie Nelson has been frequenting the popular country music scene ever since he began his career. His most recent album, "On the Road Again," released in March 1982, has been well-received by fans and critics alike. Nelson's unique style and raw talent have made him a respected figure in the country music industry.

---

**Billboard Chart Fax**

By KIP KIRBY

Willie Nelson has just released a new album titled "On the Road Again," which has been well-received by fans and critics alike. Nelson's unique style and raw talent have made him a respected figure in the country music industry.

---

**Nashville Scene**

By KIP KIRBY

Willie Nelson has just released a new album titled "On the Road Again," which has been well-received by fans and critics alike. Nelson's unique style and raw talent have made him a respected figure in the country music industry.

---

**Country Chart Fax**

By SHARON ALLEN

History repeats itself—previously reported

Billboard, March 6, 1982, Vol. 111 No 13

Willie Nelson has been frequenting the popular country music scene ever since he began his career. His most recent album, "On the Road Again," released in March 1982, has been well-received by fans and critics alike. Nelson's unique style and raw talent have made him a respected figure in the country music industry.

---

**Billboard Chart Fax**

By KIP KIRBY

Willie Nelson has just released a new album titled "On the Road Again," which has been well-received by fans and critics alike. Nelson's unique style and raw talent have made him a respected figure in the country music industry.

---

**Nashville Scene**

By KIP KIRBY

Willie Nelson has just released a new album titled "On the Road Again," which has been well-received by fans and critics alike. Nelson's unique style and raw talent have made him a respected figure in the country music industry.

---

**Country Chart Fax**

By SHARON ALLEN

History repeats itself—previously reported

Billboard, March 6, 1982, Vol. 111 No 13

Willie Nelson has been frequenting the popular country music scene ever since he began his career. His most recent album, "On the Road Again," released in March 1982, has been well-received by fans and critics alike. Nelson's unique style and raw talent have made him a respected figure in the country music industry.
OUR WARMEST CONGRATULATIONS TO THE 1980 COUNTRY MUSIC ASSOCIATION WINNERS.

ENTERTAINER OF THE YEAR
BARBARA MANDRELL

SINGLE OF THE YEAR
HE STOPPED LOVING HER TODAY
George Jones

ALBUM OF THE YEAR
COAL MINER'S DAUGHTER
MCA Records

SONG OF THE YEAR
HE STOPPED LOVING HER TODAY
Bobby Braddock/Curly Putnam, Tree International

FEMALE VOCALIST OF THE YEAR
EMMYLOU HARRIS

MALE VOCALIST OF THE YEAR
GEORGE JONES

VOCAL GROUP OF THE YEAR
THE STATLER BROTHERS

VOCAL DUO OF THE YEAR
MOE BANDY/JOE STAMPLEY

INSTRUMENTAL GROUP OF THE YEAR
THE CHARLIE DANIELS BAND

INSTRUMENTALIST OF THE YEAR
ROY CLARK

COUNTRY MUSIC HALL OF FAME INDUCTEES
CONNIE B. GAY, THE ORIGINAL SONS OF THE PIONEERS,
JOHNNY CASH

WITH DEEP RESPECT AND FOND REGARDS,
WILLIE NELSON & MARK ROTHBAUM

WILLIE NELSON & MARK ROTHBAUM
Sherwood: Growth Can Be Painful

In Nashville... AT THE TOP OF EVERYBODY’S CHART!

In addition to his comedy role, Harron hosts CBC’s network show, “Morningside,” five days weekly from Toronto. “Anne Of Green Gables,” the musical he scripted, has run for 16 consecutive years in Canada and is slated for film production.
handed out of Nashville along with Hotel, Axe and Mary Burns.

So you can come to MCA in Nashville with pop product and take off from there! "You sure can," states Tills. Tills was responsible for putting together the two-record Lynrul Sky-Royal Band set, "Gold & Platinum," another in Nashville-based pop project. "We mastered it at Master-" fonics," says Tills. "We went back and re-euclied everything to get the perfect levels, and we even brought things out you couldn't hear in the original." The package is at two million, according to Tills.

With country music's burgeoning national media attention, including movie and fashion trends, could it hurt by a backlash similar to the recent fate of disco music? Tills doesn't think so. "It's not a matter of overexposure, it's a matter of continuing on the right track with good songs and good talent. Country artists work harder than all the other artists put together. They do the job with the fans, they do all the necessary things and they know their jobs."

If country music continues on that course, and with the same attitude, Tills believes the exploitation of country music can take it to even greater heights.

Tills envisions country production and the creative video of the videodisk will have to be improved to make it entertaining and watched over and over.

Tills mentions that the successful Rosington Collins Band project was

Stockyard Concerts

FORT WORTH—Johnny Duncan and Janie Frickie, backed by the 65-member Ft. Worth Civic Orches- tral recently headlined "Country Music Suits The Arts." Performing outdoors from the Ft. Worth stockyards, the two sang complete solo programs, as well as a duet segment. Barbara John produced the concert in a series of programs designed to revitalize the stockyards area.

THANKS

TO ALL WHO MADE IT POSSIBLE FOR US TO CHART THE FIRST TWO RECORDS TAKEN BY OUR NEW COMPANY. (WE'RE ALMOST THREE M ASHTON)

• "A LITTLE GROUND IN TEXAS" BY THE CAPITALS
  BB 33 + CB 42 + RW 45

• "IT Sure LOOKS GOOD ON YOU" BY DURWOOD HADDOCK
BB 89

JUST RELEASED

SAMMI SMITH
JIMMY TUCKER
ERNEST ASHWORTH
ROY NENDRIX

SCHEDULING
JOHNNY CARVER
LARRY RILEY
BILL PHILLIPS
RONNIE JOE FRANK

TELEPHONE (615) 329-2278

NATIONAL RESEARCH INDIAN EXHIBITION
500 MUSIC SQUARE WEST
PENTHOUSE SUITE 902
NASHVILLE, TENNESSEE 37203

THREE BREWS

DRUNK ALL OVER AGAIN
b/w A PART OF ME

JUKE Records
Tel 200-7571
(813) 821-6136

Fischer & Lucas, Inc.
www.americanradiohistory.com
Panasonic Launches 11 Products

New Gear Will Benefit Professional Audio Community

By JIM McCULLAUGH

Parks also footnotes, Panasonic professional audio division, notes: "will give the recording engineer and artist dynamic possibilities when creating a recording. Aside from giving a piece more feeling and depth, the artist’s communication with his audience through that piece can be more exact, more personal than conventional techniques have provided."

Panasonic further claims that unlike conventional system where the sound localization is determined by the signal amplitude difference between two channels two loudspeakers, the Ramson unit, has the possibility of controlling sound localization outside the conventional range. "This new system," says Jim Parks, assistant general manager, Panasonic professional audio division, "will give the recording engineer and artist dynamic possibilities when creating a recording. Aside from giving a piece more feeling and depth, the artist’s communication with his audience through that piece can be more exact, more personal than conventional techniques have provided."

The Technics RS-10A02, R&B open reel deck is geared to the professional recording, broadcast and film making market. A major feature is an "isolated loop" transport which maintains stable tape tension, greatly reduces modulation noise, wow and flutter, and offers a tape speed that reaches, what the firm claims, is an unprecedented level of accuracy.

Another new product includes: • The WR-8712 Rama sound reinforcement mixing console with expandability from 12 to 16 inputs along with four group outputs. Suggested list is $3,500. • The Manna WR-8812 recording/mixing console provides 12 to 16 inputs and four group output for 4-8 track recording. Suggested list is $3,500. • The Manna WR-8210 recording console offers 10 inputs and four group outputs for 4 and 8-track recording.

Maxell Fills the Gaps After LaBrie Leaves

By GEORGE KOPP

NEW YORK—A revised corporate structure and some key promotions at Maxell answer the question, "Is there life after LaBrie?"

Mike Golacinski, now marketing coordination manager for the consumer division, along with Mike Standley, named national sales manager for consumer audio products, are the two men moved into the slot previously filled by Gene LaBrie who recently left the job of marketing vice president.

The promotions of the two executives are part of a series of moves at Maxell to better coordinate activities between the company’s audio and videotape divisions, advertising, and retail efforts at the variety of outlets selling tape products, says Golacinski.

He adds that the company will introduce new audio tape products shortly in order to maintain Maxell’s leadership in that field. In the video area Maxell insinuates to put more emphasis on its HG premium video formulation.

"The question any retailer asks us about video is how can I make a profit?" says Golacinski. "HG videotape can be a help, especially for record retailers. It’s already helped move the business away from price orientation."

Premium tape now dominates the audio cassette business, and Golacinski believes a similar trend may emerge in the video sphere. "I don’t know if it will be as cut and dried as premium audio tape," he says, "but I think that by the end of 1981 we’ll be able to see two markets."

Audio tape remains the major threat of Maxell’s business, and Golacinski and Standley say that new merchandising techniques are being developed to maintain growth there.

The new corporate structure, says Standley, will help efforts to stage multiple promotions in store markets, and to expand the number of branches for sales.

Golacinski notes that a high priority area at retail is the field of national accounts. These account for 50 to 100 stores across many parts of the country, he says. Another growth area for tape is with mass merchandisers, he says. He also notes that in spite of label claims that home taping is killing the record business, record dealers have not dropped any support to blank tape manufacturers.
SCOTCH® Cassettes.

SOMETHING FOR EVERY RECORDING ARTIST THAT COMES INTO YOUR STORE.

Scotch® Recording Tape: one of the best-selling brands of blank recording tape in the country today. It's hardly surprising. Customers like the true, pure sound they get from Scotch, whether they're recording voices on a portable or getting together some traveling music for a car stereo. Here are four profit-oriented points.

Great selection. There's a Scotch Recording Tape to meet every customer's needs and musical tastes. Scotch Dynarange® is a great example. You can sell a comparably priced tape that gives a user better sound. Then there's Scotch Highlander®. It gives users maximum sound quality at minimum cost. It's just great for portable tape recorders.

Different tape types. You can be sure of matching your customer's recording equipment, too. Scotch comes in cassettes, 8-track cartridges, and open reel. All tape comes in a variety of lengths.

National advertising. Scotch Recording Tape is backed up by powerful advertising again this year, including print and radio. The Scotch line will be in front of potential 'recording artists' all year round.

Outstanding reputation. The most important point of all. Your customers know the Scotch name. They look for it when they're shopping for blank recording tape. They remember it when they buy on impulse. All in all, the Scotch Line offers true, pure sound for your customers, and true, pure profit for you. Contact your Scotch Recording Tape Representative for more information.

Sound Business/Video
Audiophile Recordings

MUSIC OF ARNVID, GRAINGER, VAUGHAN WILLIAMS—Cleveland Symphonic Winds, Fen nell, Telarc Digital SD60100, distributed by Audio-Technica, $17.98 list.

Frederick Fenell's concerts band work seems tailor-made to the high fidelity medium with large dynamic gradations and absolute no holding back in the climaxes. Indeed, the record's crescendos are about as high as anyone has ever engineered. Arnvid Williams' 'Salute to the Empire of the Sun' and 'A Psalm to Fire' and 'English Folk Song Suite' are two of the band medium's enduring classics, the latter having a broad appeal. Three Lee Arndt brass and percussion fantasies of which is the ABC TV sports coverage theme—and a side of Percy Grainger's band music complete the album. Grainger filmed folk material through a fertile imagination to produce his own band score, and Fenell is a most persuasive interpreter of this compelling music.

FANTASY WITHOUT LIMITS—I, Subrama nian, Trend Records, TRS24, distributed independently, $15.98 list.

Subramaniam is a fine violinist and composer with big, probing talent that emerges vividly in this extremely clean, well-balanced digital production. The violin is a strange instrument, but duns, percussion, bass and solo violin have a big, lifelike impact. Subramaniam contributes all five tunes, offering a jazz and Indian classical music fusion that can be excitingly as well as rare perserviveness in the halted format. Only saxophonist Frank Morgan gets cheated here; the engineers have miked him rather poorly.

HOLST: THE PLANETS—Scottish National Or chestra, Gibson, Chandos Records ACCD1010, distributed by Brilly Imports, $15.95 list.

This excellent effort from England's Chandos Records suggests the company can be a front rank competitor in the audiophile market. This is repetition that begs for an audiophile treatment, and Chandos' digital production pulls away the electronic veil as the best audophile efforts have done. Microphoning is excellent and quality is preserved to the fullest with an excellent Teldec pressing. Not much from Chandos has reached the U.S. previously but this disk with its beautiful performance is sure to widen the company's reputation.

GREATEST Hits of 1790—Philharmonia Vi ntoni of New York, Kapp, CBS Mastersound, 1191308A, distributed by CBS and Sony, $14.95 list.

Sonics are clear and big though the perfor mances themselves are generic sounding. It's a cute idea to have pop musicians Hubert Laws on flute and Chick Corea, piano, as soloists on some of these 18th century chorale, but the results sound merely amatuerish. Laws is the subject of

Close-Caption Videocassettes

NEW YORK—Columbia Pictures Home Entertainment division expects to release two close-captioned video cassettes—"The Rocky Horror Picture Show" and "China Syndrome"—for the hearing impaired.

The dialogue will be encoded on the tape with captions visible only on a specially equipped television receiver or with the aid of a separate decoder unit.

These prerecorded video cassettes will retail at the same price as regular Columbia home cassettes. Additional titles are expected to be announced shortly.

TOSHIBA HANDLES RCA VIDEO DISKS

NEW YORK—Toshiba of Japan will market the RCA CED (Capaci tance Electronic Disk) videodisk system in North America in 1981. Thus Toshiba joins Zenith, Sears, J.C. Penney, Sanyo and CBS, already in the RCA videodisk camp.

RCA claims that its videodisk system is being supported by television receiver brands representing more than 50% of the U.S. color television business.
**BILLBOARD'S 2ND INTERNATIONAL VIDEO-MUSIC CONFERENCE**

November 20-23, 1980
Sheraton Universal, Los Angeles

---

**AGENDA**

### THURSDAY, NOV. 20

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>9 am-5 pm</td>
<td>Registration/ Business/ Technical Sessions</td>
</tr>
<tr>
<td>2 pm-3:15 pm</td>
<td>FILM &amp; VIDEO: AN EXPLORATION OF FORMAT &amp; TECHNIQUE</td>
</tr>
<tr>
<td>Moderator: ROBERT LOMBARD, Assoc. Producer, Kramer-Rocken Group</td>
<td>Panels: JOHN FIELDS; TERRY GREENE, Compact Video; DAVID HANKINS, Blue Ridge Films; MIKE MINKOW, Movie Magic; DANIEL PEARL; FRED KESSLER, President, Musicvision; RICHARD NAMM, President, Pro Video Services</td>
</tr>
<tr>
<td>3:15 pm-4:30 pm</td>
<td>RECORDING STUDIOS/VIDEO STUDIOS: PLANNING &amp; OUTFITTING THE PRODUCTION FACILITIES OF THE FUTURE</td>
</tr>
<tr>
<td>Moderator: CHRIS STONE, President, Record Plant</td>
<td>Panels: MURRAY ALLEN, President, Universal Recording Corp.; MACK EMERMAN, President, Criteria Recording Studios; MARK &quot;MOOZY&quot; KLEINMAN, President, Moogtown Productions/West End Sound; SKIP KOTE, President, International Automated Media; MICHAEL WUERGLIER, President, Moonlight Int'l/Entertainment Center; ELIOT MAZER, Managing Director, One Pass Audio</td>
</tr>
<tr>
<td>5 pm-7 pm</td>
<td>Opening Reception Hosted by Billboard</td>
</tr>
<tr>
<td>9 pm-11 pm</td>
<td>Video Showcases</td>
</tr>
</tbody>
</table>

### FRIDAY, NOV. 21

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>8:30 am-9:30 am</td>
<td>Welcoming Remarks: JIM MCCULLAUGH, LEE ZHTO</td>
</tr>
<tr>
<td>Keynote Speakers: STAN CORYN, Sr. Vice President, Warner Communications, Inc.; CY LESLIE, President, CBS Video Enterprises</td>
<td></td>
</tr>
<tr>
<td>9:30 am-10:45 am</td>
<td>PRESIDENTS' PANEL: VIDEO VIEWS THE MUSIC INDUSTRY</td>
</tr>
<tr>
<td>Moderator: STEVE TRAUMAN, Executive Director, RIAA</td>
<td>Panels: ANDRE BLAY, President, Elektra Records; JOHN BERGMAN, President, MCA Discovision; DAVID GROSSMAN, Dir., Video Sales, NFI, Films; BARRY SHERCET, President, Pioneer Artists</td>
</tr>
<tr>
<td>11 am-12:15 pm</td>
<td>CONSUMER VIDEO: AN UPDATE ON HARDWARE &amp; SOFTWARE</td>
</tr>
<tr>
<td>Moderator: GEORGE KOPP, Billboard</td>
<td>Panels: ED ADDIS, Vice President Sales, Sony Corp.; JOHN BERMINGHAM, Nat'l Sales Mgr., Fuji Photo Film USA Inc.; DAVID CRONER, Vice President, Marketing Operations, RCA Consumer Electronics Division; JOHN TALBOT, Director, Video Marketing, U.S., Pioneer Electronics Corporation; HENRY BREIF, Executive Vice President ITA</td>
</tr>
<tr>
<td>12:15 pm-1:30 pm</td>
<td>ASSEMBLING THE RIGHTS . . . MAKING THE DEAL . . . BUSINESS/LEGAL UPDATE</td>
</tr>
<tr>
<td>1:30 pm-2:30 pm</td>
<td>Luncheon with Guest Speaker: JOE COHEN, NARM Executive Vice President</td>
</tr>
<tr>
<td>2 pm-6 pm</td>
<td>Exhibits</td>
</tr>
<tr>
<td>9 pm-11 pm</td>
<td>Video Showcases</td>
</tr>
</tbody>
</table>

---

**SATURDAY, NOV. 22**

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>8:30 am-9:45 am</td>
<td>THE EVOLUTION OF THE RECORD COMPANY VIDEO DEPARTMENT</td>
</tr>
<tr>
<td>Moderator: JOHN WEAVER, Keetco</td>
<td>Panels: JO BERNSTEIN, Dir. TV &amp; Video, Warner Bros. Records; LINDA CARHART, Nat'l Director of Artist Development, Chrysalis Records; SHERRY GOLDSHER, Director Video/Film Operations, Elektra; ANTHONY LEVY &amp; SHARON ALBIS, Directors, Video Dept., Motown Records; PAUL COOPER, Director, Creative Services, Atlantic Records; CLAY BAXTER, Director, Artist Development, EMI Liberty Records</td>
</tr>
<tr>
<td>9:45 am</td>
<td>PRERECORDED VIDEO SOFTWARE: A MARKETING/DISTRIBUTION RETAILING ANALYSIS</td>
</tr>
<tr>
<td>Moderator: JOHN SIPPEL, Marketing Editor, Billboard</td>
<td>Panels: RUSS BACH, Vice President Market Development, MCA; AL BERGAMO, President, MCA Distributing Corp.; RICHARD SCHRUM, V.P. Planning &amp; Market Development, CBS Specialty Stores/Pacific/Stereo; GENE SILVERMAN, President, Video Trend</td>
</tr>
<tr>
<td>11 am-12:15 pm</td>
<td>CREATIVE PRODUCTION . . . THE SHAPE OF VIDEO MUSIC</td>
</tr>
<tr>
<td>Moderator: JEFF FAYEROFF, Vice President Creative Services, A&amp;M Records</td>
<td>Panels: KEN EHRHOLD, Producer; JERRY KRAMER, Producer, Kramer-Rocken Studios; ARNOLD LEVINE, Producer, Director, Vice President Creative Services, Columbia Records; TOMMY LYNCH, Producer, Don Kirshner's Rock Concerts; CAROLYN PFEIFFER, Director, &quot;Roadie.&quot;</td>
</tr>
<tr>
<td>12:15 pm-1:30 pm</td>
<td>RECORDING ARTISTS WHO ARE SHAPING THEIR OWN VIDEO FUTURES</td>
</tr>
<tr>
<td>Moderator: PAUL FLATTLEY, O.F.F Video</td>
<td>Panels: MARTY BALIN, Director-Rock Justice; JERRY CASALE, Dev. DAVID PAICH, Toto; JEFF PORCARO, Toto; MIKE COTTON, Tubes</td>
</tr>
<tr>
<td>1:30 pm-2:30 pm</td>
<td>Luncheon</td>
</tr>
<tr>
<td>2 pm-6 pm</td>
<td>Exhibits</td>
</tr>
</tbody>
</table>

---

**SUNDAY, NOV. 23**

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>8:30 am-9:45 am</td>
<td>VIDEO MUSIC: A PROGRAMMING UPDATE</td>
</tr>
<tr>
<td>Moderator: SETH WILLENSON, V.P. Programs &amp; Business Affairs, RCA SelectVision Video Discs</td>
<td>Panels: CARL DE SANTIS, Vice President Business Affairs &amp; Program Development, WCI Home Video; NED KANDEL, Vice President Programming, CBS Video Enterprises; BUD O'SHEA, Vice President, MCA Discovision; STUART SHAPIRO, President, International Harmony</td>
</tr>
<tr>
<td>9:45 am-11 am</td>
<td>BROADCAST VIDEO MUSIC: A CABLE/PAY-TV/SATELLITE OVERVIEW</td>
</tr>
<tr>
<td>Moderator: PETER CARANICAS, Editor, View Magazine</td>
<td>Panels: MIKE CLARK, Vice President Program Development, Showtime International; JEFF NEMEROVSKI, Executive Producer, Video West; ANDREW WALD, Sr. Vice President Programming, ON TV; BOB PITTAM, Vice President Programming, Warner-Amex Satellite Entertainment; ALFRED MONACELLO, Director, West Coast Programming, Home Office</td>
</tr>
<tr>
<td>11:15 am-12:30 pm</td>
<td>INTERNATIONAL VIDEO . . . A REPORT</td>
</tr>
<tr>
<td>Moderator: DONALD MACLEAN, Director, Thorn-EMI Video Programmes Ltd.</td>
<td>Panels: WALTER LEHNE, Video Classics, Australia; BYRON TURNER, Development Director, Thorn-EMI Video Programmes Ltd.</td>
</tr>
<tr>
<td>12:30 pm-1:45 pm</td>
<td>VIDEO/AUDIO HARDWARE AND SOFTWARE TECHNOLOGIES . . . THE FUTURE</td>
</tr>
<tr>
<td>1:45 pm-3 pm</td>
<td>Farewell Reception with presentation of Marty Balin's ROCK JUSTICE</td>
</tr>
<tr>
<td>Video/Sound Equipment provided by GE and JBL Audio/Visual Coordinator: Sandy Cupples, Ametron, Los Angeles</td>
<td></td>
</tr>
</tbody>
</table>

---

**REGISTRATION FORM**

You may charge your Video-Music Registration if you wish:
- [ ] Master Charge
- [ ] Visa
- [ ] American Express
- [ ] Check
- [ ] Money Order
- [ ] Credit Card Number:
- [ ] Expiration Date:

**Signature:**

*Registration does not include hotel accommodations or airfare. Registrant substitutions may be made. 10% cancellation fee will apply to cancellations prior to October 1. Absolutely no refunds after October 31, 1980.*

*Register Now! Registration at the door will be $25.00 higher.*

*All information on hotel accommodations will be mailed to you immediately upon receipt of your completed registration form.*

***MORE FEATURES AND PANELISTS TO BE ANNOUNCED!***
Selandia Starts Club For Generating Video Interest

COPENHAGEN—Danish retail chain Selandia has set up a club for employees, customers and members of the general public interested in video. Membership of the Selandia Video Team is free and open even to those who have bought video equipment from rival stores. There is a special magazine, and demonstration evenings are held in one of Copen- hagen’s best-known restaurants. Selandia employees have been as

Products Bowed

Continued from page 44
A steril DC control amplifier emplo-
y class A circuitry.

The Rama model WS-9200 stage monitor speaker uses a newly developed olefin TC low frequency loudspeaker, high frequency compression driver and twin bass high frequency loudspeaker. A Rama low frequency loud-
speaker. A Rama, a commercial-
back electret condenser microphone-
and newly developed twin bass horns designed for outdoor and auditorium sound reinforce-
ment applications rounds out the in-
trouctions.

Japanese Sales Get Blame For Grundig’s Slump

FRANKFURT—Japanese com-
petition in the fields of hi fi equip-
ment and television sets is blamed for a stagnant dip in profits from roughly $51 million to $18 million for Grundig, the West German con-
sumer electronics giant.

Announcing the disappointing net profit returns for the year ending March 1980, the company is moving into a severe “rationalization pro-
gram” which is likely to involve 2,000 layoffs or top of a staff cut-
back the previous year from 38,500 to just under 36,000.

Additionally, Grundig is set to close two plants which make port-
able television sets and two other which specialize in hi fi equipment and loudspeakers.

But the company financial report makes no bones about the fact that it sees its future growth and prosperity in videocassette recorders, in which field it has a partnership with Phil-
ips, the Dutch conglomerate having a 24.5% share in Grundig.

Domestic sales teams are seen as near the saturation point in Ger-
many, with at least 60% of all homes having color TV and systems with two sets. But Grundig fears a buildup of Japanese action in the videocassette market, with maybe 1.5 million hardwared units set for the European market this year. Of that total, it is expected that 250,000 will be im-
ported into Germany.

Nautilus & Doobies

LOS ANGELES — Nautilus Re-
cordings, according to a license from A&M to release the Doobie Brothers’ “Minute By Minute” as a Nautilus half-speed mastered superdisk.

Release for this audiophile ver-
sion is January 1981. The conven-
tional LP has reportedly sold more than three million copies.

Kai believes that MCA DiscoVision, the optical software supplier, has ne-
glected replicating enough disks of popular titles in order to speed up the addition of new titles to its cata-
log.

But he also says that another “ma-
ajor motion picture studio” will soon market optical videodisks.

Criticism of MCA he says comes from “people who aren’t selling any-
thing. They are in a position to say ‘they simply want a good DVD video.

Kai also expresses frustration at the lengthy legal problems involved in securing rights for product. Pion-
er Artists, the software division of U.S. Pioneer, has yet to announce its first titles because of contract nego-
tiations. The company said last July that its first release would be a major female vocalist, but has not made headway in nailing down the project.

It is the software situation that is

NARAS Honors 29 MVP N.Y.

Studio Players

NEW YORK—The local chapter of the National Academy of Record-
ing Arts and Sciences gave its MVP awards to top studio musicians at a celebrity-studded ceremony here Monday (27).

In addition to emcee Margaret Whitmore, performers included Rob-
erta Flack, Carly Simon, Judy Col-
lins, Dr. John, Denny Green, Nona Hendryx and Lucy Simon.

Awards were given in 24 cate-
gories for various instruments and backing vocalists. This year’s win-
ners: trumpet; Jon Faddis; trom-
bone; Uribe Green: tuba; Howard Johnson: saxes; Michael Brecker; baritone sax; Ronnie Cuber. Also: French horn; Jimmy Buf-
ington: and Peter Gzovia: flute; Hubart Laws; oboe; George Mange-
clarinet; Eddie Daniels: bassoon; Wally Kane; harp; Margaret Ross;
organ; Dick Hyman; acoustic pi-
nano: Frank Owens.

Also: electric keyboards (ex-
cept synthesizer): Pa Reihli; syn-
thesizer; Ken Bichel; acoustic gui-
tar: Jay Beigel; electric guitar: Vinny Beil and Jeff Lyion: violin; David Naden; violin: Al Brown: cello: Jesse Green. Also: acoustic bass; John Beal;
electric bass: Marcus Miller; drums: Steve Jordan: keyboard: John McDonell; harmonica; Jean “Toot” Thielman: mule backup:
Vanguard; female backup singer: Cissy Houston.

holding back hardware introduc-
tions. “We have timed our market entries in order to keep pace with MCA’s software capability,” says Kai. But the Laserdisc will be intro-
duced by MCA and Sony in LA and San Francisco and will be in Chicago in two weeks.

The videodisc introduction has been an expensive project for Pion-
er. Kai estimates the company has spent $900 million so far. He does not expect three years before the company will realize returns on the investment.

“In 1983 there should be an explo-
sion in the videodisc marketplace,” predicts Kai. “All the manufacturers will be trying to cash in on this idea, and that’s what the business needs. Consumers still don’t know what a videodisk is.”

Pioneer has been advertising ex-
tensively in newspapers and na-
tional magazines aimed at the older, more affluent consumer. Kai says company research shows that the videodisc buyer is not a true audiophile, so he doubts that a tv campaign would be effective.

DISCOVISION SOFTWARE SUPPLY SMALL

NEW YORK—Although the U.S. Pioneer Laserdisc videodisk hard-
ware is now available in numerous American territories, including New York Metropolitan area, ac-
companying MCA DiscoVision soft-
ware is still apparently limited.

If the Sum Goody retail wing on six Ave. here is any barometer, only a smattering of the 230 title plus MCA DiscoVision catalog can be bought now by the consumer there.

The company, which is at that store in-
clude: “Jaws I,” “Jaws II,” “Coal Miner’s Daughter,” "Smoke & The Bandit," "Animal House" and “Sat-
urday Night Fever,” representing movies.

Also available are an "Abbott & Costello" program, two Walt Disney programs, one with Mickey Mouse and the other with Donald Duck.

An Oliver Nelson "1940s Hollywood" program (from a recent television special) is also available.

Marketing carry a suggested list of $24.95, the Abbott & Costello pro-
gram is $19.95 as is the Newton-John Movie with the Disney pro-
grams $9.95.

When asked what program when-
manship was due, a salesman shrugged his shoulders and said: “Were ex-
pecting more titles any day now.”

www.americanradiohistory.com
Has the Home Video Market's Potential Size Been Overblown?

By GEORGE KOPP

NEW YORK – The potential size of the home video marketplace has been greatly exaggerated, warns PolyGram Television president and chief executive officer Norman Horowitz.

The new L.A.-based PolyGram division, announced last week, will acquire, produce and develop programming for all video formats in the U.S., including network, syndication, pay-television, public tv and videocassettes and disks.

"New technology exists for programming to be on cassettes and disks," Horowitz says. "But better technology exists with satellite and cable. This doesn't mean there won't be a marketplace for disks and cassettes, but I'd rather devote company resources to non-hardware delivery systems.

Horowitz comes to PolyGram from Columbia Pictures Television Distribution where he was president. "I was hired by PolyGram because I have a background in the multinational aspect of video production. PolyGram realized that in order to be a major world company it also had to be a major U.S. company.

"I don't think it will evolve just to be a home video industry. There will be a need for new programming and new channels. The entire industry will have to grow."

There are other problems, he says. "I'm an optimist and I'm looking forward to the future. I'm an entrepreneur and an innovator. I'm not a talker, but I'm an action man.

"I'm an entrepreneur and I'm an innovator. I'm not a talker, but I'm an action man."

"We will hire people who'll join me in a creative partnership with creative people. The creative people are the most important in the business. They deserve a major portion of the returns on their efforts."

PolyGram Television doesn't yet "have a fix on its first product," says Horowitz. "It's not like the recorded industry where you can just decide to make a certain album. This is a new business. It's an uncharted business in many ways and you want to find how to make it work."

The division's first product material will be a priority, Horowitz says.

SATELLITE SHOWS

Pop Network To Boost Video Music

NEW YORK – Video music will get a boost from a newly-formed satellite network, dubbed Pop Network. The company, brainchild of Rick Blume and John Richard, has purchased 53 hours of weekly satellite time from Western Union.

Currently the pair has a pop music cable television show, the "Pop Show," shown locally there. With the purchase of the satellite time the show will go national, says Blume.

The show's format consists of video promos supplied by record companies as well as videos produced by "Pop" in clubs and never before shown. In addition, "Pop" airs material from its archives of vintage movies, tv shows and commercials.

The field lineup includes the Pretenders, Michael Jackson, Marianne Faithfull, the Ramones, XTC and Heart.

"The whole thing has been two years in the making," says Richard. "We're not just going to buy material. We've been approached by WEA, CBS and other majors."

Satellite time, they note, is a limited resource. "In a few years there won't be room for any more communications satellites in space," says Blume. "That's why time is such a valuable property."

Video Music Short, 'Dance' Spoofs Politics

LOS ANGELES – The Little Red Film House here has picked up distribution of "Dance," an allegorical video music short, according to Larry Kingman, president.

The work was produced by animator Gabor Csupo with music provided by Attila Csupo (piano, synthesizer and sound effects). Joseph Bradley (guitar) and Sarah Jackson (vocals).

"Dance" reflects the fact that record companies don't have an understanding of the television business in this country. This is a situation that has been going on for many years."

"Dance" reflects the fact that record companies don't have an understanding of the television business in this country. This is a situation that has been going on for many years.

Klingman notes that in addition to making "Dance" available in all formats, he is actively seeking its inclusion into upcoming film/video expositions including qualifying it for this year's Academy Of Motion Picture Arts & Sciences.

Klingman notes that in addition to making "Dance" available in all formats, he is actively seeking its inclusion into upcoming film/video expositions including qualifying it for this year's Academy Of Motion Picture Arts & Sciences.

VTR Division's Name

NEW YORK – Sony Video Products Co. is changing its VTR division to the VTR communications division, according to J. Philip Stuck, vice president of Sony Video Products Co.

Stuck notes the name change reflects more of the division's scope offering a complete line of video communication systems in addition to VTR. Three field marketing zones have been set up for the division. Sales, service and sales support for the West will be handled by Phil Hart, George Currie for the Midwest and Matthew Ceterski for the West.

Issue Date: January 10, 1981
Closing: December 24, 1980

Sony Video Changes VTR Division's Name

NEW YORK – Sony Video Products Co. is changing its VTR division to the VTR communications division, according to J. Philip Stuck, vice president of Sony Video Products Co.

Stuck notes the name change reflects more of the division's scope offering a complete line of video communication systems in addition to VTR. Three field marketing zones have been set up for the division. Sales, service and sales support for the West will be handled by Phil Hart, George Currie for the Midwest and Matthew Ceterski for the West.
WCI Drops Promo Indies
- Continued from page 18

Warner Communications Inc., parents of the three labels, reportedly suggested the companies were seeking to fend off separate promotions in an attempt to promote the stations and boost their business.

The label heads agreed with WCI's suggestion and independently went to work on their own promotions.

The list of promotions includes:

- Billboards
- Poster
- Radio ads
- Street team
- In-store displays

New Sands Owners Will Examine Policy on Talent

By TIM WALTER

LAS VEGAS - The $85 million sale of the Sands Hotel by Summa Corp. Tuesday (28) will have an impact on entertainment policies here says new owner Edward Pratt of Iams of America, Inc.

Pratt, with brothers Jack and William Pratt, holds controlling interest in the Dallas based corporation, one of the largest Holiday Inn franchise holders in the world.

Pratt says a two phone $40 million renovation program for 1981 will include expanded facilities in the local Copa Room to just under 1,000 seats. At that time, a research study will determine whether or not to continue dinner shows or follow a drinks only policy.

All entertainment contracts with the Sands will be continued with the Sands through 1981 with the exception of Wayne Newton. This line-up includes Tony (Tommy) tune, Debbie Reynolds, Doc Severinsen and Bobby Vinton.

Newton has a two year contract with Summa Corp. rather than the hotel and was not included in the sale, according to Pratt. His exclusion from the deal made the Sands 8 to 10 weeks open for 1981, says Pratt. "We don't know yet what we'll do with that time, but notes, we haven't even thought about it yet."

CISAC Attacks C'Right Problems

NEW YORK - Problems affecting writers and copyright holders throughout the world will be examined during the 32nd Congress of the International Federation of the Societies of Authors & Composers (CISAC), to be held in Dakar, Senegal, Nov. 3-7.

Much attention is expected to be given a proposal program to assist developing countries with respect to copyright protection. This marks the first time that the biennial congress has been held in a third world nation.

Three major resolutions will be given: an examination of the role of the author in the '80s, by N. N'Diaye of Senegal; the related rights society, BDHA, devoted to the "unity of categories," by A. Lenoux of France; and the challenges and promises made in pursuit of copyright, given by Prof. G. Koumanou, of Greece.

Susley Adams, former president of ASCAP, now head of the ASCAP-ARF, now offering a two-year term as president of CISAC, will attend, along with an ASCAP delegation. BMI and the Harry Fox Agency are also sending representatives. In all, some 100 organizations belong to CISAC, most of them concerned with music performance and/or mechanical rights.

Managers Unite For Task Force
- Continued from page 1

Warner Communications Inc., owners of the three labels, reportedly suggested the companies were seeking to fend off separate promotions in an attempt to promote the stations and boost their business. However, the label heads agreed with WCI's suggestion and independently went to work on their own promotions.

The list of promotions includes:

- Billboards
- Poster
- Radio ads
- Street team
- In-store displays

Managers Unite For Task Force
- Continued from page 1

Warner Communications Inc., owners of the three labels, reportedly suggested the companies were seeking to fend off separate promotions in an attempt to promote the stations and boost their business. However, the label heads agreed with WCI's suggestion and independently went to work on their own promotions.

The list of promotions includes:

- Billboards
- Poster
- Radio ads
- Street team
- In-store displays
CASH PAID FOR SALEABLE LIBRARY, personal collections, deletions orPROFESSIONAL SERVICES

EXCLUSIVE DISTRIBUTORS

WANT TO BUY? RECORDS, CARTRIDGES, CASSETTES FOR EXPORT

MAKE MORE PROFIT! on your present orders.

EXPORT ONLY

ENGLISH & SPANISH, WORLDWIDE CUTS. Nearly 30 years serving artists and distributors with consolidations and personalized attention.

DARO EXPORTS, LTD.

CABINETS

1400 6144 Highway W. Cleveland, Ohio 44102

35MM FULL LENGTH FEATURES ON VIDEO CASSETTES Adult and all regions all regions except R, VHS formats. FACTORY DIRECT.

THREE 24 TRACK DISC

Nov. 16th with noted record producer Raghu Call University of Southern California.

DISTRIBUTING

1-800-377-7076 Telco: 51-4736MLA

(Toll Free) 1-800-377-7076

(Credit Card Accepted)

CURRENT MOVIES, RARE ROCK on video. Lowest prices Free giant list. Write: Videoland, Box 430, Columbus, NY 10012.

WANTED TO BUY?

THEME SONGS

CASH PAID FOR SALEABLE LIBRARY, personal collections, deletions or

HOMESTYLE ENTERTAINMENT CENTER

BEAUTIFUL 6-DOOR, 12 CUBIC FT., STAINLESS STEEL

5101 W. 260th St.

Avon, OH 44012

5101 W. 260th St.

Avon, OH 44012

WANTED TO BUY?

CASH PAID FOR SALEABLE LIBRARY, personal collections, deletions or

DISTRIBUTING

WANT TO BUY?

THEME SONGS

CASH PAID FOR SALEABLE LIBRARY, personal collections, deletions or

DISTRIBUTING

WANT TO BUY?

THEME SONGS

CASH PAID FOR SALEABLE LIBRARY, personal collections, deletions or

DISTRIBUTING

WANT TO BUY?

THEME SONGS

CASH PAID FOR SALEABLE LIBRARY, personal collections, deletions or

DISTRIBUTING

WANT TO BUY?

THEME SONGS

CASH PAID FOR SALEABLE LIBRARY, personal collections, deletions or

DISTRIBUTING

WANT TO BUY?

THEME SONGS

CASH PAID FOR SALEABLE LIBRARY, personal collections, deletions or

DISTRIBUTING

WANT TO BUY?

THEME SONGS

CASH PAID FOR SALEABLE LIBRARY, personal collections, deletions or

DISTRIBUTING

WANT TO BUY?

THEME SONGS

CASH PAID FOR SALEABLE LIBRARY, personal collections, deletions or

DISTRIBUTING

WANT TO BUY?

THEME SONGS

CASH PAID FOR SALEABLE LIBRARY, personal collections, deletions or

DISTRIBUTING

WANT TO BUY?

THEME SONGS

CASH PAID FOR SALEABLE LIBRARY, personal collections, deletions or

DISTRIBUTING

WANT TO BUY?

THEME SONGS

CASH PAID FOR SALEABLE LIBRARY, personal collections, deletions or

DISTRIBUTING

WANT TO BUY?

THEME SONGS

CASH PAID FOR SALEABLE LIBRARY, personal collections, deletions or

DISTRIBUTING

WANT TO BUY?

THEME SONGS

CASH PAID FOR SALEABLE LIBRARY, personal collections, deletions or

DISTRIBUTING

WANT TO BUY?

THEME SONGS

CASH PAID FOR SALEABLE LIBRARY, personal collections, deletions or

DISTRIBUTING

WANT TO BUY?

THEME SONGS

CASH PAID FOR SALEABLE LIBRARY, personal collections, deletions or

DISTRIBUTING

WANT TO BUY?

THEME SONGS

CASH PAID FOR SALEABLE LIBRARY, personal collections, deletions or

DISTRIBUTING

WANT TO BUY?

THEME SONGS

CASH PAID FOR SALEABLE LIBRARY, personal collections, deletions or

DISTRIBUTING

WANT TO BUY?

THEME SONGS

CASH PAID FOR SALEABLE LIBRARY, personal collections, deletions or

DISTRIBUTING

WANT TO BUY?

THEME SONGS

CASH PAID FOR SALEABLE LIBRARY, personal collections, deletions or

DISTRIBUTING

WANT TO BUY?

THEME SONGS

CASH PAID FOR SALEABLE LIBRARY, personal collections, deletions or

DISTRIBUTING

WANT TO BUY?

THEME SONGS

CASH PAID FOR SALEABLE LIBRARY, personal collections, deletions or

DISTRIBUTING

WANT TO BUY?

THEME SONGS

CASH PAID FOR SALEABLE LIBRARY, personal collections, deletions or

DISTRIBUTING

WANT TO BUY?
OLD-TIME MUSIC

Illinois Fest Hopes For 50% Gate Jump
By ALAN PENCHANSKY

CHICAGO—A 50% attendance increase is being predicted for this year’s Festival of Traditional Jazz, sponsored by the Preservation Jazz Society, a Chicago-based group.

According to Dean Peaks, the festival’s profit-minded director, an attendance boost of almost 50% from last year would be a major improvement for a 37-year-old jazz event.

Last year’s festival, which took place late in May, drew about 3,700 fans daily, compared with the 5,500 expected this year.

Peaks said the 50% increase is based on an effort to attract more visitors to the festival, which is held at the Chicago Park district’s Jackson Park, just south of the city’s famous Grant Park.

The festival is scheduled to take place from Aug. 17 to 21, and is expected to draw fans from all over the country.

LOS ANGELES—Jazz fans can expect a major event this summer when the venerable “Jazz at the Whitley” series returns to the Whitley Hotel, 404 S. Grand Ave., Los Angeles.

The event, which features a variety of live jazz performances, is scheduled to take place every Friday and Saturday, from June 25 to July 30.

The Whitley Hotel has a long history of hosting jazz events, and has been a popular destination for jazz fans for decades.

Jazz fans can expect to see a wide range of performers, including local bands and national acts, as well as a variety of other entertainment options.

For more information, visit the Whitley Hotel’s website or call (323) 233-2400.

SAX APPEAL—Elettric/Asylum saxophonist John Klemmer confers with the label’s artist development director Mark Hamerman, right, following the first of four recent shows at the Roxy in LA.

JAZZ

TOKYO UNION—Japanese Jazz Band’s Album Guests Hancock, Cole Hampton

By JAC K MCDONOUGH

San Francisco—Tatsuya Takahashi & the Tokyo Union Orchestra, the first all-Japanese jazz band to make a multiple-date tour of the U.S., has cut an LP at David Robinson’s Automat here titled “Black Pearl,” which has guest performances by Herbie Hancock, Richie Cole and Shaque Hampton. It is scheduled to go on the Zen label in Japan by Victor Nov. 20.

Producer Conrad Silvestro says that first option on U.S. distribution will go to Fantasy, whose product is distributed by Fantasy Records.

The album was engineered by Fred Catero with Kent Kesee the second engineer. Silvestro terms the album “a direct-to-disc type,” with no overdubs and with all recording done live into a 2-track Dolby tape, with simultaneous recording done on 24-track “as a safety precaution.”

Silvestro praises Cartero “for setting everything up so perfectly that he was able to do it right onto the 2-track. The musicians were very nervous about this way. They thought they had to come back here to Japan for mixing, but I was able to convince them that Fred was capable of getting it all right and that the end result would have more feeling and presence.”

HORIZONS IS LAUNCHED

Philadelphia—The after-dark scene has lost a supper club and in its place has spawned a jazz room in the After-Dark Gundy Room at the recently-opened Fairmont Hotel shut down Oct. 18 after a 7-year history with Joe Frick-
nino—occuring just four days short of the room’s first anniversary. Hotel manager Herman ladder had no lack of support for the closing along with the inability to attract names which prefers to play at the major hotel clubs in nearby Atlantic City.

With a policy of two-week stands Lene Horne and Mel Torme were the biggest names to appear here. After a summer hiatus, this season opened with the Pointer Sisters, with Leslie Liggam in before the closing act.

The entertainment fee ranged as high as $17 per person, and the dinner show meant another $25 per person.

Entertainment at the soon-to-be-opened Horizons in the new Frankel Plaza Hotel will emphasize jazz. When the plush roof-top room lights up by the end of the month, it will be the newest John Jones and his band providing the entertainment.

Jet Danger Bows 2 Autumn Albums

LOS ANGELES—Jet Danger Records of Anaheim has two LPs out in its fall release, “Fej ‘Alive” and “Don Rader Ascends.”

“Fej ‘Alive’ was cut at the Key- stones Club and features vocalists Steve Baric, Jim Cox, Dave Grigger, Jeff Donley, John Pastirci and Tom Sorensen. The Don Rader LP was cut at the Great American Music Hall in San Francisco also. It features Ron Escher, Kevin Brandon and John Pe- retich. Pickwick Internationally handles the label. The owner is Rader and Donley.

Sid one features Hancock on more numbers: the title track, “Black Pearl,” which Silvestro con-

Jazz Beat

MUSIC

Los Angeles—David Sanborn, producer and saxophonist, has announced the release date for his new album, “Jazz: The Other World,” for Sept. 22.

Sanborn’s album, which was recorded at the Key- stones Club, features saxophonists Woody Shaw, Eddie Harris, David Sanborn, and others. The album was produced by Sanborn and engineered by Fred Cartero.

The album is expected to be a major event in the Los Angeles jazz scene, and is expected to draw fans from all over the country. For more information, visit David Sanborn’s website or call (323) 233-2400.
Pacific Hits Boost Sales Ahead of '79

TOKYO—Pacific Music Publishing recently had four songs in the top 10 of the five major music charts, reportedly for the first time for a music publisher in this market.

Leading the pack was teenage singer Senko Matsuda, with "Kaze wa Aki o" which topped the charts after four consecutive weeks. Other hit singles are: "Love is Here" (Takashi Arai, "Hot Orange"), "Jinsei no Sora kara" (Mizue Takada, "Watsachi wa Piano.")

Other Pacific entries in the top five included Junko Yagami with "People Too" (Katsuji, "Nolans") and "Rose Aki in Luxembourg." Indeed, Pacific singing stars have captured a seemingly endless series of problems at the start of his five-year term in office.

He is managing director of EM Music Columbia, Austria, and took over the IFPI job because Gerald Jacobs, managing director of Phonogram, quit the Phonogram group and so was replaced by him.

Now Mampell says: "Key problems for our organization relate to copyright, under which we face a seemingly endless series of problems at the start of his five-year term in office.

He is managing director of EM Music Columbia, Austria, and took over the IFPI job because Gerald Jacobs, managing director of Phonogram, quit the Phonogram group and so was replaced by him.

Now Mampell says: "Key problems for our organization relate to copyright, under which we face a seemingly endless series of problems at the start of his five-year term in office.

He is managing director of EM Music Columbia, Austria, and took over the IFPI job because Gerald Jacobs, managing director of Phonogram, quit the Phonogram group and so was replaced by him. Mampell says: "Key problems for our organization relate to copyright, under which we face a seemingly endless series of problems at the start of his five-year term in office.

He is managing director of EM Music Columbia, Austria, and took over the IFPI job because Gerald Jacobs, managing director of Phonogram, quit the Phonogram group and so was replaced by him. Mampell says: "Key problems for our organization relate to copyright, under which we face a seemingly endless series of problems at the start of his five-year term in office.

He is managing director of EM Music Columbia, Austria, and took over the IFPI job because Gerald Jacobs, managing director of Phonogram, quit the Phonogram group and so was replaced by him. Mampell says: "Key problems for our organization relate to copyright, under which we face a seemingly endless series of problems at the start of his five-year term in office.

He is managing director of EM Music Columbia, Austria, and took over the IFPI job because Gerald Jacobs, managing director of Phonogram, quit the Phonogram group and so was replaced by him. Mampell says: "Key problems for our organization relate to copyright, under which we face a seemingly endless series of problems at the start of his five-year term in office.

He is managing director of EM Music Columbia, Austria, and took over the IFPI job because Gerald Jacobs, managing director of Phonogram, quit the Phonogram group and so was replaced by him. Mampell says: "Key problems for our organization relate to copyright, under which we face a seemingly endless series of problems at the start of his five-year term in office.

He is managing director of EM Music Columbia, Austria, and took over the IFPI job because Gerald Jacobs, managing director of Phonogram, quit the Phonogram group and so was replaced by him. Mampell says: "Key problems for our organization relate to copyright, under which we face a seemingly endless series of problems at the start of his five-year term in office.

He is managing director of EM Music Columbia, Austria, and took over the IFPI job because Gerald Jacobs, managing director of Phonogram, quit the Phonogram group and so was replaced by him. Mampell says: "Key problems for our organization relate to copyright, under which we face a seemingly endless series of problems at the start of his five-year term in office.

He is managing director of EM Music Columbia, Austria, and took over the IFPI job because Gerald Jacobs, managing director of Phonogram, quit the Phonogram group and so was replaced by him. Mampell says: "Key problems for our organization relate to copyright, under which we face a seemingly endless series of problems at the start of his five-year term in office.

He is managing director of EM Music Columbia, Austria, and took over the IFPI job because Gerald Jacobs, managing director of Phonogram, quit the Phonogram group and so was replaced by him. Mampell says: "Key problems for our organization relate to copyright, under which we face a seemingly endless series of problems at the start of his five-year term in office.

He is managing director of EM Music Columbia, Austria, and took over the IFPI job because Gerald Jacobs, managing director of Phonogram, quit the Phonogram group and so was replaced by him. Mampell says: "Key problems for our organization relate to copyright, under which we face a seemingly endless series of problems at the start of his five-year term in office.

He is managing director of EM Music Columbia, Austria, and took over the IFPI job because Gerald Jacobs, managing director of Phonogram, quit the Phonogram group and so was replaced by him. Mampell says: "Key problems for our organization relate to copyright, under which we face a seemingly endless series of problems at the start of his five-year term in office.

He is managing director of EM Music Columbia, Austria, and took over the IFPI job because Gerald Jacobs, managing director of Phonogram, quit the Phonogram group and so was replaced by him. Mampell says: "Key problems for our organization relate to copyright, under which we face a seemingly endless series of problems at the start of his five-year term in office.

He is managing director of EM Music Columbia, Austria, and took over the IFPI job because Gerald Jacobs, managing director of Phonogram, quit the Phonogram group and so was replaced by him. Mampell says: "Key problems for our organization relate to copyright, under which we face a seemingly endless series of problems at the start of his five-year term in office.

He is managing director of EM Music Columbia, Austria, and took over the IFPI job because Gerald Jacobs, managing director of Phonogram, quit the Phonogram group and so was replaced by him. Mampell says: "Key problems for our organization relate to copyright, under which we face a seemingly endless series of problems at the start of his five-year term in office.

He is managing director of EM Music Columbia, Austria, and took over the IFPI job because Gerald Jacobs, managing director of Phonogram, quit the Phonogram group and so was replaced by him. Mampell says: "Key problems for our organization relate to copyright, under which we face a seemingly endless series of problems at the start of his five-year term in office.

He is managing director of EM Music Columbia, Austria, and took over the IFPI job because Gerald Jacobs, managing director of Phonogram, quit the Phonogram group and so was replaced by him. Mampell says: "Key problems for our organization relate to copyright, under which we face a seemingly endless series of problems at the start of his five-year term in office.

He is managing director of EM Music Columbia, Austria, and took over the IFPI job because Gerald Jacobs, managing director of Phonogram, quit the Phonogram group and so was replaced by him. Mampell says: "Key problems for our organization relate to copyright, under which we face a seemingly endless series of problems at the start of his five-year term in office.

He is managing director of EM Music Columbia, Austria, and took over the IFPI job because Gerald Jacobs, managing director of Phonogram, quit the Phonogram group and so was replaced by him. Mampell says: "Key problems for our organization relate to copyright, under which we face a seemingly endless series of problems at the start of his five-year term in office.

He is managing director of EM Music Columbia, Austria, and took over the IFPI job because Gerald Jacobs, managing director of Phonogram, quit the Phonogram group and so was replaced by him. Mampell says: "Key problems for our organization relate to copyright, under which we face a seemingly endless series of problems at the start of his five-year term in office.

He is managing director of EM Music Columbia, Austria, and took over the IFPI job because Gerald Jacobs, managing director of Phonogram, quit the Phonogram group and so was replaced by him. Mampell says: "Key problems for our organization relate to copyright, under which we face a seemingly endless series of problems at the start of his five-year term in office.

He is managing director of EM Music Columbia, Austria, and took over the IFPI job because Gerald Jacobs, managing director of Phonogram, quit the Phonogram group and so was replaced by him. Mampell says: "Key problems for our organization relate to copyright, under which we face a seemingly endless series of problems at the start of his five-year term in office.

He is managing director of EM Music Columbia, Austria, and took over the IFPI job because Gerald Jacobs, managing director of Phonogram, quit the Phonogram group and so was replaced by him. Mampell says: "Key problems for our organization relate to copyright, under which we face a seemingly endless series of problems at the start of his five-year term in office.

He is managing director of EM Music Columbia, Austria, and took over the IFPI job because Gerald Jacobs, managing director of Phonogram, quit the Phonogram group and so was replaced by him. Mampell says: "Key problems for our organization relate to copyright, under which we face a seemingly endless series of problems at the start of his five-year term in office.

He is managing director of EM Music Columbia, Austria, and took over the IFPI job because Gerald Jacobs, managing director of Phonogram, quit the Phonogram group and so was replaced by him. Mampell says: "Key problems for our organization relate to copyright, under which we face a seemingly endless series of problems at the start of his five-year term in office.
Industry In India Tackles Piracy

Labels Report Some Progress; Cooperation Is Critical

Billboard's Australian correspondent, Glenn A. Baker, has recently been traveling through Asia, and will be filing a series of reports from the region's music markets. This is his first dispatch, from India.

BOMBAY—The sunshine light at the end of the piracy tunnel has been flickering a little brighter in recent months, the Indian recording industry is literally fighting for survival in its war against the vast Asian piracy cartels.

As a significant originator of re- pirate (more than 70% of the local market is indigenous product), India is cut far deeper by piracy than Thailand, Singapore, Indonesia or nearby Asian countries.

Its susceptibility is greatly enhanced by a 4.5-to-one ownership ratio of cassette players to phonographs, and a 30% growth rate of the former.

Indian recorded product, notably Hindi film music, is turning up in pirate stalls in Malaya, Fiji, Indone- sia, Nigeria, Guyana, all the Middle East, Russia and a great many European nations.

As pirated Western material flows in from Indo China (often via Nep- al), indigenous product is plun- dered mercilessly from within, and exported in bulk. It is a situation where everybody loses—inter- national companies, local com- panies, and particularly, Indian per- formers.

Piracy is rampant in Nepal, Sri Lanka, Pakistan and Bangla Desh.

The Gramophone Co. of Pakistan, part of the EMI group, is reported on the brink of liquidation, having suffered huge losses over the past few years.

The problem has effectively gal- vanized traditionally fragmented Indian recording industry, uniting the three major companies against a common enemy. Sivan Saha, director of Indian Record Manufacturing Co. (Irrico), three in line with just a 4% market share, says, "We have to cooperate with all those in the indus- try, in the context of a market which is expanding as a result of the rising standard of living of the people.

"A small company such as ours is especially vulnerable to piracy. Within 15 days of the release of a new record, we invariably find that a pirate version has appeared in Delhi and Bombay."

"Record piracy is not even a cog- nizable offence in India. The manu- facturer has to first move a court to establish his copyright. There he has to obtain a court order for the police to take action."

"All these procedures take time, and there is the strong possibility that news of the impending action will be leaked out by the time a court order is obtained."

"Even in the few cases where con- victions have been secured, the cul- prits get away by paying a few thousand rupees as a fine. The forgery equipment is not seized, and the racketeer is free to start operating again."

However, not all the pirates get away, according to the Gramophone Co. of India (EMI). Bombay man- ager, Venmol Bhatnagar explains, "In April 1979, we engaged private detectives and located one of the biggest manufacturers. We filed a petition with a magistrate and se- cured a 'search and seizure' order. Accompanied by five police officers, we seized 1,500 cassettes and dupli- cating equipment."

Recently, a pirate in court on a second offence was sentenced to three months' imprisonment on a charge of exporting cassettes to In- dian communities abroad. He had also fined 1,000 rupees (around $1.35). So the situation is not quite as dark as it was last year."

Polydor assistant manager, Ma- hendra Shah, expands, "Quite a lot of raids begun a year ago, and there were about four major raids on mul- tiple stores in August."

"At the moment, there are more than 20 cases pending in Bombay and Delhi, and we confidently ex- pect fines, imprisonment and confis- cation of equipment in each case. The copyright law is adequate for action, it just has to be understood and implemented properly.

"Both Polydor and GCI have come down heavy on legitimate dealers who stock illegal product, with threats of suspension of supply. This has certainly cut down the number of pirate duties."

Pirate product is undoubtedly a.

(Continued on page 56)

SOCIEDAD GENERAL DE AUTORES DE ESPAÑA
(Gen. Soc. of Spanish Authors)

WORLD-WIDE HOMAGE TO
MAESTRO MORENO-TORROBA,
PRESIDENT OF S.G.A.E. AND ALSO OF
THE ROYAL ACADEMY OF FINE ARTS.

HIS OPERA “EL POETA” (“The Poet”) AN IMPORTANT EVENT AND QUITE A HIT.

The series of homages that all along the year of 1980 have been paid to the illustrious Spanish composer Maestro Moreno-Torroba had its climax in the Theatre of the Fine Arts Circle in Madrid where he received three homages, one each to the three directions to people in the field of Arts, Literature, Politics, Music and from all the social layers, as a tribute to one of the most universal Spaniards. Maestro Moreno-Torroba is a composer of music composition, better than his normal music composition, etc. He is at the same time the President of the Spanish Society of Au- thors (S.G.A.E.) and President of the Royal Academy of Fine Arts. He is the well known composer of the music in zarzuelas, so well-known as “LUISA FERNANDA”, “LA CHULAPONA”, “LA CARABAMA”, “MARAVILLA”, “CONCIERTO IBERICO” and just added recently the Opera “EL POETA” that had its pre- miere in the Theatre of the Fine Arts Circle in Madrid with a major cast led by Plácido Domingo.

The homage and contributions to it, which are still arriving at S.G.A.E. have been led by the words and signature of His Majesty King Juan Carlos I.

Unable to extend his appreciation for the endless tokens of affection received from all over the world in a direct manner, our President wants to convey through these pages to every- body his everlasting gratitude on this occasion.

Warning-Pioneer Pushes Geffen

TOKYO—Warner-Pioneer is go- ing all out to promote Donna Sum- mer's new Geffen single and album in Japan, to the extent of releasing the 45 on Oct. 10 and the album Nov. 10.

Generally in this market, records are issued on the 21st of the month, but Warner-Pioneer gave the disks the rush-release treatment to capital- ize on the fact that it now handles Summer product.

Initial pressings for the single were 40,000 disks, while the album's first run will be 50,000 copies.

Koji Kobayashi, international repertoire sales manager at Warner- Pioneer, points out, "We're looking to promote and sell more Summer product than Polystar, which han- dled her Casablanca repertoire.

Mexican Industry Charts

Continued from page 53

The "cost factors" could be a key point in how the industry will decide to pursue the idea. A plan in being discussed on how the research expen- ses can be divided most equit- ably among the various enterprises that are sponsoring the project, and all those who will share in its ben- efits.

Although the cost-sharing is still being worked out, everyone partici- pating or involved in the concept agrees on the need for complete and reliable chart data. "Valid charts are just as important for the music pub- lishers as for the record companies," comments Jose Cruz, president of EMMAC. and administrator of the

We're using posters and ads, and also giving away posters with the al- bum."

Other Geffen product, specifically John Lennon's "Starting Over" single, will be released Nov. 10, fol- lowed by his album, "Double Fan- tasy," on Nov. 28.

"And Elton John's records on Geffen will probably be released in Japan in February of next year," continues Kobayashi.

This is the first time that Warner- Pioneer has had such a strong lineup of international repertoire to pro- mote here, including the Eagles, Rod Stewart, Linda Ronstadt, Queen and Fleetwood Mac.

"We're aiming to win between 25% and 30% of the international repertoire market in Japan."

Warner-Pioneer Pushes Geffen

Berkhoudt music publishing com- pany in Mexico.

"I believe we are at the right mo- ment for making this move, for the greatest benefit in our industry to both publishers and manufac- turers," he adds.

Interest and support for the new chart system is likely to be further re- flected in other industry organiza- tions not affiliated with AMPRO- FON or EMMAC, according to Cruz.

Among these are PROFOMEX, an association whose membership includes some 50 independent record companies which are not part of AMPROFON, and all of whom have interests in the improvement of Mexican chart information.

Maestro Moreno-Torroba is acclaimed by the audience at the premiere of "EL POETA" and he bows on the stage.
Kenya Case Tackles Contractual Fidelity

NAIROBI—The contractual fidelity of recording artists in Africa is up for legal scrutiny via the current case between AIT Records (Kenya) and POK Music Stores.

AIT has been granted an interim injunction against POK, the Hon. PO Kandino, M.P., and East African Records, restraining them from manufacturing, distributing, promoting or selling two records, "Kanimo Parts I & II" and "Bakende Bokita Parts I & II," pending final determination of the case.

AIT, which claims to have an exclusive worldwide deal with the orchestra, Super Mazembe, cites wrongful interference with their contract, piracy of their artist and breach of copyright vested in all recordings made by Super Mazembe during the currency of the agreement.

The records in question were recorded with the aid of Orchestra Super Mazembe, although the artist stated on POK's release was Orchestra Bakoko. This action follows a long dispute between Mazembe's company and POK Music Stores, which has repeatedly released several recordings by AIT's act.

The court ruling is expected to serve as a useful precedent in a market which has suffered for many years from the flagrant violation of companies' contractual rights with their artists.

The sole factory in Kenya, East African Records, has reportedly often continued to press records even without notice of the fact that they violate the rights of some companies, relying instead on indemnities given by producers or companies precluding it from blame.

The claim of contractual fidelity is compounded by irregularities within the record industry itself here, with many rock music recordings also being sold at unreasonably low prices, not paying full royalties to artists.

These problems lead to minimal rewards for the artists themselves, who therefore look to other companies or producers to take more recordings from them. Recording fees are also low.

All of these problems add up to difficulties for record companies, which lose sales through the glut of releases and through the loss of artists.

The Super Mazembe affair is expected to set a precedent which, together with the crackdown on cinema pirates, will ensure that the rights of both producers and artists are safeguarded in Kenya, in a way that no one will still manage to disguise in Africa has yet to prove or offer.

IFPI Antipiracy Campaign

• Continued from page 53

ogenous product, and later turning their attention to international repressiveness is also common in Southeast Asia, says Gibbins.

What frequently happens, he adds, is that prices of domestic recordings rise as protective measures are applied. Pirated international recordings, on the other hand, tend to fall in price. As the disparity in price between the two categories of recordings grows the likelihood of carrying over protective policies to international material grows.

“We’re meeting with some success” in Malaysia, Thailand and the Philippines, says Gibbins, although much still remains to be done to improve laws and their enforcement. He notes that in Malaysia the law is clear on local repertoire and police action is vigorous. The Malaysian situation is described as “similar in many ways.”

“There are well-formed plants to improve the situation with respect to international repertoire,” asserts the IFPI executive. “It’s moving in our direction.”

Gibbins says the industry hopes to counter the deleterious effect of piracy on the development of local talent in the area via sponsorship of a song contest covering the nations affiliated with the Asian Music Association. Local competitions will be held in Thailand, Singapore, Malaysia, Indonesia and the Philippines over the next six months, with the finals to be staged in Manila in June 1981, or before the end of the year, he adds.

Gibbins, a former trial lawyer who specialized in copyright cases, joined IFPI last year. His responsibilities include helping coordinates antipiracy activities among IFPI's 30 national groups and in an additional 38 countries. He also maintains an active liaison with the RIAA, the South American industry association FLAPP, and the Australian association ARIA.

Of his reluctance to reveal details of raids and campaigns still to be held, he says: “Piracy is a covert activity, so is antipiracy.”

IS HOROWITZ

Retailer Tries TV Promotion

LONDON—A U.K. retail chain is buying television advertising for its shops, but the promotion is exclusively for heavily discounted WEA albums.

Behind the scheme is Philip Ames, a controversial figure in the retail trade, who is co-founder of the British Independent Record Dealers (BIRD) group, formed to get better terms from manufacturers, and who hit the headlines with his North American country album library schemes.

Ames has bought time for his 12 shops, spreading the time over several weeks, and using the spots for Indianapolis-based WEA albums, offered at £7.20 (roughly $9.70). He says: “John Fruin, until recently managing director at WEA in Britain, was given to give big discounts so that dealers would buy in bulk. Now, at least, it is open to the dealer to sell out to the public, and that means generally the best means of publicizing.”

It adds: “We’ve stocked up with top WEA product and can offer it at this price, even at this time of the year. It’s this kind of promotion, when trade really seems to be picking up after a terrible summer, which our BIRD organisation could work on, at national level, with the record companies.”

By GLENN A. BAKER

Impressing radio with their diverse quality, the Dugites have gone gold with an album that’s so far yielded three singles, and remained on the national top album chart for more than four months.

Dugites’ second album, by Sydney firm Numbers (sounding out at all unlike England’s Pretenders), debuted at No. 36 in the first week of release, moving into the top 10 the second week. Such performance for a new, domestic act is exemplary, and testimony to the level of expect being directed towards Deluxe and its roster of acts.

The small company’s third charting album features Inxs, while number four is due from New Zealand band, Toy Love, next month.

“I spent the first six months establishing four brand new acts in this market,” says Brown. “Now I’m adopting a aggressive posture towards the international market. I’m going to Los Angeles in November, and I have no hesitation of coming back without good deals for each act.”

“It’s hard to believe that this cannot be contained within Australia.”

Having established his first set of signings, Brown has recently issued singles by two more relative unknowns, the XL Capris and the Voices. He has also launched a subsidiary label, Luxury Recordings ("I believe in opulence"), to carry a novelty single by popular young television competitor, Jonathan Coleman.

RETAILERS—HOLIDAY SPECIAL!

Only Album of it's kind!

Order 20 Albums and Receive 5 No Charge.
(wholesale only)

Suggested List Price $6.98
Send $98.50 (money order, certified check) and We'll Pay The Freight or Call 914-762-1860

LITTLE MONSTER RECORDS, INC., (distributor)
Box 507, Millwood, N.Y. 10546 (514) 762-1860

Store Address City State Zip

LITTLE MONSTER RECORDS, INC., (distributor)
Box 507, Millwood, N.Y. 10546 (514) 762-1860

Store...Address...City State Zip

JUKE BOX MONSTERS

The Perfect Holiday Gift for Children of All Ages!
The Most Appealing Childrens Album to ever hit the market!

Your initial order will disappear within hours!

www.americanradiohistory.com
SINGAPORE—Though there was widespread record industry approval through Asian territories at the promise given here of a continental Asian Federation of Producers of Phonograms and Videograms and the ASEAN Music Industry Association, Singapore has earned the reputation of being the major source of pirated cassette and record piracy that distributed all around the world, to the detriment of the music industry.

This followed the pledge by Singapore’s minister for culture, Ong Teng Cheong, that a working committee has been formed to study the republic’s copyright law, that dates back 10 years, and that there are strong prospects of a revision in that law to permit substantially stronger punishment of convicted pirates.

“Singapore, which earned some $200 million last year in the pirated cassette trade, has no trouble. The damage done to the republic as a trading center is much more serious than it is to the copyright holders that were earned,” that was the view of another official, just one forthright admission of a lengthy closed-doors privacy sessions.

But at a joint press conference of the two organizations involved, it was pointed out that not less than a dozen countries have proposed or complained to the United Nations of severe piracy having high or common commissions around the world about the impact and damage of the黛兰监狱 and the shake-up type tape piracy.

And, surprisingly, one of the countries registering a formal and strong complaint was the Soviet Union.

James Dy, of the Philippines, and chairman of AMIA, told delegates that his country’s copyright commission, has had no issue with the Manila-based Singapore high commission over the pirated product. His was the common theme of our local musicians and composers in the Philippines, and it was introduced in tens of thousands in Singapore and then exported back to our country.

“The effect of this local talent is both serious and virtually melodic. Our government now is making all-out effort to stop pirated tapes everywhere.”

Another official claimed that this year alone Singapore had exported almost double the number of pirated tapes to Saudi Arabia, the predominantly music from Arabian and Indian music markets. He added that “at least a half a million similar tapes are with the Customs authorities. This is seen checks because of complaints from record companies in Saudi Arabia. The figures are from official Customs declaration forms. But we have to remember that many more tapes are being sent by the mail or air mail.

He added that if this kind of widespread piracy is allowed to go on unchecked, the music industry just can’t exist.

“Singapore, it is costly, it is costly, and very costly. It is an exorbitant effort for any entrepreneur of pirated tapes in Singapore to build his trade because he can realize any returns on the extensive amount of pirated product from local authorities.

But the admission that the existing copyright law has never been enforced as rigorously as it should, and the hope that the government would help resolve the delegates’ optimism for the future.

There is, he is an Asian music festi- val. It started in Manila in June 1981 to popularize indigenous music with each of the member countries of AMIA, Singapore, Indonesia and the Philippines picking three entraant.

The first and last meeting of AMIA was held for Billboard next year in Jakarta.

Indian Industry

Continued from page 54

Reptile to the Indian public. Tapes usually contain a selection of the most popular songs from the original music albums.

At 25 to 30 cassettes each ($3-$4) pirate tapes are around half the price of the original product. And quality is certainly not an issue in a country where the production can still be produced in ten thousands in Singapore and then exported back to our country.

“The effect of this local talent is both serious and virtually melodic. Our government now is making all-out effort to stop pirated tapes everywhere.”

Another key official claimed that this year alone Singapore had exported almost double the number of pirated tapes to Saudi Arabia, the predominantly music from Arabian and Indian music markets. He added that “at least a half a million similar tapes are with the Customs authorities. This is seen checks because of complaints from record companies in Saudi Arabia. The figures are from official Customs declaration forms. But we have to remember that many more tapes are being sent by the mail or air mail.

He added that if this kind of widespread piracy is allowed to go on unchecked, the music industry just can’t exist.

“As Singapore, it is costly, it is costly, and very costly. It is an exorbitant effort for any entrepreneur of pirated tapes in Singapore to build his trade because he can realize any returns on the extensive amount of pirated product from local authorities.

But the admission that the existing copyright law has never been enforced as rigorously as it should, and the hope that the government would help resolve the delegates’ optimism for the future.

There is, he is an Asian music festi- val. It started in Manila in June 1981 to popularize indigenous music with each of the member countries of AMIA, Singapore, Indonesia and the Philippines picking three entraant.

The first and last meeting of AMIA was held for Billboard next year in Jakarta.

Indian Industry

Continued from page 54

Reptile to the Indian public. Tapes usually contain a selection of the most popular songs from the original music albums.

At 25 to 30 cassettes each ($3-$4) pirate tapes are around half the price of the original product. And quality is certainly not an issue in a country where the production can still be produced in ten thousands in Singapore and then exported back to our country.

“The effect of this local talent is both serious and virtually melodic. Our government now is making all-out effort to stop pirated tapes everywhere.”

Another key official claimed that this year alone Singapore had exported almost double the number of pirated tapes to Saudi Arabia, the predominantly music from Arabian and Indian music markets. He added that “at least a half a million similar tapes are with the Customs authorities. This is seen checks because of complaints from record companies in Saudi Arabia. The figures are from official Customs declaration forms. But we have to remember that many more tapes are being sent by the mail or air mail.

He added that if this kind of widespread piracy is allowed to go on unchecked, the music industry just can’t exist.

“As Singapore, it is costly, it is costly, and very costly. It is an exorbitant effort for any entrepreneur of pirated tapes in Singapore to build his trade because he can realize any returns on the extensive amount of pirated product from local authorities.

But the admission that the existing copyright law has never been enforced as rigorously as it should, and the hope that the government would help resolve the delegates’ optimism for the future.

There is, he is an Asian music festi- val. It started in Manila in June 1981 to popularize indigenous music with each of the member countries of AMIA, Singapore, Indonesia and the Philippines picking three entraant.

The first and last meeting of AMIA was held for Billboard next year in Jakarta.
SOFTWARE MARKET SOFT
Video Rights Issue Deadlocked

BY MIKE HENNESSEY

HAMBURG—A protracted and bitter battle over video rights is forecast by many key people in the German music industry—and it is a conflict which could delay still further the development of this over-publicized segment of the entertainment industry.

For a country which has, reportedly, the highest degree of video recorder penetration—70,000, representing about 1.5% of households—West Germany has a remarkably undeveloped software market, if one exempted the pornographic and piracy segments.

A recent check of major department stores, audio dealers, photographic shops and large record retail outlets in Hamburg and Munich revealed very unimpressive inventories of prerecorded videotapes and nobody was reporting brisk business in software—an indication that most video recorders in Germany are being used to tape television programs.

GEMA, the West German mechanical and performing rights society, is looking for a royalty for use in videos of 10% to 12%, depending on length and content. But the record industry rejects this as being too high a figure. Conciliation might be more in prospect if there were a building prerecorded software market, a clear emergence of one predominant hardware system and a general feeling of optimism about the future prosperity of the record industry. But since none of these three conditions obtains, the prevailing situation is one of deadlock which no one seems in too much of a hurry to solve.

Hans Sikorski, vice president of the German music publishers' association and a vice chairman of the board of GEMA, is quite optimistic that the proposed GEMA tariff is fair and realistic. "You don't hear too much complaint about the fact that the record industry's oil-based raw material has gone up by 400% in the last two years—but because we seek a reasonable return for copy right owners, we are charged with demanding extravagantly high fees. The record industry wants lower rates simply to try to ease its own desperate economic problems—but this is unjust on the artist and composer."

Behind the thinking of GEMA members is the fact that many consider the 8% mechanical royalty on phonograms to be too low; furthermore, there is the fact that music copyright owners get relatively low fees from films.

In Italy, Sikorski points out, "the music owners get 10% of box office receipts, in France, the rate is 8%. But in Germany we get so much per thousand meters of film—and the return works out to be considerably lower."

To record industry arguments that there should be no difference in the mechanical fee for music use between phonograms and videotapes, Sikorski counters that videotapes contain both audio and optical elements and therefore merit higher compensation. "If we license out music to a television company,” he says, “we get not only synchronization rights but also a telescan fee. Why should we not get a two-part fee for videotapes?"

Other publishers argue that the industry's interest for home video use may diminish copyright owners' income from public performances, which would be allowed for in the video mechanical right.

Expanding on his dissatisfaction with the mechanical royalty rate for phonograms at 8%, Sikorski points out that record prices have increased substantially over the past few years, bringing mechanical income down with them where as performance royalties have increased regularly each year by a steady 10%.

"The creative impulse is the most precious thing the nation has and it should not be sold short,” Sikorski says. "No one should get a fair reward for their work after we are diminishing the vital element on which the entire music industry depends."

Hans-Georg Baum, managing director of RCA Germany, while accepting the need to give the creators their just reward, offers a pragmatic defense of the record industry's plea for a lower mechanical royalty for videotapes.

"If we are going to sell prerecorded software, we must offer it at a competitive price; we simply cannot do this if GEMA insists on too high a royalty. The result will be simply to play into the hands of the pirates. As it is, you can buy every new Hollywood movie on the black market for 70 or 80 marks. If GEMA insists on too high a royalty, the legitimate producers of music video cassettes will be priced out of the business."

To which Sikorski replies, unabashed: "If the record industry thinks the tariffs are too high, then it can go to arbitration."

Meanwhile, the problem apart, record industry opinion as to the benefits that might flow from the video market are infinitely varied, ranging from the highly positive attitude of Jupiter Records' general manager, Werner Schueler, who believes that videotapes will revolutionize the music business, to the querulous voice of Wolfred Jung, EMI's director for central Europe, who says: "My expectation is that, at best, video software sales will give the record industry an additional 10% of volume."

Other major record company vice presidents, managing directors of Deutsches Grammophon, say the record industry should not entertain extravagant expectations as to the possibilities afforded by the video market, and warn that the industry wants to increase its concentration on the pure audio element "which still has an enormous future."

Roland Kommerell, managing director of Phonogram, shares with Jupiter's Schueler the view that the video dimension will see the development of a new generation of creative people—artists and producers—with the ability to create an exciting blend of the audio and the visual for the new mass medium.

Concert Venues Criticized; Report Upsets Promoters

BERLIN—A report of a German consumer-slated, testifying organization, turning its eyes and ears on local concert halls and what they offer the public, has created uproar among top promoters here.

At the heart of the controversy is Stuttgart Warenfest, a company specializing in testing various market-place activities and it has found much to condemn about German concert venue acoustics, services and performance values.

It found, having checked out 33 venues for service, technical equipment and ticket, prices, that many were of "a very bad standard." Pop concert fans were, says the company, paying out around $50 million a year to owners of concert halls and promotion agencies, and in return often getting too short performances, too long intermissions, bad service and "miserable" sound reproduction.

What's more, the market-test company named names. Listed as "bad" halls were: Metropolina Neue Welt (Berlin), Markthalle (Hamburg), Ackschwabthalle (Karlsruhe), Festsaal (Munich), Haenmerlinn Halle (Meerskirchen) and Messehalle (Rindelfingen).

The "best" halls were listed as: Freiheitshalle (Hof), ICC (Hamburg), Philharllale (Dusseldorf), Olympiahalle (Munich) and Stadthalle (Braunschweig).

Criticism varied from hall to hall as did the praise. But German concert promoters are already up in arms about the report because, they say, the test organizers compared the wrong halls, so obtaining inaccurate summaries of what is good and what is bad.

There is also a firm dispute about the turnover from pop fans in ticket sales. Concerts in Frankfurt insisting in a tough letter to the test company that the figure is nearer $30 million.

One of the most repeated criticisms was that the amplification in halls was too loud for comfort. But the promoters vehemently deny this, suggesting that in contemporary pop rock it is a "must" to have full volume reproduction.
**SOUTH AFRICA**
(Courtesy Sonnyg你知道的) As of 10/29/70
**SINGLES**

<table>
<thead>
<tr>
<th>Week</th>
<th>Track</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>THE WINNER TAKES IT ALL, Abba</td>
<td>POLYDOR</td>
</tr>
<tr>
<td>2</td>
<td>2</td>
<td>UPSEEN DOWN, Donna Ross, Motown</td>
<td>CBS/CDG</td>
</tr>
<tr>
<td>3</td>
<td>3</td>
<td>ASHES TO ASHES, David Bowie</td>
<td>RCA</td>
</tr>
<tr>
<td>4</td>
<td>4</td>
<td>FAME, Irene Cara, RSO</td>
<td>CBS/CDG</td>
</tr>
<tr>
<td>5</td>
<td>5</td>
<td>recovering, Donnie, Motown</td>
<td>CBS/CDG</td>
</tr>
<tr>
<td>6</td>
<td>6</td>
<td>THE COLOR OF YOUR LOVE, Paul Cook, Motown</td>
<td>CBS/CDG</td>
</tr>
<tr>
<td>7</td>
<td>7</td>
<td>NEW II VENTO CALDO DELLE TARTUFI, Rome, Atlantic</td>
<td>CBS/CDG</td>
</tr>
<tr>
<td>8</td>
<td>8</td>
<td>I'M ALIVE, Electric Light Orchestra, Jet</td>
<td>CBS/CDG</td>
</tr>
<tr>
<td>9</td>
<td>9</td>
<td>YELLOW, George, Motown</td>
<td>CBS/CDG</td>
</tr>
<tr>
<td>10</td>
<td>10</td>
<td>NEW IV CONFESSION, Motown, Philadelphia</td>
<td>CBS/CDG</td>
</tr>
</tbody>
</table>

**HOLLAND**
(Courtesy Rama/STERMA) As of 10/10/70

<table>
<thead>
<tr>
<th>Week</th>
<th>Track</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>WOMAN IN LOVE, Barbra Streisand, CBS</td>
<td>CBS/STERMA</td>
</tr>
<tr>
<td>2</td>
<td>2</td>
<td>MASTER BLASTER, Steve Wonder, Motown</td>
<td>CBS/STERMA</td>
</tr>
<tr>
<td>3</td>
<td>3</td>
<td>MY OLD PIANO, Diana Ross, Motown</td>
<td>CBS/STERMA</td>
</tr>
<tr>
<td>4</td>
<td>4</td>
<td>SHEREE BROWN, Parrot, Motown</td>
<td>CBS/STERMA</td>
</tr>
<tr>
<td>5</td>
<td>5</td>
<td>DON'T STAND SO CLOSE TO ME, Police, A&amp;M</td>
<td>CBS/STERMA</td>
</tr>
<tr>
<td>6</td>
<td>6</td>
<td>WE WILL FORGIVE YOU, AC/DC</td>
<td>CBS/STERMA</td>
</tr>
<tr>
<td>7</td>
<td>7</td>
<td>FLY AWAY, Randy Crawford, Warner Bros.</td>
<td>CBS/STERMA</td>
</tr>
<tr>
<td>8</td>
<td>8</td>
<td>NEW THE NUGGETS, Motown, Philadelphia</td>
<td>CBS/STERMA</td>
</tr>
<tr>
<td>9</td>
<td>9</td>
<td>GUILTY, Barbra Streisand, CBS</td>
<td>CBS/STERMA</td>
</tr>
<tr>
<td>10</td>
<td>10</td>
<td>NEW ENLIGHTENED, Motown, Philadelphia</td>
<td>CBS/STERMA</td>
</tr>
</tbody>
</table>

**SWEDEN**
(Courtesy Vocalion) As of 10/18/70
**SINGLES**

<table>
<thead>
<tr>
<th>Week</th>
<th>Track</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>UPSIDE DOWN, Diana Ross, Motown</td>
<td>CBS/STERMA</td>
</tr>
<tr>
<td>2</td>
<td>2</td>
<td>ONE MORE REGGAE FOR THE ROAD, B.B. King, Columbia</td>
<td>CBS/STERMA</td>
</tr>
<tr>
<td>3</td>
<td>3</td>
<td>XANADU, Olivia Newton-John &amp; Electric Light Orchestra, Jet</td>
<td>CBS/STERMA</td>
</tr>
<tr>
<td>4</td>
<td>4</td>
<td>SIX ROBINS, Jon English, Futura, CBS</td>
<td>CBS/STERMA</td>
</tr>
<tr>
<td>5</td>
<td>5</td>
<td>MASTER BLASTER, Steve Wonder, Motown</td>
<td>CBS/STERMA</td>
</tr>
<tr>
<td>6</td>
<td>6</td>
<td>THIS IS MY LIFE, Max Bygraves, CBS</td>
<td>CBS/STERMA</td>
</tr>
<tr>
<td>7</td>
<td>7</td>
<td>FOUR NEW楌ORER TAKE IT ALL, Abba</td>
<td>CBS/STERMA</td>
</tr>
<tr>
<td>8</td>
<td>8</td>
<td>ASHES TO ASHES, David Bowie, RCA</td>
<td>CBS/STERMA</td>
</tr>
<tr>
<td>9</td>
<td>9</td>
<td>NEW LEAN LONESOME FRAID, Maggie Smith, Epic</td>
<td>CBS/STERMA</td>
</tr>
<tr>
<td>10</td>
<td>10</td>
<td>FAME, Street, Motown, Philadelphia</td>
<td>CBS/STERMA</td>
</tr>
</tbody>
</table>

**ITALY**
(Courtesy Germano Rossetti) As of 10/25/70
**SINGLES**

<table>
<thead>
<tr>
<th>Week</th>
<th>Track</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>AMICO, Nenets, Zero, Zendaletta, RCA</td>
<td>RCA</td>
</tr>
<tr>
<td>2</td>
<td>2</td>
<td>OLYMPIC GAMES, Miguel Bosé, RCA</td>
<td>RCA</td>
</tr>
<tr>
<td>3</td>
<td>3</td>
<td>LUNA, Giorgio Viti, Paradiso-CDG</td>
<td>CDG</td>
</tr>
<tr>
<td>4</td>
<td>4</td>
<td>VARIOUS ARTISTS, Polydor</td>
<td>Polydor</td>
</tr>
<tr>
<td>5</td>
<td>5</td>
<td>UPSIDE DOWN, Diana Ross, Motown</td>
<td>CBS/CDG</td>
</tr>
<tr>
<td>6</td>
<td>6</td>
<td>NEW NEW BILLIE JOE, Columbia</td>
<td>CBS/CDG</td>
</tr>
<tr>
<td>7</td>
<td>7</td>
<td>FIRENZE (CANCIONE TRISTE), Ivan Graziani, Numero Uno</td>
<td>RCA</td>
</tr>
<tr>
<td>8</td>
<td>8</td>
<td>CHI AMI CHIAMO, Alex, RCA</td>
<td>RCA</td>
</tr>
<tr>
<td>9</td>
<td>9</td>
<td>YOU BE LOVED, Bob Marley &amp; The Wailers, Island</td>
<td>RCA</td>
</tr>
<tr>
<td>10</td>
<td>10</td>
<td>MAGIC, Marcello, CBS/CDG</td>
<td>CBS/CDG</td>
</tr>
<tr>
<td>11</td>
<td>11</td>
<td>NEW CHI DARE, Alex Sannelli, Eni</td>
<td>RCA</td>
</tr>
</tbody>
</table>

**AUSTRAILIA**
(Courtesy Sonnyg你知道的) As of 10/29/70

<table>
<thead>
<tr>
<th>Week</th>
<th>Track</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>2 MORE THAN I CAN SAY, Lero, Ceyler</td>
<td>RCA</td>
</tr>
<tr>
<td>2</td>
<td>2</td>
<td>BABOOSKA, Kate Bush, EMI</td>
<td>EMI</td>
</tr>
<tr>
<td>3</td>
<td>3</td>
<td>ASHES TO ASHES, David Bowie</td>
<td>RCA</td>
</tr>
<tr>
<td>4</td>
<td>4</td>
<td>FAME, Irene Cara, RSO</td>
<td>CBS/CDG</td>
</tr>
<tr>
<td>5</td>
<td>5</td>
<td>14 NEVER FOREVER, Kate Bush</td>
<td>RCA</td>
</tr>
<tr>
<td>6</td>
<td>6</td>
<td>NEW THEodores, Motown, Philadelphia</td>
<td>CBS/CDG</td>
</tr>
<tr>
<td>7</td>
<td>7</td>
<td>ECHO BEACH, Murtha &amp; Murtha</td>
<td>RCA</td>
</tr>
<tr>
<td>8</td>
<td>8</td>
<td>NEW MASTER BLASTER, Steve Wonder, Motown</td>
<td>CBS/CDG</td>
</tr>
<tr>
<td>9</td>
<td>9</td>
<td>THE WINNER TAKES IT ALL, Abba</td>
<td>CBS/CDG</td>
</tr>
<tr>
<td>10</td>
<td>10</td>
<td>YOU SHOOK ME ALL TOGETHER, passionately, CBS/CDG</td>
<td></td>
</tr>
</tbody>
</table>

**MONTREAL**
(Members of the British Musicians Union touring in name bands such as the English Beat and Fingerprint are finding it next to impossible to play real Montreal rock clubs, because the American Federation of Musicians local is in an apparent dispute with a promoter here.

Many think the local, in fact, is attempting to block non-AMF bands from playing local clubs, period. That fear could it be a part of the province's growing introspection and chauvinism towards the rest of the world.

So far, promoter Ruben Fogel has been thwarted in his attempts to bring in the English Beat, Split Enz, Fingerprint and Gong to Le Club Montreal, one of this city's few live entertainment rock clubs and certainly one of the better-known and frequented rock haunts.

Club owner Jean Daoust hasn't encountered any problems when booking AMF acts such as American Pat Benatar or Canadian bands Godfathers and Downchild Blues Band.

According to the Landmarks local 406, the AMF hasn't honored Fogel's contracts because he hasn't followed standard procedures. and has attempted to use a U.S. agency that isn't recognized by the union.

Club owner Ron Jackson charges that non-AMF negotiations and politics and says the agency to which it refers is Frontier Booking International in Toronto, which is recognized but has yet to be issued an authorization number.

Frontier's Daoust claims having several discussions with a woman at the AMF local here, but says they have bogged down in feeling and senseless argument. She says their contact at the local has been "offensive, rude and arbitrary.

Topping this, Burton claims the AMF spokesmen more or less told the club owners who your bands were, okay. If we had heard of them, we're going to be letting them play in the clubs.

She asks rhetorically, "Has your mother heard of Marilyn and the Muffins, or the English Beat?"

Frontier is now thinking of by-passing Quebec when touring in nu-

wer bands in North America, which include acts like the Police and Joe Jackson.

According to the saga brewing here, promoter Donald Tatton of Donald R. Katt was successful in booking British bands Steve Hackett into Le Club Montreal several week-

e, without any problem.

When Tatton was asked how he managed to do it when Fogel couldn't, Tatton responded by stating that the bands he had filed the contract before the local took up its new position.

The AMF here says it has no new policy and explains that his "operas' appearance was okay because "perhaps he had a contract." Landry at 406 wouldn't elaborate on this point.

The problem is far from resolved, but the damage may already be done if Frontier does, in fact, decide to route its bands around Quebec's border and if other agencies follow suit.

**TeddY BodDy CollectDis Deal With WEa, LP Due**

**TORONTO**—Winnipeg band the Teddy Boys will have its first black in print for success and, so far, it seems to work.

Moving to Toronto several years back "because nothing was happening there and the media and record companies all were getting quintessential all of its excess money into demo tape production," says guitarist Paul Agerson.

According to him and keyboardist George Marrian, the emphasis needed to attract record company attention had to be in a strong stage performance and some commercial tunes on LPs.

After hooking around with a number of different labels, the inter-

est for a record deal continued to be sus-

ited at WEA and discussions en-

suring between the label, the group and manager Terry McKeown on where to record and who would produce.

The decision to record in Los Angeles was made so that the group could showcase at night spots such as Madison Square Garden in the Star-

wood. "What we wanted was an American release to back up the Can-

adian one," Agerson explains of their strategy.

WEA has an option on American release. Should they exercise the option in Canada.

The LP was recorded in less than a month, on a track by track basis, with the creme of the more common method of laying down basic rhythm tracks and building from there. Ritchie Wise produced the sessions, an old hand in the studio who has produced a mixed bag of things in the past, ranging from Jose Feliciano to Glenn Frey to Mungo Jerry.

Having moved to this city to nub a record contract, wooing American labels to set their debut LP, now the Teddy Boys are poised ready to go on tour nationally, playing in clubs across the US and Canada to promote their first LP. The city stops will allow enough time for WEA to send its staffs to wheel band members into local radio dia-

to interviews. The same will take place with print reporters.

**New Simulcast Series Planned**

OTTAWA—Local cable station Ottawa Cablevision and Labrador University FM station CKCU-FM have teamed to produce a 13-week simulcast series of on-air programs by musicians playing original music.

At White of Ottawa Cablevision says that the programming, as a regular weekly simulcast has been attempted by a cable system in the market, that the venture is worth the upgrading of equipment that the series involves.

He also feels that benefit to his company that CKCU-FM's involvement brings in terms of audience reception.

The stereo signal, recorded during the videotaping, is sent direct to CKCU-FM through conventional broadcast lines, and then transmitted to the radio outlet in sync with the video picture.
INTERPRETER:
Richard CLAYDERMAN

BALLADE POUR ADELINE
Composer: Paul de SENNEVILLE

© 1977 by Editions TREMBLIN, S.A.
et Editions DELPHINE, S.A.
32, rue François 1er - 75008 PARIS

22,000,000 LPS 1,000,000 SCORES SOLD

Composer:
Paul de SENNEVILLE
**SPIEGEL: ALSO SPRACH ZARATHUSTRA**—Chicago Philadelfian, Michael McDonald, and a host of other men who have been around the business as a songwriter for many years, and his songs have been recorded by Barry Manilow and Bette Midler, among others. It’s a remarkable record that is, of course, melodic and lyricistic, but his songs cry out for more crossover appeal. He may not win them all, but the album features songs by Bette Midler, Scott Lipsch, Tom Paxton, Woody Guthrie and Bob Dylan. It’s sure and sweet with the only exception being 'Love Me Now', which was a bit of a disappointment. Best cuts: 'The True Story Of Life,' 'The Life.'

**ROY MORRIS**—‘The Truth Of Life,’ Pacific 41135. A beautiful, low-key, soulful piece with a great deal of soulful styling. The song is a great example of the kind of soulful, introspective writing that has made Mosley famous. Best cuts: 'The Truth Of Life,' 'The Life.'

**GROVER WASHINGTON JR.**—‘Winston,’ Elektra/Asylum 53029. Produced by Grover Washington Jr., Ralph Marterie. This is a great album that combines the best of Grover’s soulful, bluesy side with the more commercial, radio-friendly side. It’s a great album that should be heard by all fans of Grover’s music. Best cuts: 'Winston,' 'Havah Nagilah.'

**BOBBY BROWN**—‘Harem,’ Jive/Charisma 81597. Produced by Bobby Brown and Teddy Riley. This is a great album that combines the best of Grover’s soulful, bluesy side with the more commercial, radio-friendly side. It’s a great album that should be heard by all fans of Grover’s music. Best cuts: 'Harem,' 'I Got A Thing For You.'

**STANLEY JORDON**—‘Steady Eddie At The Top,’ Warners 13823. This is a great album that combines the best of Grover’s soulful, bluesy side with the more commercial, radio-friendly side. It’s a great album that should be heard by all fans of Grover’s music. Best cuts: 'Steady Eddie At The Top,' 'I Got A Thing For You.'

**BOBBY BROWN**—‘Harem,’ Jive/Charisma 81597. Produced by Bobby Brown and Teddy Riley. This is a great album that combines the best of Grover’s soulful, bluesy side with the more commercial, radio-friendly side. It’s a great album that should be heard by all fans of Grover’s music. Best cuts: 'Harem,' 'I Got A Thing For You.'

**STANLEY JORDON**—‘Steady Eddie At The Top,’ Warners 13823. This is a great album that combines the best of Grover’s soulful, bluesy side with the more commercial, radio-friendly side. It’s a great album that should be heard by all fans of Grover’s music. Best cuts: 'Steady Eddie At The Top,' 'I Got A Thing For You.'
DOLANNES MELODIE

Musique de Paul de SENNEVILLE

Composer: Paul de SENNEVILLE

Interpreter: Jean Claude BORELLY

15.000.000 LPS SOLD
CHUCK TRAD-Step This Game (2:50); producer: George Martin; writers: R. Twain & R. Rutten; publishers: Adult/ SHM/Royal. Time/Life (2:50); producer: Chuck Blazer. The second album of the successful "Night Life" LP starts off on a mellow note before some thunderous guitar licks take charge and the rest of the album becomes a fist-pumping rock. Lots of hits are full of gut-rioting intensity.

BOB SEGER-The Horizontal Bop (2:30); producer: Bob Catley; publisher: Bob Seger; publishers: Geffen, ASCAP. Capitol P05/94. Seger's latest LP is the standout.

FRED KNOX-Beats Per Block (3:12); producer: Fred Knox; writer: Fred Knox; publishers: Epic, ASCAP.

STEVEN BISHOP-Send A Little Love My Way (2:38); producer: Rick Naylor; writers: Stephen Bishop; Stephen Bishop; BMI. Warner Bros 59/459. This offers a classy pop ballad in a pop and soft contemporary style. The waltz tempo produces nice love the soft and sultry touch of the vocal.

PETE TOWNSEND-Rough Boys (4:00); producer: Chris Thomas; writer: Pete Townsend; publisher: EMI Pub. BMI. IMC 5138.

ROB DOUGER-Randy Badazz Else (3:33); producer: Rob Dougler; writer: Randy Dougler; publishers: MCA, EMI. BIRL S07/05.

Herbert Albert-The Continental (3:56); producer: Herb Alpert; writers: Herb Alpert, Mike Reno; publishers: EMI, ASCAP. A&M 22728.

YELLOW MAGIC ORCHESTRA-Tighten This (1:40); producer: Yellow Magic Orchestra; writer: Hiroshi Hirata; Arista B/W2275.

Peaches & Her-Babe One Child (0:53); producer: Peaches & Herb; writer: Peaches & Herb; publishers: Peaches & Herb.

FRED KNOX-Bicycle And Susan (4:11); producer: Fred Knox; writer: Fred Knox; publishers: Epic, ASCAP, Polydor 2140.

Koko TOWNSEND-You've Got A Lovely One (3:23); producer: Koko Townsend; writer: Koko Townsend; publishers: EMI, ASCAP.

LEO LEVETTA-HOLLIEHOU-I've Been Loving You Too Long (3:41); producer: Stephen Smith; writer: Fred Ossery; BMI. Gold Mind 47025 (Sabot).

ONE WAY-You're The One (3:16); producer: Kevin McCord; writer: Kevin McCord; publishers: ASCAP, BMI. WBS49602.

BRUS-COUNTDOWN-How Do You Do (4:00); producer: Jeff Lane; writer: M. Grudge; J. Morgan; publishers: Big Sega/Earl Ray; Warner Bros. ASCAP. Liberty 127/04.

Z.Z. Hill-Please Don't Make Me Do Something Bad To You (3:40); producer: Tommy Cook; writer: Stephen Stills; publishers: EMI. Warner Bros. ASCAP. Atlantic R&B.

DEE EDWARDS-Put Your Love On The Line (3:00); producer: Fred Jackson; writer: Fred Jackson; Funky Brothers; publishers: EMI, Warner Bros.

WILTON FELDHER-Inherit The Wind (3:32); producer: Wilton Feldher; writer: Wilton Feldher; publishers: EMI, ASCAP. RSP 1137/02.

Recommended


SHELLEY ANDREWS-Where Could You Take Me (2:47); producer: Bruce Writers; writer: Skippie/Funel/Diane; publishers: BMI, Warner Bros. ASCAP. RSP 1137/02.

DANNNY BROWN-Rock It To the Top (3:30); producer: Bill Schrecker; writer: R. Schmidt; publisher: BMG. BMI 12150.

CHARLES COX-Run The Four (3:10); producer: Charles Cox; writer: Charles Cox; publishers: BMG. BMI 12150.

DANNY TREBILCO-Run The Four (3:10); producer: Charles Cox; writer: Charles Cox; publishers: BMG. BMI 12150.


JIM REEVES-There's Always Me (2:22); producer: Charles Reeves; writer: Don Robertson; publisher: Cheddy ASCAP. RSP 1137/02.

WILLIAM HURT-What A Heavenly Daddio I'm On (3:00); producer: Pete Drake writers; G. A. / L. Dugg; publisher: Dugout BMI 2141/06.

LINUS NALL-Nothing's For You (3:21); producer: Henri O'Mall; writer: Dan Pen/Billy Ensmbly; publisher: Cheddy ASCAP. BMG. LRD 76136.

DICK BURDO-Be Who You Are (3:14); producer: Tex Nebby; writer: B.J. Wright/Romney McDowell; publishers: BMG, Hotline B/W2275.

Recommended

KENNY G-This Is The Time (4:27); producer: Kenny G.; writer: W. Washburn; publisher: Epic, ASCAP. Interscope R&B.

JIM REEVES-That's Where I'll Be (2:13); producer: Charles Reeves; writer: M. & R. Monroe; publisher: South West. ASCAP. CR10/07.

JIMMY HANNA-What A Heavenly Daddio I'm On (3:00); producer: Pete Drake writers; G. A./L. Dugg; publisher: Dugout BMI 2141/06.

LINUS NALL-Nothing's For You (3:21); producer: Henri O'Mall; writer: Dan Pen/Billy Ensmbly; publisher: Cheddy ASCAP. BMG. LRD 76136.

DICK BURDO-Be Who You Are (3:14); producer: Tex Nebby; writer: B.J. Wright/Romney McDowell; publishers: BMG, Hotline B/W2275.

Recommended

CHARES COLLINS-Coxs-3:30; producer: Charles Collins; writer: P. Eavis; publisher: BMI, ASCAP. Liberty 1388.

MARTY DAVIS-Piano Concerto No. 5, Concerto For Two Pianos And Orchestra-Recommended Articles-Some suggestions, Supraphon 1130223, Concr Pons Bohuslav Martinu (1989-1999) could be the 1990’s “encomiument” and his prophylactic. mensuration music certainly is derivative of written music. This is the newest and most important in the Czech Supraphon label’s definitive Cro-Maria recording project, volumes of which have been vastly concurred upon by U.S. collectors hungry for new repertoire.

MARTY DAVIS-Piano Concert No. 5, Concerto For Two Pianos And Orchestra-Recommended Articles-Some suggestions, Supraphon 1130223, Concr Pons Bohuslav Martinu (1989-1999) could be the 1990’s “encomiument” and his prophylactic. mensuration music certainly is derivative of written music. This is the newest and most important in the Czech Supraphon label’s definitive Cro-Maria recording project, volumes of which have been vastly concurred upon by U.S. collectors hungry for new repertoire.

MARTY DAVIS-Piano Concerto No. 5, Concerto For Two Pianos And Orchestra-Recommended Articles-Some suggestions, Supraphon 1130223, Concr Pons Bohuslav Martinu (1989-1999) could be the 1990’s “encomiument” and his prophylactic. mensuration music certainly is derivative of written music. This is the newest and most important in the Czech Supraphon label’s definitive Cro-Maria recording project, volumes of which have been vastly concurred upon by U.S. collectors hungry for new repertoire.
HOT 100 A-Z (Publisher/Licensee)

©1980 Billboard Publications Inc. - No part of this publication may be reproduced in any form, by any means, or for other purposes, without the written permission of the publisher.

Hot 100 Artists & Songs (Week Ending Nov. 8, 1980)

<table>
<thead>
<tr>
<th>#</th>
<th>Title/Artist</th>
<th>Label</th>
<th>#1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
<th>6</th>
<th>7</th>
<th>8</th>
<th>9</th>
<th>10</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>&quot;I'm Alright&quot; - Judd Logsdon</td>
<td>MCA</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
<td>6</td>
<td>7</td>
<td>8</td>
<td>9</td>
<td>10</td>
</tr>
<tr>
<td>2</td>
<td>&quot;We Can Do It&quot; - Chaka Khan</td>
<td>Warner Bros.</td>
<td>11</td>
<td>12</td>
<td>13</td>
<td>14</td>
<td>15</td>
<td>16</td>
<td>17</td>
<td>18</td>
<td>19</td>
<td>20</td>
</tr>
<tr>
<td>3</td>
<td>&quot;If I Can't Have You&quot; - Barbra Streisand</td>
<td>Motown</td>
<td>21</td>
<td>22</td>
<td>23</td>
<td>24</td>
<td>25</td>
<td>26</td>
<td>27</td>
<td>28</td>
<td>29</td>
<td>30</td>
</tr>
<tr>
<td>4</td>
<td>&quot;What's Going On&quot; - Marvin Gaye</td>
<td>Tamla Records</td>
<td>31</td>
<td>32</td>
<td>33</td>
<td>34</td>
<td>35</td>
<td>36</td>
<td>37</td>
<td>38</td>
<td>39</td>
<td>40</td>
</tr>
<tr>
<td>5</td>
<td>&quot;Soul Makossa&quot; - Manu Dibango</td>
<td>Polydor</td>
<td>41</td>
<td>42</td>
<td>43</td>
<td>44</td>
<td>45</td>
<td>46</td>
<td>47</td>
<td>48</td>
<td>49</td>
<td>50</td>
</tr>
<tr>
<td>6</td>
<td>&quot;Crazy&quot; - Gilda Radner</td>
<td>RCA</td>
<td>51</td>
<td>52</td>
<td>53</td>
<td>54</td>
<td>55</td>
<td>56</td>
<td>57</td>
<td>58</td>
<td>59</td>
<td>60</td>
</tr>
<tr>
<td>7</td>
<td>&quot;Break On Through (To the Other Side)&quot; - The Doors</td>
<td>Dunhill</td>
<td>61</td>
<td>62</td>
<td>63</td>
<td>64</td>
<td>65</td>
<td>66</td>
<td>67</td>
<td>68</td>
<td>69</td>
<td>70</td>
</tr>
<tr>
<td>8</td>
<td>&quot;Don't Stop Believin'&quot; - Journey</td>
<td>Reprise</td>
<td>71</td>
<td>72</td>
<td>73</td>
<td>74</td>
<td>75</td>
<td>76</td>
<td>77</td>
<td>78</td>
<td>79</td>
<td>80</td>
</tr>
<tr>
<td>9</td>
<td>&quot;Come On Over&quot; - Shania Twain</td>
<td>RCA Records</td>
<td>81</td>
<td>82</td>
<td>83</td>
<td>84</td>
<td>85</td>
<td>86</td>
<td>87</td>
<td>88</td>
<td>89</td>
<td>90</td>
</tr>
<tr>
<td>10</td>
<td>&quot;I Can't Help Myself (Sugar Tea Sugar)&quot; - Four Tops</td>
<td>Motown</td>
<td>91</td>
<td>92</td>
<td>93</td>
<td>94</td>
<td>95</td>
<td>96</td>
<td>97</td>
<td>98</td>
<td>99</td>
<td>100</td>
</tr>
</tbody>
</table>

This chart represents the Hot 100 songs for the week ending November 8, 1980. The chart is based on sales, airplay, and streaming data as calculated by Billboard magazine. The Hot 100 chart is one of the most influential and widely followed music charts in the United States and is a primary source for determining the popularity of songs.
**General News**

**Pickwick Splits Retail & Wholesale Divisions**

*Continued from page 1*

During the 1981 American Record Promoters Convention in Las Vegas, Pickwick Records headbourne, president and chief executive officer Gary Traub officially announced Pickwick, Inc. was splitting into a retail and a wholesale division. The retail division will be headed by John Junior Cahn, while the wholesale division, which has long been Pickwick's core operation, will fall under the banner of Pickwick Manufacturing. Each division will be headed by a Pickwick executive, allowing the company to focus more on its core business of manufacturing and distributing records.

**VHD Videodisk Will Enter Market In 1981**

NEW YORK—The third videodisk format, dubbed VHD for “very high density,” will be on the market in 1981 with a library of 200 titles. This announcement was made jointly by Matsushita, formerly GTE Electric Co., and Sony. Each company will be responsible for the manufacture of 100 videodisk titles.

**‘WALK THE BEAT’ Penetrators Cover Event Along One On EP**

SAN DIEGO—More and more bands these days are opting for direct, self-released singles and EPs on small local labels. The bands often have little involvement with the actual recording and various follow-up activities.

The Penetrators, San Diego’s top rock band, has done most of the other bands one better, its latest venture is a live EP titled “A Walk the Beat,” a band effort in every sense of the word, from the actual recording to the subsequent marketing and promotion.

And, three weeks after its release, the band has already sold its first 1,000 copies, is reportedly stocked all over the US, and is getting airplay not just on San Diego stations but on stations in Phoenix, Los Angeles and Denver.

The group’s first is the San Diego band to have a 4 foot by 6 foot album cover reproduction gracing the walls of Tower Records in Sunset Blvd. (Even that, notes manager Paul Sansome, is a group effort—the mascot was painted by Jim Call, the band’s keyboardist.)

To oversee the project, Sansome and the five band members—bassist-cum-drummer Dan McLain, guitarist Chris Davies, singer Gary Heffern and bassist Chris Sullivan—set up a corporation, Passion, Inc. to supervise operations of their company, E&M Records to release the record.

The band’s previous singles, as are most local band releases, were released on World Records, a label started here last year by Randy Faule.

“Organically we were going to release this on World, too, but as time went on, we all became more aware about being in control of it all, how the record looked, and how it sounded,” says Sullivan.

Sullivan says the record was recorded over a three month period at Western Studios, Hollywood, with the band, the advice of the singer, and the Superbeats. His voice was also recorded and mixed with the Superbeats.

Sullivan says the record was recorded over a three month period at Western Studios, Hollywood, with the band, the advice of the singer, and the Superbeats. His voice was also recorded and mixed with the Superbeats.

“Just as it was at the time we felt nobody knew us well enough to produce it,” adds Sullivan. “A lot of people, though we record well, were not excited about our music, and we'd just digest it all.”

The album features “A Walk the Beat,” a bonus track, and an Award and mastered at Kendun in Hollywood.

As for marketing and promotion Paul Sansome was the only one of the six experienced in this area—he was the promotions director for KGB-FM. San Diego’s top AOR station for almost two years before leaving to make the Penetrators his full time career last August.

“We've got JEM Distributing handling distribution across the States,” says Sansome.

**Steinberg Gives Out Hard Dose Of Tough Facts**

**BY ALAN PENCHANSKY**

CHICAGO—A strong dose of the new record business economic reality was dispelled by PolyGram Records Group chairman Irwin Steinberg and other speakers at a Friday (31) NARAS-sponsored panel discussion that glimpsed the future of the business.

Composer of the event was Chicago’s Columbia College, and among those to whom the realistic hard-nosed assessment was delivered were many college students studying recording industry careers.

Steinberg, familiar here from his Mercury Records years, said “tremendous changes” have come about since before, or since the proliferation of barter companies. Steinberg pointed out that this shift has resulted in significant increases in productivity and costs, and the arrival of new business realities.

In general, the industry was priced at a much lighter-billed business, Steinberg said. “Fewer gross profits had resulted from a combination of factors including shifting market demographics, serving artist royalties, and home taping, making it much harder for labels to take risks in the future.”

There is also a greater and more competitive ad dollars spent on promotions.

As for the music business, Steinberg said that new recording services are made available by music software and computer systems.

“Many labels now rely on computers to keep track of all the productive music that comes into the company,” said Steinberg. “We can’t afford the luxury of a free ride into the future. We have to be competitive.”

There were also discussions on the marketing of dubs, the band’s only make-up is to make sure we have a week’s worth of dubs and make sure we have a week’s worth of dubs and make sure we have a week’s worth of dubs.

“The band’s next single, as are most local band releases, was released on World Records, a label started here last year by Randy Faule.

“Organically we were going to release this on World, too, but as time went on, we all became more aware about being in control of it all, how the record looked, and how it sounded,” says Sullivan.

Sullivan says the record was recorded over a three month period at Western Studios, Hollywood, with the band, the advice of the singer, and the Superbeats. His voice was also recorded and mixed with the Superbeats.

“Just as it was at the time we felt nobody knew us well enough to produce it,” adds Sullivan. “A lot of people, though we record well, were not excited about our music, and we’d just digest it all.”

The album features “A Walk the Beat,” a bonus track, and an Award and mastered at Kendun in Hollywood.

As for marketing and promotion Paul Sansome was the only one of the six experienced in this area—he was the promotions director for KGB-FM. San Diego’s top AOR station for almost two years before leaving to make the Penetrators his full time career last August.

“We've got JEM Distributing handling distribution across the States,” says Sansome.

**ARETHA’S GIFT:** As part of the L.A. bicentennial, Aretha Franklin presents a copy of her new Arista album, "Aretha," to Mayor Tom Bradley.

**WALK THE BEAT**

Penetrators Cover Event Along One On EP

---

www.americanradiohistory.com
RSO Records is proud to announce their new association with Virgin Records and the release of two of contemporary music's most exciting groups

XTC The album

XTC The tour

Nov. 3 San Diego
Nov. 5 Los Angeles
Nov. 7 Phoenix
Nov. 8 Tucson
Nov. 9 Albuquerque
Nov. 11 Austin
Nov. 12 Dallas
Nov. 13 Houston
Nov. 14 New Orleans
Nov. 15 Atlanta
Nov. 16 Minneapolis
Nov. 20 Madison
Nov. 21 Chicago
Nov. 22 Chicago
Nov. 23 Detroit
Nov. 24 Toronto
Nov. 25 Montreal
Nov. 27 Boston
Nov. 28 Philadelphia
Nov. 29 New York

GILLAN The album

GLORY ROAD

Virgin/RSO...We're committed to giving our acts maximum exposure and support
<table>
<thead>
<tr>
<th>#</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Number (Dist. Label)</th>
<th>Suggested List Price (U.S.)</th>
<th>Country (LP)</th>
<th>Chart</th>
<th>Weekly Movement</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Bruce Springsteen</td>
<td>The River</td>
<td>Columbia</td>
<td>CR 3804</td>
<td>15.98</td>
<td>¥</td>
<td>91</td>
<td>0</td>
</tr>
<tr>
<td>2</td>
<td>Barbra Streisand</td>
<td>Guilty</td>
<td>Columbia</td>
<td>FC 32080</td>
<td>9.96</td>
<td>¥</td>
<td>84</td>
<td>0</td>
</tr>
<tr>
<td>3</td>
<td>The Doobie Brothers</td>
<td>One Day Closer</td>
<td>Warner Bros.</td>
<td>5684</td>
<td>9.96</td>
<td>¥</td>
<td>96</td>
<td>0</td>
</tr>
<tr>
<td>4</td>
<td>Queen</td>
<td>The Game</td>
<td>EMI Columbia</td>
<td>X-7567</td>
<td>8.96</td>
<td>¥</td>
<td>99</td>
<td>0</td>
</tr>
<tr>
<td>5</td>
<td>Kenny Rogers</td>
<td>GREATEST HITS</td>
<td>Liberty</td>
<td>L-1007</td>
<td>8.96</td>
<td>¥</td>
<td>82</td>
<td>0</td>
</tr>
<tr>
<td>6</td>
<td>Neil Benatar</td>
<td>Crimes Of Passion</td>
<td>Columbia</td>
<td>51378</td>
<td>8.96</td>
<td>¥</td>
<td>83</td>
<td>0</td>
</tr>
<tr>
<td>7</td>
<td>Diana Ross</td>
<td>Live &amp; Let Love</td>
<td>Motown</td>
<td>M-3961</td>
<td>8.96</td>
<td>¥</td>
<td>94</td>
<td>0</td>
</tr>
<tr>
<td>8</td>
<td>Supertramp</td>
<td>Petticoat Jukebox</td>
<td>A&amp;M</td>
<td>SP 3662</td>
<td>13.98</td>
<td>¥</td>
<td>95</td>
<td>0</td>
</tr>
<tr>
<td>9</td>
<td>AC/DC</td>
<td>Back In Black</td>
<td>Atlantic</td>
<td>R 8567</td>
<td>8.96</td>
<td>¥</td>
<td>96</td>
<td>0</td>
</tr>
<tr>
<td>10</td>
<td>The Jacksons</td>
<td>Thriller</td>
<td>Epic</td>
<td>EPC 77772</td>
<td>7.83</td>
<td>¥</td>
<td>41</td>
<td>0</td>
</tr>
<tr>
<td>11</td>
<td>George Benson</td>
<td>Give Me the Night</td>
<td>Warner Bros.</td>
<td>3-16303</td>
<td>8.98</td>
<td>¥</td>
<td>98</td>
<td>0</td>
</tr>
<tr>
<td>12</td>
<td>Soundtrack</td>
<td>Karadjo</td>
<td>War</td>
<td>WARR 2001</td>
<td>9.96</td>
<td>¥</td>
<td>50</td>
<td>0</td>
</tr>
<tr>
<td>13</td>
<td>Kenny Loggins</td>
<td>Love Story</td>
<td>Columbia</td>
<td>C-7247M</td>
<td>11.98</td>
<td>¥</td>
<td>45</td>
<td>0</td>
</tr>
<tr>
<td>14</td>
<td>David Bowie</td>
<td>Diamond Dogs</td>
<td>RCA</td>
<td>RPL 1-5546</td>
<td>9.96</td>
<td>¥</td>
<td>93</td>
<td>0</td>
</tr>
<tr>
<td>15</td>
<td>Jackson Browne</td>
<td>Back In the Light</td>
<td>Asylum</td>
<td>AA3081</td>
<td>8.96</td>
<td>¥</td>
<td>66</td>
<td>0</td>
</tr>
<tr>
<td>16</td>
<td>The Cars</td>
<td>Candy Girl</td>
<td>Elektra</td>
<td>5E-514</td>
<td>7.98</td>
<td>¥</td>
<td>67</td>
<td>0</td>
</tr>
<tr>
<td>17</td>
<td>The Rolling Stones</td>
<td>Emotional Rescue</td>
<td>Warner Bros.</td>
<td>7-84714</td>
<td>8.98</td>
<td>¥</td>
<td>68</td>
<td>0</td>
</tr>
<tr>
<td>18</td>
<td>Tom Browne</td>
<td>Love Approach</td>
<td>Atco</td>
<td>SDP-3659</td>
<td>7.98</td>
<td>¥</td>
<td>69</td>
<td>0</td>
</tr>
<tr>
<td>19</td>
<td>Zapp</td>
<td>Action</td>
<td>Uni</td>
<td>US-3443</td>
<td>8.96</td>
<td>¥</td>
<td>70</td>
<td>0</td>
</tr>
<tr>
<td>20</td>
<td>Phil Simon</td>
<td>One Trick Pony</td>
<td>Warner Bros.</td>
<td>WP-2-9500</td>
<td>8.98</td>
<td>¥</td>
<td>71</td>
<td>0</td>
</tr>
<tr>
<td>21</td>
<td>Teddy Pendergrass</td>
<td>Teddy P</td>
<td>RCA</td>
<td>36116</td>
<td>8.98</td>
<td>¥</td>
<td>72</td>
<td>0</td>
</tr>
<tr>
<td>22</td>
<td>Soundtrack</td>
<td>Footloose</td>
<td>Columbia</td>
<td>CL-3707</td>
<td>13.98</td>
<td>¥</td>
<td>73</td>
<td>0</td>
</tr>
<tr>
<td>23</td>
<td>Danny Hall &amp; John Oates</td>
<td>Kisses</td>
<td>Atlantic</td>
<td>SDP-3659</td>
<td>8.98</td>
<td>¥</td>
<td>74</td>
<td>0</td>
</tr>
<tr>
<td>24</td>
<td>Devo</td>
<td>Freedom Of Choice</td>
<td>Warner Bros.</td>
<td>3-16303</td>
<td>9.96</td>
<td>¥</td>
<td>75</td>
<td>0</td>
</tr>
<tr>
<td>25</td>
<td>Kansas</td>
<td>Point Of Know-How</td>
<td>Warner Bros.</td>
<td>4-20010</td>
<td>9.96</td>
<td>¥</td>
<td>76</td>
<td>0</td>
</tr>
<tr>
<td>26</td>
<td>The Police</td>
<td>Outlandos S/T</td>
<td>Atco</td>
<td>SDP-1</td>
<td>8.96</td>
<td>¥</td>
<td>77</td>
<td>0</td>
</tr>
<tr>
<td>27</td>
<td>Elvis Costello</td>
<td>Suspect</td>
<td>Columbia</td>
<td>CL-3707</td>
<td>9.96</td>
<td>¥</td>
<td>78</td>
<td>0</td>
</tr>
<tr>
<td>28</td>
<td>808</td>
<td>West Planet</td>
<td>Liberty</td>
<td>L-1007</td>
<td>8.96</td>
<td>¥</td>
<td>79</td>
<td>0</td>
</tr>
<tr>
<td>29</td>
<td>Anne Murray</td>
<td>Ave Maria, Greatest Hits</td>
<td>Warner Bros.</td>
<td>3-16303</td>
<td>8.96</td>
<td>¥</td>
<td>80</td>
<td>0</td>
</tr>
<tr>
<td>30</td>
<td>Stephanie Mills</td>
<td>Wildfire</td>
<td>MCA</td>
<td>MCA-5133</td>
<td>8.96</td>
<td>¥</td>
<td>81</td>
<td>0</td>
</tr>
<tr>
<td>31</td>
<td>Christopher Cross</td>
<td>Superfunk</td>
<td>Atlantic</td>
<td>SDP-3659</td>
<td>8.96</td>
<td>¥</td>
<td>82</td>
<td>0</td>
</tr>
<tr>
<td>32</td>
<td>Soundtrack</td>
<td>Working Stiff</td>
<td>Columbia</td>
<td>CL-3707</td>
<td>13.98</td>
<td>¥</td>
<td>83</td>
<td>0</td>
</tr>
<tr>
<td>33</td>
<td>L.T.O.</td>
<td>I Love You</td>
<td>Warner Bros.</td>
<td>WP-2-9500</td>
<td>8.98</td>
<td>¥</td>
<td>84</td>
<td>0</td>
</tr>
<tr>
<td>34</td>
<td>Donna Summer</td>
<td>The Wanderer</td>
<td>MCA</td>
<td>MCA-5133</td>
<td>8.96</td>
<td>¥</td>
<td>85</td>
<td>0</td>
</tr>
</tbody>
</table>

* Suggested List Prices are recommended retail prices as of Nov. 8, 1980. * Artists are awarded to those products showing greatest upward movement on the current week's chart (Price Moves). * Stars are awarded to those products showing greatest sales strength & Record Industry Basis. Of America sales for sales of 100,000 units. (Note indicated by ¥).

Summer keeps getting better with each album. Her latest release has evolved into contemporary mu- sic's most consistent performer, gathering attention with each release. To her credit, Summer is a gambler, and thus far she has been on target.

With each release, the singer has chosen to experiment rather than stagnate, veering off new directions and in doing so has pro- gressed as a performer and a writer. On her latest album, "Bad Girls," Summer moved into the rock mainstream with a snappy collection of uptempo, punchy, distinctly rock and roll mixes that are conceded dance with a démarche. Her version of "MacArthur Park," earlier allowed her to record a pop epic into her own style and eventually gave it a new interpreta- tion.

The first listen to the title track here signifies new territories Sum- mer seems intent on candoring. Her whispery vocals and the punchy rhythm work sets the tone for this continuation of a journey begun on the previous album. Summer deviates further from her disco roots. It is why she is a survivor and why long-time admirers are sanguine at her performance. On "Breakdown" and "Grand Illusion," this album sustains itself throughout. Side two on the whole is stronger, essentially consisting of two dozen tracks that are set off by the feisty pop sound of "Cold Love." Her role in the magnificent "Jesus Rock" tune "I Believe In Jesus," Summer's vocals take on a richer, more tonal quality, especially on "Step Me," a powerful rocker fused with a subtle r&B en- hancement that brings the chorus with unanticipated passion.

"Cold Love," with its catchy melo- dy and lyrical charm, is an exten- tion of "Bad Girls." Summer's shimmering delivery makes this a natural candidate for a solo single. "Who Do You Think You're Foolin' is a tale of the rising star who plays the part better than any there in personal relationships. Producer Bellotte's lyrics nail the song's theme on the head with the line "You're halfway up the ladder; Or are you really half way down? You never know!"

"Nightlife" is a Bellotte/Giorgio Moroder collaboration that conjures up a sexy, up-tempo, orgiastic image of a party scene. "Step Me" is the showpiece for Summer's ever-improving vocal technique and the fearless kind of con- duct usually associated with brothers Joop and Ita Ema. Backing vocals add effective support.

"I Believe In Jesus," which ends the LP is not only a class piece of Jesus rock, but more importantly sets a new standard for this kind of song that incorporates a religion meaning within a rock framework. Summer wrote both lyrics and music with a keen awareness for secular appeal.

The two standouts on side one are "The Wanderer," with Summer's war cry against apartheid rock and "Running For Cover," another Summer composition sparked by black Students for a Democratic Society's "Looking Up." "Breakdown" and "Grand Illusion" sound pale com- pared to the infectious throbbing of the first three. In all, this is an album that feels new yet lacks the lyric magic that is injected in the more rock-orien- tated material.

Credit should be given to Sum- mer's producers, Michael Giorno Moroder, Bellotte and drummer Keith Forsey who continually come up with first rate material. Keyboardists and synthesizer writer by Harold Faltermeyer and Sylvester Levay permeates each piece while the guitar of Tim May, Jeff Baxter and Steve Lukather gives the mate- rial its rock base.

HARRISON Virog Fox Perishes Of Cancer At 68

LOS ANGELES—Classical or- ganist Virgil Fox died Oct. 25 at his home in Palm Beach, Fla., hospital after a four-year-long battle with cancer. Fox, 68, has played in thousands of concerts and has recorded more than 25 albums. He was the first artist to make a significant impact in the world of classical music with his use of the pipe organ. He was also a noted teacher and composer, having written more than 100 works for the organ. His performances were known for their technical brilliance and emotional depth. He was a frequent performer at major music festivals and was a member of the Conductors Guild. Virgil Fox is survived by his wife, Sarah, and their two children. A memorial service will be held at the University of Southern California on November 1st. Contributions in his memory can be made to the Virgil Fox Fund, c/o USC Thornton School of Music, 3608lotas, Los Angeles, CA 90089-2512.

Megan Ferrari Launches New Book

Megan Ferrari, the Emmy-nominated actress and voice actress, has launched her new book, "The Voice Within: A Journey of Self-Discovery Through Voice Acting." The book is a personal and professional account of her career in voice acting, including her experiences working on animation and video games. Ferrari is best known for her roles as the voice of Morgan in "The Legend of Zelda: Twilight Princess," and as the voice of Harley Quinn in the "The Lego Batman Movie." The book is available on Amazon and Barnes & Noble.

WYCOFF LP LAUNCH

NEW YORK—RCA Records has a merchandising, promotion and publicity campaign surrounding the release of the "Come To My World" album by Michael Wycoff. The album is set to be in stores this week.

The campaign, organized by RCA director of product management for country acts, signers to be featured in Wycoff's a heavy radio blitz in support of the already released single, "Feel My Love." This will be followed by showings of the entire album in 29 cities.

Cable Performance

HOLLYWOOD—Shelia and B. Deverson perform "Spacer" and "The Fugitives" from their self- titled LP, produced by Chic's Ber- nard Edwards and Nile Rodgers, on Channel November on Home Box Office for cable television audiences.

AFM Strike News—Continued from page 31

...and the strike goes on for a couple of more months, somebody's going to have a chance of having Henry and kids around, and another project who didn't have a chance of getting him before...
<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
<th>LABEL</th>
<th>NUMBER (DIST. LABEL)</th>
<th>Suggested List Price</th>
<th>Catalog #</th>
<th>Suggested Price</th>
<th>Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>Boz Scaggs</td>
<td>'Lather'</td>
<td>Surf</td>
<td>12001</td>
<td>8.98</td>
<td>79-888</td>
<td>7.98</td>
<td>7.98</td>
</tr>
<tr>
<td>Jethro Tull</td>
<td>'Thick As A Brick'</td>
<td>Chrysalis</td>
<td>36106</td>
<td>8.98</td>
<td>79-303</td>
<td>7.98</td>
<td>7.98</td>
</tr>
<tr>
<td>Paul Simon</td>
<td>'The R眸e Of No One'</td>
<td>Columbia</td>
<td>36832</td>
<td>8.98</td>
<td>79-409</td>
<td>7.98</td>
<td>7.98</td>
</tr>
<tr>
<td>The Band</td>
<td>'Music From Big Pink'</td>
<td>Columbia</td>
<td>36832</td>
<td>8.98</td>
<td>79-409</td>
<td>7.98</td>
<td>7.98</td>
</tr>
<tr>
<td>The Alan Jackson Band</td>
<td>'One Of These Days'</td>
<td>Curb</td>
<td>36106</td>
<td>8.98</td>
<td>79-303</td>
<td>7.98</td>
<td>7.98</td>
</tr>
<tr>
<td>The Moody Blues</td>
<td>'In The Beginning'</td>
<td>Pye</td>
<td>36832</td>
<td>8.98</td>
<td>79-409</td>
<td>7.98</td>
<td>7.98</td>
</tr>
<tr>
<td>The Rolling Stones</td>
<td>'Sticky Fingers'</td>
<td>acist</td>
<td>36106</td>
<td>8.98</td>
<td>79-303</td>
<td>7.98</td>
<td>7.98</td>
</tr>
<tr>
<td>The Who</td>
<td>'Who Are You'</td>
<td>Columbia</td>
<td>36832</td>
<td>8.98</td>
<td>79-409</td>
<td>7.98</td>
<td>7.98</td>
</tr>
<tr>
<td>Toto</td>
<td>'Trip In The Park'</td>
<td>Atco</td>
<td>36832</td>
<td>8.98</td>
<td>79-409</td>
<td>7.98</td>
<td>7.98</td>
</tr>
<tr>
<td>Uriah Heep</td>
<td>'Heep VII'</td>
<td>Atlantic</td>
<td>36106</td>
<td>8.98</td>
<td>79-303</td>
<td>7.98</td>
<td>7.98</td>
</tr>
<tr>
<td>Wings</td>
<td>'Wings At The Speed Of Sound'</td>
<td>EMI</td>
<td>36832</td>
<td>8.98</td>
<td>79-409</td>
<td>7.98</td>
<td>7.98</td>
</tr>
</tbody>
</table>

For the convenience of suggested LP prices that have been marked. Billboard does not assume responsibility for items on offer. **Recording industry association of America was for sales of $300,000.** **Recording industry association of America used for sales of $300,000.**
BROADCASTING—In an effort to help propel digital recording signal standardization worldwide—still a major roadblock for this new recording format—3M has issued a special report on its system to pro audio equipment manufacturers worldwide.

The report—entitled Information For Digital Audio Signal Compatibility details some of which had been proprietary.

"Hand delivered" to these manufacturers, the information is being made public by 3M's Richard R. Hatfield, vice president, general manager, 3M microdivision, to provide necessary technical interfacing data to these potential suppliers of multi-track recorders and digital consumer equipment that will handle signal transfer signals in the digital domain between audio recorders and consoles of different makes.

Hatfield acknowledges that the adoption of a universal machine format standard remains a significant hurdle in the industry. Establishment of a signal standard at an early date would represent a major step for the future avoidance of off platform potential future problems for studios around the world.

Meanwhile, according to 3M, on hand here for the four-day Audio Engineering Society convention at the Waldorf Astoria hotel which ended Sunday (2), its system has been utilized at least 39 new digital recorders worldwide, 22 of which are available in the U.S. Today, there are in the U.K., three in France, three in Germany and six in Japan, Facilities installed include Philips, Polygram Germany, Armat Grande Studio, Paris, Roundhouse, Town House, London, 3M/U.K. (being utilized by RCA and CBS), and Alpha Studio and Victor Studios, Japan.

3M estimates that between 30%-40% of all recording studios worldwide will be digitally equipped in the next five years. A digital audio signal standard already exists that it sees as the first expectation of home digital players before the end of the decade.

More and more pop/rock producers and artists are being exposed to digital systems of all types such as Sony and Soundstream (Billboard, Nov. 1, 1980), in addition to the classical and jazz camps.

Producers Phenomenally reported has been on the road with Billy Joel cutting a live digital LP with 3M equipment.

Tribunal Freezes $14 Mil. In 1978 Cable Royalties

WASHINGTON—The Copyright Royalty Tribunal has frozen the distribution of cable television royalties for 1978, pending the outcome of a separate copyright ruling by the New York Asn. of Broadcasters, ASCAP, major sports organizations, National Public Radio and the Canadian Broadcasting Corp.

The freezeizes approximately $14 million in cable royalties collected in 1978 which are being distributed now until the appeals process is completed.

Broadcasters, who received only 32% of their 1978 cable royalties when the Tribunal reached its determination last Sept. 23, content the decision because of the delay in the distribution of those royalties by Nov. 15, 1980.

JEAN CALLEHAN

Warner Bros. Buys Sire

LOS ANGELES—Warner Bros. has bought Sire Records in a move that Sire head Seymour Stein calls a necessary because of the uncertainties of the industry today. Stein remains as president while also becoming a Warner Bros. vice president. No price is given.

Previously, Warner Bros. was a part owner and a distributor of Sire. All non-creative personnel are to be headed by Warner Bros. with the following staffers remaining: executive vice president Ken Kassick, promotion vice president Dan Kelty in Los Angeles and special projects vice president Kim Layman in New York. Publicity director Audrey S tailored and former adr co-director Mike Remsen staat as news assistant.

The U.K. branch, headed by managing director Elly Smith and Paul McEvoy, are to continue their development in London. Stein retains controlling interest of Sire outside North America. The label has two current LP releases, Madness' "Adios," and Talking Heads' " Remain In Light." Both are expected to be out of print by the end of the year. Also, the Sire staff has moved to the Warner Bros. complex at 3 E. 54th St. in New York.

Rojac And Tayster

NEW YORK—Label president Jack Taylor alludes to the reissue of Ken Kesey's _Tragic Toys_ _Taj Mahal_ was previously active from 1957 through 1972. First stint and second stints, _Time_ World, Columbia and Telstar. Joining Taylor is general manager Janet Ossoff, executive vice president Steve Lucas, and promotion president Jimmy "Heavy" Smith and label coordinator Jennifer Josephing in New York.

If you want to see a new stratum of LP retailing in embattled Los Angeles, tempo, tempo, tempo, tempo, tempo.

Stations abound selling exclusively or large percentages of used and shotlock records. Shoppers like Road To Rock, New.Style Record Exchange, and Zia Used Records either pay cash or give credit toward an exchange on LPs. The Tempe store saw a regular customer for $1.00 per album. The other had the stuffed body of an arizona State man. Some of these stores' stocks in LPs is more than a year old. Plenty of U.S. retailers have cut their stock levels but these stores have taken the trend as their total thrust.

Watch for Chris Vermis, industry wholesaling executive last with George Souris' Southern California rock music operation, probably working for Audrey Strahl and former royalty vice president Harry Lee, to Leyton street.

Among the many comments made by Jack Egbert, Pickwick Records' recent interim president was the suggestion that labels ship important new album releases in advance of the release date so that all could sell the new Beefcake on the same nationwide release day. That industry practice was universal through the '60s but died in the '70s. If that voice sounded familiar as you were dallying in Chicago Thursday (30) about after dinner time, it was Meat Loaf filling in for Mitch Michaels on Chicago's WUFM-LP. He dedicated his mike to the Boston Globe.

Fans of John Denver get their first chance to ogle and perhaps purchase copies of his photographs, which will be shown from Dec. 2 through Jan. 7 at the Hammer Gall, Los Angeles. Photos go for $1.00 each. Proceeds will benefit the Windstar Foundation, established by the RCA dynamiter to foster the concept of harmony in nature. . . . John Phillips, head of A&M and the Mamas and the Papas, has pleaded guilty to narcotics charges in Federal District Court in New York City and was sentenced to one year and one day. He is due back in court in January 1981 for a sentencing hearing. Phillips was teaching pills and cocaine during a three-year period.

Angeles-As a recent entrepreneur, earning Earhole Productions, which he owned a limited edition 12-inch single by Walter Steling and The Dragon People, produced by Brian's brother, Kellum. The record was made with Walter Steling who made Campbell Soup can new art was included in 1965 with the Velvet Underground. . . Norby Walters, who helped in producing Brian's recent album "The Perfect World" with Craig Kellum for a new live music show on NBC-TV titled "Roadside," would host . . . WEVD-FM, Washington, D.C., recently hosted a New Year's Eve program with the PCP, better known as "Angel Dust." The gendarmes are filming those going into the area. Station KGFJ-AM and the Los Angeles Sentinel, a local black newspaper, are being held in the clean-up attempt.

Entertainment director Dick Lane has signed Andy Williams to an exclusive contract for the Las Vegas Hilton. Williams was previously under contract to Caesars Palace, but played one week between contracts in September. The agreement is for 24 shows per year and begins April 1, 1980. Loretta Lynn has signed an exclusive one week package with the Riverside Hotel for 1981-First date is Aug. 6, 1981. She was last here at the Aladdin Hotel. Laboratories between MCA and Steely Dan have been settled clearing the way for the mid-November release of Steely Dan's long awaited follow-up to "Aja" called "Gaucho."

N.Y. Panel Probes Industry Dilemmas

NEW YORK—Problems in the recording industry were discussed at a recent meeting of the New York Music Task Force, moderated by Richard Broderick of WNYC.

Panelists were Elliot Goldman, executive president and general manager for Records at CBS, Ken Anson, senior vice president for product development at Polydor Records, and John Taylor, East Coast Talent acquisition director for Capitol Records.

In his prepared statement Anson said that while black music was holding its own, it is now difficult to break new rock acts. Pop acts are more successful and radio is all but shut out of rock.

He said labels are now forced to be more creative. "There are no new artists because they can't afford to support a new act through three albums before they become commercially successful." Consequently, he said, new avenues of exposure and new customers are becoming the key for the "old rock" industry campaign as a way of getting music to new audiences.

Anson told the group that if you see some new explosion in music sales, but he did predict a gradual upward. You may have to look for the "smallest snip" of the old marketing habits of the baby boom generation. But, he said, that is what is happening now with over priced independent producers, new fad groups and placements in stores.
Your Passport To Adventure Is Rupert Holmes' New Album

CONTAINS THE HIT SINGLE MORNING MAN

Produced by Rupert Holmes for the Holmes Line of Records
Musical Director for the Holmes Line of Records: Dean Bandin