**'Live' AOR Talk Show Is Global**

By ED HARRISON

LOS ANGELES - A new dimension of programming has come to AOR radio with the debut Monday (4) of the Global Satellite Network's "Rockline," a 30-minute live call-in talk show, a radio network first.

Program director reaction to the debut show featuring guests Walsh and Tom Johnson was reported as "overwhelmingly positive."

Emanating from the Dick & Bert Studios in Hollywood and hosted by veteran air personality B. Mitchell Reed, the show was aired on 17 AOR outlets in addition to Radio Hawaii in Auckland, New Zealand.

KLM-FM in Los Angeles, the ABC outlet here, is the flagship station where Reed handles the 9 a.m.-1 p.m. shift. Among other ABC stations airing the program are KSE-FM San Francisco, WRIF-FM Detroit, WPLJ-FM New York and WQRX-FM (90) Washington.

"Rockline," also aired on KFW-FM Dallas, KSW-FM Seattle, KGEE-FM San Diego, KUPD-FM Phoenix, WLWQ-FM Columbus, Ohio, WRKX-FM Evansville, WORX-FM Norfolk, VA., WPWF-FM Albany, N.Y., WSYR-FM Syracuse, N.Y., WYXV-FM Jackson ville: KEZQ-FM Omaha; and WMPD.

(Continued on page 14)

**FIRST MAJOR DEALER**

**King Karol Tests Disk Rental Idea**

By IRV LICHTMAN

NEW YORK A major New York dealer chain is experimenting with rentals of obsolete recordings.

The King Karol Outlet on 48th Street between Fifth and Sixth Avenues, one of four Manhattan outlets operated by Bert Karol, is into several weeks of a 90-day test period.

The consumer is offered any album on a $25-a-day basis, but is obliged to use a credit card for the shelf-price, which is put through if the album is not returned within three days.

Although there is general acknowledgment that there are no legal restrictions against rental schemes, there is concern that what is perceived as the basic intent of rentals--home taping--can further sap industry dollars to this practice.

No chain with the national recognition of King Karol is known to have tested rentals, but some smaller dealers have made it a permanent feature of their operations. And a retailer in Canada, David Normikoff, has initiated rentals in three Canadian cities and has indicated he plans a U.S. rental-record chain (Billboard: Feb 28, 1983).

"It's a self-destruct act on the part of retailers, demeaning the value implicit in recordings," asserts Stan Gortikoff, president of the Recording Industry Assn. of America.

But Karol doesn't view rentals as "eating into the business. It can enhance it if it works." He adds that whatever the consumer has in mind in acquiring recordings in this manner is "not my business."

But Gortikoff maintains that rentals "have to displace sales and diminish income in come for the retailer, record company and artist. I don't think that such a trend would be healthy for the manufacturer or the retailer." He stresses that it is "obvious that home taping is the consumer rationale behind rentals."

In addition to the credit card "deposit," the King Karol rental order also signs a form specifying the stock numbers of the albums rented along with a declaration that states: "I examined the record(s) I have rented today and find no numerical defects. I agree to return them in the same condition or I forfeit my deposit."

"I'm running this thing 100% on the up and up," Karol says. "We have our own lists of rented disks and I will never return any to the manufacturer unless they are defective. I've heard this concept is working in Canada."

(Continued on page 10)

**L.A. Studios: Lean Times**

By BETH JACQUES

LOS ANGELES - The recording studio business here is way down but not out.

That's the verdict of some 15 major studios in the beleaguered Los Angeles market, where an over saturation of facilities and an ongoing shortage of work, that has led to a reported 30 studios raising up the "For Sale" sign. There are an estimated 250 studios in the Los Angeles area.

Business in the last six months can be best characterized as "inconsistent." Some rooms are running at a greatly reduced percentage of their normal business and have had to lay-off staff. But they say it's "business as usual" shifting. (Continued on page 42)

**MCA Petty Policy: Pay Up**

LOS ANGELES - MCA Distribution is refusing to sell Tom Petty's "Hard Promises" album to its accounts which are past due 60 days or more.

Although MCA Distribution president Al Bergamo would not say which or how many accounts were past due, he did maintain that there weren't "that many," and that most that were late had paid in order to receive the Petty L.P.

"Any account that is past due will not get the record," says Bergamo. "When you're the small kid on the block, which we consider ourselves, you tend to get paid last by most accounts."

"We're talking about big numbers with some accounts, and if you sell them the Petty album those numbers may double. Accounts in trouble couldn't affect too many accounts."

(Continued on page 6)

**Drama, Irony Mark AES L.A. Meeting**

By JIM MCCULLAUGH

LOS ANGELES - Dramatic technological developments and a strong sense of irony are expected to pace the 69th Annual Audio Engineering Society Convention as the AES begins its four-day run Tuesday (12) at the downtown Hilton Hotel.

The scene still more breakthrough professional audio equipment from many of the nearlly 200 exhibitors. The irony: many of the studio operators among the anticipated 6,000 attendees may only be able to marvel not buy -- as continuing flat record industry, not to mention high-priiced technological confi guration, plagued industry segment (see related stories, this issue).

Among hot developments, nonetheless, is to unfold:

- An agreement between Sony and McI on a digital audio standard.
- New multichannel digital recording and related equipment from several manufacturers.
- The announcements of major new digital recording and editing facilities which may possibly involve major point ventures.
- Advanced high speed tape duplicating equipment for metal tape.

(Continued on page 41)
INTUITION
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It's sophisticated.
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Produced by Bob Carter, Peter Martin,
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**Managing Acts**

**Record Bar Group Launches Own Label**

By KIP KIRBY

NASHVILLE—With the dual formation of RBI Management and Dolphin Records, the 116-outlet Record Bar chain has started a label and moved into artist management.

The diversification comes as Record Bar president and founder Barrie Bergman announces the addition of David Manden, who will direct the activities of RBI Management from New York. The first act to be signed to RBI is Riders In The Sky, a Nashville-based country group which records for Rounder Records.

Record Bar's new label makes its debut with an album this month by the brice Street Band entitled “Rise Up In The Night.” For the North Carolina-headquartered retailer, the release characterizes a major expansion of the chain's music interests.

According to Bergman, the label will be committed to building local and regional artists, with initial distribution to be handled on a regional basis through both Record Bar itself and selected indie distributors, including Schwartz Bros., Bibb and RMA.

“We’ve always prided ourselves on helping break new acts out of this part of the country,” says Bergman explaining his decision to expand into record company activity. “There is a wealth of talent in this region which deserves exposure. We feel that Record Bar is a natural outlet for building artists and launching careers.”

Bergman says that at this time, he has no interest in competing with major labels for distribution, although he indicates he will work with companies who may be interested in leasing masters on the strength of Dolphin releases.

Although Dolphin is Bergman’s first Record Bar-linked label, he was previously involved with a CBS-distributed effort called City Lights, which had a successful LP by the Mighty Clouds of Joy in 1978. He has had time to research in retaining an album titled “Virginia Breeze” by local artist Steve Bassett through Record Bar.

Bergman hopes to implement both the management and record company interests over a period of months. At RBI’s first move, Bergman and Manden have signed Ri- ders In The Sky, and for the Performing Arts (APA) in New York for booking and will be supporting the trio’s second Rounder release in June. “Cowboy Jubilee,” with a marketing and advertising campaign involving all its 116 retail outlets across the U.S.

(Continued on page 90)

**Pop Crossover Action Update: Country Up Big, R&B Is Down**

By PAUL GREEN

LOS ANGELES—Country’s way up; R&B’s way down. That’s the thrust of a comparison of crossover action from country and R&B to Billboard’s pop album chart, now vs. a year ago.

Twenty of the top 50 country albums this week are at or in the top 200 pop LP chart. A year ago only 14 of the top 50 country albums were charted.

Fourteen of the top 50 country LPs are listed in the pop top 100, double the figure of seven from a year ago.

And five country-charts albums are positioned in the pop top 50, up from two last year.

Every album in the current country top 15 is listed on the top 200 pop chart. A year ago just eight of the top 15 were double-listed.

The situation is dynamic for R&B crossover, though the raw statistics still far outweigh country. The number of charted R&B LPs listed in the top 200 pop has slipped somewhat, from 35 to 49. The number of soul chart albums positioned in the pop top 50 has also dipped, from 16 to 14.

The number of soul chart LPs listed in the top pop 100 is unchanged at 31.

Of the current top 40 soul LPs, only two are not listed on the top 200 pop chart. Public Enemy’s “It Takes a Nation of Millions to Ami “Skye’s.” That figure, too, is unchanged from a year ago.

The declines for country LPs and R&B singles are so slight as to be statistically insignificant. But certainly they are in contrast to the solid increases chalked up by country in the past year.

The soul charts continue to show receptivity to mass-appeal pop

(Continued on page 100)

**First CX-Encoded Record Released By CBS On Epic**

By GEORGE KOPP

NEW YORK—CBS has released the first CX-encoded record on the Epic label “for all artists.” CBS has “Music” by the group Sanctuary, a small CX logo on the jacket and the record label, with no explanatory information. The disk lists for $5.98, the normal price for an Epic wax new artist release.

According to All Teller, who is directing Epic marketing efforts, CBS will not begin any consumer education until a “significant number” of decades have been sold. He does not give any indication of how many decades CBS feels is “significant.”

The announcement was made at a press conference last week at CBS offices here. Teller also said that four audio manufacturers had licensed the technology and will build decoders. They are: Audionics, Phase Linear, MXR and Sound.

(Continued on page 14)

**Arista Records Absorb Ariola-America Label**

By GEORGE KOPP

NEW YORK—Arista has decided to absorb its Ariola-America label into its own U.S. operation, discontinuing the separate functions that have existed until this time.

The announcement was made here Wednesday (6) by Elliot Gold- man, president of Arista Records for North America and executive vice president and general manager of Arista. Arista launched the label in May, 1975, but it failed to have any substantial chart success, with the exception of Ami Stewart's “Knock On Wood” remake and some recent disco hits. The label went into limbo after the Ber- telmann Group purchased Arista Records two years ago, and was reactivated last year under the direc- tion of former RCA a&r man War- ren Schatz.

Goldman moved to reassure dis- tributors and retailers that Arista will accept returns under “the standard Arista return policy,” for all Ariola-America product released since the label was reactivated last year.

Arista officials had a “no comment” when asked which staffs would be terminated and which ones would be taken aboard the Arista label, but Arista says some layoffs are planned. Ironically, Arista-America is hav- ing its first AOR success at this time with the Swiss group Konkis. Arista says it will be reviewing the three or four acts on the label and will decide shortly which artists will remain.

Goldman cites a lack of market penetration for the decision to fold. “It would be inefficient to maintain the label as a separate entity,” he says, adding that Arista-America acts that are retained will benefit from their new affiliation with Arista.

(Continued on page 48)
Arista Files $45M Suit Against Parsons Project

By RICHARD M. NUSSER

NEW YORK—Arista Records is suing its top selling AOR act, the Alan Parsons Project, for $45 million in U.S. District Court here, claiming the act is trying to break its contract by employing a variation of "The Sicilian Defense," a classic chess move.

Indeed, tapes submitted by Alan Parsons and his collaborator, Eric Woolfson, March 5, ostensibly to satisfy contractual obligations, were titled "The Sicilian Defense." The tapes were unmarketable, according to Arista, which says in the suit that company officials had "left us scratching our heads" as to why the tapes were submitted. It seems obvious that Commissioner James Hadfield had been contemplating his departure for some time.

(Continued on page 14)

Cuban Broadcasting Plan May Hurt Radio In U.S.

By SARA LANE

MIAMI—While an international panel of experts was studying the potential effects of Cuban radio expansion plans on U.S. radio signals, the Cuban stations are already fuming over these plans, which they say could wipe nighttime radio in the U.S. clean off the airwaves.

The panel of experts, at the request group from the international region of the United Nations, was studying the potential of U.S. radio signals in Cuba's off-air frequencies in the Western Hemisphere region. At the same time, however, the panel was studying the effect on U.S. radio signals in Cuba's off-air frequencies in the AM dial and were being asked to create 'radio zones' of the country.

Some of the stations in Cuba carry programming that the act is trying to break its contract by employing a variation of "The Sicilian Defense," a classic chess move.

Indeed, tapes submitted by Alan Parsons and his collaborator, Eric Woolfson, March 5, ostensibly to satisfy contractual obligations, were titled "The Sicilian Defense." The tapes were unmarketable, according to Arista, which says in the suit that company officials had "left us scratching our heads" as to why the tapes were submitted. It seems obvious that Commissioner James Hadfield had been contemplating his departure for some time.

(Continued on page 27)
Their debut album is gold. Their first single was a smash. And now they're setting their sights on platinum.

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Music
Douglas: Up From Ground Floor

BY PAUL GREEN

LOUISIANA-John Lennon & Yoko Ono's "Double Fantasy" will always be special to its coproducer Jack Douglas. Besides the obvious personal considerations, the album served to broaden Douglas' musical reputation beyond hard rock.

"The calls I'm getting are much more varied now," says the 35-year-old New York-based producer. "Back when I was doing Aerosmith, Ronnie Montrose and Rick Derringer, I was barraged by 120-decibel guitars. I had a handle on heavy metal because I'd played in those kinds of bands and knew how far down it should go and where the snare should crack.

"That all I was getting calls for, I would have loved it if Art Blakey had called. I don't know how Patti Smith slipped in there (Douglas produced her second album, "Radio Ethiopia"), but that was a real godsend because she was definitely out of the mold.

"No one ever asks me to cut R&B, but I can. If somebody asked me to produce a symphony orchestra, I'd do that. But I'm not a typecast as I used to be. John's album allowed me to expand a lot, and that was a really a straightforward MOR tune. And it had new wave and rock'n'roll; it definitely wasn't a bash-ball album.

Douglas just finished cutting the Rockets and now is in the studio working with the Knack. He's also set to do the Humans, a California-based group he discovered a year ago, and then Graham Parker.

"I know what I'm doing until August," Douglas says. "Then I'd like to do another new act, unless David Bowie or the Rolling Stones call. Those are the two acts I want to do the most. The Stones really don't need a producer and Bowie can have just about anybody he wants. He's got to be the most brilliant artist out there. Everything he does blows me away.

Douglas first met the Lennons in 1971 when he was one of the engineers on the "Imagine" album. "When it was time for them to come back," Douglas remembers, "it was Yoko who gave me a call. And then John called up from Bermuda. I said, 'What's the music going to be like?' He said, 'Oh, the same old commercial crap.'"

"He sent me a cassette that was really primitive, just his voice and guitar. I get better cassettes from groups out of Boise, Idaho. But it was beautiful. I listen to it every once in a while. It's a real prize.

"The whole experience was a real labor of love. Sure we got into fights about this or that. But we always rode home together. Except for one night... That "one night" wasn't on the Jack Douglas schedule. "They were going to take some time off," Douglas says, "so I lined up the Karen Lawrence album. I was going to finish that and then we were going to lock ourselves in again and knock out a second album and maybe a third. But John was calling up while I was doing Karen, saying, 'Let's go back.'"

(Continued on page 102)

Petty Only To Current Accounts
• Continued from page 1

feed to buy anything.

"This is common industry prac-
tice," continues Bergamo, who says that MCA refused to sell the Steely Dan LP to accounts that were over-
due from one day that will get you a hit record.

More common, say industry ob-
servers, is the practice of inter-
posing accounts on hold or C.O.D. status for all purchases. They consider it highly unusual for auditors to use a single album as a weapon to disci-
pline slow payors.

Bergamo says that the credit de-
department files weekly reports on which accounts are late, and that anyone who was past due 60 days or more of three weeks ago when MCA started soliciting sales on the Petty LP has been notified by tele-
phone.

The Petty LP was shipped to its first accounts, such as Seattle, Detroit, Denver and Miami, on April 30, all places where truck de-
lays can take six days. Product shipped to the remainder of the country on May 1 and to metropol-
itan cities overnight delivery, such as Los Angeles last Wednesday (6).

Bergamo adds that manufacturers can't be expected to be in the banking business with "free money," and cites "cash flow as the biggest prob-
lem facing the manufacturer."

He says that MCA will adhere to a similar policy with the forthcoming release of LPs by Oak Ridge Boys, Rossington/Collins Band and Olivia Newton-John.

Some retailers who are overdue in payment to MCA are reportedly by-
passing the MCA companies and pur-
chasing their LPs from one-stop.
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Wall-To-Wall Sound
Files for Bankruptcy

By MAURIE H. ORODERKEN

PHILADELPHIA—In what is probably the largest bankruptcy in the area's audio retail industry, Wall-To-Wall Sound, Inc., a six-store chain, has filed for bankruptcy protection. Among the wall-to-wall subsidiaries are five wholly owned subsidiary firms filed voluntary petitions under Chapter 11 of the United States Code.

Judge William A. King, Jr. of the U.S. Bankruptcy Court here, allowed the audio and record chain to file for bankruptcy with some stores throughout the market until May 1 to file its Schedules and Statement of Affair which includes approximately 100 creditors.

And according to one of the major creditors, the chain's liabilities are listed at $2 million. The top 10 creditors alone amount to more than $1.8 million in liabilities, according to the petition filed by Kenneth B. Dion, still in the middle 30's, who is president of the firm which operates from a 400,000-square-foot, one-story structure on a three-acre site in the Metropolitan Pennsylvania area in suburban Tresor, Pa.

Wall-To-Wall Sound, which features stereo components, tapes and cassette products in addition to videos, records, was rated as one of the fastest-growing audio chains in the Eastern Pennsylvania-Southern New Jersey-Delaware market.

According to the petition, during the year before filing for bankruptcy, Wall-To-Wall Sound and its subsidiaries had gross sales of approximately $31 million. The petition is for the five subsidiaries, which were separate corporations for various stores and the two junior stores that specialized in CB equipment, included Wall-To-Wall Sound of Pennsylvania, Inc., Wall-To-Wall Sound of Springfield (Pa.), Inc., Wall-To-Wall Sound of Ardmore (Pa.), Inc., Wall-To-Wall Sound of Westchester, Inc., Wall-To-Wall Sound of Venice (Pa.), Inc., and Wall-To-Wall Sound Jr., Inc. These petitions were entered by Arthur J. Misch, executive vice president and also chief financial officer of the chain.

The largest creditor is Universal Records, Philadelphia, which was the major supplier for records and tapes and for the chain and is debited for $4,000,000. The next largest is AVC America, Inc., Elmwood Park, N.J., for $2,375,476, followed by U.S. Phonem, Mountain View, Calif., for $1,800,766.56; and Kenwood Electronics Home Division, Secaucus, N.J., for $1,674,068. Kenwood's Car Division is listed for $126,007.19.

Others include Craig Corp., Compton, Calif., $165,151.33; Sango Electronics, Compton, Calif., $131,878.20; Pioneer Electronics of America, Long Beach, Calif.; $123,680.80; Clarion Corp., Lawndale, Calif.; $91,909.07; United Audio Products, Mt. Vernon, N.Y.; $77,097.69; Lloydson Electronics, Edin- sion, N.J.; $86,277.26; and Toshiba America Electronic, Mt. Vernon, N.Y., $31,409.81.

Judge King designated the 10 top creditors to serve on the Committee for Unsecured Creditors. While the complete list of creditors will not be in until May 1, the bankruptcy petition already listed 110 other creditors.

In addition to Universal Records, 19 other firms supplying records and tapes are listed as creditors, including: Adult Video Corp.; Alcop Automatic Inc.; Ampex Corp.; A. Marco Records & Tapes; BASF System.

Byker/Mezon Inc.; Columbia Records; Forti Associates; MCA Distributing Corp.; Maxwell Corp. of America; Mystic Oak Records; RCA A&M & Associated Labels; Rezicon Corp.; A. E. Rosenthal As- sociates; South Indian Visual Display Corp.; TDK Electronics Corp.; 3M Company; Union Carbid Corp.; and The Video Library Co.

Judge King has also permitted Dion and Mischkin to continue in their present capacities for four weeks, with compensation based on their present salary, and to continue to operate the business and manage its property as Debtor-in-Possession.

As president and chief executive officer, Dion receives $55,800 a year. The salary, however, is paid to Dion's Total Management Corp., which provides Wall-To-Wall Sound with Dion's supervisory, management and consulation services. The arrangement relieve the chain of the obligation to pay Dion's Social Security and unemployment compensation benefits. Mischkin's payment is based on his $50,000 per annum salary.

Dion started Wall-To-Wall Sound in 1970 at the age of 23 as a single store in nearby Norristown. Five years ago, the chain grossed $7.5 million for the year and $11.5 million the following year.

NEW YORK—Schwartz Bros., the Lehman, Md.-based merchant, reports strong gains for the fourth quarter ending Jan. 31, 1981.

For that period, the company says it had net income of $430,584 or 54 cents per share, on sales of $13,400,004, an increase from $8,915,072 or 12 cents per share on sales of $9,562,775 for the year-earlier quarter.

For the year ending Jan. 31, in creases are reported in earnings and sales. Net income for the year was $2,205, negligible on a per share basis, on sales of $35,634,910 for the year, compared with a loss of $14,710 or 18 cents per share on sales of $30,574,299 a year earlier.

Jim Schwartz, president of Schwartz Bros., cites as contributing to the 16.5% increase in sales (for this year) the creation of a new division, 381 Video, to distribute pirated home videotapes and related video accessories, and the opening of six new Harmony Stores in Maryland, Virginia and Pennsylvania, bringing the number of outlets to 24 in those states, plus New Jersey.

He also attributed the company's ability to handle the fourth quarter sales increase, to increase its move last August into a new expanded facilities in Lan-

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King Karol Testing Rental Plan; Gortikov Hits Idea

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Don’t Buy! Rent. Come In And Ask Our Sales People About Our New Plan To Save You Money.

Other retail chains surveyed report no moves in the direction of rentals. “We’ve thought about it, but we’re not going to do it,” maintains Bob Sturgess, western region vice president for Peaches. But, he adds, “the profitability would be astounding. I feel there’s going to be an explosion of renting albums.” Sturgess also notes that album rentals were tried in California in the mid-70s without success, possibly because of the relatively low list prices then.

Several New York retailers reacted to the Karol rental move.

Burt Goldstein, vice president of the record division for Crazy Eddie, the nine-store record chain, expressed surprise that Karol, in particular, would implement such a plan. “It’s not the sort of thing you’d expect from a traditional retailer like Ben, who sells his titles for a very reasonable profit,” Goldstein says that record sales for Crazy Eddie would have to fall dramatically for him to consider such a program, but observed that “if there’s a need in the marketplace for record rentals, then the labels will have to recognize this and adapt accordingly. But right now it’s not the sort of business we want to be into.”

Assistance in preparing this story provided by Robyn Wells, Hanford Searl, Leo Sacks and Alan Penchansky.

Ed Beld of Disc-O-Mat doesn’t think the rental plan is a very good idea. “It’s okay for the blank tape business, but certainly not the record business,” he feels. “I can’t see how the concept can be attractive when it offers no real savings to the consumer. At $2 to rent and $2 for a blank tape, you’re better off buying the record. It may be innovative, but that doesn’t mean it’s profitable or practical.”

In Buffalo, rental record operations are described as a growing success at two separate retail outlets. Rentals were initiated last June at Rent-A-Record, under the same roof as Play It Again, Sam in the city, and The Record Breaker in the Southtowns’ Hamburg two years ago.

A "low-profile, defensive" approach is Sam’s policy, as outlined by a female employee who wishes to remain unidentified. The store openly advertises in a major daily newspaper’s Friday entertainment section.

Meanwhile, the suburban Record Breaker store, housed at a Plaza location, is more open. It’s been operated by husband-wife managers John and Anne Zloty for five years.

A Sam’s employee says that about 145-160 LPs a week are rented with stipulations holding individuals to four or five a week each. Although one source reports a 1,000 LP a day rental at Sam’s, a newspaper ad, which finds the Rent-A-Record layout above the Sam’s ad, reads: “Risk-Free Record Buying & Renting. All New Albums. 100% of titles.”

Anne Zloty insists The Record Breaker was the first Buffalo retail outlet to begin renting records two years ago when the LP list price went to $7.98. “It’s a neat idea,” she says, “for people who want a goood selection of music and a fair LP price. The rental record operation is only 10% of our total business.”

Stated patrons at Sam’s also pay the full list price to rent a record, then get all but $1.50 for a single LP and $2.50 for a double LP, says Mrs. (Continued on page 102)
The phenomenal success of

Daryl Hall and John Oates

Four tremendous hit singles:

"Kiss On My List"
"You've Lost That Lovin' Feeling"
"How Does It Feel To Be Back"
and now...
"You Make My Dreams"

from one fabulous album!

"Voices"

Produced by Daryl Hall and John Oates

Management and Direction: Tommy Mottola
Champion Entertainment Organization, Inc.
LOS ANGELES—Kim Carnes’ “Betty Davis Eyes” charges to No. 1 in its eighth week on the Hot 100, becoming the second fastest-climbing chart-topper of the 80s. Kenny Rogers, who introduced Carnes to the top 30 with the duet “Don’t Fall In Love With A Dreamer,” hit No. 1 in his seventh chart week last weekend with “Lady.” The average No. 1 hit in the 70s required 12 weeks to strike the summit. K.C. & the Sunshine Band’s “Please Don’t Go” took 20 weeks. The Captain & Tennille’s “Do That To Me One More Time” took 18. On the low end, Queen’s “Another One Bites The Dust” and Barbara Streisand’s “Woman In Love” also did the trick in eight weeks.

This is the fourth No. 1 single for the EMI-America/Liberty group in the past two years, which sees Columbia, Elektra/Asylum and Casablanca for the top pop tippers by any label in this period. Carnes’ smash preceded at No. 1 by Robert John’s “Sad Eyes” in October, 1979. Kenny Rogers’ “Lady” last fall and Sheena Easton’s “Morning Train” the past two weeks.

In the past two years, Columbia’s had No. 1 hits by Pink Floyd, Paul McCartney, Billy Joel and Barbra Streisand; E/A has achieved the ultimate with two hits by Queen and one each by the Eagles and Eddie Rabbit; and Casablanca topped the chart with two hits by Donna Summer and one each by the Captain & Tennille and Lipps Inc.

With Carnes’ hit displacing “Morning Train” to No. 2, EMI-America becomes the fourth label to score back-to-back top pop tippers in the past five months. Columbia did the trick last July with Paul McCartney’s “Coming Up” and Billy Joel’s “It’s Still Rock’s Roll To Me.” Capitol had sequential smashes in May, 1976 with the Sylvers’ “Boogie Fever” and Wings’ “Silly Love Songs.”

And, in the greatest domination of the charts in pop history, RSO had a string of six successive summit snatchers in 1973, with three hits by the Bee Gees and one each by Player, Andy Gibb and Yvonne Elliman. The label scored back-to-back No. 1 singles again last in the year with hits by John Travolta & Olivia Newton-John and Andy Gibb. Now, from the sublime to the ridiculous.

With “Betty Davis Eyes” moving up to No. 1, the venerable screen star becomes not only the sixth public figure to be named in the title of a chart-topping pop single since Billboard launched its best-sellers survey 41 years ago.

The two-time Oscar winner follows a pair of composers, a pair of generals and a famous frontierman. Stevie Wonder’s “Sir Duke” (1977) was a spirited salute to Duke Ellington. (Continued on page 100)

Tony’s Dilemma: Only Two Musical Scores To Honor

By RADCILLE JOE

NEW YORK—A decision by the Tony Award Administration Committee that the musical scores of “42nd Street” and “Sophisticated Ladies,” two of Broadway’s hottest new musicals, are not eligible for Tony nominations, has created a dilemma for the Tony Award nominating committee.

Elimination of these two shows, plus automatic eligibility of “Pirates Of Penzance,” because of its revival status, leaves the Tony nominating committee with just two shows—“Woman Of The Year” and the ill-fated “Copperfield”—with original scores from which to choose.

A third possible choice could be “The Moony Shapiro Songbook,” which opened at the Morosco Theatre Sunday (2). Like “Pirates Of Penzance,” “Can Can,” which opened at the Royale last Thursday (30), was also automatically eliminated because it is a revival. The Tony Award Administration Committee ruled “42nd Street” as a Tony contender for best score because its musical was not originally written for the theater. The same (Continued on page 85)

New Crazy Eddie Shop Launched

NEW YORK—The Crazy Eddie audio-record chain moved uptown May 2, with the opening of its 10th store on East 57th Street. To promote the event, the retailer advertised its new releases in a radio-press print campaign and distributed more than 14,000 free T-shirts, baseball caps, pints and playing cards with the Crazy Eddie logo at the store.

A radio-press truck ad in the May 1 edition of the Daily News highlighted the over-priced product by such artists as the Rolling Stones, the Gap Band, Kim Carnes, Grover Washington Jr., Rufus, James Taylor, Gino Va- nellini, Jefferson Starship and Robin Trower for $4.99. Two pocket sets by Southside Johnny and the Asbury Jukes, the Grateful Dead and Chuck Mangione were priced at $8.99. Radio spots were broadcast on WBLB, WHTZ and WNEW-FM.

The new store is the chain’s second in Manhattan and is located two blocks from two competitors, Alexander’s and Disc-O-Mat. But Bert Goldstein, vice president of the chairman and division head, says a different type of consumer patronizes each store. “The other guys move tonics,” he notes. “We move catalog.”

In fact, Goldstein says the new store will move more tapes than current hits on opening day. The chain’s sale price of $3.99 for $9.98 list LPs “hurts” a bit, Goldstein admits. “But the buying public seems to buy at the $3.99 price,” he says, adding that midlines against approximately 25% of Crazy Eddie’s record business.

Goldstein won’t commit to a school price hike, but says it’s “a strong possibility” that Crazy Eddie will introduce $5.99 and $6.99 shelf prices on $7.98 and $8.98 list merchandise in mid-June.

blacklist

Rock’n’Rolling

Take Off Nears For ‘Night Flight’ Films

By ROMAN KOZAK

NEW YORK—Full-length rock films are coming to cable television via a new agreement between the USA cable network, and American Telecine International Video.

The 26-week series, to be seen on Friday and Saturday nights, begins June 5 with documentary-style “Night Never Sleeps.” The next night “Rust” will be repeated, then followed by “Tunnelvision,” with movie “Wings,” “Man in the Maze,” and by “New Wave Theater,” a 30-minute program featuring new and unsigned acts.

In following weeks, the series, titled “Night Flight,” will feature such films as “Reggae Sunsplash” with Bob Marley at the Reggae Sunsplash (Hendrix) Plays Berkeley, “Lenny Bruce Without Tears,” “Volunteer Jam” and “Alice Cooper Specials.”

The USA Cable Network began by broadcasting sports, but has since broadened its programming to feature variety and pop-gra

12

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Soon to be released as a Half-speed Mastered extended range recording.

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AND PACO De LUCIA
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An incredible concert recorded live "Friday Night In San Francisco"!

They've been electrifying audiences all over the world without benefit of electricity.

Hot on the heels of their sell-out national tour comes the ultimate acoustic guitar album, "Friday Night In San Francisco."

Al Di Meola and John McLaughlin, the undisputed masters of jazz-rock guitar join forces with Paco De Lucia, the renowned flamenco guitar virtuoso, in a live lifetime. Between them, they've topped more "Best Guitarists" polls than you them for "Friday Night In San Francisco."

A special advertising campaign in the guitarist's strongest markets will drive the message home via extensive print and radio coverage. And a unique support for the acoustic album of the decade.

Al, John and Paco,
"Friday Night In San Francisco."
A guitarophile's dream,
on Columbia Records and Tapes.

Produced by John McLaughlin, Al Di Meola, Paco De Lucia.
Paco De Lucia appears courtesy of Phonogram. Columbia is a trademark of CBS Inc. 1981 CBS Inc.

NEW YORK, NEW YORK

www.americanradiohistory.com
Hall Of Fame Due NARAS In Memphis?

CHICAGO. The city of Memphis may become home to the National Academy of Recording Arts and Sciences' planned Recording Hall of Fame. A new $10 million hall of fame proposal was scheduled to be heard at the Friday to Sunday (5-10) NARAS national trustees meeting in Scottsdale, Ariz. Representatives of the city of Memphis and members of the Memphis NARAS chapter were expected to outline the plan.

"Memphis is very interested and will be coming to the meeting to make a proposal," NARAS executive director Chris Farnon said late last week.

The trustees have been wanting to construct a hall of fame for some time," Farnon adds. She said work on finding a Burbank, Calif., site, as originally planned, had been slowed by California's Proposition 13.

The building will house exhibits and recorded sound demonstrations as well as a library and research center. NARAS's 31 Grammy Hall of Fame recordings will have a special exhibit area, Farnon said.

One NARAS national trustee portrayed the Memphis proposal as a breakthrough in a stalemate situation. "The idea started eight or nine years ago and nothing came out of it," he explained. "Now it looks as if Memphis has got an exciting proposition and maybe something will happen.

C'right Tribunal Chairman Quits

"As with other things," Brennan continued, "Commissioner James did not keep the other commissioners informed of his plans." Sources explain that Commissioner James' House testimony in March carried as a total surprise to his fellow commissioners.

That testimony, in which James alleged among other things that commissioners couldn't keep secretaries because they got bored without enough work to do, triggered a General Accounting Office investigation that is still in progress. "I wish him well," says Brennan who adds that he has no idea of James' plans for the future. An attorney, James, 31, was appointed to the Copyright Royalty Tribunal by former President Carter on Sept. 27, 1977 for a five-year term as one of five commissioners.

No plans have been announced by the White House or on the Hill to name a replacement for James. Tribunal commissioners must be recommended by Congress and appointed by the President. Because of concern to reduce the size and expenditures of the Tribunal, observers speculate that the position may be left open.

Los Angeles-

FACT ONE:

FACT TWO:

FACT THREE:

Release attacks Los Angeles.

Fact one: Release is the most complete guide to recorded music. All new releases are conveniently listed and reviewed by alphabetical order featuring Classical, Country, Fusion, Jazz, New Wave, Pop, R'n'B, Rock and Soundtracks.

Fact two: Release is the fastest expanding publication around and is becoming the new T.V. Guide of the music business. Release is a necessary tool for the industry.

Fact three: Those who don't believe in Release are the same ones as those who did not believe in the automobile industry in 1890. And this is 1981!

For more information call (213) 465-3272.

CBS Out With 1st CX Disk

Continued from page 1

Concepts. Negotiations are still being conducted with mass market hi-fi manufacturers to build decoders, but CBS officials doubt that any major firm will come on board until the CX decoder circuitry can be reduced to a single IC chip.

Electronics firm Signetics has developed a prototype IC chip for the circuit, and CBS researchers will review it this week. If it meets CBS specifications, the company may grant rights to the chip manufacturer. Such a development would hasten the possibility of incorporating CX decoder circuitry into receivers and amplifiers.

Felter said that CX encoding equipment is now in place at CBS mastering facilities in New York and Nashville.

"By the end of the year," he said, "we expect to have 40-50 CX disks on the market. Most will be new releases from this year planned to be released in 1986. We don't plan to start putting some of our catalog on CX disks."

The transfer of catalog to CX disks will be somewhat limited by technology. According to Lou Abag- nariano, CBS's vice president of technical affairs, "older master tapes that have deteriorated and are nonny cannot be encoded efficiently.

In response to questions about the future of Moversound, CBS Records president Dick Arf said that he applied that the audible line file would be encoded with CX. He said CBS would maintain Moversound "as long as the public shows it is willing to pay the difference for the extra quality." CX encoding will raise the price of albums, Arf said.

As far as educating the public as to what CX is, Arf believes that the hardware manufacturers would probably be in the forefront. "They stand to make money selling the hardware," he said. "We make nothing directly from CX." Arf also stated that he is excited by the prospect of using CX as a transitional technology between analog and fully digital playback systems, although he did believe digital playback would be commercially viable for many years.

‘Live’ AOR Talk Program

Seeking Global Listeners

Continued from page 1


He says KSHE-FM St. Louis will be given a tape of the show with the KSHE, reportedly installing its own disk. WKFU-FM Tuscon was also given a tape.

Negotiations with CHUM Toronto, the BBC and Radio Luxembourg also are in progress. Using the Westar satellite, participating stations hook up to a land station where there is receiving dish aided by AT&T phone lines. Cost for stations, depending on location, averages about $125 per month for the hookup.

Says Tom Hedges, program director of KLOS: "The concept of being able to utilize the technology of talk radio that will reach the upper demo is great. The idea of fans talking to music people is a great hook.

"This is the first chance for rock radio to take advantage of satellite technology. But bear in mind we are in the business of music, not talk, so there will only be sporadic talk programming. It won't change the nature of FM radio, it will just make a music medium.

Says Don Phillips, program director of KSWE-FM Seattle: "It's exciting by the concept of 'Rockline.' We've been pitched with all kinds of syndicated shows that you get weary of after awhile.

"But live via satellite has great professional value. There's a certain buzz that it's happening live. There is listener activity versus passive listening," says Phillips.

KSWE served as the feed for Radio Hauraki in New Zealand. "It's exciting being in a satellite chain," notes Phillips.

Tom Owens, program director of KZEW Dallas, hails the program as "a good and unique idea."

His only apprehension was the (Continued on page 102)
From EMI UK to EMI America

Sheena Easton

A Number 1 debut single with 'Morning Train'

Thanks to...
The entire staff of EMI America, Capitol for distribution, Radio Stations, Retailers and the American public.

Here's to the next one 'Modern Girl'
I am both, and I find the music to be a powerful tool for self-expression and communication. However, I must also acknowledge the limitations of the music industry, which often prioritizes profit over artistry. The industry's reliance on marketing and promotion can sometimes distort the true nature of music and its creative potential.

In conclusion, while music has the power to uplift and inspire, it is also subject to the constraints of the business world. As a musician, I must remain true to my vision while navigating the complexities of the industry. By doing so, I hope to contribute to a more inclusive and authentic music landscape.
“A child is pure, devoid of fault or blame. He represents the celebration of new life, hope for a better world, hope for a better way. A child marks the continuation of our lives, our future. What should he know of death?”

Gladys Knight

GLADYS KNIGHT & THE PIPS.
“FOREVER YESTERDAY (For The Children).”

A SONG DEDICATED TO ALL CHILDREN EVERYWHERE.

CBS Records and Gladys Knight & The Pips will donate the profits from the sale of this recording to The Atlanta Children’s Foundation, Inc.

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### Pacific SouthWest Region

**Top Artists**
- **TOMMY EASTON**: Modern Girl

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**Top Songs**
- **Southwest Region**: 2213
- **CoHirrs**: America

---

**Top Formats**
- **Easy To Love**: 2220
- **KRQQ(KRQ)**: Topar
- **KGB**: Medley: Intro

---

**Top Stations**
- **KXKX**: Tacoma/DC
- **KQED**: San Francisco
- **WRG**: Little Girl

---

**Top Music**
- **Cliff Richard**: Dreams
- **Sheena Easton**: Little Girl

---

**Top Breakouts**
- **Nancy Sinatra**: Little Girl

### Pacific Northwest Region

**Top Artists**
- **PRIME MOVEMERS**: NEIL RODGERS

---

**Top Songs**
- **GARY OLIVER & THE BEATERS**: The One That You Love
- **TOM PETTY**: The Heartbreakers

---

**Top Formats**
- **Easy To Love**: 2220
- **WRG**: Little Girl

---

**Top Stations**
- **KPLU**: Salt Lake City (Utah)
- **KSPU**: Spokane

---

**Top Music**
- **Cliff Richard**: Dreams
- **Sheena Easton**: Little Girl

---

**Top Breakouts**
- **Nancy Sinatra**: Little Girl

### Central Region

**Top Artists**
- **TOMMY EASTON**: Modern Girl

---

**Top Songs**
- **SHEENA EASTON**: Little Girl
- **Rita Coolidge**: Make You Dreams

---

**Top Formats**
- **Easy To Love**: 2220
- **WRG**: Little Girl

---

**Top Stations**
- **KPLU**: Salt Lake City (Utah)
- **KSPU**: Spokane

---

**Top Music**
- **Cliff Richard**: Dreams
- **Sheena Easton**: Little Girl

---

**Top Breakouts**
- **Nancy Sinatra**: Little Girl

### SouthWest Region

**Top Artists**
- **TOMMY EASTON**: Modern Girl

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**Top Songs**
- **GARY OLIVER & THE BEATERS**: The One That You Love
- **TOM PETTY**: The Heartbreakers

---

**Top Formats**
- **Easy To Love**: 2220
- **WRG**: Little Girl

---

**Top Stations**
- **KPLU**: Salt Lake City (Utah)
- **KSPU**: Spokane

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**Top Music**
- **Cliff Richard**: Dreams
- **Sheena Easton**: Little Girl

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**Top Breakouts**
- **Nancy Sinatra**: Little Girl

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SZ-37130
"It's Your Conscience" is the new single from Deniece Williams. It's the follow-up to Neicy's 'What Two Can Do.' Her latest hit from 'My Melody,' an album that's headed for gold. Another reason why everyone's in tune with Neicy.
NEW YORK-Country music is once again a significant force in Los Angeles, while a battle in Los Angeles in this format clouds the picture.

That is one indication among many in this latest release of Arbitron ratings for markets in Canada, Chicago, Houston, Cleveland, and San Jose.

**Los Angeles**

- **Two automated stations** in Los Angeles on the music radio station Winter Arbinion as soft rock KXFN-FM finishes first in the Arbitron service.
- **KXFN-FM** placed first among the mass appeal radio stations.
- **KXFN, which programs** perhaps the most liberal amount of new product, scored a 4.3, up from 2.8 in the fall. KRO's KRTH-FM registered a gain of 3.9 from 3.2.
- The remainder of Los Angeles' mass appeal formats saw slight increases. The close ratings with KHTZ-FM are at 3.6, up from 3.0; KFIAM -FM at 3.1; up from 2.7; down from 3.3; KIQQ-FM at 2.7, down from 3.1; and oldies KLRA-M which led the fall, up by 0.4 to 2.9 with a 4.1, down to 2.9. In the AOR battle, the two front runners remained close with Metromedia's KMET-FM achieving a 3.9, up from 3.6 and ABC's KLON-FM up to 2.9 from the falls 2.7. KSWT-FM and KROQ-FM, both of which posted gains in the fall, fell to 1.7 and 1.8 respectively.
- Perhaps the most intriguing format race in Los Angeles is the newscaster/car-owners, KHJ-AM and KZLA-AM, both cut into market leader KLAC-FM.
- The station had been up from 3.1 in the fall to 3.2. The fall from 3.7 down to 3.4. KIQQ-FM was at 2.7, down from 3.3; and oldies KLRA-M which led the fall, up by 0.4 to 2.9 with a 4.1, down to 2.9.
- All-in-all talk KABC-AM was the market leader with a 6.9, same as the fall, followed by beautiful music KPLX-FM with a 6.5, up from 5.1 in the fall.
- **San Francisco**

The country format of the aforementioned KRQK-FM is starting to pick up listeners. KSAN, with its first fall rating period, led the format with a 2.1 share, up from 1.9 in the fall. Hot 105 formatted KFRC-AM is back down to 3.4 after climbing to 5.1 in the fall. A year ago the station had a 4.9.

- The growth of KSAN did not hurt country competitor KNEW-AM, which climbed from 3.7 to 3.0 in the fall and 2.8 a year ago. With KSAN out of AOR, KMEI-FM, which continues to run that format, is up again, this time up by 0.7 to 2.4 in the fall and 2.6 a year ago.
- NBC's MOR KXRB-AM is down to 2.5, a drop of 0.4 from 2.9 when the station was a year ago. Sister station adult contemporary KKYK-FM was down by 0.3 this fall. The station, however, had a 4.0 a year ago.
- KXKS registered a 1.2 for its final book as a solid rocker (see separate story on its format change to oldies). KBLX-FM, which programs a combination of jazz, salsa and reggae, continues to gain audience. The station ranked 6th in the fall and 3.1 and 3.4 a year ago.
- **France**

- French country is once again a significant force in Los Angeles, while a battle in Los Angeles in this format clouds the picture.

**Country On The Move In D.C.**

**Frisco: But L.A. Picture Cloudy**

The groups ask the FCC to renew the WNCN license only if "the company complies with its agreement with their respective groups and Country Radio." Classical Radio, Inc., as opposed to Country Radio, is headed by Ralph Schaefer, who also directs the Telecommunications Consumer Coalition and deputy director of the Office of Communication of the United Church of Christ. John Coleman, secretary-treasurer of the group, is associate professor at New York Univ. Jennings proposes that he would be general manager of the station and Coleman would be P.D.

Both say they are classic music lovers who would continue the classical format.

Meanwhile, the Citizens for Jazz on WRRV asked the FCC to renew the license of "WRRV as a public service" and added that WRRV will not sell the station unless a buyer is prepared to "make the same commitment to public service as we are." The station has "missed out on some opportunities" and continues to grow in the driving period of weekend salsa programming.

The group also charges the station has a poor minority hiring record and that Vacion's "concentration of media interests is detrimental to the public interest."
WE’VE GOT THE 25 TO 34 MARKET BY THE EARS.

The seven CBS Owned FM radio stations outdeliver and outreach all other FM groups in America in the key 25-34 demographic—both TSA and Metro. And 25-34 means the most influential generation of best educated young adults in history; and the single most desirable audience in the country for most advertisers today.

**CBS OWNED FM RADIO STATIONS**

WCBS/FM NEW YORK, KNX/FM LOS ANGELES, WBBM/FM CHICAGO, WCAU/FM PHILADELPHIA, KCBS/FM SAN FRANCISCO, WEEI/FM BOSTON, KMOX/FM ST. LOUIS, REPRESENTED BY CBS FM NATIONAL SALES.

Source: Arbitron Fall 1980, 6 AM to Midnight, Monday-Sunday, average quarter-hour and cume.
Radio Programming

KGA-AM: In Frisco Switches to Oldies

SAN FRANCISCO—KGA-AM, King Broadcasting's local outlet, has changed its format from contemporary/soft rock to an oldies format. Says program director Alan Ma-son: "Many of the listeners in the Bay Area are pro-grammed so closely, there is very little musical overlap between them, even in terms of ratings. "We've conducted exhaustive re-search that indicated what an audience wants out of radio is music that is part of their life... music they can relate to. Music that is not void, and the one filled most effec-tively by KGA, is oldies music." Part of KGA's audience research was a pretesting of title items in focus groups conducted over the last six months. "A line of hits is the first ac-tually ranked in preference by the audience itself," says Mason. "We'll be focusing on the old classics of the 60s. This focus will not include 'revolutionary or drug related' songs that have been played to death in the past. There will be music from the late '50s to round out the 'golden oldies' format." Marketing for format change, both print and media, is ex-pected at the end of May.

"The reason," because who reportedly coined the phrase "Golden Gate Greats," will be the morning drive DJ. The station will maintain its easy rock format, although that will be "tightened up." KGA's programming becomes the only strictly oldies station on the AM dial in that market, although other sta-tions do dip into their overall programing.

CHICAGO—Being the acknowl- edged home of the blues, it's only fit-ting that blues should have a home on the radio here. And, since signing on in August, 1979, WXOL-AM has built a sizable listenership as the only commercial blues station both in the city and the nation.

I sensed a hole in the black enter-tainment field," says WXOL co- manager and program director Purvis Spann. "There's a significant black audience here in the South and their heritage is blues. They relate to what we're doing."

Spann contends that "Blues Man" at black tempo-rarily-formatted WVNQ-AM here through most of 1981 at 1450 AM position in 1975 when WVNQ vacated it for more pow-erful FM station. WXOL broadcasts on the frequency 10 p.m.-1 p.m. Monday through Satur-day. During all other time periods, including all day, Sunday, the 1450 frequency is utilized by multi-channel WCEV-AM.

Radio Programming

WXOL Chicago Plays The Blues

Amr Builds Listenership Filling Black Format Void

By CARY BAKER

"The time-share arrangement is highly desirable, but it had to be set-tled that way," Spann says. "We're the second black radio station own-ers in Illinois--she first was Johnson Publishing's WJPC-AM. We've been shut out of the business. When any洪 were ready to put our foot in."

WXOL, Spann feels, reaches the second greatest extent of the black music here following only Garnett Corp.'s WGCJ-FM. However, WXOL has no Arbitron ratings in this segment.

"Black ratings have never been called accurately," Spann says. "When we add a record, it shows up on the top of those charts, even when no other station in Chicago is on."

Spann feels that music on WGCJ and WXOL has taken a turn for a "more narrow, solid sound, away from disco."

One natural resource for WXOL, given the program mix of its airstaff, representing 80% of the '60s talent pool from WGN. In addi-tion to Spann, former WVNQ's DJ's E. Rodney Jones (most recently an em-ployee of 20th Century Records, Ed Cook and B. King). For WXOL, as co-general manager and evening talk show host Wesley White.

Spann hasn't had a lot of time to himself since the station's move to the FM air. Assuming management and pro-gramming duties, he DJs from 3 to 5 a.m. and noon to 3 p.m. and then jumps to black-formatted WXF M-FM here to play blues from 10 p.m. to 2 a.m., opposite South's WXOL talk show. The WXFM time, Spann says, is brokered.

WXOL has staged a bus placard campaign with its "Blues Radio" slogan, and Spann says he's negoti-ating a Chicago-Fed 1st promo- tion. The popular "Blues Deluxe" stage, however, will again be spon-sored by free-AOR station WXRT-FM.

Spann is looking to expand WXOL's coverage, which is currently a kw daytime and 250 watts during night hours. He has filed an application with the FCC asking authority of the unused 1200 AM channel. WXOL would then broadcast 24 hours of 5 kw power, moving its operation from Chicago's

Cuban Expansion Plans Endanger Night Programs, Say B'casters

Continued from page 4

"I don't want to be an alarmist but the situation is worsens," says Ed-wards. "To quote a fellow, chief of the board of the FCC, 'stations with coverage area the size of a watermelon will be reduced to the size of a pea.'"

The Federal Communications Commission contends it is a tech-nical problem and they're treating it as such. Broadcasters maintain it's po-litical.

The FCC says radio stations use a 9 kHz separation which, they claim, will work out inter-ference problems. The $4 million pro-rated cost of $40 million to the radio industry. Castro is in favor of 9 kHz separation.

Edwards contends there's no rea-son why Cuba needs so many high-powered stations. "Even a 9 kHz sta-tion emanating from Cuba during the daytime hours will deliver a sig-nal in downtown Miami. Cuba now has a 10 kw station in Quioin, a city in the eastern part of Cuba, north of Guantamano Bay, approximately 200 miles from here and we feel its effects the day during as well as night."

Although the increase in wattage has seen a slight improvement, "We're not totally clear," Edwards says. "We helped the situation on a temporary basis," Edwards says. "The rest of the stations in the middle of the country can't get power increases since it would cause interference to other domestic stations. What are the plans do when Castro gets his heavy power stations oper-ating?"

The rationale behind the FCC suggestion for narrowing the 10 kHz band to 9 kHz is such that in this hemi-sphere the U.S. operates 55% of the frequencies. Currently, Cuba as well as other developing nations are demanding the use of additional frequencies. The only way to carry off without depleting what the U.S. al-ready has here, according to the FCC, a shift to 9 kHz will provide additional stations. Castro has said he will the U.S. have the additional 12 frequencies. In doing so, however, there are ramifications.

The FCC claim that a 9 kHz separa-tion will considerably compromise the possibility of AM stereo. Feel-ings on this are mixed: some feel it can ease the current situation only on a temporary basis, others feel it won't work at all.

"It can only be a temporary meas-ure until the situation improves," Edwards says. "The Cuban government has stated that it is willing to enter negotiations with the U.S. to work out an agreement that would allow the Cuban stations to use the unused frequencies and make the necessary technical changes to avoid interference."

The Cuban government has stated that it is willing to enter negotiations with the U.S. to work out an agreement that would allow the Cuban stations to use the unused frequencies and make the necessary technical changes to avoid interference.

National Promotion manager Larry Green explains the need for the blanket-pre-pay system by stressing that the new frequency would cover the entire city, the remaining 13 channels, and the city's suburban area.

"The new frequency would be required to serve the city's suburban area. It would also beef up a growing white audience Spann believes he's developed on WXF M, which reaches a 15-mile radius from its Sirius Tower transmitter.

Spann hopes that record com-panies will continue to produce ample product for WXOL to pro-

Pay-For-Play Plan

Pushed In Canada

TORONTO—WEA of Canada has introduced a new pre-pay record service for radio stations that it says will reduce administrative and account-

accounting costs for both the radio sta-
tions and the record companies.

National promotion manager Larry Green explains the need for the blanket-pre-pay system by stressing that the remaining pre-pay system required the station librarian to fill out an order form, following up on the order with a phone call and then processing the we had to do, it was all very time consuming and un-reasonably costly in terms of man-power, "Green says.

The new system requires all sta-
tions requesting first class service of all rock and MOR singles to pre-pay $50 for the service. For $625, a blan

(Continued on page 93)
New York—Tony Benadini is upped to general manager of WBNM-FM in Boston from his former position as program director. Moving into the p.d. slot vacated by Benadini is Greg Oudupas, a full-time announcer and new wave radio pioneer. Both Benadini and Oudupas will maintain their show schedules. Oudupas will go on from 10 p.m. to 2 a.m. Monday through Thursday and Benadini on Friday in the same slot.

Mike McVay, program director of WAKY-FM in Louisville will be de

Casey Kasem Signs New Pact To Host 'American Top 40'

Los Angeles—Casey Kasem has signed an exclusive long-term million dollar contract to continue as host of “American Top 40,” the weekly radio program produced and distributed by Watermark.

“American Top 40” is heard weekly on more than 1,000 outlets worldwide.

“American Top 40” was conceived in the late ’60s by Kasem and Don Buskey, producer of the show. Kasem has hosted the program continuously since July 4, 1970. In October, 1978, the countdown expanded from three to four.

Kasem’s signing came one day af-

ter he was presented with a “star” on Hollywood Blvd.’s “walk of fame” April 27 for this achievements as a broadcaster. Among those in attend-

ance were Dick Clark, Calif. Lt. Gov. Mike Curb and Danny Thomas.

Kasem’s performance the counting the June 12 to be-

come vice president/producers of WBB-AM/FM in Chattanooga, Tenn., is named president and general manager of WOR-AM/FM in New York, is looking to

the market with an AOR format. The

AM is urban contemporary.

Denny Adkins is promoted to sen-

ior vice president of Drake-

Chenault Enterprises. A five-year

veteran of the company, Adkins has

recently vice president of program-

ming research and development which put him in charge of

charging the company’s 300 clients.

The city of Dallas honored TM

April 22 when Mayor Robert Fow-

son proclaimed “TM Day” in Dal-

las. The firm was honored for its

“Contributions to the Broadcasting

Industry and for its vision in meeting for the challenges for new broadcasting

corporations.”

Ignores what seems to be catch-

ing among jocks. WSBA-AM

Ant-

nality’s "Midday Express," which was

oping in January when he weighed in at 388. As of April 22 he had

shed 93 pounds. He said the fall of

his diet until June 9, when listeners will compete to guess how much his

is looking loss weight will be.

Meanwhile Stan Martin, keeper of "The Milkman’s Matinee" on

WNEE-AM in New York, is looking to

drop some of his 250 pounds he uses (Continued on page 32)

Winter Arbortines

Continued from page 26

fall and 2.0 a year ago. Similarly for-

matted WGAR-AM is down to 4.5.

4.8 in the fall and 6.2 a year ago.

Tampa—Hot 100 formatted WQFX-FM of Tampa is a major gain from 5.9 in the fall. The market was not measured a year ago. For WQFX, the station represents a drop from 9.7 in the fall. AOR WQX-MF bounces back to 5.1 in the fall.

San Jose—Eccentric KOME-FM, which includes rock, jazz, folk, classical and cu-

mor, is up to a 6.8 share from 5.4 in the fall and 6.2 a year ago.

Country KEEN-AM is down to

3.8 a from 4.7 a year ago. AOR KEFZ-FM has fallen back to 4.7 from 5.1 in the fall. A year ago the station had a 4.9.

WLVS Favorite Songs: Contest Aid Playlist

Chicago—WLVS-AM expects to tabulate more than 5,000 ballots in its fall "100 WLVS Favorites" contest, a competition of the 500 all-time favorite rock songs.

Program director John Gebrun says the contest is important in com-

pling the station’s oldies playlist. All 500 songs also are broadcast in a ma-

jor weekend radio event, he explains.

Though it’s their first trip onto the pop charts, this is Starpoint’s second album. Last year they yielded an r&b hit with “I Just Wanna Dance With You.”

"Keep On It."

Starpoint is managed by Lionel Job, 17 Kent Rd., White Plains, N.Y. 10603. (914) 948-3661. The booking agent is the Steve Ellis Agency, 250 W. 57th St., New York, N.Y. 10019, (212) 757-5860.
Urban Rock. The escape artist is captured live as Starfleet captures the madness, the excitement, the reggae and rock from the Roxey concert on May 19. For information on how you can get you and your listeners in on it, contact Starfleet Blair, 535 Boylston St., Boston, MA 02116. Better yet, call (617) 262-0220.
## Rock Albums

<table>
<thead>
<tr>
<th>Week</th>
<th>Last Week</th>
<th>This Week</th>
<th>ARTIST</th>
<th>Title, Label</th>
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<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>1</td>
<td>THE WHO</td>
<td>Face Dances, Warner Bros.</td>
</tr>
<tr>
<td>2</td>
<td>2</td>
<td>2</td>
<td>PHIL COLLINS</td>
<td>Face Value, Atlantic</td>
</tr>
<tr>
<td>3</td>
<td>7</td>
<td>3</td>
<td>JEFFERSON STARSHIP</td>
<td>Modern Times, RCA/Grunn</td>
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<tr>
<td>4</td>
<td>5</td>
<td>4</td>
<td>ERIC CLAPTON</td>
<td>Another Ticket, RSO</td>
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<td>5</td>
<td>4</td>
<td>5</td>
<td>RED SPEEDWAGON</td>
<td>Hi Infidelity, Epic</td>
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<td>3</td>
<td>6</td>
<td>STYX</td>
<td>Paradise Theatre, A&amp;M</td>
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<td>7</td>
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<td>7</td>
<td>SANTANA</td>
<td>Zebop, Columbia</td>
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<td>8</td>
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<td>8</td>
<td>STEVE WINWOOD</td>
<td>Arc Of A Diver, Island</td>
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<td>9</td>
<td>6</td>
<td>9</td>
<td>RUSH</td>
<td>Moving Pictures, Mercury</td>
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<tr>
<td>10</td>
<td>9</td>
<td>10</td>
<td>AC/DC</td>
<td>Dirty Deeds Done Dirt Cheap, Atlantic</td>
</tr>
<tr>
<td>11</td>
<td><strong>30</strong></td>
<td><strong>30</strong></td>
<td>TOM PETTY &amp; THE HEARTBREAKERS</td>
<td>Hard Promises, Backstreet/MCA</td>
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## Top Tracks

<table>
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<th>This Week</th>
<th>ARTIST</th>
<th>Title, Label</th>
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<td>1</td>
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<td>The Waiting, Backstreet/MCA</td>
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<tr>
<td>2</td>
<td>2</td>
<td>2</td>
<td>THE WHO</td>
<td>You, Better, You Bet, Warner Bros.</td>
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<td>3</td>
<td>3</td>
<td>3</td>
<td>JEFFERSON STARSHIP</td>
<td>Find Your Way Back, RCA/Grunn</td>
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<tr>
<td>4</td>
<td>4</td>
<td>4</td>
<td>SANTANA</td>
<td>Winning, Columbia</td>
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<td>5</td>
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<td>THE PRETENDERS</td>
<td>Message Of Love, Sire</td>
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<td>6</td>
<td>11</td>
<td>6</td>
<td>GARY U.S. BONDS</td>
<td>This Little Girl, EMI/ America</td>
</tr>
<tr>
<td>7</td>
<td>7</td>
<td>7</td>
<td>PHIL COLLINS</td>
<td>In The Air Tonight, Atlantic</td>
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<td>8</td>
<td>10</td>
<td>8</td>
<td>RICK SPRINGFIELD</td>
<td>Jessie’s Girl, RCA</td>
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<tr>
<td>9</td>
<td>9</td>
<td>9</td>
<td>RUSH</td>
<td>Tom Sawyer, Mercury</td>
</tr>
</tbody>
</table>

## Top Adds

1. TOM PETTY & THE HEARTBREAKERS—Hard Promises, Backstreet/MCA
2. THE SECRET POLICEMAN’S BALL—Various Artists, Island
4. BRAM TCHAIKOVSKY—Funkland, Arista
5. JIM STEINMAN—Bad For Good, Cleveland International/Epic
6. SPLIT ENZ—Waata, A&M
7. TOM JOHNSTON—Still Feels Good, Warner Bros.
8. JOE WALSH—There Goes The Neighborhood, Asylum
9. ZED—Ω, Atlantic
10. WISHBONE ASH—Number The Brave, MCA
LOS ANGELES—Because commercial radio across America is not a centralized “league sport,” the actual job descriptions of similarly titled positions in different stations can be quite different from one station to another. For example, in some operations the job of navigational director to a quasi-management position wielding a powerful role in programming policy while in others it is merely held by a secretarial staff member with record library maintenance.

Now, with the consultation scene undergoing a rapid expansion of a week goes by without another single-station broadcaster launching a multi-station consultant (or consolidation), the same holds especially true for the often, used, seldom defined title, “consultant.”

For one, are consultants even being asked, “What is a consultant?...do they actually do?” To this I respond, “The consultant is the one who has the relationship with the individual station.”

Some consultants who are artists, designing entire formats and programming them in to their stations. Others are simply mechanics and just perform occasional “tune-ups” on the formats of others. Some consultants keep tight control with their client stations, while others just do temporary jobs for them every now and then. The in-house staffs, research projects and the conducting of seminars with the in-house staffs.

There are consultants who specialize primarily in music (those are the ones made famous by the record companies) or on music (those are the others who work in the entire spectrum of radio broadcasting from sales to engineering. Some consultants do a little bit of work for many stations. Others do a lot of work for a few. There are even consultants who work for other consultants, operating out of large firms and partnerships.

And there are the consultants who work alone, operating out of their homes. Some consultants are ex-television producers for other consultant operating out of large firms and partnerships.

Talk about the consultants who work alone, operating out of their homes. Some consultants are ex-television producers for other consultant operating out of large firms and partnerships.

Amanda J. Gilson and Robert W. Morgan, Special of the Week. Watermark, one hour.


May 23-24, Dr. Hook, Live From Gilley’s, West of Best of Live From Gilley’s. Atlanta, Country Sessions, NBC, one hour.

May 23-24, Alabama, Country Sessions, NBC, one hour.

May 24, 2016. Rock’Y Roll Never Forgets, ABC FM, 14 hours.

May 24, _38 Special, Franke and the Knockouts_, interviews on Robert K. Klein Show, Froben Enterprises, one hour.

May 24, 2016. _38 Special, King Biscuit Flower Hour_, one hour.

May 29-31, Marshall Tucker, _concert_, NBC Source, 90 minutes.


May 30-31, Gag Band, Concert of the Month, Watermark, one hour.


May 31, 2016. _Marshall Tucker_, King Biscuit Flower Hour, one hour.

June 5-7, _Styx_, NBC Source, two hours.

June 6-7, _Earth, Wind & Fire_, Robert W. Morgan Special of the Watermark, one hour.

June 6-7, _Mickey Gilley, Johnny Lee_, Country Session, NBC, one hour.

June 12-14, _Foriegn_, NBC Source, two hours.

June 13, Pat Benatar, _Atlantic Rhythm_, Radio On The Road. ABC FM, two hours.

June 13-14, _Billy “Crash” Craddock_, Country Session, NBC, one hour.

June 19-20, _Judas Priest_, concert. NBC Source, 90 minutes.
RADIO PROGRAMMING

Mike Harrison

Continued from page 28
the PM Magazine diet, which airs daily on sister station WNWY-TV. He began his diet April 30. No report yet on his progress.

Larry Nelson, KOMO-AM Seattle morning man, has been presented with certificates designating him a "distinguished citizen" and an "am- munsioned good citizen" and a "Wash- ington general" by Washington lie tenant governor John Cherberg. Nelson was honored "for what he is rather than what he does," says Cherberg. "Larry is always doing nice things for nice people; always has a good word; never knocks people. The certificates speak for themselves."

Chaucery Ross is moving WRAU-AM Monroe, Ga., from adult contemporary toward a Hot 100 for- mat, which he calls "top contempo- ray." At the same time he is adding morning show to the programming and he thought is that the "top contempo- ray" sound will have a wider ap- peal. General manager Dick Whitney is also the morning man and Ross takes the midday shift.

Ted Zigenbusch, who uses the on- air name of Ted Wayne is doing morning drive on XETRA-FM (91X) Tijuana, Mexico, while programming sister station XETRA- AM (91X) 690). Gerald Downey has been named director of advertising and promotion for WZMX-FM Washington, moving over from WRQX-FM (Q-107). Washington.... WLKR-FM Hemp- stead, NY and World Sound World sto be- tained 10 listeners recently at a lis- tening party at Farms in Old Ros- lyn, NY. The party served to welcome the release of the Phoebe Snow's new album "Rock Away."

WEEP-AM Pittsburgh has a new line-up with p.d. Barry Mardit on from 10 a.m. to 1 p.m. using the on- air name of Barry Barlow. Sharon Lee has moved from weekends to take over the 1-3 p.m. shift. New sign - 100 AM was a hit... moved from middays to the 3-6 p.m. spot. Jonathan Terry Rhodes is the morn- ing man and Bill White and Keith Abrams handle weekend assignments.

BOOKER T. OF THE M.G.'S WAS A MEMBER OF WHAT?

Continued from page 31
other in-house radio figures (espe- cially jocks) are not particularly known for possessing a great deal of business ability. This proves to be a tremendous handicap in dealing with those who control the stations—business-oriented "sharpies" who usually come from sales back- grounds. As a result of this long- standing state of affairs, much of the financial opportunity for in-house programmers has been weeded out of the business. (Let's face it, when a station gets great ratings, the last folks to share in the financial re- wards are the programming people.)

There's an old maxim in radio that states an in-house program di- rector's job is 10% creativity, 10% ex- ecution and 80% busy detail work done to justify receiving a full-time paycheck.

Many programmers who are gifted with business sense are now looking to other ways of better spending their time and increasing their chances of better financial re- wards within radio. Consultation is an obvious way.

General managers and owners usually hire consultants and take as advice being more valuable that those of their in-house people because programmers who display business sense gain their respect quicker than those who don't re- gardless of actual talent. It's the old human element in action.

The complete reference book—based upon BILLBOARD Charts—Top Rock & Roll and Rhythm & Blues Music of the last 31 years!

IN THIS INCURABLE 805-PAGE HARDBOUND REFERENCE BOOK YOU WILL FIND:

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THE TOP 10 POPULAR SINGLES and THE TOP 10 RHYTHM & BLUES SINGLE- S of every year from 1950-1959?

THE TOP 100 POPULAR ALBUMS of every month of every year from 1950- 1980 PLUS THE TOP 100 POPULAR ALBUMS of every year from 1950-1960!

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INDEX (at front of book) contains every record that ever made BILLBOARD's weekly Top 10 charts. (Artist, record title, record label and seller, the year/each record made the Top 10 and if made #1 it all included) (Same for weekly Top 5 Albums.)

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(Less than $1/20.00)

BUBBLING UNDER THE TOP 100

BUBBLING UNDER THE TOP 100

101. WHEN LOVE CALLS, Atlantic Starr, A&M

102. MAGIC MAN, Robert Winters and Fall, Buddah 524 (Arista)

103. PADDY DOWNS, Atlantic, 3890

104. DARLIN', Tom Jones, Mercury, 76100 (Polygram)

105. GIVE IT TO ME BABY, Rick James, EMI 7197 (Motown)

106. COOL DOWN, Life, Eddy 47728

107. STARE AT ME TONIGHT, Plain Blank, MCA 51083

108. I CAN MAKE IT BETTER, The Whispers, Jive 9201

109. DISCO INN 2000, Beach Boys, EMI 4062 (Columbia)

110. J. R. BUCKY, Bill White, Independence 1232 (Polygram)

111. LET HER DANCE, Phil Seymour, Broadcast 8-07696 (CBS)

BUBBLING UNDER THE TOP LPS

1. FANTASY, Fantasia, Pauline J, 12 3715 (Epic)

2. PINK, Waits, A&M SP 4598

3. BRUCE COCKBURN, Reissue, Roulette, Bill Bell (7 1757)

4. TONY TOWNSHEND, You're In Love With You, 20th Century 621 (Epic)

5. UNLIMITED TOUCH, Unlimited Touch, Pussycat Records 1039

6. NOEL POINTER, Rit My Razzos, Liberty 1606

7. MOTHER'S Finest, In print, Atlantic SD 1902

8. SUB, Face of Nature, Capitol ST 12145

9. SPANDAU BALLET, Journeys To Glory, Chrysalis CH 1331

10. PASSAGE, Passage, A&M SP 4845

These are best selling mid-cat-of-the-road singles compiled from radio station air play listed in rank order.

Title, Artist, Label & Number (Digit, Label) (Publisher, Licensees)

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SPOTTED: GAYLE CROWN

32

www.americanradiohistory.com
Offbeat & Creative, Windham Hill’s Carving Its Niche

By SAM SUTHERLAND

LOS ANGELES—Horatio Alger would be proud even in the present music trade epoch of multi-national conglomerates and platinum sales priorities. Tiny Windham Hill Records is carving its own marketplace out at retail and on the radio despite some decidedly offbeat creative and marketing ploys.

The Bay Area independent also offers heartening proof that an earlier entrepreneurial attack still works. Its founder, Will Ackerman, 31, harks back to earlier label chiefs who learned the business from the ground up.

Except in Ackerman’s case, that assessment is literal: his first education in the trade came as a carpenter and carpenter working for other established small labels like Arhoolie and Kicking Mule.

Ackerman had been running his own full-time contracting business and playing elegant instrumental music on his custom acoustic guitar when he got a job building a warehouse for Chris Strachwitz’s Arhoolie label and working on a similar project for Kicking Mule Records, Ed Denson’s progressive folk label.

“I learned by first lessons by listening to what they were doing and asking them a lot of questions,” chuckles Ackerman, whose subsequent founding of the label—now impacting on jazz retail and radio, yet built around a spectrum of acoustic instrumental music far too eclectic to pin down within a single genre—marks him as a true jack-of-all-trades. As William Ackerman, he cut what was to become the label’s first LP and, until recently, its sleeper best-seller.

Known for live concerts and theatre music locally, he had been pestered by friends for a recording of his atmospheric pieces. Cutting an album as a private release for these admirers, he kiddingly titled “In Search Of The Turtle’s Navel” and sold it to his friends. Without realizing it, he’d just printed his calling card for the music business.

“Michael Kilmartin, who was doing promotion then for Fantasy, took 10 copies and sent them out to stations, mostly public radio and college outlets,” explains Ackerman, adding that when seven of those outlets wound up adding the album, it triggered the demand that would lead to the formal launch of Windham Hill, named for his Palo Alto, Calif., contracting business.

“It wasn’t meant to be a business,” he asserts. “I was working full-time, and saw it strictly as a hobby.”

That was in 1976. Since then, Ackerman’s “hobby” has led him into multiple roles as the label’s ad chief and producer, art director, quality control watchdog, marketing strategist and promotion man (he recently began staffing up, adding promotion rep Jeff Heimann).

The label itself has expanded to include a roster of other artists and 10 active titles in its catalog—which, despite that small-size, meris in own bin in a number of retail outlets unwilling to arbitrarily slap Windham Hill artists like pianist George Winston and Bill Quint and guitarist Robbie Basho, Alex deGrassi, Daniel Hecht and David Quest into folk or jazz bins.

Even double-filing under those genres probably wouldn’t work. Quint’s label debut has drawn critical kudos for its program of Erik Satie piano pieces, and Windham Hill’s current top seller, George Winston’s “Autumn,” is winning jazz airplay for meditative, melodically rich acoustic piano music as rooted in classicism as Keith Jarrett’s piano improvisations.

“Autumn” has more than 35,000 units in sales, a figure Ackerman expects to jump a few thousand units over the next few weeks based on its durability on jazz playlists which the label founder sees as auguring even greater future momentum.

Overall, the 10 current LPs in the catalog generated “more than 100,000 units” last year, and have already exceeded 50,000 total unit sales in the first two quarters of 1981. “The move I felt we had to make was to get Windham Hill out of the folk bins, which is suicide, and into jazz bins,” observes Ackerman.

Alex deGrassi’s “Slow Circle” album was enormously helpful in carrying that along, but it really was Winston that broke through for us.”

To help fine-tune that label image (Continued on page 86)
LOS ANGELES—While celebrating his 25th anniversary in the music industry, Paul Anka is experiencing a product acceptance, excitement and airplay, something he admits he has not had a great deal of in recent years.

For his newest RCA LP, “Both Sides Of Love,” Anka went to Nashville and Grammy Award-winning producer Larry Butler. As a result, “I am excited about the project because it’s the first time in 25 years that I have had this kind of action and reception to product of mine.” He left RCA in 1968 after two years at the label. He joined the company four years ago. Anka, who has written more than 600 songs, adapted standards like “My Way,” “She’s A Lady” and others, and sold more than 45 million albums worldwide. He would love to return to Nashville because he wanted a chance of scene and new stimulation, he says.

“Larry (Butler) called and we had a meeting in Nashville,” says Anka. “I liked that atmosphere, which was that we were going to go pure, with a new concept in vocal sound, and there were no ceilings—there is no ceiling when you have the same number of music but they are different.”

Anka says, “I get the first time in years, through new people and new energy of the different departments. RCA is spending money and putting in well-planned time in terms of what I am about and where my talent is.”

According to Anka, radio has been more amenable to playing his type of music. “Kenny Rogers, who is a very important thing for an Anka career is to continue to record, to continue to release records and try to make sure the environment is right.”

He notes that RCA has mapped out a second album called “Both Sides Of Love,” tying it into his 25th anniversary.

 Says Anka, “It is the first time in years, through new people and new energy of the different departments. RCA is spending money and putting in well-planned time in terms of what I am about and where my talent is.”

Anka’s first LP as a solo artist in 1957, “Frankie and Johnny,” has sold more than 15 million copies worldwide. His last album, “The Collection,” was released in 1984. Anka has been inducted into the Rock and Roll Hall of Fame and has received two Grammy Awards.

Anka’s new album, “Both Sides Of Love,” is due out later this year. It features songs from his past and new material written specifically for the album.

Despite TV Success, Disk Still No. 1 For Mandrell

NASHVILLE—After a season spent promoting her current LP and even her own prime-time NBC television variety series, Barbara Mandrell won’t wear down her fans.

Not even those caused by weekly exposure on a medium that’s been known to effect a “kiss of death” syndrome on more than one successful recording career.

“I’ll be keeping you saying,” says Mandrell, naming off several performers whose record sales seemed to slight as their TV exposure increased, “when they began regular on their own network to shows.”

“With the problem stems more from the fact that they didn’t spend the same amount of time on the studio on their records after they started doing tv. You can’t expect to continue having hit records if you cut corners in the studio and care less about the song or for great songs.”

The recording material isn’t a problem for Mandrell but relies primarily on the Nashville writing team of Denn Morgan and Kye Fleming for her songs, both of whom have been friends long time and brought music for other recordings. As a writer, she has worked with several star artists and was successful in terms of their sales.

The “new” season of Mandrell is at the moment a bit of a downer for the fans, as she faces a milestone career decision. With NBC holding the network, “Barbara Mandrell and the Mandrell Sisters” series, she is weighing the advantages of plunging beyond into the time-consuming rigors of a demanding weekly network show.

“I’m not saying another season is on the air would hurt, because our rat- ings were excellent and the exposure has been great,” says Mandrell. “But doing a series is exhausting, and I need some time on my voice. At one point, I was spending more than 12 hours a day re-recording songs, helping with a lot of special guests, coordinating the music we’d be singing and working with others. It was a tough season for me.”

(Continued on page 72)

**Nashville LP Brings Out A ‘New’ Paul Anka**

By JEAN WILLIAMS

Nashville LP Brings Out A ‘New’ Paul Anka

LEW EMERGED the tone that reception of Angeles is bookings, in addition, manages jazz concept.

Nothing new in the world, but if the keys were new, I would have to say, ‘Great deal.”

In a room, Chico Buarque, radio has been more amenable to playing his type of music, “Kenny Rogers, who is a very important thing for an Anka career is to continue to record, to continue to release records and try to make sure the environment is right.”

He notes that RCA has mapped out a second album called “Both Sides Of Love,” tying it into his 25th anniversary.

“Anka’s first LP as a solo artist in 1957, “Frankie and Johnny,” has sold more than 15 million copies worldwide. His last album, “The Collection,” was released in 1984. Anka has been inducted into the Rock and Roll Hall of Fame and has received two Grammy Awards.

Anka’s new album, “Both Sides Of Love,” is due out later this year. It features songs from his past and new material written specifically for the album.

Despite TV Success, Disk Still No. 1 For Mandrell

NASHVILLE—After a season spent promoting her current LP and even her own prime-time NBC television variety series, Barbara Mandrell won’t wear down her fans.

Not even those caused by weekly exposure on a medium that’s been known to effect a “kiss of death” syndrome on more than one successful recording career.

“I’ll be keeping you saying,” says Mandrell, naming off several performers whose record sales seemed to slight as their TV exposure increased, “when they began regular on their own network to shows.”

“With the problem stems more from the fact that they didn’t spend the same amount of time on the studio on their records after they started doing tv. You can’t expect to continue having hit records if you cut corners in the studio and care less about the song or for great songs.”

The recording material isn’t a problem for Mandrell but relies primarily on the Nashville writing team of Denn Morgan and Kye Fleming for her songs, both of whom have been friends long time and brought music for other recordings. As a writer, she has worked with several star artists and was successful in terms of their sales.

The “new” season of Mandrell is at the moment a bit of a downer for the fans, as she faces a milestone career decision. With NBC holding the network, “Barbara Mandrell and the Mandrell Sisters” series, she is weighing the advantages of plunging beyond into the time-consuming rigors of a demanding weekly network show.

“I’m not saying another season is on the air would hurt, because our rat- ings were excellent and the exposure has been great,” says Mandrell. “But doing a series is exhausting, and I need some time on my voice. At one point, I was spending more than 12 hours a day re-recording songs, helping with a lot of special guests, coordinating the music we’d be singing and working with others. It was a tough season for me.”

(Continued on page 72)
Country Big In Scranton (Radio Only)

SCRANTON, Pa. — Although Northeastern Pennsylvania has two flourishing radio stations (WBAX-FM and WOBU-AM) devoted to country music, and the area has a fair share of local bands and after-dark spots featuring country music, local concert promoters can’t seem to get off the ground in staging a concert with country music in tow.

Local promoter Thomas Musgrave attempted last year to bring Conway Twitty to neighboring Wilkes-Barre. But the concert never made it because advance ticket sales were so poor. Recently, Musgrave tried again. He figured on bringing in Tammy Wynette March 21 for a concert at Irem Temple, also in Wilkes-Barre. And again, slow ticket sales forced a cancellation.

Only 400 tickets were sold in advance for the Masonic hall that seats 900, and at $8.50 a ticket, Musgrave says he was unable to generate enough money to go through with the promotion. It was reported that Musgrave had to pay Wynette $5,000 in advance and $5,000 the day of the performance. A sellout would have brought in only $7,500.

While Musgrave now holds a dim view about putting on a country star, Max Kinkle, disc jockey at WBAX, who produced the show in the morning, is pushing for someone else to make a try. In fact, he is even hinting that he might take the chance himself—failing to understand why the area can’t support even one country concert promotion.

MAURICE ORODENKER

Jersey’s Century Theatre Opens

AUDUBON, N.J.—Encouraged by the success of the Broadway Theatre in nearby Paterson, N.J., as a concert hall, Southern New Jersey gets another movie house turned concert hall with the old Coronet Theatre.

Operated by the Milgrom Theatres chain, and nearby Philadelphia when it was closed in the mid-1970s, the movie house was purchased by a group of area businessmen who refurbished the facility and returned it to its original name of Century Theatre as a performing arts center.

A Woodstock In California

LOS ANGELES—Emphasizing local talent, the Woodstock rock club has opened in Anaheim, Calif., not far from the celebrated Cuckoo's Nest rock club.

"When I first took over the club in October, the police came down on us heavy," admits manager Jan Schultz. He claims that previously the Woodstock had been mismanaged. Simultaneously, the Cuckoo's Nest was running into problems with police because of alleged violence associated with its audience (Billboard, May 9, 1981).

"This place was opened because the area needs a good rock club where people can have fun. When you have a club and people are getting harassed, it doesn’t create a good atmosphere," he says.

Though such national stars as U2 and Ronnie Montrose have appeared in the 350-capacity venue.

CONCORD, Calif.—The 8,500-capacity Concord Pavilion here kicked off its seventh season—and its third under the exclusive booking of the Nederland organization—April 28 with a soldout performance by James Taylor.

For the first time the Pavilion has allied with Michelob beer as the official sponsor of the four different subscription series of shows. The Netherlanders have made such a link with Michelob for its concerts at four other facilities nationally, including the Greek in Los Angeles (Billboard, April 11, 1981). The Michelob days are in association with KYUU-FM.

Another Concord first this year is a two-day country and bluegrass festival (Aug. 22-23), held locally last season at the Stanford campus. The Pavilion will also again host the Concord Jazz Festival, which this season marks its 13th year.

Thus far the Pavilion has scheduled 20 different performers for its four subscription series and has already set another 10 dates for artists on the subscription rosters.

Artists offered in the subscription series this year include Johnny Mathis, Paul Anka, Andy Williams, Donna Summer and Lou Rawls; Natalie Cole in series one; Kris Kristofferson, Harry Chapin, Peter, Paul & Mary and Petek Seeger/Arlo Guthrie in series two; America, An Sup- ply and Hall & Oates in three; and Cleo Laine and the New York Philharmonic with Zubin Mehta in series four, with more acts to be announced.

Other acts booked include the Beach Boys, Koel & the Gang, Alice Cooper, Sergio Mendes, Eddie Rabbit, the Mills Brothers and the Preservation Hall Jazz Band.

Jay Bidececarre at the Pavilion says, "We hope to exceed last year’s figures, and although we may have fewer total events we think our gross will be as high. Twenty-three events last year (of a total 101) were classical or fine arts events, some of them multiple runs. Overall they were not financially successful so we’ll probably reduce the number of those events."

Last year those 106 events drew 270,000 patrons, (up 73,000 over 1979) who paid a total of $2.1 million, up $800,000 over the previous year.

Macbeth’ Now ‘McBeth’

LOS ANGELES—A rock musical version of Shakespeare’s ‘Macbeth’ might appear to be a disaster before it even touched paper. However, ‘Boys’ Own McBeth,” making its American premiere at the Westwood Playhouse after a successful two-year run in Australia, is a comic and musical success.

Starring Graham McDevitt, one of Australia’s top comedians, and Red Symons, a former member of Skyhooks, Australia’s top rock group in the mid-1970s, ‘McBeth’ moves along at a rocket pace. It is commendable because if the jokes, double entendres and sight gags are analyzed too closely, the lack of substance becomes obvious.

The story, such as it is, revolves around perennial student Terry Shakespeare (Bond) and his two sons (Symons and Nicholas Lyon) and their attempts to put on their version of ‘MacBeth’ at their boys’ school. Elizabeth Wilder as Mairie McBeth is excellent and her singing voice is one of the highlights of the show. Also noteworthy is Kim Gynell as headmaster Cliff Tobias, who is extremely adept at broad physical humor. Graham Masters as the gay Mr. Elston and Paul Johnstone as the nebbish Charles Hunt provide their share of comedic moments.

The music, written by Bond, is uniformly strong although there are moments which recall the Kinks’ ‘Schoolboys In Disgrace’ presentation. For a touch of novelty, which surprisingly works well, the stars play their own instruments. Not only that, the actors trade off so that each star plays at least two instruments competently.

Written by Bond and Jim Burnett and directed by Bond and Mark Gould, ‘McBeth’ is a mix of Mel Brooks, Monty Python and Rocky Horror Show. While the gay and Jewish routines are as old as the hills, they are performed so well, with such vitality and done with such a broad swipe that it’s hard to find offense.

‘Boys’ Own McBeth’ is produced by New Hope Video and Sound, Dunsante Productions and is part of the Australian World Theatre Exchange Programme.

CARY DARLING

Talent

HAZEL & JIMMY—A&M’s Hazel O’Connor shares a joke with Blonde’s Jimmy Destri following O’Connor’s recent performance at Privates in New York.

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AUGUST 1970

**Talent In Action**

Rick Nelson returns to Hollywood, his alma mater. June 5 to perform a special concert with proceeding to the school's performing arts fund. Nelson has said his musical career began in 1957 when he was a student at Hollywood High. Evidently a girlfriend of his was more impressed by Elvis Presley than by Rick Nelson, so he decided to give singing a try. He performed "I'm Walkin'" on "The Adventures Of Ozzie & Harriet," a television show that featured his family, and the subsequent single "Travelin' Army" sold a million copies in a few weeks. Nelson has since recorded 31 albums. No word on whether his old girlfriend wrenched his allegiance from Elvis to Nelson. Legendary blues guitarist Buddy Guy is set to release "Scootin' City," his fourth album. In another American album in eight years, this month's Alligator Records, the Chicago-based blues label's Guy's latest album which featured his long-time partner Junior Wells and guest appearances by Eric Clapton, "Dr. John," and the Geez Band was released on Atlantic in 1973. Since then Guy has toured extensively throughout Europe, Japan, Africa, Australia and the U.S.

**Camaros**

S.N.A.F.U. New York

One of the great guns in the music industry is the rare opportunity to hear an unknown band at a-empty stage and, somehow, be able to see that here is an act with the talent, material, and style, the makings to it. Such was the feeling on seeing the Camaros play April 30 before an enthusiastic audience. The Camaros is a new act. It has not played more than 10 shows, but already plays with the assurance and ability of acts that have been around for years. And why the band is a band of pros, with the varying members having fun with time as such acts like the last Hunter Band, Manhattan Transfer, Hall & Oates, Frankie and the Four Tops.

The high-octane music the band played its half hour set was quality contemporary rock, featuring close arrangements, excellent individual playing (but no long, tedious solos), and solid back-up. The sound man, David Stain, pinned most of the band's songs.

But what is strong about the band is that its music is neither old nor new, but a flowing stream of elements of rock's soul, pop, reggae, R&B, hard-rock and new wave. The Camaros can be appreciated by fans of heavy metal and new wave alike. If the band's aim is to become an adult heavy metal act with teen appeal, then it is getting on the right track. Because it has the songs to pump the memory highlights of the 10 song set were the ballad "You Take To Handle," the AM type "Out Of The Street," the rock (Rick Buck) - the crowd "I Love You Man" and the reggae style "In Too Deep To Pull Out" sung by keyboardist and fellow songwriter Wimpy McBride.

**ROMAN KOJAK**

**Auditoriums (Under 6,000)**

CHUCK MANGONE & ALL STAR BIG BAND—Radio City Music Hall, Radio City, N.Y.C., N.Y. (A.A.P. 5.3.60)
BAND BOYS/BLACK SPRING—DiCesare Enger Productions/Electric Factory Concerts, Stanley Theatre, Pittsburgh, Pa., May 3 (2)
SANTANA—Westminster Theatres, Robinson, May 13 (2)
ROSEY FINGERED—Bill Graham Enterprises/Concerts West, Paramount, Seattle, Wa., May 3 (2)
WHISPERS/LAKE SHAM—J. P. Morgan, N.Y.C., May 4 (3)
WHISPERS/LAKE SHAM/CRUZ—W.G. Enterprises, Cheekwood, Alexandria, St. Louis, Mo., May 4

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GENDERS SELLOUT PER GENERATION

**Total**

**Talents**

**Sales**

**Gross**

**Receipts**

**Arenas (6,000 To 20,000)**

**1**

GREATFUL DEAD—Electric Factory Concerts/Monarch Entertainment, Spectrum, Philadelphia, Pa., May 1 (2)
2 GAP BAND/SLAVE/YARBOURGH & PEOPLES—W.G. Enterprises, Summer, Houston, Tex., May 3
3 RED SPECIMEN—207-Live Factory Productions, Compton Theatre, Tempe, Ariz., April 28
5 GREATFUL DEAD—Monarch Entertainment/Colosseum Rooms, Colos, Hampton, Va., May 1
6 TID NUGENT/HUMBLE PIE—Fye Presents, Stanley Theatre, Pittsburgh, Pa., May 3
7 WILLIE NELSON/DEBRA LEE—Fye Presents, Colosseum, Detroit, Mich., May 1
8 GAP BAND/DAK SAYS—YARBOURGH & PEOPLES—W.G. Enterprises, Miami, Mobile, Mobile, May 1
9 GREATFUL DEAD—Monarch Entertainment/Excitement Productions, Colos, Dimensions, April 29
10 WHISPERS/LAKE SHAM/CRUZ—W.G. Enterprises, Enterprise, N.Y.C., May 3
11 STATER BROTHERS/BRENDA LEE—Fye Presents, Guadalajara, Mexico, May 3
12 STATER BROTHERS/BRENDA LEE—Fye Presents, Colosseum, Madison, Wis., May 3
13 WILSON NELSON—MCLEAN WILSON—Concerts/Louisiana/Brew Pub Coll., Colos, Memphis, Tenn., May 1
14 STATER BROTHERS/BRENDA LEE—Fye Presents, Del Mar, N.Y., April 30
15 STATER BROTHERS/BRENDA LEE—Fye Presents, Enterprise, Austin, Tex., May 1
16 MOLLY HATCHET/FITZGERALD'S—Concerts/Bay Club Productions, Colosseum Rooms, Colos, Mobile, Ala., May 3
17 WHISPERS/LAKE SHAM/CRUZ—W.G. Enterprises, Cheekwood, Alexandria, St. Louis, Mo., May 4

**40**

In a late at high fever caused by a lingering fly bug which reportedly almost caused him to pass out at his Omaha gig the night before, Taylor stayed onstage at this soldout converted movie house May 2 for a full three hours and 35 minutes, counting the 15-minute half-time intermission, and gave his adoring audience a total of 120 songs of pure.

The presentation of the leadband artist—an image he's maintained since the exception of his professional career in the 50s—Taylor kicked off both halves of the show the same way—sans accompaniment, save his own acoustic guitar, which he rarely did.

Arrived in jeans and baggy collared shirt, the leadsinger bombarding Congress from California keystroked the evening's proceedings with a hit-onlyrhythmic countdown. "Ma's," a love song about a pig, and the rap which preceded it was as hilarious as the lyric.

After thisudsudicrous entrance, Taylor began to bring in his backups. Singer Arnold McCuller and Dale Lavely screamed leadout he felt and, from a rasped platform, offered their vocal blend to "Blk.

Only then did the superb battery of support musicians, including guitarist and vocalist John David Souther, alto- Rick Maetta, drums, Waddy Wachtel, lead guitar, Dan Day, steel and lead guitar, Lee Sklar, bass, and Bill perce, keyboards. Their sound, pro- ven by the strictly contemporary chart work of Taylor, injected adrenaline into the show, just as one started to wonder whether this was going to be a boring memory love trip.

As it turned out, there was hardly any noc- tice of all—singer and several surprises to boot. For example, Peter Asher, Taylor's producer man- age, said in press release, being the last half and did a commendable job.

The second set showcased Taylor's song a times collaborator John David Souther, with ac- cording to Taylor, "got people into the audience." He performed a duet with Taylor on "River Town Tell" and "Teardrops Live." No no- tice this Texan once complemented Taylor's fa- miliar (and far better than ever) Tahiti-ready vo- cal work is a live. In a sound check with highlights, Hank Williams, "Hey, Lookin' Fine," Taylor's own "Don't Let My Heart Go Free" (from his new LP "Hold On") and "Steamboat Willie." (The only song of Mike Ely ever covered) are a few other stand- out numbers.

JIMMY BUFFETT

Civic Auditorium, San Francisco, CA: $30 advance, $10 door.

For his "Thanking With Jimmy Buffett" here April 21, the amiable singer-songwriter with backing from a slickly-redressed Cool Retard Band—did a generous 2-hour show, two part pro- gram of 10 songs each, topped off with two ex- treme covers.

Buffett kept things slow and secure and in- teresting throughout. Whereas most rock oriented artists are under stress, even more than usual, this Michael Town kokki stage demeanor has short circuit the pressure and, like many purely MOR or country artists, draws long-legged fans who love him simply because he projects and the good times he earnestly and pictorially ex- plains. And while the crowd at this show was a little mellow in his capacity, there was no lack of enthusiasm as Buffett got standing sal- va from pockets of soda fans at several points before the main set was located.

Buffett did almost every tune from his latest LP's "Passage" and moved in his and mostly mostly upbeat tunes from re- cent LP's, although he did reach back for a few

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Digital Emphasized
In AES Sessions

LOS ANGELES—Digital recording will once again be a major highlight of the AES technical and workshops sessions. All technical papers will be given in the Golden State room of the L.A. Hilton Hotel, located on the mezzanine level of the hotel. Industry leaders will be located in the Regency Ballroom of the nearby Hyatt Regency Hotel.

Among highlights:


- **SIGNAL PROCESSING/DIGITAL**—Technical session A, Tuesday (12), 9 a.m., L.A. Hilton. Chairman: Dennis Fink, UREI. Speakers: Stanley White, Rockwell International; Yukata Hira, Takano Sensei, Takashi Eguchi, Nobuyasu Takeguchi. Kazuo Nomura, Keichi Kameda, Sigeru Hagiie, Hidetsugu Inoue, and Toshiro Takahashi. These sessions will cover the latest developments in digital sound processing and recording technology.


At Wednesday's (13) Session F beginning at 7 p.m. at the Hilton, David R. Schwind, vibration and acoustic consultant, will discuss "Architectural Requirements for Professional Recording Rooms.

There is also an "Audio/Video Workshops" Friday (15) at the Hyatt Regency which will "review the synergy of audio and video." Topics for discussion will include sound reproduction for film and television, digital audio and video, satellite audio transmission, recording studios entering video production, and audio sweetening for film and television. Chairman is Bruce Apa, editor, Video Magazine.

Panellists include: Ethan Bush, Compact Audio Services; Almon Clegg, Panasonic; Ken Fay, Mix Magazine; Mel Lambert, Recording Engineer/Producer Magazine; Martin Polos, UCLA, and Jason Squire, independent producer.

CHICAGO—Because of the still lofty initiation fee and an investment picture clouded by the lack of a standardized digital format, only a handful of U.S. recording studios make up the digital frontier.

But signs of a major breakthrough in studio acceptance will be cautiously looked for at the AES convention in Los Angeles this week. A survey of companies exhibiting the new recording equipment shows digital multi-track installation pricing, including digital editing and mixing recorder, in the $200,000 neighborhood. With demand for the new technology rapidly mounting, hardware manufacturers are convinced there is much more to see and more studio owners are taking that plunge.

The latest AES exhibitors include 3M, Soundstream, Sony, Denon, JVC, Mitsubishi and Matsushita each of whom either produce or are in some way linked to a major manufacturer.

Royer Pryor, Sony digital audio division head, predicts increased movement to digital studio and audio甜食 their clientele increase their familiarity with the new technology.

Sony is offering encouragement in the form of increased affordability. Pryor said the new model PCM-1610 two-track processor will cost $12,000 less than the PCM-1600 which precedes it.

The new machine can be switched to transformerless input and output and generates its own SMPTE code. It is completely compatible with the PCM-1600 which had a $40,000 price.

Pryor said new cost economies have been passed on to the studios. "We're offering different quantities and rates and we're also making our own digital-to-analog and analog-to-digital converters," he explains.

Owners of the PCM-1600 can purchase the new machine under an ad-

**AUG. 27-30**

**SPARS Sets Convention Sessions**

LOS ANGELES—"Partners in Progress For Profit" is the title of the Society Of Professional Audio Recording Studios first convention as details of the Aug. 27-30 event begin to firm up, according to Ray Allen, president of Chicago's Universal Studios and SPARS presi-

Site of "SPARS Conference '81" is the Opryland Hotel in Nashville. Among general sessions:

- **Digital vs. Analog! You Decide!**
- **How To Record A Hit Record.**
- **No One Can Give You To.**

(Continued on page 44)

DIGITAL RECORDING TECHNOLOGY: The AES promises new break-throughs. See story, this page.

RECORDING STUDIOS: A profile of Los Angeles, San Francisco, the U.K., and Chicago. See page 46.

ENVIRONMENTAL STUDIOS: The recording industry slump has had minimal effect on environmental studies. Page 66.

STUDIO TRACK: Page 63.

Digital audio standardization and other digital audio hardware and software topics will be examined at a Wednesday (13) AES pigback session sponsored by RIAA and SPARS. According to RIAA's Steve Taini and digital audio hardware manufacturers will be able to gather input from users of the equipment. And the joint RIAA/SPARS digital audio questionnaire results will be reported.

"I'm predicting some kind of movement in the recording indus-

It's about time for studio people to take a look again and choose any system they like." Inaya said no firm plan to mar-

The company's 14-bit, pro-

type digital audio processor used with 1- to 4-inch videocassettes will also be shown at AES, he added.

South Florida's MCI also has digital recording gear in the wings. One of the firm's key executives, Lute Meyer said that the 2-track ma-

MCI would not be brought to California but said MCI is committed to a for-

The new studio was designed to be completely automated and to be used as a training facility.

MCI is quite optimistic that more studies will head toward the new systems in 1981 and 1982. "It looks like two or three different systems co-existed for a number of years or so," explains Inaya. "An increasing number of people are convinced to use digital despite no standards. It's so good there's no competition."

Nishida is optimistic that more studies will head toward the new systems in 1981 and 1982. "It looks like two or three different systems co-existed for a number of years or so," explains Inaya. "An increasing number of people are convinced to use digital despite no standards. It's so good there's no competition."

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A Look At This Week’s Action Panorama

‘Down But Not Out’ Consensus Of 15 Studios In Los Angeles

Continued from page 1

around between the big five or six “popular” rooms.

Most facilities are in fact reporting a mild upswing in bookings, “though when you are starting from ground zero, any booking at all is an upset,” observes one owner.

The middle of the road studios charging between $80-$100 per hour appear to be riding out the ongoing work shortfall the best.

Large state-of-the-art facilities or studios who have recently diversified into video or film find themselves with “horrible” interest charges on equipment which quickly dates.

“We’ve weathered the five-year gauntlet to break even point,” states Leonard Kovner of Davlin, a one room facility. “But I feel for the guys who bought state-of-the-art in the equipment scare two years ago. They are sitting on their SSLs with no time booked. With interest rates now, a new facility would have to charge $300 an hour to make a profit.”

“Our phone is ringing off the hook,” says Chris Stone of the Record Plant. “But artists on tour, budgets from their labels are searching for rates around $90-$100 per hour. We run from $160-$200 based on room and equipment. It makes it difficult to compete.”

Smaller studios are also feeling the pinch. “They are dying,” adds Stone. “With a one-room operation, the room is either bus or empty. If they’re empty, the owner isn’t eating— and he’s willing to drop his rate to almost nothing.”

Variations on “shopping around” have developed into scary “cutthroat” deals, “vicious” price cutting and unscrupulous poaching of clients already worked into a facility.

“There’s no such thing as book rate in this town,” says Dee Mancini of Deeco, a 24 track studio which also does video work. “And except for a few studios, there’s no sense of a ‘market’ as such. “We all seek work. “She counts herself lucky, with firm bookings in May and June after a slow start to the year. “But a ‘fantastic’ January and February.”

Greg Venable of Britannia also sees severe price cutting—of at least producers on a limited budget.

(Continued on page 46)

BLAME FOR CRUNCH IS DISPUTED

LOS ANGELES—While the Los Angeles recording studios are busily blaming the record companies for not spending money, the record companies themselves squarely target the U.S. economy as the culprit.

Although it is generally agreed that business is not as bad as it was in late 1979, the year has seen an increase in negotiated deals and economy cutbacks. Although the last quarter was not noticeably worse than the preceding year, the belt-tightening continues.

More frank record label executives.

(Continued on page 46)

2 Key Words Apply To Bay Area Scene

By JACK McDONOUGH

SAN FRANCISCO—The key words that apply to the Bay Area studio scene as it has evolved over the past year or two are “resourcefulness” and “adaptability.”

Unlike the other cities profiled in this section today—New York, Los Angeles and Nashville, San Francisco is not a company town and does not have a strong major label presence. As a result the studios here, deprived of an automatic flow of major industry business, must be extremely skillful and resourceful in developing and maintaining clients.

Says Schwartz, “San Francisco is larger than an outpost but smaller than the major centers where studios are geared more to album work and a conventional business approach. Because there is less label work being done the studios here are more free-form. They have to be more flexible, they must cater to diverse elements, and they have to keep their eyes open wider to spot business at any level, whether it’s jingles or demos or independent releases or recitals or corporate needs.

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"The performance and technology sold me. The sound of the '90 sold my clients."

Guy Costa, Vice President and Managing Director, Motown/Hitsville Studios

"...When we first got our hands on the Otari MTR-90 we were impressed. The tape handling is superb. The production features are all there. The electronics and logic are at the highest standard we've come across in all the years of Motown's recording history. But, as I've learned over the past nineteen years in this music recording business, it's not just specs that count. The producers and artists have to like the way it sounds. A mastering multitrack machine has got to have a "musical" sound. Transparent. Clean. Performance that has to deliver everything possible — right up to the limitations of the tape. I'd say that judging from the reactions of the creative people who record at Motown/Hitsville, Otari's got a platinum record coming up for their New Workhorse.

And one added thing. We bought two because a lot of the music product is going 48 track. The '90 synchronizes beautifully through the AudioKinetics controller and interface. Now, all we have to do is figure out how we can juggle this year's budget to get four more! If you use your ears for a living, use your head too. Listen to the Otari MTR-90. I did!"

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AES Convention
New Gear Set To Star At '81 AES Confab

Sony is also expected to have a 24-track digital recorder on hand, which will be available for purchase in the Fall.

Other digital audio recording manufacturers, too, such as SM, have also been making strong pitches for compatibility. At the November AES in Manhattan, for example, JM proposed digital signal standardization. But despite digital's slow start, expensive economics, and non-compatibility among the major suppliers, digital technology is still acknowledged as being imminent industry-wide as the 80s progress.

Digital's impact will be more widely seen at AES as many professional audio equipment manufacturers-suppliers of monitor loudspeakers, recording consoles, signal processing equipment—are making their own products "digital ready."

Two examples here are JBL, which promises a dramatic new, digital capable generation of studio monitor loudspeakers, and Cerwin-Vega. Cerwin-Vega claims it will introduce a new studio monitor able to "meet the sonic requirements for musical software in the digital 80s."

More than 20 "digital related equipment" manufacturers are listed in the AES exhibitor's directory this year.

The Phase Linear CX-decoder, according to firm president and CEO Ed Hart, will make its formal debut at summer CES, but the firm will have two units on hand at AES for industry perusal. The suggested consumer retail on the add-on device, slated for use with CX-encoded disks, will be $999. A special bonus feature will be precise calibration capability for the user's home system. The next generation Phase Linear decoder is likely to be less expensive, while the first may also decide to incorporate the circuitry into coming generations of amplifiers.

On the tape duplicating front, Cottone will have new high speed metal tape duplicating equipment on display.

Another exhibitor, Aphex Systems, which markets the Aphex Aural Exciter technology in the recording studio, sound reinforcement and broadcast industries will have an updated version of the technology on hand for the tape duplicating industry.

The Aphex is a sound enhancing device which permits to give more "depth and dimension" to sound when used as a signal processing device.

An Aphex Aural Exciter, model 682. will be made available soon for tape duplicating purposes, according to Marvin Caesar, president. He claims that the Exciter addresses the specific problems of high-speed tape duplication by restoring a sense of the dynamics and the higher frequencies often lost through multiple generations.

A quick rundown of exhibitors includes:


(Continued from page 41)
14 GRAMMY NOMINEES USED IT.

SHOULDN'T YOU GIVE US A LISTEN?
A whole family of new, exciting digital products will be shown at AES, Los Angeles, May 12th-15th. Hear for yourself why Sony is the digital audio leader or call Roger Pryor at (415) 467-4900 to give Sony a try in your studio.
Los Angeles’ Studios: ‘Down But Not Out’

Continued from page 42

claiming they can get the same equipment down the road at $50 an hour. "I tell them 'good luck,'" he says. "The big acts that demand a top facility don't cut back on their rates, and those producers won't get the same things from the studios who do." He claims that 90% of his bookings are at the book rate.

Bill Robinson at Sunset Sound reports "quiet" business, which is running at 75%-80% of capacity. He doesn't negotiate on rates, but he will discuss "outboard equipment situations."

The increased shopping around for deals which is seen as "careful business practice" by record companies, "cheapjack tactics forced on us by laughable budgets" by some producers and "price gouging" by some studios—take several forms. A popular record company practice is offering a cash sum upfront in return for 5%-10% reduction rate. "Ironically, this helped us because we didn't have to pay for borrowing on our new video installations," says Joe Gortified of Sound City. "But it makes terrible receivable problems for some people."

In addition to price breaks for cash, other "carrots" include payment on receipt of invoice, or within a period of time shorter than the conventional 60 days. Negotiations on outboard equipment are also popular: spreading the work on a single project between several facilities with different price spreads is a trend on the upswing over the last two years.

"A band with a $70,000 budget will cut here, go somewhere else to overdub, come back here to mix," says Kovner. Kent Duncan, whose five rooms at Kendun rent for between $350 and $450 a day, sees movement back and forth between his rooms to tailor the cost of the job. New York budgets which were $100,000-$150,000 two years ago now are some $70,000-$100,000. Studios are nevertheless fighting for these smaller slices of pie with undiminished ferocity. Behind the brave talk of "business picking up" lies an undercurrent of depression.

Even the record companies are appalled by "the way some studios gouge you for every penny." One record company reportedly complained that a well-known facility charged extra for a carry-out order they would have paid for under the old arrangements. The increased shopping around now results in check-up phone calls to studios the morning after every session—and long overruns, the bill.

"Face it," says one label executive, "the internal structure here resulted in a lot of fat." Kim Bellman, traffic manager for the Record Plant and a former administrator for Chrysalis, has seen slower sales and a consumer reluctance to pay $9.98 for one LP. "Remember," says Bellman, "record companies now have to spend less on an LP in order to profit from the bill."

Record companies have been examining budget allocations closely, revising them downward over the year. They are also—unusually—holding strictly to those budgets. "Better and more frequent lines of communication between studio, record company and producer are one way to staunch the entire budget bleeding way on a half-completed project."

"We try to make the producers and artists money conscious," says one other label executive. "The hills are watched as they come in. If they are close to the estimate, we don't issue any more purchasing orders."

Economy

Continued from page 42

atives say the stringent budgets and policies which now result in check-up phone calls to studios the morning after every session—are long overdue, the bill.

EYE CONTACT—Producer Rob Fraboni, seated left, and engineer Tim Kramer apparently see eye to eye on the production of a new LP project for the Twisters at Fraboni’s Mailbu-based Shangri-La Studios. Shown, standing left to right, are Twisters Richard Paine, Phil Gilbert, Fred Grabelt and Jason Hickman. Seated next to Kramer is Twister Michael Wainwright.

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OPTIMISM RETURNS

Nashville’s Studio Business On Upbeat

By ED MORRIS

NASHVILLE—Business has been good to great for major Nashville studios; "We've been busy," reports Michael Bevington, studio manager for Music City Music Hall. "It's been especially good for the first part of this year. We've been looking more than four sessions a day—even on weekends.

With two studios, Sound Stage routinely does six to eight bookings a day, according to manager Pat Meyer. On the weekends, the studios are kept busy with mixing sessions. Meyer adds, Monty Nugent, office manager for Creative Workshop, says "It's been a good year for us so far. We've been running about three sessions a day. Last year was down.

The economy, Nugent adds, has slowed down the opening of Creative's second studio by about six months. She says it should be completed within the next three months.

Woodland's Glen Snoddy says activity has been at about the same level this year as last, noting last year was a bad one. "We have enough clients—and they're significant ones—who keep coming back.

"The business outlook is good," Jim Williamson, president of Sound Emporium, says his bookings are up. "We've added a third studio," he points out.

AES Convention
microphonies...

There are some new (and some not-so-new) microphones on the market that have a very familiar shape. In fact, a person who is not careful might confuse one of these for a Shure microphone!

However, in this case, beauty is only skin deep. Whatever the outward resemblances may be, it isn't hard to tell the difference between a Shure microphone and an imitation.

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**Shure Nationwide Dealer Network.** When you are thousands of miles away from the place where you bought your Shure microphone, and you find you need service, or technical advice, or a matching component, you know you can put your hands on what you need — quickly. Worldwide!

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Continued from page 41

day’s Services at Yesterday’s Prices... And Be Here Tomorrow.”

Among workshops:
• “Computers: What Is It? How Does It Operate (Part 1) Where Do We Go From Here” (Part 2).”
• “Diversification—Expanding Your Product Base.”
• “Finance-Money Matters & The Recording Studio.”
• “Legal Management Approaches To Recording Studios.”
• “Marketing & Merchandising Concepts In The 80’s.”

New Gear To Pace AES

Continued from page 44

Audio, Association Of Sound And Communications Engineers, Aud-i-on.


Panasonic, Peavey, Penny & Giles, Pentugon, Phase Linear, Pro-fessional Audio Systems, Publicon, QSC, Quad-Eight, Quantum, Rain-drik, Rautard-Borg, Red Acoustics, Renkus-Heinz, Roland, Roland Studio Systems, RTS, Rupert Neve.


AES NOTES: The AES Awards Banquet will be held on Thursday (14) at the Los Angeles Hilton. The guest speaker is audio pioneer Dr. Sidney Harman, who recently reacquired JBL. Tickets are priced at $15. A reception will precede the banquet... John Eagle, JBL vice president, heads the AES Convention Committee this AES... All convention registration will take place at the L.A. Hilton... A special session has been developed as part of the technical papers presentation, which will explore the area of motion picture sound. That session, however, will take place at the Samuel Goldwyn Theatre of the Academy of Motion Pictures Arts and Sci-ences. It’s the only one of the technical sessions that won’t take place at the Hilton. Trans-portation will be available... AES is planning an extensive social program. On Tuesday (12), there will be a tour of a recon-structed area of L.A. which contains Victorian architecture. Also, a special visit to the Soph’s Greek Orthodox Cathedral will as well as the Clark Library and the Bradbury Building. On Wednesday (13), a day long and started at San Juan Capistrano and Laguna Beach. On Thurs-day (14), it’s the Beverly Hills, white on Friday (15) it’s the spot works room at Lawry’s Restaurant... Other special events include a tour of the Warner Bros. Cunningham affair "outing" and the two church organs located in Occidental College, Pasadena Presbyterian Church, Immortal Pres-byterian Church and First Presbyterian Church. Dr. Harold Doughton will conduct the tour... All social cultural programs carry a modest service charge.

One feature will be the “First An-nual Audio/Visual Bazaar” whereby SPARS will be offering previously owned studio and demo equipment at a large video screen with all pertinent details. The ap-proach is designed to provide a fo-rum for direct dealing between owner and potential purchaser.

Other elements surrounding the convention will include a recording study tour of Nashville, cocktail parties, dinners, entertainment and an evening at the Grand Old Opry. Advance registration for SPARS members before June 1 is $150 while non-member fee is $200.

Regular registration is $250 for members with August 15 with non-members $300.

Late registration, after August 15, is $300 for both members and non-members.

SPARS plans a regional meeting Tuesday, May 19 at Manhattan’s Gallagher’s Steak House at 12:30 p.m. The luncheon/seminar is part of a continuing series of informal get-togethers to focus on topics of in-terest to the audio and video/film industries. Up until now, events of this type (which include a charge) were open to non-members as well as members. Future meetings of this type will be for members only.

Guest speaker on the 19th is Alan Fierstein, president of Aoustological Inc., who will discuss “Acoustical Considerations For The Profes-sional Recording Studio In The 80s” and who will also offer an acoustical demonstration. Also, Atlantic Studios and SPARS vice president/ secre-tary, is handing reservations.

SPARS membership also grows, according to Allen. Newest member is RCA Recording Studios, Larry Schnapf, who recently associate members include Tom Jung, presi-dent of Road 80 Recording, and George L. Augspurger, president of Perception, Inc.
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Because we pioneered the digital recording effort back in the early seventies and have been refining and perfecting it ever since. We haven't been playing catch up, but refining our equipment to meet both your changing needs and the needs of the entire recording industry. We have a full line of digital products now and we intend to keep exploring ways to make your recordings sound as great as you really are. At Mitsubishi we intend to give you everything you need now...and in the future. Our digital audio systems are designed for you.

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X800 32-Channel Digital Recorder

Experience the 3rd dimension of sound. Now.
AES Convention

Los Angeles’ Studios: ‘Down But Not Out’

• Continued from page 46

At Sound City, the major thrust to date has been records. They have just completed a major pre-and post-production video installation, as well as a joint venture with producer Keith Olsen. Good Night L.A. Sound City’s expansion into video had been planned for over a year, according to Joe Gottfried. The economic situation didn’t affect those plans, they used their own capital and didn’t borrow. Cash flow, however, has been affected.

“We planned to refinance at the end of the construction,” he says, “but suddenly our 18%-20% lease didn’t look so bad.”

Other studios disagree on the merits of diversification.

Devonshire has been in video work for two years, but Dee Mancini says the groups are the bread and butter accounts. “If we have a video client in one day a week, it’s nice and it fills the gaps, but we’re not dependent on it.” Video business is short term, she feels, compared to often long term recording bookings.

Like Jackie Mills at Larrabee, Mancini cited the ever present threat of union strikes as crippling film and video work. A strike by jingle musicians is threatened and the AFM strike last summer hit everyone. While the current Writers Guild action is not seen as doing much damage, both people feel “strikes were not going to go away.” Dependency on strike-bound work could cause problems.

“Diversification is a good idea,” says Mills, “but luck and good environment play just as great a part.” The cost of money hasn’t affected Larrabee because they “bought our heavy duty equipment before it got too expensive.”

Kovner feels that record studio/video conversions can’t offer what a full-line, purpose-built video facility can. Davlen offers some video “as a service,” but he remains fully committed to the recording business.

Kent Duncan of Kendan, who is also involved in disk mastering and through Sierra Audio studio design, says that “diversification is just a way studios have panicked because sales are down.” Studios got used to 35% and even 100% expansion in the palmy days, and such growth often covered up “shoddy business practices” which are now coming to light.

“The video explosion has been sold to us like Quad and digital,” he says. “It’s easy to assume there’s an unlimited market there.”

Duncan, who reports sales some 10% down, believes mastering side of his business because record companies are no longer requiring as many mastering tapes, who remains committed to the recording side of the industry.

He says he can see a proliferation of video recording “one-stops” leading to the same glut there is now in the Los Angeles studio business. Meanwhile, current expansion and purchases must depend on tight budgetary control and freedom from expensive money.

Randy Ullik of Rusk cites long term plans “to end our record dependency,” and says they’re investing money in film scoring, sweetening and commercial facilities rather than outboard equipment. He doesn’t lease, and so equipment rates are not a problem.

Though he also commented that within a year Los Angeles may be overstocked with “audio-video” complexes, he would nevertheless not build a room for just one purpose.

If you’ve been using Ampex 456, you’ve been setting yourself up for Scotch 226.

Our new Scotch® 226 is compatible with Ampex 456. But that’s about the only way the two tapes are equal. Scotch 226 gives you much lower modulation noise and 2 to 3dB less print-through. Yet there’s no compromise in headroom, signal-to-noise, biased tape noise, distortion levels or frequency response.

And because Scotch 226 delivers fewer print-through problems, we can offer Scotch 227, a one-mil version for longer playing time.

Best of all, you’ll find Scotch 226 to be consistent in quality reel after reel, batch after batch. And that may be the most important difference to consider.

We developed Scotch 226 because we heard you wanted it. Those of you who like our mastering tape, but don’t like to rebias, will find it’s just the ticket. And together with Scotch 250, it gives you an unbeatable tape combination.

Most of the major equipment makers have already recommended Scotch 226. But you don’t have to take their word for it. Test it for yourself. It’s as simple as changing reels.

Michael Hoffman reported the last quarter of 1980 “real tough,” although things have picked up. He’s “thinking” about video, although he wouldn’t put anything like that into Indigo Ranch itself.

Con Merten at Cherokee says that “the economy dictates expansion at a slower rate. We’re very, very careful about what we are buying.

Merten “definitely” plans to expand into videotape production. He currently offers some scoring and sound-to-film “as a service.”

He conceives that he might have expanded faster if not for the economy, but cites his new marine recording studio, a 24-track vocal overdub/mix facility on an ocean-going yacht—Cherokee III—due for launch in June, as his current project.

A trend back to house engineers and a plea to train more maintenance—rather than “second engineers who will never get jobs” is a common theme right now.

Also, the irony is divided between people who “panicked” in the last quarter of 1980 and both laid off staff and sold off new equipment and those who protected their staff for the anticipated upturn.

Los Angeles studios will almost unanimously attend the AES—but only to look. Shopping lists are short.

Record companies are not encouraging studios to invest in new technology. They won’t—or can’t—pay the rates it will cost. The ongoing fi-
Bay Area Scene: Resourcefulness A Factor

There are real honest-to-good closings here and places are selling off equipment. Every day here we get things in the mail offering gear for sale. And recently I've been able to rent in L.A. for half of what I get here.

Both Schwartz and Rubinson agree that the closing of Heider's in San Francisco about a year ago probably sent a wrong signal to the industry about soft business here. "That was not an indication," says Schwartz, "of decreased business per se. That was more a function of the structure that Heider's had. Heider's was run essentially by remote control and I think to operate in this market your business has to be tailored very personally and creatively to the needs of the artists. I just think Heider's got to a point with this remote-control management that they weren't able to maintain the kind of attention it takes to make it here, and the other studios were able to take away the business. Other places here were able to respond more quickly to changes and to customize their services more closely to the demands of the market."

Again, Rubinson repeats that view. "Heider's was horribly mismanaged. The closing wasn't a reflection on studio health but on their form of management. It was like CBS closing here several years ago and leaving behind a facility which I turned into a very profitable operation."

"You know, equipment is equipment. Most top studios have invested in very high-grade equipment and such equipment is available everywhere. What encourages people to record here is the feeling. I've been in an awful lot of studios over the past two years and the feeling I get in them is not the same as exists here. As far as human needs and creature comforts, and the way people respond to you, that's where the Automat and other local studios excel. People like going to the Bahamas to record for the same reasons, but that's too far out of the mainstream, so we're a reasonable alternative.

Perhaps the most interesting development on the local scene over the very recent past has been this simultaneous opening of the world-class, total-state-of-the-art Fantasy studios and the grand proliferation of smaller studios."

There is little question about the impact Fantasy has had locally. Says Dan Alexander, who with two partners took over Heiders, which they now run as Hyde Street Studios, "The opening of Fantasy has created much more awareness than existed before. It lends a great deal more credibility to the scene."

Alads Schwartz: "Fantasy is important because it is important for San Francisco to be able to offer the finest that money can buy to those artists who have the budget for it. So..."
Bay Area Scene: Resourcefulness A Factor

Schwartz: "The independent record business is well-served to this area and that side of the business will continue to grow. It's one of the best ways to promote yourself, to increase your audience, and to make some money on the side. And as it grows it will of course help the studios."

Each studio operator provided a recap of recent activity at their facili-
ties. Ron Segal at Fantasia, while noting that "the studio still hasn't re-
turned to 1977-78 levels," did con-
firm that the "new studio D has been very well-received by the in-
dustry and the first quarter of '81 was better than first quarter of '80." Segal likewise agreed that "everybody is being as innovative as possible in putting projects together."

The Raiders and the local label had been working on their first studio album with new mem-
ber Jon Cooper ("Epics") in its first use of Fantasia facilities. Segal, noting that several of the albums have "shaped," was an "impressive list," and he also noted that "all the albums--all done since the first of the year--were mastered at Fan-
tasia."

Rubinstein says the last two San-
tana albums--the digital "Swing Of The Decade" and the new album "Sleeping In The Sky"--were done at the Automat, as well as a rash of solo projects involving Frankie Beverly & Maze, Eric Clapton, and others. He also indicates that Sister Sledge, Stevie Wonder, and Anita Stewart will all be working at the Automat, and says, "People coming here from other cities to record is the best sign of all. Sister Sledge, for instance, coming from New York is important to us."

Michele Zarin at the Record Plant notes that they have just finished hosting such major projects as Jef-
ferson Starship (Ron Nisenson produc-
ing), Paul Kantner (Tom Dowd produc-
ing) and others. Dan Fogelberg coming in, Bill Szymczyk's first work in Sausalito (in some years) to record vocals for the Mickey Thomas solo album, and most of what was cut in Miami.

Zarin says the Plant hopes to pro-
ceed on with their new album plans that "will double the size of the studio B. We will also raise the ceiling in there and make it a control room and also plan to install a new Studer 24-track recorder and a Solid State Logic console as part of renovations."

Holly Street is in final stages of work on its new Studio D--principal features of which is the Trident 40 in-
put board (bought over from Lon-
don on which Queen's "Night At The Opera" was mixed). This 35x18 room (with 20x20 control) will have a real recording studio with a real recording room, and a very fancy production room. And there will be real recording room with real recording equipment."

This room will rent at $75/3 hours.

San Francisco recording studios must take note of the work of the local NRAS chapter (under direction of Bert), which serves not only as a clearing house for information but also sponsors many activities designed to aid studio growth.

In February the chapter spon-
sored a workshop titled "Session Work For Musicians And Sing-
ers: How To Get It And How To Use It," which drew 100 persons. A fol-
low-up scheduled for July will visit five different studios for five indi-
vidual sessions with local producers on how to tour and use drums, bass, guitar, keyboards, and voice in ses-

In addition the NRAS chapter hosts a local studio tours twice an-

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The Ampex Golden Reel Award honors those achievements that were mastered on Ampex professional recording tape. They've earned a place in the ranks of the world's most successful recorded albums and singles.

Along with the Award, we also present $1,000 to a charitable organization. Since we started the Golden Reel Awards three years ago, there have been over 100 recipients, and more than $200,000 donated on their behalf.

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**AES Convention**

**Economy Poor, But Britain Holding Its Own**

*Continued from page 42*

It's in the area of pricing that the squeeze is most apparent. In the smaller studios—and there are hundreds in the U.K.—are charging too little to survive, according to Mark. Their rates are simply not commercially viable. "Some of them are very weak on the business side, on their costing. They see that so-and-so down the road is charging £45 an hour so they decide to charge £40 and undercut him. They may get his business but are they making any profit?"

The top London studios are not immune. At Sarm, the capital's first 48-track facility back in the late '70s, the hourly rate is £120, as it has been for the past 16 months, and studio manager Jill Sinclair says there are no plans to increase the rate, even in line with inflation. "In real terms studio prices have come down, but that's the way it is: we're in a recession." At Trident, another major London site, the rate is £115 and has been for as long as anyone can remember.

At Ridge Farm down in rural Sussex, studio boss Frank Andrews says business is better than ever, there's lots of work about, the only problem is that he can't afford a good price. "When the time comes to re-invest in new equipment," he says, "we won't be able to afford it." Not too long ago, Ridge Farm spent over £300,000 on re-equipping, including the first Solid State Logic 4000 desk and computer system in the U.K. "It's very up-to-date; it won't be obsolete soon," says Andrews. "But then we've got to think of hanging on it longer, maybe for eight years or so.

Everyone agrees that deals are the order of the day. "Nowadays they all want to make a deal," says Andrews. "Our weekly rate is around £130, but we make a deal for £8,000. A day at £130 goes for £1,200."

Sarm's Sinclair shares the same experience, "I'm involved myself with a band that managed to get EMI's studios for £1,100 a day though the going rate there is £1,300. We had Landscape wanting to come in for £80 an hour. We said no and they got it at that price from a rival studio that ostensibly charges the same as we do. It's a buyer's market to some extent, and we are giving small discounts for payment up front, but at the same time we've been turning bookings away."

It's tempting to suggest studios should consider joint action to slow down a price-cutting war which can be in no-one's longer-term interest, but of course anything resembling a price cartel is illegal and rightly so. One response to the situation of slack bookings came from the Record Time service operated last year by Richard Ames. The idea was to offer spare time in major studios at or near half-price, so as to help up-and-coming bands utilize 24- or 24-track facilities at 8-track price levels they could afford. As it turned out, the big studios didn't want to know, and the smaller ones were offering deals of their own, so the project foundered.

Economic problems have not brought building and development of new studios to a standstill. Recently songwriter/producer Phil Wainman's Utopia facility completed the expansion and total refurbishment of a North London complex now known as Utopia Village.

Last year Jam Recording, a British company with foreign backing, opened a new 24-track room in another North London site acquired, shortly before its takeover, from Decca. Managing director Dick Polak characterizes the studio as "a smaller type of Island," with a very live sound which has already attracted key new names like Some of Ballet, Stiff Little Fingers and Landscape. The desk is Sound Workshop, compatible with MCI designs but cheaper. For once the lay-out and acoustics are not Eastlake. "These things go in phases," says Polak, "and people have become a little fed up with the Eastlake style and sound."

Did Jam choose the right moment for their investment? "Well," says Polak, "the project was viable when we started, but of course we did get a bit nervous with the way the business was going. There was a shadow of a doubt. As it's turned out, we've

(Continued on page 65)

---

**This is not the only reason to buy JBL's new 2441 compression driver.**

As you can see from this frequency response curve, the new JBL 2441 delivers impressive levels of performance. From extended bandwidth to high sensitivity and smooth peak-free response.

But as important as these performance parameters are, they're only part of the story. Using the latest laser holography and computer analysis techniques, JBL engineers have developed a unique diaphragm design that allows the 2441 to match its outstanding response with unprecedented reliability and power capacity. That means you get exceptional high performance without the trade-offs found in previous driver designs.

The secret behind this increased performance lies in the diaphragm's three-dimensional, diamond-pattern surround. As outlined in a paper published in the Journal of the Audio Engineering Society, this surround is both stronger and more flexible than conventional designs. This permits the diaphragm to combine all the traditional reliability and power capacity benefits of its aluminum construction with the extended frequency response of more exotic metals. It also maintains consistent diaphragm control throughout the driver's usable frequency range to eliminate uncontrolled response peaks.

Additionally, each 2441 is built to JBL's exacting standards. The magnetic assembly is machined from rugged cast iron and steel. Extremely tight machining tolerances and band matching maintain unit to unit consistency. And finally, each 2441 is individually tested to ensure that it meets published specifications.

So before you buy any compression driver, ask your JBL professional products dealer about the 2441. It'll deliver a lot more than just an impressive frequency response.

1. Patent Applied For

James B. Lansing Sound, Inc.

8500 Balboa Boulevard,

Northridge, California 91329 U.S.A.

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**Specifications**

<table>
<thead>
<tr>
<th>Specification</th>
<th>Value</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hertz Throat</td>
<td>50 mm</td>
</tr>
<tr>
<td>Diameter</td>
<td>2 in</td>
</tr>
<tr>
<td>Nominal Impedance</td>
<td>16 Ω</td>
</tr>
<tr>
<td>Power Capacity</td>
<td>70 W continuous program</td>
</tr>
<tr>
<td>Sensitivity (1 watt, 111 dB SPL, on axis of a JBL 1 meter)</td>
<td>231.00 Hz (radial horn)</td>
</tr>
<tr>
<td>Frequency Range</td>
<td>500 Hz to 18 kHz</td>
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<tr>
<td>Voice Coil Diameter</td>
<td>100 mm</td>
</tr>
<tr>
<td>Voice Coil Material</td>
<td>Edgewound aluminum ribbon</td>
</tr>
<tr>
<td>Flux Density</td>
<td>1.8 T (18,000 gauss)</td>
</tr>
</tbody>
</table>

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**JBL's diamond suspension diaphragm combines performance with reliability.**
The recording studios say the problem is three-fold. First, according to Norman Perl of Crystal recording studios, which is down to a skeleton staff and continuing on a new custom digital-component console to give sales a boost—the number of groups actually in the studios and recording has been drastically reduced. One major label allegedly has not signed a new act in a year. Second, big recording and promotion budgets which in the $150,000-$200,000 range have been radically cut back. $40,000 and $50,000 project budgets are the norm for most acts, according to one studio. The Knack is credited with setting off this trend by turning in a chart album for a reported $17,000.

"Studios are hurting because there aren’t as many acts," says Kay Mckew, West Coast manager of A&R administration at Arista. She says a roster cutback and "being careful" are what helped the industry recover from 1979 as far as it has.

Whereas producers and Arista agree a budget and the producer generally negotiate his or her own studio, Nan Leone at CBS has been negotiating rates at studios and putting in daily calls for seven years.

"That’s just careful business," she says, "and it’s what has been us through. Times are tight, but CBS is not operating any differently than a year ago.

Leone stresses that A&R producers and administration at CBS work closely together. Producers can present her with a choice of studios, and all three groups work closely throughout the entire project so that there is no interference with the creative process.

Producers do not at this point appear to be limited across the board in their choice of studios except by budget constraints. (Continued on page 64)
Nashville's Studio Activity Escalating—Survey

Ann Keener says that Bennett House, a new facility operated by Norbert Putnam, has had bookings "up to par" since its opening three months ago.

Another index of Nashville studio health is the fact that there has been no cutback in personnel, equipment and maintenance expenditures in the past few months.

"We've been careful not to overextend ourselves," Snoddy explains, "but in some areas we've actually increased expenditures—in maintenance, for example, where we've added both personnel and equipment." Williamson says he's added two to the Sound Emporium staff. None of the others admitted to "significant belt-tightening."

A pattern of upgrading and expanding is evident among the majors. Sound Emporium's new studio features a Harrison MRZ-48-track console. Music City Music Hall has added a Studer 2-track and a Scamp recording room. Creative's second studio has been completed and is ready for equipment installation. Sound Stage has refurbished both studios and added a Trident TSM-32-track console, new monitors and a 251 ENI reverb unit. A NECAM automation unit will be installed by mid-June, Meyer says.

"We're continually adding new things," Snoddy says. "There's no major expenditure—but we're buying microphones, digital delay lines, limiters, etc. Probably our most important buy has been sophisticated Technics test equipment for maintenance."

Plans for the rest of the year basically boil down to doing business as usual. Creative hopes to get its studio in, shaken down and ready for operation. Sound Emporium may refurbish the control room of one of its studios, Williamson says, if bookings allow for an automation system. Of the six studios surveyed, only Woodland is sending a rep to the AES. Bennett House and Creative Workshop say they are equipment shopping. Snoddy says that Woodland is "always evaluating things as they come on the market. If something meets a need or is essential, we'll certainly look at it." Adds Williamson, "Client need will dictate whether we buy more equipment."

None of the studios has raised its rates this year.

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Company
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*All figures based on factory tests during seven hours of normal operation.
**AES Convention**

**Will Digital Fraternity Swell At L.A. AES?**

*Continued from page 41*

and attractive pricing will be stressed.

MCI is running at the rear of the digital pack, but Meyer pointed out that the firm is a leader in multi-track analog recorders without having pioneered in that field. "We don't take the claim of being the first with the multi-track recorder. The same with digital," Meyer explains.

"Many people are scared by digital simply because it's an unknown entity without any standardization and tape interchangeability. "We are in an undecided and cautious market," Meyer commented. "The enthusiasm is overshadowed by the expense and a sense of the unknown."

The first company to unveil digital multi-track equipment, 3M today claims to offer high reliability and has begun passing on its machines for use in conjunction with video and film production work.

"The video people have an interest in audio and there's quite a strong interest in the studios diversifying into audio for all kinds of things including tv commercials," explains Clark Duffy, 3M's digital audio marketing manager.

Duffy is promoting the video connection as one more reason for studios to make the investment. 3M will be demonstrating digital audio master tape play-back synchronized to a videocassette documentary at the AES exhibit.

"We've had a number of studios obviously interested in putting commercials to digital," explains Duffy. " Studios are looking for video as one of their newest markets."

Duffy claims more than 50 digital machines are in daily use around the world today, including one recently purchased by ABBA's Polar Studios in Sweden. At DRC-Soundstream, emphasis will be on the advanced editing system, recently brought into operation in Salt Lake City and Germany. Soundstream was first to supply digital gear for commercial session work in the U.S. and is the leader in design sophistication.

According to company president Dr. Thomas Stockham, AES will bring an announcement about plans for an L.A. editing center.

Stockham said an Aug. 1 opening date was targeted. According to Stockham, the company is discussing a joint venture editing facility with studios in the L.A. area.

Also, plans for "leasing and sales of machines" will be brought forth. (Continued on page 66)

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**U.S. Economy The Culprit, Labels Declare**

*Continued from page 62*

Record companies are now looking for rates deals on a large scale. Companies with in-house studios, nevertheless, tend to pay their equivalent studio rate outside, looking instead for attractive packages, such as inclusive outboard equipment or production staff.

"We're always looking for deals at CBS," says Leone. "The difference now is that larger companies are doing so." The size of a CBS deal varies from project to project.

Current industry-wide negotiations include money upfront for a break on rates, payment with invoice on completion of a project or payment within 15 days.

While many administrators sympathize with the big state-of-the-art studios with "fearsome" expenses on 32-track digital equipment and "outrageous" $200 per hour rates, they are also annoyed because the same studios won't give them any leeway. Such studios make up their rate—which may or may not be negotiated—by tacking on extra charges, or refusing to charge for unused time.

"You tend to go back to the studios that give you reasonable benefit of the doubt," says McKeown. "We're looking for a good, clean recording and reasonable rates, and there are older rooms with excellent sound and excellent reputation."

With the average cost of an LP running at $100,000 and often $125,000 from the record company point of view, McKeown has found "excellent" results at $50,000 to $75,000 if bands are efficient.

"It's the exception," she says, "but several acts have come in under budget with excellent LPs in the last six months."

In addition to negotiating deals, record companies are looking for real economies. The major area for saving is in the actual studio time. The length of time a group spends on a demo—or even whether they get to cut one at all—varies in exact proportion to the rate they are accruing to one studio manager.

Groups are actively encouraged to be rehearsed and producers show up at the start of a session. "It's not unusual to run $50,000 over budget because a group spends more hours than they planned," says McKeown. She attributes this either to inefficiency or to an inability to get the sound that's required.

An unspoken rule of thumb seems to state that superstar acts can spend the time to get it right. "We'll spend on state-of-the-art if a band justifies the expense," says McKeown. "But even superstars are looking for a deal," says Bellman. "It's not that the record companies don't have faith in them or us, it's that the money just isn't there."

"We're cutting out frills," says Leone.

"Frills" in the industry are extra charges, unnecessary outboard gear and unused time. Frills also include mixing down five times rather than getting it right first and the $25 per day per head for food.

"The industry will weather it out," she concludes. "But if business doesn't get better, none of us can spend money in the same way or it will go that same way all over again."

**Beth Jacques**

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**Sony Digital: Sony introduces its PCM-1610 digital audio processor, claimed to deliver better than 90dB dynamic range.**

---

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Britain Recording Studios Hold Their Own

- Continued from page 61

basically been fully booked. There was a quiet period before Christmas, which isn’t unusual, but otherwise we’ve been doing 65-80 hours a week.

The audio industry may be depressed but the video sector is booming, and a number of studios have chosen to put their money into new video facilities, gearing up for the entertainment industry of the future. Island’s Basing Street studio, one of Europe’s largest, has been entirely re-equipped for video work, with synchronization and video playback facilities installed and a lighting grid to follow. There’s also a new MO 500 console. The 48-track Island Mobile has also been equipped for video work. Says new Basing Street managing director Doug Hopkins, formerly RAK studio manager: “The video age promises a revolution in studio techniques and facilities we take to be among the leaders.”

Landowne Recording Studios, another leading name in audio recording, has followed the same route, under the guidance of new owners Adrian Kay and Penny Arting, aiming to serve audio as well as record industry needs. The Company’s console has been modernized and a 48-channel Melkfab microprocessor computer installed. Video equipment is aimed at post-production recording and post-production work is in place. The synchronizer is the Q Lock Three system: off-line hardware comprises a JVC 8500 U-matic machine, multi-standard Trimtron monitors, and SMPTE time-code generators.

The Who’s Pete Townsend is currently completing his video/audio complex in Wickenham, equipped for simultaneous multi-track audio and broadcast-quality video recording. Solid State Logic’s LiveMix video production software package is due to be installed this month. The SSL ‘Total Recall’ studio computer is already on site.

With less cash around, there has clearly been a slowdown in the pace of hardware renewal among audio studios generally, but expensive and sophisticated state-of-the-art equipment like SSL’s— and the company’s computerized consoles can cost up to $50,000—still plays a crucial role in attracting business. Eden Studios has just become London’s first room to equip itself with the SSL Master Studio System with Total Recall. Co-director Philip Love says just announcing the move was enough to draw advance bookings from the West Coast of America and from Japan, where SSL installations, he says, are at a premium.

SSL, though a British company, made its name on the U.S. West Coast, partly thanks to Ken Dun- can, and has always sold well in Japan, with no comparable buoyant market. European broadcasters, including the BBC, are also key customers, so the company has been in- sulated from the vagaries of the U.K. studio scene, where until recently it had sold very little.

What SSL executives like Bill Aitken have noticed, however, is: “The widening gap between the multi- track studios and the ones with the money. Some can afford top-end product still, while other manufactur- ers are having trouble selling much cheaper equipment, and I think this is true worldwide.”

The company, which started life making digital control systems for pipe organs, initially encountered some resistance to its computerized hardware. “There was some cynicism over computer misadventure at first: people were saying forget it, you’ve got to be a computer engineer. But now it’s recognized the system is very easy to use, it does simplify things and it sounds good.”

Aitken identifies a move to total automation as the next stage: “The total control of analog processing will be the next generation of desks, and video is the next to be automated, on a piece one row of controls and different modules.” In the ‘tools’ department, he says all 16mm digital delay lines are still the fashion, together nowadays with digital reverber systems like Lexicon and to a lesser extent, though, is in most opinions a prospect for the long rather than short term.

Aitken comments: “The next step will be digital control of analog audio, as I say: I don’t see digital for a few years yet. EMI has a prototype digital sound mixer, but it’s very expensive for only eight channels. Recording so far has been basically classical music, where fewer chan- nels are needed.”

Len’s Polak talks: “Who can afford to re-equip in digital at this moment, much as people would love to get it?” Others are not so sure. Sim- plicity is not Sarm, for instance, points out that demand from bands is conspicu- ously absent. “We are thinking of buying a 2-track maybe, but of course there are problems over standardization, and the equipment is bound to get better and cheaper. We were the first 24-track and the first 16-track studio in the country, and all that happens is that you get your backside full of arrows. This time I feel we’ve got the edge on the pioneering.” Those who have done—a handful of studios includ-
Studio Track

continued from page 63

Fire trumpet player Rahnée Michael Davis working on a project.

John Stewart is working on new material at Larabee.

Davidie actively working on new singles for Delia Reave, Terry Med-

ster engineering. April Wine mixing new tunes for Carcik, Mike Stone producing and engineer-

ning with Erin Stringfellow; Christine McKie and Ken Callant producing Robin Fow-

ton's LP with Frank Wolf engineering; and Dean Tarace mixing a new LP with Takushi pro-

ducing and Jim Lawless behind the board.

Sonnet Sound are doing the DuFresne Brothers doing production for spins to be released in Jut-

ted Templeman producing, Jim Isacon engineering with Stephen McKaus assistant; Dennis Kim producing/engineering Bette Miel-

ler's new single; Terry Christian assisting; Mi-

chael Berger finishing up a WEA International LP; Philippe Tuch producing with Warren Drewy at the console and Richard McRae assisting; Humberto Galicia mixing an upcoming release for Peter Noon. David Courteny producing the Tremblers for CBS. Percy McCready assisting with David Lomax; tracks being done for a new Bill Cuppman releases on Elektra. David Foster produc-

ing, Humberto Galicia at the console, Da-

vil Lomax assisting, Richard Lants producing Red Rider for Capitol with Jim Cireccallere at the console. Richard McRae assisting; producer Arild James doing synthesizer and horn over-

dues for Aretha Franklin on Artha, Jeremy Smith engineering, David Lomax assisting. Carter producing the Desperado for Capitol. Win-

ren Drewy at the board assisted by Stephen McRae and Richard McRae; tuto mix-

ing a live session for CBS, Humberto Galicia engi-

neering, assisted by Terry Christian.

Studio Sound Recording Studio, Inc. Joe Qin-

na producing Amanda Miguel for Melody Rec-

ords. Howard Wolin engineering; Smokey Rob-

ison mixing a new single for Keith & Dal-

rel, Mark Wolfson behind the board; and Robin Porter producing Gen Conico for Robin Porter Productions. Jim Halley engineering and Mark Wolfson assistance.

At Edward Recording Studio: Michael Stow-

art mixing a track for artist John Baldor, Dave Jerdes engineering; and Richard Diggle complet-

ing an LP for "The Disturbed Music Group." Jeff Weston producing, Saraa assisting with the engineering.

Sonnet Sound actively the Cretones working on ma-

erial for the film "Heavy Metal" produced by Peter Donatara, engineered by Gabe Pelto,

assisted by Larry Hindy; Michael Stewart pro-

ducing, John Balfor, engineered by Patrick Mcdonald; Terrance engineering and produced by Tom Saerf, Michael Stewart producing and John Balfor, engineered by Richard Digi- plating an LP for "The Disturbed Music Group." Jeff Weston producing, Saraa assisting with the engineering.

Sonnet Sound actively the Cretones working on ma-

erial for the film "Heavy Metal" produced by Peter Donatara, engineered by Gabe Pelto,

assisted by Larry Hindy; Michael Stewart pro-

ducing, John Balfor, engineered by Patrick Mcdonald; Terrance engineering and produced by Tom Saerf, Michael Stewart producing and John Balfor, engineered by Richard Diggle plating an LP for "The Disturbed Music Group." Jeff Weston producing, Saraa assisting with the engineering.

Heritage Studios has: Ed Normam doing overdubs and polishing new sides on Jennifer Wines, Eric Prestige at the board. Also there: producer Ray Butts recording and mixing new sides on Stephanie Minwey, Randi Nicklaus engi-

neering, and Tony Peluso producing, Leonard Allen with Gary Sims, Jeff Brown assisting; Val Garay producing/engineering the photos for Capitol's Record One, assisted by Mike Box. Also there: Jimmy Jamess overbooking for Steve Nick; Lackham Osterr mixing a new chip for Capitol, and Rijke Ceplea recording a new LP for artist. Mike Brown at the studio.

NMS Recording Studio: Mike Byers recording mix-

ing and recording a new LP. Billy Preston recording and mixing; Sperry recording new ma-

terial; Mary Wilson recording rhythm tracks and Ralph De Saar recording and mixing a new LP.

Terry Brown at the Studio, Larry Hedges, Quebec, producing, Toronto's second LP for Solid Gold Records, and A&M.

Automatt, San Francisco active: Herb Bain-

cross mixing a new Columbia LP with David Ro-

inson producing, Fred Colton and Lesle Ann Jones engineering and Susan Georgia and

Wayne Lewis engineering. Gaye McHenry's chorus recording an LP with Don Willy producing for David Robinson, recording engineer; Frank Moreau, Wayne Lewis assisting. Group B7 work-

ing on a new project with Ronnie Monrope pro-

ducing and Wayne Lewis engineering. Stacy Lattmeio mixing for Celine Records with Na-

rada Michael Woleen producing, Ken Kesner engi-

neering and Mayonna Steinway assisting; and Meg Christian working on an LP for Oliva Rec-

ords with Betty Howard producing, Leslie Ann Jones engineering and Susan Georgia assisting.

At Studio A Recording, Debargh Sjean, Nick, Cecile Harris and Remo. Their upcoming single release: Jack Harris the executive producer with Eric Morgenstern at the board. And Vannacc Armstrong here creating a debut album with producer Rutul Stanford, executive producer Samuel Armstrong and engi-

ner Eric Morgenstern.

--Edited by Jim McAlllough

Digital Breakthrough A Possibility

continued from page 64

according to Stockholm. Sarason Liebeer, v.p. chairman of DRM "Soundstream will be attending the show too.

One company in the initial phase of an U.S. thrust is Mitsubishi, which has headquarters as digital audio units in Chicago under Lou Dollenberg. Mitsubishi's AES exhibits will display 32-track and 2-track recorders. The 32-track machine will be available in the near future.

Dollenberg said the first electronic digital editor will not arrive in time for the convention, Mitsubishi, how-

er, is promoting editing of digital tapes through actual razor blade cutting using special logic circuits to interpret the slice.

"Electronic editing will give diff-

erent cross-fade times and a lot more flexibility, but 90% of the studi-

os in the U.S. are still comfortable with the razor blade." Dollenberg ex-

plained.

Mitsubishi's 2-channel self-contained digital recorder, with a list price of $25,000, is promoted as the most advanced high fidelity, high density of digital gear available. Dollenberg said two of the units have been purchased by CBS Records in New York.

"Razor blade editing is the entry level," Dollenberg adds. "Electronic editing is the wave of the future."

Dollenberg compared the enthusi-

astic Japanese studio audience with the interest from U.S. studios and added that demand has been "a lot slower than I thought it would be."

www.americanradiohistory.com
ABOVE YEAR AGO

Japanese VTR Exports Leap 137% In Month

By SHIG FUJITA

TOKYO—Video tape recorder and color television set exports from Japanese firms during the month of March 1981 increased dramatically. The increase rate as compared to the same month in 1980 was 137.9% for VTRs and 79.1% for color tv sets.

The number of VTRs exported in March 1981 totaled 481,202 units, surpassing by 20,000 the previous record for one month of 461,000 units in December 1980, according to statistics just issued by the Japanese Government's Finance Ministry.

According to the electronics equipment makers of Japan, the increase was due to the popularization stage for VTRs having come in world markets. Also, not only the overseas subsidiaries of Japanese makers, but also foreign electronics equipment makers, which are being supplied by Japanese makers, exerted strong sales promotion efforts.

The exports in March to the U.S.

Video Retailing Meet Confirmed

NEW YORK—The National Assn. of Record Merchants (NARM) confirms it will have a video retailer convention in New York Aug. 10-13 (Billboard, Inside Track, April 11, 1981). As reported earlier, the convention will be geared toward both record and video specialty outlets.

RCA ‘Take A Chance’ Philosophy Lauded by Firm’s Retiring Chief

NEW YORK—RCA chairman and chief executive officer Edgar Griffiths told the company’s annual meeting last Tuesday (12) that the introduction of the videodisk demonstrated RCA’s “courage to take a chance,” adding that “the future belongs to those who take chances.”

“It would be easy to maximize profits for the short period of time,” Griffiths said. “but we would pay a horrible price for the future.” He cited RCA’s debacle in the computer business, when the company was forced to write off a $490 million loss, as an example of what happens when a firm pursues quick profits.

In his opening remarks, Griffiths said the videodisk “is following exactly the pattern we intended it to follow. We have shipped and sold more videodisk players in 1½ months than the competing laser system sold in the first two years.”

He went on to compare videodisk sales with first-year sales of black and white television, color tv and VCRs.

Although the greatest concern among stockholders seemed to be the state of NBC, some questioned RCA’s videodisk strategy. Griffiths defended the company’s moves forcefully, and attacked the laser system as “too expensive to manufacture and service.”

In reply to one questioner, Griffiths said: “Stereo is one of the greatest myths. There is not a single television receiver in the U.S. today capable of receiving stereo. We’ll have stereo in mid-1982 for those who want it, but until you have a stereo tv receiver you’ll have difficulty interesting many people in it.”

He added that virtually every item of software is mono.”

Griffiths also revealed that RCA will enter pay cable programming “before very long.” This would make NBC the third of the three networks to enter the cable programming field. It is likely that these programs would also be released for the home video market.

Griffiths also said: “In my opinion (Continued on page 68)
Griffith

Of RCA

Continued from page 67

ion, we are undoubtedly the most successful manufacturer of tele-
vision setup in the United States. We had a record year in 1980. We are
today the leading seller of video-
cassette recorders in the United States, and we are the leader by a siz-
able margin.

For reports from Japan on Sony’s
ew high resolution video system
that offers filmed quality pictures,
and Toshiba’s new thrust into the in-
ternational audio market, see stories
in Janus this week.

This will be the last annual meet-
ing Griffiths will preside over, as he
will be replaced as chairman and
corporate executive officer by Thoron
Bradshaw this summer.

Griffith leaves a record of
impeccable service to RCA.

Among the innovations Leslie
says he is “toyng with” in program-
ing is the re-creation of an entire
evening at the movie theatre, com-
plete with cartoon and short subject.
MGM/CBS has already produced what
Leslie calls “a prototype” for a fea-
ture on videocassette, a pair of Sher-
lock Holmes movies.

“In April we started CBS Video
Enterprises,” Leslie says, “we’ve done well above our expecta-
tions.” At the time of the NARM convention MGM/CBS had 11 out of
the top 40 cassettes on the Billboard video chart.

3 STORES GET FAST ACTION

Phillly Odyssey Video Club Signs
456 Members In 10-Day Period

Continued from page 14

“Once per week we go through all
the cards, and try within the next
week to call the customer who has
the title out over seven days to find
out why we don’t have the cassette
back in a month, we write him off. We
cash his security and
figure he won’t be back,” Weiss
states.

Weiss points out that the new
three-month rental period outdoes his
previous programs in that he gets a
6-week turn on his rental library titles.

SAN DIEGO—An ambitious pro-
duction company whose primary
focus will be on the production,
marketing and distribution of the
videodisk is being started here by
producer/engineer Raghu Gadh-
ok, director of the Univ. of San
Arts in Hollywood.

USA Records and Video Works
will consist of several sub-com-
panies, including a record label, a
publishing company, and an audio
production service. Already in oper-
ation is a training program from
which top graduates will be ab-
sorbed into the actual companies.

The video end of the USA
Records and Video Works will be geared
forward releasing concept videos by
existing artists as well as two other
approaches. New songs submitted
by songwriters through the firm’s
publishing wing will be matched to
musicians working with the label,
which will then coordinate visuals,
and existing songs will be recorded
on a videodisk with pleasing visuals,
again coordinated with the label and
the artists who recorded the songs.

Gadhoke’s company’s
total commitment advertising its
weekly, monthly, quarterly, and
seasonal specials in the video.
“Housewives read those things.
They’re dynamic. For this
widely advertised campaign, we also
marketed the Panasonic 1200
VCR at $599. He moved 24 pieces.

He’s found that community ad-
vertising is the best for selling
videos. “Housewives read those
things. They’re dynamic. For this
biggest ad campaign, we also
marketed the Panasonic 1200
VCR at $599. He moved 24 pieces.

How does Sound Odyssey police
rentals in the three of seven stores
in which it rents both regular and adult
titles?

30 million in video so far, he says,
and the investment could go as high
as $50 million. In the fall, Leslie
will be gone to the CED videodisk
pressing plant in Carrolton, Ga.

The plant, originally scheduled
to go on-stream in June 1982, will
actually begin operations “in the tail
end of the first quarter or the begin-
ing of the second quarter” of next
year, Leslie says. He says the plant
will press only for “MGM/CBS and its
family of companies, but they will not
press for others because of lack of
capacity.

There will be 40 titles by the end
of the year, Leslie says, for the new
company plans to release about six
every 60 days. Among the initial disks
will be “My Fair Lady,” “Being There,”
“The Nutracker” and a concert disk
by ELO. Fifteen of the initial 20 are
disk singles.

“The parallels with the growth of
the record business is uncanny,”
Leslie says. “It’s going from the small
video specialist to the com-

Gadhotel Starts Ambitious
San Diego Videodisk Firm

By THOMAS K. ARNOLD

Video

CBS Video Plans

Continued from page 12

While the job is not as
large as those in other
cities, Leslie points out
that he is in one of the
most affluent Philadelphia suburban stores.

“We carry approximately 1,000
different titles. We buy a hot movie like
"7 to 7 ½" or "The World Is Not
Enough" on video, and rental members like new titles. When
we feel a hot title has lost its steam, we
start to sell the used tapes. Depending
on its original cost, we get from $19.99
to $49.99 for the used copies. We take special care to save the origi-
nal boxes and printed material that
might come with them, immediately
renting them in a new plastic
box. Used titles sell well,” Weiss
explains.

Weiss, a one-time industry prom-
man in Philadelphia for Mercury,
Atlantic and Roulette among others,
feels movies and tapes belong
in the store, not on a separate
record mart. In the Kewstron
to jar, for example, 3,000 square feet
is devoted to video and 6,000 square feet
for “hot” record production and
1,000 square feet to video software.

Those percentages of square
footage will change as the market
changes. Weiss admits that the fall-off in 8-track precipitation his
interest in video has also
caused him to

limited. He handles video hardware as well. During
the week-long slit blin-
he hand handles his 10 to 15 rentals a day in the
to market the Panasonic 1201
VCR at $599. He moved 24 pieces.

He’s found that community ad-
vertising is the best for selling
videos. “Housewives read those
things. They’re dynamic. For this
widely advertised campaign, we also
marketed the Panasonic 1200
VCR at $599. He moved 24 pieces.

How does Sound Odyssey police
rentals in the three of seven stores
in which it rents both regular and adult
titl...
NASHVILLE—Conceived as a systematic way to bring artists and their fans to face to face, the annual Fan Fair here has grown into an important marketing mechanism for labels, performers and special interest groups.

Labels rely on the event to introduce new artists, reinforce the image of older ones and raise the identity level of the label itself. Artists perform to boost interest in their catalogs and current releases, in the hope it will translate into increased record sales, radio airplay, record requests and concert bookings.

Special interest groups—including songwriters and Bluegrass and Cajun music proponents—look to the fair to give them the exposure denied by regular media. Lately, there have been requests for a special gospel music show. At least 15,000 people—at $35 each—have registered for this year’s fair, June 8-14. Country Music Assn. officials predict attendance will be the highest in the event’s 10-year history.

According to a survey of registrants, taken last year by the CMA, the average fan is in the $20,000-$30,000 income bracket, a homeowncr, one who listens mostly to full-time country music stations, buys from four to 11 records a year, attends four or more concerts a year and is willing to drive 100 miles or more to see a favorite artist perform.

It’s this kind of consumer in large numbers holds out the propitious of both immediate and long range economic benefits. The Nashville Chamber of Commerce estimates that the 1980 Fan Fair crowd spent $2,775,000.

Monument Records produced a show for its artists last year, but will not for this year, says its national promotions director, Tex Davis, because it “has no artist to promote.” But Davis maintains fair exposure pays off: “I could see an improvement in our sales the next month after Fan Fair. It’s an advantage to an artist to appear, even when it isn’t for his label.”

A part of the “mixed label” show last year, Dimensional Records has its own slot in the upcoming schedule. “Mixed label shows run artists through like a herd of cattle,” concludes Dimension’s Ray Penington. “It’s easier to put your own show together, I really don’t know if there’s a direct payoff. It just seems like everyone is gung ho for Fan Fair.”

Prairie Dust artist Ann J. Morton says fair exposure helped her label gain recognition and, she adds, “it helped my bookings—at least I feel it did.”

“My only complaint is that we don’t have enough time to give an artist,” says Plantation’s Billy South. “But performing at Fan Fair definitely does help an artist. Last year, Orion’s career was just beginning when he appeared there. He made quite a few fans and his record sales increased. It was the same with Rodney Lay. It wasn’t a great increase, but fan mail for both artists went up.”

Adds Little Giant’s president Mick Lloyd, “I quite honestly can’t assess Fan Fair’s effectiveness. My feeling is that when you have an artist do just two songs, that’s not enough for an audience to get to know the artist.”

Alice Raleigh, president of Redgot Records, disagrees: “It can’t hurt to know the artist and if he’s playing in their area, then the fans might go to the show. It doesn’t increase record sales.”

Chic Doherty, vice president of sales and marketing for MCA summarizes his attitude toward Fan Fair label shows by saying, “It’s a good will gesture to fans. It’s like advertising—you can’t see how it pays off until you quit doing it.”

To accommodate the many labels applying for artist exposure, Fan Fair officials last year scheduled two mixed label shows. This year, because of the time slot constraint, it cut the number to one 2½-hour presentation. Consequently, some labels that were on before are not on this year, including RCA, Capitol, Ryko Bros. and Door Knob. Debra Towsley, of CMA’s special programs division, says only five labels that requested spots were turned down.

Gene Kennedy, president of Door Knob, says he will write a letter of protest to the Fan Fair because of his exclusion and says his label’s show during Fan Fair week. “It looks to me like the majors are taking over the mixed label show.” Kennedy complains, alluding to the fact that Capitol, Ryko Bros., and Liberty and Are are the labels that category with such independents as DJ. Execession, Rainband, Paid, Tanglewood, Sound Factory, Ovation and Viva.

Kennedy says that Fan Fair visibility for an artist means a significant increase in airplay via in-person visits.

Helen Farmer, CMA’s director of programs and special projects, contends that Kennedy has a misconception. “The purpose is not to promote labels—it’s to have a good show for fans.” She points out that in the past several years since Liberty, Warner Bros., Capitol and PolyGram have had their own shows. “It’s mixed media—not independent label.” Kennedy stresses.

How a label and its artist gets booked for Fan Fair generally is a question. “If the label must be ‘established,’ the artist ‘full’ time and the recipient of a significant chart action during the past year,” Towsley notes that the mixed label criteria prescribes only one act from each label and that the act not have been on the show last year.

These standards do not explain the time allotted to the special interest groups, but Towsley says, “You’ve got to understand that a lot of these people have supported Fan Fair for years.” Labels that produced their own shows are given more time by the Fan Fair committee to help defray the costs. Towsley would not say how much the donation is.

Now he’s back at the studio via performances, Fan Fair offers a large exhibit area, open to ticket holders only. So far, according to Towsley, 123 companies have been rented at $25 each. Commercial exhibit—of which Towsley estimates there are 10—pay $20 each, plus the regular booth space fee. Most booths are set up by club owners.

Although the concession checks most current hit records, according to Carlock, there are fewer of these sold because of their availability elsewhere.

Up until this year, Towsley reports, Carlock donated half the net sale profits to the Fan Fair fund. This year, she adds, the Municipal Auditorium, where the fair is held, will collect a 20% share of the profits from the commercial booths—a move that will end the record shop contribution to the event.

CBS, RCA Slating Joint Canadian Prom in June

TORONTO—A joint country music promotion is in the works for the next month by CBS and RCA in Canada that is intended to exploit a minimum of 200 album titles split equally between the two major labels.

CBS co-ordinator Charlie Camilleri notes that this is the first time the two companies have worked together on a joint promotion of this kind. The music program is titled “A Touch Of Country,” which includes a retail-in-store album sampler containing 12 tracks by chart acts with hot singles at this time. Each label is represented by a half dozen tracks apiece.

Camilleri says discussions preceded the kick-off for the program hammered out the dollar and cent details whereby CBS and RCA would split promotion, radio, record cards and the in-store sampler LP. “Both CBS and RCA have strong country catalogs and the programs give us a good shot at moving a lot of product in the month long program.” In addition to CBS and RCA, “A Touch Of Country” runs May 4 through June 12 with branches across the country for both labels being given latitude to tailor the program to their own market.

Acts included in the sampler include Willie Nelson, Dolly Parton, Waylon Jennings and Jessi Colter, Rosanne Cash, Randy Presley, Johnny Paycheck, Ronnie Milsap, Mickey Gilley, Charley Pride, Larry Gatlin and his Brothers, George Jones and Alabama.

CBS New On The Charts

George Strait—“Unwound”—74

George Strait has strong western ties—a fourth generation Texan rancher. With a degree in agriculture education from Southwest Texas State U., he currently manages a 2,750-acre ranch near Austin.

While pursuing his education here about 10 years ago, Strait began dabbling in music. Backed by the Ace In The Hole band, he’s been making the honky-tonk circuit, developing his songwriting skills along the way. Producer Blake Mervis heard the young Texan, cut an independent session with him and took the sides to RCA Records. “Unwound”—a Dean Dillon/John Dyes song, is Strait’s first single.

Contact the Nashville MCA office: (615) 244-8944.

Country Music Association

www.americanradiohistory.com

MAY 16, 1985 BILL BOARD
ONE OF COUNTRY MUSIC'S SUPERSTARS HAS A SMASH!

GARY GOODTIME

His new album contains three previously charted singles. The album also contains Gary's new single . . .

Door Knob
Records

"TELL ME SO" (DK-81-155)

B/W

"THERE'LL BE A BLUE MOON TONIGHT"

Produced by: GENE KENNEDY

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Supers are awarded to those products showing greatest upward momentum on the current week's chart (Prime Move). Star awards are given to those products showing greatest analysis and sales strengths. Recording Industry A, of America's value for sales of 1,000,000 units. (Stated indicated by *) Recording Industry A. of America's value for sales of 2,000,000 units, indicated by triangle.)
On October 13th, 1980, the Country Music Association named Barbara Mandrell the Entertainer of the Year.

On April 30th, 1981, she was given the same prestigious award by the Academy of Country Music.

MCA RECORDS proudly congratulates our Entertainer of this and every year.
Despite TV, Disks
No. 1 To Mandrell

Happy Winners: George Jones hugs Barbara Mandrell after she was named entertainer of the year at the 16th annual Academy of Country Music Awards in L.A. Jones was a big winner himself, sweeping honors for male vocalist and single recording of the year.

continued from page 38

NASHVILLE—Marty Robbins and Barbara Mandrell are the top contenders in the 15th annual Music City News Awards show here June 8 at the Grand Ole Opry House.

Robbins, who captured song-writer and music artist of the year awards in last year's competition, leads the field with seven nominations. Mandrell,meshed with singer of the year.

Robbins, who has 12 nominations, is the only artist besides Mandrell to be named entertainer of the year in three of the last four years. He has been named entertainer of the year four times, tying him with Roy Acuff and Hank Snow for the most entertainers of the year awards.

The awards presentation kicks off the week-long Fan Fair festivities. The program, which has been the No. 1 syndicated television special for the past three years according to Nielsen, will be videotaped for national distribution via Jim Owens Media and Multimedia Enter-

tainment Co.

Balloting for the show is limited to music industry insiders, Music City News, as well as an announcement. Following are the nominations for this year's "Cover" awards.

Up for this year are the George Jones, Eddie Rabbitt, Marty Robbins, Conway Twitty and Don Williams.

Emmylou Harris, Loretta Lynn, Barbara Mandrell, Anne Murray and Dolly Parton vie for top honors as female artist of the year.

Most promising male artist of the year contenders are Billy "Crash" Craddock, Johnny Lee Lindsey, Mc Dowell, Glenn Wheaton and Boxcar.
been in show business all my life, and this is the first time I ever got to see it on stage (SITW)!” 

Yet another indicative of his performance by Larry Gatlin and the Gatlin Brothers (and maybe the country music industry as well) is the fact that these ultra-talented brothers were winning the awards despite their dearth of great material. This is shown by the Skaggs’ unexpected and over-whelming reaction when she was “top new female vocalist” honors and the crowd’s standing ovation for her. The timed tribute to Ernest Tubb as he was named recipient of the ACM’s Pioneer Award. Conway Twitty’s exuberant gets who just the formally attended in dusty crowd clapping their hands on his women “I Love You Earl.” The obvious and delighted reaction by Ken Krags as he bounded to the stage to accept the R&R Foundation Award. And Barbara Mandrell’s lovely speech of thanks for her “influence of the year” honors. No. Nothing was done for three years now when Johnny Lee was a deserved trophy as top new male vocalist. On when “Gail Minner’s” daughter was chosen country woman of the year. Or when Reba was nominated for top vocal group, the results were shown on the singles chart with two top songs were “Georgia On My Mind.” In 1979, and Ronnie Dunn was nominated for the category in T.G. Sheppard’s “Smooth Sailin’” and “I Love You Earl,” Bobbie Deen’s “Dance Craze,” and “Randy” by Hans Williams Jr. and now Bucky Beatle has joined the pack with his latest, “Makin’ Friends.” Who else would any artist would love with the same tactics? 

West Coast balloting by Scene and Los Angeles Independent voters concern the direction of country music in general; the “urban cowboy” phenomenon specifically and whether it’s dying down now. Talking about the two concurrent competitions between KACM and BMI with the making of the chart of one station by actively endorsing the other on billboards and promos. And commenting on the increasing frequency with which Nashville artists seem to be turning up around this frilly days. (Did we ever doubt?) Felix and Boudouir Bryant, in the studio working on another album together, have fired a cease and desist restraining against the writers and publishers of the “Little Bitty Thing” (a Los Angeles), The Records claim the song bears suspicious resemblance melodically to their “Red Top” and “Sonic.” And went on about the litigation, programs across the country are playing the label: ATP at 5:30 pm trying to decide for themselves. And finally, Jack on Music City turf, Keith 

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**GROU** **P** **V** **IC** **TORY** — Alabama is in a happy state of mind after being named top vocal group at the recent Atlanta Country Music Awards show. It marked the RCA group’s first victory on the West Coast show.

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**Chart Fax**

**By ROBYN WELLS**

T.G. Sheppard becomes the first artist in 1980 to make a monster jump in country music, and with two singles, it’s the first time this has happened in rock history. The singles, “Teardrops,” are the first to be named top 10 on Billboard’s country singles chart, and with two singles, it’s the first time this has happened in rock history. The singles, “Teardrops,” are the first to be named top 10 on Billboard’s country singles chart, and with two singles, it’s the first time this has happened in rock history. The singles, “Teardrops,” are the first to be named top 10 on Billboard’s country singles chart, and with two singles, it’s the first time this has happened in rock history. The singles, “Teardrops,” are the first to be named top 10 on Billboard’s country singles chart, and with two singles, it’s the first time this has happened in rock history. 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Gospel Grows In San Francisco

By JACK MCDONOUGH

SAN FRANCISCO—The Bay Area is seeing an increase in gospel music due principally to veteran promoter Emmitt Powell, who has presented 30 major shows in the area since 1970. Generally, the events have been held in the Oakland Auditorium (6,500 seats) and the Cow Palace (12,000).

Powell presents one major show in the spring and another in the fall. The last of the 1976 fall Day shows at Oakland Auditorium is usually the biggest, he says. This year it features Grammy-winning Shirley Caesar, the Soul Stirrers, the Caravans, Jackie Verdel and the Davis Sisters and the area's own Gospel Elite.

Earlier this year, Powell produced the first area presentation of Al Green, a purely gospel performer (Billboard, March 28, 1981) in a show that drew 3,500 to the Cow Palace.

Powell's gospel activities range well beyond the presentation of concerts. He was responsible for the re-formation of the Caravans and the Davis Sisters, and he has assembled his own troupe, the Emmitt Powell Gospel Elite to perform on his shows. They are getting national attention via their Savoy/Arista release, “Jesus Above All Others.” Powell also does three different gospel radio shows, for a total of 10 hours of airtime weekly, on KFPA-FM, Berkeley, and KPOO-FM, San Francisco.

Powell says the Bay Area's climate for gospel has improved tremendously over the past five years. “I draw people from within a 100-mile radius for my shows,” he reports. “There is more of an audience here than in Los Angeles, despite the difference in population. I've put on larger shows here than the promoter there has. In 1979, I took one of my shows to the Shrine Auditorium there—a ticket headed by the Dixie Hummingbirds sold only 3,500, after drawing 6,000 here.”

Recalls the Tallahassee native, “I got into gospel promotion in the early '70s after Edwin Hawkins did 'Oh Happy Day' and contemporary gospel became in focus. But for the professional gospel singers, 1970 through 1976 was a dull period. Traditional gospel music was not the thing. The move was to contemporary sounds, but the older people didn't take it onto the stage. The new stuff didn't have the real substance.”

Powell adds that about 1976 “things started turning around. What began to happen was that traditional gospel artists were adding more instrumentation, but the meaning of the words was traditional and strong. While America started accepting gospel music and young people started taking it up. It now has more exposure on television than ever before.” Powell asserts.

“I remember when—other than for Mahalia Jackson—you didn't see gospel on TV or as it. "Oh, I thought I think there could be a weekly gospel show, even on a network. People have been able to accept gospel as not just in the religious aspect, but also in entertainment. I’m certain that one thing that helped in this area was when 'Rootes' came on and people started taking more pride in their background.”

Of his work with the Caravans (Albertina Walker, Inez Andrews, Shirley Caesar, Cessie Georgette and Dolores Washington), Powell notes that “they had gone their separate ways in the middle '60s, but I've brought them back together every year since 1971. They do other material, plus material from their original recordings. I must contract them all individually—and individually they are fantastic—but when you put them together with that harmony... I just wanted to put that out for the people, so I did what I could to bring them together.”

Powell's Gospel Elite started in 1977 for the most practical of reasons. “I had a local television gospel show at the time,” notes Powell. “and I was also booking the concerts. Sometimes, the people I booked didn't show up. So I thought, 'I must get my own group and have them at my disposal.' And I wanted to get exposure for gospel singers I knew.”

“I wanted a band built on the style of the Caravans. They are an individual artist, each one able to sing lead and background. That show, a gospel show, was built by a group of individuals.”

The Elite—two males and five females, plus a backup band—released its album in January. Powell says he hopes to line up a European tour for them. “I expect,” he says, “to have an agency for them within a month.”

His goal with the Elites, as with his other ventures, is to “take gospel over—the to a rock show, a blues show, anywhere.” Says Powell, “It can mix with any other genre of music, and I believe gospel should be exposed to all walks of life.”

Wilburn's Crossway Eddy

By EDWARD MORRIS

NASHVILLE—Aaron Wilburn straddles musical fences as if he's mounted on a thoroughbred. He's an honored gospel songwriter—most recently as a Dove nominee for songwriter of the year—Wilburn is also a steady creator of secular material. Mixed with his writing chores are several days a month on the road as a one-man show.

While much of Wilburn's music is secular, his concentration has been on writing gospel songs of all types. Among his more celebrated efforts are “What A Beautiful Day For The Lord To Come Again,” a Dove contender and first-place winner of a “Singing News” fan award, and “Satan You're A liar,” recorded by 1981 Grammy and Dove recipient Shirley Caesar.

Formerly on Word's First Monday day publishing roster, Wilburn now writes for Prime Time, a company owned by his manager, J. Aaron Brown. As a performer, Wilburn does concerts of “family music” at churches and schools he's usually booked himself.

Wilburn says he wants to cut back some on his performing. “I don't want to destroy my writing by being an artist,” he explains. “My whole thing in life is to leave something behind me.”

The son of Alabama sharecroppers, Wilburn got his performing start like most gospel artists—singing with his family in church. Later, he and his sister worked as a duo. His writing, he says, was generated by the radio: “I would listen to the songs, but forget the words. So I had to make up my own.”

Eventually, he joined the Happy Goodman Family and toured with the group for several years. Rusty Goodman, he says, has been a major influence on his writing. The first professional cut of one of his songs was by the Segs Brothers and Naomi when Wilburn was 17.

Wilburn says he has a total immersion method for learning new writing styles. “If I don't like a particular kind of music,” he explains, “I'll listen to it until it makes me sick. Then it becomes a part of me—and I can write it.”

Although the themes of his secular tunes range from casual liaisons (“The North Won The War Again Last Night”), to the bitter aftermath of a marital breakup (“Learning To Be Strangers”), he says he feels no tension between his gospel and his secular compositions: “I don't think you have to live it to write it. I've made a habit at times of living in an unrealistic world. But I think for a writer that's essential.”

Wilburn has recorded five custom albums, the last of which is “The Aaron Wilburn Project.”

Asked did he demonstrate to an enthusiastic audience at the Nashville Songwriters Assoc. showcase in February, Wilburn told a spellbinding performer. But he says he doesn't want to push his career prospects too fast. He is a songwriting and recording artist preferring to add, for natural circumstances to dictate when the time is right.

“This is not a lot of financial goals,” says the 30-year-old troubadour. “I just want to write my songs.”

Aaron Wilburn
24 Digital Audiophile LPs Set By Varese

CHICAGO–Varese Sarabande Records is getting its audiophile product release program into high gear! The company has published a list of 24 upcoming digital titles, with the promise of approximately three releases each month beginning in May.

The new audiophile assault will be kicked off with a new electronic version of Vivaldi’s “Four Seasons” done by synthesis Patrick Gleeson. According to ad and production chief Tom Null, it is the first digital recording of music recorded on an all-digital synthesizer.

Also in the May release are “Ann Arbor: Digital Designs,” performed by the Uah Symphony Pops; “Faetor Island,” Percy Grainger performances by the UCLA Wind Ensemble; the London Symphony performing Beethoven’s Fifth Symphony under Lorin Maazel; with the London Symphony under Holdridge’s direction.

List price is $15 for the Japanese pressed disks. They will have Discwasher distribution. In addition to pure digital recordings, some analog multi-track recordings have been mixed-down to digital, said Null.

Along with the digital technology, promotion of the disks stresses “audio” production methods. Null advises. Most sessions utilized no more than five microphones. He noted.

Basic classical repertoire will be represented on 16 forthcoming albums featuring Mexican conductor Enrique Batiz. The London Symphony, Royal Philharmonic, Philharmonia Orchestra and the Mexican State Symphony are heard.

Varese is “licensing” Suite Españo, a digital Spanish guitar record and Tadao Takemitsu’s “In An Autumn Garden,” recorded digitally from JVC. Round off the large offering will be the recently completed world premiere recording of Roy Harris’ Symphony No. 6, a performance by the Pacific Symphony Orchestra (of California) led by Keith Clark.

Null emphasized that all but four of the recordings utilize Soundstream digital technology.

Radio Marathons Produce $2 Million For Orchestras

CHICAGO—The importance of commercial classical radio stations in symphony orchestra fund-raising efforts continues to grow. This year seven major orchestras together hauled in $3 million through subscription plan fundraising drives aimed at classical radio listeners.

Most successful once again was the Chicago Symphony Orchestra’s $6 million, fourteen-city marathon radio effort. The new year’s resolution is to surpass that figure.

Of the more than 25 marathons, those of the New York Philharmonic/WQXR-FM Marathon, which netted $525,000, in pledges to the orchestra’s past season. Also airing April 24-26 was the New York Philharmonic/WQXR-FM Marathon, which netted $357,000, 750,000, and the San Francisco Symphony/KKALMFM appeal netting $115,000 in pledges. Additional projects tied to the San Francisco Symphony may raise the total to $200,000, the orchestra says.

Premiums offered for donations range from vacation trips and private concerts to special edition recordings such as the Dmitri Mitropoulos concert album offered by New York.

The recently staged Cleveland Orchestra and Boston Symphony marathons netted $175,280 and $252,822 respectively. The Philadelphia Orchestra’s last January appeal received $400,457 in pledges, and $150,000 was raised by the Detroit Symphony marathon, which ran from Feb. 28 to March 9.

Radio stations airing the marathons also include WCLV-FM Cleveland, WCRB-FM Boston, WFLN-FM Philadelphia, and WXQR-FM, Detroit.

Radio Stations Extend Support of Classical Music on the Air

The Houston Symphony will perform a piano concerto marathon February in Austin (KLRU) and Houston (KUHF). The concerts, which are the first time the orchestra has participated in such a radio event, will be broadcast live.

Orchestras of the San Francisco Symphony, the Detroit Symphony, and the Philadelphia Orchestra are also expected to broadcast concerts to the radio audience.

The National Symphony in Washington, D.C., and the Miami Symphonic Orchestra in Miami are also expected to broadcast to the radio audience.

Radio stations throughout the country are expected to broadcast concerts to the radio audience. The National Symphony in Washington, D.C., and the Miami Symphonic Orchestra in Miami are also expected to broadcast to the radio audience.

Radio stations throughout the country are expected to broadcast concerts to the radio audience.
Country Singles A-Z

THE SPOTLIGHT ON BLACK MUSIC TODAY

...a special section in the May 30th 1981 issue of BILLBOARD.

Billboard takes a "NOW" look at Black Music in depth, its impact, meaning, contribution, ever changing aspects but still setting trends and reaching new heights as we look into the 1980's.

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Computerized Dance Program Developed

NEW YORK—New computerized dance music program based on beats-per-minute has been developed for commercial consumption by Craig Hatmaker, music programmer with Marriott Inn Discoteques in Virginia.

The program, created on an Apple II computer, is said to aid disk jockeys by listing song suggestions that will be in the same harmonic key when mixed with another tune of the same tempo.

The idea is not an entirely new one. It has been done with varying levels of success by other programs on the market, but Hatmaker, who was Tom Lewis of Disco Beats, an upstate New York-based computerized dance music programming operation.

According to Hatmaker, his concept consists of a computer file writer, file editor, file sorter and file searcher. The file writer stores song titles, artist names, and dance music cues point speeds and keys. He explains that three cue points are made available because many songs change speed and/or key.

The file writer is said to prompt the user for three successive informations. It can accept cue point speeds in either standard beats-per-minute, or in the new 4-beat style, and automatically converts to beats-per-minute.

According to Hatmaker, the file editor allows the user to change or delete records, while the file lister displays all records of a file location. Hatmaker feels that a printout of this information is particularly useful as a quick reference to all cue point keys and speeds.

He further explains that the file sorter arranges files in order of beats-per-minute, while the file searcher prompts the user for the exit cue point speed and key of the song that is being played. The same program also searches its files for speeds that will be in the same harmonic key when played at the same tempo.

The searcher only checks records that are approximately plus or minus five beats-per-minute relative to the song being played. The program also takes in account the change of key that will result when a record is played at a selectable pitch, according to Hatmaker.

Hatmaker feels that the computer suggestions are particularly useful to the DJ who has to face crowds that are reluctant to accept new songs. He states, “When a new song is mixed into the most popular suggestion, the natural-sounding mix will transfer the greatest amount of energy of the previously played song to the new one, thereby resulting in a continuous flow of dance participation.”

Prior to creating this concept, Hatmaker wrote programs for aiding in the programming of tune libraries that calculate the digital settings for mixing songs. He has also written a new-to-the-market twist to this in that he calculates the parameters an electroacoustical system must meet for a mixture of two different meters that are based on the desired phantom—music measure of loudness based on the human ear—response. The parameters are calculated to meet the desired level, speaker dispersion and speaker efficiency.

Hatmaker has eight years of music training and says, “We’re always adapting our music to fit the student at college. We can be reached at (703) 953-1186.”

By HANFORD SEARL

BUFFALO—Mulligan’s, this city’s oldest and busiest mainstay of the disco/restaurant circuit, has expanded its operations to include using a team management approach to salvage poorly managed clubs.

Although a relatively recent move, Michael Mulliello, chief executive officer of the operations, feels that it is rewarding and challenging.

“There’s a definite market for this now, many disco are going out of business. We’ve been requested to do dozens but so far we have only been able to work on four,” says Mulliello, director of Mulligan’s.

A four-man management team covering food, marketing, promotion and cost controls set up “Yesterday’s Lounge,” a nightclub/disco for the Ramada Inn at Sarasota, Fla.

Stressing dance-orientation to match the area, Mulliello’s group also worked with a Batavia, N.Y., club and a local nightspot along Elmwood Avenue to bring business back to floundering operations.

The team’s first phase is to replace old management and supervise operations to achieve maximum gross potentials during the first year. In the second year, management is put back into the hands of the owners followed by even less involvement by the Mulliello team the third year.

Creative marketing, keeping up with trends as well as luring numerous celebrities, recording groups and sports stars, coupled with special events has given Mulliello’s staying power in the Buffalo market, reports Mulliello. Reasonable, competitive pricing has helped the enterprise.

Housed at 1669 Hertel Ave. at the east end of the four-mile, 20-club strip from the State Univ. of New York Buffalo campus westward, the multi-million dollar venture’s divided into three sections.

The largest area, the 5,500 square feet Cafe, accommodates 1,000, and includes a $1 cover charge. It was the original Mulliello’s that started in 1972. A MOR, dance-music format is employed here for the 19 and up age group.

DJs Mike Laskey, Ed Levy and Dave Gillen spin at the Cafe, which features a 90-foot wood bar and a 900-square-foot dance floor. Ranged 18 inches, the dance area is 20 by 17 feet and is bordered by the room’s brass railing and a canopy.

The DJ booth includes two Technics 3000’s, a custom-designed SSL mixer board and a main stereo speakers capable of 1,600 watts, all of which Mulliello plans to update and replace in near future.

Hung chandeliers, seating for 40-50, four couches and a 1913 gas light from New York’s O Henry Steak House grace The Cafe. Egg strobos, a mirror ball and chasers comprise the limited dance floor lighting designed by Litelab of Buffalo.

Added at a cost of $250,000 in 1973, the smaller, 3,500-square-foot Niteclub cater to a private membership at a $30 annual fee. It also has a casual dining room and kitchen facilities.

Mulliello’s top DJ Ken Perla spins exclusively at the Niteclub, which has a capacity of 400-500 people. Disco, funk and classics are featured in this room’s format.

Perla claims to have exclusive Buffalo spinning for city native Rick James and his latest release, “Give It To Me Baby,” as well as The Stiker’s “Body Music” and Coast Mundu’s “Me No Pop I.”

Audio Contracters of Buffalo designed The Niteclub’s sound system that includes two 1200 Mark II turntables and Audicon mixer. An Elektra Vuote ultra high end, Alec base mid range and Crown power end are found in the speaker setup. Six overhead skylights in a pyramidal shape feature small lights above the 15 by 25-square-foot dance floor. Lighting Systems Inc. Of New York installed the rain lights, egg strobos, pin spots and mirrored ball.

(Continued on page 80)
FREEdom's Way—Malace Records artists Freedom belts one of their tunes at a benefit concert for the murdered and missing children of Atlanta. The 4½-hour show was sponsored by the Harlem World canteen in association with the Grand Council of Guardians, an organization of black police officers based in New York City.

'Urban Cowboy' Country Discos Now Ruling In Tulsa

By ELLIS WINNER

TULSA—The 'Urban Cowboy' is king in Tulsa's dance club nightlife.

With the conversion of Reflections disco to Cowbow Dance Hall and Saloon, virtually all the city's main discos have now gone to country music.

That conversion is not too surprising, given the popularity of country music nationwide.

But in Tulsa, the move from "Saturday Night Fever" to the new country disco is a natural. Considering the city's musical heritage—Bob Will's and the Texas Playboys rose to national prominence after moving here—it makes sense.

Cowboys Dance Hall and Saloon, owned by former veteran Bob Myers, has adopted a "rhinestone cowboy" approach to its decor. Highlights of the club's decoration include an antique saddle collection, western murals, a pair of 6-foot-styl

rofoam cowboy boots, an eight-foot disco ball suspended over a large round booth and several saddles covered with mirror tiles.

The club's grand opening featured a two-hour stand by Joe Stampley, an opening set by Roger Ivey and Silver Creek and a bluegrass band, Country Jam, performing in a Wells Fargo stagecoach in the parking lot. The stagecoach was furnished by television station KTLU.

Cowboys will emphasize live music, booking at least one major country act per month, says Myers. In between the live sets, recorded country music will be played.

A similar change in decor will affect the club's companion restaurant, Valentine's, at a later date.

Cowboys is giving free dance lessons three nights per week to members.

Cowboy CLUBS—Bob Myers, owner of the Cowboys Dance Hall and Saloon in Tulsa, Okla., sits on one of the six-foot-high cowboy boots that decorate his club.

Management Group Assists Ailing Clubs

management group is seeking help for the members in the club's Detroit area.

For the Record

NEW YORK—The new Detroit-based Club UBQ is not geared to an under 21 audience as was inadvertently reported in Billboard May 2, 1981.
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**NUMARK EQUALIZER**—This model EQ2400 equals from Numark of New Jersey, features EQ-defeat, selector and monitor controls for versatility in recording and mixing. It has 20 linear sliding tone controls each with true octave spacing and calibrated to plus or minus 15dB, two unity gain controls, also calibrated to plus or minus 15dB, and can be connected to any receiver, preamplifier or integrated amplifier. The unit, which can be either rack mounted or free standing, retails for $199.

**DISCO CONSOLE**—This farralado console features low noise integrated circuits, has harmonic distortion of less than 0.3% and a frequency response of 50Hz to 38kHz minus 3dB. The unit utilizes BSR model C206 belt driven turntables with strobe and pitch controls, viscous damped cueing, speed and anti-skate controls. It sells for $775.

**STARFLEX TUBES**—Crown Industries of New Jersey has created a caged tube lighting system for use in discotheques nightclubs, lounges and other areas where display lighting is needed. The Starflex system uses low-voltage, mini bulbs enclosed in either flexible or rigid 1/8-inch to 1/4-inch diameter tubes in various lengths. The unit, which offers such colors as red, green, violet, and amber, can be attached with self-adherent clips, wrapped around columns, formed into loops or positioned vertically or horizontally. The lights may be controlled by an electronic unit that allows them to pulsate in time with music. They can also chuse either forward or back, blink on and off.

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**MAIL ORDER SERVICE**

**New Products**

* Stars are awarded to those products showing greatest audience response as per Billboard's regional and national charts. * Superstars are awarded to those products showing greatest audience response in the current week's chart (Finn Post).
Goin' to California and companies. Much effort, much more held, the group's mainstay, is "The Night," "Hold Me," and "Don't Care," "Waiting On A Friend," and "Rainy Night." Crawford's vocal range and style is always noticeable, his rock'n'roll influence is so strong, more powerful rock LP. His LP of modern country music's biggest hits. It's been a solid, powerful rock LP. His LP are his best, yet he's managed to convey this LP, "Never Again." Recommended: LPs. This makes the past two PPL albums look like frantic attempts at commercialism. Fronted by Dave Petty, LP has gone into the realm of mainstream country music. With several aliases, his vocals are rich and soulful. The group's mainstay, is "The Night," "Hold Me," and "Don't Care," "Waiting On A Friend," and "Rainy Night." Crawford's vocal range and style is always noticeable, his rock'n'roll influence is so strong, more powerful rock LP. His LP are his best, yet he's managed to convey this LP, "Never Again." Recommended: LPs.

AL DI MEOLA/JOHN McLAUINCH/PAOLO DE LUCA: Friday Night in San Francisco, Columbia CJ37152. John McLaughlin, Paolo De Luca, Al Di Meola. A masterpiece. This LP has the same results, with Paolo De Luca's stunning guitar work, it's a stunning album. Recommended: LPs.

BILLY FEATHERS: Leave It Alone, Epic 1252. Billy Feathers is a true country music legend. This LP is a masterpiece, and the group's mainstay, is "The Night," "Hold Me," and "Don't Care," "Waiting On A Friend," and "Rainy Night." Crawford's vocal range and style is always noticeable, his rock'n'roll influence is so strong, more powerful rock LP. His LP are his best, yet he's managed to convey this LP, "Never Again." Recommended: LPs.

TOM PETTY & THE HEARTBREAKERS: Hard Promises, Backstreet BSR51560 (MCA). Produced by Tom Petty, Jimmy Iovine, and Ben Sameh. This LP is a masterpiece, and the group's mainstay, is "The Night," "Hold Me," and "Don't Care," "Waiting On A Friend," and "Rainy Night." Crawford's vocal range and style is always noticeable, his rock'n'roll influence is so strong, more powerful rock LP. His LP are his best, yet he's managed to convey this LP, "Never Again." Recommended: LPs.
RCA RECORDS WELCOMES VILLAGE PEOPLE

Coming soon their newest album "RENAISSANCE"
**General News**

**Rock’n’Rolling USA Cable Readsie Film Series**

- **Continued from page 12**

Miller Beer and Wrangler Jeans have signed on. The network does all the promotion and time sales for the series while AT&T Video provides the programming.

"We want to see anyone who has any film, of known acts or unknown acts, recorded acts or unreleased acts," says Jeff Franklin, chairman and chief operating officer at ATI Equities. "We will give recorded artists their first real chance at being seen, in many cases. We are looking for programming, and we will pay." Franklin says he is negotiating to have the series simulcast on FM radio.

Since he is looking for full length films, he says he is not competing with the proposed Warner Cable network, he says. They believe that the writers strike has shut down new production at "Saturday Night Live" and "Late Night with David Letterman." But he says his films attract the 14-35 audience. It is not active now, but for the first two years AT&T provided the musical acts for "Fridays."

"I think we got something that nobody has ever done before," says Franklin.

"Em not complaining," says Billy Squier, whose "Don't Say No!" LP has jumped 30 points in a week to 112 and has cracked the top 30 of beloved albums. Squier says that he wrote all the songs, and they provided a "solid panic" at Capitol when he informed them the excess he had no material as the recording dates were being moved around. But, he says, he had some ideas in his notebook, and taking more of an option on his songwriting, he put it all together. The music comes first to him, he says, and then its a matter of figuring out the right lyrics, in what he sees as a limited genre.

"It is difficult to say the same thing in different ways," he admits. "If you get too esoteric, you lose the audience. I sometimes get on the beat before the words, but not with too heavy a standpoint. Too prophetic a stance turns off the public."

However, Squier does have a bit of a cause, and he is ready to "start a network." The headliner and lead singer of Pippowas spotted looking rather uncomfortable at the Grammy taping. Pippowas is a rocker, and the evening did not please him too much.

"But I can complain about it if you don't do something about it. Apparently, a lot of people could have been a victim of it. People like myself had the power to vote for someone else. We could have voted for you," he says.

"I will talk to some people in Capitol, and see if I can enlist some support," says Squier. "I don't have much time and maybe make it (the Grammys) visible," he says.

Comedian Richard Belzer has been signed to host "It's Rock'n'Roll Around the World," the new show, being prepared for syndication in the fall.

The show will be produced by Arlene Rosenthal and Bill Mays, executive producers are the Edward Finch & Co. and City TV in Toronto. Management of the show for the are Ralph Simon and Jena Jofel of the Raleigh Group, who are "famous for guest suggestions," for the show that will feature teams of recorders and fans going after cash prizes.

**USA Cable Readsie Film Series**

- **Continued from page 12**

The Tony Awards show producers, the presenters are all women in keeping with the show's format of honoring new movements of women in the theatre.

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**Tony's Dilemma**

- **Continued from page 12**

The day the day for Tony nomi-

**$500,000 Damages Asked**

**From Management Firm**

LOS ANGELES—One time CBS Records product manager Beck Shaggs is asking $500,000 punitive dam-

**New Companies**

**New Eddie Shop**

- **Continued from page 12**

The site is an 8,000-square-foot, split-level building which formerly housed a modern Italian furniture store. The record department occupies 1,200 of the 4,200 square feet on the ground floor. Goldberg says he will expand the section shortly by several hundred feet to accom-

** placard above the new surrounding nicely.**

LEOSACKS
Jazz

Windham Hill: Carving Its Niche

* Continued from page 37

Age. Ackerman has actually deleted several monetary figures from his earlier catalog to restrict Windham Hill to instrumental music. While Ackerman saw a return on his investment he worried that those titles were "a little lost by the way beyond what their initial sales figures...thought it was in our best interest to try and identify our sound more precisely."

Ackerman has made a goal technically, early on insisting on the best mastering, pressing and packaging. Since 1977, he has worked principally with Stan Ricker, a veteran cutting engineer distinguished for his custom, high-speed mastering, in echoing the label's master's: used the high-end Record Technology, Inc. (RTI), as his presser: pressed premium imported Teldec compound and packaged disks in plastic inner sleeves. Stovees are double-laminated, and Ackerman's use of high-quality photo art instead of conventional album portraiture has drawn flattering comparisons even to the Unified Tagline graphic sense employed by Germany's ECM jazz line.

"I started looking for a strong graphic when I was about to make my own 'It Takes A Year' album and the first Linda Waterfall record, so I casted a record shop and just pulled all the jackets I liked," he said. "I later discovered that something like that was on this little label from Germany."

Like ECM, Windham Hill's visuals are intended to "convey what's inside metaphorically, rather than through a big picture of the artist," according to Ackerman.

The label's marketing and placement strategies helped Windham Hill's record move from initial mail order to independent distribution nationally as a "natural progression." Ackerman now says his handling of the label finds him "working much more consciously toward specific goals."

If that approach remains conservative, demanding slow but steady catalog growth rather than rapid rises and drops in other areas, it's ambigious: he's just finished the label's first digitally recorded album, is finishing a new line of audiophile cassettes after successfully branching into conventional cassettes, and will have two new albums to distribute, to boot.

Add to that list of priorities a creative determination to expand his artist categories, in an attempt to create a format to include small ensembles, a marketing goal of buttressing sales through ancillary film and video usage, the compilation of a video library on his artists and still other audiovisual approaches to support Windham Hill's schedule looks busy indeed.

His own next album will be the maiden digital effort, recorded on Sony's PCM 1060 system and due as the label's first, $9.98 list, and he's already finalizing an agreement with Mitsubishi to use their digital gear, probably at their Seattle factory next LP.

Then there's Lost Lake Arts, the new Windham Hill subsidiary being set up to promote competition. Ackerman will license from former owners. He's also agreed to manufacture, distribute and market albums for jazz steel drummer Andy Narell, whose Comeback Inner City Natu's Hip Pocket label will record other artists as well, says Narell, who will be working on the project with his wife as chief partner.

Ackerman reports he's also talking with his American Music Hall owner Tom Bradshaw, who'll have Windham Hill handle a Bradshaw-owned label with even more straight-forward jazz titles.

As such measures weren't already daunting for a still tiny label, Ackerman is investigating manufacturing of audiophile open reed tapes recorded as an app. to any planned line of either metal or ferro-chrome audiophile cassettes.

He's also planning a label sampler that will include cuts by all Windham Hill's current roster and sell at $4.98 a copy, thus serving as both "chief marketing tool" for instore play as well as a consumer introduction to its artists.

Meanwhile, Ackerman is experimenting with a new high-end pressing company, Vi's liquid formulation, which he plans to put into the store or even to imported vinyl compunds.

And on the marketing end, he continues with a three-tiered approach that utilizes established indices and sub-indexes, like Rounder Records, Pickwick and Richmond Bros., among others, to distribution of like Katzenjammer, the House and El Corrido, Calif. based Back Room Distributors and "new age" retail outlets, the health food and book field; and the Windham Hill mailing list that has grown from its current 10,000 to more than 100,000.

Crediting alliances like engineer Ricker and Record Technology's Bob Roberts, Ackerman sees his label as the mainstream industrys offshoot as it appears to his own. He notes, and "that's just a guesstimate for people like me."

"If there's one thing that ties all of this music together, it's the heart—that it's not involved we don't want to do it. Now we've found an audience for that, and it's growing and healthy.

WASHINGTON—The jazz program of the National Endowment for the Arts—an arm of federal funding currently under attack—has approved more than 276 grants for 1981 to 1983 for conflagrations in Washington for developing conferences, providing technical assistance and grants to organizations, and studying the scope of the "jazz universe."

After large grants went to New York City's Jazzmobilze ($400,000), Stonybrook, N.Y.'s International Jazz Festival ($300,000), New York City's Universal Jazz Coalition ($16,000), Chicago's AACM ($100,000), Los Angeles Jazz Festival ($15,000), Las Vegas Jazz Society ($50,000), Wash-ington's Jazz Makers ($4,000), and the Institute of Jazz Studies/Rutgers University and New York City's Consortium of Jazz Organizations and Artists, Inc. ($29,000)

Other jazz concert performers are 1981 fellowship recipients, including Don Cherry, Tommy Flanagan, Bobby Hutcherson, Clifford Jordan, Joe McPhee, Bennie Maupin, De- rew Redman and Don Menza.

Among the 39 receiving composers fellowships are Bobby Previte, Anthony Braxton, Joseph Jarman, Roscoe Mitchell, Cedar Walton and Mike Loss. Workeys performed at East Coast tour in reference to a previous heart attack, he will play Mexico City this month (Max).

Tajder has done one more pack- age since for Concord. "Gotzame Peno:* and a New Year's Eve concert which did very well. We will also play a summer festival in Hartford, and will return to California for a member appearance at Monterey Jazz and at other West Coast dates. Evers notes that a different agency still books Puento's purely Latin dance appearances.

Evers said that most of the Japa- nese dates during January by Richke Cole & Alto Madness were sold: While in Japan the saxophonist also recorded two albums for King Records, a live set called "Tokyo Madness" and a studio record with Cole backed by Japanese- tine sensory—doing standards se- lected in a poll by readers of Japan's Swing Journal. Both are due for spring release. Cole also appears on an upcoming Manhattan Transfer album on a new major label, "Side By Side," recorded with Phil Woods. Summer festival scheduled for Cole is for Berkeley, We got Newport, Monday Night festivals besides a tour of the South in the future.

Noting Flora Purim's problem with her label, Tajder says that "it's been a tremendous experience to start working with someone when people were wondering whether she'd come back. With Flora we want to prove that you don't need a major label, you really just need the music and the organization."

"I'm glad and Atto, says Ever, did a sold-out tour of concerts in Puerto Rico last February and will return to the Caribbean in the near future. They also appeared in March at The Woman's Jazz Festival in Kansas City, and at Monterey this year will head up a full Brazilian "Carnival" presentation. The Purim biography is being published by Jove Books.

Evers And Cassell Guide California Berkeley Agency

* Continued from page 38

NATIONAL ENDOWMENT FOR ARTS
Jazz Grants Total $1.5 Million

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BILL & CRISTAL GAYLE

Tongue, Me How

BARBRA STEISAND

On To Love

CRAZY LITTLE THINGS (8:34); producer: Peter Wolf. Columbia 16075.

WAZOO MAZIO—Tell Me How to Live, Big Records (330). Produced by Wazo Mazio, Randy Waterman.

WAZOO MAZIO—Hello, Big Records (330). Produced by Randy Waterman; writer: Wazi Mazio.

COUNTRY SOUL

SOMEONE ELSE'S BUSINESS

JOE HALLWAY

The Late Bronze Age

RICHARD "DIMPLES" FIELDS—Earth Angel (3:50); producer: Richard Fields. Calif. 450014.

CRYSTAL STEINMAN—Too Many Ladies (3:44); producer: Allen Reynolds. BMI. Antar 20047.

CRYSTAL STEINMAN—R двенадцать (5:08); producer: Allen Reynolds. BMI.

CRYSTAL STEINMAN—It's Gonna Be Alright (4:42); producer: Allen Reynolds. BMI.

CRYSTAL STEINMAN—It's Not Love (3:38); producer: Allen Reynolds. BMI.

CRYSTAL STEINMAN—Always Bouncing (4:25); producer: Allen Reynolds. BMI.

CRYSTAL STEINMAN—I'm Gonna Do It For You (2:52); producer: Allen Reynolds. BMI.

CRYSTAL STEINMAN—Morning Sun (3:09); producer: Allen Reynolds. BMI.

CRYSTAL STEINMAN—You'll Have To Go Soon (3:10); producer: Allen Reynolds. BMI.

CRYSTAL STEINMAN—She's Giving Me The Blues (3:07); producer: Allen Reynolds. BMI.

CRYSTAL STEINMAN—I've Gotta Be Going (3:06); producer: Allen Reynolds. BMI.

CRYSTAL STEINMAN—Searching for Something (2:56); producer: Allen Reynolds. BMI.

CRYSTAL STEINMAN—Stop And Think It Over (3:25); producer: Allen Reynolds. BMI.

CRYSTAL STEINMAN—Don't Love Me Too Much (3:23); producer: Allen Reynolds. BMI.

CRYSTAL STEINMAN—You're Just Like Me (3:32); producer: Allen Reynolds. BMI.

CRYSTAL STEINMAN—I'm Not That Kind Of Girl (3:18); producer: Allen Reynolds. BMI.

CRYSTAL STEINMAN—It's Gonna Be Alright (4:42); producer: Allen Reynolds. BMI.

CRYSTAL STEINMAN—It's Not Love (3:38); producer: Allen Reynolds. BMI.

CRYSTAL STEINMAN—Always Bouncing (4:25); producer: Allen Reynolds. BMI.

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LOS ANGELES—One month after its launch as a U.S. label, Alfa Records is testing the retail waters on tape packaging, store merchandising, pricing/return policies and audiophile product potential via an extensive questionnaire distributed to 10,000 retail stores.

Alfa’s direct mailing to an estimated 2,000 accounts is just one of the many retail promotion efforts its parent company in Japan sees as a test for further international expansion.

That questionnaire, accompanied by a tip-off as an incentive, is part of a merchandising kit for Alfa’s first four album releases. Apart from winning attention so that product, they ask respondents to forecast overall business levels, break down sales by category, evaluate the effectiveness of local media and estimate consumer price-resistance on record packages.

Such research is to play a central role in laying out a market base that both舒服カミsalary, founder of the original Alfa label in Japan, and Bob Fead, American label chief, believe will differ from the music industry’s traditional vision.

When Alfa first unveiled its network of independent distributors, Muroi vowed that it would address an older, adult market rather than count the younger rock fan, who he feels continues to dominate the sales priorities for major U.S. disk and tape marketers.

"The concept of the youth market has really started in the 1960s," theorists Murai, interviewed during a recent visit to Alfa’s American base here. "It remained a niche in the 1960s, and in the 1970s we saw the end of that era," he said.

This, however, he asserts, have in fact grown up to become the adult market now perceived by recent consumer research studies as the most numerous sector of the music buying public. And while rock continues to have sales currency, Murai sees a growing consumer interest in "more sophisticated music, when compared to the "quick n’ roll.'"

Fusion thus figures prominently in Alfa’s first four LPs, with releases by Yoko & Tatsuo Hayashita, the San Pedro boat race, Alfa’s other titles by Billy & The Beatles and the Corbin/Haner Band are also slated toward older shoppers with AOR and pop radio potential while the second is eyed for a country/pop crossover.

Fead says this opening release shouldn’t be interpreted as evidence that Alfa’s goal is to be a major player in the U.S. "They happened to fall into place that way," he admin. "While Kuni may have been eager to have U.S. were really addressing where the coming market is. Alfa will certainly be looking at mainstream rock ‘n’ roll as well as other kinds of music."

Fead believes other U.S. majors and attempting their signers strategy to this new adult dominance, but adds that one advantage to Alfa’s smaller size may be its ability to avoid the top-heavy rock image, common in older firms.

But one lesson from Japan’s small size will remain a constant even if the project proves profitable more rapidly than they now forecast.

"The charter of the company is to build a quality-oriented, creative and market-oriented firm, making sure everything was protected and registered. Six years ago Chris Blackwell and I decided to set up a bona fide publishing company here."

"Since then I’ve signed American acts, but none of them have really come through. What I’m having success with are actually English copy rights in America."

"I hope to sell America or England as being our gravy," Conways says. "It’s the rest of the world. It used to be that someone would have to have contact with a Japanese label in order to play in America, but not necessarily so now, as long as you can break Frank Sinatra and Dolly Parton in Holland and Australia. The mechanical is so disastrous here, whereas there’s basically no middlemen in the album business. You get double what you get here."

While some labels have an arms-length relationship with their pub-
lishing affiliates, at Island the two work very closely. In addition to being president of the Island publishing companies worldwide and director of the U.K. company, Conways is on the board of Island Records.

"I used to be vice president of the record company in charge of West Coast acts," says Conways, "but that became a bit of a joke, because no one really signs acts to Island but Chris. I wanted to sign Oingo (Continued on page 89)
Conway recently signed an administration deal with Skyhill Music, Shield Records' publisher, for the U.S. and Canada. Island Music has a staff of seven.

Conway says he next wants to add a representative in New York. 'I think New York is probably more open than L.A.,' he says. "Here it seems to be dictated and run by lawyers. I somehow think in New York it's like London where an act can probably decide its own future."

In addition to Wings, Island Music has U2, Russ Ballard, Grace Jones, Great Buildings, the McCrays, Tim Moore, Charlie Dore, the B-52s, Ian Matthews, Sparks, Richard Thompson, A.W., and the Plastics, a Japanese group.

The Worldwide Growth Of Music Publishing

BILLBOARD spotlights one of the most profit potential areas of the music industry—music publishing—with the added dimension of international growth in video and by measure of the "new role of the music publisher today". Featured is comprehensive coverage of: 
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Issue date: June 27, 1981  Ad deadline: June 5, 1981
Czechoslovakian pop singer Karel Smetana, 29, who was released from prison after serving 12 years, attended a wedding reception of a friend here. He is a one-time member of the group Plastic, formerly of The Universe, which was banned at government level in Czechoslovakia in 1976.

British Industry Rallying Behind $20 M Video Plan

LONDON—A consortium of British banks and other companies including British Aerospace and Trident Television has been formed here to invest over $20 million in satellite broadcasting and to explore other broad- and narrow-cast services.

The company, Satellite Television, plans to use one of the satellites to be launched by the international organization European telecommunications systems. Director Brian Hayes believes European satellite broadcasting could produce more than $4 million annually in advertising revenue.

In a separate announcement, BBC director general Sir Ian Tretwell has said the corporation is working with British Aerospace on a satellite project that could lead to the introduction of a subscription-type system by 1985, de- scribed as "a limited service to those who pay for it."

The British government has already taken an initiative in the field of pay TV, offering 12 licensees to cable operators for a trial period of two years, though with advertising excluded and only the 250,000 U.K. homes that already have cable television participating in the initial experiment.

4
IMC Focus: Satellites, Cables, Copyright Protection

This story prepared by Mike Hennessey, Wolfgang Sparh and Richard M. Nusser.

WEST BERLIN—Leaders of the world’s recording industry last week with increased awareness of the impact that new technologies will have on the industry, held a meeting following an intensive three-day ses- sion of the International Music Indus- try Conference, which was covered here by Billboard April 26-29.

For many participants, it was the first time they had seen demonstrative tele- communications, cable, television, and the protection of rights of musical compositions in the future were assembled and presented for debate in one forum.

Hence, the 11th IMC is viewed as a watershed meeting, the first industry-wide attempt to grapple with the inevitable revolution in home enter- tainment.

The range of topics, and the frankness with which they were discussed in open sessions, were often as controversial as the IMC site, a divided city that represents the aspirations of both the capitalist and social- ist worlds.

The German media and the West Berlin Senate both took appropriate note of the occasion. The Senate sponsored a gala of Electric Industry’s honor. The media marshalled over the “courage and frankness" that dominated the sessions and des- cribed the presentation of a Trendsetter Award to Switzerland’s Studio 200, a station that is often labeled on the air as a "cultural bomb."

The award expressly con- gratulated the private transmission station for its role in spreading the world’s mono- graph’s monopoly. These monopolies have long been taken for granted.

But, as more than one expert in attend- ance noted, that will no longer be the case at an age when satellite transmission will be used for both per- formers into most living rooms.

In addition to the problems that never seem to go away, home taping and parallel imports—the swelling yet threatening prospect of the new technological age poised

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protection negotiations to come be- tween the International Federation of Phonographic Industry, and Videograms and BIEJ, a federation of collection agencies. There is a recognition that with the new market in force, where recommended retail pricing has broken down in Europe. A new system will have to be determined to base calculation of the mechanical royalty.

The advent of commercial broad- casting throughout Europe was an- other prime topic for IMC, since it has become an important issue in the protection on the continent. The question is no longer whether this will hap- pen, but how rapidly it will take place. The prospect of extensive cable and satellite broadcasting means that state-run broadcasters will be subjected to formidable chal- lenges from private entrepreneurs and will have to radically change their methods of operation in order to sur- vive and compete.

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MARCOS AGREES

Broadcasters In Philippines Move To Establish Own Rates

By CES RODRIGUEZ

MANILA—A plaque of appreciation was presented to Philippine President Ferdinand E. Marcos by representatives of the National Broadcasters Assn. (KB) during a courtesy call at Malacanang Palace recently at the presidential palace.

The KBK agreed to back the work undertaken by the recently formed Broadcast Media Council (BMC), a self-regulatory standards committee established in 1974 to replace the largely government-controlled Media Advisory Council.

Marcos issued a decree on the same day that allowed the KBK to operate independently and set its own rates. It was an important event for the industry.

The KBK, led by President Antonio C. Barreiro, took the opportunity to discuss several items contained in two memos that it had earlier issued to the minister of transportation and communications and the chairman of the National Telecommunications Commission.

One item Marcos readily agreed to scrap was reform of broadcast rates authorized by the Ministry of Transportation and Communications. Another item Marcos approved was the establishment of the Open Market Commission.

Also revised was the agreement of certificates of public convenience from the National Telecommunications Commission.

CBS Pacts Hispavox

MADRID—CBS Records has contracted to distribute Spanish Hispavox label in the U.S. and Puerto Rico.

The move, which surprised some in the industry here, was negotiated by CBS vice president and general manager Ron Carnahan and Luis Gil. The deal reportedly calls for a three-year pact, with options, and includes catalog products as well as new releases. Hispavox has been tied to several U.S. deals in the past. Most recently Alhambra Records, which had distributed Julio Iglesias, CBS will continue to distribute products from its Spanish subsidiary, including Iglesias' work, which it now distributes.

Chaimowitz says CBS will not be handling any other labels here in Puerto Rico. He says it plans to keep distributing CBS-owned artists and works. 

Hispavox Signs Venezuelan Act

MADRID—Mila Castellanos, Venezuelan recording artist, has signed an exclusive contract with Hispanovox, the Madrid-based Spanish分公司, to create a new act for South America. Her first album is to be produced by Rafael Trachbuchs. The deal represents further expansion by Hispanovox into what it sees as an increasingly lucrative Latin American marketplace.

Dubbing Hurts, Says PolyGram Austria

BY MANFRED SCHEIBER

VIENNA—Austrian record industry statistics covering 1980, claimed to be more complete than in previous years, show a remarkably high cassette unit sales of 11.1 million, with a retail price total of $90.4 million.

PolyGram here funded the market research which yielded the statistics, collecting input from 5,700 sources. An outside research institute was used. Previously, official industry figures reflected data from record company members of IFPI only.

The report says: "If the approach adopted was reasonably satisfactory, problems arise when the report gets on the subject of imports. "It's important to awaken the conscience of the people that recordings for anything buy in out are a form of theft. But first, we have to have a legal basis to work on."

The report reported 2.5 million sound carrier customers split their cash into 61% on albums, 29% on cassettes and 10% on singles. A breakdown of music categories shows 38% of the turnover went on international pop, 20% on Austrian-produced hits, and 13% on classical music and just 9% on country.

The latter figure is here seen as surprising. It is believed that country can probably be part attributed to a strict definition of what is country and what is pop.

But classical sales figures are seen as surprisingly high. An analysis of broadcast music is beginning to build up interest in the 20-29-year-old group and a high percentage of buyers in the 25-34 group.

Gratifying to PolyGram was the 32% share of the $90.4 million total, which is slightly less than the Phonogram and Polydor. Of that, according to Arming, two-thirds were imports, with Phonogram in second place.

Concert In France A Shocker

PARIS—A scandal has broken out over the counterfeit 45s in the small town of Jativa by the new rock group the Electronics, whose music is available from PolyGram. But now there is quite whether it's really a case of rock used for political ends or simply just a case of theft.

The arrival of the band caused an outcry. Its three members plastered local walls with swastikas and portraits of Hitler. Then when part of their act turned out to involve smashing furniture, members of Parabellum, due on stage afterwards and afraid the crowd's outrage would be directed at them, telephoned the police.

Electronics' three members were arrested and will doubtless be charged with breach of the peace. But first the police have to find out whether the band was serious or merely trying, with some success, to shock.

Caroline Still Off Air

LONDON—Radio Caroline, the so-called 'airship-based' radio station, failed to get back on the air over the Easter weekend and no re-scheduled transmission date has been announced.

The key problem is completing work on the new transmitter, but the New York-based advertising agency handling the sales area says response has been "slow" so far from international advertisers.

CBS Agrees To License Excised Records

RICHMOND, Va.—CBS Records Inc. has agreed to license to PolyGram International the one-plus-one system. CBS had dropped the format in the U.S. in favor of the one-plus-one system.

The one-plus-one system means that every record by a new artist (up to 60 per year) is added to the catalog, and the one-plus-one system means that every record by a new artist (up to 60 per year) is added to the catalog.

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Japanese Culture Agency Ups Broadcasters' C'right Fee 5%

TOKYO—The director-general of the Culture Agency has approved a hike of 5% in the copyright usage fees to be paid by broadcasting stations. The raise rate, at 0.668% for the semi-government Japan Broadcast Corporation (NHK) and 0.62% for five commercial broadcasting stations.

The previous rates, which were raised in stages, are 0.669% for NHK and 0.62%, respectively. JASCAR, the Japanese rights organization, had submitted a request Feb. 12 for a 40% hike. Discussions were held with the broadcasting stations but no agreement was reached.

The matter was discussed in a meeting of theCopyright and subcommittee of the Copyright Council on March 27, and it was decided that a 5% hike would be appropriate.

The director-general of the Culture Agency held a meeting on March 27 and reported the conclusions of the subcommittee.

JASCAR held a meeting of its Blanket Negotiating Committee March 30, amidst heated debate. Although strong dissensions were voiced, it was decided to accept the 5% hike since the subcommittee had decided the amount and the Culture Agency approved the proposal. Consequently, the director-general of the Culture Agency approved the hike.

Concerning the 5% hike approved on March 31, 1981, Marumoto said, "It is valid for only one year, so that negotiations will be held to have again next year prior to the end of fiscal 1981, which falls on March 31, 1982.

MISSING LINK?

SONY Says New Color Video Will 'Change Concept Of TV'

TOKYO—The Sony Corp. says it has developed a new color video recording and playback system. The films qualities called "Sony High Definition Video System." The company showed a prototype HDVS featuring singer George Young of The Resonance duo's "Captured" album, especially 'Departure' and "Live Energy," to indicate how powerful the group is. The HDVS system also appears on the special bags.

Videos of the Journey's performances were used in video conventions for dealers, dealers are the CBS Television Network, says the Sony HDVS will "have a profound impact on the future" of the system, and called it "one of the few inventions after color and videotape that is "really new and will change the whole concept of TV."

Director Francis Coppola, who had come to Japan for the HDVS announcement, says the HDVS will break the conventional lines and calls it "the missing step" in movie making. He says he is "very pleased about this advance," and that it will make "it very easy to break shots, but also the long shots, are very sharp because of the dynamic range." Coppola called the HDVS a gift that will make it possible to produce movies more cheaply, cutting film costs by 30%. A standard tv set uses only 525 scanning lines, making it impossible to obtain pictures with the high resolution of 35mm film.

Big Journey Promo Push In Japan

TOKYO—To break away from Journey's past image of a group tied in with space and the Milky Way suggestive of the rock band, CBS/CBS has gone all out in promoting a "live under the blue sky" image for the group. This campaign with the release of the two-record album, "Captured," on March 21.

Using CBS/CBS produces anywhere from four to six new titles a week.

Roosey's "Deja Vu" To Tour Europe

SYDNEY—Australian power rocker Rosey hopes to duplicate the success of AC/DC in the European market this year.

Originating from the Albert Productions stable, Rosey returns replete with new material and a tour of Europe in May.

Gott Disk Exports Surpass 1 Million

PRAGUE—Czechoslovak state recording company Supraphon and export company Artia have announced that exports of recordings by the country's top MOR singer, now total more than one million units. This figure is a 10-fold increase released on a license basis in Russia and East Germany, nor does it cover Gott's entire Polydor and Supraphon output.

Joint Label Auditions Successful

TOKYO—Sinchirino Kawakami, a 22-year-old employee of a company in Nippon City, and the Resonance duo from southern Japan were finalists in the joint auditions held by For Life Record House (Billboard, Feb. 14, 1981).

There had been previous cases where record companies and talent agencies have carried out joint auditions, but this is the first time involving two rival labels.

Kawakami won the Columbia Award with his song, "Kamen." (Mask), while the Resonance duo's song was "Flower Baby Love." The two were selected in a two-day audition held in Shibuya, Tokyo, that Nippon Columbia opened in March, with new artists gain experience.

Almost 2,000 applications were received for the auditions three months from November, 1980, and 12 singers and groups were selected for the finals at Eegi-Ma. Columbia will be putting out Kawakami's debut record, while For Life will issue Resonance's debut disk.

New HMV Store

LONDON—The HMV retail divi-ision is opening a massive new store in Manchester in June, a $500,000 center of 7,500 square feet of floor space to stock video software as well as records and tapes.

Soviets Slate Jazz Festivals

MOSCOW—As ever, a great num-
ber of jazz festivals and other events, both national and local, will be held in the Soviet Union this year.

Major events include the Moscow festival in May, a concert marathon featuring many of the nation's first-class bands and bars because many of them are in business for only a few years or changing names.

Concerning the 5% hike approved on March 31, 1981, Marumoto said, "It is valid for only one year, so that negotiations will be held to have again next year prior to the end of fiscal 1981, which falls on March 31, 1982.

CONGRATULATIONS

George Young of the Journey

Rising to the occasion, Roseneau promises to give the band an upgrade with the new disk. He says, "It's just too important to break this record."

"We're doing our best to break this record," Roseneau says. "We've got a lot of enthusiasm for this."

During discussions Roseneau assured the band that he would do everything in his power to help them.

Roseneau says, "I'm really excited about this record. I think it's going to be a big hit."

He adds, "I think it's going to be a big hit. I've been working hard to get this record out and I'm really excited about it."
LONDON—For the past few years, the record business has been "dogged by entrepreneurial amateurs," but now there is a return to professionalism and as a direct result the industry has turned the corner of economic problems and is on the way up.

So said Ron White, president of the Music Publishers' Assn. and managing director of EMI Music

Secret Service's First 2 Albums Turn Gold

STOCKHOLM—Top Sonet, Sweden, act Secret Service, currently a big-selling act throughout Europe, has collected gold discs for its first two albums, "Oh Susie" and the latest "Ye-Si-Ca," covering sales of 50,000 units each in Sweden alone.

The band now goes on a two-week promotional tour which takes in South American territories, including Mexico, Colombia, Peru, Brazil and Argentina.

WIPO Plans 2nd Piracy Meeting

WEST BERLIN—Following the success of its international meeting on audio and video piracy in Geneva March 25-27, the World Intellectual Property Organization (WIPO) is planning a second public meeting for next year, to deal with the piracy of music, radio and television programs, books and magazines.

This was announced at the 11th IMIC here by John Hall, director general of IFPI, who opened the session on anti-piracy measures. Hall, a key speaker at the March meeting (Billboard, April 4 & 11, 1981), read a message from Dr. Arpad Bogsch, director general of WIPO, saying that the IMIC participates success in the continue battle against piracy.

Content Rule Is Working, Says CAPAC

TORONTO—The Canadian Content legislation requiring broadcasters to use Canadian music has had some success in spite of constant problems. But alongside White's optimism was a demand from Harry Tippel, chairman of the Record And Video Retailers' Organization (RAVRO) that value added tax be dropped on music generally in the U.K. It's currently 15 percent on disks and tapes.

Tippel said: "If the government would agree to treat music as cultural, in the way books are treated, and then zero rate them for this tax, record dealers wouldn't have to spend so much time and money on VAT matters.

More optimistic, however, was conductor Sir Charles Groves, who said records had a great affect on musical appreciation. "I think the digital recording system will bring a fresh era of prosperity to the industry," he says.

Gold Series From WEA

TORONTO—WEA is introducing a new category of double hit singles with its $1.98 list Gold Standard series this month.

Remembered for its sound from the Warner/Elektor/Atlantic group of labels, spanning a spectrum of music from folk to hard rock, the "Cycles/My Way," through the Electric Prunes with "I Had Too Much To Dream/Get Me Out Of This Place," to recent Grammy winner Christopher Cross whose hit, "Sailing," is back with "Rule Like The Wind."

The series will be marketed with gold color cardboards and counter displays.

Leyden Zar Planning Concerts

MONTREAL—A combination of good fortune and hot tunes has combined to launch an all band concert tour of the Juno audience, alternating venues in English and French.

Tell's Gold LP Adds Vigor In Quebec

The success of her LP is second only to that of Francisco Domperiere's 1976 LP for PolyGram in the market and a concerted effort is being made to establish the pop artist in the English/Montreal. PolyGram intends on further establishing the songstress in English Canada in the near future.

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Digital Minidisk

Telefunken/Teldec Lesson Contact With Vinyl Disk

But in its final report, DADA apparently has accepted both CD and MD without making a clear choice.

Although both systems offer a new level of sound reproduction, MD has several advantages for the 5.5-inch diameter vinyl records can be pressed on current production facilities and available on both sides for a total of 120 minutes per disk compared to CD's 60 minutes per disk on.

Telefunken/Teldec claim their records are both cheaper to produce and less susceptible to quality control problems with CD disks.

Price could also be a factor in MD's favor. Telefunken says its hardware price range could start as low as $150, about one-third of Philips/Sony projections. There is no MD car player in development, but a single microdisk is available, three inches in diameter, with 10 minutes capacity per side.

A major selling point of CD has been its laser technology which avoids physical contact with the disk. Teldec has reduced this advantage through "micro float," a thin layer of air and a heavy diamond stylus floats in the groove.

Both CD and MD offer random program access and supplemental information display for artists and selected tracks.

The Telefunken/Teldec technology is distinctly related to RCA's Selectavision videotrack, just as there are separate sides for audio and laservision videotracks. And while the differences between audio and video are not so significant, sources at Teldec concede they are watching closely the videotrack system battles to determine if its Selectavision will establish the market viability of a high performance compact disk.

Teldec seems to be aiming its MD sales efforts primarily at companies such as Philips which have committed themselves to Selectavision.

A Telefunken spokesman says the MD system could be marketed in two years. However, he emphasizes the need to attract licensees before a major introduction can be expected. The rival CD system already has Philips and Sony gearing up to debut hardware in the fall of 1982, and PolyGram exclusively committed to manufacturing laser audioskis.

One reason this year is Teldec's DMM direct metal mastering technology, which could set a new standard in audio and video disk sound. DMM eliminates the "father" step and the need for silvering from the mastering process. Teldec claims this results in improved surface and better signal-to-noise ratio and transmission.

DMM was not demonstrated at IMIC but will premiere at the Berlin Audio Video Fair in late August. A Teldec spokesman hints there has already been interest shown in DMM by a major international record company.

Operatta From EMI Electrola

COLOGNE—Classical product activity at EMI Electrola here is highlighted by a recording of the complete Franz Lehar operetta "Friedrich." On a recording with Bavarian Radio and the Munich Radio Orchestra, Helen Donath and Adolf Tscheppage sing the leading roles.

Organist-composer Lionel Rogg is recording for EMI Electrola a complete set of the church sonatas of Wolfgang Amadeus Mozart, along with the Orchestre de Chambre de Lausanne, conducted by Arpad Gerecz.

More than half the industry's earnings come from about 1,000 top shops, it was said, and 29% of these are owned by 100 retailers.

Slightly conflicting figures came from Deutsche Grammophon president Rudolf Gassner, who said that of the record industry's $1.2 billion turnover, $600 million came from specialty outlets, $200 million from department stores, and $160 million from major supermarkets.

Record company executives at the conference urged the retail trade to stock in depth and work back catalog material, as the best policy for survival. "Lamentation and complaints won't help the retailer," said Rudolf Gassner. "But efficiency will." Instead, retailers waited too long before seeking new musical styles like punk.

Video specialists present discussed the potential of music on home video that only video companies can offer. Some opera companies recorded live or video programs tailored specifically for home video rather than broadcast use. The WEAG's video managing director Michael Haentjes disclosed that his company's catalog had been sold out within weeks.

While the U.K., the Spectrum catalog will be distributed by a newly formed PolyGram Video division headed by David Ham. Available since late 1979, Spectrum product was previously distributed as part of a Selectavision program, through an agreement which expired Jan. 1, 1981.

The PolyGram Record Operations depot at Chadwell Heath will handle physical distribution and the PR sales force will also look after sales to record outlets. PolyGram Video head office selling to major multiples, key accounts and wholesalers.

The launch is accompanied by an extensive press campaign and dealer display materials. PolyGram Video plans to release around eight new titles a month in the U.K.

BLASTS GEMA

PolyGram's Video In Aggressive Bow

HAMBURG—PolyGram here moves into video distribution at the end of this month with the launch of its Spectrum videotape catalog, consisting initially of 70 titles.

The new PolyGram Video operation heads GEMA, the director Goetz Kiso. Distribution chief is Dietrich Herbst with a team of 10 salesmen covering district offices and record departments of major stores.

Autch catalog leans heavily on feature film material but included are titles from James Last, Pink Floyd and Abba, plus sports, documentary and children's programming.

It feels the time is right for video, with music and children's software achieving particularly good sales. But there are other doubts. "We are in unreasonable conditions; we have to have a realistic breakeven," he adds. In his bid to win over the right society GEMA for the use of music on video are far too high. "There is room for growth," he says.

At that figure, there would be no sensible relation between the film producer's side and the musical side of a video program.

PolyGram plans some cooperation with GEMA, and also intends acquiring American product to avoid parallel release of foreign films in video cassettes.

Meanwhile, in the U.K., the Spectrum catalog will be distributed by a newly formed PolyGram Video division headed by David Ham. Available since late 1979, Spectrum product was previously distributed as part of a Selectavision program, through an agreement which expired Jan. 1, 1981.

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Dealers Seeking Campaign To Counter Money Woes

WEST BERLIN—In an unprecedented move, the German Record Dealers' Assn. took advantage of the IMIC meeting here last week to urge the conference to pass a resolution pledging support of a campaign to ease retailers financial difficulties.

Speaking at the meeting here in Bonn, Berthold Liebernickel, chairman of the association, said: "The situation of German record dealers is deteriorated alarmingly over recent months because of three major problems. First is the contamination of the market by illegal recordings, not only from foreign countries but also from within Germany.

"Second is the total failure of the record industry to find a new music trend which could match the situation, more and more dealers would be forced out of business."
IT'S HERE!

THE NEW ALBUM FROM

Stephanie Mill

Contains The Hit Single:

"Two Hearts"

Featuring Teddy Pendergrass

www.americanradiohistory.com
HIGH INERGY

High Inergy made their first quantum leap with their new album, "You Can't Turn Me Off," and added even more momentum with "Hold On." The fifth album, "High Inergy," is a showcase for their high-energy bombardments. Their new partner, R&B/Pop tracks, provides new opportunities for "High Inergy," sparkles with ballads, and "River" will be making a lot of noise that sounds great.

RICK JAMES

Street Songs

After releasing his platinum debut album in 1978 and dominating the "Best New R&B Band" awards in Record World and Cash Box, Rick James has established himself as a consistent gold-seller—and still the pioneer of funk/rock 'n' R&B. Street Songs shipped gold within two weeks of its release—thanks to one of the hottest singles around, "Give It to Me Baby." A videotape of the single and its "Super Freak" is available as well as new R&B James postcards. A major late summer/fall tour will soon be announced.

THE DAZZ BAND

Let The Music Play

Their name is their business: they'll DAZZle you. This Cleveland outfit made its mark by turning on all nine for themselves on their last album, Invitation to Love, spinning the scale of upbeat numbers to ballads. Their second Motown album, Let The Music Play, announces a progression from the jazz-oriented first album to a new R&B/Pop sound—showcasing slick new arrangements and horn embellishments. While the upbeat "Let The Music Play," the infectious "Freejay," and the moaning ballad "Knock Knock" all make their mark, the same fiery backbeats and well-crafted rhythm sounds that made this band last ten years—yet even more unforgettable—are the same.

THE DEBARGES

DeBarges

DeBarges is a family band with 12 musical children—but only 6 were old enough to sign with Motown. Two of them have already made names for themselves: Bobby and Thomas, the nucleus of Switch. Bobby produced, along with Eddie and Bunky DeBarge, this debut family album, sparkling with teen appeal, from lush ballads to energetic dance music, kicked off by "What's Your Name." The group describes its album as "pop party music" with plenty of variety and surefire crossover potential. Considering the illustrious sibling footprints they're following in, that prediction should be right on the money.

TEENA MARIE

It Must Be Magic

I took one of the most talked-about emerging artists of 1980—it sounds like magic. I need Your Loving," and "Solid Gold." Rick James and Michael Jackson are two of the hottest singles, but Rick James has been making a name for himself in the background of Old Revolution and the infectious title cut, "It Must Be Magic." Teena's now gearing up for a major tour, and with this new Woodstock up, put her sonically on top.

COMMODORES

In the Pocket

In seven years, the Commodores have struck metal every time, racking up five gold albums, two platinum albums, one double-platinum album and two platinum singles and six other Top 10 R&B singles. In their 15-year career, they're with every available award and have never changed personnel. In the Commodores, it's not a question of careers, it's about the music. And the Commodores have opened for James Brown, Fela Kuti, and many other superstars. Their newest project, "Lucy," is a terrific celebration of their careers. The Commodores, in a brilliant collaboration of their career, have opened for James Brown, Fela Kuti, and many other superstars. Starting with a new record, "Lucy," through the Commodores will take over...
<table>
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<tr>
<th>THE WEEK</th>
<th>MAX WEEK</th>
<th>ARTIST</th>
<th>Title</th>
<th>Label, Number (Dist. Label)</th>
<th>Suggested List Prices (LP's/45's)</th>
<th>Sales LP's/45's</th>
<th>Suggested List Prices (LP's/45's/Cass. 8 Tracks)</th>
<th>Sales LP's</th>
<th>Suggested List Prices (LP's)</th>
<th>Sales LP's/45's</th>
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* Stars are awarded to these products showing greatest sales strength. - Symbols are awarded to these products showing greatest upward movement on the current week's chart (Pro-forma). ** Recording Industry Aux. Of America seal for sales of 100,000 units. (Stated indiated by asterisk). *** Recording Industry Aux. Of America seal for sales of 1,000,000 units. (Stated indicated by dagger).
Alfa Tests Label Expansion Waters

**Closeup**

**General News**

**Chartbeat**

**Lifelines**

**Births**

Boy, Spencer Roland, to Wendy and Gregg Douglass April 29 in San Luis Obispo, Calif. Father is the song-writer who performs with former Double Brother Tom Johnston.

**Marriages**

Terry Ford, drummer, to Christine Mallon May 2 in Anaheim, Calif. Bride is with Brown Record Distributors in Buena Park, Calif.

Kathy Poll, co-founder of the International Talent & Touring Di-rectory, to Donald Schnurr May 9 in Cincinnati.

**Deaths**

William Alonzo "Cat" Anderson, former member of the group of record labels in Southern California, May 3 in Los Angeles of cancer. (See Cancer point-color chart.)

Marvin Skiles, 75, composer, arranger and conductor for a half-century, was known for his work with the 30's band of the same name and whose work was heard more recently in more than 200 motion pictures, May 1 in Rancho Bernardo, Calif. of complications resulting from cancer.

Clair LeRoy Stout, 68, general counsel, director and vice president of Golden West Broadcasters, April 11. He had a 40-year career with Golden West in 1968 after retiring from law school. He is survived by his widow, Iris, and three daugh-

Cyde Baum, 63, former vocalist for the late Hank Williams, of Los Angeles April 14 in Pollock, La. Baum was a longtime member original of the "Louisiana Hayride."

Jack L. Levy, 56, a vice president at Capitol Records and head of its West Coast office in 1960s, of cancer April 18 in Los Angeles.

D'Arrinell P4wning, for 9 years, father of John Mathis and a part-time faculty member at Colorado State University, March 29 of a heart attack in Los Angeles. He is survived by his widow, Karen, two children and a brother.

**Alfa Tests Label Expansion Waters**

**Continued from page 8**

Several major record labels, including Alfa, have been expanding their operations by launching new subsidiary labels. These new labels are designed to cater to specific niche markets and to tap into emerging genres of music. Alfa's expansion efforts have focused on launching labels that specialize in rockabilly, surf music, and instrumental pop, among other genres. The goal is to broaden the company's appeal and reach new audiences.

**Papa Sonic**

*Chatterbox*—a playback system that transmits music through the body, already on sale in Japan but not marketed here yet—Jones reports "very positive" responses just one week after the mailing.

The 24-page catalog, which features detailed information about the company's products, is available from Papa Sonic for $3.50. The company offers a 30-day money-back guarantee on all purchases.

**Pop Crossover**

*Continued from page 3* product. Gary U.S. Bonds' "Dedication to Equity" single, which was released in March, hit the rarefied air of the pop charts, hitting the No. 1 spot on the Billboard Hot 100. The single went on to become a smash hit, topping the charts for two weeks and remaining in the Top 10 for a month.

**Detroit**

A new single by Detroit native and soul singer Barbara Acklin, "Willie and the Poor Boy," has been gaining attention in the R&B charts, reaching the Top 10 in its second week of release.

**Atlantic**

Atlantic Records has released a new album by British rock band The Who, titled "Who's Next." The album features a mix of rock, psychedelic, and folk elements and has been well-received by critics and fans alike.

**Capitol**

Capitol Records has signed a new artist, a young woman from Texas, who is quickly gaining attention for her unique voice and powerful singing ability.

**Polygram**

Polygram has released a new album by the British rock band Dire Straits, titled "Brothers in Arms." The album features a blend of rock, blues, and country influences and has been praised for its overall sound and production quality.

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Douglas: Moving Up From Ground Floor

Continued from page 6

We were working on ‘Walking On Thin Ice’ and I knew we’d finish fairly early one day. So, I arranged it so my Karen Lawrence session would start at 10 p.m. Then we were supposed to record the clean master. I’d just sat down in my next session and 20 minutes later heard - boom! - there was a direct cable. Three days after it happened, Yoko and I went back into the studio and put on a T-shirt, and Kurt Cobain, with John’s voice and music. It was almost like a funeral service because there wasn’t any funeral service. We teetered back and forth between systems and concentration. We did that for two nights. That seemed to provide some kind of therapy or release.

Douglas cut 23 songs with John and Yoko, nine more than appear on “Double Fantasy.” The original plan was for a second LP to be issued this spring. Now Douglas doesn’t know if it will ever be released. He’s still in doubt about that. They now have dance with Ray Caviano supervise the mix. The songs themselves, say Douglas, were “not avant-garde and poetic than those on ‘Double Fantasy.’”

As for Yoko’s solo album, Douglas reports that she’s parted company with Stasium and that she “now have dance with Ray Caviano supervise the mix. The songs themselves, says Douglas, were “not avant-garde and poetic than those on ‘Double Fantasy.’”

Douglas worked with Len Lennos was fitting, since he says the Beatles’ White Album was his “real introduction to pop music.” Yoko had the chance to work with George Martin when he produced Aerostim’s version of “Some Time Together” for the ill-fated “St. Pepper.”

“The film was a disaster,” Douglas says. “But I came out of it with a hit.”

Douglas hooked up with Aerostim through his friend John Boner. “I was working with Bob engineer Alice Cooper albums, when he got me a call to produce Yoko’s album and I was supposed to produce,” says Douglas. “You’d probably like them because you like the Yard- birds.” Yoko’s album is the right LP, but they’ll lose your head.” I said ‘Sounds perfect, just like my neighbor’s kids.’ I’d done five albums with Aerostim, from ‘Get Your Wings’ to ‘Love.’ By then we’d just worn each other out. Neither one of us could bear the other. I think it’s good to change after awhile.”

Ezrin also lined up Douglas’ first jobs as a producer. “Bob sent me to open up to Ken and Doug.” Ezrin’s first album was in a group called Crowbar. When I took Alice, Cooper’s album, it was the most difficult album for that was a fun album. Bob didn’t feel like doing anything involved in it, and it was a good experience for the both of us.”

Douglas’ biggest talent legacy is probably Cheap Trick, which he

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NEW YORK — The biggest store in the Times Square Stores/Record World chain is almost forming three or four video cored.

The Record World outlet in

RIAA Certified Records

Gold LPs

Journey’s “Captured” on Columbus, Disk is their fourth gold L.P.

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Experience, discipline, mental ability, they all play a role in giving Steve Winwood the competitive edge. And winning marks like these:

- **Arc Of A Diver** ...certified gold...headed for platinum
- **Arc Of A Diver** ...#3 Billboard album chart
- "While You See A Chance"... #1 Radio & Records... Top Ten
  Billboard, Record World, Cashbox
- "Arc Of A Diver"...the new single racks up 63 pop adds in its first week out... AOR's already on it from the album, which continues at Most Airplay in Record World

There's no mistaking the form of Steve Winwood.

**Arc Of A Diver** is an Arc of Triumph.

**Steve Winwood. Arc Of A Diver.** ILPS 9576
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