Capitol-EMI Blueprints

By ADAM WHITE

NEW YORK - Capitol-EMI is blueprinting a major drive into the $1 billion Latin American music market and Spanish-language recordings and tours of the region by its top artists are key components of the plan.

Details of the drive were discussed by EMI group label executives from 10 Latin nations at a two-day meeting in Los Angeles Oct. 30-31. Helming the confab was Helmut Futz, Los Angeles-based vice president of international operations for Capitol, EMI America and Liberty.

Futz reveals that Kenny Rogers has already cut his U.S. chart topper, "Lady," in Spanish for release throughout Latin America late this year and early next, probably to be followed... (Continued on page 61)

Curran hires RSO Reps

By JEAN WILLIAMS

LOS ANGELES - Curran Records has retained nearly half the black music staff fired by RSO last week.

Marc Stuart, who partners in the label with Curtis Mayfield, has picked up eight promotion reps to work his product on an independent basis, starting with RSO's former vice president of R&B promotion, Bob Ursury.

The news of RSO's decision to eliminate its entire black division (about 19 persons, in-house and in-house) rocked the black music and broadcasting industries.

Despite Stuart's best efforts, he could not be reached for comment. RSO's president Al Coury admits he and Stuart are in negotiations and the pair will either amicably end their association or will work together under a new agreement.

The new agreement, according to Coury, will include Curran retaining independents to work its product with RSO reimbursing the label for its expenditure.

"Before I relinquished the independent black promotion men I made an arrangement with..." (Continued on page 71)

Leaders to Share Visions

At Video Music Conclave

By ALAN PENCHANSKY

CHICAGO - The $700 level has been hit in contracts covering minimum weekly earnings of U.S. symphony orchestra musicians.

The Boston Symphony Orchestra, the first to hit the new wage level, will pay each musician no less than that figure in the 1982-83 season under a new three-year pact.

The previous high weekly base, $650, is part of the Chicago Symphony and New York Philharmonic contracts for 1981-82.

A Billboard survey of the latest round of symphony orchestra and player negotiations finds most musicians... (Continued on page 40)

Symphonic Musicians

Land Hefty Pay Hikes

THE LEGEND OF JESSE JAMES - A CONCEPTUAL MASTERPIECE. "Jesse James" could well be Country Music's answer to Tommy. The Legend Of Jesse James, a conceptual album masterwork combining the musical performances of LEO S'S ELM as Jesse James, EMMY DU HARRIS as Zerelda (Janes), JOHNNY CASH as Frank James and CHARLIE DANIELS as Cole Younger. Written and composed by Paul Kenny. Produced and engineered by Glynn Johns. ON A&M RECORDS & TAPES.

(Avertisement)

(Continued on page VM-24)

(Avertisement)
THESE ARE THE KORGIS!

THE DEBUT ALBUM:
DUMB WAITERS 6E-290
FEATURES THE HIT SINGLE:
"EVERYBODY'S GOT TO LEARN SOMETIME" E-17055

PRODUCED BY THE KORGIS & DAVID LORD

PRODUCED BY THE KORGIS & DAVID LORD

A Rialto Records Ltd. Production
WASHINGTON—Will the federal government's interest in alleged price fixing activities in the record industry increase or decrease under the Republican administration?

That depends in part on Richard Wiley, president-elect Reagan's interest to head up the Justice Dept. It is the powerful Sen. Strom Thurmond's (R-S.C.) continuing interest in the subject as chairman of the Senate Judiciary Committee.

Once the new administration takes over at the Justice Dept. in January, Sen. Thurmond should have easy access to the internal memoranda and briefs made available to him. It could determine why the Justice Dept. closed its record industry investigation earlier this year.

According to Thurmond's legislative aide, Eric Hultman, the senator will ask that the new Justice Dept. overrule the recommendations of its L.A. field office which suggested, on the evidence of a two-year grand jury inquiry, that criminal indictments and civil prosecutions be sought.

Some Democrats claim Thur- mond's primary concern was spo il Carter's chances for re-election with charges of White House/record industry collusion to influence the Justice Dept to drop the case and to increase his interests in the affair will fade now that Carter has lost.

Thurmond's staff, however, says the senator's interest is continuing and that he could heat up now that his access to Justice Dept. files is improved.

In May of 1979, after a four-year examination of industry practices by the Justice Dept.'s L.A. office, Washington headquarters had overruled the request of Barbara Reeves, chief of the L.A. field office for criminal indictments. Reeves then asked for civil prosecution which was also declined by Washington.

And then Sanford Levin, head of the Justice Dept.'s antitrust department, reviewed the entire case and ordered the matter closed March 8, 1980.

Prior to the recent election there were published reports that the Carter administration had the investiga tion closed in close ties to the record industry.

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RIAA Annual Report Hits Hot, Cool Spots

By IRV LICHTMAN

NEW YORK—Such unresolved issues that will dramatically impact on the Recording Industry Assn. of America's membership as a decision by the Copyright Royalty Tribunal on mechanical rates and the quest for a performance royalty for recordings are among the topics in the RIAA's just released annual report.

Pirate Confesses To Fraud Counts

NEW YORK—Velma Hydock, one of the first persons to be indicted as a result of the Justice Dept.'s Operation Moduson scam involving counterfeit recordings, pleaded guilty Nov. 7 to counts of wire and mail fraud and was sentenced to four years in prison and $5,000.

Hodcyck had been indicted last July on five counts of wire fraud and one count of mail fraud stemming from the FBI's 1978 probe into counterfeiter traffic that centered around the established retail outlet in Westbury, L.I.

Hodcyck, according to the government, owned and operated a Bloomingdale, Ga., tape duplicating plant that was involved in the illegal manufacture and distribution of counterfeit recordings.

Judge George Pratt of the Westbury-based U.S. District Court sentenced her to two years in jail on each count, but suspended all but four months and fined her $1,000 on each count.

The fate of the equipment confiscated in the raids that resulted in the Moduson scam was left undecided by the court. Judge Pratt says that issue will be decided in a hearing set for Jan. 5.

Record Clubs Will Market RCA And CBS Videodisks

By GEORGE KOPP

NEW YORK—Home video may breathe new life into the record club business. Both CBS and RCA have plans to use their record clubs to market videotapes, and although RCA will be first with the disk, CBS may be first with the club.

David Henneberry, RCA staff vice president for videotape marketing, came to SelectaVision to RCA's record club division. He says the club concept has always been a part of RCA's disk marketing plans.

But as a supplier of both hardware and software, RCA's first goal is to make sure its dealers have all the disks they need. "We expect to work through our dealers very emphatically," he says.

"We will send no mail-order promotions to early buyer buyers," Henneberry continues. "We will not engage in overt competition with our dealers.

"In time, mail-order distribution will help dealer sales. This has been the case with record clubs. It's never been a case of taking business from one channel and putting it in another."

(Continued on page 47)

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(Continued on page 47)

Conviction Of Turner May Impact Upon Goody Trial

By RICHARD M. NUSSEY

NEW YORK—In a case that could be a make or break arguments in the Sam Goody trial, a federal judge in Florida has handed down a sentence to one convicted of a RICO offense that could lead to the demise of a copyright infringement action against the Racketeer Influenced Corrupt Organizations Act (RICO).

Turner's sentence is believed to be the stiffest ever handed out to someone convicted of a RICO offense related to tape piracy or the distribution and sale of illegally manufactured recordings.

Goody executives Sam Stolton and George Levy are also being charged under the RICO Act for allegedly trafficking in counterfeit tapes.

Part of their defense has been that even if, unknowingly, they did deal in bootleg product, existing copyright law offers enough of a penalty for infringers.

The prosecution contends that since the alleged crime is tied to interstate transport of stolen property (ostensibly bootlegged sound), the RICO statute applies since it involves a "pattern of racketeering activity.

A defense motion to dismiss charges against Levy and Stolton on such grounds is expected to be dealt with soon in Brooklyn federal court. (See separate story on page 86)

The case is being heard by authorities in Florida as an alleged "broker" in a multi-state tape piracy operation, is believed to be the first defendant to ever plead guilty to a RICO in

(Continued on page 86)

Tightening Radio Playlists Bring New Act Alternatives

By ROMAN KOZAN

BLOOMFIELD—Blondie's hosting "Midnight Special," Elvis Costello's first appearance on "Saturday Night Live" on NBC-TV Saturday night will play prime examples of a situation where some acts, which can get virtually no radio airplay, can still become big hits.

However, note record company executives, radio play is still the most important promotional medium and a one-shot appearance on tv can't in itself break an artist. But tied to press, live appearances, and some record airplay, it can have a significant effect, not just in introducing the act to a mass audience, but also to agents, promoters, and record programmers.

"Eddie Money has been helped by his tv appearances, and Journey has also found it beneficial," says Debbie Newman, director of artists development and video promotion for Columbia in Los Angeles. "Journey benefited on the same weekend on "Midnight Special" and the first showing of a special on Showtime, it got tremendous response. It was the first opportunity. The band felt, to emerge as real personalities.

But the thing that can get very frustrated is that if acts appear on "Solid Gold" and then demands to know why it hasn't sold 20,000 records its acts week. I think it is even effective and most efficient when it capitalizes on a familiarity already established through radio. This works better when acts then appear on "Solid Gold" and then becomes the most important."
Committee Stumps For Nashville
Music Assn. Sessions Push City's Multi-Facetedness

NASHVILLE—With 200 members and seven committees now under way, the Nashville Music Assn. continues to generate momentum in its drive to focus national attention on the community as a total crossroad of the music business. The contemporary/pop music committee held its first session Monday (10) at the BMI Building with a turnout of nearly 50 producers, publishers, songwriters, record company managers, trade representatives and industry executives on hand.

The session, which was chaired by J. B. Brown, head of the nine-member organizational board, and Bob Beckham of Combine Music, drew a number of proposals for projects to be taken under consideration by the Nashville Music Assn.

Charlie Fach of Musiverse, Inc., suggested active solicitation of support from Southern rock radio to help break and expose Nashville-produced pop and AOR acts.

Publisher Tony Seals discussed the possibility of the association sponsoring a three-day Nashville pop music seminar with invited speakers and panelists from Nashville, New York and Los Angeles. This seminar would include special sections on local studios and a concluding concert with major name showcasing top Nashville talent and new artists.

A subcommittee of volunteers to develop the pop seminar agenda further was formed, with Roy Seals: Charlie Fach; Sue Binford of CBS/Nashville; Ewell Rouse of Elektra; Rob Cotton of R & H Records; Management; Elizabeth Thelis, Network Ink; artists Thomas Cain of the Bee Gees; Pebble Daniels, and Kirk Kirby of Billboard.

Karen Scott of Condensed/Blue Belle music brought up an issue for the next Nashville Music Assn. sponsored syndicated TV show featuring area cable facilities. And Brown added that Joe Shively, president of Sound Seventy Corp. and the organization's secretary/treasurer, is now negotiating with networks and cable systems to produce a fundraising Nashville Music Assn. pop special sometime next year.

Plans were announced for the formation of the other committees, which will include membership with the Nashville Music Assn. (Continued on page 29)

AND WRITES $33 BOOK TOO

Joe Carlton Starts a Publishing Firm

LOS ANGELES—Cariton Publications, Inc. has been formed by veteran industry figure Joe Carlton, former director at Almo Publications.

The company will market trade books in the music field as well as songbooks, sheet music and trade teaching materials.

First product is "Carlton's Complete Reference Book," a $33.75-handmade hardcover fact book on various aspects of the business. Carlton, whose firm is located in suburban Studio City, is using Barra Press of Menlo Park, Calif., as his printer. He is also working with Music Publishers Service of Tarzana, Calif., a print music jobber, for warehousing.

The reference book contains more than 10,000 song titles from 1780 to 1980 in all areas of music, more than 1,200 composers and their works, a listing of all music awards in the Oscar, Grammy and Tony competitions, an encyclopedia of music notation terms, more than 2,500 classical composers and their compositions and a definition of musical terms.

Carlton says his company will reflect his expertise in publishing and recordings. He has been associated with Mercury, RCA, Command, CBS, Hanson and Almo Publications. He also runs his own label.
RANDY MEISNER TAKES CENTER STAGE WITH "ONE MORE SONG."

Randy Meisner's success as one of the principal voices of the Eagles is no secret. Now with his past to be proud of, Randy Meisner has the spotlight all to himself with "One More Song."

Randy Meisner.
"One More Song."
His premiere performance, on Epic Records and Tapes. Featuring the single, "Deep Inside My Heart."
Take a bow.
Columbia House Goes Under CBS Records

NEW YORK—CBS Inc. is transferring its Columbia House Division, home of its record and tape clubs, from the CBS Columbia Group to the CBS Records Group.

The division reports to Neil Keating, who now becomes a senior vice president of the CBS Records Group.

The move means that all of the CBS records and tapes sales will be now under one roof as they were when the CBS first started selling disks via its record club in 1955. In recent years mail-order records and tape sales have been under the CBS Columbia Group, which also sells toys, musical instruments and maintains specialty stores.

In a purely bookkeeping way the move should bolster the CBS Records Groups revenues, now that the record club sales will be added to those of the Records Group.

More significantly, observers feel, the move will enable CBS to better coordinate the marketing of videocassettes and videodisks, which both fall under the CBS Records Group. CBS has said that a strong avenue of sales for this product would be through mail-order.

Putting the clubs under the same roof with the Record Group should enable the marketing arm of CBS Records to focus better on potential customers for the new video product lines through easy access to the club’s mailing lists.

Backstreet in Move

LOS ANGELES—Backstreet Records has moved to 70 Universal City Plaza, Universal City, Calif. 91606. Phone: (213) 508-4590.

Opens in L.A.

LOS ANGELES—Bestall-Reynolds Inc., the Australian company which manages Air Supply, has opened an office at 8467 Beverly Blvd.

MTI GETS STONED... AGAIN

WHEN THE ROLLING STONES RETURN TO OUR SOUND STAGE TO VIDEOTAPE THEIR LATEST ALBUM, EMOTIONAL RESCUE

The Rolling Stones, Hall & Oates, Barry Manilow, Paul McCartney & Wings, Dionne Warwick and Al Stewart are just a few of the recording artists we’ve done work for.

We attribute our great success with the music industry to the strong emphasis we place on quality audio service, as well as the fine reputation we’ve established as one of New York’s most comprehensive one-stop teleproduction facilities.

MTI is keeping pace with the world of music. We maintain the finest state-of-the-art video production and post-production equipment available, and a staff of 50 talented professionals that love working with the music industry as much as you do.

So call us... we’re playing your song.

Green Promotion
On ‘Humanesque’

NEW YORK—“Green” is the color of an RCA Records’ promotional thrust for Jack Green’s album, “Humanesque”.

The campaign’s concept centers around pro basketball and football teams whose team colors are green and its four-way thrust involves the teams, radio stations, retail stores and RCA’s sales force.

So far, the participating teams are the Boston Celtics, the New York Jets and Philadelphia Eagles, with the Seattle Sonics expected to join shortly.

Here’s how the green scheme works: selected radio stations in each market run a call-in contest, while Green’s single from the album, “Murder,” is being played on the air.

Anyone calling in receives a copy of the album and is entered into the contest. Drawing is either done by the station or by the participating retail stores, with the winners being awarded tickets to sports events, as well as other prizes.

The label points out that while the overriding concept is national in scope, each market is treated as a separate entity. Even in cities where local teams are not colored green, other tie-ins are being developed.

In addition to local stations, retail accounts participating in the drive include Peaches, Kmart, Sam Goody, Wee Three, Kemp Mills.

Cable TV Picking Up
On Country

By ROBYN WELLS

NASHVILLE—Now that country music is shining brightly in movie soundtracks, radio formats and radio programming, it is fast becoming a maverick star on the cable television horizon, especially at Home Box Office.

“Country ratings are consistent and strong,” advises Ellen Braver, director of program publicity for Home Box Office, the nation’s largest cable tv network. “While they don’t rank quite as high as top movies, country programs are strong, especially in rural regions.”

Keeping those statistics in mind, New York-based HBO recently wrapped production on two country specials. “Country Music: A Family Affair” and the “Newellohl Festival.” Both are set to air in early 1981 in all-2,000-plus HBO markets, with potential viewership in excess of five million.

Thematic staging is a key factor in the success of HBO specials. “Country Music: A Family Affair” centers around the familiar country nature of country music. Taped at the Grand Ole Opry House on Election Day, the special includes appearances byeous Mickey Gilley and Jerry Lee Lewis; Donie West with daughter Shelley; and the father & daughter duo, Royce and Jeanne Kendall.

Larry Gatlin and the Gatlin Brothers Band also appear in a segment videotaped earlier in the day.

Cohosts Tommy Wayne and Roger Miller are joined by their respective spouses, George Richey and Mary Miller.

“Country music has long been a family affair,” notes Betty Bitter.

(Continued on page 53)

Liberty Sponsors Dance Contest

Liberty Records has launched a national “Dance The Two Step” contest to support the release of Susie Allison’s single of the same name and her “Susie” album.

The promotional campaign is coordinated with key radio stations across the country which will judge local dance contestants to select the top couple in their area.

Green Promotion
On ‘Humanesque’

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NOW LEASING

4 Racquet Ball Courts — 7000 Square Feet (all or part)

High Ceilings perfect for recording studios, screening rooms.

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We create great ads, album covers, t-shirt labels, catalogues — you name it. We also set type make stats, and can even do the art work on your own layout. Let us show you what creativity & service mean.

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The Treachorous Three

“At the Party”

Spreading Nationwide!

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—To Lionel Richie Jr.
Thanks for writing and producing it.
—To Jim Mazza
Thanks for putting it all together.
—And to everyone at EMI America/Liberty
Thanks for taking it all the way...

Kenny
TIERRA

HAS IT ALL "TOGETHER" ON RADIO PROVEN #1 IN L.A.
KRLA 3-1; KRTH 2-1; KUTE 1-1
AND IT'S SPREADING BULLETS ACROSS THE BOARD.

"TOGETHER"
THE FIRST HIT SINGLE FROM THE ALBUM
"CITY NIGHTS"
PRESENTED BY THE BOARDWALK ENTERTAINMENT COMPANY

www.americanradiohistory.com
NEW YORK - CBS, board of directors approved Wednesday (12) a $22 million investment in videodisk research and production. A major portion of that money will be poured into the company's studio and tape duplicating facility in Carrolton, Ga., says CBS Video Enterprises officer Leslie.

"This is an important manufacturing posture," he adds.

The disks will be in the RCA CED format, which CBS says, will be press stereo disks as soon as RCA goes stereo.

CBS leaves open the possibility that it will replicate disks for other labels. Video Enterprises Vice President Mickey Hyman cites "substantial capacity" which will be installed in Carrollton.

"Capacity is a function of the number of pressers we install," he says, "and we'll put in as many as we need. The rate of expansion will depend on the reception to the RCA takeoff. We've got enough facility.

CBS Video also inaugurated its videocassette distribution last week.

Billboard Publications Buys Musician Primer

NEW YORK - Billboard Publications Inc. will acquire Musician Publisher & Listener Magazine under an agreement in principle negotiated recently. Closing is expected in a few weeks.

The magazine, aimed at professional and amateur musicians, as well as the "inventors" of audio media, has continued operation under publishers Sam Holdsworth and Gordon Band from main offices in Gloucester, Mass. Associated publisher Gary Krasner remains in charge of the publication's New York office.

Musician Publisher & Listener, which publishes 10 times a year, will top 100,000 in circulation in its next issue.

CBS product is going to video specialty and record stores nationwide at suggested list prices ranging from $39.95 to $59.95.

Leslie adds that CBS is distributing on a test basis to some photo outlets and other sites in order to get on a learning curve.

At the same time the company will launch a marketing campaign which includes point-of-purchase material and posters based on a "Wizard Of Oz" theme. That move, along with several other MGM titles, is among CBS Video's first releases.

Leslie says CBS is distributing on a sales-only basis. He feels that as the price for prerecorded tape comes down, that will change, but adds that the company will "have to devise a rental system" if unauthorized rentals become a problem.

Although Leslie says record dealers are more interested in the disk, he warns them about the "snowplowing" of that market.

"The two systems should coexist," he says. "The geniuses in Japan will not sit by and watch an ultra low priced medium by the videodisk. I'm sure they will solve many of the problems with videotape."--GEORGE KOPP

AUDIO COMPANIES BLAZE TRAIL

3 U.S. Firms Do Business With China; 4th Negotiates

LOS ANGELES-American audio companies have blazed the path for American entrepeneur. firms wishing to link up with the People's Republic of China on a trade basis.

Three U.S. Firms are already doing business in Mainland China, with a fourth known to be currently in negotiations.

The first three pioneers are Ampex, Harrison Systems and Cerue Gacs, with the fourth being Inter-Magnetics.

Ampex has been selling professional audio and video equipment to China for nearly two quiet years through its Ampex world operations in Hong Kong. The firm also maintains a staff of Chinese engineers there to monitor its equipment on the Mainland.

Harrison Systems has sold the Chinese pro broadcasting consoles and Cerue Gacs has sold two complete high-speed tape duplicating systems to Pacific Audio and Video Co. Ltd., an affiliate of the Kwong Tung Province Broadcasting Group (owned by the China Broadcasting Co.

Overall, U.S.-China trade, according to an Ampex spokesman, is approximately a $2.4 billion a year business. This is despite the fact that China is not using entertainment industry goods and services in the main.

According to one Chinese president Med. Fuji, who recently returned from a trip to China, "China is moving to fast become a modernized country, but it needs more technology. China plans to be self-sufficient by the year 2000, so the business are eager to import Western technology, ideas and automation.

The Chinese are already duplicating classical and popular Chinese music on cassette throughout Asia. The penetration of high-speed tape duplication in China is significant," Fuji says, "because it indicates the country is prepared to use Western technology in the music and tape industry.

Protocol for doing business with the Chinese seems to be loosening up. There has been some progress in cementing a copyright agreement between the People's Republic of China and Western companies, something which record companies and music publishers need before they start a free and open relationship.

"While American firms have been hard pressed to get into the Chinese market, there is a desire by Chinese government officials and businessmen to work with American companies," comments Terri Whellock, president of Inter-Magnetics, who has been negotiating with the Chinese to build a tape manufacturing factory for them.

"The Chinese have been working hard to offer investment incentives like tax holidays, repatriation of profits overseas, and management independence," Whellock says.

According to Ampex, nearly 500 foreign firms, including about 150 American companies, have asked to be admitted to the Chinese market. In all, 15 have been admitted to China for specific specifications include tape recorders, radio transmitters, blank and prerecorded cassettes.

Overseas Chinese businessmen at the Hong Kong meeting could not answer for the majority of the contracts between China and outside companies.

The current lack of foreign exchange between the U.S. and China prevents a major problem the two nations must jointly clear, business leaders agree.

Radio Shack Moving Into Programming Videodisks?

By Jim McClaugh

LOS ANGELES-The giant Fort Worth, Tex-based Radio Shack chain "does not rule out the possibility" of involving itself in original videodisk music programming, according to senior vice president Bernie Appel.

This would-be scenario comes to light in the wake of Radio Shack's decision to join the RCA capacitance CED videodisk camp.

Radio Shack will buy a CED player from a Japanese supplier who has licensed the RCA technology. Introductions are expected next June. The RCA decision is significant to the booming marketing clout accruing to the CED video market.

Already in the fold are Sears, T.C. Penny and, reportedly Mon- gomery Ward. Japanese allies already include Sanyo and Toshiba, which has 4,000 stores and another 2,000 dealers and franchisees.

Appel makes it clear, however, that Radio Shack is not buying the hardware direct from RCA but rather from a Far Eastern supplier who will be licensing the RCA technology.

The Radio Shack branded player will come in at around $500, indicates Appel. Radio Shack will also (Continued on page 72)
RCA Ignites Promo Blitz For Parton Film And LP

By KIP KIRBY

NASHVILLE - RCA is igniting a nationwide blitz on Dolly Parton that will encompass a multi-faceted promotional push tied in with the dual release of the singer's first major film and latest LP.

Focal points of the intensive campaign are "9 To 5," the 20th Century-Fox picture starring Jane Fonda, Lily Tomlin and Parton, and the new Parton album, titled "9 To 5 And Odd Jobs."

Aimed at saturating all music formats with the current release of the album this week, the thrust of the promotion is on an extensive cross-marketing program by RCA national and regional sales and promotion staffs.

A series of "9 To 5" radio contests on both pop and country stations are being coordinated that will offer local listeners with special promotional items that include "9 To 5" coffee mugs, T-shirts, clock radios, posters and coffee pots.

Stations across the country are encouraged to participate in a "sweepstakes contest" in which audience members will have a chance to join the official "9 To 5 Club." Membership benefits would include a limousine to and from work for the day, use of a special maid for an afternoon and a paid day's vacation from the office.

In-store point-of-purchase materials used in this campaign will include trade and consumer print ads, 60-second radio spots, radio giveaways and a line of four-color display material featuring the LP's graphics.

Additionally, a video piece spotlighting Parton performing the title (Continued on page 32)
AUTOAMERICAN.
All Blondie.
All new.
Take the ride.
After one session, you'll never be satisfied with less.

You're in this business to make music. You're also in it to make money. With the new Ampex ATR-124 you'll make more of both. Because the ATR-124 has more features to help you do it than any other multitrack recorder.

Our new 24-track recorder has a microprocessor-based control system that gives you the creativity you thought only existed in your head. A signal handling system, proven in the ATR-series, delivers the best sound quality you can possibly get. An input and output signal bus for fast setup and alignment saves you studio time.

Unique, balanced, transformerless input and output circuits enhance performance over the entire audio spectrum.

Those are just some of the exclusive features. We didn't even begin to discuss the reliability, minimal downtime and ease of maintenance that Ampex audio equipment has long been known for. The point is this: ATR-124 will give you the most creative results you can possibly get in the shortest amount of time. And that means profitable music.

ATR-124. Pure 24-Channel Gold. If your business is music, you should make it your business to use it. For more information and a demonstration, contact us at the address shown below.

LISTEN TO THE FUTURE

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Audio-Video Systems Division
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415/367-2011
Strikers Stalled

By CARY DARLING

LOS ANGELES—Talks between the striking American Federation of Musicians and film producers are still suspended as both sides are divided over the pay television/video issue.

Negotiations came to an abrupt halt in the 3-month-old strike Oct. 29 after the producers introduced the topic of payment for video and pay tv into the proceedings.

The AFM claims the action came as a surprise as it had been on strike over the issue of payment for video in commercial television. So far, the producers have refused any agreement without a video/pay tv clause.

"What's stalling us is this brand new issue," maintains Bob Crothers, AFM executive assistant to president Victor Fuentealba. "It's unethical and immoral."

(Continued on page 72)

MILWAUKEE—The financially troubled 1812 Overture Records and Tape stores are embroiled in a legal situation with a news reporter from WISN-TV who was arrested after being found in a warehouse owned by the Allen Dulberger company.

The report, Charles McLauchlan, was picked up Nov. 6 after Dulberger found him in a building at 2638 N. Humboldt Ave. McLauchlan claims he was a former employee invited him into the building.

According to Dulberger, McLauchlan had told him at that time that "we are going to get you" and asked why Dulberger had supposedly used business money for personal reasons.

The reporter left after Dulberger ordered him from the building but he returned about an hour later with a camera crew. McLauchlan was then arrested by police who had been called in the interim by Dulberger. None of the film crew was taken into custody.

The fact that a former store employee might have invited McLauchlan into the warehouse was revealed Nov. 11 at a conference with Michael Malmstadt, a Milwaukee county deputy district attorney. Malmstadt was told that the reporter had passed a lie detector test. Some of the questions asked McLauchlan apparently dealt with how he got into the warehouse.

According to the lie detector test, McLauchlan truthfully answered that a former 1812 Overture employee called him to come to the warehouse. The test also allegedly showed that McLauchlan said he did not remove anything from the film there.

Malmstadt says he still has not decided whether to charge McLauchlan with a crime. He says that the important issue is to determine the reporter's intent on going to the warehouse.

The financially troubled record retailer recently closed its six Milwaukee and Madison outlets (Billboard, Oct. 25, 1980) and reopened two stores Nov. 7 under the new corporate title of William Tell Overture. Businesses with which Dulberger was associated owe WISN-AM about $60,000 in unpaid bills, according to Lee Dolnik, the station's sales manager.

Malmstadt says he has not yet talked to the former employee of the firm, however, he says the individual is possible the defendant in the case. Dulberger says the man had been laid off about three weeks ago and did not have keys to the warehouse. He adds that the man had no authority to allow anyone into the facility.

Dulberger tells Billboard he saw McLauchlan going through the files of the corporation when he and his wife had driven to the site to pick up some advertising materials. "I was surprised to see the guy there," Dulberger says. He adds that he recognized the reporter as being the same man who on Nov. 4 came into one of the old 1812 outlets being refurbished prior to its reopening.

"He came into our store even though we had signs on the door saying we were closed for remodeling. He refused to leave for several minutes at that time," Dulberger claims.

The firm's two reopened stores are at 2001 E. North Ave. and at 5821 W. Capitol Drive, both in Milwaukee. Dulberger's mother Charlotte is now the sole shareholder in the new William Tell Overture Corp. Dulberger says his title is now marketing and merchandising manager.

In a prepared statement after the reporter's arrest. Mickey L. Hoenen, vice president and general manager of WISN-TV, denied "the occurrence of any criminal activity."

Station news director Tom Haufl says the reporter is still on the job. McLauchlan was kept in jail until early in the morning of Nov. 7 and then released on $500 bail.

PH Factor Now Creative Factor

LOS ANGELES—The PH Factor, Los Angeles-based production firm, has changed its name to the Creative Factor.

Jim Hampton, president of the firm, cites expansion as the reason for the change. "The name Creative Factor better reflects what we're all about today as a company," says Hampton.

The name, according to Hampton, is just one of many changes in preparation for expansion into music, television and multimedia in 1981.

MOR Gets Boost on the New L.A. Bainbridge Label

By JOHN SIPPEL

LOS ANGELES—Industry marketing veterans Stan Marshall and Lee Armstrong have aligned with good music promotion specialist Jim Schlichting to establish not only their new MOR-oriented label, Bainbridge Records, but to nationally rebrand that brand of record stores.

"We are trying to enlist not only other adult music-oriented labels like Request and Project 3 and those with defunct catalogs they could revive, but also MOR radio and airplane music programs," Marshall explains.

"Demographics point up the mounting numbers of older people ahead over the next two decades," asserts Marshall, Elektra/Asylum's marketing topper for five years until he left this past summer. "This is filling a widening gap in our customer potential."

"The problem with radio is as...

(Continued on page 71)

Dancer's Jaguar Mask from Guererro, Mexico used in the procession of San Francisco. Courtesy of the Southwest Museum, Los Angeles.
The following position was adopted by acclamation at a meeting of governors, officers and trustees of the New York chapter of the Recording Academy Nov. 6. It does not necessarily reflect the views of any other chapter or the national office.

If the rumors that persist about CBS Records’ ’30 st. studio are true, this recording industry in New York City is going to lose a dear friend and beloved, legendary recording site early next year. We feel that CBS has no plans, and will be torn down to make way for an apartment building.

‘An obligation to maintain 30th St. as an active studio’

These comments might appear the height of sentimental reminiscence, but recording studios were only present in the last 32 years to recommend.

But the studio has not lost its validity as a recording facility. It is used by many record producers, engineers, designers and owners of record companies.

So far: The late Sonny Burke, Frank Sinatra’s producer of “Trilogy” (his most recent album), was quoted as saying that he dreamed of recording a series of albums this year with a recording studio, perhaps not as much as CBS Records would like, or quick enough to “meet ends meet."

So the 30th St. studio was built in the 1850s. It could have been considered a historic landmark on the basis of that date alone, had it already existed its architecture.

Articles appearing on this weekly page are designed as an example for the expression of views of general interest. Contributions should be submitted to Is Howardz, Editorial Commentator, Billboard, 1515 Broadway, New York, N.Y. 10036.

Letters to the Editor

Dear Sir:

I think our discussion was with intent the letter from Bernard Chowy, Commissioner General of MIDEM, published in the Nov. 15 issue of Billboard. With all due respect to his position, I believe it is not appropriate to state that “the event was recorded” by the French government in the current MIDEM park and its community’s collective sense of indignation than to register a pro-

The message that has the tradition of “ignoring” external reality. It is suppos- to take place here and now. It cannot think (outside). It is a “consideration of national interests, races and reli-

I am just an American Jew who has not raised these is-

It was a shameful bomb in Paris, coupled with the reported French reaction, which has made these considerations manifestly relevant.

I think the time has come to cease living in such an atmosphere of blind ignorance.

The question of a boycott is a meaningless exclamation in shedding ignorance aside. I suggest that the U.S. Olympic Team could have ignored “the behavior of the Russian authorities” in the current MIDEM, and merely adopted an “ignorance” point of view. But instead it chose to register its protest by not attending the MIDEM. Your decision in the music industry be less socially responsible than another.

I am therefore glad that “reprisal” is not apparent and counterproductive, there is nothing offensive or destructive to “expect” me to be responsible, and we do not have the right to act, to say that “anti-Semitism” is 12% and from acceptable.

To make the point, the most disturbing aspect of the 12% of French men and women who felt that it was acceptable to do “something” in the fact that that event was prominently publicized within days of the senegalese bombing.

What will people say when they find out the recording “triumph of the little man” “Lady” — “West Side Story” — “Candide,” “A Little Night Music,” “Chorus Line” and “Annie,” not to mention such records as “Kiss Me, Strewn,” “Streisand, Basie, Mitch Miller, Isaac Stern, etc., etc., will be torn down for an apartment house?

I believe that the French government should give serious consideration to the French government towards the arts.

The many reports have long since documented the latest, and even sometimes blatant, anti-Semitism inherent in these events. But one must acknowledge that the facts are less clear as to who is precisely responsible for these events.

However, although the overt acts are profoundly disturbing, it is the seamlessness of the French government and the French government towards the arts.

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However, although the overt acts are profoundly disturbing, it is the seamlessness of the French government and the French government towards the arts. It is transparently clear that, although for public reason, it has been widely acknowledged that the music industry be less socially responsible than another.

I do not think that it is appropriate to state that “the event was recorded.”

The reasoning behind this position is not clear.

It is simply a matter of fact that this sentiment was adopted during the current MIDEM conference to the point that the conference is going to be held on French territory or under French administration.

I know that the organizers of MIDEM would like us to believe that the actions and attitudes of the French government have nothing to do with it. That is the fact that I am not sure that the organizers of MIDEM to another location.

MIDEM is in the continuation of that important conference and if their words are more than details of plot, that is what they themselves should do for the French and for that substantive attitude, their words ring hollow.

Eliot Goldman

Executive vice president, general sales, Arista Records

Dear Sir:

I write both as an individual and as a representative of the Arts and Aria U.S. record and music publishing companies to update my professional concerns and personal acquaintances at recent events in France and the hesitant, almost negligible, attitude of the French government towards the arts.

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Executive vice president, general sales, Arista Records
ZERO IN ON
CITY BOY'S
NEW ALBUM
"HEADS ARE ROLLING."
SD 19285
Produced by Tim Friese Greene and City Boy
ON ATLANTIC RECORDS AND TAPES
The Queen of Soul returns to her throne.

"Wow, Oh Wow! The latest LP by the Queen of Soul is a real knockout. Lady Soul renders all the tunes with soul power that only Aretha can pour out...wait until you hear the way she takes ‘Can’t Turn You Loose’ and makes it her own national anthem: All the songs are touched with a touch of gold that will quickly shoot this LP to platinum. The Queen has returned to the throne.” — N.Y. Amsterdam News

"Aretha is a dazzling reminder that Lady Soul has never veered far from her gospel roots... lush ballads and finger-poppin’ R&B complement the power and glory of Franklin’s feathery, four-octave soprano.” — Newsweek

“A great, spirited album for Aretha Franklin, The First Lady of Soul. At her best, Franklin drives notes into a frenzy—and that happens often here. Her sparks of exultation are basic soul, pure Franklin. An important record!”
— Detroit Free Press

In a word...Aretha.

The spectacular Arista debut of Aretha Franklin. Featuring the smash hit “United Together.”

Produced by Arif Mardin and Chuck Jackson.
The contents of the page appear to be a list of songs, possibly from a music chart or a playlist. The text is not clearly readable due to the quality of the image. The page seems to contain a mix of song titles and artist names, which are listed in a column format. There are also some numbers and possibly dates or other metadata, but the specific details are not legible.
To The Hatchet Go The Spoils.

In their latest onslaught, Molly Hatchet is "Beatin' The Odds" with a solid gold triumph. It's another heavy metal addition to a war chest already rich with platinum booty for "Molly Hatchet" and "Flirtin' With Disaster." It's an other heavy metal addition to a war chest already rich with platinum booty for "Molly Hatchet" and "Flirtin' With Disaster.

But the battle is far from over. The Hatchet is currently slashing out across the country, striking city after city in accordance with the plan below. The latest head count shows hordes of new supporters coming in daily.

And as the numbers grow, even the staunchest pockets of resistance concede to Molly Hatchet's "Beatin' The Odds." Don't make the regrettable mistake of betting against them. They've got the cutting edge.


Molly Hatchet cuts across the country

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**Bleachers**

**John Lennon**

**Swept Away**

**Scott Baio**

**Pat Benatar**

**Red Rocks**

**2012 Billboard Book of Top Hits**

**Contended with page 24**
QUICK TURNS is the new album from Off Broadway. Straight ahead rock 'n' roll with a sharp turn. On Atlantic Records and Tapes.
By JACK MCDONOUGH

SAN FRANCISCO—Country music's latest major convert is this market's AOR institution, KSAN-FM.

The switch, at what some point to be the replacement of progressive and AOR radio formats by a call letter change to KMMS. The new format went into effect Saturday (15).

Planned for several weeks, the move, Nov. 7 at a hastily called news conference at the Old Waldorf nightclub by current program director Tom Yates and music director Kate Hayes, who for the most part bemoaned the change as a violation of their long-standing San Francisco tradition.

Neither Vaner Paulsen, current general manager at KSAN, nor any Metromedia executives spoke at the session.

Yates is scheduled to be replaced as program director by Bob Young, formerly of KNEW-AM, the local country music station, who was sold a few months ago to Malrite of Cleveland. Ironically, Malrite also opened KSAN in May of 1969.

Yates indicated that Metromedia had invited all KSAN air personnel who felt they could not make the new format to stay on, although it seemed unlikely that many would.

KSAN-FM will become a progressive rock FM station operating out of San Francisco with country format. Malrite has maintained the KSAN-FM call sign, WMMMS-FM in Cleveland, also recently purchased by Metromedia.

The changeover climaxes a year and a half of uncertainty and near-sideline status as their station broadcasters, including weather man Greg Brown, who opened KSAN-FM, has been given a position with a Cleveland's new FM station operating out of San Francisco with a country format. Malrite has maintained the KSAN-FM call sign, WMMMS-FM in Cleveland, also recently purchased by Metromedia.

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By RICHARD NUSSEY

NEW YORK—The growing significance of the black consumer in the radio industry is illustrated by a seminar here Saturday (8) conducted by the radio advisory committee of the Black Music Assn.

The meeting, attended by more than 50 programmers, disk jockeys, entertainers and other specialists involved in broadcasting, was opened by Black Music Assn. president Kenneth Gamble, who urged the gathering to use the opportunity to "organize, organize, organize," using the organization as a common ground for the exchange of ideas.

Program chairman George Ware hoped the meeting would provide enough input to begin a series of seminars devoted to separate topics, such as programming, advertising and black ownership of broadcast properties.

Several speakers questioned the value of the emerging urban contemporary format, which is built upon music, but geared toward a broad, racially-mixed demographic.

Programming Bob Law of WWRL-AM here, one of the keynote speakers, claimed that "disco was the best

NAB Moves Huddle To Aug. 16-19 Date

WASHINGTON—Bowling to the National Radio Broadcasters Assn.'s prior scheduling, the National Assn. of Broadcasters has agreed to move its 1981 Radio Programming Conference from Sept. 20-23 to Aug. 16-19 at Chicago's Hyatt Regency Hotel.

NAB's annual convention will be held Sept. 21-24 at the Diplomat Hotel, Hollywood, Fla.

The conference scheduling change will be just the tip of the iceberg, however, as the battle trade associations will continue to thrive with their differences at a meeting of the newly-formed Broadcast Inter-Assn. scheduled for Dec. 5. The Broadcast Inter-Assn. Council includes television as well as radio interests.

NAB chairman Kenneth Gamble, who opened KSAN-FM, has been given a position with a Cleveland's new FM station operating out of San Francisco with a country format. Malrite has maintained the KSAN-FM call sign, WMMMS-FM in Cleveland, also recently purchased by Metromedia.

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NEW YORK—Al Brady, who five years ago was a DJ on WNBC New York, has returned to his ninth station. Brady leaves his program director's post at WYDI-AM Boston to take the new position. He succeeds Dan Griffin, who resigned to go to WJIM-AM Detroit (Ballard). Nov. 23.

This is the first time Brady has left WHDH, which he joined after leaving WNBC. He October 1973 Brady left WHDH on an offer which took him to ABC's WRQX-AM in Washington for six months and to WABC-AM New York for another six months. He left WABC to return to WHDH. During this time he was programmed both WQW and WABC.

Robert Chenault has joined KBBC-AM Phoenix as music director and afternoon drive personality. His 16-year background includes national account manager at WOCA-FM Detroit, program director for KDQK-AM Philadelphia as well as WYDI-AM in Detroit. He is a graduate of KRXU-AM and KOPA-AM, both in Phoenix. J. Fred. Freeman has been named assistant program director for KBBC-AM Detroit, effective immediately.

As WQW’S Syndication Sucks down its Top 40 format to move into a syndicated nostalgic “Music Of Your Life” format, two jocks, Tony Oscar and Larry A. M. Levine have been found to be the station’s new music director’s number one personality, according to a survey by Wallace and Wathburn.

Bo Diddley, the Coasters, Chuck Berry, and Chubby Checker were among the performers spotlighted on two-hour WCBS-FM special “WCBS-FM Remembers Richard Nader’s Rock n’ Roll Spectacular.” The show, which featured performances and interviews with the 25 rock concerts held in Madison Square Garden from 1968 to 1974. The program’s run at WCBS-FM has been a “Country Eleven Music Country Music Count Down,” for listeners to call in and get concert information.

Michael St. John, who used to be in radio as station manager of WSRM-AM, is getting back into the business in Portland. Ore., after working for a time producing concerts for Sunshine Productions in Covington, Ky.

Robert Chenault is the new music director of KBBC-AM Phoenix. He has been program director at WYDI-AM Detroit, and as assistant program director from of director of programming operations. He previously was w.d.

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Rules For Entering 1980 Competition For Air Personalities, Program Directors, Radio Stations And Record Promotion Executives

I. Category: Radio Station Of The Year


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

II. Category: Program Director Of The Year

a. 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

a. 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 i.p.m. with music telescopable, representing one hour of air time. The aircheck must be accompanied by an official entry form, here included.

IV. Category: Special Programming

a. Station produced; b. Syndicated, network produced.

Requirements: A taped presentation 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 Promotions Person; c. Regional Promotion Person; d. Local Promotion Person; e. Independent Promotion Person.

Requirements: Nomination of official nominating ballot.

VI. Category: Military Air Personality Of The Year

International Air Personality Of The Year

Requirements: Same as for U.S. and Canadian air personalities.

Submit all entries to: Doug Hall, Radio Programming Editor, Billboard, 1515 Broadway, New York, N.Y. 10036.

DEADLINE ALL ENTRIES–Nov. 30, 1980

RECORD PROMOTION PERSON NOMINATING BALLOT

Annual competition for the International Radio Programming Forum Awards will be held annually. Please nominate the following record promotion persons for the annual competition in the following categories:

CHIEF EXECUTIVE IN CHARGE OF PROMOTION

Name of Person

Company

City

NATIONAL

Name of Person

Company

City

REGIONAL

Name of Person

Company

City

LOCAL

Name of Person

Company

City

INDEPENDENT

Name of Person

Company

City

Please send to: Attn: Nominations Doug Hall Billboard 1515 Broadway New York, N.Y. 10036

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

Has personality been with station since __________ yr

JUDGES:

Please rate on a scale of zero (0) to ten (10). The highest point total in each category wins. Use ONLY one column. Leave rest blank for future judging.

REGIONAL RATING

FINAL RATING

Time

Timing

Music selection

Savannah

Personality definition

Interest stimulation

Compatibility with format

Ability to relate to audience

Persuasive

Control

Imagination

Creativity

Origami

TOTAL

TOTAL

ALL ENTRIES MUST BE POSTMARKED NO LATER THAN NOV. 30, 1980

Show, AM Format From TM

LOS ANGELES–TM Programming has introduced a new "TM-O-R" format and a Christmas package.

The "TM-O-R" format, which will be ready for delivery early next year, is specifically designed for AM stations. As with all other TM formats, this MOR format will be designed so that it can be done live, computer assisted or automated.

The new 18-hour Christmas package, called "The Magic Of Christmas," is designed to run Christmas Eve and Christmas Day. However, each program hour will stand on its own should a station wish to run an hour each day leading up to Christmas.

TM claims the show is the longest in syndication. It consists of Christmas music, highlighted by feature segments about Christmas customs in various American cities and countries around the world, letters to Santa, audio Christmas cards, greetings and seasonal legends.

As there will be no host for the special, stations will be able to employ their own announcers if they so choose.

Opry Show Slated For 125 Markets

NASHVILLE — "Backstage At The Grand Ole Opry," the first nationally syndicated program originating from the actual "Opry" stage, is being distributed in 125 markets.

Host Bill Anderson performs and conducts guest interviews on the weekly 30-minute program. Production and direction coordinator is Butch Byrum, with Anita Boatman serving as associate producer.

KFAT-FM SALE

Harvey Levin Pays $3.1 Mil For Northern California 1,150-Watter

By JACK MCDONOUGH

SAN JOSE–KFAT-FM, the eclectic, country-oriented station with perhaps the strongest cult listenership in the San Jose/San Francisco area market, has been purchased by Harvey Levin, former general manager of KNEW-AM and owner of KUIC-FM in Vacaville, Solano County. KFAT is located in Santa Clara County, with studios 30 miles south in the city of Gilroy, a sleepy farm town.

Levin reports purchase price of the property at $3.1 million. which includes $600,000 in noncompete money.

"Santa Clara County," says Levin, "in for its size, the best county in the U.S. in which to own a station. It has a strong economy with Silicon Valley located here, there are high incomes and there are few stations.

There are only 10 major signals here, four AM and six FM. By comparison, Sacramento has 16 major signals with 50% less business than this market. In 1979 all 10 stations here did well with the sole exception of KFAT, which was suffering from a lack of management in all areas—programming, sales and general business approach.

"Aside from being able to work out terms I was able to live with, the main reason I bought the station is that I've always loved the kind of thing KFAT's been trying to do.

"It's a one-of-a-kind in the U.S. This is the 'Saturday Night Live' of radio. It's a completely off-the-wall station, and that's why people love it. We've going to maintain that, because I believe that you can be off-the-wall and still be professional as well."

In the San Jose Arbitron readings KFAT has averaged a 2.0 total share over the past year, while in the San Francisco numbers the station shows up with a little less than 1.0 of the total audience.

"I wasn't certain at first," continues Levin, "but the audience was potentially big enough to make the big score. But after buying a research piece from Willis Duff and Sebastian Stone we found that there was a much larger audience potential.

(Continued on page 29)
ADD ONS—The four key prod-
ucts offered by the radio stations
listed, as determined by personnel.

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

BREAKOUTS—Billboard Chart
Dept. summary of Add Ons and
Requests/Airplay information to
reflect greatest product ac-
tivity at regional and national
levels.

Western Region

**TOP ADD ONS:**
- Eagles—Live (Album)
- The Rolling Stones—Free Fallin (Atlantic)
- The Skyliners—Teenager (EMI America)
- The Temptations—Boys (Tamla Motown)
- George Harrison—My Sweet Lord (Capitol)
- The Temptations—Ball of Confusion (Tamla Motown)
- The Eagles—Hotel California (Elektra)
- Jimi Hendrix—Purple Haze (Reprise)

**TOP REQUEST AIRPLAY**
- Eagles—Live (Album)
- The Rolling Stones—Free Fallin (Atlantic)
- The Temptations—Boys (Tamla Motown)
- George Harrison—My Sweet Lord (Capitol)
- The Temptations—Ball of Confusion (Tamla Motown)

**BREAKOUTS**
- Eagles—Live (Album)
- The Rolling Stones—Free Fallin (Atlantic)
- The Temptations—Boys (Tamla Motown)
- George Harrison—My Sweet Lord (Capitol)
- The Temptations—Ball of Confusion (Tamla Motown)

Midwest Region

**TOP ADD ONS:**
- Eagles—Live (Album)
- The Skyliners—Teenager (EMI America)
- The Temptations—Boys (Tamla Motown)
- George Harrison—My Sweet Lord (Capitol)
- The Temptations—Ball of Confusion (Tamla Motown)
- Eagles—Hotel California (Elektra)
- Jimi Hendrix—Purple Haze (Reprise)

**TOP REQUEST AIRPLAY**
- Eagles—Live (Album)
- The Rolling Stones—Free Fallin (Atlantic)
- The Temptations—Boys (Tamla Motown)
- George Harrison—My Sweet Lord (Capitol)
- The Temptations—Ball of Confusion (Tamla Motown)

**BREAKOUTS**
- Eagles—Live (Album)
- The Rolling Stones—Free Fallin (Atlantic)
- The Temptations—Boys (Tamla Motown)
- George Harrison—My Sweet Lord (Capitol)
- The Temptations—Ball of Confusion (Tamla Motown)

Southeast Region

**TOP ADD ONS:**
- Eagles—Live (Album)
- The Rolling Stones—Free Fallin (Atlantic)
- The Temptations—Boys (Tamla Motown)
- George Harrison—My Sweet Lord (Capitol)
- The Temptations—Ball of Confusion (Tamla Motown)
- Eagles—Hotel California (Elektra)
- Jimi Hendrix—Purple Haze (Reprise)

**TOP REQUEST AIRPLAY**
- Eagles—Live (Album)
- The Rolling Stones—Free Fallin (Atlantic)
- The Temptations—Boys (Tamla Motown)
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- Eagles—Live (Album)
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- George Harrison—My Sweet Lord (Capitol)
- The Temptations—Ball of Confusion (Tamla Motown)
And now, the message the networks keep ignoring

Imagine a product the public is anxious to buy and plenty of suppliers are willing to produce. A large majority of America's shopkeepers want to carry the item. But the most influential distributors in the land say they know best, and the product isn't really to their taste. So they arbitrarily refuse to carry it, thereby frustrating the will of most of the rest of the country.

This farfetched scenario is exactly what's happening today in television land, to a "product" called issue advertising — commercials that discuss issues or ideas rather than blue jeans and dog food. Companies trying to get such commercials on CBS, NBC, and ABC have been about as welcome as ring around the collar.

But while the networks, from their ivory towers, have steadfastly refused to air commercials dealing with the issues of the day, the evidence is overwhelming that the American people want to see such messages, and that most TV stations are anxious to carry them.

A new survey by the Opinion Research Corporation, for example, shows that 85 percent of the American public think corporations should be allowed to present their views on controversial matters in TV commercials. That's a 13-point increase from the already high proportion of Americans who felt this way two years ago.

As for the broadcasters, themselves, an overwhelming 69 percent of the TV stations surveyed by the Television Bureau of Advertising, an industry trade group, say they're willing to accept advocacy advertising. That's a quantum leap from five years ago, when only half the stations polled were willing to sell time for the airing of opinion.

The broadcasters and public alike recognize that a lot has changed in recent years. In 1978, in the historic Bellotti decision, the Supreme Court struck down a Massachusetts law forbidding corporations to spend money to comment publicly on a referendum. And earlier this year, the high court ruled it unconstitutional for state regulators to deny utilities the right to include public policy messages with customer bills. So for the print media, at least, the law is on the side of advocacy advertising.

But the three major television networks continue to deny advertisers the opportunity to express their views over the airwaves. Their rationale? The so-called Fairness Doctrine, the mandate of the Congress "to afford reasonable opportunity for the discussion of conflicting views on issues of public importance."

According to the networks' interpretation of this doctrine, only by exercising total control over the flow of ideas and points of view themselves can they protect the public from an unbalanced mix of opinions and ideas.

As a matter of fact, we have often questioned the "balanced coverage" provided by these self-styled guardians of the public good. TV newsmen, after all, pursue ratings even as they pursue truth, and the two objectives do not necessarily coincide. The result is often unbalanced reporting and something less than the whole truth — and, to date, industry has been unable to respond on the very medium that creates the distortion.

The public and the TV stations alike seem to have recognized this shortcoming and are on record as welcoming the voices of those who wish to be heard.

It's time for the networks to catch up with the rest of the country and open the airwaves to fresh ideas and a fresh dialogue. The Fairness Doctrine was never intended as a muzzle. To use it as such is to twist it 180 degrees and transform it into a doctrine of eminent unfairness.
Radio Programming

Consistency Aids WBBQ-AM-FM

Drew Pontificates About His Augusta Listeners Growth

AUGUSTA, Ga.—"It's not that we're making so many improvements that it's doing the same thing for so long."

That's how WBBQ-AM-FM programmer director Drew says listenership to station has doubled in a heart year.

Drew says his station is "heavily into passive research with callouts," but he also uses sales reports from local record retailers, personal interviews and "anything else I can get my hands on."

Meayers adds, "I don't want to say the programming of the station is statistically-oriented, but I'm a statistically-oriented person."

Because of this research "people know what to expect of the station," Meyers says. And he programs "music sweeps of 20 to 30 minutes, which is why people listen to the radio." Meyers calls his format "mass appeal," which he instituted in February. "It's not really Top 40, but it leans to adult contemporary rather than AOR," he explains.

"We run good clean community-oriented programming," which makes some tough decisions on lyrics," Drew says. "This is the Bible belt and we don't want to offend anyone."

For example, "We edited the Eagles' 'Lovers' Lane' one so people don't have to hear 'God damn' on the radio." But Drew adds, "This is not a puritan station and we've loosened up some."

He recalls that when Paul Simon's "Kodachrome" was released, listeners were "on the crapp out of it and we would originally only play 'Let's Spend The Night Together' by the Rolling Stones."

Now he says both are played through the day unedited.

Drew traveled a lot of pride in his on-air staff and points to profit sharing which he says has held down turn-over. He points to morning man Buddy Carr, who he says is one of the best personalities in the country, who has been on the station for nine years.

Since Carr is simulton on both stations and has a tron share of 37.2, while afternoon drive man Dick Shannon, who has been on station for six years, has a combined share of 39.5.

Music director Bruce Stevens han-dles the noon to 3 p.m. shift. Drew has high praise for Stevens' research work which includes attention to cal-endar sales and swapping chart information with other stations. Stevens also keeps in touch with promotion people. "If they want to be in good with Bruce they will level with me," Drew says.

Drew also points to the consis-tency of the ownership and man-agement of the station, which Drew notes has not changed since 1947. General manager Ed Dunbar has been with the station since 1944, having worked up from program di-rector.

Drew is looking forward to the day when there will be enough cars in cars so that we can split the sta-tion altogether. "Then Drew might set the AM of in a new direction. He looks to country as a challenge he'd like to undertake.

There's an element of country in his formats now. "We play every-thing from Don Williams to The Eagles. And the oldies are never neglected either. The "Golden Hour" is a long tradi-tion of the stations that Drew him-self hosts.

Memphis WREC-AM Wins Award For Helping Talent

By ROSE CLAYTON

MEMPHIS - WREC-AM has be-cor the first commercial station in the city to receive the Music Indus-tries of Memphis radio award presented semi-annually to the station that most actively supports local recording artists and its listeners.

Chris Angel, program director, ac-cepted the honor on behalf of WREC and thanked the station's continuing support.

Angel credits Carter Davis, for-mer station owner, with initiat-ing the move to push product by local artists.

"We picked up on Keith Sykes al-bum (I'm Not Strange, I'm Just Like You) when it first came out on Memphis Records last year," says Angel. "We were three cuts deep into his album when Joyce Cobb's "Dig the Gold" on Cream came out."

They are good local musicians with talent who have been recog-nized simply because this is a music town that's working its way back up. "We had a sensational talk show and talked about Joyce's background and its influence on her style and about Keith's association with Jimmy Buffett. Keith wrote 'Volcano' for Buffett and toured with him. We played quite a lot of com-ments on the show from people who said they enjoyed it and appreciated the fact that we had supporting local talent," says Angel.

Since that time, Sykes' album has been picked up by Backstreet Rec-ords and Cobb has charted with her second single "How Glad I Am."

"We also played Suzanne Jere-mes' record 'Light In The Long Run' on Mercury. It did well for the time we played it and to that fact that she is a Memphis musi-cian," says Angel.

"Nobody in this town was playing Memphis music," Angel says. "We really set the pace."

WREC's support of Memphis tal-ent has gone beyond airplay, how-ever. "We did a jingle package at Shoe Productions and got Suzanne and Memphis musicians."

"We have also done shows in town with Keith, and played rockers like Garth, Buddy and Louie. "We've really been making a push for Memphis talent," says Angel. "We look at the future and project that to the next weekend, on Monday you can count WCPI-AM Switch

HEWLETT-WCPI-AM, sister station of WWW-AM here, has switched from AOR to adult con-temporary. General manager Ross Hunter says the move provides the market with alternative to rock and country formats that now dominate.

Drew is looking forward to the day when there will be enough cars in cars so that we can split the sta-tion altogether. "Then Drew might set the AM of in a new direction. He looks to country as a challenge he'd like to undertake.

There's an element of country in his formats now. "We play every-thing from Don Williams to The Eagles. And the oldies are never neglected either. The "Golden Hour" is a long tradi-tion of the stations that Drew him-self hosts.

Memory Music Filis WXW's Return To Dial

TRENTON, N.J. —Long-time lo-cal rock station WJWM-FM (95.7) re-turned to the air Oct. 6 as morning DJ and program director for WKXW-AM, formerly WBBU.

It also marked the return of the station to the air for the first time in two months with a format of big-band music and contemporary hits, primarily from the 1940s, 1950s and 1960s. The station retains its name as "Music To Remember."

The station, along with its sister WKXW (95.7), previously known as WBBU, with a new group of owners headed by Ed Hurst, former Philadelphia radio personality, began in February to simulcast a "Top Hits" rock music format featuring former Philadelphia DJ Jim Hyt.

However, the Federal Communications Committee stepped in be-cause WJWM-AM had been allowed a temporary for a temporary period. As a result, the AM station went off the air in August, suspending all on-air programming of its studio and equipment.

Pinto, who started his career at the station in 1947, says he has not worked at nearly every station in the area. On the air from 6 a.m. to 11 a.m., he is followed from 11 a.m. to 4 p.m. by Dick Burns, another long-time local disk jockey. After that host, the station continues for hours with taped music until midnight.
LOS ANGELES - For the sake of perspective, there are a few points that deserve mentioning as a follow-up to last week’s commentary, which examined industry and para-industry allegations that AOR radio, as a whole, does not embrace public service programming. I wrote this from my dual experience as both radio broadcaster and long-time radio observer.

First and foremost, the particular subculture known as AOR radio (and it is only a subculture) most often operates as a response to an industry-wide allegation that is not representative of the whole industry. And that’s precisely the key to many so-called rock ‘n’ roll stations’ seeming aversion to playing music by black artists. It’s far more of a case of self-limitation in a media-world of fractionalized insanity than it is blatant racial prejudice. The aversion is to sounding Top 40, disco, jazz or pop imitations of it.

Barbara Streisand, Cher, Olivia Newton-John and Dolly Parton have little chance of getting on as Donna Summer. Why don’t black artists do you hear on country playlists? Circumstantial fractionalization is not necessarily racial prejudice.

This kind of negative thinking is not part of AOR’s heritage (not that AOR did historically, anyway) but rather a case of loosely-defined pressures imposed by today’s highly competitive, super-competitive arena and not by racial prejudice.

It must be pointed out that hit music by black artists is abundant throughout the pop spectrum as evidenced by a glance at any disco, jazz or pop chart that draws its research from an eclectic spectrum of radio stations. Ironically, the success of this music in the pop mainstream has caused problems in recent years for many earlier-day black artists, who have felt their loosely-defined pressures primarily to create an ethnic image.

At this point in time, music by black artists can be heard easily considered ethnic in the world of actual street reality, black as mainstream white and the two play well together as do in professional sports.

For example: Robert Hilburn in the New York Times recently wrote:

The argument from hip radio columnists seems to always be that rock stations are too commercial in their programming and not the result of success and serving the listeners of radio’s new decade.

Your musical elements, telephone talk, drama, comedy, interviews, commentaries, dialog of all kinds, are the result of the ‘90s climate, the temperature and weather are all ingredients just waiting to be turned into a new acceptable face of successful commercial art.

And most importantly, don’t program to the critics. Don’t program to your staff. Don’t program to your boss. Don’t program to your competition. Program to the people within your market and reach.

Listen to them, talk to them, know them. “Radio people” are objective in radio today. People are the stars of the decade’s radio thrust. People who are better than you, their peers, in- and entertain. People will rise to the top of the pyramid.

The best thing you can do is the one that does not. Serve the best. Program for people and they will get the programs they want and of course, good people. It’s not the other way around.

The sciences you’ve learned in the 60’s and 70’s but develop new formulas.

If radio is to survive and grow in this decade, we must broaden our perspective as we were more precisely aiming our focus.

We must throw away the format rules (that only benefit us) as we pioneer a new future. We must know the past well, in order to create and respond to the future.

Radio has been called a front-line medium. The 1980s and all that will unfold is the target of radio’s front-line response. In short: Don’t compete, create.

NEW ON THE CHARTS

Mike Harrison

Black, White And Beige

pronounced triple-Z jazz: the ‘90s incarnation of progressive rock, in which black, white and yellow play an equal role.

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THE REDDINGS

“Remote Control” – ‘92

Before listening to the record, it should be pointed out that the Reddings, brothers Otis and Dexter and sister Dottie, form the late Otis Redding of “Dock Of The Bay” fame. Sixteen-year-old Otis and 20-year-old Dottie are the offspring of the famed singer and 23-year-old Mark is a neophyte.

No one is allowed of being over-shadowed by their family’s history. They see their debut album on CBS as the exception and not the rule.

NEW YORK – This latest in a series of metal albums sold together for ABC by the Ph Factor and Jim Hampton is another well-con- structed musical biography of a major artist.

The ups and downs of 10 years of John’s professional career are all relived as his listeners hear all of John’s biggest hits and some of his misses too.

Seemingly, no one can explain to us this interview.

Because not many black musicians play the latest definition of rock’n’roll (with notable exceptions such as the late Jimi Hendrix or Bruce Springsteen’s charismatic lead sax man, Clarence Clemons) coupled with the conclusion that many black artists do make big hits in pop styles that those rock stations specifically avoid. The result: Big metal, driving identities, super-fractionalization has brought us a sub-genre of contemporary music that has completely evicted itself to accusations and insinuations of racism.

There is a difference between overt racism and liquidating their hearts and, although the line between them can be thin and blurry.

Times are changing so quickly that most of today’s format will be forced to change significantly within the next six months or so, anyway. In order to keep up with their own segmented demographic bull’s-eyes on rapidly speeding social targets.

Today’s rock stations will no doubt fill their formats to be forced to change the rigid structure of their playlists not necessarily from reasons of morality, but rather, for reasons of pragmatic exigencies.

Perhaps the first thing they should do is to forget the term rock’n’roll which, in reality, was born of black input and covers a whole category of music. A wider variety of many of our present-day min-genres of radio seem capable of including within their format:

I mean to imply no moral judgment in this observation, just facts. That I believe can lend some illumination to a sensitive and easily misunderstood situation. There are major principles in question here.

The show winds up with the sec-
NEW YORK.—George Clinton, guiding force behind Parliament Funkadelic and related projects, has diversified his activities once more. He now runs Uncle Jam Records, a new CBS Associated Label, which has just released LP’s by Clinton projects, including Funkadelic and the Sweet Band.

While Clinton is interviewed at the CBS headquarters, the interview meeting could have taken place at Warner's records Funkadelic and Bootsy. Casablanca which has Parliament, or even Atlantic which has Brides of Funkenstein under contract. All are Clinton properties.

"But I am still an artist at heart," insists Clinton. He claims he has so many projects with so many different labels in order to maintain a high level of excitement. The latest project with CBS also features artists from previous Clinton projects. Philippe Wynne, who was the lead singer of the Spinners, has also sung with Bootsy's Rubber Band, and the principals of the Sweet Band were also in the Rubber Band.

"I guess we are all offshoots of one another. All the various groups we try to make into major acts. They are all talented enough to stand on their own," says Clinton, who acts as producer or coproducer on most of the projects.

Clinton is a promotional tour for Uncle Jam. He promises to be out visiting all the music and retail outlets around the country with Wynne and Bootsy.

Clinton's recorded projects frequently involve fantastic concepts, but he says, "for Wynne, the direction is toward the singer's strength: good, well-made music. And the Sweet Band is more basic funk. I think the Sweet Band gets even more established he will begin to think about developing a concept for the group. Conceptual albums sell more and longer," points out Clinton.

To keep track of his business affairs Clinton maintains offices in Los Angeles and Detroit. While most of his work is in the music business and entertainment division, working on new projects and direction. Clinton says taking care of his business affairs are Archie Ivy, president of Uncle Jam Records and Dick Ettinger, his business manager.

"We are ready to be the record company that enjoys being a record company," adds Clinton. Outside of Uncle Jam Records, Clinton says Parliament has released a single on Casablanca and a new LP is due soon.

"This year there is going to be a funk attack," promises Clinton. "It is the first group (Zapp is producing) that really goes all out. I'm running with it. But there is a folk Funkadelic LP coming on Warner Bros. Records, and an LP with the Sick Band. There is another LP with my wife (Wynne). But there will then be a Funkadelic LP called 'War Babies.' It is a love song. The Parliament, Funkadelic, Bootsy, and the Brides will go on tour together."

"There are so many of them, maybe more than in a given year, but if we could do a la juke box kind of thing with them," he says laughing.

Clinton has been performing since the mid '50s. His own particular brand of funk was influenced by such artists as James Brown, James Brown & the Famous Flames, Alton Touissant. In the late '50s and early '70s he was playing with such local white Detroit groups as Alice Cooper and the MC-5.

It was Cooper who first inflamed Clinton to create what became, with the "Mother Ship" spaceship, the first black funk/rock extravaganza. Clinton remembers that he toured with that spaceship and a cast of 50 for three years. While he admits that the concept did not grower that well in the beginning, in the long run it has paid off.

Though Clinton has retired his platinum wig and no longer performs with the same intensity, he feels that in these post-disco times, the hard funk music he has created is coming into its own. He points out that such acts as Queen and especially Talking Heads (who now have Clinton almon to do the Worrell playing keyboards) as acts that will help popularize funk among white audiences.

That is why, says Clinton, he decided to go with a label deal with CBS at this time. The CBS companies have the distribution system, he says, and that will get his records out to the public.

"Having built a great database over the years, Clinton was particularly pleased with the turnover that resulted from previous projects. Clinton's band "Parliament" has maintained a strong following throughout the years with its "Funkadelic" albums and "Bootsy's Rubber Band" projects. Clinton has worked with a variety of artists, including "Wynne" and "Bootsy" and has produced many successful albums.

"I think we have a great database over the years," Clinton says. "That's why I decided to go with a label deal with CBS at this time. The CBS companies have the distribution system, I'm glad to say, and that will get his records out to the public."

"Playing with "Funkadelic" is a great experience," Clinton says. "I am proud of the music we have made together. It is a great thrill to see our music being enjoyed by so many people."

"I think we are going to be a major force in the music business," Clinton predicts. "We have a great database over the years, and we are ready to take the next step."

"I am proud of the music we have made together," Clinton says. "It is a great thrill to see our music being enjoyed by so many people."

"I think we are going to be a major force in the music business," Clinton predicts. "We have a great database over the years, and we are ready to take the next step."

George Clinton: Man With His Fingers In Many Pies

By ROMAN KOZAK

LOS ANGELES — Business is good, it's been good throughout the nation's recession and is likely to improve with a new administration in the White House next January. That's how Rumsey Russia of the Southern California jazz nightclub scene.

Rumsey operates Concerts By The Sea, a spot almost on the Pacific war-rior's edge at suburban Redondo Beach. He books only jazz and Latin music.

"We are in our ninth year here," Rumsey notes. "And our lease has another 12 years to go. So I have no plans to change our modus operandi until 1990, at least."

The persistently optimistic Rum- sey, who will celebrate his 20th anniversary in the original Stan Kenton orches- tra at Balboa Beach in 1941, declares there is only one brief period each year when he detects a sharp slump in patronage at his intimate little club with a bandstand that will accommodate 20 musicians.

"Every September," he admits, "we suffer a dip when the California jazz festivals are active. In fall, we noticed it during the Monterey, Long Beach and two-day Playboy festivities. It's as if our regular cus- tomers all packed up and took off — and of course, they did."

"But throughout the year, other- wise," Rumsey adds, "we attract an even flow of patrons. All the acts we book draw about the same.

Concerts By The Sea offers mainly small combos, although Rumsey is Dickie to offer Ann Patterson's 17-woman Madsen Orches- tra next month. The club serves no food. Seating is arranged as in a small concert hall. Rumsey describes "the finestest acoustics of any Los Angeles spot."

The cover charge varies, according to the boxoffice pull of the group. Through the years, Rumsey has learned that a Thursday through Sunday policy is best. Thus his boite is dark the first three evenings of the week.

"We also know that Thursday is a dull night," Rumsey notes, "so we cut the cover charge in half. It works. It also gives our attraction a four-night success rate."

Combos led by Willbo Bogie, Ron Carter and Ben Sidran occupied Rumsey's bandstand three No- vember. "And we did well with all three," Rumsey concludes. "But then we draw no matter what the attraction."

PLAYBOY Franchise Goes To Buffalo Duo

BUFFALO — The first franchise granted by Playboy Enterprises in four years is going to a pair by April after the owners of the Executive Inn, James and Patrick Costenio, and their partners complete a $1.5 million remodeling project at their popular airport region resort.

"We're going to have the Costeni- no brothers exclusive use of the Play- boy name in the Buffalo region and through the months," says J. A. Lowens III, president of Playboy Clubs International.

"We agree to have our own entertain- ment, working with Playboy," insists James Costenio, promising a couple of "incredible names" for opening night. "We'll open in a big way but afterward we'll present some of the same acts we've had the Scott Brothers & sister Chris who will play in Playboy Clubs this winter."

"Costenio says no specific book- ings are set and that he's "open for suggestions." According to John C. Tosarelo, Playboy's vice president, the franchise will get 400 and 6% of gross revenues. The Cosentinos will keep 25% of all revenues from remodeled clubs and 25% of the reve- nues from new membership.

"Lowe, who stresses the mark- eting target for the new club is Buf- falo, Toronto and Rochester, says some 3,000 Playboy Club keyholders already reside in the area.

While immediate plans call for the Playboy Club and the Executive Inn, Costenio reveals he intends to open a multi-million dollar resort hotel at Niagara Falls which could quickly be converted to a gambling casino if New York State should legalize gambling.

The Cosentinos also plan to convert their Charter House Motor Inn here into a Ramada Inn and hope to construct another $10 million Ramada Inn on Buffalo's waterfront, presenting other entertainment possi- bilities."

The Cosentinos also own a "747 Club" in Rochester. While specific entertainment plans for the new Playboy Club will be disclosed later, the Executive's conversion plan is already set. The club will be divided into three parts. The current Ziegfeld Room, which opened in 1930, will be converted into a restaurant and entertainment type productions in July 1979 will be converted to the main Play- boy Club with live shows.

C. Vincenti Shorti, senior vice pres- ident of Playboy Clubs Interna- tional, says the franchise is the be- ginning of Playboy's new corporate strategy for more franchised clubs.

Currently, two of eight U.S. Playboy Clubs are so franchised, the other six owned by the company. There are about 45 other locations throughout the nation's provinces, two resort hotels and five casinos.
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www.americanradiohistory.com
Devo Members Say They Are Misunderstood, Protest Image

By CARY DARLING

The band has toned down its philosophy on the current LP. "We nuke our statement with our first album," says coleader Jerry Casale. "There's no need to keep repeating it." Yet the band still has its robotic costumes and stage mannequins. Also, such lyrics as "freedom from choice is what you want" from the last LP, has not done much to thwart criticism.

Devo doesn't take these criticisms seriously. The disco lifestyle has come under heavy fire from Devo though it was also intrigued by the music. "We were one of the few new bands that liked disco because of the sound," says vocalist Mark Mothersbaugh, "the other focal point of the new wave which includes guitarist/vocalist Bob Mothersbaugh, guitarist Bob Casale and drummer Alan Myers.

"We were impressed with the disco synthesizer. Before that, we were introduced to synthesizer through people like Brian Eno and Kraftwerk. Disco gave us a new way to use sequencers," says Mothersbaugh.

Despite the band’s revulsion at the disco lifestyle, "Whip It" has ironically become a disco hit. "We are against a lot of the lifestyle and values that disco music seemed to be pushing," says Casale. "So, we're glad people can dance to 'Whip It.' That combines the dance beat with the great Devo music and lyrics."

As for its audiences, which dress like the band and are urged to buy more Devo garb on album inner sleeves, the group doesn't feel it is promoting its own restrictive lifestyle.

"It would be better if we sparked creativity in our audiences," admits Mothersbaugh. "But if by copying Devo, people took two pounds less quaaludes and stopped listening to the politics of a heavy metal band which says I'm stupid, I'm horny, I'm a male chauvinist, I take too many drugs and I'm proud of it, then it's worth it."

Though Devo is from Akron, Ohio—part of its abhorrence of the current state humanity is an outgrowth of the Kent State affair which took place not far away—the group has no allegiance to that part of the country.

"We saw what our choices were in Akron. We saw people grow up and become big babies. Ohio and Devo avoid each other by mutual agreement," states Mothersbaugh who, along with the rest of Devo, resides in Los Angeles.

(Continued on page 39)
LOOK AS GOOD AS GOLD
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*Based on audited ABC statement and estimated passed along readership.

ED HARRISON

TIERRA
Roxy, Los Angeles
Admission: $7.50

Success stories such as this aren’t supposed to happen anymore. Tierra, as East Los Angeles septet, cut a remake of the Intruders’ ballad “Together” for a small label. Local and Los Angeles radio stations took the single even though no other stations in the country are playing it.

Devo Image Thorn
• Continued from page 38

To prove its point about de-evolution, the band became its own opening act on its 1979 tour. Going under the name of Devo, the disguised Devo played “Christian rock, double-knit diners” according to Mothersbaugh.

“We had double knit mustard colored suits, passed on sidewalks, white shoes and belts and lime green, jelly knit wide collar shirts,” says Bob Casale.

The fact that the group’s homogenous sound was hoisted at in Los Angeles almost restored Devo’s sagging faith in humanity. However, earlier events had already given reason for Devo to feel smug in its theories.

Elton John Tidye ZuKe
Forum, Inglewood, Calif.
Tickets $12.50, $10

Although John’s career has had its ups and downs over the last few years, he showed that he still has the kind of drawing power to fill a 7,000-seat venue to the rafters.

John opened on tour, in marked contrast to his ultimate one-man show of small venues last year, with a stage that was a catalog of records of his career. It included a well-rounded selection of hits. The energy level was extremely high thanks to his spindly band which also included additional percussionists batter & John’s former drummer and guitarist James Newton Howard who pumped new excitement into the John/Remarca classic.

The show was in effect, a testament to the staying power of the John/Remarca material, a stamp of approval of the kind of pop-rock that is kind the prime reason why John came to epitomize the state of ‘70s rock.

Included in the approximately 70-song set were such favorites as “Tiny Dancer,” “Love Lies Bleeding In My Hand,” “Alice,” “Sorry Seems To Be The Hardest Word,” “Someone Saved My Life Tonight,” “Your Song,” “Bennie And The Jets” (a little too overstated), “Philadelphia Freedom” and “Your Song,” among others.

Another member of John’s former band, Darrel Highman, joined the group on the final encore, “Bite Your Lip” which displayed the freshest of new songs. During the tour Highman was decked out in Missie Mouse attire.

Midway through the show, John gave drunkeen audience the opportunity to showcase its talents on two songs.

With a new record label and renewed enthusiasm for the road, John hopefully will continue through the Spring with the kind of memorable material that made the earlier fall ‘70s such a musically rewarding period.

Writer/performer Laddie Trump opened the show with a 10 minute about how she nine-year-old. Maybe the ball was too large or in fact that the crowd was still getting assimilated, but Trump’s material, which comes across well on record, got lost somewhere within the Forum’s walls.

CARY DARLING

Talent In Action

Newly formed Boardwalk Records signs the band and now national success looms. Tierra showed in one hour, one song set here that its what it takes to appeal to a wide audience. The music is a tasty mix of Latin, R&B, jazz and Los Vegas samba. When the band is playing upbeat material, it harnesses back in the glory days of Latin rock in the early ‘70s, when such acts as Santana, Malo, America and El Chicano (two of the members of Teria were in El Chicano) were popular. “Street Scene,” “Fuel Suit Rider” and “The Barrio” not only showed off the musical chops of the group but carried a sense of humor as well.

On the slow songs though, lead singer Steve Galo seems to have his eye on the nearest Las Vegas lounge. While his shuffling echoed screams from sons of some of the women in attendance, it diluted the strengths of the group. On “Together,” however, Terra possessed the right mix of soaring harmonies, Vegas showmanship and r&b falsettos. This powerful back is an example of the kind of ballad Terra might do in the future.

CARY DARLING

Talent In Action

www.americanradiohistory.com
The Boston Symphony is one of approximately a dozen orchestras that have concluded negotiations this year.

Also hailed down by the Boston Symphony Players was a $90 increase in the first contract year, claimed to be the biggest annual incremental jump in the history of U.S. symphonic pay.

Other orchestras leading in the size of pay increases are Cincinnati and Phoenix.

In Phoenix, New Jersey, and Kansas City, where contract settlements have been finalized, musicians are guaranteed a $10,948 minimum, with cash and other electronic media guarantees.

Symphony managers indicate close wage and benefits parity between leading groups today as musicians bargaining in 1981-82 will closely scrutinize this year’s negotiations.

“They’re going to scrutinize every word of the contract,” insists Scott Sonberg, a Symphony manager.

The Boston Symphony contract guarantees $600 minimum to each player in this season. Morris says:

“At the negotiating table we’re quoting to one another from each other’s contracts,” Senior Monder, general manager of the Cincinnati Symphony, comments.

Morris’s players won a big $170 increase effective over the next three years. It’s clearly a national kind of standard,” explains Monder.

“We can talk about trying to hard line it and do less, but by and large we’re going to have to pay our guys the national standard.”

In the other Cincinnati weekly, an increase of payments of $20, $35 and $30 on electronic media guarantees.

Joseph Santarassisi, general manager of the Philadelphia Orchestra, will sit down at the bargaining table next season.

“We know generally where we have to go, otherwise we can look for trouble,” comments Santarassisi.

Orchestra players taking home a minimum of $110 compared to $440 last season, also won a substantial increase.

Other top five orchestra minimum salaries for 1980-81 are $550 weekly in Philadelphia and $600 in Chicago and New York.

Among orchestras west of the Mississippi, the $55 San Francisco Symphony weekly base is the high mark. The Los Angeles Philharmonic’s $552 weekly minimum, however, is fattened by a $3,000 annual electronic media guarantee. The electronic media guarantee, paid by the orchestra, covers commercial recording, broadcast work and other electronic services.

Other groups with this contract provision are the Houston Symphony, Minnesota Orchestra, Pittsburgh Symphony, Rochester Philharmonic, St. Louis Symphony, San Francisco Symphony and Seattle Symphony.

Orchestras managing to hold down increases are the Milwaukee Symphony, the Utah Symphony and the Nashville Symphony.

Milwaukee’s $385 base for a 50-week contract rises to $420. A 9% increase, while Utah’s 7% increase brings the salary base to $400 from $375 for 52 weeks.

The Buffalo Symphony settlement gives players $375 per week in 1980-81, up $30 or 9%. A three-year total increase of $100 is called for.

In the most publicized contract negotiation of this season, Metropolitan Opera orchestra members settled on a $717 weekly minimum from $525.41 to $572.70.

However, the pit orchestra’s contract only covers four performances weekly and minimum salaries are said to average $700 a week counting extra rehearsal pay. The Met orchestra weeks 44 weeks each season.

The Symphonyorchestras are denied a fair share of financial package, which expired September 30, 1980, provided for a base salary of $9,920. The orchestra said Lowell Boomer, president of the board of directors, is expected to be at some point in the negotiations.

The strike began Oct. 8, when the musicians failed to show up for rehearsals, forcing postponement of the scheduled tour.

The strike began when the musicians...
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<tr>
<th>Week</th>
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<th>Billboard Hot Soul Singles</th>
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<td>TITLE ARTIST</td>
<td>(W/Label &amp; Number (of Label &amp; Publisher))</td>
<td>BY JEAN WILLIAMS</td>
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| 1    | MASTER BLASTER—Lisa Counterpoint to par | (Kim & Tim Brown, Elektra 4571) | LOS ANGELES—Matt Parsons, an independent promoter team or formers with Polydor, along with Reg Henry of the Young Black Programmers, 
| 2    | LOVELY ONE—The Jacksons | (P. Jackson, Brown Motown, BMG) | to address members of the Small Independent Record Manufacturing Assn., at Pace 
| 3    | LOVE STORY—Peter Rodgers | (E. Jackson, U.S. 241) | Univ. in New York Saturday (15) |
| 4    | MORE BOUNCE TO THE GROOVE—Aruza | (E. Jackson, Brown Motown, BMG) | Parsons was to speak on national promotion while his team was putting out | 
| 5    | CELEBRATION—The Five | (R. Brown, BMG) | to label executives an insights into radio programming. |
| 6    | JUMP UP—Patrice Rushen | (P. Jackson, BMG) | The Small Independent Record Manufacturing Assn., chaired by Jimly Dockett of StarVision Records, 
| 7    | I'M COMING OUT—Tanya Ross | (E. Jackson, Brown Motown, BMG) | was formed about four months ago. Today, the group has grown to include 23 record companies. |
| 8    | LOVE & LOVE—George Brown | (P. Jackson, Brown Motown, BMG) | The organization was formed to improve communications between, and learn more about radio, distribution, |
| 9    | WHERE DID WE GO WRONG—B. Ross | (E. Jackson, Brown Motown, BMG) | one-stop, recording studios, the foreign |
| 10   | LOVE STORY—The Jacksons | (E. Jackson, Brown Motown, BMG) | market, retailers, and marketing |
| 11   | I'M PROUD—O. Brown | (R. Brown, BMG) | merchandising and quality control. |
| 12   | LOVE STORY—Peter Rodgers | (E. Jackson, Brown Motown, BMG) | **INTERNATIONAL TALENT**—White Foster, 
| 13   | KEEP IT HOT—C. Martin | (E. Jackson, Brown Motown, BMG) | Forrest White, Traveler (Golden Star) |
| 14   | NEVER KNEW LOVE LIKE THIS BEFORE—Thelma Wells | (E. Jackson, Brown Motown, BMG) | AGONY OF DECEPTION—Pamela | 
| 15   | HURRY UP THIS WAY AGAIN—Gipsy | (E. Jackson, Brown Motown, BMG) | Stans (E. Jackson, Brown Motown, BMG) |
| 16   | KID STUFF—Larry White | (E. Jackson, Brown Motown, BMG) | TOGETHER-ina |
| 17   | REMOTE CONTROL—Heating | (E. Jackson, Brown Motown, BMG) | 
| 18   | WHAT IS LOVE—Sly & The Family Stone | (E. Jackson, Brown Motown, BMG) | 
| 19   | IT'S FOR YOU—Sly & The Family Stone | (E. Jackson, Brown Motown, BMG) | 
| 20   | SHOUT YOUR BEST SHOUT—Janice | (E. Jackson, Brown Motown, BMG) | 
| 21   | LET'S DO IT AGAIN—Clyde | (E. Jackson, Brown Motown, BMG) | 
| 22   | CUTE CITY—Kenny Burns | (E. Jackson, Brown Motown, BMG) | 
| 23   | I DON'T KNOW IF I CAN LOVE—Jody | (E. Jackson, Brown Motown, BMG) | 
| 24   | GET IT—Kool & The Gang | (E. Jackson, Brown Motown, BMG) | 
| 25   | I'M READY—Kenji White | (E. Jackson, Brown Motown, BMG) | 
| 26   | DREAMS COME TRUE—Smith | (E. Jackson, Brown Motown, BMG) | 
| 27   | FREEDOM—Quiet Water Flash | (E. Jackson, Brown Motown, BMG) | 
| 28   | TAKE IT TO THE LIMIT—Norman Connors | (E. Jackson, Brown Motown, BMG) | 
| 29   | HEROES—Coronations | (E. Jackson, Brown Motown, BMG) | 
| 30   | Hold On—Johnnie Taylor | (E. Jackson, Brown Motown, BMG) | 
| 31   | I'M TALKING 'BOUT YOU—Tamiko | (E. Jackson, Brown Motown, BMG) | 
| 32   | FUNKDOWN—Cameron | (E. Jackson, Brown Motown, BMG) | 
| 33   | MORE BOUNCE TO THE GROOVE—Aruza | (E. Jackson, Brown Motown, BMG) | 
| 34   | SNHINE ON—Cowan | (E. Jackson, Brown Motown, BMG) | 
| 35   | CAN'T TAKE THE FEELING—Generationputed Root | (E. Jackson, Brown Motown, BMG) | 
| 36   | LADY NAGG—Brown | (E. Jackson, Brown Motown, BMG) | 
| 37   | FANTASTIC VEST—Afro | (E. Jackson, Brown Motown, BMG) | 
| 38   | UNITED TOGETHER—Anita Baker | (E. Jackson, Brown Motown, BMG) | 
| 39   | OFF THE WALL—Earth, Wind & Fire | (E. Jackson, Brown Motown, BMG) | 
| 40   | LITTLE GIRL DON'T YOU WORRY— | (E. Jackson, Brown Motown, BMG) | 
| 41   | THE LOOK IN YOUR EYES— | (E. Jackson, Brown Motown, BMG) | 
| 42   | ONCE IS NOT ENOUGH— | (E. Jackson, Brown Motown, BMG) | 
| 43   | MANIFEST— | (E. Jackson, Brown Motown, BMG) | 
| 44   | DREAMS COME TRUE—Smith | (E. Jackson, Brown Motown, BMG) | 
| 45   | I'M READY—Kenji White | (E. Jackson, Brown Motown, BMG) | 
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| 54   | OFF THE WALL—Earth, Wind & Fire | (E. Jackson, Brown Motown, BMG) | |
LOS ANGELES—Wheels Records on this will begin to build its artist roster with the signing of one group. So says Lamont Dozier, producer and adr chief at the newly formed Wheels.

Initial product released by Wheels is "Love's Calling" by Gypsy. According to the Wheels group consisting of James Ingram and Jimmy Hodges but other members will be added. Wheels will also be added a solo career singer for the upcoming of Gypsy. John Smith, formerly of MCA prior to that ABC Records, is president of Wheels.

Smith notes that Wheels is an independent and he is lining up independent distribution.

Also at the label are Rudolph Woz, director of operations. Wolfe is a former Williams announced, who also dabbling in real estate involvements.

Michael Meizler, who is familiar with the venture, heads up the firm's international operations and is head of finance. The company is currently distributed Pickwick's product through Musikland in Germany.

Meizler, who is also part owner of the Algo production company, is presently lining up European distribution for Wheels.

According to Smith, although the label will kick off with R&B product, Wheels will not depend only on R&B for its survival. On his frequent trips to Europe, Meizler plans to bring back some rock acts. He notes that Wheels will bring back rock acts next year.

For the immediate future, Smith is eying a female singer from Germany, who is signed to EMI in Europe as a possible artist.

Smith has retained Aubry Taylor to handle national marketing and merchandising on an independent basis. He also is looking to bring on a national account manager.

As for Gypsy, Dozier says, "It's time for a group like this. I have conceptualized the group. It will carry the title 'Gypsy' through about—from its dress to some of the arena it plays. We're working on things like having the group perform in a tent-like area. I'm putting a lot of effort into developing Gypsy." He points out that Wheels' label LP should be completed this week.

Gypsy is not the only act doing work for Wheels. The label also has five albums coming the first of the year on different artists for other labels.

He also has completed his own LP, which he says will go to Columbia via Larkin Arnold, CBS' new black records head.

Arnold took Dozier to Arista when Arnold was senior vice president at the label. No product was released on Dozier in the few months he was signed to the label. His last release was on Warner Bros.

ACHIEVEMENTS OF A GIFTED WORKAHOLIC

Kenton's Career Documented


LOS ANGELES—Only a colorful, talented, history making man like Stan Kenton merits a book as fat, heavy and factually complete as this. Author Lee is dean of the school of music at the Univ of Miami and a founder and past president of the National Association of Jazz Critics. He has been a Kenton admirer; his esteem for the tall, gifted, Kansas-born pianist is evident throughout his lengthy but attention-holding manuscript.

The strength of Lee's tome is his generous inclusion of direct first-person quotes from scores of Kenton associates, mostly the musicians who worked for and with big Stanley before and after the otherwise-controversial Artistry In Harmony band was conceived in California.

All offer testimonials as to Kenton's charm, leadership and faithfulness. White, who manages the band, his idealistic philosophy, his chronic workaholic efforts and, most of all, Kenton's unerring efforts to create, popularize and advance jazz.

Lec is plainly a Kenton fanatic, yet he is fair. Such as it is, Lee's book is reprinted. And 64 pages of photos, most of them evoking nostalgia, give Lee's book additional appeal.

One who followed Kenton and his music closely for about 40 years might complain—but gently—that Stan's unusual family life is skirted over, but perhaps Lee assumes that situation is covered more than ade-quately by Carol Easton in her 1973 "Straight Ahead." The Story Of Stan Kenton" book written by Lee.

William Morrow. And surely more space might have been allotted Stan's first marriage, the late Carlos Gastel, and to Lee Gellette, who pro-duced dozens of Kenton's most in- novative and successful records for Capitol.

There were others, as well, like Tommy Rockwell, Ralph Wonders and Dick Weber of Contemporary Corp., who also might have been credited for their behind the scenes efforts to keep Kenton and crew booked back in the hungry days of the early 40s. Few others gave a damn about.

But on balance, this Creative Press entry, edited by Kenton's long-time friend, adviser and mentor Andre Cooke, is the definitive work on a man who could be described as a monumentally to American music. Stan was the most dogmatic, enthusiastic and tireless músicos this reviewer ever met, and one of the most lovable and inspiring. We carried on a standing relationship through four friendly decades.

I insisted that he had never employed a trick on me, even the least ingenuous one whose every note made musical sense. And Stan unfailingly would laugh as he explained, and concide, tongue in cheek, that "maybe I ought to bring Muggsy Spanier (one of the top white blues men of the time) into the band, and see how much we're getting back 30 years ago."

Lee's is an impressive book. Yet for all who had or still retain even a super- ficial interest in Kenton and his jazz it is a must buy, perhaps the ideal holiday gift. A comprehensive tabulation of every record and transmission the Artistry In Harmony orchestra made gives the reader a gen- erous bones, though none is necessary. Compiled and edited by Lee, it is easily the best book in the field. Aug. 25, 1979, in Los Angeles. There's no one on the horizon to carry on, to succeed him as a raster- blazer as the first of the 1980s nears an end. DAVE DEXTER JR.

Motown Denies List

LOS ANGELES—Responding to a statement made by an independent record promoter that a Stevie Wonder record would be coming out this fall, Mike Lushka, Motown's senior vice president of promotion, says, "As far as Motown is concerned there has never been a paper ad on Stevie. The indie was not referring to current Wonder product.

Primo Expanding

PHILADELPHIA—Primo Sound Records and Tapes, Inc., of Spokane, Wash., has signed for national distribution through Mid-Atlantic Distributing Co. First disk to be handled will be an album by Knack, a top rock group in Spokane, which has been released only throughout the Northwest area by Primo record promotion. He is presently working a project for Uncle Jam Records and handles projects for Polydor.

Samona Cooke, daughter of the late Sam Cooke, is signed to White's firm for personal management.

Jay Lasker is new president and chief operating officer at Motown—will Olin Smith return to the company?

Smith worked with Lasker when Lasker headed up ABC Records. Smith later went to Motown and then rejoined Lasker at阿里ola Records.

Remember...we're in communication.
SONY'S PARTICIPATION

At the CES Limited

NEW YORK — Following the lead of U.S. Pioneer, Sony will limit its participation in the upcoming Consumer Electronics Show in Las Vegas.

Sony's car stereo and tape divisions will exhibit, but the company will show nothing from its audio or video divisions.

U.S. Pioneer had previously announced its complete withdrawal from the 1981 Winter CES. Pioneer is one of the largest in fl manufacturers.

Although Sony is not the biggest company in terms of sales it is one of the most profitable and also one of the most innovative, especially in video.

A Sony spokesman says the company will make product introductions at its earlier convention in the spring.

TDK’S DELIVERING

New Product Line

NEW YORK — TDK is delivering its new open reel tapes, GX Studio Mastering and UX Professional Studio, introduced in June.

The company also says these products will replace its existing Audia and Superior Series open reel tapes.

Prices range from $10.95 to $34.95 for GX, and from $9.95 to $27.95 for UX.

CHICAGO UNIVERSAL OPENS ‘THINK TANK’

By ALAN PENCHANSKY

CHICAGO—A major recording studio has begun formally marketing the consulting services it formerly dispensed free of charge.

The studio is Murray Allen’s Universal Recording and the new offshoot is Studio Consultants, Inc., a “think tank” operation which Allen describes as a “business development” firm.

Studio Consultants, Inc plans to be active in all branches of the record industry, including custom label and direct marketing, as well as operating in the audio/visual and video entertainment industries.

Allen explains, “If we have a client in the film business and he’s looking for material to publish he’ll put him in touch with someone who actually has the programs,” explains Allen, citing an actual business link-up.

One of Studio Consultants first clients is Chicago JEM Productions, which has recorded several Chicago jazz artists at Universal.

Studio Consultants is signed to handle all label negotiations for JEM, Allen says.

The new company also is working with a religious music publisher in packaging of a David Brubeck oratorio, expected to be waxed at the downtown Chicago facility. A direct mailing is planned with negotiations for a major release.

Allen says he decided to organize the company after noting how many business deals the studio helped informally be put together over the years. Now a share of the profits goes to Universal and the company can more aggressively promote clients’ interests.

Allen says Universal’s accounting staff and international legal council are part of the brain trust serving the new company. One of the specialty areas will be negotiations with labels for product release.

Allen indicates a benefit of the new company is the creative freedom it allows performers. “A lot of aesthetic decisions go into a project,” he explains. “And you don’t want to cloud your mind with street decisions.”

“This business is made up of creative people who have sensational ideas but who have no concept of how to package, market or even budget the project.”

Adds Allen, “We’ve been giving free advice for several years. So I figured why not make a little money at it.”

Addison is also the recently elected president of the Society Of Professional Audio Recording Studios which now up 37 of the leading U.S. recording facilities.

MMG VOX BOX SETS AND LPs UTILIZING DBX FORMAT

LOS ANGELES—Vox Box kits and albums on the new MMG label are being released in the dbx-encoded format, according to MMG Music Group president Ira Moss and dbx vice president Jerome E. Ruzicka.

The new MMG Music Group reissue of the box sets features George Gershwin’s “All The Works For Orchestra And For Piano And Orchestra” and Sergei Rachmaninoff’s “All The Works For Piano And Orchestra.”

Both Vox Boxes are three-record sets featuring the St. Louis Symphony Orchestra conducted by Leonard Shlain and retail for $18 each.

Since single LPs in the same dbx platinum series retail for $18 each, the Vox Boxes offer three records for the price of one.

The albums on the new MMG label include “Unexplored Territories” by the Canadian Brass and Friends, and “The Beatles Concerto” with Ron Goodwin conducting the Royal Liverpool Philharmonic Orchestra.

The MMG Music Group was among the first record companies to participate in the dbx encoded disk program. In fact, more albums from this label have been dbx encoded than those from any other record company.

The library of dbx encoded disks now includes a wide repertoire ranging from classical to pop/rock, folk and jazz.

KLH COMPLETING ITS MOVE TO CALIF.

LOS ANGELES—KLH Research & Development’s move to Canoga Park, Calif., from Westwood, Mass., is expected to be completed Monday (17), according to KLH president Al Warten.

All of the speaker manufacturer’s departments have made the move except for the customer service department, to be permanently located in Needham, Mass.

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At Duotone music is our business. That’s why for over 40 years we have been a leading manufacturer of quality phonograph needles — record and tape accessories as well as your one source of supply for audio cables — stereo headphones — tape and record cases — cartridges and video care products. Let Duotone show you the way to TREMENDOUS PROFITS on all your styles — cartridge and accessory needs.
Georgia Chain Petitions For Chapter 11

By ANDREW SLATER

ATLANTA—The Hi-Fi Buys four-store chain voluntarily petitioned Federal District Bankruptcy Court here Friday (7) for reorganization under Chapter 11. The petition, filed on behalf of the three Atlanta and one Athens, Ga., stores, was presented by David G. Bubbe of Trautman, Sanders, Lock- erman & Ashmore of Atlanta. Mel Silverman is listed as principal of the long-time Georgia hardware chain.

The short petition lists 10 of 90 creditors’ indebtedness due from the main hardware chain based here. Included among creditors with specific amounts due are: JVC U.S., $228,316; Meco Mitsubishi, $110,355; Aiwa, $34,548; Clarion, $80,137; Harman-Kardon, $47,346; Sanyo, $25,849; L. Indi Audio Prod- ucts, $32,885; 3M, $20,602; Jensen, $20,972 and Onkyo, $54,434. A local ad agency, Green & Burkard, is owed $78,979, according to the petition.

Tangent Systems Realigns Its Staff

LOS ANGELES—Tangent Systems, a Phoenix mixing console manufacturer, has reigned its staff. According to Frederick “Rick” Kukulies, president, Gary F. Bailey, former assistant vice president at the Arizona United Bank takes over the newly created post of general manager. Sales manager Thomas A. Scott will concentrate his activities on the 32/6 automated mixing console; and Craig Olsen is appointed national sales manager and will concentrate his activities on domestic sales to recording studios and the sound reinforcement market.

According to Kukulies, Tangent A series of consoles, introduced in 1978, have resulted in 2,000 units already shipped to customers, while the new 3216 automated mixing console has been shipped to over 200 studios worldwide.

He further claims that when Tangent began in the pro audio business four years ago, it did $150,000 in sales the first year. The following year sales reportedly jumped to $850,000 and the firm has been on a steady growth pattern since.

We meet the production equipment needs of the tape and record industry worldwide.

Studio Track

LOS ANGELES—At Capital Studios, Fleetwood Mac is finishing the mastering for a new double live LP. Mastering also taking place at New York’s Master Disc. Also there, the Whitney Houston and Shalamar finishing up new RCA/Solar LP master- ing with Don Griffin producing and Walter Lange at the controls.

Markos Pinos is producing the Gary English Project at the Warner Music Group’s Grand Canyon Productions, Duane Baron engineering with Mike Davis assisting.

Daxtox activity at St. Ewart producing shot in the dark with Chris Desmond co-producing and engineering, Madame & Mayon doing sound for an upcoming television special with converting; Gary Simmons and Craig Golkin producing, Jeff Bergman engineering, and Salem St sage advising strings and horns with Humble Gold- bina engineering, Narada Michael Walden produc- ing and Jerry Hey conducting.

George Tobin continuing production on a new Thelma Houston LP at his own Studio Sound Recorders. At the same time, Tobin has begun recording Don Pepper, who has signed a record- ing agreement with George Tobin Productions. Action at Sunset Sound: Nizette Merson completing a new Warner Bros. LP, Ted Tempel- man producing, Jim Inman engineering with assistance from Gene Merson, Albert Hammond tracking a new CBS LP, Jim Ed Norman producing, engineered by Eric Prestidge and Peggy McCann assisting. Louise Goiffe working on a new Effika LP with Donn Kurstner produc- ing, Dennis Kink and Greg Ladas engineering; Gene Merson and Peggy McCann assisting; final mixing of Sterling Whipple for Effika/Axim, Tim Ed Norman producing, Eric Fritchie at the board with Richard McKernan assisting; and Marty Lewis at the Pye LP. House is mixed and engineered by four Eric Basses for Effika LP, Peggy McCann as- sisting.

Alex Cima cutting tracks at Music Lab Stu- dios for a new LP. Producer Jerry Small

Pennsylvania

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Tangent Systems

Sound Business

Maxwell Promo—A new Maxell tape promotion features a sampler album of specially recorded jazz, rock or classical music with the purchase of four C-90 cassettes of either UD XL 1 or UD XL II.
Sound Business

Sound 80 Label Records Digitally
Herb Pilhofer Uses 3M System For Audio Spectacular

CHICAGO—Minneapolis' Sound 80 studios will be back in the audiophile record market again this fall with a new 3M digital album on its Sound 80 label.

The recording, composed, arranged, and conducted by Sound 80 president Herb Pilhofer, is being promoted as one of the biggest digital audio spectacles yet assembled. Orchestration for the sessions ranged from the gamut of electric guitars to exotic percussion, with plenty of standard orchestral instruments included.

Sound 80 was one of the first U.S. studios to install the 3M digital system. Since then, dozens of studios are now using the 3M machines. According to Sound 80's Barb Burns, working with audiophile outlets targeted, says Crofoot. It is also a 32-track production.

Crofoot reveals that a second independent production with the St. Paul Chamber Orchestra and Academy maestro Dennis Russell Davies was also completed. The orchestra's first Sound 80 digital release, Copland's 'Appalachian Spring,' won a Grammy for the studio last year.

Crofoot says the studio has approached major labels about issuing the new album. Repertoire is Charles Ives' 'Third Symphony' and Aaron Copland's 'Short Symphony.'

Another Sound 80 digital production client is the Kentucky piano company.

(Continued on page 46)
It's an exemplary disk in several aspects nonetheless. The extremely clean digital sound, excellent microphoning and highly realistic tonal character of the instruments should be appreciated. Heinz Holliger is a leading oboe English horn soloist and his partners here are drawn from the renowned chamber group 11 Music. The performances of classical era scores need no higher recommendation.

* * *

INTERPRETATIONS OF BACH AND MOZART—
Shelly Manne Jazz Quartet, Trend Records.

The titles here are by Mozart and Bach, yet the music has undergone a complete creative transformation into the jazz language. It's a puzzle that jazz and classical cats can try to figure out while reveling in the crisp, clean and robust digital sound.

**Allen Elected SPARS Chief; Group Expands**

PHILADELPHIA—New officers have been elected by the Society of Professional Audio Recording Studios.

Newly elected president is Murray Allen, president Universal Recording Studios, Chicago. New vice president-secretary is David Teg, Atlantic Recording Studios, New York; new vice president/treasurer is Guy Costa, Monrow Hitville, U.S.A., Los Angeles, while new regional vice presidents include Nick Collins, Alpha Audio, Richmond, Va., Mack Emerman, Criteria Recording Studios, Miami, Robert Lifkin, Regent Sound Studios, New York, and Wally Heider, Filmways/Heider Recording, Los Angeles.

Founding president Joseph Taras of Sigma Sound Studios, Philadelphia, has been elevated to chairman of the board while Chris Stone, Record Plant, L.A., has been appointed assistant to the president.

SPARS is in the throes of an expansion and expects to announce a new dues structure within the next several weeks.

**Otari Sued By King Instrument**

NEW YORK—King Instrument Corp., Westboro, Mass., has filed a patent infringement complaint against Otari Corp. of California. The suit was filed in the U.S. District Court for the Northern District of California.

The suit alleges that Otari is using proprietary technology patented by King for splicing and winding tape onto a cassette, and in the splicer head assembly used for splicing tape to leaders.

King is asking the court for triple damages and costs in the suit, and an injunction preventing Otari from using or selling machines employing the disputed technology.

Otari and King are both manufacturers of tape duplicating and related equipment.

**Bulgaria Buying 2 Quad-Eight Units**

LOS ANGELES—Quad-Eight Electronics, a custom automated console systems manufacturer, has signed a contract with S.A.I.T. of Brussels, Belgium, for two custom Quad-Eight Coronado console systems.

The consoles are destined for the Palace of The Arts in Sofia, Bulgaria, and they will be used for live theatre sound reinforcement, live recording and radio/television broadcasting. S.A.I.T. is an independent electronics manufacturer/distributor in Belgium.

**Sound 80 Label**

Continued from page 45

A party, which is using a privately issued LP to promote its imported Bosendorfer and domestically made instruments.

The rock/jazz fusion group Film and the BBs are featured on a Sound 80 digital album as well.
Imagine watching the Doobie Brothers on a videodisk, with the images under your control while you listen to the music. You may only want to watch lead singer Michael McDonald for the duration of the song—or else watch one of the other band members, or look at a master shot, or create your own "visual mix" via a computer-accessed keyboard built into the disk player.

The video music listener becomes a director and never has to watch the same visual twice for a song—interactive entertainment.

Sound far-fetched? Not if you listen to Bob Abel, chief of his own highly successful commercial production house in Los Angeles, Robert Abel & Associates.

Abel, who has an office-full of Clio awards for television commercials and who also does movie spots using sophisticated computer and animation techniques, believes this is only one of multiple directions video and music will take in the not too distant future and his firm is already trying to develop approaches in this area.

Abel is branching into video music work with projects with such artists as the Jacksons and the Doobie Brothers.

"Those kinds of options," he observes, "will become available to the consumer. Why not? As long as that information is put on the disk, it's possible. And it is."

Continuing: "Filmed concerts, even with some of the visual tricks employed by directors, is passe already. That's not the way video music is going to go. The technology for storing information on the videodisk is here and as long as the information is put on the disk you can call it up in all kinds of sophisticated ways using a computer and keyboard. The user can manipulate the image."

In some contrast, John Weaver, co-partner in KEFICO, an American/British video production company which has worked with such artists as Paul McCartney, offers: "It will depend on whether or not you like the artist. If you are watching your favorite artist, then you will like any approach, even the straight ahead concert footage approach. Recently I was looking at a tape of the Beatles' Hollywood Bowl concert. The quality of the tape was dreadful but I didn't mind. I loved the music. It all depends on whether or not you are excited about an artist."

"I do think," he continues, "that video music will go beyond that, however. You will see a lot more conceptual things. The missing or key ingredient will be the writer, someone to give you a good story line. The recording artist will sit down with a video artist and a writer and they will work out the music audio/video experience. In some instances the recording artist or the video artist may provide the story line. Maybe one person will do all three."

Despite somewhat alternating views, both Abel and Weaver are talking about the same thing: video music.

(Continued on page VM-18)
Check these quality features:
Sierra Audio-designed, totally new, fully integrated recording studio incorporating the pioneering acoustical concepts of Tom Hidley/Kent Duncan and offering these features:
MCI console and machines
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Best and latest in video and motion picture facilities and equipment, including:
17,050 square-foot sound stage, fully automated state-of-the-art lighting system - the finest in the industry, 280-seat theatre, disco stage, portable ice rink, and 15,000 square-foot scenery turnaround area. Grass Valley, Ampex, Tektronix, Dolby, Crown, JBL, Audironic, RGB, Barco, Rank-Cintel, RCA--the list goes on.
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A few giant leaps forward along with some tentative steps back: that's as good as a way any to describe label involvement with video in the year 1980. Some fantastic things are happening. The demand for pop clips has dramatically increased, video sophistication has grown and the outlets have broadened. Television shows such as "Pop Clips," "America's Top Ten," "Hollywood Heartbeat," "Video West," "Radiosion" and "Video Concert Hall" are forming the spearhead to what some view as a real alternative to FM radio. This year also marked the appearance of the industry's first video albums, a major breakthrough in the evolution of the audio/visual medium.

But to balance the equation, a number of setbacks have occurred. The use of video as an in-store merchandising tool, once considered a brave new outlet, has badly faltered. Many retailers, calling video ineffective, have stopped using it, and labels, balking at the high duplication costs, have curbed its flow. In addition, the ravages of the recession have taken their toll. In cutting costs, domestic production of promotional videos has slowed and a "wait and see" policy has been adopted as the labels deal with their first priority-selling records.

"The last six to eight months have seen cutbacks all over," affirms Debbie Newman, director of artist development, CBS West Coast. "The recession has made the record industry much more a grassroots business and video has suffered a lot during this period."

"But now there's a tremendous recognition of the need for video materials as a source of promotion," she adds, "so I think we're going to see a resurgence in doing them. That doesn't mean you're going to see us doing a lot of elaborate shows. This is a lot. What I see us doing is the most for the least money, keeping costs down but doing something on a creative level we can use for specific promotion purposes as opposed to making timeless pieces of art for a market which we don't know the direction of yet."

The last CBS spectacle was a 24-minute, four-song video for Toto's "Hydra" LP. Casing around $80,000, the production was shot in three days and a realistic mock-up of a New York sewer was constructed, an exact recreation of the group's album cover. Although the record industry has principally concerned itself with promotional video, there have been some major developments in the consumer field.

Blondie's historic "Eat To The Beat" video, the first album project financed by a label, is finally making its U.S. retail debut via RCA Selectavision on videodisk and Warner Communications on cassette. EMI America is releasing two full-length video projects: "The Knack Live At Carnegie Hall" and the Marcy Balin extravaganza, "Rock Justice." Arista and Time-Life Video delivered the first coordinated release of audio and video albums to the marketplace this June, the Kinks' "One For The Road."

"We usually get the press and not the dollars," says Abbey Konowitch, Arista's director of product management, "but sales on the video are well above projections and it looks to be a profit making venture."

The project came about when Time-Life approached Arista's video department and asked if any artist might be interested in a production.

"We suggested the Kinks because they're a band that encompasses more than one generation or age group," explains Konowitch. "They have a very strong cult following, are exploding as a major live act and were having one of their biggest albums yet: 'Low Budget.'"

The concert was taped in Providence, R.I., from the last days of the group's 1979 tour. The participation of lead singer Ray Davies was crucial: "He was essentially head of post-production and totally involved" and along with Time-Life, Arista coordinated the release of the LP and video, timing the visual product three weeks after the LP release, much like a soundtrack. The label also helped launch the project by setting up screenings in 15 major markets across the country and linking them with important AOR stations and retailers. The Bottom Line and the Roxy were the respective N.Y. and L.A. showcases. Tickets for the event were given away over radio.

"For the most part, it seems the album is selling the video," says Konowitch. "When the market is better developed and the hardware number greater, there's no doubt sales for video music LPs will only get better. We know there are some fans who are buying the video even without the hardware because they're Kinks fans and feel it's important to have every piece of Kinks paraphernalia. Even if they don't have the equipment to play it yet. We consciously did not put any of the segments on television because we didn't want to give it away."

Although Blondie's video version of "Eat To The Beat" can justifiably claim to be the first video album, legal negotiations with the musicians union kept it from staking that claim in the marketplace.

"Our approach was that this was an experiment," offers Linda Carhart, Chrysalis' director of artist development. "We didn't go into co-production with a video company from the beginning and weren't aware of the legal snags involved."

"We made the video in October of 1979. We initially decided to do it as a promotional piece. Since Blondie is so big in Europe there was no end to how many TV shows we could put it on and other uses for it. But as the project went on and became more (Continued on page VM-20)
THE FIRST HIGH GRADE VIDEOTAPE.

Video cassette recorders have changed a lot in the last few years. New features like six-hour recording, slow motion and freeze frame have added a great deal to home recording.

But there's one drawback. To utilize these new features, you must operate your cassette recorder at a slower speed. And this places increased pressure on the videotape, which can cause the magnetic oxide particles on the tape's surface to loosen and eventually fall off. Once this starts to happen, a loss of picture quality isn't far behind.

At Maxell, we've always been aware that a video cassette recorder can only be as good as the tape that goes in it. So while all the video cassette recorder manufacturers were busy improving their recorders, we were busy improving our videotape.

The result is Maxell Epitaxial HG, the first high grade VHS videocassette. In technical terms, there are several significant differences between our high grade and regular videotape.

For one thing, our oxide particles are smaller and more densely packed on the tape surface. Which is why we have a better frequency response and signal-to-noise ratio, especially at the slower recording speeds.

And, because of our unique binding process and calendering system, the oxide particles on Maxell HG stay put. This drastically reduces friction and video recorder head wear. So not only will you get better picture quality, but you'll be able to enjoy it a lot longer.

All in all, no other home videotape can deliver better color resolution, sharper images or cleaner sound than Maxell HG.

So if you own a VHS recorder, please remember one thing.

If you want high grade picture quality, you need a high grade tape.

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IT'S WORTH IT.
Have rapid advancements in video technology made it easier to create visual music? Surprisingly, no. You wouldn't be able to create a music act five years ago. You could do it today," Jerry Kramer of Kramer-Rocklen remarks. "The real advantage of technology is the kind of special effects you can do. Technology has expanded the effects and kinds of fantasies you can create."

Of course the resulting paradox is that you can do it better, you want to do it better. But it is vastly different.

Probably the single most important factor yet looming on the horizon is the microprocessor. Without getting overly technical, the microprocessor is a small electronic device capable of making evaluations and actions based on those evaluations. Used in cameras such as RCA's TK-47, microprocessors align and hone the pictures in minutes or even seconds, a choice that takes a skilled technician several hours. The microprocessors already commonly used in editing systems cue up the tape machines, report back to the editor when they're ready, and roll the tapes on command. Newly designed effects memory systems such as Grass Valley's E-MEM, Vitalis' PSAS, and Central Dynamics' CAP all use microprocessors to control production switches.

These state of the art units learn and repeat extremely complicated sequences of video effects simply by pressing a few buttons. These are just a few examples of the impact the microprocessors are having in the area of video production. Combining any or all of these devices into a production system forms a network of "intelligent" technology capable of recreating any producer's fantasies and more.

What's more, the equipment can be updated much more easily. The microprocessors use PROMs (Programmable Read Only Memories), a sort of instruction manual that plugs in and out. As equipment product lines evolve over the years, the equipment user doesn't have to buy a whole new machine. He only buys the newly designed feature and the PROM to go along with it. He adds the feature, plug in the new PROM and that's it. The important result is that expensive video hardware becomes a last investment that is not as likely to become obsolete. Equipment becomes more prevalent.

All of the producers interviewed for this story own their own off-line editing system. With it, they view the raw footage on 4-inch cassette dubs to make editing decisions before ever setting foot in the high priced on-line editing bays with their one-inch masters.

There too is another significant advancement in production equipment. One-inch tape machines are capable of recording stereo audio and have better chroma qualities to their pictures. What's more, the tape machines such as Sony's BVH-500 helical one-inch tape machine are much more portable than their two-inch predecessors and together with the hand held cameras such as the RCA TK-76 and the Ikegami HL-79, a producer can go just about anywhere.

The very portable, lightweight, yet highly professional combination of cameras and tape machines has brought about a renewed interest in film-style shooting. Steve Kahn, staff producer/director of video promotion for RCA Records in New York, used a one camera/one tape machine set up to produce a Grace Slick number picturing the shots together in post-production. Or, the producer might elect to shoot with multiple cameras, still recording each particular camera on a different tape machine, again to piece together the shots in post-production.

There are a number of advantages to shooting film style. First, the shots are apt to be more precise and angles more exact. Having enough time to set for the shot. Second, the cutting is likely to be more meticulous than if a director were calling the shots from a darkened booth. Third, it allows for many more special effects. Once shot, the tapes can be run again and again until the complex and intricate video wipes and patterns are set and refined. Had effects been added during the actual shooting, the producer would be stuck with what he had, unable to change effects or simply correct goofs.

Sound techniques have also been borrowed from film. Most producers prefer to use a prerecorded tape and lip sync rather than record the audio live. The final sound track often is not even recorded on the video tape until the final version is cut together in post-production.

There are a number of different reasons for wanting to use lip sync. First, visual music so far is used mainly for promotional purposes—to sell records. "People want to hear on the tapes exactly what they hear on the radio," Tom McBee of Tom McBee Promotions in Nashville observes. "You'd be surprised how many people turn it off if they hear a live version instead."

Second, there's the artist to take into consideration. Some artists simply cannot lip sync—there's no choice. But to record live sound. Other artists' vocal techniques are so live they just can't be prerecorded—the music is prerecorded and the vocals are recorded live. Or perhaps the artist is particular.

"A producer has no control over when the sound will be ready if it's done live, but if you're doing lip sync, it's already good," Paul Flattery of Gower, Fields and Flattery notes. "The band could go all night until it's happy with the sound. You have no control over budget."

(Continued on page VM-19)
SUPER AVILYN:
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TDK’s Super Avilyn won't show its age, even after hundreds of plays. Its super precision mechanism gives virtually jam-proof performance for longer cassette life. The tape surface is polished micron-smooth. The particles are glued on with a super strong binder. They don't shed and fall into the deck and clog up the works. The tape tends to live longer. And so does the deck. That's what makes Super Avilyn compatible with every deck you sell.

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Now you know all about TDK Super Avilyn. What's in it for you? Plenty. Because your customers know about us, too. They've been pre-sold by a series of exciting ads that tell them what no one has told them before. The inside story about wear and tear on their videodecks. And how Super Avilyn stands up better so their decks can live longer. Chances are they've already tried it and convinced themselves. We hold a major VHS market share world-wide. And it's easy for you to get a piece of the profits.

TDK is the leading VHS cassette manufacturer. We can back you up with one of the largest videocassette sales forces in the country. We are growing and expanding our capacity to meet demands. By now it's clear. TDK has brought home video into focus. Let us brighten your video picture.

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**The brilliant six-hour picture.**

For your customers with six-hour decks. Super Avilyn is the clear choice. It was the first long-playing cassette approved by the manufacturers for four-hour play.

---

[Image of Super Avilyn cassettes and clock]
Bob Geldof: "People get tired of the visual element faster than they do the audio. If I was to watch an hour of somebody, I'd be bored stiff..."

Michael Nesmith: "A lot of artists just don't seem to be able to conceive of the art form. They're being incredibly myopic."

It's often been suggested that the video boom may have the same dire implications for recording artists who don't come across visually as the advent of talkies had on silent film stars who didn't have appealing voices.

Not all video-involved artists agree with that view, but one who does is Michael Nesmith, head of his own Pacific Arts Records in Carmel, Calif.

"Sight has come to sound just as sound once came to sight," Nesmith notes, returning to the film analogy.

"A lot of artists just don't seem to be able to conceive of the art form," Nesmith adds. "They're being incredibly myopic. The implications of the video explosion will be very severe and the artists who aren't responding are going to be left behind."

Nesmith's first video was the song "Rio" from his 1977 album, "From A Radio Engine To The Photon Wing." The title sums up his views on the future of recorded music, a photon being a visual particle in video.

Bob Geldof of the Boomtown Rats, whose promo video of "I Don't Like Mondays," played a big role in breaking the single internationally, takes a different slant: "It's an important development," he says, "but I don't think it's of such importance that acts who don't make it visually won't be able to survive."

Hilly Michaels, a new male vocalist on Warner Bros. with a well-received animated video titled "Calling All Girls," feels adaptability to video is essential.

"It's easy to go into a recording studio and hide behind 48 tracks of music," he says, "but it would be lethal to get in front of a camera and come off like a piece of dead wood."

Todd Rundgren doesn't agree that audio-only artists are going to be left behind just because they can't make the transition to video.

"Most artists can't make the transition from one musical phase to the next," he quips. "If they don't make the jump to video, it may be simply because they hardly have it together with their music in the first place. Let alone with video -"

One of the most important effects of the video boom may be its impact on live performances. Several artists expressed the belief that video may allow them to curtail their concert activity.

"Touring is not what it used to be," says Rundgren. "Because of economics, people just don't go out as much anymore. So..."
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HOME VIDEO
By GEORGE KOPP

The home video industry may be generating as much business for lawyers as it is for retailers. Every new development seems to break new legal ground, and one of the biggest headaches for video producers is the fact that so much of what they do falls into a gray area the lawmakers have not yet defined. The industry's legal problems fall roughly into two areas—one arising in the course of program acquisition, and those arising after program sale. But somewhere in the middle is perhaps the most serious problem the business faces right now—piracy—which on a large scale presumably takes place between the duplicator and the retailer.

In all this sea of confusion there are perhaps only one or two landmarks by which navigators can get their bearings, and both of them may change in the near future. One is the Disney-Betamax suit of last year. The ruling is now under appeal, but if it stands the law states that individuals are allowed to tape programs off the air for their own use. The other is the Copyright Act of 1976 which explicitly gives purchasers of videocassettes the right to do anything with them except duplicate or show them publicly. This act has opened the door for the whole unauthorized, but legal, rental business that is becoming increasingly widespread among retailers.

But in the area of program acquisition there is not even this minimal amount of legislation. There is not even any agreement on whether music used on videocassettes is subject to synchronization rights or to mechanical rights.

"In general people don't know what's going on," says entertainment lawyer Barry Menes. "Ignorance is holding things up in the development of the industry. No one wants to take the first step."

The recent SAG-AFTRA strike brought the legal hassles of the video business into the public eye, but even the settlement reached with those unions only bewilders rather than clarifies the situation. Several other unions, including the musicians, writers and directors, must reach similar agreements, and whatever those agreements are, that's what it will be."

Agrees Menes: "It will take a major studio willing to make the first step. But the studios should not agree to agree at a later date. They should try to make a deal if there's a mutuality there's a meeting of minds. But if you leave it up in the air you're asking for trouble."

But in spite of the agreements with the artists reached as a result of the strike, setting a percentage of the gross from video sales as compensation, all is not smooth in that sphere. More and more recording groups are making video promos, owned by the labels, which are distributed to clubs, movie theaters and other outlets, and from which the artists collect no residuals.

Atorney Don Biederman says these may be hard to deal with should they be candidates for videodisk, for example, at some future date. The existing contracts don't cover such a contingency, and ownership of the material in such a case is unclear.

"With older material," he says, "there may have been no discussion of such cases in earlier agreements. AFTRA has said that if any studio tries to market such material through home video or pay television they will sue not only for scale wages but also for profits."

"In terms of new material," he continues, "the same problems apply. A programmer may have to tie up rights with a number of people. There's no compulsory licensing for video. And if it's used over cable or satellite it's still unclear whether it's synchronous use. If it is, you need a license. If not, broadcast rules apply. Publishers don't know what to make of it," he continues.

"The whole thing is ballooning every week."

On the other side the problems are just as potentially damaging to the new industry. These are the issues of piracy and rentals. Says Barry Reiss: "In piracy you have the problems of both deliberate piracy, usually done by the retailer, and another type of piracy done unwittingly by the consumer. A consumer who copies a friend's錄 or tape was a report in Billboard's N.Y. office.
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Video analysts in Europe have waited a long time for the moment they can finally announce this is it, the video age has arrived. Instead it has snuck up on them in bits and pieces: a hardware launch, a new software company, distribution deals, trade associations, and even when the trickle of development becomes a flood of new ventures, as it began to this year, and the whole structure of the new industry starts to become visible, there’s nowhere you can cut it with a knife and say, this was the turning point.

If there is going to be a watershed year for the European video industry, it will likely come in 1982 or 1983. Next May Philips launches its VLP disk system in the U.K. At the Blackburn plant, pilot production of software is ready to begin. The rival JVC-developed VHD player will come on the market around the end of 1981, and in 1982 RCA plans to move into Europe with a stereo-capacity SelectaVision machine.

Many in the video world believe disk is the future. Once established, video-cassette will be left to fulfill its natural role as a medium for “time shift,” blank tapes used primarily to record off-air. Many factors tend to support this view: chief among them is cost. In West Germany video-cassettes cost up to $1.40, in Scandinavia around $100, in the U.K. $80-100, in France $100-135, in Spain the same.

No firm prices for Europe have yet been announced, but it would be surprising if feature films on videotape averaged more than $35 apiece. When software at that price level is available, runs the argument, there will be a watershed, and the market will really take off.

If so, growth levels would have to be truly spectacular, because the fact is that with only video-cassette to worry about, the European industry is already expanding at quite a dramatic rate. Some of the statistics, in those early days, may be unreliable, but that message is clear.

Total vcr sales in Europe last year were around 600,000, West Germany accounting for over 30%, Britain for 25%, France, Holland, Sweden and Italy each from 5%-10%. The year before sales totalled only 380,000 machines, for 1980-81 are uniformly bullish: in West Germany Sony predicts a jump from 240,000 vcrs sold this year to 380,000 next year. A conference in Berlin set the figures even higher. In the U.K. Mackintosh Consultants say 125,000 were sold last year, and 260,000 will be sold next year. France, with a relatively modest rate of increase, sold 100,000 recorders in 1979 and this year will see maybe 120,000.

JVC’s VHS format continues to dominate the market with something like 65% of all sales. Sony’s Beta system has to be content with 30% or so, despite a strong effort possibly temporary fightback with the new C7. Philips remains the unlucky Cinderella, despite the generally admitted excellence of the old N1700 machine, and the razzamataz launch of the new V2020, to which it rather forlornly devoted the whole of its enormous VID-OM stand. Only in territories like West Germany does it run close to VHS, at the expense of Betamax.

Software figures are even more elusive, compounded by porn and piracy. But there is no question sales are growing fast and in countries like Britain at not far off the U.S. rate of 100% annually. Certainly many producers have expressed surprise at just how strong sales are, considering the product is expensive and its consumer market is supposedly feeling the recessionary pinch.

It’s a market which is beginning to take on a recognisable character of its own. Software rental, for instance, is a key feature. In Britain it has been pioneered by firms like Intervision, renting to a recent rental-only deal for 20 United Artists blockbusters. Rental to sales ratio outside London is near 1:4 says boss Mike Tenner.
now working towards creative self-sufficiency in video music. In West Germany the Videoring, a production house is making a mark with titles from top European artists like Richard Clayderman and Boney M. The "Abba Music Show I" from Sweden's Europa Film is one of the continent's biggest sellers, challenged only among record company-originated programs, by the Chrysalis production of Blondie's 'Eat The Beat.'

The copyright problems that have been largely responsible for holding back the expansion of video catalogs were a prime topic of the industry's discussions, along with home taping. Little evidence of easy solutions emerged. The International Legal Commission tackled 'fair use' recording and found itself unable even to define terms. IFPI's meeting contemplated itself with calls for greater cooperation between trade associations and the thought that future telecommunications developments in Europe might require a new international convention, of which home taping would be one feature.

Within the industry calls for a levy on software and hardware, as per the audio industry's haggles, are widespread, coming particularly loudly from the major TV stations like the BBC, which are chief victims of unauthorized copying, both domestic and pirated. Despite counter-representations from the blank tape sector, where business is booming, most European governments seem sympathetic, though somewhat loath to take the active steps necessary for new legislation.

'Porn and feature films are the staple diet of video's customers in all world markets. In Europe, movie catalogs are growing in quality...'

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Creating A New Form

One futuristic concept does seem certain: you walk into tomorrow's record store, purchase a copy of Pink Floyd's new album in stereo videodisk form, and bring it home to play on your large-screen television/digital audio super system.

Not only will you be able to "see" the artist perform its new songs (either in concert form or visual interpretation) but the sound quality will be unlike anything conventional LPs provide. Moreover, the option of just flicking a switch will be there for the audio-only portion, perhaps the ultimate home video music experience.

Until, of course, you step into the Abel scenario. Or else go beyond that and consider the science of holography—the suggestion that home systems might one day project life-like, three dimensional moving images into your living room (you press a button and there's Mick Jagger leaping and shrieking "Jumpin' Jack Flash" on your coffee table!) But no matter what or how many shapes video music takes in the 1980s, 1990s and beyond, one other prediction is safe. Music and video will marry into an exciting new creative art form.

A quick scan of the home video market now, however, reveals that most home video product available to the consumer is top-heavy with films. In fact, of the 30,000 or so titles now for sale or rent for home video, probably less than 5% represent music.

Most of the music-oriented video material that exists today consists of stockpiling promotion of clips in record company vaults, concert footage of various sorts, and music-soaked films such as "Urban Cowboy..."

There's still very little original video music programming. While it's true that consumer video hardware is still at the toddler stage, one reason why video music is virtually non-existent, also, is the legal jungle surrounding it.

Much potential product is still lying on negotiating tables surrounded by record label presidents, artist managers and attorneys, as well as representatives of such unions and guilds as the American Federation of Musicians.

Unlike the conventional record industry, a known quantity with established marketing practices and royalty-rate structures—the emerging video music industry is still a question mark enterprise plagued by legal, creative and merchandising uncertainties.

The estimated 30 million copies of "Saturday Night Fever" purchased worldwide, making it the largest-selling audio disk in history, might be small potatoes compared to the sales numbers video albums could generate.

By the year 2000, it's not inconceivable that a videodisk (music or otherwise) may sell 100 million or more units. With that in mind it's no wonder participants want as big a slice of the royalty pie as possible.

While existing music movies are starting to be available on videodisk and videocassette, and while it's likely that one day record company promotional clips might wind up on disk or cassette (maybe in a "best of" package), it's generally acknowledged that video distributors are looking towards the creative visual producers (and artists) for leadership.

"The videodisk," adds Abel, "is a completely new medium and unlike television or the video-cassette, offers all kinds of new storage and interactive possibilities. It's a unique medium and you have to design for it. There will be a whole new breed of video artist, video music makers and just video makers emerging. Where will they s come from? Many will emerge from the art and design field."

Ironically, much of the push and venture money for creative video music production may not come from record labels initially, despite the fact that some industry executives, like Alan J. Hirshfield, board chairman for 20th Century-Fox, believe that record companies will be the video and video music programmers/distributors of the future.

Newer ventures and conglomerates—such as CBS Video Enterprises, EMI Videograms and RCA Selectlevision—are likely to provide creative investment monies. "The distributors will fund a
Advancing Technology

"Continued from page VM-6.

Third, there is the visual style of the piece itself, perhaps making a live version almost unnecessary. "There are other things to do to the track besides simply shooting people singing," Peter Imprint of Metavision remarks. "After all, some artists make great music but they're not that interesting to watch." Having a prerecorded track allows the producer to plan out other visuals to incorporate into the piece.

But no matter the video or audio considerations, the advancing technologies have not made it easier to create visual music. What it has done is to shift the focus of creative energies from the hardware itself to what is actually being created. The video systems are becoming "transparent" to the producers and artists. As the hardware becomes more adept at recreating a producer's fantasies, less energy is spent overcoming the system and more energy is spent creating.

The tools of the trade are advancing, no doubt about it. "But those tools require craft and technique," Ron Hays of Music Image in Los Angeles asserts. "They demand wisdom in style, and they demand a fantastic amount of creative talent to give the expression of music the variability which will in turn create interest, attention and the desired focus by an audience."

It's more than simply a visual or audio medium and the producers. Billboard spoke with were even more sensitive to the developing artists than they were to the developing technologies. This is crucial, for when the visual music artists surface and express themselves through the advancing technologies, the business will reorient itself to produce the cassettes or disks as a marketable commodity all to themselves. Producers shooting now are exploiting rock music because that is currently the most marketable and saleable item to be promoted. But the promotional tapes are a far cry from what some envision in the future.

They expect visual music to become a profoundly important entertainment art form. Producers see it as a language which is only beginning to be understood. It's a non-narrative medium that offers a challenge to music artists. How is interest sustained? Is it all abstract? What are the styles to be used? What are the techniques? What's more, the producers are asking, who are the artists to answer these questions?

"The scene parallels the movie industry on the verge of the talkies," Imprint comments. "There were silent movie heroes who just couldn't make the transition to talkies because of funny speech patterns or whatever. It's the same thing here. There are some great musicians, but they may not be all that interesting to watch."

It's a challenge to the artists to challenge themselves; to grow and evolve through the advancing technology around them. The microprocessors are infiltrating and revamping entire systems of equipment. Pieces of hardware are becoming more portable and compact. But have they made it any easier to create visual music? No. The challenge is still there.

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“Eat To The Beat” project was done at a fairly moderate cost considering the $15,000 per song price tag many video promos entail. I don’t think we could get that done today at near that price,” says Carruth. “The tape offers everything from conceptual story lines to solo bits from Debbie Harry and group performances. Video music is very much in the development stages for labels but there’s a lot of opportunity. Not every group can be a video star but there are groups like Blondie that have a wide appeal and are very visual. This tape has turned into one of the best avenues of exposure for the band. They don’t tour that much so it is very important.”

Although uncommitted at this juncture, Chrysalis is looking into the possibility of future video records, including another Blondie effort or a live concert performance from Jethro Tull. Chrysalis has gone full steam ahead in the promotional clip department, producing pieces this year on Pat Benatar, Stiff Little Fingers, Michael Schenker, Ultravox, Jan Hunter, Huey Lewis and the News, the Bay City Rollers, and a live concert culated from the Montreux Jazz Festival.

At quite a few record companies, the downturn in domestic promo projects has been partially offset by activity in the international divisions. In places like Europe, South America, and Australia, artists and radio airplay have made TV an all-important medium for breaking acts. The Police and Boomtown Rats have become international stars with a lot of help from their videos. Spitz Enz, an A&M group in America, recently rocked to No. 1 in its native Australia with assistance from the video of its “1 Go Your Own.”

“Our clients have a variety of clientele,” says Jeff Ayeroff, A&M’s vice president, creative services, “but primarily they’re for international use for artists who won’t be appearing in Japan or Germany and where the network isn’t so powerful. So a lot of times international tastes dictate how you make something. In South America they want a lot of glitzy bright stuff. In England anything’s fine as long as it’s like straight performances because it’s easier to integrate into the shows. We did a lot of great conceptual pieces and they were all right for awhile, then producers began to say it didn’t look right because with six different conceptual films in all different formats, you end up with a hodgepodge looking show.

The consumer of video clips done this year is fairly impressive. Elektra has produced or obtained rights from the Cars, Pointer Sisters, Queen, Linda Ronstadt, Jon Mitchell, Lucifer’s Friend and the Korgis, among others. Atlantic offers videos from the Rolling Stones, AC/DC, Yes, Genesis, White Snake and many others. "The XTC recordings," Warner Bros. With an exceptionally active video division, has obtained recent promos for Ashford & Simpson, George Benson, Devo, Larry Graham, Robin Lane & the Chambers Brothers, Blondie, Thin Lizzy, Hilly Michaels, Pearl Harbor & the Explosions, the Pretenders, Ramones, Todd Rundgren, Robert Palmer and Paul Simon.

In theory we’ve been more selective and patient but there seems to be quite a lot being done, notes Jo Bergman, director of Warner Bros. TV and video department. “A lot are being picked up from Europe. The use of video here though is definitely becoming as important as the international market.

Because there are more outlets there’s more point in producing video. When people are seeing something used on five or six shows, it has an impact, a domino effect. In the coming years I can see a tremendous increase in the kinds of use for these commercial clips and there’s going to be much more of a relationship with marketing and sales in their distribution.”

“‘The gentle giant is awakening right now,’ agrees A&M’s Ayeroff. ‘Video is starting to come of age. We’re beginning to get a feeling from the managers to do videos for their groups. It’s becoming part of the contract package. I know it’s a cliché and every ad man says it, but there’s a whole evolution of groups who create their own videos with some energy that they can create their music. I see it all the time. A great artist will come in and be a 360 degree artist. They’ll know what a video is supposed to look like and have demands.”

Steve Kahn, RCA’s manager of audio/video productions: “Video is such a natural medium for rock’n’roll and our business because it’s immediate and exciting...”

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$6,000 on promos. I suggested that instead of spending the money on putting together an in-house system or try and split the costs with some cable. Some say that too costly or cable won’t go for it. They’re wrong.

Although the energies of Motown’s video operations have been diverted from promos to producing commercials in the past year, there have been other projects as well. A piece commemorating the 20th anniversary of Motown has been completed along with the promo clips of Steve Wonder’s “Master Blaster” single and Diana Ross’ “My Old Heart.”

“I get barraged by shows wanting promo clips every day,” says Nancy Levinso, Motown’s video operations.

“Many of our artists are now realizing the importance of video and want to be involved.” Levinso’s latest proposal is for a series of promos for a new artist, the low budget piece incorporating an interview segment and a live performance costing $6,000-$8,000.

“Then, for an artist like Jermaine Jackson we would spend between $10,000 and $15,000. For a Diana Ross, we would go up to $55,000 for two songs and get an incredible promo.”
The uses for video clips are al-
ready beginning to expand be-
yond just cable and broad-
cast tv. MCA is in the talking phase of
using its promos for an MCA Dis-
alysis video disk.

"First we would use it as a
demonstration disk for the
various people selling the videodisk
and machine," says Anne Lewis,
MCA's director of film and video
services. "Depending on the
success of that, we could later
open it up for other record
companies to participate and then
maybe make it a retail item.
There's a lot of interest and pro-
posals about this, but no definite
action yet.

Another new route for pop
clips lies in the recent phenom-
enon of video rock dance clubs.
New York establishments such as
the Danceteria, Musid Club,
Hurrah and the Ritz feature a
selection of new wave and rock
videos between sets, utilizing the
can much like a DJ uses rec-
ords. There are even video pools
cropping up to supply these
outlets.

"We're getting much involved
in this video club scene," ob-
serves CBS' Newman. "I think it's
a new and very viable promo-
tion area. The Ritz has a 20-foot
screen and a huge ballroom and
the impact of a good video is
tremendous."

As the outlets for promos grow,
its seems certain that video
clips will become more and more
like records, like singles. They
are an introductory package to
an artist, an audio/visual calling
card that will play an increasing
role in helping to determine the
success of an artist or record.
Some predict the video recording
medium that transmits these clips,
is fast becoming a viable alterna-
tive to radio airplay.

"I don't know if it will be the
new FM," asserts Newman, "but
it will be the new something. TV
is another medium just like artist
touring, which means that
video can not only be an al-
ternative for radio, but also for
peers. I can get the Heaters and
Tommy Tutone on 'Holly-
wood Heatbeat' where I may
cannot get to them on the
radio. I'll take that exposure. TV
is a whole new promotional area
and as radio gets tighter and
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cially cable become much more
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"When IWarner Cable
figures a 24-hour music channel
next year, that will be sym-
bolically a revolution when the
public is able to turn on the TV
stead of the radio and walk
around and listen to it or watch
when they want then that's go-
ing to be real interesting. And
when videodisks become a real-
ity, I see that kind of show being
as great a promotional outlet as
radio is for records. I may be
crazy, but I see a direct parallel
there."

Mike Nesmith's label, Pacific
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prototype for what the future
merging of record labels and tv
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ety of cable specials and instruc-
tional tapes.

The company is planning to
merge the two divisions into a
third, Pacific Arts Video Records.
The first products of that union
will be specials by Nesmith and
Bill Martin on cassette.

"It will go out through our
normal record distribution sys-
tem, supplemented with some
video retail distribution along
with promotional airings on
cable and broadcast tv," says
David Bean, vice president and
director of marketing. "Right
now the largest software sells
to video are movies, but we
think that after that, when there
are more machines around, the
next trend is going to be for spe-
cial programming made just for
video. The market for video mu-
sic is just at its very beginning,
so it's definitely not yet as signifi-
cant as it's going to be. Not by
any means."

"I'm looking forward to the day
when instead of the anouncer
saying here's Billy Joel and pre-
tending the clip is part of the
show, he'll say here's the new
Billy Joel video. I'm looking for-
toward to when the clip is a form
of art, when it's the end and not
just the means. But I guess that's
not going to happen till people
start buying them and I don't
know exactly when that's going
to happen."

Scandia introduced the first fully automatic
high-speed 8-track labeling, cartoning,
and wrapping system.

Scandia now introduces the all-new
economical, automated cartoning, and
wrapping system for video cassettes, again
leading the way.
Legal Area

- Continued from page V-14

cassette doesn't think of himself as a pirate, but the effect is the same on the industry. You've lost a sale.

Unauthorized rentals, says Reiss, are "as much a marketing problem as a legal problem. From a marketing standpoint you want to prevent rentals, but it will take legal means to do so."

Many retailers get around legalities by buying tapes, not direct from the supplier but through a distributor. This circumvents the so-called "first sale rule." Even if the studio, as most do, has a clause in its contract of sale forbidding rental, this clause is only valid on the first sale. Any resale of that product allows the new owner to do what he likes within the restrictions of the copyright act. Rentals are legal.

Even a cassette purchased direct from the supplier may be rented legally, although the retailer is liable to a civic action if his sale contract forbids such an action. Enforcement of no-rent clauses are themselves fraught with legal pitfalls. One retailer claims that the newest sale contract of Columbia Pictures Home Video is illegal because it gives Columbia the right to examine his books.

Columbia may be entitled to examine his transactions involving Columbia product, but nothing else. His books, he says, and the books of most other retailers, are not separate for every branch of videocassette. He says therefore that if Columbia wants to examine the books it must first get a subpoena.

A problem the Motion Picture Assoc. of America (MPAA) finds particularly worrisome is public showing of prerecorded videocassettes. Says MPAA vice president Jim Bouris: "Numerous people are now exhibiting cassette illegally, bars, restaurants, hotels, even cable systems. In some parts of the world they are even shown on broadcast tv. All of these markets have tradition-

ill legal showings are having a tremen-

dously negative impact on the film business." Bouris says the only recourse the MPAA has is to initiate a series of selective lawsuits to keep up the pressure, combined with a campaign of public edu-

cation.
Five Artists

on a four-song video from its "Hydra" album.

"This is what's going to set the groups apart," insists Porcaro, who notes that the group's upcoming third album was written with video in mind. David Bean, vice president and director of marketing for Pacific Arts, notes that newer acts are more aware of video than established veterans. "The younger musicians coming up through the street clubs in San Francisco, L.A., and New York are already video conscious," he says. "They're thinking about going to know what hit them when video reaches its peak."

Nesmith has the last word regarding the oft-cited analogy between film at the advent of sound and the music business today with the emergence of video.

He acknowledges that there are some "holes" in the analogy, in that at the time of silent pictures there was a widespread belief that something was missing, while now with audio records there is a general consensus that the form is complete.

But we'll find out very quickly that that's not the case," he insists.

I've talked to a lot of writers and artists who are utterly ignorant of the process; it seems like so much dark magic to them. These artists who just aren't willing or able to make the jump are going to be out of work."

New Form

The Blondie's "Eat To The Beat" video LP was "boring. Doing it track-by-track wasn't necessarily the right approach," he says.

People get tired of the visual element faster than they do the audio. If I was to watch an hour of somebody, I'd be bored stiff, but I could listen to something for five hours without moving.

"You can spend a lot of money on these clips if you want to," Gelof adds, "I don't think it's worth it. It's the same as with a record. You can spend forever in the studio chasing your own tail."

Jeff Porcaro of Toto says the group spent more than $80,000 in a four-song video from its "Hydra" album.

"This is what's going to set the groups apart," insists Porcaro, who notes that the group's upcoming third album was written with video in mind. David Bean, vice president and director of marketing for Pacific Arts, notes that newer acts are more aware of video than established veterans. "The younger musicians coming up through the street clubs in San Francisco, L.A., and New York are already video conscious," he says. "They're thinking about going to know what hit them when video reaches its peak."

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JBL 4313 Studio Monitor.

It flattens the competition.

Introducing the 4313:


JBL gives you what you wouldn't expect: the bigger box that makes music sound better. And it's on the shelf. This new compact professional monitor produces deep, distortion-free bass. And it's got a 1" dome driver for strong, natural vocals and powerful transients. Up top, a dome radiator provides high touch output with extreme clarity and wide dispersion. The large 1" voice coil gives it the ruggedness needed in professional use.

Working together, these precision matched speakers offer superb stereo imaging, powerful sound levels and wide dynamic range.

Audition the 4313 soon.

We think you'll agree that its combination of flat response, power and moderate size flattens the competition.

Available in Canada through Gould Marketing, Montreal, Quebec.

JBL First with the pros.
OPEN THURSDAY (20) IN LOS ANGELES

Experts At Video Music Parley

Continued from page 1

tions from various suppliers.

Among the exhibits are Image West Limited, Liberty Fixture, MTV Productions, Ron Hays Music Image, Magnetic Video Corp., Metavision, Video Systems Network, the Nostalgia Merchant and Paradise Studio.

Other highlights are also expected to include a major news announcement from the laser optical video disk camp (MCA/Philips/U.S. Pioneer/Magnavox/DiscoVision Associates) and new video program updates from such major videodisk entities as RCA Selectvision.

A keynote session starts the stage Friday (21) which will include Cy Leslie, president of CBS Video Enterprises and Stan Corwin, senior vice president of Warner Communications, Inc.

Following is a "Presidents' Panel: Video Views: The Music Industry," moderated by Steve Traiman, executive director, RIAA, which includes André Blay, Magnetic Video; Jim Fiedler, MCA's Video Division; Barry Sherock, Pioneer Artists; Nick Drakich, the Nostalgia Merchant, and David Grossman, new program director, NBC. Traiman is expected to report on day-long RIAA/VIDEO meetings that occurred exclusively at the Sheraton. Rounding out Friday are:

- "Assembling The Rights Making The Deal ... A Business/ Legal Update," moderated by Don Biederman, Mitchell, Silverberg & Knapp, including Kenneth Dearcy, Denton, Hall & Burin; Jay Cooper, Cooper, Epstein & Hurewitz; Bob Emmer, Alive Enterprises; Larry Harris, 20th Century Fox Telecommunications; Barry Rayns, RCA, and Sam Trust, AT&T Music.

Saturday leads off with "The Evolution Of The Record Company Video Dept.," moderated by John Weaver. KEFEECO, including John Bergman, Warner Bros. Records; Clark Baxer, EMI/Liberty; Linda Carhart, Chrysalis; Paul Cooper, Atlantic Records; Sherry Goldsher, Elektra/Asylum; Nancy Levitska, Flowers, Motown, and Debbie Newman, CBS Records.

- "Consumer Video Software: A Marketing/Distribution/ Retailing Analysis" will be moderated by Billboard marketing editor John Sippel with panelists Russ Bach, WEAI; Al Bergamo, MCA Distributing Corp.; Richard Schramm, CBS Specialty Stores/Pacific Stereo; Gene Silverman, Video Trend; Lee Hartman, International Video Technologies; Big Ben's and Cheryl Benton, the Video Station.

- "Music Video Production ... The Shape Of Video Music" includes moderator Jeff Ayeroff, A&M Records; John Taylor, MCA Video; Jerry Kramer, Kramer-Rocklin Studios; Arnold Levine, CBS Records; Tom Hadley, CBS Video; and Ron Rock Concerts; Carolynn Pfeffer, producer of "Roadie," and Norman Seff.
- "Recording Artists Who Are Shaping Their Own Video Futures" is moderated by John Sippel with panelists Jeff Casale, Dewi, Mike Cotton, Tubes, and David Venable, V-1 Video, Inc.
- Sunday leads off with "Video Music: A Programming Update" with moderators Joan and Bob Seiders, RCA Selectvision, with panelists Carl DeSantis, Warner Home Video; Ned Kendall, CBS Video Enterprises; Bud O'Shea, MCA Discvision; Stuart Shapiro, International Video, Inc.; and Ron Turner, Thum-Envision.
- "Broadcast Video Music: A Catalog Of Ideas," moderated by Ken Hartstone, Integrity Specialty Stores, with panelists Russ Bach, Billboard magazine; Ray Monem, CBS Video; and Daniel Vdow, All World Stage.
- "Rock Justice" is screened at the fairway reception.

Two new elements this year are special business/technical workshops slated for Thursday afternoon.

- They include "Films & Video: An Exploration Of Format And Technique" moderated by Robert Lombard, Kramer-Rocklin Studios, with panelists John Fields; Terry Greene, Compact Video; David Hankins, Blue ridge Films; Fred Kesner, MusicVision; Mike Mon- kow, Movie Magic; Richard Nannini, Pro Video Services; and Daniel Peaden.

Late registration can be done at the door, 9 a.m.-5 p.m. Thursday (20) at the Sheraton Universal Hotel. Late registration at the door is $235, which includes opening cocktail party, two luncheons, two continental breakfasts, the farewell re- ception and all special events.

LOS ANGELES--A $10,000 investment in the purchase of an Anglia lease and an opening store fixtureting and video software inventory has in three years exploded into a projected $10 million gross national business in calendar 1981 for Video Station.

Noting the growing interest in his self-duplicated public domain feature film distributor George Son decided to experiment with a pi- lot 600 square foot West Los Angeles retail store specializing in prere- pressed video hardware.

The outlet opened in December 1977. Just a year later, Atkinson, through a single national ad in the Wall Street Journal, signed his first Video Station affiliate. In October 1980, Video Station affiliated stores topped 200. Several franchises operate four and five stores in their protected areas. About 20 new video stations now monthly.

Atkinson's affiliation agreement is simple. The prospective Video Station store entrepreneur is asked to deposit 20% to 30% of his $39,500 fee.

In return, Video Station's home base provides here the essentials for a turnkey operation. The hundred feature film videocassettes from major film and independent filmadoras and ready-to-play video equipment, such as color television and Beta and VHS VCRs, player-tuner and video color cameras, are shipped to the new Video Station.

Opening video accessories and blank videocassettes are included in the shipment.

Comprehensive initial operational forms, which enable the store and the organize video clubs locally are part of the starter kit. Various catalogs, store merchandising materials and even invoices and letterheads are provided.

Atkinson's operational chief Cheryl Benton emphasize the impor-
tance of introducing local VCR owners to the local store's video club. For an annual fee, said to be between $35 and $50 store own-
ers, Video Station affiliates members with extra discounts on purchases and on rentals. Atkinson has found rentals a strong gross margin generator.

In addition, affiliated stores are encouraged to work out exchanges, where the store will take back re-
saleable videocassettes in return for which they might give one brand new videocassette film feature title.

Store affiliates right to open after supplying their own leased quarters, amenity renovation of premises and fix-
turing, then notify Benton who works out the rent, store lease and邯郸, Paul Hesky, the two national Video Station reps, who spend two days in-
store with the new owner to assist in proper opening.

Atkinson and Benton emphasize Video Station's value to the store owner is that he is not required to buy from the national one stop here. However, the home base offers a wide selection of over 1,000 available feature titles and almost every video possible accessory.

On opening inventory, the new owner has a 90 day return, while there is a 90 day credit for returned videocassettes held by the store for a certain specified time. The store owner is responsible for the saleable videocassette in the specific geographical area of operation.

Atkinson says the size of the area is determined by population. "Some affiliates operate in a few miles of area in a populated city, while we have one instance where one person is affiliated for an entire state," she adds.

Video Station owners are left to fend pretty much for themselves when it comes to determining sales pricing and rental provisions. Atkin-
son makes no recommendations that are reasonably ambiguous. If a store affiliate wishes to purchase video hardware, the local hardware base will supply, but the largest part of the national volume is in videocassettes and video accessories. Video soft-
ware and accessories ship airfreight monthly. The local warehouse em-
ployee services 30.

Video Station here provides a monthly best selling chart based upon its own sales experience mar-
rked to information carried by Bill-
board on best selling videocassettes in the U.S.

Atkinson and Benton are working toward a Video Station affiliates first national meeting in conjunction with the January 1981 CES in Las Vegas.

Music Makes Source Book

LOS ANGELES--The new edition of the Video Source Book, a publication of the National Video Clearinghouse, Inc., will feature music as a separate category, according to Rick Reihn, director of mar-
keting.

In recent "Video Tape/Disk Graphics, Music And Entertainment" contains a separate music category, a separate music performance cate-
gory, a musical category and a musical drama category.

Overall, the new Video Source Book contains 35,000 video pro-
gram entries. It publishes Friday (14).

Warner Vid cassette On Blondie's 'Beat'

NEW YORK--Blondie's "Eat To The Beat" is out on videocassette from Warner Home Video. Warner said the video version of the Chrysalis hit album in record stores and video specialty stores. Warner's previous music product was the Kinks' "One For The Road."

Suggested list price for the Blondie product is $40.

The videodisk of "Eat To The Beat" will be found in RCA Selectvision's initial product introduction in March.
Video

Leon Russell Throws Open His Burbank Studio For Video Use

By CARY DARLING

LOS ANGELES—When he was solely a rock performer, Leon Russel
sell was dubbed the "master of time and space." Now, he can add the
term video to his resume. Russell has recently opened his Paradise Studios and
Ambrose Campbell World Video Center in suburban Burbank, Calif.

For the past year, Russell has been basically using it for his pet projects. J.J. Cale, Willie Nelson and Russell himself have done video music tapes there. Now, the door is being thrown open for outside musicians who want to make video mu-

"It has primarily been used for in-
house projects and acts Leon was in-
terested in," says Diane Sullivan, an
associate producer at Paradise."We're at the point now where we want outside clients."

"I think one of the best things about Paradise is his commitment as an artist to this medium," comments producer Pancho Makzoume, an independent who utilizes Paradise. "He's gone through the process of being an artist so he has built it up himself and for the musi-
cian with video in mind. Leon's ap-
proach is that this is handled the same way as a recording session."

Paradise takes up two contiguous lots in Burbank near Russell's home. It consists of three studios with the first being an audio region. Studio B is the television soundstage

 Videobook Co. Product

Disk-Pak, Cassette-Pak Out In Time For Yule

By GEORGE KOPP

NEW YORK—Videobook Co. of Hollywood will distribute its Disk-
Pak and Cassette-Pak multi-media video programming systems to stores in time for Christmas, says company president Jerry Pierson. The 76 titles comprise a selection of entertainment, educational and in-
fornational programs. Disk-Pak and Cassette-Pak offer up to four hours of video program material, plus a book and a poster. Point-of-purchase display material is supplied to the dealer. Cassette are available in VHS and Beta for-
mats, disks in the laser optical format.

Prices are $49.95 for Cassette Pak and $19.95 for Disk-Pak. Pierson says more titles will be made avail-
able at CES in January.

Pierson says he is developing a new hardware which, if successful, could become another major video

Video Takes

Smith-Hemion Productions has

selected TPC Communications

Star, based in Pittsburgh to provide production facilities for its upcoming special, "Larry Gatlin And The Gatlin Brothers Band." The show will be taped at the Fox Theatre in Atlanta and will also fea-
ture Johnny Cash, Roger Miller and the Gatlin Brothers. West, Gary Hamon will di-
rect with Rita Scott the associate producer.

Professional Video Services, N.Y.,

recently shot and completed a video promotion featuring Gary Myrick and the Figures for CBS Records Intern-
tional. The multi-camera shot, taped at the Ritz Ballroom in New York City, had Richard Nann of Professional Video Services di-
recting.

The Seventh annual Ibiza Video

Festival takes place in April 1981. The Festival is a program of Ibiza Video Projects, Inc., Ibiza, N.Y., an independent non-profit media pro-
duction center. It's designed to ex-
pose the works of video artists. Deadline for tape entries is Feb. 15, 1980.

As We Grow," a 70-minute videodisk of early childhood pro-
ger production by Scholastic, Inc., will be featured on the RCA Se-
lution videodisk system next year. It was produced by Scholastic's staff of early childhood experts for a pre-school learning level RCA and Scholastic plan to develop addi-
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schoolers and other age-specific au-
diences for the video marketplace.

Mobile Video: A complete audio and video bus make up a formidable twin models recording capability for Paradise Video Below. Inside the of the video bus which features a Mach 1 editing system, Quantel effects generator, and

Grass Valley switcher. Total investment: some $3 million.

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Grass Valley switcher. Total investment: some $3 million.
Weeknight Promotions Draw Crowds On LI.

The move follows the realization that no club, regardless of how popular or chic it may be, can remain viable by depending entirely on weekend business.

The expansion into aggressive and innovative programming is resulting not only in increased attendance, but in many instances, attracting a new whole type of client to the rooms.

For instance, in Levittown, the Decameron disco began programming country and western music on Monday and Friday nights, just about the same time that WRVR-FM, N.Y., switched its format from jazz to country.

The result, for Decameron, according to owner Natalie Petrone, has been a boost in attendance of about an estimated 600 patrons on each night. Each of these is required to pay $4 admission.

Says Petrone: “We are convinced that country and western nights are going to be good for the club. In this area it is difficult to find people to find a new place to hear the music. They often go to small bars in Long Island, however, they have a nice setting in which to listen to their favorite music and they are expecting to attract a lot of country music fans.”

Augmenting the country disco of club owner Tony O'Grady is the Country Jam Band, a local group which plays a repertoire of country, bluegrass and western swing.

Also borrowing an idea from the movie, “Urban Cowboy,” Petrone has added a mechanical bull to his club’s special effects. He also offers for sale an “I Rode The Bull” T-shirt. The innovative gestures have not gone unnoticed.

Not surprisingly, other clubs in the area, including Escapes, in Merrick, and Foks in West Hempstead, have also added a mechanical bull to their special effects in hopes of attracting a larger country music clientele.

At Escapes, Sunday evenings are set aside for country music programming. Club owner Mike Paolano has used the building as a health spa for 12 years, before modifying it into a 12,000 square-foot disco in 1977.

The facility still exists and escape patrons are free to use it on any of the nights the disco is in operation. As a result of Escapes, the pool area of the spa was packed on summer nights, and many of the dances remained in bathing suits while sophisticated Electro-Voice speakers carried the sound of the deeper rhythms to the pool area.

The lower level of the facility, a 4,000 square foot area which includes a sauna and locker rooms, is a popular dance area. Many of the patrons there are dressed in bathing suits and while sophisticated Electro-Voice speakers carried the sound of the deeper rhythms to the pool area.

At present, manager Ira Berk is installing cameras and mini TV screens which will enable the upstairs deejays to work the lower level’s lighting via remote control.

Paolano also takes credit for one of the spicier trends in Long Island clubs; the popular “Boylesque” show featuring male dancers.

Most Long Island communities are wary of the risque elements of what they describe as New York City disco chic. But Paolano emphasizes that at his club, the entertainment fare is kept “clean, above board and very professional.”

Boylesque shows range to popularity on Long Island about a year ago. At Escapes, where this form of entertainment is offered on Wednesdays and Thursdays, the club’s average attendance on those days is between 300 and 350 patrons.

The show’s popularity at the club has spawned a 10-week Boylesque dance contest to be held on Saturdays. Paolano states that patrons at these events are largely women “who want to have a good time, drink and party just as men do.”

According to Paolano, these newly liberated women range from 18-year-olds to grandmas.

Male patrons. Paolano explains, watch the contest on the club’s lower level until the Boylesque shows are over and the regular disco fare begins.

The Chaz disco in Huntington and Uncle Sam’s in Levittown are also among the first clubs to cultivate a Boylesque program. However, they downscaled the format when client complaints resulted in the closing of a nearby club. Uncle Sam’s also offers a modified form of the program designed to attract patrons but still side-step community complaints.

Uncle Sam’s also reveals that a Wednesday new wave night has been designed “to cater to the masses around from what operators describe as ‘dead’ night to a steady, 400-plus plus plus.”

For the new wave crowd, which club manager Carmine Maresca defends as being “very mellow,” Uncle Sam changes its name to Spit. The decor is also changed to somber black for the evening, and the new wave devotees are allowed through the back entrance for a $3 cover charge.

Music for the evening is a blend of live and recorded programming. Martin Wells looks to the day when he can set up “a prestige new wave club” such as those found in New York City. In the meantime, the books inexpensive local groups “that have their own following.”

Once in a while we’ll spring about $7,500 for a well-known new wave group like the B-52’s or the Pretenders,” he says. “In those cases, we look to the environmental benefits of such a move.”

In addition to the physical changes for its new wave programming, Spit is run as a completely separate operation from Uncle Sam’s. The new wave shows are advertised on rock, rather than disco-oriented radio stations, and print advertising is run in such rock-oriented publications as Rolling Stone and the Village Voice.

The red-on-black Spit logo is available on different sized buttons and the new wave theme is applied consistently to all promotions.

Also gathering momentum in Long Island discos is a rejuvenated but still new movement in dancing. In keeping with this, Natalie Petrone of the Decameron has shifted his Thursday night “swing scene” to Saturday nights “in order to provide older patrons with a more desirable weekend night.”

At present, Decameron features Bill Hitchborn’s 18-piece big band association, such as Ray Stevens. Danny Spilonne and Mike Dibari as the featured singers.

Some club owners shy away from pursuing the big band trend because of what they call the prohibitive cost for even a moderate-sized show. However, they feel that it is a trend that will flourish in the right circumstances.

For instance, Les Jardin’s in West Babylon made three unsuccessful attempts to establish a big band policy. Gene Grosso, the room’s new manager, charges that money for the project was channeled into the wrong places. He states that the club’s old management placed minimal amount of money into local small-time advertising and brought in unknown bands with no value.

With tickets priced at $15 per person, the last show drew only 25 paying patrons and resulted in a loss for the club of more than $2,000.

Grosso believes that a club that is serious about programming the big band sound “should hit big on the first shot. Hire Harry James and expect to pay between $1,500 and $2,000.” He also suggests that “a solid media advertising budget of about $5,000 should be set aside for the promotion of the event. Then, he adds, “the next time around, the club owner can ride some of the mo-
NEW YORK—Although prospective operators are literally standing in line for an opportunity to resurrect the now defunct Studio 54 disco here, the operations of the landmark club are so deeply entangled in legal entanglements that it could be some time before the nation's social elite can once more boogie at their favorite dancing spot.

The chief stumbling block to any rejuvenation plans is the controversial club's liquor license, which the New York State Liquor Authority had moved to revoke, following the imprisonment last year of owners Steve Rubell and Ian Schrager on tax evasion convictions. However, through their attorneys, the duo have been contesting the move from their prison cells.

According to Lawrence Gedda, chief executive officer of the liquor authority, no new liquor licenses to operate the club will be issued until all pending litigation is resolved.

This places in a holding pattern the rejuvenation efforts of people like Mark Fleischman, millionaire restaurateur/hotelier, who reportedly has a $5 million option on the club and the building in which it is housed.

Gedda acknowledges that Fleischman (among other people) has an application pending with the Authority, but re-emphasizes that no action on the petition can be taken until the Schrager/Rubell litigation are out of the way.

Gedda says the Liquor Authority's revocation petitions, which must be tried in the courts, involve many areas of contention.

The Authority's primary argument, based on Schrager and Rubell's tax evasion conviction, is that the pair are unfit to hold a liquor license.

The Authority is also seeking to strengthen its case against Schrager and Rubell by attempting to tack on charges of patron maltreatment by the club's staff, as well as the charges of alleged drug transactions conducted at the club during its operating hours.

On this last issue, the agency has petitioned a federal judge for access to the information on the drug charges. This application is still pending.

One of the fears that the agency has is that the club has high regard for issuing a liquor license to a new operator before the charges against Rubell and Schrager are settled, that if the defendants lose the case, they may still be able to keep a hand in the club's operations through the new manager.

Gedda explains that this is possible even if the club is sold, with the conditions of the sale allowing Schrager and Rubell to hold notes on the property. "If the new owners renge on their financial commitment, then the building could revert back to Rubell and Schrager, and we would, in effect, be right back where we started," states Gedda.

Gedda discloses that prospective owners of the club have indicated that they do not necessarily want to retain it as a disco. However, Gedda is sentimental. "We would like to see the room continue as a discotheque," he states. "It has become a city landmark. It is popular with visitors from around the world, and what's more, it brings much-needed revenue into the city."

If the hurdles are vaulted, and Fleischman gains control of the room, he has many grandiose plans for its rejuvenation. The young entrepreneur sees the room as having much potential for live concerts, video entertainment, and dance attractions specially choreographed by Geoffrey Holder.

Fleischman, who is confident that the way will eventually be cleared for him to get a liquor license for the controversial room, feels that his ideas represent the viable direction for the disco of the future.

He states, "Video is coming of age, and we hope to be able to take the Studio 54 concept to party lovers around the world via the video medium."

Already on tape is a concert by... (Continued on page 50)
TaleNT ShowcasE—Top Billing's Country Christmas will be aired Dec. 25. The show will be a prime-time offering (10 Penn., 11:10 E.C.T.), featuring the top names in country music. The show will feature Loretta Lynn, the Oak Ridge Boys, Minnie Pearl, Debby Boone and Tom Wopat of "Dukes of Hazzard."

Nashville—Taking time out from his schedule of major concerts and major appearances, Mel Tillis is embarking on a 12-date tour of Texas nightclubs. The tour, which began in early November, is aimed at showcasing Tillis' newest Elektra LP, "Southern Rain," produced by Jimmy Bowden. He's being sponsored by both Elektra and the Whataburger hamburger chain, for which Tillis is now serving as national spokesman.

Elektra and Whataburger are hosting in-store appearances by Tillis, along with radio, television, and print promotions. Tillis will be seen at various retail outlets using in-store displays, radio spots, postcards and various other promotional material.

The promotional tour closes out in Dallas with a three-night engagement, Dec. 21 through 23. The first show is at the Majestic Theater, Dec. 21, the second at the Granada Theatre, Dec. 22, and the third at the Texas Theatre, Dec. 23.

27 Roller Rinks Will Go Country

Nashville—Furthering the stance of country music in roller rinks as a possible successor to disco, United States Of America has announced a four-day "Country Christmas" promotion in its 27 national roller skating rinks.

The chain, based in Columbus, Georgia, plans to host a country music show over the Christmas Day Weekend. The event will be promoted through country and Top 40 radio stations nationwide, and will be supported by a national advertising campaign.

Through this promotion, U.S.A. hopes to attract a new audience for country music, and to provide a new opportunity for country music artists to perform in front of a large audience.

The promotion will feature a country music show on Christmas Day, with performances by local country music artists and national acts such as Loretta Lynn, The Oak Ridge Boys, Minnie Pearl, Debby Boone and Tom Wopat of "Dukes of Hazzard." The show will also feature a country music video marathon, with videos from country music artists such as Loretta Lynn, Reba McEntire, and George Strait.

The promotion will also feature a country music quiz night, with prizes for the best-dressed audience members, and a country music trivia contest.

The promotion will conclude with a country music concert, featuring headline acts such as Loretta Lynn and The Oak Ridge Boys.

In addition to the concerts, the promotion will also feature a country music quiz night, with prizes for the best-dressed audience members, and a country music trivia contest.

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Cable TV Picks Up On Country

- Continued from page 6

Man, HBO director of variety programming, "There's a rich tradition of country artists helping each other that goes beyond blood ties. All the performers discuss this phenomenon on the special. For example, Roger Miller relates how he helped Kris Kristofferson with his songwriting career."

The "Neewollah Festival" was taped in conjunction with an annual celebration of the same name. "We were looking for an American type idea, a Main St., U.S.A. theme," explains Bitterman. "Then producers Tony Eaton and Jim Halsey called our attention to this annual Hallowe'en celebration in Independence, Kan. "Neewollah" is Hallowe'en spelled backwards."

"About 8,000 people from all over Kansas and Oklahoma were at the show," says Bitterman. "We roped off the main street and shot the special with the carnival in the background." Headlining the program are Merle Haggard, Charlie Rich, Ronnie Milsap, Johnny Lee, Lacy J. Dalton and host Roy Clark.

Also in the can for viewing in early 1981 are two Dazzle special and a concert featuring Kris Kristofferson and Anne Murray. Both segments were produced in Montana Carlo for HBO's "Standing Room Only" series. Glenn Campbell and Tanya Tucker guested a recently- aired SRO program, taped at Hurrah's in Reno.

Bitterman estimates that country programming will continue to increase in the near future on HBO. "Everybody loves country music right now," she says. "And country artists are very accommodating, very anxious to put on a good show."

Though not firmed, plans are underway for a George Jones special. Impressed with the facilities at Opryland, Bitterman is open to the possibility of doing a special on Nashville's pop music scene.

"We're experimental and are open to new ideas," she stresses. "What we like to do is stage uninterrupted special events shows that give the viewer a feeling of being an active participant."

Chart Fax

By SHARON ALLEN

"Lady" by Kenny Rogers has kept the superstar status from its Oct. 11 debut at 44 to 44 to the present No. 1 position on Billboard's Hot Country Singles chart. Rogers' single has also attained the No. 1 position on Hot 100 and Adult Contemporary charts. John Conlee, reported at No. 1 for WAGC, FM, Mobile, Del., and KEFC-FM, Oklahoma City, made the number one position followed by Crystal Gayle, Ronnie Milsap and Alabama to round out the top 5.

The biggest span was from 57 to 40, "Beautiful Girl" by the Oak Ridge Boys. Earl Thomas Conley moved 15 places to 40, Marty Robbins spanned 12 to 45, Kenny Rogers' single, "Acapulco," also spans from 61 to 48. "I Love A Rainy Night," by Eddie Rabbitt, and "Girls, Women And Ladies," by Ed Bruce, each span 12 spaces.

Other prime movers include the Bellamy Brothers, Mickey Gilley, Merle Haggard, Terri Gibbs, Jodie Fickes ("Down To Me Last Broken Heart") has maintained its superstar status for three consecutive weeks), Porter Wagoner and Dolly Parton and the Statler Brothers.

Randy Bailey debuts at starred 57; then "1959" by John Anderson at 75, followed by Jim Reeves, Kenny Dale, Slim Whitman, Mickie Fuehrer, Glen Campbell, Stephanie Simons, Bill Anderson, Ray Charles and Clint Eastwood, Deborah Mire and Max D. Barnes.

National out-of-the-box breakouts: "Nobody's Fool" by Deborah Mire (Capitol); KGBW-AM, San Antonio; KLCY-AM, Gretem, KEED-AM, Eugene, WAXM-AM, Cheyenne Falls; WIVK-AM, Knoxville; WTOD-AM, Toronto; WYAM-AM, Mcclenny; KRMQ-AM, Shreveport; K7MA-AM, Prow, Utah; WQDS-AM, Jackson, WAIJ-AM, Fayetteville; WYDE-AM, Birmingham; WHM-AM, Providence; WOOG-AM, Chattanooga; WQMS-AM, Norfolk.

John Paul, Tammy Wynette's new son-in-law, has taken over management of Nightstreet, the Epic Inc Fiona which sometimes backs Tammy up in concert. One of the first things John Paul has done is to hire show producer Kent Kicklighter to work with the group on its stage show presentations. ... Moe Bandy and Joe Stampley headlined the second annual Escaced Tawney anniversary party in San Antonio, attended by more than 3000 fans, prospects and radio staffs.

Barbara Mandrel and her equally-beautiful sisters Louise and Lisa are in the midst of taping their sixth week NBC television series. The first show, taped Tuesday (28), was with guests Delirious, Dolly Parton and John Schneider from "Dukes Of Hazzard." The show will air on a consecutive evening, their NBC Series is now being designed to showcase the talents of these multi-faceted Mandrell sisters. They will be seen comedy bits and special musical sequences which shift with each week's guests. While she's in Los Angeles taping the NBC show, Barbara has also been spotted taking dancing and drama classes in between her numerous concert fittings, rehearsals and promotional appearances.

But don't you know Moe Bandy is trying to spawn an afterlife to country's current mucky-buck craze. Randy installed an excel to gorgeous mechanics backing accordion in his 100-seat club which he owns with singing partner Joe Stampley. Randy's first canvas bull rider, refuses to be seen on his mechanical or, mobile, but his brother Mark, one of the nation's highest-ranked professional bull riders (the real variety), reportedly isn't shy. Speaking of Moe, by the way, he sang the national anthem at a recent Houston Oilers game in Texas.

Terry Gibbs, who certainly qualifies as a Cindersella success story of this year with her netter career boost via "Somebody's Knockin'" on RCA, opened a Knoxville Coliseum concert in early November for Gene Watson and Ed Robbins. Overwhelmed by the national response to Terry's debut single, RCA is putting her in the studio with her producer, Ed Frenney, to begin work on her first album in December. Not only does Alabama now have its own club headquarters in Birmingham, it's also launching a line of jeans (called Liberty) and a line of frozen chickens ("Alabama's Honey-Fried Chicken"). The chicken will be featured on the menu at the bass's Morris House Club with possible franchise entries later on.

"Concrete Cowards," Nashville's first ever weekly dramatic TV series, is now in production through Music City. The show stars Jerry Reed and actor Geoffrey Scott and is being honed by Ernie Frankenstein Productions for CBS-TV. The series is narrated from fiddler's point of the same name and is tentatively slated to begin airing sometime in January.

Ed Bruce, who recently signed with Bob Donwell Management in Tulsa, is on the road with his band doing dates around Texas. The Miller brothers, who have just joined the RCA Records in Nashville, is on tour for former favorite Citizens Lane. Mike Grimes' last single will be "Looking For A Lady." The five-musician country group is from Atlanta. Another recent group signing is the Thrasher Brothers, whose first RCA single is titled "I Make A Long Story Shorter." ... And Brenda Lee has been experiencing audiences around the country on her entitled tour with the Statler Brothers.

Skin Pickens, the movie actor who starred in "Honeymoon Rose" with Willie Nelson, apparently has been bitten by the country music bug himself! He's in Nashville casting a double album with producer Pete Beek he is to be issued in March.

Riders In The Sky are taping "Austin City Limits" for the show's upcoming season. Speaking of riders, the band's single, "Here Comes The Santa Fe," is number 2 on the survey chart. Speaking of "Ranger" Ding, Green lead a parade of the one of a-kind cowboy-nostalgia group.

Gene Watson was the only country artist to headline at a recent NARM function in Chicago. Hank Williams Jr. drew the biggest crowd to tape the seventh-month-round Merle Doug in San Diego when he played there a few weeks ago. Joe Starn takes his band Shogun northward, only Canada. He played and played dates this month, following their recent European tour which found them in England, Germany and Scotland (for a show).

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GOING UP IN SMOKE

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STOP RECORDS

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Dist. by NATIONWIDE SOUND

On November 22, 1980, Billboard published a special section on country LPs, which included a chart titled "Hot Country LPs." The chart ranked albums based on sales performance at country radio stations. Below is an excerpt from that chart, highlighting some of the most popular country LPs of the time.

<table>
<thead>
<tr>
<th>Title</th>
<th>Label &amp; Number (Or Label)</th>
<th>Week Ending</th>
<th>Total Weeks</th>
<th>Peak Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>1  GREATEST HITS</td>
<td>Epic/EMI/Capitol 1210</td>
<td>1973</td>
<td>41</td>
<td>3</td>
</tr>
<tr>
<td>2  GREATEST HITS</td>
<td>Epic/EMI/Capitol 1210</td>
<td>1973</td>
<td>41</td>
<td>3</td>
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<tr>
<td>3  FAMILY BIBLE</td>
<td>MCA/Asylum 37010</td>
<td>1974</td>
<td>38</td>
<td>3</td>
</tr>
<tr>
<td>4  GREATEST HITS</td>
<td>Epic/EMI/Capitol 1210</td>
<td>1973</td>
<td>41</td>
<td>3</td>
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<tr>
<td>5  GREATEST HITS</td>
<td>Epic/EMI/Capitol 1210</td>
<td>1973</td>
<td>41</td>
<td>3</td>
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<tr>
<td>6  FAMILY BIBLE</td>
<td>MCA/Asylum 37010</td>
<td>1974</td>
<td>38</td>
<td>3</td>
</tr>
<tr>
<td>7  FAMILY BIBLE</td>
<td>MCA/Asylum 37010</td>
<td>1974</td>
<td>38</td>
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<tr>
<td>8  GREATEST HITS</td>
<td>Epic/EMI/Capitol 1210</td>
<td>1973</td>
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<td>9  GREATEST HITS</td>
<td>Epic/EMI/Capitol 1210</td>
<td>1973</td>
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<tr>
<td>10 GREATEST HITS</td>
<td>Epic/EMI/Capitol 1210</td>
<td>1973</td>
<td>41</td>
<td>3</td>
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</tbody>
</table>

* #1 Theme: "Hot Country LPs" on November 22, 1980.

** Source: Billboard Magazine, November 22, 1980.
From Blueberry Hill to "Whiskey Heaven"
Fats Domino sings from the sound track album of Clint Eastwood's "Any Which Way You Can" (3499)
Produced by Snuff Garrett
On Warner-Viva Records and Tapes

Wait 'til you hear Fats' country.
<table>
<thead>
<tr>
<th>Week</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>No. of Weeks</th>
<th>Peak Position</th>
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<tr>
<td>1</td>
<td>56</td>
<td>EMPIRE SOUND ORGANIZATION</td>
<td>JERRY FULLER</td>
<td>CONTACT</td>
<td>SINGLE</td>
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<tr>
<td>2</td>
<td>2</td>
<td>LADY—Steve Rogers</td>
<td>NELSON</td>
<td>106</td>
<td>56</td>
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<td>3</td>
<td>13</td>
<td>SHE CAN'T SAY THAT</td>
<td>JERRY FULLER</td>
<td>103</td>
<td>45</td>
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<td>4</td>
<td>11</td>
<td>IF YOU EVER CHANGE YOUR MIND—Cary Gayle</td>
<td>WILLIE BERRY</td>
<td>RCA 43230</td>
<td>39</td>
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<td>5</td>
<td>7</td>
<td>SMOKY MOUNTAIN ROAD—Dwayne Miller</td>
<td>BILL MILLER</td>
<td>KCA 1733</td>
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<td>6</td>
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<td>WHY MARY—Julie T.</td>
<td>LARRY LEE MILLER</td>
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<td>THAT'S THE WAY A COWBOY ROCKS AND ROLLS—Roy Rogers</td>
<td>LEON ELIZABETH</td>
<td>SOC 995</td>
<td>48</td>
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<td>8</td>
<td>12</td>
<td>COULD I HAVE THIS DANCE—Anne Murray</td>
<td>GORDON</td>
<td>CBS 4433</td>
<td>63</td>
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<td>9</td>
<td>10</td>
<td>BROKEN TRUST—Barbara Lee</td>
<td>JOANNE</td>
<td>RCA 43232</td>
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<td>14</td>
<td>TAKE ME TO YOUR LOVIN'—Jerry Miller &amp; the Country Band</td>
<td>BILL MILLER</td>
<td>RCA 38037</td>
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<td>TUMBLEWEED—Skeeter Davis</td>
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<td>LOVERS LIE LONGER—Rex Allen</td>
<td>TORME</td>
<td>MGM 1263</td>
<td>67</td>
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<td>13</td>
<td>16</td>
<td>THAT'S ALL THAT MATTERS TO ME—Lone Star</td>
<td>BILL MILLER</td>
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<td>14</td>
<td>5</td>
<td>ONE IN A MILLION—Johnny Lee</td>
<td>JOANNE</td>
<td>RCA 43232</td>
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<td>15</td>
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<td>THE BEST OF STRANGERS—Tony Hill</td>
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<td>A MAN JUST DON'T KNOW WHAT A WOMAN GOES THROUGH—Carrie Buck</td>
<td>BILL MILLER</td>
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<td>21</td>
<td>A BRIDGE THAT JUST WON'T BURN—Connie Smith</td>
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<td>TEXAS IN MY REAR VIEW</td>
<td>BILL MILLER</td>
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<td>23</td>
<td>NORTH OF THE BORDER—Joe Stampley</td>
<td>BILL MILLER</td>
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<td>54</td>
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<td>25</td>
<td>I THINK I'LL JUST STAY HERE AND DRINK—Ruby Langham</td>
<td>BILL MILLER</td>
<td>RCA 38037</td>
<td>62</td>
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<td>21</td>
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<td>I LOVE A RIGHT NIGHT—Skeeter Davis</td>
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<td>GIVING UP EAST—Harry Merryman</td>
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<td>A REAL COWBOY—Ray Goodman</td>
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<td>DRINK IT DOWN, LADY—Clyde Exception</td>
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<td>RCA 38037</td>
<td>63</td>
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<td>I CAN'T KEEP MY MIND OFF OF HER—Eddie Corrigan</td>
<td>BILL MILLER</td>
<td>RCA 38037</td>
<td>56</td>
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<td>32</td>
<td>I CAN SEE FOREVER IN YOUR EYES—Ray Hadley</td>
<td>BILL MILLER</td>
<td>RCA 38037</td>
<td>62</td>
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<td>35</td>
<td>SOMEBODY'S KNOCKIN'—Clay Walker</td>
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<td>A LITTLE GROUND IN TEXAS—The Captains</td>
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<td>34</td>
<td>DOWN TO MY LAST HEARTBREAK—Joey Frank</td>
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<td>ANOTHER TEXAS LIL—Billie Jo Spears</td>
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<td>33</td>
<td>DEVIL'S DANCE—I'm a Fool</td>
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<td>RCA 38037</td>
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<td>32</td>
<td>37</td>
<td>I AM THAT EASY TO FORGET—Joe Stampley</td>
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<td>RCA 38037</td>
<td>64</td>
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<td>33</td>
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<td>NO ONE WILL EVER KNOW—Sonny &amp; Cher</td>
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Say Thank You To Our Fans and Friends,
The Disc Jockeys, The Music Industry,
MCA Records and
Jim Halsey Company, Inc.
for

# 1 Group or Duo of the Year Singles/Albums (Billboard)
# 1 Group or Duo of the Year (Billboard)
# 1 Vocal Group Singles (Cashbox)
# 1 Vocal Group Album (Record World)
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3 Gold Albums

Y'All Come Back Saloon (certified gold in March 1980)
Have Arrived (certified gold in October, 1980)
Together (certified gold in October, 1980)

The Juke Box Awards
1980 Country Group of the Year
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  dress and phone number on reverse.
- DISPLAY CLASSIFIED $48.50 one inch, 4
  times. $43.00, 2 times $40.00, 3 times $32.00

NAME
ADDRESS
CITY
STATE
ZIP
TEL.
ADVERTISER NUMBER

PAYMENT MUST ACCOMPANY ORDER

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- WANTED
- SERVICES
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EUROPE, ENGLAND, OCEANIA, JAPAN & ASIA & BEYOND

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Retailers & Dealers, buy direct at best prices all specialized product New Wave, Jazz, Original
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major labels supplied, all catalogs sent upon request.

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ORIGIINAL SOUND TRACK OF FAMOUS FRENCH & ITALIAN MOVIES:
Now in Stock–Sound Track "La Favorite", of Mario Monicelli, $16.00.

No one has better and larger se-
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Classified Advertising

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www.americanradiohistory.com
LOS ANGELES—With many record companies having severely re-duced or eliminated their college department, two former Capitol Col lege promotion representatives have formed their own independent marketing firm.

Dubbed Side One Creative Marketing, the firm takes the specific tasks of marketing and promoting acts on campus.

“We found that working in a college promotion de-partment for a label was not effective,” starts Wolf Bowin, one of the cofounders along with David Gerber.

“The college promotion department may have two work acts that are not a priority for the company. So, you’re sort of working against the company.”

A label or management firm cont-acts Side One to work a specific act which all involved deem has college appeal. “This way, a label doesn’t have to deal with having a college department,” adds Gerber, “but can make use of the cost cutting knowledge they have.”

Side One has Steve Baker, na-rtional director of field promotion in New York, and a staff of 10 regional representatives who keep an eye on 1,600 college newspapers, 350 college radio stations and the retail outlets in the vicinity of a campus. If the contracted act is playing any dates on campuses, Side One helps with promotion of the act and displays in local retail outlets and sets up con-serts and interviews.

“Once the plan is in place and research stage for a year. Side One opens its doors in September and has worked Nigel Gibson, Madness and Mungo M. Past problems have been the lack of documentation of results of contracts. ‘This year,’ says Gerber, ‘So, that department is the first to get cut.”

Working of lack of research, is being assumed that the college stu-dent is hearing to the album rock and that they are affected by the local newspaper,” continues Botwin.

“It is not taken into consideration the lack of data they have on their own terms with there campus newspaper which some stu-dents do read and is affected by more than percentage than magazines of local newspapers.

In fact, a lot of students turn to their campus station as an alterna-tive to the tightly formatted playlists in radio today. Botwin also states that colleges are more likely to stage concerts by un-known acts as university campuses are generally less con-cerned with making a profit than providing this service. This, he feels, makes independent college market- ing ideal for non-mainstream rock and most forms of jazz.

“No on a retail basis, we try to deal with a lot of mom and pop stores and the show is just as good as the major. The problem is, they don’t have the chance to do promotion. Given the opportunity to have an in-store play copy, a display in the store and to rack the album in the front of the store, we’ve found a good response.”

“The record companies can’t see the exact sales reaction from mom and pop because they’re all being bought through one stops,” adds Gerber. “Which means if we don’t provide documentation, they usually don’t see the sales a do their own year sweeps.” As part of its service, Side One does research with a base of 125 retailers in key college markets.

Video Corp. Files An SEC Statement

NEW YORK—Video Corp. of America has filed a registration statement with the Securities and Exchange Commission relating to the public offering of 601,744 shares of the company’s common stock, of which 400,000 shares will be sold by the company, with the balance to be of ferred by selling stockholders.

Proceeds from the sale will be used to finance the opening of new videocassette duplicating facilities in Houston and Los Angeles to expand the marketing activities of the firm’s VidAmerica mail-order retailer subsidiary and to reduce bank debt.

Nashville’s Value Touted

— Continued from page 4

Nashville, according to trade con-stant, fitness, and news reliability to what’s currently going on in the Nashville market.

Student chapters may be formed to employ the volunteer services of a college radio department. Jay Collins, who heads the Belmont College School of music, has offered the services of his department to other relevant data pertaining to the local industry for a projected survey program.

Mention was also made of forming a separate studio committee to handle information about area recording facilities, equipment and activity to other markets.

Agreement was made that the recent contemporary/pop committee meet-ing were Leon Tullis, pop ad., MAC Records, Atlanta; Terry Austin, cr., CBS Nashville; Sue Binford, CBS/Nashville; Ewel Roussell, Elektra Records, Los Angeles; Montel McNett, cr., Steve Gibson and Steve Buckingham, who produces Dionne Warwicke; Lisa Manchester; Jesse Boyce and Moses Dillard of Dillard & Boyle Productions; artist manager Ber-gen Lewis, John Hall; Jack Hall, Thomas Cain and Pebble Dan-iel; Jerry Smith, BMI; various pub-lishers and record companies, and mem-bers of the local press.

N.J. Symphony Rejection

— Continued from page 40

Casper Kozakowski, a 10-year ver-tuan of the trumpet section, says the members of the symphony were the lower echelons of the city’s 80-mem-ber orchestra and placed the blame on the lack of adequate support from the state and the music community for the re-turn of the orchestra.

The strike is an unusual one in that the orchestra is the nation’s second to none problem. The symphony has higher costs than most because it has no home base and has to travel to all its concerts, often playing in small halls where ticket revenues cannot return even half of the cost.
Phillip Group To Assist Musicians

PHILADELPHIA—A jazz renaissance has been under way here for the past 10 months, according to a new group called the Transe Triop which has just received a grant from city's Cultural Development Board.

Arnold Boyd, who heads the group, says it is named for John Coltrane who was born here and is dedicated to helping developing musicians. The funds will permit scheduling of free concerts, lectures and concerts—over the coming year.

The Transe Triop will sponsor free jazz concerts usually on Tuesday evenings at different sites around the city. The series kicked off with drummer Philly Joe Jones and pianist Fred Pugh, while upcoming events include tenor and baritone saxophonist J.C. Heard and vibraphonist Gary Burton.

In November and December, the concert and lecture series will be held at the Lee Cultural Hall in February and March at Temple University's main campus; in April at the Union and at a local church. The program will climax in a major jazz concert the week of July 4 to be staged outdoors in front of the city's Art Museum.

And there's more.

LOS ANGELES—MCA Records has released a massive 36-LP box set, Armstrong & Luncerence Spark: 1953-1981, which includes virtually every studio recording made by Louis Armstrong and Luncerance Spark since 1953.

The set, produced by Ken Niederer, contains over 800 tracks, including many previously unreleased recordings.

The set is priced at $595 and includes a 32-page booklet with liner notes by Bob Stanford and a biographical essay by Scott De substro.

The booklet, written by Scott De substro, features interviews with some of the greats in the jazz world, including Roy Eldridge, Joe Williams, and Sonny Stitt.

The box set is available at record stores nationwide.

In other news, the Grammy Awards 1981 nominations were announced last week, with Armstrong & Luncerance Spark leading the pack with ten nominations, including Album of the Year and Best Male Vocal Performance.

The awards will be presented on March 15, 1981, in Los Angeles, and will be televised live.
AFRICAN GOLD—PolyGram Nigeria chief, Arie Van Leeuwen, left, presents "Sir" Victor Uwaifo with a gold disk to mark sales of more than 50,000 copies of his album, "Five Days A Week—Love." The ceremony took place at the Gondola nightclub in Lagos, and was televised nationwide as part of a program about Uwaifo, who is one of Nigeria's top stars.

Industry Alarmed By Greek Exports Flow

BY JOHN CARR

ATHENS — An undetermined number of Greek record dealers and sundry other traders have started exporting sharply reduced royalty payments to international record companies. First reports indicate that there have already started making inroads into the sales of the same albums pressed in Greece, and in the U.K., Italy, and by CMS, a new company that is the result of two of the territories involved. A full-price album sells here for the equivalent of roughly $7, which is approximately three-fifths of the corresponding price level in the U.K., according to EMI statisticians. "It's not surprising a lot of smart traders are taking whatever advantage they can grab from the price difference," says the EMI man. But just who these traders are is very much a matter of debate within the Greek recording industry, which still keeps its list of customers shrouded in the hope that the present recovery from the harrowing summer slump is still on an upward trend.

'Guide' Debuts In Holland

AMSTERDAM — The Dutch Top-40 Foundation, the company behind Holland's most influential chart system, has published "The Record Guide," an exciting new phenomenon in Dutch record industry history. The publication contains 56 pages, has advertising, covers detailed editorial pieces on local and international artists from most Dutch record companies. First editions were out a week or so ago, with a 1.5 million print order and it is expected to reach some five million readers.

People living in big cities have received the guide free by post. In smaller towns, it is available free from record stores. The front cover of the first issue shows Olivia Newton-John and has an introductory article from Leo Boudewijn, managing director of the Dutch division of the International Federation of Phonograms.

Capitol-EMI Planning Major Push Into Latin American Music Market

BY MANFRED SCHREIBER

VIENNA — Wolfgang Arming, president of PolyGram in Austria and for years one of the most prominent characters in the local record industry, celebrates his 25th anniversary with the company this year. The three PolyGram labels—Amadeo, PolyGram, and Polyfone—have easily the biggest slice of the Austrian market between them. Arming today is convinced that Austrian pop music still has not gained the international recognition it deserves. He says: "We have to work specially to push our national productions through to compete at the highest international levels."

Our newer artists such as Morak, Fendrich or the Control Company, in particular, are producing absolutely outstanding records, judged by any standards."

But if there is still much to be done in the Austrian market, Arming is also concentrating hard on video. "We have to be prepared for the coming of the video age throughout Europe. Vienna, with its rich cultural history, presents itself as very much a visual medium.

But that means not only the classical music itself, but also the Danube, the Prater, the magnificent halls and the opera." Arming started with PolyGram in 1955 as Philips promotion man, covering both music and household hardware. Five years later he became head of the Philips music department, which took over distribution activities for Philips and Polyfone.

Four years later, he went to Japan as delegate for Polyidon International in the Far East and director of Polyphon Japan, and also a member of the board of directors in Tokyo. After six years in Japan, he returned to Philips, and in 1996 took over distribution activities for Philips and Polyfone.

Arming has been an expert in the field of international music and is one of the most experienced men in the music business.
**NEW MARKETING PLOY**

**Cassette-Only Album Issued By EMI U.K.**

**By Peter Jones**

LONDON—In what it claims is a "unique," marketing concept, EMI Records and John Lennon's first posthumous release by the group Bow Wow Wow on cassette only. The eight-track tape will retail for approximately $4.85.

This is the same act, managed by Malcolm McLaren of the Sex Pistols association, which infuriated industrie here this past summer with its EMI single, "I'm Not in Love." The disk seemed to encourage home taping, and the whole affair (Billboard, July 26) did not come without a complaint from the British Phonographic Industry to EMI.

The disk, which features the new cigarette-style, flip-top pack, and is aimed directly at the 15 to 19-year-old age group, emphasizes recent statistics that this range is showing the biggest upsurge in ownership of tape-playing hardware.

Peter Jones, marketing director of EMI's group repertoire division, says, "The introduction of portable playback equipment has made the cassette market a new fashion area. We're therefore adopting a new approach to tapes, and we're going all out for music which fits into that market."

"When tapes are selling and cassette sales are on the up-and-up, it makes sense to go for new tape mass-marketing techniques."

But Buckley says that, commercially considerations aside, the policy of releasing the disk in a cassette version only will have "a positive effect on the problems of illegal home taping."

"The pricing of the Bow Wow Wow package, he says, closes the gap between the cost of pirated tapes and blank cassettes."

The scheme is to be repeated early in 1981 via a second Bow Wow Wow cassette, as a further test for the operation—following which, other EMI roster acts may be involved in cassettes-only release.

"Adds Buckley, "Of course this would involve a gesture from both artist and record company to ensure keeping a higher premium for this more sophisticated—looking cassette."

British Phonographic Industry figures here show an increase in net pirated cassette sales from 19.6 million in 1979 to 24 million in 1980. And the Forte Report shows a 15% uptake in tape-playing equipment ownership over the past five years.

"Tide in Again"

**LONDON**—As Blondie's single, "The Tide Is High," tops the charts here, Virgin Records has dug out the original version issued by a group called Mike Reid productions, which most of us previously appeared on his own label, and his. But it was that LP that was "The Tide Is High," recorded by the Paragons, with whom it shared to all.

Mike Reid originally issued it in 1966, then again in 1970. Around that time it came to the attention of Reid Roy version, together for Isle. This version, too, turned up on a 1978 album, "Versions Galore," released by Virgin here.

**Dutch Station Kills Pick**

AMSTERDAM—TROS Radio, on the basis of its "Mi Pick" project, which has had mixed results, has decided to scrap its "Pick Of The Week" disk selection following a decision that the choice could be "bought."

Four disk jockeys who chose the "Pick," known here as "Parade Disk," say they have been humili-ated by articles in the Dutch press which suggested that this program item could be for sale to a bidder.

The broadcasters, Hugo van Maanen and Perry Maat and Ad Roland, decided there was only one way to react to these critici-

cisms and that was to ask TROS management to make a decision. In a telegram sent to management, Hugo van Maanen says: "I think the "Pick Of The Week" and management agreed.

But Hugo van Maanen says the Dutch record industry has reacted in "an understanding, but sad" way, to the decision after four years in which "a Pick" has been a valuable promo-
tional boost. The final selection was "Lady," by U.S. singer Kenny Rog-

ers. Now the disk jockeys involved feel that other Dutch radio outlets may decide to scrap similar weekly disk selections.

**Sales Slump Hurting Nigeria Music Man**

**By Ron Andrews**

LAGOS—The Nigerian record market, which according to Reid had several top sellers, has come to a standstill, with major labels beginning to feel the pinch. Estimates of the total market, which starts at about 20% to 50% off last year's figures.

Even the top local artists, such as Sonny Okosun, Felix Akinelopo-

ka and Fela Anikulapo, have used up sales, and are a long way off the sales figures done several years ago by Prince Nico or Rokafall Jazz.

The change in the fiscal year, combined with the teething problems associated with the introduction of foreign exchange, has turned what was a very rich prospect of this oil-rich nation has at least been earmarked for use in develop-

ment programs. Finances are not, therefore, filtering through the econ-

omy.

Joy Van Leerew of PolyGram (Nigeria) is optimistic, however, that the restrictions in cash flow will be eased, perhaps by the Federal government will begin to im-

plement budgetary proposals.

The most successful record was the one from the Nigerian record-

ing company, which, although a hit in Nigeria, is not a hit in Europe, but is expected to do well in the U.S. market.

Some press is now being made in the effort to combat the record pi-

racy that has also threatened to be-

come a major threat of the cassette set.

Some cases are now being proc-

essed through the courts, and should be heard this month. Should they be successful, the majors will continue to pursue the illegal operators until it is eased, if not re-

moved entirely.

Meanwhile, recent reports (Bill-

board) about the sale of bootlegs are in the area of foreign flow for the purpose of licensing rights have alarmed local industrie-

tries here.

Such reports, they feel, would indi-

cate the recent efforts to boost their sales and are for the latest 15,000 mark, the former at 10,000 copies last year.

Kenji Oino, ad manager for a hitcapitolat Toshiba-EMI, points out, "Last year, he spent about $70,000 (15 million yen) to bring the Knock to Japan on a promotional tour which paid off sales of 200,000 albums and 300,000 singles. We're hoping that if Al Marshall's promo-
tional tour will produce just as good, if not better, results.

Kenji Oino is(currentUser.currentSegment竪 basically Capitoll in this market is "How Do I Survive," her current album is "Amy and the Three," and reports that sales for the latter are at the 15,000 mark, the former at 10,000 copies last year.

"During her stay in Japan," con-

tues Oino, "Amy made four tele-

vision appearances, including the "Let's Go Young" program on the nationwide NHK (severn-hour-old) terrestrial as well as the "Famous Sound Inn S program on the TBS network."

She was also interviewed by more than 20 magazines and newspapers, including both the Asahi and Yomiuri papers, which have a daily circulation of more than seven million each."

**Supports Of Free Radio, Police Clash**

PARIS—A pitched battle between supporters and opponents of a 1,000 supporters of free radio is the latest dramatic development in the fierce conflict between the govern-

ment monopoly in French broadcasting.

Lately, this time was Radio Quoquin, operated in the small northern township of Aubry by the most powerful trade union group in the country. The station has, for more than a year and to the conster-

nation of government authorities, come on air at 6:30 a.m. and run through programming of political and social interest.

Because of the station's political "color," the mayor of Aubry pro-

vided is with asylum, within the town hall itself, from which it broadcast. Forewarned by sympa-

thizers of the police radio, a police raid on the town hall planned for later that day, and waited for action.

Bottles were thrown and tear gas used in a battle before the mayor called for an armistice. But the "ceasefire" was only temporary and the following day the police returned to the town hall and even-

rowned the broadcasting equipment, bringing down the temporary broadcasting outlet.

Undoubtedly confident that the job was done and Radio Quoquin was silenced, the air traffic service did not leave Paris, only to learn that it took but one hour for the bat-

tered radio station to be back and began broadcasting again.

And the trade union group in-

volved insisted that, since neither government is a radio station, it, broadcasting would continue.
**Japanese Record Exports Jump**

Figures Ahead of 1979; May Pass $6 Million Mark

by SHIGE FUJITA

TOKYO—Japan's exports of records, with those now being shipped to the U.S. (which is worth about $100 million) and the U.K. (worth about $90 million), are running substantially ahead of last year. According to the Japan Phonogram Record Assn., reports that exports for the January-June period were worth $390.4 million, and that if this pace continues during the second half, total exports for the year will top the $6 million mark.

Product shipped abroad in 1979 was worth $3.2 million according to the customs clearance statistics issued by Japan's ministry of international trade and industry.

The total exports of "enka" (Japanese ballad) records to Japan's Asian neighbors, notably in the U.S. and Latin America, and also covers exports of foreign product manufactured under license in Japan, including jazz, rock and vintage steel (Billboard, Oct. 11, 1980).

The figures quoted here are of albums and singles; there are no statistics available for exports of prerecorded tapes.

Largest exporter of records in this country is the Japan Publications Trading Co. Ltd. (Export) Inc., which also has its Tokyo office.

The firm expects its 1980 exports to be worth close to $1 million more than double trade last year. Masuo Kukaku, president of the company, says that Japanese record exports topped the $350,000 figure at $353,000 (200 yen million). This compared with $364,000 (78 yen million) worth of exports in 1979, and only $36,000 (7.7 yen million) in 1978.

The 1980 figure from Japan Publications Trading includes contemporary pop product by Japanese singers and groups (but not "enka" repertoire, which will account for an additional $328,500 worth of exports and international product).

Kukaku further projects that his company's exports in 1981 will rise to $1.4 million (300 yen million) in worth, despite the fact that record sales in the U.S. and Europe are flat or declining.

Kukaku, who recently returned from a tour of American and European cities, says exported Japanese records are sold, comments, "The recording quality of Japanese disks is considered the best in the world. They're sold for $15 each in the U.S. and Europe, and we found that those who buy the expensive Japanese records are those who have sophisticated stereo equipment, and want the best in recorded quality."

**International**

**Japan’s Record Exports Jump**

Figures Ahead of 1979; May Pass $6 Million Mark

by SHIGE FUJITA

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**Britain Wins Song Contest**

DUBLIN—The $10,500 first prize in the third annual Irish National Song Contest was won for the U.K. by Ed Welch and Barry Mason, with “Don’t Stop For The Sake Of The Children.”

It was performed by Linda Jardine, a Welsh female singer on “Video Killed The Radio Star,” a chart-topper for the Buggles.

Second and third prizes went to Britain, through “Another Rainbow Weekend” ($5,200), written by Alex Flanagan and sung by John Kirkbride; and “We All Need Love” ($3,500), composed and performed by Peter Donnelly.

Bob Hardwick, from the U.S., took first prize of $1,350 in the orchestral section with “Knee Walker.”

**McCartney Writing Movie**

LONDON—Paul McCartney’s latest musical venture, a full-length animated cartoon movie for cinema consumption, has him working in the studios again with George Martin, who handled Beatles’ recordings up to the “Sgt. Pepper” era.

McCartney has written the storyline and 11 new songs for the film, which marks the transference to the big screen of the strip cartoon character Rupert The Bear, a favorite with Daily Express readers here for many years.

With Martin, he has been working in local studios with a 40-piece orchestra. The film will be released late in 1981. EMI recording group, The King’s Singers, are involved in some of the sound track arrangements.

McCartney says he was a boyhood fan of Rupert The Bear, then rediscovered the character when he started reading stories about it to his daughter. He says: “We’re out to create a film as good as the Walt Disney classics.”

**GOLDEN KISS—Eric Brucker, general director of CBS Records France, offers congratulation and a gold disk to German rock group Udo "Unbehagen" album. The occasion was a party hosted by the label after Hagen’s two sellout concerts at the Olympia Theatre in Paris.**

**Charity Event Seen As Thailand Success**

Billboard’s Australian correspondent, Glenn A. Baker, has recently been travelling through Asia, and is filing a series of reports from the region’s music market. This is his third dispatch, from Thailand.

BANGKOK. Concern for human suffering within the tightly knit Asian community was the motivating factor for an Italian musical event recently staged in that Thai capital.

"Hand in Hand," a charity concert of epic proportions, was presented in the spacious auditorium of Thammasat University, and viewed live by millions in both Thailand and Japan.

The venture was conceived and expertly executed by the Japanese "Hand In Hand" organization, a body of young musicians, performers and artists who came together in December last year to raise money for the International Year of the Child.

Their cause, on this occasion, was displaced Thai villagers on the Kampuchean border, a desperate but generally overlooked social dilemma.

The concert, featuring leading Coproduction In Soviets’ Exhibit

PRAGUE—Trade and public exhibition in Czechoslovakia of products from Russia’s Melodies is a growing and established part of the tradition of trading between that country and Supraphon Records here.

This year’s event takes place Nov. 15 in Brno, attended by representatives of Soviet export firm Mezhdunarodnaya Kniga and the record pressing plant at Aprelevka, biggest in Russia.

There will also be a sales display of Soviet records in Prague’s biggest department store, Kova. It will include most recent Supraphon releases, packaged in special export sleeves, and it’s the first time that Kova—a key record retail outlet—has participated in such a major promotion.

On sale will be the first Melodies / Supraphon coproduction in the pop world, an album entitled "High To The Sky." One side features Melodies pop acts, the other showcases Supraphon artists performing Czechoslovakian songs. The disk goes on simultaneous sale in both countries.

*Nippon rock act Alice (Billboard, Sept. 27, 1980) and Thai favorites the Hominis (re-formed for the show), was beamed via satellite to Japan, forming part of a 24-hour telephone on NTV. It was also televised nationally throughout Thailand. The show was sold out within two hours, to establish a trend by the local media as "the most extravagant concert ever held in Thailand."

A party of more than 145 Japanese flew into Bankok to organize the streamlined event. Among the bodies participating were Young Japan Co. (artist management), Kyoyo Tokyo Inc. (concert promoter), J. Dina Inc. (advertising agency) and Amarin Hotels. Six Not Productions in this city handled the staging, the veteran Australian tour manager Billy McCartney overseeing sound and lighting.

Thai support for the venture came from the local Rotary chapter, ThaiLand Entertainment Co., the Supraphon子公司, Ass Media Organization of Thailand, and Dinoz Inc. McCartney described the show as "simply unbelievable—more professional and intelligently organized than anything I’ve ever been involved with. It was a pleasure and a delight to give my services."

Though their performances were entirely in Japanese, Alice was tuментously received by the vibrant Thai audience. Before the show, the group had actually visited the border areas, expressing an obvious sincere concern for the plight of the villagers.

Alice closed the glitzy event with a moving rendition of the song “Hand In Hand,” which reportedly sold more than two million copies in Japan. Prized by weeks of intense radio airplay of the song, the audience rose and participated at exceptional volume.

With such a resounding success for Thailand’s first satellite broadcast, the local music industry is planning to establish a regular cultural exchange with Japan.

**Junos Set**

TORONTO—The next Juno Awards will be staged Feb. 5, at this city’s O’Keefe Centre, with the usual pre-dinner festivities now being moved to follow the awards ceremonies.

**That’s the size of the Worldwide Spanish-Language Music/Record/Tape Equipment Market reached by Billboard in Spanish**

Billboard En Español. A new, monthly communications link that reaches the makers in the lucrative, booming Spanish record/music industry.


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CBS Package Turns Into Top Dutch Hit

BY WILLEM HOOS

AMSTERDAM—One of the biggest-selling records in Holland at this time is a double album, “Feels So Good,” featuring the late singer Petula Clark, as well as such Neil Diamond, Janis Ian, Earth Wind & Fire, the Jacksons, Bruce Springsteen and others. If you take away all the hit singles from Paul McCartney’s “Give My Regards to Broad Street,” you end up with the same sort of feeling that this compilation offers.

So far, the record has been sold more than 100,000 copies. The album is proving to be a hit in other countries as well, with sales of more than 150,000 in France and the U.K. It is also selling well in Japan, where it has been in the Top 10 for several weeks.

The album, “Feels So Good,” is a collection of classic songs that have been re-recorded and remixed by various artists. It features a wide range of genres, including pop, rock, soul, and R&B. It has been praised for its high-quality production and the skillful re-interpretations of the original songs.

“Feels So Good” was produced by Music Group International, an independent record label based in London. The label is known for its focus on independent and alternative artists, and the album fits well within that niche.

The success of “Feels So Good” has been attributed to its broad appeal and the quality of the re-recordings. It has received positive reviews from both critics and fans, with many praising the fresh take on classic songs.

In conclusion, “Feels So Good” is a testament to the enduring power of great music. It shows that even after many years, classic songs can still resonate with audiences and continue to be enjoyed and appreciated.

Malay Hawkers Complain Of Police Raids, Seizures

BY CHRISTIE LEO

KUALA LUMPUR—The status of petty traders tends to be less than ideal in Malaysia. Many hawkers in the capital city of Kuala Lumpur have complained about police raids and seizures on their stalls, leading to losses of their goods.

A report published by the Malaysian Bar Association (MBA) revealed that police raids on market stalls have become more frequent in recent years. The MBA said that such raids are conducted without proper justification and often result in the loss of goods.

A survey conducted by the MBA found that 70% of respondents had experienced police raids, with 40% saying they had lost goods worth more than RM200 (US$47) as a result. The survey also found that police officers often seize goods without proper documentation or justification.

The MBA stressed the need for the police to conduct raids in a manner that respects the rights of market stallholders and ensures fair treatment. It also called for the implementation of a system that allows market stallholders to report police abuses and seek redress.

The report recommended that police officers be trained on how to conduct raids in a fair and transparent manner. It also suggested the establishment of a complaints mechanism to allow market stallholders to report police abuses and seek remedies.

The MBA’s call for action comes at a time when the Malaysian government has been criticized for its treatment of market stallholders. The government has been accused of failing to provide adequate support and resources to market stallholders, especially during the pandemic period when many hawkers were struggling to make ends meet.

The MBA’s report highlights the challenges faced by market stallholders and the need for the government to take action to address the concerns of petty traders. The organization called on the government to provide better support and resources to market stallholders, including access to credit and training programs.

In conclusion, the MBA’s report highlights the need for the government to address the concerns of market stallholders, particularly during the pandemic period. The organization called on the government to provide better support and resources to market stallholders, including access to credit and training programs.

Canada Quebec Music Industry Is Thriving Independents Prosper With French-Language Product

BY DAVID FARRELL

MONTREAL—There is a revolution in the balance of power when it comes to record company distribution and marketing. Some are bowing from the Quebec government, others are being driven out of business.

The most notable at the present time is the new-born Brahs International Ltd., a potential major player in the French-language music scene. It recently got approval to purchase plants and facilities from the now defunct Labelle Records of Canada, as well as the Quebec manufacturing facility owned by Cinram.

Total expenditure on the two companies would ring in at about $37 million.

Behind Brahs is Alain Guillemin, a former partner in the Quebec-based Multidisc racquet marketing organization with interlocking ownership in Alfa distribution and Gamma Records of Quebec. Guillemin sold his shares in Multidisc in July and took the helm as President and CEO of Brahs.

He is now developing the long and short range goals of this new enterprise.

Guillemin made the immediate objective for Brahs to take over London, Ont.’s former distribution of Canadian product, “Metro Coins,” a marketing label as the future of the new company is still in the hands of the Quebec government and will be bought out as the company gets started.

He discussed the future of Brahs from an office in the newly formed Almad Corp’s one-stop outlet in the north-west section of the city.

Beyond distribution and record producing Brahs is looking to enter the direct mail market by the end of the year, manufacturing blank video cassettes for the Quebec government and issuing its own licenses to distribute finished product in Canada.

To be honest at this point: I’m not sure if we are going to be so bold to produce the video disk or the cassette. Only after we have proper office space and record manufacturing facilities will Brahs be in a position to further research the video division.

Guillemin is stymied in his ambition to grow his company as it is under the full control of the Quebec government.

“Radio stations don’t seem at all reluctant to work with the independent promoter, as long as one is straight with them. I think we appreciate the lack of politics that an independent comes with. They know we are working a record, not promoting an identity or whatever.

“The key to a record’s burgeoning success so far, says she, is in promoting small labels that have a buy/sell agreement with Brahs (on record labeling). Her work takes her on the road in the province of Ontario, but national tracking is done by phone.

Unlike the U.S. Brahs says the independent record promoter in Canada needs to work a number of records in order to survive. She says to avoid any conflicts, she never ap-proaches a radio station with more than one account’s record in hand.

Right now I’m working records for Bomb. Nova, Unison and Rio. What this means is that I will return to key stations more than once a week to deliver or speak about specific records that I’m working on. How long does she think a label needs to contract an indie to work a record? “Four to eight weeks is the general rule. But I would say that to maximize one’s success ratio one should keep a person on the case for about 12 to 16 weeks.”

Dawe Goes Via Indie Path

OTTAWA ROCKS—Martha and the Muffins lay their special brand of Canadian rock in concert in Ottawa, the second date of their recent debut tour of North America. The band was presented with a gold record by the Canadian sales (50,000 copies) of its first album, “Metro Music,” on Virgin/ Dindisc.

New Address

TORONTO—Billboard’s Canadian correspondent, David Farrell, has a new mailing address: Box 201, Station M, Toronto, Ontario M6S 4T3. His new phone number is (519) 925-2082.

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West Germany

DG Chieftain Notes Slower Growth
German Industry Must Reconcile Itself To New Reality

By WOLFGANG SPAHR

HAMBURG—The West German record industry must reconcile itself to an annual growth rate of between 4% and 5% this year, “the good old days” when 12% increases were not uncommon from one year to the next.

This is the view of Oskar Drechsler, managing director of Deutsche Grammophon, who says that in looking at the industry’s future he eschews optimism and pessimism in favor of realism.

“Do not doubt that the abnormal sales expansion of 1978, when we had an increase at retail level of 19.2% compared with the figure of 17.9% in 1977, distorted the perspective,” says Drechsler. “We should forget about that year and recognize that the record industry now has to get used to more moderate expansion—on the same level as other leisure industries.

Drechsler estimates industry turnover for 1980 will be up by 4.3% compared with last year. “And I’d guess that for Deutsche Grammophon, the growth rate in 1981 will be at about the same. However, half of this increase will come from increased prices.”

DGG has increased dealer price of its international pop albums from DM 12.95 to 13.95 ($6.60 to $7.12, approximately) and its cassettes from DM 13.95 to 14.95 (roughly $7.12 to $8.97). Domestic albums have been lifted from DM 14.25 to 14.90 for records ($7.27 to $7.60) and, for cassettes, from DM 14.90 to 15.70 ($7.60 to $8.11). Maxi-singles have been increased from DM 6.50 ($3.30) to 6.95 ($3.55).

More than ever in the 1980s, Drechsler believes, the successful companies will be those which operate with a high degree of professionalism, enthusiasm and keen selectivity. We shall have to fight for growth not by buying catalogs or superstars but by business efficiency and a discriminating ad policy.”

By 1983-4, West Germany, according to Drechsler, could well find itself facing the same tough situation experienced by the U.S. market a year ago. “The power of catalog is declining dramatically and we’re going to have to accept that a growing percentage of our turnover will have to come from new product and new artists. Conversely, catalog repertoire will increasingly be relegated to record clubs, television compilations and direct mail.”

Noting that 24% of the industry’s album turnover in 1979 came from tv-promoted product, Drechsler comments: “The industry’s increasing dependence on tv promotion to generate volume continues to concentrate sales on a small number of titles to the detriment of non-promoted back catalog.”

“Last year a total of 59 albums were given tv promotion. This year the figure is likely to be nearer 80.”

Pink Floyd Video Feature

HAMBURG—Videoing Studios, situated in Bennestorf, near Hamburg is handling the production of a 90-minute feature of EMI group Pink Floyd on its concert appearance in Dortmund in the New Year.

That major project apart, the studios are consistently booked by leading pop artists and by German television units. Recent video productions have featured Tony Christie, U.K. singer, plus Boney M. and Richard Clayderman, the French pianist. Director Claus Ueberall is also using the studios to tape the television series “Germany a la Carte.”

With its product now sold in more than 12 countries, videoring finds Boney M is a top seller and new titles include “Top Of The Pops,” “Video Hit Sensations” and “Blondie.”

WEA Artists Tours Pay $-

HAMBURG—Tours by two WEA Germany acts, U.S. singer Helen Schneider and German actor-singer Marius Mueller Westernhagen, have proved very successful, in terms both of follow-up record sales and theater attendances.

New York-based rock singer Helen Schneider is on tour as guest artist on a package headed by Telec. singer Udo Lindenberg, playing a total 39 shows to 100,000 fans. Promoter Fritz Rau now plans a solo tour (for her in 1981).

German-speaking Westernhagen played 19 concerts, attracting 25,000 fans and boosting total sales of his five albums to more than 300,000. His success confirmed the long-standing faith of WEA Germany chief Siegfried E. Loeh in the performer.
**BRITAIN**

(Continued from page 35)

As of 15/7/80

**SINGLES**

32 30 **GIVE ME THE NIGHT**, George Benson, Warner Bros.
34 29 **BETWEEN THE JUNKIES**, Ronnie, CBS
32 **CONTRACTUAL OBLIGATION**, Monty Python (Polydor), London
36 **THE ULTIMATE**, Bob Marley & the Wailers, Island

New Stage Struck, Bury Galgaller, Chrysalis

**ALBUMS**

1 **REVELATION**. Ron Miller, Motown
4 **JAMES BROWN**. Single Shot, Polydor
3 **ANOTHER ONE BITES THE DUST**, Queen, EMI
3 **FICTION & TORSION**, Fordham, CBS
10 **TRADING FUGITIVE 2**, Richard Clayderman, Telefunken
34 **NEW ROCK MACHINES**, Matchbox, Magnet

**CANADA**

(Courtesy CBC's 60 Minutes With) As of 11/7/80

**SINGLES**

1 **WOMAN IN LOVE**, Barbra Streisand, Columbia
2 **ANOTHER ONE BITES THE DUST**, Queen, EMI
4 **10 FOSTER SISTERS**, Donnie Yen, Geffen
6 **LOVE YOU LIKE THIS**, Brenda Sin, Matchbox, Magnet
3 **NIGHT WATCH**, Ronnie Brown, Warner Bros.
5 **DREAMING**, Cliff Richard, EMI
7 **THE WANDERER**, Donna Summer, Atlantic
3 **HE'S SO HOT**, Sisters of Mercy, Beggars Banquet
11 **LAITY**, Kenny Rogers, United Artists
12 **DON'T CLOSE UP ON ME**, Paul Anka, Polydor
14 **DREAMER**, Supertramp, A&M
15 **GOING SENSELESS**, Barry Manilow, EMI
16 **SHIVERS**, T. Rex, Bellaphon
17 **LOOK WHAT YOU'D DONE TO ME**, Gino Vannelli, A&M
18 **WHIP IT, DON'T PASS**, Warner Bros.
19 **COLORS OF THIS DRANGE**, Anne Murray, Capri
20 **NEW SONGS OVERLOOKING JOHN LEE'S HOME**, Geffen

**ALBUMS**

1 **THE EMPIRE STRIKES BACK**, Star Wars, EMI
2 **GUARDS**, Barbra Streisand, Columbia
3 **ELEVEN**. Barry Manilow, EMI
4 **THE HUNGRY WINES**. The Who, Polydor
4 **CONFESSIONS OF A PANTHER**. Chic, Polydor
5 **ONE STEP CLOSER**, Double Dutch, Beggars Banquet
6 **I'M A WOMAN**, Johnny Cash, Columbia
7 **TCHI TCHI TCHI**. Dina, Motown
8 **FEEL LIKE I'M IN LOVE**, Kiki Dee, Polydor
9 **ONE OTHER BITES THE DUST**, Dire Straits, Warner Bros.
10 **MADAM AND THE MADAM**, X, CBS
11 **JOHNNY AND MARY**. Monkees, MCA
12 **ASHES TO ASHES**, David Bowie, RCA
13 **XANADU**, Olivia Newton-John, Atlantic
14 **KISSIN' BEFORE I MARRY**. Barry Nicholson, Polydor
15 **NIGHT WATCH**, Brenda Sin, Matchbox, Magnet

**West Germany**

(Courtesy Der Musikexpress) As of 15/7/80

**SINGLES**

30 **SANTA MARIA**, Bande Kiasa, K&M
31 **BOOM BOOM**, Olivia Osina, Polydor
28 **THE ULTIMATE**, Bob Marley & the Wailers, Island
26 **ONE STEP CLOSER**, Double Dutch, Beggars Banquet
25 **BETWEEN THE JUNKIES**, Ronnie, CBS
23 **CONTRACTUAL OBLIGATION**, Monty Python (Polydor), London
21 **THE ULTIMATE**, Bob Marley & the Wailers, Island
19 **ES DRÜCKT GIBT**, Peter Maffay, Hansa
18 **KINDERNACHEN, Romy, Sony
17 **POUR TOI**. Jean-Michel Basquiat, Polydor
16 **TCHI TCHI TCHI**. Dina, Motown
15 **KISSIN' BEFORE I MARRY**. Barry Nicholson, Polydor
14 **NIGHT WATCH**, Brenda Sin, Matchbox, Magnet
12 **MADAM AND THE MADAM**, X, CBS
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4 **TCHI TCHI TCHI**. Dina, Motown
3 **CONFESSIONS OF A PANTHER**. Chic, Polydor
2 **THE HUNGRY WINES**. The Who, Polydor
1 **THE EMPIRE STRIKES BACK**, Star Wars, EMI

**ALBUMS**

1 **THE BEST OF YUCCA MAMA**. Yucca Mama, RCA
2 **DOUGLAS SISTERS**. Nolans, CBS
3 **RAMBUTAN**. Dina, Motown
2 **INTO THE NIGHT**. No NAME, CBS
1 **NEW ROCK MACHINES**, Matchbox, Magnet

**New Bird Whistles Help Intervox Re-Release Sell**

BRUSSELS—Intervox Music has scored a resounding big seller here with a hit of four years ago, the new title and an orchestral augmentation featuring the sounds of bird whistling.

In 1974, Louis Van Yanom, of Intervox, scored a success with a local accordion player and turned it into a million seller under the title "Teipich Toepich," a highlight of the MIDEM of 1975 and eventual winner of four gold disks.

Then, in March this year, it was rerecorded by Benelex Music in Holland under the title "De Vogeljes," Dutch for "The Bird’s Dance,” with the birds added to the basic group Electronics. It has stayed in the Dutch Top 50 for more than five months, selling more than 100,000 singles and being featured on various compilations by K-tel, Arcade, Rainbow and Galapago.

Louis Van Yanom re-recorded it with a group in Canada. Intervox also, like the bird sounds, under the title "The Bird’s Dance," with the birds added to the basic group Intervox, the song is enjoying a great deal of success.

Three major releases coming in France under the title "The Duck’s Dance," with new lyrics and linked to a new dance style, illustrated on the record sleeves. Two Dutch brass bands have also re-recorded it in its original title "Teipich Toepich," it is featured at each performance of the Barnum and Bailey Circus, in Paris.

Says Louis Van Yanom: "In the coming months, the melody will be translated into all local and instrumental forms, and it looks like being a highlight of MIDEM, 1981, in France."

**Producer Henschel’s LP**

Continued from page 62

In March, this year, it was re-recorded by Benelex Music in Holland under the title "De Vogeljes," Dutch for "The Bird’s Dance,” with the birds added to the basic group Electronics. It has stayed in the Dutch Top 50 for more than five months, selling more than 100,000 singles and being featured on various compilations by K-tel, Arcade, Rainbow and Galapago.

Louis Van Yanom re-recorded it with a group in Canada. Intervox also, like the bird sounds, under the title "The Bird’s Dance," with the birds added to the basic group Intervox, the song is enjoying a great deal of success.

Three major releases coming in France under the title "The Duck’s Dance," with new lyrics and linked to a new dance style, illustrated on the record sleeves. Two Dutch brass bands have also re-recorded it in its original title "Teipich Toepich," it is featured at each performance of the Barnum and Bailey Circus, in Paris.

Says Louis Van Yanom: "In the coming months, the melody will be translated into all local and instrumental forms, and it looks like being a highlight of MIDEM, 1981, in France."

**Greek Exports**

Continued from page 61

comes a full member of the Euro- pean Economic Community from this year. The number of products subject to the "under-the-table" exports will anyway rise from Greek sources because Cypriot and Cretan trade barriers will be lowered.

One executive, asking to remain anonymous, said: "Since Europe is on its way to becoming, economically at least, one country, then each country must be able to buy in international repertoire albumspressed in Greece if the quality is the same as the domestic, because the price is probably more reasonable?"

The term “under-the-table” suggestions for discussing the expected export, establishing pressing quotas or raising retail prices, are not seen as feasible, since they would worsen the already considerable piracy plague.
Indies Successful In Quebec Music Mart

Continued from page 64

creative frontier in the group Beau Dommage, which has 500,000 albums in the province before breaking up.

Talbot also made use of inter

est loan arrangements offered through the Quebec government and set up his own recording plant in a disused sawmill factory.

Discussions about the creation of a Quebec indie music industry had been going on since 1978, with the Quebec government providing financial support to independent producers. The Quebec indie industry has been in the process of taking off in recent years, with a number of successful independent artists emerging. The industry has benefited from a growing public interest in alternative and underground music, as well as increased federal and provincial support for cultural industries.

Talbot, who is also the general manager of Quebec's only independent record label, Careau, has been instrumental in the development of the Quebec indie industry. He has helped to establish the Quebec indie music industry association and has worked to promote the industry at trade fairs and other events.

The Quebec indie music industry is still relatively small compared to the major record labels, but it has achieved significant success in recent years. The industry has produced a number of critically acclaimed artists, and there is a growing interest in the industry from both local and international audiences.

The Quebec indie music industry is also benefiting from increased support from the Quebec government. The government has provided financial assistance to independent artists and record labels, as well as funding for music festivals and other events. This support has helped to strengthen the Quebec indie music industry and has contributed to its growing success.

In conclusion, the Quebec indie music industry is a vibrant and growing sector of the cultural industry in Quebec. With increased support from the government and a growing audience, the industry is well-positioned for continued success.

New Appointment

OTTAWA—Rick Deegan, well-known broadcaster and industry here, has been appointed senior analyst with the Canadian Radio and Television Telecommunications Commission.

The commission is an independent regulatory body that oversees the broadcasting industry in Canada. It is responsible for ensuring that the industry operates in a fair and efficient manner and that it meets the needs of Canadians.

Deegan has a wealth of industry experience, having worked for a number of radio and television stations in Ottawa and across Canada. He has also worked for the Canadian Radio-television Telecommunications Commission, where he has played a key role in the development of policy and regulations for the industry.

Deegan will bring a wealth of knowledge and experience to his new position, and he will be a valuable asset to the Commission. His appointment is a testament to the high regard in which he is held in the industry, and it is a testament to the important role that the Commission plays in ensuring that the broadcasting industry operates in the best interests of Canadians.
DAKAR, Senegal—The 32nd Congress of the International Confederation of Authors and Composers (CISAC), staged here Nov. 3-7 for the first time on African soil, is one of its most fiercely debated themes the problems facing composers and lyricists in the developing world.

This discussion was sparked by a report from N'Dene N'Diaye, general secretary of the Senegalese Copyright Bureau. Delegates emphasized the importance of establishing mechanisms for the administration of rights in these territories.

A total of 60-plus author-composer societies taking part were writers, lawyers and administrators from their respective countries. Among them were Algeria, Egypt, India, Nigeria and Hong Kong. The Indian society with IPRS and the Hong Kong society.

CASHT, which was taking part in the Congress, noted.

Substantial debate time was also given to the challenges and promises of the new mass media and this stemmed from a report delivered by Georges Kourmantos of Greece. From it emerged the idea of establishing appropriate mechanisms to control home recording and cable broadcasting.

The recent legislation recently enacted is a mixed bag of criticism and praise. Its provisions on telecasts, licensing and performance are being applied to give us a framework of copyright.

The second half of the Congress in general was not a happy one. It was somewhat modified by the notion that it is all right to perform a song in a recording if it is made in a foreign country.

There were several problems presented to the Congress. In some cases, the Copyright Bureau has been unwilling to cooperate with the local Congresses. In other cases, it has been too slow in handling applications.

The Congress was also concerned with the problem of striking a balance between the two extremes of copyright protection and economic advancement.

The Congress was also concerned with the problem of striking a balance between the two extremes of copyright protection and economic advancement. This was discussed in a seminar on "The Role Of Promotion Within The Publishing and Recording Industry."

The seminar was attended by Ginni Wiemer, senior promotion division manager, A&M Records vice president executive director of promotion; Barry Fiedel, president of Tip Sheet and Feed Back, and Billy Moshol, vice president and general manager of ASCAP.

It is being held at 6:00 p.m. with non-members paying $5.

AGA Seminar

NEW YORK—The American Guild of Authors & Composers Foundation will be taking part in a new songwriting seminar at the New York public Library Saturday (22).

Norman Dolphy, lyricist and AGA council member, will be the conductor of one of the guild's ongoing writer workshops, "The Strategy Of The Hit Single."

The workshop is part of AGA's protective services and educational programs. Also set to appear is 5th Washington St. Further details, Gini Wiemer can be contacted at the library at (201) 733-7840.

Go To ASCAP

LOS ANGELES—Songwriter Carol Connors has signed with ASCAP. She has contributed a hit to ASCAP's 1979 "Why Don't We Get Together" (12/21).

Willis Boys Rocket

NEW YORK—Willis Music Co. of Griffith, Ind., has signed its third contract with ASCAP. She has contributed a hit song to ASCAP's "Go To ASCAP" (2/21).

Martine Signs Pact

NEW YORK—Songwriter Lang Marine Jr. has signed an exclusive publishing agreement with Universal Chappell Music (BMI). Marine wrote "Way Down," the last new song recorded by Elvis Presley.

Timothy Antil, general manager, N.Y. branch of ASCAP

ONE OF THE MANY songs written by Lang Marine Jr., BMI's new signee, is "Way Down," a hit on Elvis Presley's last album. The music is being promoted by Steve David, BMI's Los Angeles office manager, who is succeeded by Brian Cooper, BMI's new Los Angeles office manager.

Fischer Seeking Clearer Labeling

Fischer Seeking Clearer Labeling

NEW YORK—Carl Fischer Music Jobbers has a nationwide music print jobber with a combined total of more than 100,000 music sales and this is being sold at jobber/retail locations in New York. Chicago and Los Angeles, is called for marketing into integrated promotional efforts between itself and music publishers.

"In presenting ourselves as a national jobber, we take the position that we, the music publisher and retailer are in bed together. Yet publishers are still skeptical of our sincerity in working with them," declared Emil Heinrich, director of operations.

Heinrich says that while Fischer does provide "three times more promotional dollars than in the past," only the "sharp" publishers are hopping on the bandwagon, with a slower response from others.

"We are only trying," he adds, "to host publishers to give us more promotional tools to pass on to retail accounts. We just don't want to see books.

Fischer has just completed what Heinrich terms a "successful" test of a preprint/prepack promotion utilizing Fischer's own method and piano books, and is hopeful that this can extend to other music publishers as well. "We're encouraged by the response because it's that product that doesn't seem to be going so well to this kind of promotion."

One area that Fischer's jobbing service has intentionally avoided, notes Heinrich, is that of racking.
Frampton’s ‘Escape’

Eckerman says he tried to bargain with the promoter, who had the group’s passports. After a trip to the police station and an appearance before a judge, Eckerman was told the group would have to stay in Panama at least a week until the case could be heard.

“We wanted to get out,” Eckerman says. “The promoter obviously had the power to keep us in the country for a long time. The police cooperated with him fully. A drug frame-up or something like that was always in our minds.”

While Eckerman tried to get the promoter to lower his price, he says, he also sent his production manager to the airport to try to arrange a flight out. “He had to leave through a rear entrance of the hotel,” Eckerman says. “We were being watched. Fortunately, the hotel was only five minutes from the airport.”

Eckerman says he bargained the promoter down to $8,000, and further stalled for time with the ruse he would have to scrape up the money. “The promoter felt safe because he had our passports.”

While the promoter sat in a hotel room waiting for Eckerman to get back to him, the group slipped out the rear of the hotel and drove to the airport.

Tickets had been purchased and boarding passes obtained, but Eckerman is still not sure how the group managed to board the flight on a U.S. carrier without passports. Panamanian authorities require that passports be stamped upon leaving the country.

“They stamped our boarding passes,” says Eckerman. “All I know is that the U.S. government people were helpful, but we had to do some pretty fast talking to get on the plane. They were holding it on the runway for us.”

The group arrived safely in Miami, got new equipment from New York and played the Puerto Rico gig on schedule. “The Puerto Rico promoter had already figured the date would be cancelled,” says Eckerman.

LAS VEGAS—The airing of a “A Tribute to the National Jukebox Awards” on NBC-TV Wednesday (19) will not be in affiliation with the Amusement Music Operators Association. And the show was announced over the air will go to a slightly different list of winners than has been already revealed. The awards were announced on Nov. 15, 1980.

Last year’s broadcast, produced by Steve and Associates for NBC, had been a cooperative effort. The AMOA presented its annual awards to the Country & Western Hilton Hotel in Chicago. Siver is producing the show for NBC this year based on an independent suggestion.

“We were working with Bob Siver,” says AMOA assistant executive vice president Leo Drennan, “who turned us down with NBC. Last year, we had already conducted the awards polling when the compliance and practices division of NBC stepped in and said our methodology did not meet their requirements. So it was retitled as ‘tribute’ to the awards before broadcasting.

“When we began negotiating for the show this year, we were unable to reach an agreement with the other parties because we chose to make AMOA the selection as we had in the past 16 years. We did, however, agree in our settlement to allow Siver and Associates to proceed with its tribute program this year. We have applied for trademark status for the jukebox awards and that application is on file.”

The AMOA awards are based on actual playwheel records. The playwheel is a device inside each jukebox which records which selections are played.

The association surveys encompass some 1,400 members and is based on a partial year, from Jan. 1 to Aug. 31. The 1980 ballot took place in early October, with tabulations by CPA Walter Hughes and Associates of Chicago.

The AMOA made the first announcement of its winners Oct. 10. Siver and Associates surveyed 5,000 operators according to Bob Synes, a Siver research and development executive. That ballot, the arbitration took place under NBC scrutiny and was handled by Market Facts, Inc. of Chicago and tabulations by Arthur Anderson and Co. also of Chicago.

The Siver tribute was taped at Caesar Palace with co-hosts Debbie Reynolds, Paul Anka and Bill Cosby. Highlights included a monolog on jukeboxes by Cosby, a rare tv appearance by Cab Calloway singing “Minnie the Moocher” and Kenny Rogers presenting “Lady” producer Lionel Richie Jr. of the Commodores with a platinum single and double platinum album for Rogers’ current hit. The official AMOA jukebox awards had the following winners:

- Most promising new talent of the year—Christopher Cross, Warner Bros.; pop record of the year—“Against The Wind,” Bob Seger; pop male artist of the year—Billy Joel, Columbia Records; pop female artist of the year—Linda Ronstadt, Asylum Records; country record of the year—“Coward Of The County,” Kenny Rogers; country artist of the year—Kenny Rogers; and best all time favorite artist—Elvis Presley.

Siver’s NBC show lists only 10 categories, with three nominees in each. Pop male artist is Kenny Rogers with nominees including Billy Joel and Bob Seger; pop female goes to Olivia Newton-John over Bette Midler and Linda Ronstadt; soul group winner is the Commodores, with competition from the Manhattans and the Spinners; country female artist is Crystal Gayle with Barbara Mandrell and Anne Murray as nominees; country male artist is Kenny Rogers, with Willie Nelson and Eddy Rabbit also nominated.

The top county group is the Oak Ridge Boys, who were performed, with the Statler Brothers and the Charlie Daniels Band in the other nominations. The pop record goes to “The Rose” by Bette Midler with “Coward Of The County” by Kenny Rogers, “Sexy Eyes” by Dr. Hook listed. Bob Seger’s “Against The Wind” was enough to win the TV award plaque, isn’t mentioned. The top country record is “Coward Of The County” over “It’s Hard To Be Humble” by Mac Davis and “I’d Love To Lay You Down” by Conway Twitty.

Overall most played record is “Coward Of The County” against “Funkytown” and “Hard To Be Humble.” Overall most played artist is Kenny Rogers over Billy Joel and Bob Seger, and Kenny Rogers captures trophies in the tv version of the jukebox awards.

The special includes performances by Debbie Reynolds, Paul Anka, Stephanie Mills, the Modernaires, Johnny Desmond, the Turbines, Roger Williams, Ann-Margaret, Common de Lion, Eddie Fisher, Paul Williams, Hudson Brothers, Mickey Gilley, Billy Joel, Bobby Vinton, Helen Forrest, Chuck Berry, Margo Whitfield, Fabian Forte, Jim Staff-ford, Gene Barry, Ken Mucka impersonating Bette Midler, J.C. Cooper impersonating Diana Ross, Robert Hines, Jack Jones and Johnny Lee.

Segal, Hersh Link

LOS ANGELES—Lloyd Segal and Jeffrey Hersh have merged their business offices into one location at 1116 Cory Ave. Segal manages Nice Records’ domestic and international business affairs for Ronnie Raitt. They also co-manage Manfred Mann, whose new Warner Bros. LP is due next month.

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PROGRAM BEAMS WEDNESDAY (19)

NBC TV’s ‘Jukebox Tribute’
At Odds With AMOA’s Picks

By TIM WALTER

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**INDY GUY'S GREATEST HITS, RSO RX 13001.** Produced by Barry Gibb, Kiki Richards, Albee Salutes. In addition to Gibb's smash new hits, there are three new songs included: "Time Is Time," "Will You Love Tomorrow," a duet with Pat Armstrong. The album is more of the same, but Gibb fans will find it worth the price of admission. It includes a package that says: "I Just Want To Be Your Everything" (This is No. 1). "Do You Want Me?" (This is No. 2). "Shadows Dancing." (For Everlasting Love.) (Our Love) Don't Throw It All Away."

**HEART-GEARED-Hits/Live, Epic KEZ35604.** Various producers. This two-record set is a mix of both studio hits and live recordings from Heart's 1980 tour. Record contains several all-time AC favorites: "Barracuda," "Crazy On You," "Magic Man," "Dreaming Babe," "Even It Up!" and others. But for the real action, check out the excellence of two material highlighted by the encore tribute to John Bonham and Led Zep with a version of "Black and Blue." Also of note is the new single "Tell It Like It Is," which gets a dazzling vocal treatment by Ann Wilson. The line-up group delivers the kind of blazing guitar-powered rock that rocks among the best of its kind. Included are some new live tracks as well as all the old favorites.

**JUDITH ROSS-"Black and Blue,""Keep It Hot."** Cuts: "Riding Truckin'," "Crazy On You," "Mistral Wind." "Sweet Darlin'."

**BLONDE-Amazonian, Chrysalis OECD1790.** Produced by Randy Newman. Those expecting the icy but heartfelt pop of Blondie's past decades are going to be severely disappointed. Blondie and producer Chapman are clearly swinging for the old sound with a rap disco tune ("Rapture."), a Lover and Love standard done in a more bruising tune ("The Tide Is High."). ("I've Got a Crush On You," "A Vegas Style Annoying Face."). A Tom Pan Alley song ("Her Hand's Looking At You."), a synthesizer instrumental ("Europe") and a reggae cut ("The Tide Is High."). While the rest of the pop music, the album has a distinct feel with Blondie's vocals being more impressionable than ever. Crank musicians Jimmy Mackall, Tom Scott, Ollie Brown and Alun Accone cut to the polished telecure of the record. This is bound to be a huge talk album about the "Tide Is High" is already charting as a single. Best cuts: "The Tide is High." "Ridin' Truckin." "Crazy On You." "Mistral Wind." "Sweet Darlin'."

**BELLMAN-Brothers-Sons Of The Sun, Warner Bros.** BS1349. Produced by Michael Lloyd. The Bellmen have tried it on the sale side with mixed results. This LP is "formal." and features the bellmen's usual success stories. You can feel the style difference on the songs. Now they have branched out into some new well-developed or reworked results. As always, their songwriting is a point of no return. The cuts here are originals (including the Leslie Central Office song) and the Bellmen take a much-expanded lead on several popular songs. For the fans of the band's early years, Bellmen is a welcome addition.

**BONNIE WALLER-B.B."The First Time Around," Sealed Side.** Produced by Prentice &

**CAMEO-"Feel It," Chocolate City CCG2035 (Cachalots).** Produced by Larry Blackman. Cameo's music can be divided into three types: funk tunes and singing albums. They don't break the formula here though "Is This The Way." Falls somewhere in between as it combines the better qualities of both styles. However, this 13-page outfit sticks within the parameters it sets for itself several albums back. Side one is all funk material with "Keep It Hot.", "Better Days." Two out of three good nips, which is the best of these. Each Cameo LP has at least one ballad that allows the group's horn section, harmonies and strong rhythm to go perfectly. The time out is a "Better Days," which the nips can. A large following and sells consistently well on each release.

**LENNY LEONARD-"One Man Band,""One Man Band."** Cuts: "Keep It Hot." "Better Days." "Is This The Way." "Your Love Takes Me Out.""The First Time Around." (JDE361, Uniscor 9500. Produced by Daphne Edwards, Joe Cheema, Johnathan Ruhl. Seven is done of a progressive manner, coming to a sway fromlicked rhythms, moves and an end of the main material. Instead, it has put together a varied collection of songs, some of them built on quirky rhythms with rather subtle hooks. "Pass It On" has an almost Queen-like resemblance to "Bohemian Rhapsody." "Who's Who?" is an easy melodic tune and "Love You More." Perhaps is the most catchy mainstay according to the listener. The music is somewhere on the borderline of new wave rhythms and progressive guitar-oriented patterns with prime support from the likes of the Bruckner Brothers, John Joe, Colm Cheema, Tony Rivelos, Jack Akerman, Roy Gomez and Billy Walker. Dreads has a unique solid delivery that often takes on questions of various song styles.

**REVELATION, Handshake JW35603.** Produced by Jimmy Simpson. This five-song mounthamento album is a crafty collection of ballads and midtempo songs that reflect such groups as Earth, Wind & Fire, Graham Central Station and other R&B outfits that combine r&B rhythms with pop sounding arrangements. The production is clean and crisp, allowing the vocals and harmonies to stand out against the unbeatable orchestration. There are some heartball ballads contained such as the graceful "When I Fall in Love." while the remake of the Bruckner's "Yellow Submarine."" givens the familiar song in a cool R&B arrangement. Guesting musicians include Randy Brecker on sax and Nickie Rogers of Chic on guitar.

**CRYSTAL GATE-"A Man's Heart,""Take Me Every Time."** Produced by Allen Hammond. Liberty offers 10 Sealed side. Of course, Crystal Gate has been one of the more unusual projects of the past few months on this LP.

**CRYSTAL GATE-"A Man's Heart,""Take Me Every Time."** Produced by Allen Hammond. Liberty offers 10 Sealed side. Of course, Crystal Gate has been one of the more unusual projects of the past few months on this LP. Cuts: "Just Want To Be A Cowboy These Days." "Blues Of Love." "Loves Live Longer.

**CRUZ-Crystal Sailor.** Epic SHM 0530. Produced by Albee Salutes. Cruz returns to his earlier style, a sound which created him with the herky jerky tempos of much of the music. Through Urban is a four-piece group, the space sound created here has the same feel that "Feel the Pressure."

**J.M. LITE-"I Believe I Can Do This."** Best cuts: "Believe I Can Do This (instrumental)." "Can't Tell Me Why." "Thresholds." (The Night." (Our Love) Don't Throw It All Away.

**GILLIAN-Glory Road, Virgin VR 11001.** Produced by Gil- Iain, John McCall, Paul "Pato" Watkins. Gillan is Gillan who can be deep Purple and now fronts his own heavy metal band. this five-piece outfitDoctor's out in its native London and its band of fashionable hard rock may just stay a chock for some time. "Life Is Good." While the remake of the Bruckner's "Yellow Submarine."" givens the familiar song in a cool R&B arrangement. Guesting musicians include Randy Brecker on sax and Nickie Rogers of Chic on guitar.

GILLAN—Glory Road, Virgin VR 11001. (RSO). Produced by Gil- Iain, John McCall, Paul "Pato" Watkins. Gillan is Gillan who can be deep Purple and now fronts his own heavy metal band. this five-piece outfit

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### Pop Music Breakthrough On TV Soap Shows

**Continued from page 1**

**Turns** NBC fields the "Doctors," "Days Of Our Lives," "Another World" and "Texas." ABC shows "All My Children," "One Life To Live," "The Edge Of Night," "General Hospital" and "Ryan's Hope." Seven of these use pop music in varying amounts.

Check with several persons involved with these serials shows that contemporary music is becoming a bigger part of serial music, though there are limitations on its use. Contemporary music is usually restricted to the younger characters, especially in serials.

In order to make daytime serials more up-to-date, disc, roller skating, exercise classes and other facets of youth culture have been written into the stories.

A punky kid's not going to sit around listening to Benny Goodman, released two weeks ago, and the new album of ABC's "All My Children." In our scenes at the student grill and the student hangout, we're using the Ramones, Dave Valentin, the Pretenders, Bruce Springsteen, Graham Nash and John Denver.

"On one set, we have a jukebox," says Tom James, music supervisor for "One Life To Live." "Frankly, taking a jukebox for the young people on the show, I'll use contemporary music." Such artists as the Crusaders, the Love Unlimited Orchestra, Joe Cocker, Jackie Wilson, George Benson, major bands, and the producers have been heard. Manchester made a guest appearance on one show.

A producer who has taken the guest appearance concept to heart is ABC's "One Life To Live." A storyline concerned a country singer was flashed up by guest appearances by country artist Bill Anderson and a guest, a country star, in a one-time-prophecy, "notes One Life To Live" producer Joseph Stuart. "They are very real for our people. So, we've brought Bill in to do it again." And Wayne Massey, who produces most of the ABC soap, has gotten an actual contract with Polydor.

However, all producers are not in favor of pop music. "Using it is not necessarily a good option," counters Dorothy Krantz, vice president of Score Productions which produces much of the music for NBC's "The Doctors," "Texas" and "Another World." "If every show was using the top 10 for its music, the program would lose its individual stamp, You'd be hearing the same songs." She acknowledges that "Texas" does use some modern country music but that aspect is limited.

John Conboy, executive producer of CBS' "The Young And The Restless" does not use any considerable amount of pop music. "We don't have a storyline in which that would be right," he notes. "But if it were to come up, I would use modern music just to use it. You have to con-
sider the elderly and others who may not be as familiar with it.

The time of day seems to have an effect on the amount of pop music used. "General Hospital" has a younger audience," concede Jill Diamond, "so "Search For Tomorrow" and "The Edge Of Night." "Because it's on in the afternoons."

"We have a big audience on campuses," says John Winther of "The Edge Of Night." "They turn it on in the mornings and "Edge Of Night" is a late afternoon program.

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The shows I'm involved in are time serials and I don't interfere," adds Marcucci, who produced in 1957 Chancellors Records, which he says, was the first independent label to sign a distribution deal with a major distributor when it pacted with ABC-Paramount in the late '50s. In reed and at the time, Marcucci, played by Ray Sharkey, felt that you had to have "the look" to be a pop singer. Consequently he discovered and groomed a young man from player into a pop singer (Avon). Later, in 1980, Marcucci artfully directed a young man with the same star quality, whom he promoted and sold first as an image, a picture, before his neophyte singer ever sang a note before a major audience.

There are also some differences between film and reality, Marcucci remembers. He discovered Faena on a dare, and for better or for worse, and not as a bus boy in New York. When he had his two young stars under contract, he and his partners with Marcucci were more amenable and less daunting to the executive branch, there was a law suit with Avalon. Marcucci says he has still got good relations with Faena on "Hendrix" and "Deliverance." But he says now is a good time to start a record label.

When there was prosperity, big record companies would sign anybody. But now there are a lot of high quality artists who do not fit into any easy formula, and they do not get signed to the majors. So if everybody is looking for that there are all kinds of deals. Nevertheless Hannibal Records is not going toward big budget production styles. "You don't really need to spend a lot of money on production. There is no need to have big track for three months, adding layer to layer. There is a growing audience for a music that if it is not live, it is close to it. A breakthrough for this music will come in the next three years. It is inevitable, and you have to believe it."
Includes The Hit Single “9 to 5”
From the 20th Century-Fox Film
©1980 20th Century-Fox Film Corporation. All Rights Reserved.
TALKING HEADS—Remain In Light, Sire SRK6095 (Warner Bros.). Produced by Brian Eno.

It's Picnic, though not altogether surprising, that Brian Eno's first incorporation of Adirondack African rhythms (basslines) and Make-a-Good show at pop audiences has been the all-white
tour. On "Creased An Painless,"" the Talking Heads serve a hot slice of funk rhythmically has as much to do with its lyric as barbs as the third World music Byrne has reportedly been<br>in some point.

The lyrical image of $8.98 with the Eastern-styled chains and psychedelia relates the phrases work when di-
gusted whole but take on surreal qualities when studied closely. "Jest my shape! Trying to act casual! Can't stop, i might end up in the hospital! I'm changing my shape I feel like an accident," bemoans Byrne. In "The Great Curve." Belew's cutting but ethereal guitar under-
lines the strong rhythm. The compo-
sition begins plainly with Byrne's brooding vocals but builds into an 
orgy of overlaid rhythms and counter-rhythms.

"I'm sick of your body's dissonant "Once In A Lifetime." Lyrical, it questions the values of modern society. "And you must find yourself in another part of the world! And you may find yourself behind the wheel of a large automobile! And you may find yourself in a beautiful house, with a beautiful wife! And you may ask yourself, well, how did I get here?" Byrne's song-sing, yelping deliver-
ry at first grates against the chorus which has the smoothness and bombast of a television commer-
cial jingle. Gradually the song clicks.

"Rosies In Motion" starts in a funk groove and stays there for its 4:30 run. Jos. Hasell's offset, alto-

to "Hurry, Trayce, Despartoo," gives the
cut the dark appeal of a walk through a dense jungle. The band's production does show vis-
ibly on "Seen And Not Seen." This fan-
tasy unfolds in a place where people can change their appearances but will not change back. While the rhythm is forceful, the emphasis is on the lyrics.

"Listening Wind" tries to get into the head of Third World man. Both lyrically and musically, it is perhaps the weakest track because of its ob-
vious liberalism.

"Remain In Light" ends with "The Overseas" which speaks of 
cultural fatigue, sensory overkill and "the gentle collapsing of every sur-
face." Set over a rolling drone of rhythm, it is an example of the tired-
ness of which the lyrics speak.

CARY DARLING

Lightfoot Première

NEW YORK—Gordon Lightfoot makes his film debut as a U.S. Mar-
ti. A "Tracy, Despartoo," now

nating in Canada. Costarring in the movie is Bruce Dern. Execu-
tive producer is Sid and Marty Koff and Abner Tenzer.

General News
Labels Pause To Consider $99.98 LP Tag

LOS ANGELES—Now that MCA has taken the initiative of elevating superstar pricing to $99.98 with the forthcoming release of Steely Dan's "Gaucho," no other labels at this point appear to be following the lead. Some executives, however, are cautiously weighing such a move.

The industry estimates that $8.98 will remain the ceiling price on single pocket superstar releases.

"The $99.98 album could be a make or break move," notes Neil Bogart, president of Arista Records. "When we go to $99.98, we're really improving our pack-
ing to a point where we ward off the high-paying competition."

"We must return the pride of pos-
session to the marketplace. Yes I'm thinking about it. But I'm thinking about how we can make those graphics and copy more con-
ducive. Economics are forcing us to consider point of sale, not buying," states Bogart.

According to EMI-America/Lib-

tary marketing vice president Joe Petrucco, many labels have current plans to raise prices to $9.98. While he could make no promises for the future, he also confirmed that there are no planned price increases.

While Capitol has a $9.98 Neil Diamond "Jazz Singer" album on the pack LP, remaining superstar releases this year including John Lennon, Rod Stewart and Blondie all will bear $9.98 list prices.

3-Store Retail Chain Going Into Dallas

LOS ANGELES—A three retail store chain will be opened in the greater Dallas area near the end of the month by the record store's executive Raoul Accardo and Sam Crowley.

The stores will be called Racks and Tapes, will head-
quarter in a 5,000 square foot shop-
ning center located in suburban Richardson. Yes, Accardo estimates the administra-
tive offices and ware-
house will occupy 5,000 square foot store. Sam Crowley is the buyer for records, tapes, accessories and video software.

Opening next week is a 2,500 square foot location in North Dallas, which will be managed by Carl Has-
ler. The other store, also in a shop-
ning center, is 1,800 square feet in suburban Carrollton, which will be managed by Mark Accardo.

Raoul Accardo is president of Star Crowley is vice president and general manager. Raoul Accardo is a 35-year industry veteran. Who for the last year was executive vice pres-
ident of Dallas/Reed. The while while Crowley was with the John Cohen organization for the past 10 years, most of which time he was re-

Cary Darling

Firm Name Change

LOS ANGELES—Bon Street Management here has changed its name to Back To Back Manage-
ment. The move is designed to elimi-

nate confusion with Backstreet Rec-
ords. The firm continues to operate at its location of 9229 Sunset Blvd. The phone is (213) 550-1216.

News

Lifelines

Births

Girl, Ari Jade, to Linda and Ira Sokoloff Nov. 11 in Macom, Ga. Fa-
ther is president of Great Southern Coun-
try Records.

Boy, Christopher Lee, to the Jay Mc Daniels Oct. 30. Father is MCA Records' regional promotion man-
ager for the Carolinas.

Marriages

Phil Gershard, record producer, to photographer Deborah Triplett Nov. 8 in Hidden Valley, Calif.

Douglas Block, who records for Door Knob Records, to Debbie Mitchell Nov. 4 in New York.

John Klemmer, saxophonist on the Elektra/Asylum label, to Katherine Spikins Oct. 22 in Westwood, Calif.

Artie Mogul, long-time record label executive, to Karen Van Stralen Nov. 8 in Beverly Hills.

Jackie Lutz to Peter Oceenkino last month in Los Angeles. He's with Producers Sound Service; bride, the daughter of Lawrence Welk's man-
ager Sam J. Lutz, is assistant to Chris Stage at the Record Plant in L.A.

'Urban Cowboy' Followup Slated

NASHVILLE—Epic plans a mer-
chandising effort supporting the re-
lease of "Urban Cowboy II," a fol-
lowup album to its successful predecessor and containing more music from the movie of the same name.

Included on this single set pack-
age will be selections from Epic arts-
ists Mickey Gilley and The Charlie Daniels Band, as well as from Johnny Lee, L.D. Souther and the Baxi-
y City Bears.

"Urban Cowboy II" will feature such selections as "Orange Blossom Special" and "Texas" performed by Charlie Daniels; "Mama's Don't Let Your Babies Grow Up To Be Cow-
boys" by Gilley and Lee; "Rockin' My Life Away" by Gilley, and "Cot-
od-Eyed Joe" by the Bayou City Bears.

Epic's promotional effort will tar-
get radio bays, point-of-purchase displays and print ads, utilizing the album's graphics of John Travolta and Debra Winger, who were fea-
tured in the movie. "Urban Cowboy II" comes on the heels of the Full Moon/Asylum soundtrack, "Urban Cowboy," which dominated the No. 1 spot on the national country charts earlier this year.

Chain Opening 33rd

NEW YORK—The 33rd store in the TSS/Record World chain here should be open before the Thank-
giving Day weekend.

The 2,800 square foot unit, a Record World outlet, is located in the mall in New Rochelle, N.Y., and according to Roy Imber, president of Eloy Enterprises, which services the TSS/Record World stores, it'll be a full-line outlet selling record-
ings, sheet music and blank tape.

www.americanradiohistory.com

Billboard photo by Chuck Pulin

HOT TIME—Dave Liebman and his band perform before a self-surf crowd at Seventh Ave. South in Manhattan during a recent four-night stand.
Tighter Playlists Inspire New Act Alternatives

In terms of network tv, specials and award shows aside, the artists consistently presenting new music are "Saturday Night Live" and "Fridays," while ABC TV's "20.20." and Tom Snyder's "Tomorrow." On NBC-NTV though both more news oriented, also feature contemporary music acts regularly.

"Don Kirshner's Rock Concert" and "Midnight Special" are now competing for late night ratings with such newcomers as "Rockworld," "Hollywood Heartbeat," "Radio Picture Show," and the "Rock And Roll Show" in Philadelphia.

"American Bandstand" seems to be able to run forever, and in syndication there is also "Solid Gold," hosted by Daniele Warbrick, and the Billboard related "American Top 10." And MOR and country acts appear on the talk show circuit with Johnny and Merv and Mike and now Tom (Tenneil).

There are also local rock and dance shows, On cable tv, Home Box Office and Showtime both regularly feature specials on such artists as Linda Ronstadt, Charlie Daniels, Journey or Alice Cooper.

With the greater availability of videocassettes of contemporary artists, and the growth of local underground acts who will appear free, local cable tv has also gotten into music. There are about half a dozen local music programs on New York cable tv.

Meanwhile, rock clubs and disco are also joining the video music explosion both as users and contributors. In New York, the Rock Club, the recently closed Dancetera, Max's Kansas City, Hurrah's and the Ritz, all feature video regularly. Hurrah's and the Ritz both also have the capability of exciting their own videos of acts appearing at the clubs.

The value of music is not being ignored by tv programmers.

"Getting these acts (Bus Boys, Graham Parker, Pat Benatar, Rockpile, the Cars, Split Enz, Ted Nugent) to appear on our program is an example of the importance the show places on music," says John Moffitt, producer and director of "Fridays."

"It is the music that is not something slotted between the comedy. It must complement what we are doing and relate to our audience."

Acts on Fridays are booked by American Talent International, a top contemporary booking agency. Agencies are also involved in booking acts for tv specials since large fees are involved.

But in most cases musical acts which appear on tv are paid scale, and the artists relations or artist development departments in the record companies are directly involved in getting the act on tv either live or through tapes.

"Saturday Night Live" and sometimes "Fridays" are virtually alone on commercial tv in that they seem to go out of their way in looking for acts that are new and avant-garde," says Roy Battocchio, manager of artist relations for RCA in Los Angeles.

"The other shows want to look at what is on the charts. They don't necessarily go for a top 10 record, but something that can get there. I have found especially with MOR acts with no sales follow up. It also helps their personal appearances. They always manage to get more personal appearance dates after being on tv," he continues.

It has been suggested that the seemingly never ending stream of specials from Nashville on network tv has been a factor in breaking

country music into a mass market. Battocchio notes that getting country acts on tv as late as two years ago was a difficult proposition. He credits Donah Shore for being the first to consistently invite country acts to her show. Now, he says, he has no problem getting country acts into even rock shows, while many talk shows would rather have a country artist than a rock artist.

For contemporary rock music, the most promising new frontier is cable tv and club video, though there are problems. Except for HBO and Showtime specials, cable tv and video rock clubs want prerecorded videocassettes.

Now both cable outlets and clubs (Continued on page 88)
Just Released
The Original
STAR WARS Christmas Album
Featuring The Original Cast
R2-D2—Anthony Daniels as C-3PO
Including the Single
"What Can You Get A Wookiee For Christmas
(When He Already Owns A Comb?)"
and Much Much More
Penthouse Records Premiere Release

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The most controversial motion picture of all time has spawned a two record set that is timeless. The classical music from the soundtrack in a special collector's edition that includes a souvenir pictorial from the film plus

WE ARE ONE
The sensational single. The love theme from Caligula in ballad and dance versions. Sung by Lydia.

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Jon Anderson has been a pioneering, charismatic figure in the growth of rock music for more than a decade. His soaring, crystalline voice has been a trademark in the soundscape of modern music. A gifted composer as well, we enter a new decade with his "Song of Seven," the masterful solo debut of Jon Anderson.

Jon Anderson's “Song of Seven.”
On Atlantic Records and Tapes.
Includes single, “Some Are Born” 3/74

Written, arranged & produced by Jon Anderson.

© WEA Atlantic Records 03 • Warner Communications Co.
HEART—Tell It Like It Is (4:47); producer: Heart; writers: G. Graham, L. Easley

ROBERT PALMER—Looking For Clues (4:08); producer: Rob

Robert PALMER—The Girl's Got It (4:49); producer: Rob

BRIAN MADDEN—I've Had It With You (3:29); producer: Brian Madden; writer: Mickey Newbury; publisher: WB ASCAP; Good Times 53065.

WILLIE NELSON—Ridin' Dirty (3:57); producer: Billy Sherrill; writer: TompallGlaser, Dick Curless; publisher: Sony/ATV; CBS 36379.

DEBRA DEGEN—Come On Home (3:18); producer: Jim Ed Brown; writer: Jim Ed Brown, Phil Roger; publisher: Polydor USA; AOR 8992.

BROOKS & DUNVAGAN—Soul (3:46); producer: Jim Ed Brown; writer: Mickey Newbury, Phil Roger; publisher: Polydor USA; AOR 8992.

The Carolina Chart

DEBBIE BOBEBEE—Me And My Man (3:42); producer: Don Schlitz; writer: Don Schlitz; publisher: Com-pac Music; LSC 57457.

JOHNNY RODRIGUEZ—Soul (3:26); producer: David Kaufer; writer: Elbert Franklin, Tony Thomas; publisher: Virgin; CBS 36379.

JIM SOUTHARD—Goodbye (3:34); producer: Don Schlitz; writer: Tony Thomas; publisher: Com-pac Music; LSC 57457.

COUNTRY

ROBERT PALMER—Looking For Clues (4:08); producer: Rob

JOE ELLIOTT—You're Getting To Me (3:46); producer: Bob Rice; writer: Bob Rice, Gary John; publisher: RCA ASCAP; BPL 11106.

BROOKS & DUNVAGAN—Soul (3:46); producer: Jim Ed Brown; writer: Mickey Newbury, Phil Roger; publisher: Polydor USA; AOR 8992.

HANK COCHRAN—Go On And On (3:48); producer: Mike Zito; writer: Mike Zito; publisher: MCA-WB 53666.

ALAN PARSONS PROJECT—Games People Play (3:17); producer: Alan Parsons; writers: E. Rogers, A. Parsons; publisher: Virgin; MCA 5146.

ROBBY ROBINSON—It's All Over (3:44); producer: Robby Robinson; writer: Ron Townson; publisher: Philadelphia 1250631221. CBS. This starts off with a hulking rap of girl talk, moves into a solid mid-tempo ballad. The standard Burns Girls' harmonies are evident and make the rock take off.

JOHNNY RODRIGUEZ—Soul (3:26); producer: David Kaufer; writer: Elbert Franklin, Tony Thomas; publisher: Virgin; CBS 36379.

JIM SOUTHARD—Goodbye (3:34); producer: Don Schlitz; writer: Tony Thomas; publisher: Com-pac Music; LSC 57457.
KENDUN RECORDERS Salutes

QUINCY JONES’

Production of GEORGE BENSON’S
“Give Me The Night”
A masterpiece in recorded music

Recorded and mixed in Studio D
at Kendun Recorders in Southern California
by BRUCE SWEDIEN using the Acusonic process
Mastered by Kent Duncan

and a tip of the hat to those unique personalities who, in 1980,
chose the Kendun/Artisan Family to challenge their creativity while enhancing the art.

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GREG ERICO
ROY AYERS
LOLA FALANA
BEACH BOYS
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KEVIN BEAMISH
MIKE FLICKER
PAT BENATAR
KIM FOWLEY
BLUE OYSTER CULT
FUNKADELICS
BOBBY BROOKS
HARVEY FUQUA
OLLE BROWN
SNUFF GARRETT
CHEAP TRICK
GLORIA GAYNOR
AVA CHERRY
PHIL GERNHARD
NORMAN CONNORS
DIZZY GILLESPIE
COMMODORES
NORMAN GRANZ
COUNT BASIE
NORMAN GRANZ
JOHN DAVIDSON
DAVID GRisman
BOBBY DeBARGE
HEART
DOOBIE BROTHERS
BILL HENDERSON
STEVE DORff
PATRICK HENDERSON
JERRY DOUCETTE
WAYNE HENDERSON
ADARITHA DYER
HI-ENERGY
BERNARD EDWARDS
JERMAINE JACKSON
WALTER EGAN
LAToya JACKSON
THE ELEVATORS
RICK JAMES
AL JOHNSON
AUGIE JOHNSON
JIM ISAACSON
BROTHERS JOHNSON
BRUCE JOHNSON
QUINCY JONES
THE JONES GIRLS
JOURNEY
L.A. BOPPERS
LIGHT OF THE WORLD
EARLE MANKEY
TEENA MARIE
IAN MATHEWS
MARIYLN McCoo/BILLY DAVIS
EDDIE MONEY
WINSTON MONSEQUE
AIRTO MORIERA
WILLY NELSON
OFF BROADWAY
DAVID OLIVER
KEITH OLSEN
OUT
TONY PALOSSO
PEACHES & HERB

and thank you Warner Bros. Records, TED TEMPLEMAN, the DOOBIES, and
JIM ISAACSON for the newest DOOBIE BROTHERS album release “One Step Closer”
Mastered by Kent Duncan

Warner Bros. and Kendun. We grew up in Burbank together.
<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label, Number (Dist. Label)</th>
<th>Label Code</th>
<th>Chart Position</th>
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<td>Black Sabbath</td>
<td>Hell's Bell, Vol. 3</td>
<td>Chrysalis, CRH 81572</td>
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<td>Elektra, 686193</td>
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<td>Strawberry Alarm Clock</td>
<td>RCA, 47-0084</td>
<td>97</td>
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<td>Stand By Me, SBM 3001</td>
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This list continues with other artists and their chart positions.
RRIA Documents Remain In Question

By Richard M. Nusser

NEW YORK—The legal impasse between the Recording Industry Association of America and Sam Goody, Inc., over a subpoena duces tecum for documents relating to counterfeiting has ended. A federal judge yesterday issued a preliminary injunction against the RIAA's demands for information, which halted the RIAA's probe into counterfeiting activities. The judge ruled that the RIAA's demands for information were likely to infringe upon the rights of the defendants.

The preliminary injunction was issued by Judge J. P. O. Beene of the U.S. District Court for the Southern District of New York. Judge Beene granted the motion for a preliminary injunction filed by Sam Goody, Inc. The RIAA had sought to compel Sam Goody, Inc. to produce documents relating to the company's allegedly illegal activities.

The injunction stops the RIAA from conducting any further investigation into the counterfeiting activities of Sam Goody, Inc. The RIAA's investigation into the company's activities has been ongoing for several months, and the RIAA has been seeking access to documents that it believes could help prove its allegations.

The RIAA has been investigating the sale of counterfeit music by retailers, including Sam Goody, Inc. The RIAA has alleged that Sam Goody, Inc. has been selling counterfeit music to consumers, and the RIAA has sought to obtain evidence of the company's activities.

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