Controversy Over Stones' Seating Policy

By CONSTANCE CRUMP

DETROIT A dome full of controversy over public safety including legal suits and radio and TV editorials surrounds the upcoming Rolling Stones concerts at the Pontiac Silverdome Nov. 30 and Dec. 1.

At issue is the practice of selling general admission tickets a.k.a. festival seating. Twelve persons died in a crush to get good seats in Cincinnati two years ago at a rock concert featuring the Who. Since then, public criticism of festival seating has led to seating policy reform in Ohio and other parts of the country. There are no laws prohibiting festival seating in Michigan.

Concerns over safety gained added weight last week when a performance by the Rolling Stones in Worcester, Mass. Monday (14) turned into a disturbance. An estimated 4,000 fans turned out for a supposedly secret concert.

(Continued on page 10)

FCC Head Promises AM Stereo

By DOUGLAS E. HALL

MIAMI- A promise to push through AM stereo by the first quarter of next year and a pledge of support to amend the U.S. Constitution to give broadcasters greater rights were messages delivered here to the National Radio Broadcasters Assn. from Washington that brought attendees to their feet cheering.

In subsequent days, Sen. Robert Packwood (R-Ore.) on Monday (14) and new FCC chairman Mark Fowler on Tuesday (15) brought the good news from the Reagan Administration and the Republican controlled Senate.

Packwood challenged broadcasters to muster lobbying efforts to support an amendment to the U.S. Constitution to give electronic media the same First Amendment rights now enjoyed by print.

"When the time is right, gather your forces and will not just be a willing ally, but a will."

(Continued on page 18)

Philips Seeks Royalty On Compact Disc

By ALAN PENCHANSKY

CHICAGO-The Netherlands' Philips company will break with the tradition of non-royalty payment on its technical innovations when the Compact Disc digital-audio-disc technology is unveiled.

Philips is proposing a royalty rate on Compact Disc software of three cents per side, sources close to the development of the system have told Billboard. This royalty is paid in addition to the royalty levied on Compact Disc hardware manufacturers.

The move contrasts to the free access which was provided to the Music Cassette, the analog tape system introduced by Philips some 20 years ago and today a worldwide standard.

The Columbia-developed LP and the RCA-launched 45 r.p.m. disk also were systems offered to all takers at no cost, because the success of the formats was seen to hinge on widespread adoption by retailers.

(Continued on page 9)

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INSIDE

State In Rhythm With The World

AT NRBA CONFAB

AOR Cuts New Wave Shows

By ED HARRISON

LOS ANGELES-The exposure of new music on the airwaves, already limited, will be more so now as AOR's concession to progressive new acts via late night weekly program blocks is beginning to fade, according to program directors.

Recent moves by a number of stations away from "new music hours" ranging anywhere from one to four hours devoted almost exclusively to product outside the realm of normal AOR playlists is said to further weaken the credibility of music whose roots are associated with rock's new wave as a viable programming tool.

With the exception of a few breakthroughs

(Continued on page 14)

CBS Hosts Tower Meeting

By JOHN SIPPEL

LOS ANGELES- Departing dramatically from precedent, CBS Records subsidized a personal meeting between three of its branch managers and 29 of the 30 Tower Records store managers in Sacramento, Calif. Tuesday (15).

The thrust of the day-long confab at the Tower home base was to coordinate the elements of a month-long October CBS catalog-wide album program through the entire Russ Solomon chain. It marks the first time that label reps and store managers have conferred personally on such a promotion.

"It's the first time Tower managers have ever been together," Solomon noted, "and, more importantly, it insured total cooperation from every store to

(Continued on page 9)

Law Hits Piracy In Italy

By VITTORIO CASTELLI

MILAN- Italy, for many years the European country most severely affected by record and tape piracy, is making significant progress in controlling the problem, thanks to a tough new law passed by the Italian government which came into force two months ago.

Says Guido Rignano, president of the Associatone dei Fonografici Italiana (AFI), the local group of the International Federation of Producers of Phonograms and Videograms: "Although the new law has only just come into force, we are already seeing that it's had a deterrent effect on some pirate operations."

(Continued on page 89)

IT'S ONLY A MOVIE.

"LIVING IN A MOVIE" ON EPIC RECORDS AND TAPES.

Produced and Engineered by Gary Myrick & The Figures. (C) 1987 Sony Music Entertainment Inc. All Rights Reserved. Made in U.S.A.

By DOUGLAS E. HALL

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(Continued on page 18)
STANDING TALL

is not only the newest album by the legendary Crusaders, but also a strong statement about their artistry spanning their historic career.

Written, Produced, Arranged and Performed by THE Crusaders, also features guest vocalist Joe Cocker on the first single "I'M SO GLAD I'M STANDING HERE TODAY" (MCA-31177)

Produced by WILTON FELDER, STIM HOOPER And JOE SAMPLE For 45th Productions, Inc.
New York.—Three men who had pleaded guilty to copyright viola-
tions in the manufacture of bogus recordings have been sentenced in three separate cases.

Jerry Petrus, the owner of General Music Corp. and Tempo Distribu-
tors of No. Carolina, was sentenced in Sept. 8 to two years in prison and a $25,000 fine in U.S. District Court in Winston-Salem, N.C., for his role in the 1961 theft of records. Petrus pleaded guilty to three counts of fraud, wire and mail fraud, and illegal infringement of copyrighted material. He was sentenced to six years in prison and a $25,000 fine.

BEST MEN—Bill Wyman, left, and Kim Benson, right, bass players for the Rolling Stones and Utopia respectively, kick off a farewell farewell tour for drummer Mick Jagger during the reception celebrating Gardner’s marriage to Janis Lundy, co-
director of Garlund Entertainment Corp. Wyman and Utopia’s lead singer Todd Rundgren served as the entertainment committee held at Rundgren’s 14-acre home in New York State.

Retail Jukebox System

To Go National January

By IRV LICHTMAN

NEW YORK—A retail jukebox system that allows customers to sample—at a quarter for two plays—new album cuts and receive a free magazine goes national Jan. 1 through all Licorice Pizza and Tower outlets plus 35 Peachtree stores, among others.

The New Vinyl Times device, of-
fered free to retailers, had been ten-
sively scheduled to be installed on a national level this fall, but the company cites “manufacturing diffi-
culties” that delayed expansion.

Instead, the company will expand this fall from its Los Angeles base-
located in a test for the past year at Tower’s Sunset and Westwood loca-
tions in Los Angeles and the Licorice Pizza outlet in West Los Angeles—to other California cities, including San Francisco, San Diego, Fresno and Stockton.

One retailer, Tracks of Nor-
folk, Va., part of the Record Bar chain, will feature New Vinyl Times when it requests at the radio station, K-94 (WMKY-FM), whose program di-
rector, John Heimer, said the station will “not only expose a lot of new music regularly, it will also become a nice place forB.B. and rock-
ers and radio.” This research stems from a computer bank within the unit that tallies what product has been sold.

Jim Jeffers, former recording ex-
cecutive who has just joined the Koala sta-
ad as vice president of marketing, claims, “Data going back to the in-
ception of New Vinyl Times proves that the Pretenders, the Police and Devo were getting heavy play on the system long before they started getting saturation play.”

According to Jim Greenwood, president of Licorice Pizza, the re-
tailers’ test results have shown New Vinyl times is an “excellent device for selling new records. New music is the lifeblood of our industry and New Vinyl Times creates an entirely new access to exiting music. We look forward to having it in all stores.”

The company has proposed that retailers can read the magazine for reviews of 72 new albums, features and inter-
views then get to play two selections for a quarter through the store’s regular sound system. Since there are two copies from each album, buy-
ers can choose from among 144 cuts. Every two weeks, the company says 72 new albums will be added along with a new 20-page supplement supported by label ad-
vertising.

Waiting Standardization

NARM Panel Pushes
For Paperwork Relief

By SAM SUTHERLAND

CARLSBAD, Calif.—Substantial
cost reductions and streamlined or-
der processing are among the indus-
ty-wide benefits proposed for a

proposed standardization of key
documents routinely used by record
and tape vendors and their account-
s.

The first such standardized form, a

proposed product invoice and packing slip proposal, was intro-

duced in prototype at the La Costa home here during the final day of the Na-
tional Association of Retailers

(Dist), a $3.5 million fund. This fund

will be used to help defray the cost of

the new access to national retailers.

Further along, the member retai-

lers continued, similar developments in other area of industry could

yield a second quantum leap in

expanding the flow of product through the mail. This, they said, could sharply reduce clerical errors, and eliminating time-consuming dupli-
cation efforts.

In introducing the invoice and

packing slip proposal, panel mod-

er, Jim Green, president of Koala’s

of the 29 store Licorice Pizza chain

based in Los Angeles, noted the wide variance in both labels’ and re-
tailers’ designs for such forms. Both physical design and the kind of in-
formation required can differ dra-

matically.

“These items, which you probably
ever think about, differ from com-
pany to company,” he explained, ac-

cording to such familiar data as pur-

chase order number and date, product identification number, list price, quan-

tity and back-order information.

When a supplier’s invoice fails to

provide sufficient data for a dealer’s needs, or includes items deemed un-

necessary, a host of prob-

lems can ensue. According to Green-

wood and his retail allies on the panel, among them Everybody’s Records president Tom Keenan,

(Ca. on page 13)

Better Cassette Quality Urged

Carlsbad, Calif.—Retailers’ growing concerns over the shortfall in tape quality and packaging design for prerecorded tapes were underscored here Sept. 11 during the panel session in the National Assoc. of Recording Merchandisers (NARM) Retail Advisory Com-
mite meetings.

The morning presentation, held at the La Costa resort complex, was ac-
tually informal talk from Tape Records chief Russ Solomon, but as was underscored both here and else-
where during the three-day huddle he carried the implicit and unani-
mous weight of the entire NARM re-
tailers’ panel.

That body represents nearly 20% of the sales generated at retailer in the U.S., according to a NARM estimate (Billboard, Sept. 19).

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3 Pirates

Sentenced

In Separate

Crackdowns

U.K. TO GET

BAR CODING?

LONDON—Bar coding may be introduced for new U.K. album and tape releases within the next couple of years. Results of an experiment carried out by retailer W.H. Smith in one of its South of England stores were sufficiently encouraging for the British Phonographic Industry council to give general approval to the idea.

The adoption of the European code in Britain in the wake of previous ob-
jections from the U.K. indus-
try, particularly since the standard it provides is compatible with the newly modified U.S. code.

The BPI council has now set up an ad hoc working group of industry in-

In addition to its music pub-

lishing arm, the Synchrony Bandier company has been a leading producer of recordings, including: Shadowfax, Barbara Streisand, Barry Gibb, Dina Ross, Tanya Tucker, Dolly Par-

In the United States, a new service will be offered this fall called Koala’s “kiosk” system. The concept is that of Koala’s own product under a “request” basis. Among the acts represented in the first CSP-originated release are George Jones, Ronnie Milsap, Lonna Armstrong, Xavier Cugat, Duke Ellington, Isley Bros., O-Jays, Gene Pitney, the Plat-

FM closer for New Zealand

Auckland, New Zealand.—FM radio is almost certain to be legal in New Zealand within the near-year. The Broadcasting Tribunal here has heard from a number of groups seeking licenses. There are five main contenders, Stereo FM, the Broad-

The tribunal has given its go-ahead to the FM deal and has promised to announce a ruling on all pending FM licenses in New Zealand within the next few months.

FM enthusiasts who operated private radio stations last year, and early this year, intend to set up again in Auckland to keep the hobby live.

www.americanradiohistory.com
Mike Love to the Boardwalk Entertainment Group, which will release the veteran Beach Boys' first solo album, "Looking Back With Love," next month. The album was produced by Love and Curt Beck. ... Eddie Rabbit to Phonogram International for the worldwide territories of the U.S. and Canada, where he remains with Elektra/Asylum. ... The J. Geils Band to Klang Corporation for worldwide personal management. The veteran rock band, which will be handled through the newly-formed Klang Corporation office by Jeb Hart and Bob Hinke, is set for six West Coast shows on its fall 1982 tour, and starts its own international tour in December, with a new EMI/Atlantic LP slated for late October release.

WELCOME ABOARD—Ralph Eder, left, Elektra/Asylum's East Coast artist development manager, and Bruce Lundvall, senior vice president for the label, talk with Rupert Holmes about his debut single, "You Don't Have to Do It," that's set for release in October, and will be preceded by a yet to be announced single. Holmes is holding a chocolate record presented to him as a "welcome to Elektra/Asylum" gift. This is the first artisting Lundvall has signed since joining Elektra.

MIAMI—The merchants of full-format satellite-delivered radio music services assured programmers gathered at Broadcasters Assn. convention here Sunday (13) that they do not want to take over the programming of local stations, but offer music "a hell of a lot better than radio has ever been able to offer before."

That was the comment from Dwight Case, president of the Sunbelt Broadcasting Group, which is offering the adult contemporary Transart Service. His stand was similar to comments from Ken Burkart or Burkart/Abrams/Michael/Douglas and Assoc., Rick Sklar, ABC radio programming vice president, who is developing the new full-service formats for ABC Radio Enterprises, and Ken Pierce, the label's affiliate relations director of RKO Networks.

New Trends Tip Listeners To Tape, Says Researcher

By DOUGLAS E HALL

Miami—Programming with long commercial-free music水泵 (Continued from page 20)

Satellite Boosters Offer Comfort To Programmers

By DOUGLAS E HALL

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Noting his fullservice music, Case said: "We're not really a 16-hour-a-week syndicator, but whatever happens in the world that is larger than your town, it will be there for you. We will be offering you things you've always wanted, but couldn't afford. We'll be making your station stronger than if you were sitting there alone. Program directors can now rely on the satellite for music and program commercials to see that they are produced right and flow." Case and the others on the panel explained that client stations only have to pay Co, which will be minimal, in Transart's case, 168 minutes a week.

Comparing his company's joint venture to other companies' "one-stop" programming, Case said: "If we're going to compete on the same level, we have to provide the kind of programming that people are going to want. I think the key is the music. We don't want to dumb it down, but it has to be exciting to the people who are going to listen to it."

Case is not alone in this statement, as other satellite companies are providing "one-stop" programming. The others include the Rock Network, which is owned by Cox Enterprises, and is being marketed by RKO Networks.

In a recent survey of satellite users, the Rock Network found that the majority of listeners preferred the satellite programming over local music.

Satellite operators are also offering full-service programming to local stations, and have found that the demand for such programming is increasing.

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Miami—Programming with long commercial-free music水泵 (Continued from page 20)
Get to know KC... the Artist.

Moving millions of people, record after record, is truly an art. And now the creator of "Get Down Tonight" and "That's The Way I Like It" is bringing all of his writing, instrumental, arranging and production skills to his first great work of the '80's.


Epic is a trademark of CBS Inc. © 1978 CBS Inc.
Panel Asks For Better Cassettes

• Continued from page 3

The same morning session saw Solomon's plea for improved sound quality on cassettes and better tape packages sandwiched between a panel discussion on standardized business documents (see separate story) and a general retail business panel.

Solomon, long a vocal critic of prerecorded tape quality, opened his remarks by playing two cassette versions of the same Santana song. One was a conventional Columbia prerecorded cassette, the other a home recording made by Solomon himself and designed to underscore what he described as "the tunnel effect" marring sound quality on tapes duplicated at high speed.

"The buyer who is aware of sound quality is making his own," he stated flatly. "They won't be satisfied with the 'tunnel effect' of prerecorded tape. And home tape deck users don't use prerecorded tapes at all."

He noted the continued growth for cassette hardware sales and the overall growth for software sales as indicative of the compact disc appeal as a compact and flexible music medium. The bullish gains seen for personal mini-cassette units like the Sony Walkman, and for portable "blasters" combining speakers, cassette deck and tuner, attest to portability as a top priority, he added.

Yet, contended Solomon, while Tower's own stores show strong blank tape sales gains, its prerecorded sales have increased only by 2% to 3%. With an estimated 15% of the chain's total tape business now generated by sales of blanks, "it would appear our added tape sales are going to TDK, Maxell and Sony, not you, you cobblers."

Solomon panelized labels for failing to maximize the graphic potential of the conventional Philips cassette box. Showing samples of U.S. prerecorded tape packages and their Japanese counterparts, he praised the latter for utilizing larger-sized type on spine copy, a feature selected American labels like Warner Bros. have also incorporated, and for more lavish paper insert designs affording the inclusion of more printed information about the tape's contents.

Another plus to many Japanese cassette packages, in his view, is the outer slipcase now used by some companies there. Again, the provision of more space for information is the lure.

The objections from label reps present that such revisions to current tape packages would generate increased cost hurdles unless countered by noting the much higher cost of using larger-sized board outer packages along with the AGI by 2/3 and Shellwood's 6/6 by 6" box, both used in prototype last fall.

SAM SUTHERLAND

STARS ON 45' MUSICAL COMING TO U.S.

AMSTERDAM—Four of the session singers, who performed on the internationally successful "Stars On 45" project of Dutch producer Jaap EGGERMONT, have been invited to perform in a musical, based on the "Stars On 45" project.

The artists are Hans Vermeulen, Ottie Huysden, Claudine Hogenboom and Maureen Seedorf. Together with American artists they will appear in the musical, which will have its world premiere at the Palladium Theater in New York, Oct. 28.

The musical is an initiative of New York-based production company, Larry Spellman Productions. Choreographer of the musical is Tom O'Horgan, who staged the musical "Hair" and "Jesus Christ Superstar."

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SAM SUTHERLAND

HOT 45S LOGS TOP POPPER; STONE TIES SUPREME TALLY

LOS ANGELES—For nearly 13 years, Marvin Gaye's "I Heard It Through The Grapevine" stood as Motown's all-time longest-running No. 1 single. But now it must share that distinction, as Diana Ross & Lionel Richie's "Endless Love" equals its seven-week stand at the summit. That longevity at No. 1 would normally normally result in a single winding up as the top record of the year. But "Endless Love" must compete with Kim Carnes' megahit "Bette Davis Eyes," which had nine weeks at No. 1. Ironically, "Grapevine" experienced the same fate in 1968, when it was overshadowed by the Beatles' "Hey Jude," another nine-weeker. Motown has collected 47 No. 1 pop hits in the past 20 years (the first was the Marvelettes' "Postman" in December, 1961). Here are the 20 biggest, ranked by weeks at No. 1. Ties are broken based on weeks in the top 10.


The Supremes have four of the label's 20 all-time biggest hits, followed by Diana Ross as a solo performer with three and Marvin Gaye, the Jackson Five, Stevie Wonder and the Temptations, each with two. All in all, not a bad bunch of recors.

CUTS DISKING OUT INDIE NASHVILLE PUBLISHERS

NASHVILLE—With a worldwide industry move toward conglomerate publishing ventures, smaller indies are finding it more difficult to compete on the open market.

The relative handful of independent publishing operations in Nashville who now rely on song publishing without benefit of either in-house production or songwriter/artists on staff is rapidly diminishing. And those that are managing to survive in the face of a tough economy way they are doing so by investigating new outlets.

Cited as potential primary sources for indie publishers' income are movies and cable TV productions, special packages and more foreign licensing.

The independents are also looking for ways to lighten their publishing dilemma of.pitching material to producers already ensnored in house packages.

Among these strategies are profitable co-writing situations where one of the writers may be a producer himself or have a proven track record; ancillary usage of copyrights; and what one independent publisher refers to as "a beach-strength power." "Let's face it," comments Robert John Jones, director and partner in Terrace Music Group, "if you don't have in-house production or hit-making artists, your ability to compete for...

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The New Album Features:

"YOUNG LOVE"
"DADDY'S HOME" &
"WIRED FOR SOUND"

Arranged and Produced by
Alan Tarney
The "Betty Wright" album was originally released a few months ago.

Now it's Wright Back...with a big difference!

Betty Wright's sizzling performances on the Richard "Dimples" Fields singles, "She's Got Papers On Me" and "I've Got Too Many Ladies" have made Betty Wright red hot.

And to add to the heat, we've added her latest single, "Goodbye You Hello Him," to the "Betty Wright" album.

Now, more than ever, GET WRIGHT!

"Betty Wright!” Now including "Goodbye You Hello Him!” Written and produced by Richard "Dimples" Fields. On Epic Records and Tapes.
LOS ANGELES—Limited growth is the theme of the Dick Griffey group of companies. “We believe this is the only way to maintain control,” says Virgil Roberts, newly named executive vice-president/general counsel of the corporation which includes two publishing wings, Spectrum VII and Hip Trip, Griff-Co Management, Dick Griffy Productions (the concert promotion division), and Griff-Ways Films, Solar Studios (racing and Solar Records).

Although many in the industry view Griffy as a record company president and part-time concert promoter, Roberts says Solar is not a record company but an entertainment conglomerate currently making most of its money from the sale of records. “But our long-range goals for 1985 are to develop seven different profit centers that exist in the Griffey group of companies.”

About Solar’s philosophy concerning limited growth, Roberts says, “We may have the money to sign 10 more acts but we don’t want to do that. Instead, we’ll sign one or two during the next year. In that way we maintain the quality of everything we do.”

He notes that Solar may be one of the few labels without a budget to produce a record. “When our artists go into the studio, their instructions are to do it right, not finish it for $100,000, $150,000 or $500,000. “In order to maintain the quality we’ve had and not go bankrupt, we tell them to do it right, but now that I am here Dick (Griffy) has enough time to supervise the production so it doesn’t go out of hand.”

The present structure of Solar has Griffy in the role of chairman, handling the creative end of the business, while Roberts handles the day-to-day operation of Griffy companies.

Roberts claims Solar has a specific formula for success that works. “Every company at Solar offers their input. Before a record is done the company has a listening session which everyone attends. This session is held just to get material. Once the material is selected Dick will sit with the artist and producer and talk about the sound they’re going for. They want some idea of how they will end before they start.”

“At this point everything is taken into consideration, such as how will the group perform the tune onstage. There are some good tunes that a group may not record because they may not be able to do the tune well onstage.”

“Our acts must do tunes with an eye toward marketing, which includes their stage performance,” he continues.

Another part of Solar’s formula is to have various label artists critique a project at different stages of production. “That’s why it’s important to stay reasonably small. We can’t afford to become successful, we can’t continue to do what was done to get there.”

Roberts maintains Griffy has built Solar by developing talent from within the company. “That’s just good business, although I see some companies that do not adhere to that. Dick started with a nucleus of maybe one or two producers and developed the acts to now there may be 10 producers. Four or five writers have become maybe 40. Our idea is to try to do that in all areas, with all companies.”

It was widely speculated that Griffy signed with Elektra/A&M, in part, because of Warner Communications’ strength in the motion picture area. And he personally wants to produce films. Roberts admits that through Griff-Ways Films, Griffy has been seeking properties. “But we have not pinned down any specifics, and I doubt that we will until the end of the year. We’re looking at a Broadway play and we’re looking at doing a couple of theatrical releases.”

Philipseks Compact Disc Royalty

Continued from page 1

Spread availability of software.

The Philips system, which is being jointly developed with Sony, is expected to be introduced in Japan in the fall of 1982 and available to more than 30 companies there and in Europe and the U.S. have been licensed for hardware production.

Though Sony has acquired an interest in the new system, Rick Plusher, the company’s senior audio sales manager in the U.S. says its involvement is limited to the hardware side of the technology and all software royalties will go to Philips.

Sources close to the new system’s development say that at least as four manufacturing sites may be supplying all of the software for the first year or two. None of these plants is expected to be in the U.S.

In Japan, CBS/Sony, Pioneer and Denon are planning to manufacture Compact Discs. In Europe, manufacture will take place inside the PolyGram group.

The U.S. introduction of the system is scheduled for spring of 1983 although both the Japanese and U.S. rollouts may be delayed if all problems in manufacturing techniques are not ironed out.

The 4-inch diameter disk, read by a laser beam, stores up to 60 minutes of music per side in microscopic pits of binary-coded digital information positioned beneath the disk’s surface so as to be impervious to wear and abrasion. Developers, however, admit that to date only single-sided versions of the records have been produced successfully.

Hardware licensors announced to date include Matsushita, Mitsubishi, Denon, Hitachi, Nakamichi, Clarion, Kenwood, Sharp, Sanyo, Crown and Marantz.

CBS Hosts Tower Meeting

Continued from page 1

make a program successful.” All managers attended except the Hawaii store boss, whose schedule made it impossible for him to be there.

The meeting, described as a “mini-convention” by Solomon, carried out the “Fall Kickoff” theme which will be carried through to store employees and the consumer. CBS branch managers Dennis Hanson, Los Angeles; Joe Yoppon, Seattle; and Jerry Petti, San Francisco, were invited in football gear during one of the presentations.

Solomon did not detail actual portions of the program, but indicated that in addition to advertising, both print and radio/TV, there would be consumer and impedance contests.

Solomon assayed the one-day meeting with CBS execs and his management division to sit in “jobs he’s experienced in his three decades in the industry.”

He described the important and lengthy premeeting conference between his advertising division, Chris Hobson, director, and Bob Akin, Mike Pompei and Mike Farace, and the three participating CBS branch managers in creating the “excellent” single meet environment.
Controversy Over Festival Seating For Stones' Date

were scrubbed by city officials for security reasons. Instead, Boston Mayor Kevin H. White suggested that the band play a free concert at City Hall Plaza Sunday. (20) This suggestion was turned down, and according to promoter Don Law's office, no Rolling Stones dates are scheduled for Boston at this time. The Rolling Stones tour officially begins Friday (25) when the group will play two shows at the 90,000-capacity JFK Stadium.

In Detroit, almost immediately following the recent announcement by concert promoter Brass Ring that seats for the two Silverdome concerts would be occupied on a general admission basis, Fred Jacobs, program director of WRIF-FM, went on the air to explain that this decision was made in the interest of audience safety. The ABC-owned radio station's television affiliate, WXYZ-TV, Channel 7, also editorialized against the planned seating arrangement.

At the same time two Univ. of Detroit law students filed suit in Oakland County court to block the concert if tickets are not sold on a reserved seat basis. Brass Ring has insisted that the concerts are safe and that security precautions are more than adequate. If both concerts sellout as expected, the gross income from 150,000 tickets will be $2.25 million. The Stones' current tour is in support of the recently released "Tattoo You." LP will be 21 cities. The expected attendance is 1.5 million fans who may pay an estimated $20 million to see the Stones perform.

The Stones were originally scheduled to play the Silverdome on Nov. 30 only, but tickets for that concert sold out in a few days. The heavy demand led to the addition of a second show the following night with a limit of six tickets per customer sold by mail order only. Brass Ring productions stated that the second performance at the Silverdome precludes a rumored appearance of the group in an unnamed small area club.

"Every promoter in the country learned by that (Cincinnati tragedy) and everybody's planning better. Jeff Ellwood, spokesman for Brass Ring says in defense of the festival seating plan. To avoid any possibility of a return of the fatal crush for seats, Silverdome doors will be open several hours before scheduled showtime, security has been beefed up, and a phone hotline installed to give updates on the concert.

WRIF's Jacobs says that the content of his editorial was "too juicy," asking questions of who's responsible, is there a need for festival seating, and if so.

"Riferendum (a call-in listener poll) is running 10 to 1 against festival seating," Jacobs says. "The promoter took our latest editorial very personally. It's too bad because I feel the issue is public safety. We love the Stones, everyone at WRIF is looking forward to the concerts, but why not reserved seating."

Law student Steven Iamarino and James Rocchio filed an action in Oakland County circuit court seeking a temporary restraining order barring the concerts unless reserved seats are sold. The motion was denied by Judge Hilda Gage on Sept. 11. She set an Oct. 7 court date to hear testimony on the case.

The plaintiffs Iamarino and Rocchio are suing the Silverdome, the city of Pontiac, Brass Ring and Rainbow Productions, the New York promoter, on the grounds that the "Sisters of Mercy"-promoted event is a threat to both public and personal safety.

"A class action may be appropriate," Iamarino says. The class action could include all those who requested tickets. Iamarino and Rocchio plan to submit a list of questions concerning public safety and security precautions at the Silverdome to all four defendants.

L. Brooks Patterson, Oakland County prosecutor, plans to step in if the Silverdome doesn't "minimize the risk." I'm waiting to see how far the stadium goes to reduce the risk. By that I mean open all the gates far in advance of the concert. If (Continued on page 72)
Burbank Dealer Booked On Piracy

By JOHN SIPPEL

LOS ANGELES—Les Szarvas, 51, owner and proprietor of DISC-continued Records, 444 S. Victory Blvd., Burbank, was charged Thursday (24) in a local court on an eight count felony complaint filed by Los Angeles District Attorney John Van de Kamp, charging an unauthorized duplication of recorded performances.

Szarvas faces a possible sentencing as a first offender of a year and a day in the state penitentiary and or a $25,000 fine.

Members of the Burbank bunco/ fraud force were in the process Friday (18) of confiscating an estimated $2 million in LPs and 45s.

Det. Bob Elias, who had been intermittently watching Szarvas' allegedly illicit duplication operation, earlier last week was granted a search warrant of the Victory Blvd. premises by Municipal Judge Thomas Murphy.

Elias, after observing the operation Tuesday (14) arranged and broke the Szarvas on Section 635H of the California Penal Code. Szarvas is out on his own recognition after posting $500 bail.

Elias said he was advised of Szarvas' alleged pirating in July, 1979 by Noel Carlsma, an FBI investigator. The FBI advised Szarvas to cease-and-desist August, 1980.

Szarvas operated a mail and in-

ner service. A letter, found on the premises, states: "We are primarily a reference library of recorded music with approximately 500,000 out-of-print LPs and as many 45s in a per- inatious, ever-growing collection."

The letter went on to describe a record sales function performed by DISC-continued in which when the firm had more than one copy of a record it offered the second copy for sale. Prices began at $10 each for a $4.25 for an LP. DISC-continued of-fered to custom tape any album in their inventory for $15 on cassette, $17.50 on reel-to-reel, and $320 on 8-track. Cost of obtaining a duplicated single song on cassette was $6, $7 for reel-to-reel and $7.50 for 8-track.

Szarvas is accused of duplicating recorded performances from albums and/or singles.

It was emphasized that his sales of LPs and singles appeared to be a lawful operation.

Rock'n'Rolling

Byrne Pens Tharp Score

Producers 3rd B-52's LP

NEW YORK—Modern dance and contemporary music are meet- ing on Broadway for four weeks begin- ning Tuesday (22) when Twyla Tharp Dance comes to the Winter Garden Theatre with three different programs, including the world pre- miere of "The Catherine Wheel," whose score written by David Byrne, singer/composer of the Talking Heads.

The other 2 programs use music by Supertramp, Bruce Springsteen, and the Beach Boys, but Byrne's is an original score.

"We are currently developing a full evening's work about, amongst other things, the horrible family," says Tharp and Byrne, announcing the program: "While most of the dancing and all of the music are evolving alongside, we can both de- scribe the style as modern and an- cient!"

"In a broader sense, it is a story of a community disrupted, drawn into chaos, and then back into har- mony," explains Byrne, in his spare Soho left.

With the other members of Talk- ing Heads involved in their own projects, and with his interest in dance stirred by his own recent

Talking Heads video, Byrne says he was amenable to the project when he was approached over three months ago. Originally the plan was to use and adopt existing Talking Heads material, but "then they said they would like original staff."

Byrne says that to do the project he watched what the dancers had already, which gave him an idea of what kind of music they wanted. Then he went to the studio and made cassettes, which he gave to Tharp to slot into as needed.

He says he also played along with videotapes of rehearsals. "In some sections, nothing was stored and I had to do work specifically for that, to see what the tempo was, and in that section do something for it. Then I would work changes and the dancers would make changes in their moves.

The result is mostly instrumental, soundtrack type of music, but there are a couple of real songs as well, in- cluding one, called "Between the Cracks," that when Byrne played it in his loft, sounded as good as any- thing done by the Talking Heads.

Byrne says he doesn't expect the full score to be released on record though some of the individual songs may be. As for the rest, Byrne says he still "will have to live with it, and see how it...

(Continued on page 2)

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(Continued on page 2)

MASTER TURNED DOWN? DONT GIVE UP.

NLDC IS YOUR ANSWER

PHILADELPHIA— NLDC (National Label Distributing Company) is a national distribution service set up with the key independent distributors across the country to expose, market, and distribute your product. If you believe enough in your product to spend time and money on it and it is passed over by the majors, that doesn't mean it's a loser.

Many passed over on major have gone on to be hits. NLDC will get your label out there and afford you the opportunity to guide your own destiny in the record business.

Understanding the problems of the small indie we have structured a very fair, affordable for in set your label up as a nationally distributed record company.

For further information call Steve Scheltinga at NLDC central headquarters 215 564-0500 or write to NLDC at 1529 Walnut Street, 6th Floor, Phila- delphia, Pa. 19102.

L.A. NARAS Sets Tennis Tournament

LOS ANGELES—Ten courts will be used Sept. 20 to accommodate members of the Los Angeles chapter of NARAS competing in the chapter's third annual tennis tournament.

Fees are $20 for singles players, $30 for couples. The courts are at Ventura and Valencia Blvds., in the suburb of San Fernando Valley. A buffet, beer, and wine will be available by NARAS members after matches. No spectators are welcome to watch from an observation deck for $7.

GETTIN' READY—RCA's Evelyn King is changing her act and preparing for an extensive fall tour with choreographer George Faison who also choreographed "The Wiz." They're pictured during a real workout at RCA's New York studio.

Three Pirates Sentenced

- Continued from page 3

tuning equipment and product from Screen Creations and other two loca- tions in the city. Equipment seized also included two hand loop duplica- tors, five slave units, six winders, a graphics camera, and more than 300 master tapes.

In conjunction with the raid on Screen Creations, a search warrant was also executed in December, 1980 by special agents of the Dallas FBI office, resulting in the seizure of about 4,000 counterfeit and pirate tapes.

The Cerreta indictment stems from the May 15 execution of a Fed- eral search warrant on a不认识。
It's been a very good year for Michael Jackson. His album, "Off the Wall," won the highest award for sales achievement. And the highest award for artistic achievement.

And now he's won the award that honors both: The Scotty Award.

Just to qualify for a Scotty he had to go gold or platinum, by RIAA standards. And he had to master on Scotch® Recording Tape.

Only a select few ever get that far. But to win a Scotty, he had to go one step farther. He had to satisfy the most knowledgeable panel of judges in the business: Quincy Jones, Glenn Snoddy, Guy Costa, Joe Tarsia, Tom Cahill, and John Robinson. People who know how to recognize excellence because they've created excellence themselves.

These judges don't hand out Scotty Awards every day. They award only six a year to super achievers in any category of music. And for that, we congratulate Michael Jackson, artist; Quincy Jones, producer; Bruce Swedien, engineer; and Allen Zentz and Westlake Studios, our very first Scotty Award winners.

It's tough to win a Scotty Award. But when you win one, it means something. And you can share that something with someone less fortunate, because we'll award $1000 in your name to the Muscular Dystrophy Association. We'll also award a $5000 music scholarship to a promising new artist chosen by the top Scotty winner.

If you think you know a super achiever, you can enter that artist in this year's Scotty Awards. We're now accepting nominations for recordings that reach gold or platinum status in 1981. And we'll donate $100 to Muscular Dystrophy for each qualified nomination.

So contact your 3M Field Representative for details and nomination forms. Join Michael Jackson and go for a Scotty. It's the surest sign of success.
NO WONDER MICHAEL JACKSON WON OUR FIRST SCOTTY AWARD.
**Magazine Advertisement**

**General News**

**AOR Cuts New Wave, As Response Ebbs**

- **Continued from page 1** onto AOR playlists, that format has virtually ignored artists whose music or image is remotely associated with new wave.

- As a result, record sales of such product has sagged, and for most of new music has been frustrating... forcing them to seek new avenues of exposure.

- In the last month, KSJO-FM San Jose has ditched its "Modern Humms" program, and KFJC-FM Berkeley has discontinued its "Rock 'n Roll Alternative." KWFM-FM has gone for a "Top Rocking." That's Rock'N Roll!": KTJM-FM San Rafael has modified its "RadioActive" format. KUOG-FM Los Angeles has gradually cut back on its new wave programming in favor of more mainstream artists.

- Reasons cited by program directors include apathy on the part of listeners, the desire not to be associated with the music because of the risk of listener tuneout and the willingness to let non-commercial college stations program that kind of music.

- "Something That Rock'n'Roll" that aired for a year and a half each Tuesday night from 10 p.m.-2 a.m., was dropped because of "no response," says program director Jim Ray.

- "When we first put it on we got great response and we've put it back. We've taken it off again about a month ago, we've heard from some people," says Ray.

- "The music was geared to such a small audience. It was brand new when it came out, but nothing exciting has happened with the music. We gave it a hell of a try. It's good for a select group of people but I don't know many people were into it," added Ray.

- Jerry Hansen, program director of KSJO, says the station "outgrew" its need for its "Modern Humms" program after airing Sunday night from 11 p.m.-1 a.m.

- That element that wants to keep music that gets it 12 hours a day at KJEC-FM, the Los Altos Hills College station, was Hansen. He means to put it on for two hours.

- "When we initiated the show, KJEC was only doing it part time. Waterdown the show doesn't build a straight relationship. The show's delivery should be in radical as the music," says John LaBella, acting program director at KZEW which dropped "The Rock'n Roll Alternative" previously aired Sundays from 11 p.m.-12:30 a.m. "We used focus groups and found that people equated us with punk. With the competition being the same (there are two other AOR stations in the market) we wanted to be musically consistent at all times.

- "If the casual listener tuned in during those hours, it could turn them off believing that's what we always play. Using those one and a half hours for regular music is more constructive," says LaBella, who adds that it's feasible that the show could return if the new program director decides to lengthen it. "I'm not acting on what the station needs now," he says.

- LaBella says that the show had a loyal audience and there were complaints when it was dropped. "When new wave is there that's cliche, then we add to our new category." David "T." program director at KTJM says that in its "Drastic Active" Hours to "expand the education of its audience and expose different types of music."

- "T." notes that 40%-60% of the station's programming is devoted to new music depending on the day.

- The mix encompasses every type from jazz to rock and blues and European.

- He adds that "Radioactive Hours" are more diverse than "Drastic Plastic," which he says was a narrow form with very little pop influence.

- Keith Ryback, head of Kenny Ryback Promotions, which specializes in record promotion of new wave acts, says that he now must deal more with the press to get exposure for his acts.

- "The problem is to be a record promotion man getting product on the radio. Now I have to deal with the promotion from the record companies and expose different types of music than radios," says Ryback.

- Ryback, who works AOR in the 11 Western states, says that even though stations won't play the product, he still tries to sit down with music and promote programs and have them listen and hopefully make them realize the record is as important as a record from the major labels.

- If they pass, that's fine but at least they got the chance to listen. If they don't make them aware of new music, they never will become aware of it. The music will eventually happen. The minority of people who are aware of new music, will be the audience these stations will be trying to reach in a couple of years.

- "Radio is made up of people who lived through the '60s, passed through the '70s and can't find the '80s."

- Ryback says that without airplay, fans of the music must pay up to $15 for an import "which is a lot to gamble."

- "AOR should be an outlet for new music and I hope stations give an hour to expose it, or even late at night," says Ryback.

- In addition to press, Ryback is working with a retail network of stores that cater to new wave product such as Los Angeles outlets like Poo Babs, Zed, Vinyl Finish and Moby Dick to recently put together a promotion for Killing Joke. He's also utilized television with the Plasmatics, getting them booked for an ABC's "Friday Night."
Midsong, Reno Sued For Slim Pickens LP

LOS ANGELES—Clay Enterprises, a production firm headed by Charlie Calello here, seeks $5.5 million in cumulative damages and repayment of $125,000 spent on an album from Midland Music. Midsong International Records, Midsong and Diagonal Music, Amanda Advertising and Stephan Metz and Robert "Bob" Reno.

The Superior Court complaint revolves around an "investment agreement" of November, 1980, wherein the litigants planned to float a "Slim Pickens And Friends" album. The Beverly Hills producers plaintiffs allege the defendants have failed to live up to their contractual responsibilities.

The complaint alleges the defendants did not exert their best efforts to get the likes of Willie Nelson, Johnny Cash, Roy Clark, the Oakridge Boys, Barbara Mandrell or others of their stature on the album. Pact called for a CBS distribution link, which failed to materialize, the filing contends.

Binder called for Metz and Reno to own 100% of the shares of the defendant, which is contested in the litigation.

The suit also charges the defendants, as agents for Spelling-Goldberg Inc., 4 producers, were provided with advance royalties by their tv clients, which, the complaint alleges, were not turned over to foreign tv producers or deposited in trust accounts, but were dissipated by Metz and Reno, jeopardizing the assets of the defendant firm.

The contract called for Clay to be repaid all costs of production and promotion prior to the release date of Feb. 14, 1981. The estimated $105,000 spent by Clay, plus $20,000 allegedly advanced to the defendants for pre-release promotion, have never been repaid.

Clay also beffs that only a Christmas single was ever released in November, 1980 and that was without their consent or approval.

The suit also seeks an injunction to halt the defendants from changing their capital structure or creating new liens, mortgages or encumbrances on their firms. In the pact, another clause guarantees personally payment from Reno and Metz.

The project CBS pact filed with the court shows CBS was to be paid 23% and 18% of the wholesale price to the defendants customers for albums and singles, respectively, for distribution services.

On freebies, Metz and Reno were to pay 15 cents for LPs and prerecorded tape and 3 cents on singles. For DJ/record store LP releases, CBS was to be paid 11 cents plus postage or freight for albums and 9 cents plus postage for singles.

TOMORROW'S JUICE—Juice Newton is warmly received by NBC-TV's Tomorrow Coast to Coast host Tom Snyder. The Capitol artist performed her two No. 1 hits from the current "Juice" LP, "Angel Of The Morning" and "Queen Of Hearts" and her forthcoming single, "The Sweetest Thing."

NARM Panel Pushing For Paperwork Guidelines

Continued from page 3

Tower Records' Tony Valerio and Sandra Rutledge of the Record Bar, confusion generated by discrepan- cies can lead to unimportant resol- ders and the consequent threat of re- turns; improper billing, shipment routing and other errors; and, over- reaching each of these, costly increase in the time needed to bring product into the marketplace.

The standardization project, which will periodically release fu- ture document prototypes for return authorizations, chargebacks and other forms, is envisioned by the NARM committee as a three-step strategy. According to Greenwood, the first phase, now underway, cov- ers "person to person inter-company communications" wherein internal accounting labels acc spit a product, account tie covered in these initial forms.

Next will be person to person in- ter-company communications wherein internal documentation would be consistent from company to company.

The most potentially important phase, however, could be the third and climactic phase, direct computer-to-computer dialogues which could automate much product order handling and allow wide access to data. "As standard- ization is implemented in these other areas, data proceeding linkups will be needed," explained Greenwood, who said NARM is now studying guidelines for the first such "computer dialogues" by 1983.

NARM consultant Sandy Paul, whose SKP Associates helped organize the research for the project and prepared the sample invoice and packing slip designs included here, noted that such a scenario could be achieved more rapidly than many retailers realize. "The book publishing business has already achieved this level of interface," she reported, recounting a similar trade plan launched in 1975 that now sees a substantial universe of publishers, distributors and print retailers linked through computer tech- nology.

Among those publishing firms in- volved, a 47.5% reduction in erron- eously issued purchase credits un- dermines the greater efficiency and accuracy attained, she noted.

Record Bar's Rutledge, the giant chain's vice president of administra- tive services, said the decision by the NARM committee to focus first on invoices and packing slips stemmed from the group's view of these as among the most voluminous—and thus potentially confusing-trade documents.

As another clue to potential gains, Rutledge estimated that the Record Bar alone could expect $1,500 in monthly savings upon implementa- tion of just those two forms. Paul also noted that CBS Records has already submitted its own pre- liminary forms modeled after an earlier version of the two formats distributed here by NARM and SKP.

Road Race to Honor Harry Chapin

NEW YORK—The town of Croton-On-Hudson, in Westchester County, N.Y., will host Sunday, Oct. 18 a road race, "Race Against Hunger," in memory of Harry Chapin, the performer who died in an auto accident last July.

Some 500 runners are expected to get the race going, organized by the Taconic Road Runners Club in conjunction with the Asbury United Methodist Church. The distance covered will be 6.2 miles.

Billboard ads move records!

Nanny COLE—Natalie Cole is featured by Sugar Ray Robinson following her recent show with Lou Rawls at the Greek Theatre in L.A.
The industry controversy surrounding metal audio tape continues to build, doing a great deal to persuade testing laboratories are calling the most advanced magnetic recording product available in cassette form today.

From a superficial point-of-view it might seem that metal tape is indeed "falling on tin ears," as reported in this publication Aug. 8, 1981, but this is far from the truth of the matter. In fact, audiophiles in growing numbers are turning to metal tape.

True, metal tape sales will represent only 2% of the total audio tape market in 1981, but this is no reflection on the potential of the product. A 2% share is quite an achievement considering the current market situation.

To begin with, metal tape has only been available in mass market through the radio station and is not likely to price for the most part have ranged from the ridiculous to the sublime. This is largely because most manufacturers of metal tape have no doubt been using specific techniques requiring to effect a high yield.

However, metal tape equals high costs, not to mention batch inconsistency and tape noise, which is a number of manufacturers are still struggling to overcome.

Additionally, there has been little money invested in advertising, sales promotion and consumer education so far as metal tape is concerned. So even if customers with new decks that boast metal positions had the $12 or more to spend on a single C-90, chances are that few salespeople could adequately explain the benefits of recording on metal tape.

Finally, metal-cassette tape decks are a relatively new phenomenon. Even though all the major manufacturers now build in metal tape positions, one cannot expect an inexpensive deck with metal tape to have the features of a high-end machine. Together, these three obstacles largely explain why the explosive growth of the metal tape market has not yet materialized. Still, in one year's time metal tape has captured a respected 2% of the tape market. Compare this to chrome high bias tape, introduced in 1967 and which took several years to achieve an equivalent share. Who explained then?

The recording industry professionals are very much aware of the huge tape market. As more and more people put on those feather-weight headphones and come into intimate contact with their favorite tunes, this market is almost inevitable and will be accompanied by the generally poor quality of prerecorded software. These new music enthusiasts will become a growing market for metal tape once its advantages at the high end, and high saturation, low distortion capabilities are pointed out.

Until then we will have to remain content with the steady, albeit growing, first step of the metal tape market. After all, it is not the panacea it has been called, but merely the next evolutionary step in the development of the high fidelity magnetic recording industry.

*In only one year it has captured a respected 2% of the tape market*

COUNTRY: Today’s MOR

The crossover is complete. Country music is now the true MOR (middle-of-road) format. In 10 years, we didn’t come back and fill the void between beautiful music and rock’n’roll for the majority of radio listeners in the golden demographic category: 25-54. Today, country is as close to rock as a jazz record is to a Tin Pan Alley song. But country music has not yet gained the status of a major force and few look upon it as a great panacea for all ills. So long as it is, for the most part and for the most part, in a state of evolutionary development.

One of the 10,000 radio stations in the country program country music in some form, and the wisdom of that strategy is reflected in the charts. During a recent week, for example, eight of the top 15 songs on Billboard’s adult-contemporary list were country hits.

The tastes of the 25-54 age group, the people who grew up on rock, are changing. Top 40 product is just too loud and hard for them these days. If they still tune up the radio when out of traffic, the Rolling Stones’ new album come on, but their commitment to the heavy sound, even to radio listening, has decreased steadily over the last decade.

‘As potent a sales vehicle as rock was 20 years ago’

They can’t take the driving, grinding sound of AC/DC and other punk groups, and they don’t want to try. Unlike teenagers, who listen to the Top 40 stations almost constantly, adult listeners only tune in to radio about 4% of the time, so that tape’s listen to rock and still concentrate on their work. And when they relax, they want melody and meaning. The “yank me, crank me” tunes offend them.

Like many of their rock’n’roll counterparts, who began band by vowing to go to the recording studio in Nashville, they have discovered that tapes can attract to full orchestras and complex electronic equipment, country performers started adapting to more sophisticated arrangements and sound as early as the late 50s.

Pioneer crossover artists like Roy Clark, John Denver and Glen Campbell realized that expanding their sound, and the capacity of Nashville recorders to reproduce it, would expose their music to a much wider audience. That meant offers from Las Vegas, Big money.

Country producers are now as sophisticated as their expanded audience. Many of them are re-doing rock’n’roll classics for today’s 25-54 year old market.

The merchandising of country music has become as smart and sleek as the product, and consequently reaches a huge audience. Listeners who don’t recognize the old kits they think are branded new. Who didn’t like the jerky rhythm and beat of rock, love the new smoother sound. And devotion of the original songs can still enjoy their favorites—updated.

Country producers and artists have done a magnificent job of modulating their music for the masses, an achievement with a great deal of meaning for both programming executives and advertisers.

Programming country will skew to that enormous audience. Sometimes it is the case that the product must be tailored not only on necessities, but who have discretionary income looking for an outlet.

More than any other type of radio programming, country music sells.
THE NEDERLANDER ORGANIZATION
WOULD LIKE TO THANK
THE ROCKETS
FOR DESTROYING PINE KNOB.

JULY 25 & 26, 1981. TWO BLOW OUT, SOLD OUT NIGHTS AT PINE KNOB
MUSIC THEATRE. "BACK TALK." ONE DEVASTATING ALBUM.
THE ROCKETS. A SUPERPOWER.
Radio Programming At NRBA

FCC Head Boosts AM Stereo, Greater Rights For Broadcasters

By SARA LANE

AOR Programmers Split Over Formats: '60s Rock Still Popular

Reassurance On Satellites

Out Of The Box

NEW YORK—The Moody Blues “The Voice” (Threshold 1964) is the latest addition to the series of albums which according to program director Jay Clark, who notes that “it’s a good record and ready for the station.” “Hard To Say” by “Dan Fogel- berg” (Mirage 1975) is also among the picks. Poll- lock noted that the life cycle of music groups emerging today is much shorter than in the past. “Full Moon and High Tide” of the older groups and attributed it to the fact that the newer group “just don’t practice as much.” 13.

“The artistic scene is kind of stratified these days,” Clark noted. Now that I’ve decided to go, I’ve decided not to have a show.”

To be continued on page 26...

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To be continued on page 26...
Radio Programming At NRBA

CHART CONFERENCE—James Bocock of WSIX-AM-FM Nashville (left) and Billboard charts director Bill Wardlow compare notes at the opening of the NRBA convention.

PIONEER HONORED—NRBA president Sis Kaplan of Sis Broadcasting presents NRBA's Golden Radio award to radio pioneer Gordon McLendon as NRBA board member Bill Clark of KABL-AM-FM San Francisco looks on.

COUNTRY TIME—Don Keyes of WTAL-AM Tallahassee (left) chats with Ed Salomon (center) and Dick Clark who have formed United Stations to distribute a satellite delivered country format service.

COCKTAIL RECEPTION—NRBA president Sis Kaplan is served a roast beef sandwich during the NRBA cocktail party.

NRBA CONFAB—NRBA president Sis Kaplan (left) and NRBA staff vice president Lisa Friede compare notes during the organization's convention cocktail party.

ENGINEERING DETAILS—Ed Salomon, co-founder of United Stations, distributors of a country format via satellite, discusses the project with consulting engineer Hugh R. Paul.

HONORED BROADCASTER—Elmo Ellis, retiring general manager of WSB-AM-FM Atlanta, receives a silver bowl from NRBA president Sis Kaplan for his long service in broadcasting.

Miami
NRBA
Highlights

CROSS COUNTRY—Neil Rockoff (left), general manager of country-format ted KHJ-AM Los Angeles, talks business with Dene Hallam, program director of country WWW FM Detroit.

Billboard photos by Sara Lane
** прим. мастеров**

- **CHRISTOPHER CROSS** — Arthur’s Theme (25)
- **DARYL HALL & JOHN OATES** — Private Eyes (30)
- **Fleetwood Mac** — “Dreams” (10)
- **Madonna** — “Like a Virgin” (20)
- **Tina Turner** — “What’s Love Got to Do With It?” (15)

** прим. мастера - национальные**

- **KENNY ROGERS** — Share Your Love With Me (52)
- **DANFOWLER** — Share Your Love With Me (52)
- **LITTLE RIVER BAND** — Night Owl (22)
- **DAYS OF ARIZONA** — When I Was Young (14)
- **commode** — “I Can’t Go for That” (14)

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Identity Of Stations Discussed At Confab

MIAMI--A station must have a specific identity and image in the market, its format, its community, and its ability to move from element to element, and if a station does not hook a listener in the first few minutes it may lose that listener forever.

These were some of the major points of programming made by panelists critiquing airchecks as a programming session Monday (14) during the NRBA convention.

With Kent Burkhart of Burkhart/Abrams/Michaels/Douglas & Assocs. moderating the session, he and E. Karl, program director of the new Transtar Network and Dave Klemm, senior vice president of John Blair & Co., critiqued airchecks from various markets and then ran down their views of stations in this market.

Klemm warned that AM stations must have a psychological commitment to win over FM. "I found some (managements) who feel the death of AM radio is so inevitable that they are ready to roll over and play dead," he cited WGOE-AM Miami as such an example. "Whatever they are doing is not taking," Klemm said. "But it could be fixed." Burkhart said the station had no identity in a recent focus group.

The three also agreed that the D-FM CD could be fixed. This adult contemporary is down to a 2.8 share. The latest Arbitron from 2-6 a.m. fall out 2-6 a.m. and fall out 3.0 a year ago. Burkhart said the station is perceived as "an old folk station."

The revival of another AM station, WNEW-AM New York, was also discussed. Klemm described WNEW as a station which progressively modernized, tightened up, became more contemporary in music, and Jack Thayer (general manager) has taken the station back to the image that New Yorkers always thought it had.

Burkhart added, "WNEW is right on the money."

The station, which now plays heavy doses of 1950s MOR artists and big bands, has a 3.7 share, up from 2.9 in the winter and 3.1 a year ago.

In further comments on WNEW exploiting its traditional image, Karl suggested that AM radio "ice cream would not sell." That's the problem of some stations which have changed formats.

However, all had favorable comments on former rock station WQAM-AM Miami. Klemm said the station "made an excellent conversion." Dan Haleyburnt (program director) is a Miami native and he knows how to play this market.

While critiquing airchecks, a listen to a tape of WKIX-AM Raleigh, shortly after that station switched from rock to country, brought the comments that the jocks had yet to adjust to the new format.

Bill Fields, program director of "radio and it doesn't matter what format a station runs," he then likened D.J. to "a doctor," he can play any part."

And as with actions, preparation and direction were stressed. Klemm noted that Don Imus, morning man at WNBC-AM New York and Jess Cain, morning man at WHDH-AM Boston "are in at 2:30 a.m." to prepare their shows. "Johnny Carson does not do his monolog adlib," he added. Burkhart said that when Paul Newman or Barbra Streisand produce their own pictures they hire "the best directors that they can find, because they cannot judge themselves as actors.

All stressed the need to have call letters mentioned on the air with great frequency and Klemm several times said "What are the call letters? is the only question Arbitron asks.

MIAMI--Cuban radio interference is not a problem merely in the state of Florida but one that confronts the entire nation, according to members of the "Engineering/Management: Special Roundtable--The Cuban Interference Problem."

The panel, moderated by Harold Frank, vice president/general manager WINZ-AM Miami, included Matt Liebowitz, general manager South Florida Broadcasters Assn., Wallace Johnson, executive director, Assn. for Broadcasting Engineering Standards and former chief of the FCC Broadcast Bureau; Harold Kassens, A.D. Ring & Assocs. and former ass't. chief, FCC Broadcast Bureau; and Herbert Levin, vice president and general manager WCB-A Miami.

Guest speaker was Caltmann, Schaffer, international assistant to the chairman, FCC, Washington, D.C.

For the first time, national broad-casting people were cautioned that radio, as it has existed and still exists in the U.S. today, may be on the verge of a change. Nine kHz may become a reality although a recent decision by the FCC voted to support the retention of 10kHz.

Schaffer spoke about the upcoming Second Region Conference which will be held in Rio de Janeiro in November saying that members will be faced with several important issues: both technical and legal. "We tend to focus on the channel spacing and interference problem as one be-tween U.S., Cuba and the Caribbean," he said, "but it also concerns Puerto Rico and other countries in the Car-ibbean and South America. It is, in fact, the reason for having the conference and not simply 9 versus 10kHz."

Although South Florida feels the most effect from interference, other major cities are affected, said Liebowitz. "The same jacks affect Richmond, Virginia; Miami, Florida; and the FCC office in Chicago has clearly recorded jamming. It's also heard in Akron, Detroit, Philadelphia, D.C., New York, Pennsylvania, and obviously throughout the south-eastern United States."

Liebowitz said that the South Florida Radio and Assn. of Broadcasters have been inolved in the Jimmy for Castro line since March. "We're still fighting the problem on an engineering basis when in actuality it's a political problem," he commented.

"Broadcasters around the country now must act to protect the permis-ses what they have, and if they don't, it may be to late," he warned. "As a resident of Miami, I live every-day with the interference of Castro's dicta-tated U.S. immigration policy. I don't want to live in a country where Castro dictates our broadcasting policy."

Levin reported that Cuba has sev-eral stations and two of the most well-known, a CUBA-JA-vanicked jammer in Havana operating on his station's frequency which has been going on since he purchased the station in order to prevent WQBA's signal from being made sub. "Some of the reasons for this are obvious," he noted. "We're a Spanish speaking station, highying radio. Our toll-free numbers are phones and editorials. Perhaps more important, we present Castro with a direct con-cause for Castro to hurt our station."

Levin was not optimistic that the U.S. can count on Castro's goodwill in the extra music legislation. "His administration has proved very clearly in the past 20 years that he can hurt the rest. Some neigh-bors," he said. "And the problem is not only a technical issue of tables of allocation or granting necessary signal power at 10 kHz, but directly a political issue and I think everyone in govern-ment is perfectly aware of this as they are also about to come to a meeting. Someone in the state department told me that I could come, because it is more impor-tance that the exportation of weapons and troops to Central America, this is what the State Department is concerned with. I was left with the impression that if there are any compromises to be made with Cuba, they will be made in AM radio."

Hot Roundtable Topics: Channel Spacing, Cuban Interference

MIAMI--Adult contemporary stations formatually have the advantage that their cross-over crossovers may have a long-term positive effect on country stations. "When these stations play country workshop here Sunday (13)."

"Adult contemporary stations are putting the seal of approval on country," said Eric Anderson, general manager, WNOE-AM-FM New Orleans, who moderated the session with Jim Phillips, president and general manager, KHEY-AM-FM El Paso.

Dane Hallam, program director of WWW-FM Detroit, said, "Adult contemporary stations are making country music more palat-able to younger demographics. It's going to help us put those 13 plus years be-fore now and it's going to help us 10 years down the road as these listen-ers grow older. I think that the adult contemporary rowns are singing themselves."

Proper positioning within the market is the key, according to Tom SARA, in the "80s in the 80s." Research techniques such as focus groups are becoming increasingly important in designing their own music mix to fit their perceived image. And because of their relaxed delivery style, AOR disk jockeys seem to make the format switch to country with more ease than their Hot JU or beautiful mu-sic counterparts.

AOR Stations Promote Country Cross Over Tunes

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Panelist: Radio's 'Chaos Of Conformity'

By ROBYN WELLS

MIAMI--The aging of the baby boom generation has made the 25-49 group radio's new target audi-ence. The consumer desire for capturing that age group was held here Monday (14). Stated perceived as having a heritage, certain image or consis-tency and those which program to the market are odds-on favorites for attracting that audience.

Areas for concern include the growing importance of total pro-gramming as music mixes across the board become more homogeneous, and the increasing fragmentation on the dial.

"Radio is parasitic. There's very little right now that anybody's body is playing is safe," charged Leo Rye Williams, Burkhardt/Abrams/Michaels/Douglas & Assocs., Chicago. "Radio is caught up with the chaos of conformity. A lot of problems have been self-created by people following instead of looking for their niche." Proper research of the market and one's audience is seen as one way in which stations can differentiate their programming.

Most of the panelists agreed that it is difficult to program to the entire 25-49 age bracket since the lower end of the spectrum is more music-oriented while the older person tends to depend more on a full-ser-vice station. Therefore, most program to a narrower age group within the range which usually results in spin on others on both sides of the spectrum.

(Continued on page 23)
Panelist: Radio’s ‘Chaos Of Conformity’

LOS ANGELES—It had to happen. With the increasing number of magazine-sponsored television shows, it seems a natural progression to translate the magazine format to radio.

The Creative Factor, a Hollywood-based multi-media communications company, is reporting considerable success with its weekly three-hour music magazine “20/20 Musicworld,” geared to adult contemporary listeners.

While agreeing, Richards pointed out that big-city radio stations here (KTMS-FM in L.A., KUDL in S.E.L.A. and others) may have to go on older formats to keep from being left behind.

It’s not that the college radio stations don’t have a new format and tone—just that they want more attention and listeners. While college radio was very entertaining, today’s audience is different.

They want more information in news and, particularly, in their lifestyle.

Chattman mentioned the dollar power of the blacks in 1981, noting that they will spend $140 billion this year. Advertisers are beginning to see this market, which can be shown to an advantageous advertiser, and in order to attract advertising dollars, they must produce commercials in a way that will need aggressive sales staffs, “hipper, younger listeners,” he added.

White interjected. Chattman said that his station produced a slick video and slide presentation and a full color brochure for its potential advertisers.

As far as music programming is concerned, both black and white artists are scheduled. In fact, all of urbano and rock stations have been promoted in this year’s BARA convention.

THESE stations are losing ground in the fight for ratings because they aren’t being serviced properly, in keeping with the change that is taking place among blacks younger than 28 years of age. Black stations have to change, White insisted, “in order not to see their audience dwindle and their ratings decrease.”

While white radio was very entertaining, today’s audience is different. They want more information in news and, particularly, in their lifestyle.

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Goodphone Commentary

A Matter Of Ethics

by Nikki Wine

LOS ANGELES—Not long ago, I had a conversation with a friend about “the business,” and we agreed, and just about everyone seemed to be taking it on the chin. At the end of the conversation, I started that instead of simply defending “the Business” as we always had, we began to share one cynical opinion of the cívies; those outsiders who constantly bad-wrap the industry and their lack of ethics and integrity of all who work within it.

It made me stop and think: we’re right? So it’s tough out there; so there are ruthless, cutthroat people throughout the industry who would sooner stamp on you than simply walk around you; so the competition here is harder and keener than in almost any other field, and they are mega-bucks to be won and lost.

Is any of that ample justification for a complete abdication of common courtesy, lack of respect, or any mischievous mutual respect for the needs and feelings of others? In the end, it all comes down to one word to the other one. Ethics. Personal and professional integrity. Who has ethics? And where do they live.

There are a preponderance of interesting and familiar examples close at hand, here, and there, and they know who they are.

Like the program director who advised his sales staff to “call your customers after your staff as if they were your enemy,” then took his own advice and made a bid to lift the station.

Like program directors and general managers who refuse to acknowledge the audience and its perceptions and value of a hard-working air and programming staff, in order to give a more glamorous and well-deserved label—Ethics.

Like the salesman at Acme Radio Programs who received a phone call from a station who were trying to get him to believe that the p.d. thought that Acme produced a brand new program he was hot to buy. The salesman asked what the show was, we did produce it, but it was basically garbage, so we dumped it.

And then, he sold the very same show—a countdown Acme just happened to be pushing—pushing the contracts out between the lines while it was cold. A few days later, after the ink was dry, the p.d. found out the salesman lied. Acme didn’t do anything to do with the program he originally wanted. But there was his signature on the bottom line. And the salesman... well, he made his quota that week.

Like the president of the syndication company who tries to convince his deep-rooted insecurity and paranoia with power-plays and manipulation. He stands by silent as close friends and valued employees are back-stabbed out of his company; he tries to rip-off the team of writers and producers who created one of his biggest shows, by claiming the idea for their series was really his; when the ratings were at an all-time high, his network stations of his most successful program begins to drool, he pulls the plug from that station and then within an hour’s notice— and rushes across town to the first high-bidding newcomer.

Like the president of another major syndication company who regularly humiliates his employees in front of other staff members, calling them on the carpet and screaming at them for whom fabulously offensives. He phoned all stations, claiming stations who never bought a single thing from him: he charms freelance writers into sub-contracting it all in the form of an entire program, then keeps the material without crediting the source or responding. When pressed, he vaguely recalls having lost that script on a plane a few years ago. What the hell, he figures. “I can probably use that stuff later on, and no one will pay any attention.” Sure keeps that westside overhead down. Ethics.

Like the employees who routinely “liberate” tape cassettes, stationery and other supplies, from the station’s checking account. To work for “Hey, c’mon man, they owe you, y’know?” Besides, it isn’t like they can afford to do it. Right.

Like the program directors and general managers who never receive or return phone calls from anyone not connected to the top ten of “Close Personal Friends.” They’re simply always “in a meeting.” Well, we have to take our eye off those important things to accomplish. Perhaps a little direct communication would make a lot of us get those things done faster and more efficiently. Guess the Big Guys have forgotten what it was like when they were scrambling around in those mean streets, knocking on doors and ringing phones that were never answered. Ethics.

And so it goes. The stories are legion, but they don’t have to be mandated commands carved in stone. Integrity is an individual thing, a people thing, a corporate thing. What brings us back to the starting point and to my original question: Is it “the business” or is it not just this business; every industry has its share, and every one of us plays our part in complicating or problems the problem. We, after all, are “the Business.” Without us, independence, individuality, there would be no radio stations, no record companies, no rock stars, no record companies, no hucksters, no fans. Some incidents referred to above are minor discourses, some are major indiscretions. People, whose private lives can’t really believe there’s a difference between the two. The point is, all of them are absolutely unnecessary and right acceptable. We’re all after essentially the same thing: our own particular piece of the pie. So logic should inform us that by continuing our affairs with a basic integrity would simply make that struggle easier and more expeditious. For everyone.

It’s easy to concentrate on the dreams and aspirations, to fantasize about the goals we want so urgently to attain. It may seem a rude distraction to make us sit down and look at a few golden goals for every moment in order to consider the realities and responsibilities of our public and personal life, but there could be no time spent better. I say, really, just consider how you’d feel working the same kind of job, over and over, how you’d react if someone dumped it on you. It was a distraction so essential in the “Business” on you. Most likely, they already have.

If you don’t consider this equation here that makes tremendous sense, if you don’t like it, don’t do it to someone else.

It all comes down to ethics.

(Nikki Wine is a freelance radio program writer, interviewer, and talk show host.)
FCC Head Boosts AM Stereo, Rights For Broadcasters

Rep. Cecil Heftel (D-Hawaii) gave an opening address on Monday, which although covered the issue of deregulation hammered away at Arbitron, which has a near monopoly on radio audience measurement.

All entries, including tapes become the property of Billboard. It is the intention of Billboard to create a composite tape from winning entries. Entry in this contest constitutes permission granted to Billboard to reproduce tapes submitted for said composite tapes to be distributed at cost within the industry.

ALL ENTRIES MUST BE POSTMARKED NO LATER THAN NOV. 1, 1981

FCC Head Boosts AM Stereo, Rights For Broadcasters

* Continued from page 18

able to demand equal time to repre-
sent their sides of issues and the per-
sonal attack rule will also be sus-
pended. Sharp says that libel laws will provide an appropriate remedy for personal attack.

Anticipating this Washington ac-
tion, Fowler recalled President Rea-
gan's pledge to "get government out of
our lives" and promised "that will cer-
tainly be true of the FCC." The Rea-
gan appointee said, "The FCC is the
last of the New Deal dinosaurs.
We're going to change that." Fowler
also promised to focus on ways to
provide better radio service" and said: "With the 10 kHz question
settled (the FCC has decided to fight
to retain 10 kHz spacing on the AM
dial at the next Western Hemisphere
radio conference, Billboard, June 13, 1981), we will bring in AM stereo
in the first quarter of the new year." He
added that the FCC had taken too long to consider this issue.

Fowler also promised an analysis
next year to see about expanding the
broadcast hours of daytime stations.
The luncheon featuring Fowler's speech
also saw NBRA honor re-

required commissioner Robert E. Lee, who served on the regulatory body for 28 years, with the Gabbert Award, named for Jim Gabbett, first president of NBRA.

Also honored at the Monday lunch
were radio pioneer Gordon
McLendon and retiring WSB-
AM-FM Atlanta general manager
Elmo Ellis. McLendon was
presented with the NBRA 1981
Golden Radio Award by Kent
Burkhart, a former McLendon em-
ployee, who noted McLendon
devoted the all news, top 40 beautiful
music formats. Ellis was given a sil-
ver bowl for his long service to radio and the
NBRA.

McLendon advised that "pro-
gramming is what it's all about. I've
thought that the right programming
could put tv out of business. Sounds
are worth 1,000 pictures." But
he warned against "program directors
who are so mechanical that they are
dead fish."

While much of the speech making
at the convention was about dereg-
ulation encouraging free competition,

DJ Jay Roberts Keynotes Confab

CHICAGO—Jay Roberts, all-
night air personality for WJR-AM,
Detroit, will keynote the 12th annual Loyola National Radio Conference, Oct. 30 to Nov. 1 at the Hyatt Re-
egency Hotel.

Roberts, a self-proclaimed
"guardian of the airwaves," will em-
phasize radio's responsibility in
areas of quality, taste, objectivity
and public service in light of pro-
posed FCC deregulation. The stu-
dent-run conference, dealing with
various aspects of broadcasting in
workshops and panel discussions, is
sponsored by Loyola Univ. Student
registration before Oct. 2 is $22.50.

Radio Programming

Rules For Entering 1981 Competition For
Air Personalities, Program Directors, Radio
Stations And Record Promotion Executives

Awards will be presented according to market size in three categories: markets numbered one to 20, 21 to 100, and below
100 in the following formats for radio station of the year, program director of the year, and personality of the year, as well
as other awards in other categories. Anyone can enter. Just follow these instructions:

I. Category: Radio Station Of The
   Year
   a. AOR; b. Top 40/Adult Con-
      temporary; c. Country; d. Black;
      e. Miscellaneous.
   Requirements: A written presen-
tation which will include a descrip-
tion of the station's programming
and summaries of its community in-
volvement, promotional and adver-
tising activities. A tape presentation
and other related materials also may
be submitted but are not mandatory.

II. Category: Program Director Of
   The Year
   a. AOR; b. Top 40/Adult Con-
temporary; c. Country; d. Black;
   e. Miscellaneous.
   Requirements: A written presen-
tation which will include a docu-
mentary ratings history of the station
under the entrant's program direc-
torship, a description of the station's
programming, a summary of station
activities and composite tape of
the station's sound of no more than
30 minutes in length.

III. Category: Personality Of The
   Year
   a. AOR; b. Top 40/Adult Con-
temporary; c. Country; d. Black;
   e. Miscellaneous.
   Requirements: An aircheck of an
actual broadcast aired between Jan.
1 and Sept. 30, 1981. The aircheck
must be on cassette or reel to reel at
71/2 i.p.s. with music telescoped, rep-
resenting one hour of air time. The
aircheck must be accompanied by
an official entry form, here included.

IV. Category: Special Programming
   a. Station produced; b. Syndica-
tor or network produced
   Requirements: A telescoped tape
of the program together with a writ-
ten summary description and docu-
mentation of airing including sta-
tions and dates.

V. Category: Music Industry
   a. Chief Executive in Charge of
      Promotion; b. National Promo-
      tion Person; c. Regional Promo-
      tion Person; d. Local Promotion
      Person; e. Independent Promo-
      tion Person
   Requirements: Nomination by offi-
cicial nominating ballot.

VI. Category: Military Air Personal-
   ity Of The Year
   International Air Personality Of The
   Year
   Requirements: Same as for U.S.
   and Canadian air personalities.

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

Vox Jox

A weekly calendar of upcoming network and syndicated music spe-

cials. Shows with multiple stations indicate local stations have option of 

broadcasting time and dates.

Sept. 25-26. Blackwood Special, in Con-

cert. Westminster One, one hour.

Sept. 26. Rossington-Collins Band, Coke-Coca Cola On The Road, ABC FM, two hours.

Sept. 26. Mel Tillis, Gall Davies, Silver Eagle. ABC Entertainment, 90 minutes.


Sept. 26. Gino Vannelli, MusicStar Weekend Special, RKO Two, one hour.


Sept. 27-29. Ray Price, Live From Gilley’s. Westminster One, one hour.

Sept. 27. Michael Stanley, King Biscuit Flower Hour. ABC FM, one hour.

Sept. 27. Doug Felger, Berton Averre of the Knock. Gary Wright in interviews: Kenny Rankin, in per-
formance. Robert Klein Show, Froben Enterprises, one hour.

Oct. 3. Merle Haggard, Country Sessions, NBC, one hour.

Oct. 3. Air Supply, MusicStar Weekend Special, RKO Two, one hour.

Oct. 3. Queen, Robert W. Mor-

gan Special of the Week, Water-
mark, one hour.


Oct. 9. Jefferson Starship, Mello Yello Weekend Concert, ABC Con-
temporary, two hours.

Oct. 10. Moody Blues, Mello Yello Weekend Concert, ABC FM, two hours.

Oct. 10. Ronnie Milsap, Best of Silver Eagle. ABC Entertainment 90 minutes.


Oct. 10-11. The Funkadelics, Star-

sound Weekend Special, RKO One, 
two hours.

Oct. 11. Mick Fleetwood, Rick Springfield, Bob Welch, in interviews: Plimouls, in performance. Robert Klein Show, Froben Enter-
prises, one hour.

Oct. 11. Charlie Daniels, Mello Yello Weekend Concert, ABC En-
tertainment, 90 minutes.


Oct. 11. Leroy Van Dyke, Country Sessions, NBC, one hour.

Oct. 14, 31-Nov. 21. Juanita Trans-
fer, Robert W. Morgan Special of the Week, Watermark, one hour.


Radio Specials

Ron O’Brian joins the air staff of WYFL-AM New York on the overnight shift, after 2½ years with Los Angeles’ KFI-AM. O’Brian has also served concerts at WXRQ-AM Boston, WFLM-AM Philadelphia and WPGC-AM Washington, D.C. He was a member of a wire service who left the station to pursue an acting career.

Ron Asbury joins the WPNT-FM Pittsburgh as a promo writer and announcer. He was formerly one of the announcers at WHTQ-FM in Philadelphia and WPGB-AM in Wilmington, Del. ... Mike Howell is the as-

sistant promotion director at KBEU-FM Oklahoma City.

Monroe (D.D.) Greer is the new program director at XHS-FM San Antonio (KPRQ-FM). Greer, owner of Solid Productions, will do a 3 p.m.-7 a.m. show in addition to his duties. Greer is also the director of major events at KSS-FM, 7 p.m.-midnight. The station began broadcasting to Southern and Baja Calif.

The Hall & Oates music special broadcast the weekend of Aug. 15-16 on RKO One, a RKO network program, reached more than 10 mil-

lion people across the country, ac-
cording to a study compiled by R.H.

Franklin and尺er projections made by the research departments of the RKO network stations. The two-hour special was carried by 150 radio stations.

Cincinnati Mayor David Mann proclaimed Feb. 13 honorary "Bob Long Day" in recognition of the WCIN-AM station’s manager’s contributions and dedication to the community. The event drew others to the Cincinnati area. Val Coleman is the new morning man for the WCIN-

AM/WBLZ-FM simulcast, coming from the morning shift at KMM-

FM St. Louis. ... WUBE-AM-FM has applied to license 100% airmanship changes. Roy Wakely, known to list-

ers as "Judge Roy," moves from the FM midnight 6-a.m. shift to mid-

days on the FM, replacing Dave Wil-

liams. Williams moves the AM side to do morning drive 6-a.m.-10 a.m. Dick Von Hoene switches from AM to do midnight-6 a.m. on the FM side. WUBE-AM-FM recently switched to the "Music of Your Life" format. However, the FM station is expected to simul-

cast.

Marc Franklin is the newest addi-

tion to WMKE-AM Milwaukee, tak-

ing the 5:30-11 a.m. slot vacated by Bob Jones. Franklin previously worked in the Milwaukee area at stations WAIK-AM, WRSR-

FM, WEPS-FM and WLS-FM. Schult, owner of RadioActive, Inc., a full service consultation firm in the southeast, has joined WSZF-AM Tampa/St. Petersburg. His wife Comline will continue to run the consultation business. ... Chuck Finney takes over the program director slot at WTRF-AM Flint, Mich., coming from the same position at WCII-AM Louisville.
ANNOUNCING A SOUND MOVE BY CBS.
RAI)I
[Image 0x0 to 792x1047]
[401x898]RAI)I
[62x883]RADIO

is a new network service designed to fit the tone of your sound and to amplify and differentiate your station. Listen in on this conversation and you'll hear about some of the things we're doing.

"HEY, what's that great new sound? Have you got a new station tuned in?"

"No, it was one of my regulars... but now it's my only one. What's different is all the new things this station has to offer. It's something called RADIORADIO."

"RADIORADIO? What in the world is RADIORADIO?"

"It's all the things I've been missing. Now I don't have to keep twisting the dial to get 'em. I can tune in and listen here all day."

"Really? Things like what?"

"Like their news service. It's news from CBS, and that's the best. It gives me just enough of what's happening all over the world. And I get it all in two minutes. It's in a style I like too. You know, easy on the ears."

RADIORADIO DELIVERS ITS NEWS SERVICE AT TWENTY MINUTES AFTER THE HOUR, AROUND THE CLOCK. THIS SERVICE PRESENTS TWO MINUTES OF WORLD NEWS IN AN UP-BEAT AND CONTEMPORARY FORMAT. OUR NEWS IS DESIGNED TO APPEAL TO YOUNG ADULTS. IT FITS THE TEXTURE AND TONE OF YOUR CURRENT PROGRAMMING FLOW.

"Definitely my kind of news. So what else does this RADIORADIO do for my ears?"

"Oh, now they've got fantastic music specials that nobody else has. Like concerts. I mean, they've got some of the hottest names around."

RADIORADIO'S CONCERTS ARE EXCLUSIVE PERFORMANCES, AND THEY WILL BE AIRED THROUGHOUT THE YEAR. THESE ARE MAJOR MUSICAL EVENTS WITH GREAT LISTENER AND
"Alright! Love those concerts, love to know what’s happening."

"There are other music specials too, like programs that tell me more about my favorite recording artists. And RADIORADIO has other super features, too. They fill you in on all sorts of things and they do it all in a minute and a half."

RADIORADIO’S LIFESTYLE FEATURES ADDRESS THE SPECIFIC INTERESTS OF YOUNG ADULTS. PROGRAMS ARE 90 SECONDS LONG AND ARE CAREFULLY DESIGNED TO SUIT YOUR STATION’S SOUND. THEY ARE ALSO CONCISE AND TO THE POINT. ONE MORE REASON WHY YOUR AUDIENCE WILL WANT TO TUNE-IN AND KEEP LISTENING.

“Fantastic! No wonder the station sounds better.”

“Mm-hmm. That RADIORADIO really does make a difference. It’s great music and a lot more. And that’s my favorite kind of radio.”


RADIORADIO IS A NEW NETWORK SERVICE DESIGNED TO DIFFERENTIATE RADIO STATIONS. IT IS A REAL OPPORTUNITY TO POSITION YOUR STATION IN TODAY’S COMPETITIVE RADIO MARKETPLACE. IT CAN MAKE ALL THE DIFFERENCE FOR YOU.”
INTRODUCING THE BETA TAPE
THAT WILL IMPROVE THE PERFORMANCE
OF BOTH MACHINES.

Today, you and your customers are looking for the same thing. A higher performance video tape.

Maxell High Grade is the first Beta tape that will deliver both bigger profits and better pictures.

To create it, we use finer, sharper Epitaxial particles and our unique binder system. The resulting tape is not only more durable than ordinary video tape, it's capable of delivering sharper, brighter colors, improved frequency response and a higher signal-to-noise ratio.

These are performance differences that today's more sophisticated Beta customers will understand and be willing to pay for. And to help you communicate all the specific advantages of Maxell High Grade, we'll provide you with informational floor displays, merchandising aids and take-home brochures.

It's an approach that has already proven successful with Maxell VHS High Grade—the first high grade, high profit video tape on the market. Dealers have found they can easily sell their customers up when they explain the advantages of Maxell High Grade.

So if you're interested in improving the performance of your cash register, just show your customers how Maxell High Grade will improve the performance of their Beta machines.

maxell
IT'S WORTH IT.
Video

For New Cable Services

Videowest in San Francisco

Into Alternative Programming

By Jack McDonough

One Pass supplying equipment and operating.

But all of these advances, hopes Florin, will ultimately be just step-pins. He feels the whole concept of Videowest’s grand vision, the creation of a full-scale, bona-fide network of independent stations by 1984 would have “a single on-the-air identity, strong centralized programming and the ability to move to acquire satellite time together.”

The group toward the creation of such a network was taken with a meeting of about 40 independents in Boulder, Colo., Aug. 15-17, when the participants voted on “Window” as the name for such a network and also agreed to hold two more meetings—one in New York at the end of September and another on the West Coast in December to coincide with the Anaheim Cable Conference. Videowest was a cosponsor of the Boulder meeting and will cooperate with Public Interest Video Network in Washington, D.C. and Honolulu, Wai.

It is in this context that Florin says the Warner/Amex deal “is a great opportunity for us.” We will have the ability to pay the cash mark-up on the satellite feeds which also helps to keep our cable rates low. Florin says, “It is the only way to maintain a quality service.”

A major development under way in Videowest will be its own studio complex.

“We’re looking at a facility that would be a cost-effective, state-of-the-art place,” says Florin. Having a studio is a requirement for a market the size of San Francisco.

Since such a network, says Florin, “can be based on a variety of formats and programming—whether it would be simply “an exchange of segments, trading back and forth of pieces for inclusion in each other’s shows.” Florin says such an exchange system “would follow the MacPherson model, but would not be so formatted.”

The second level would be a move to acquire satellite time together. “There’s not much satellite time left, but we’re talking about five to 10 hours per week and using it as a vehicle to trade to other programmers and use the satellite as a common carrier to get our programs across.”

The final step beyond “just buying time together,” would be to form “an actual centralized entity with a single identity. We’d have video DJ’s program music next to a reality segment next to a feature film next to a concert—all programmed in such a way that would be different and that would truly serve the audience we’re all talking to.”

“Notes of Progress”

Bob Boggs

RightGuess For San Diego Studio

By Thomas K. Arnold

SANDIEGO—The current boom in the local video market might reach a peak on Father’s Day, according to Billboard Magazine and Video smile and say, “We told you so.” For two years, the 20,000-square foot facility in the heart of San Diego’s recording industry—has been the only complex in the country to provide a studio recording with a full-service video production house.

“The only reason I built a recording studio in San Diego is that I had the place to do the video work in existing video complexes,” Harlan Lansky, the studio’s owner with partners Robert Bishop and Robert Sommers. “When we started planning its construction, video was already becoming so talked about that I know I could combine audio with video it would enable us to become not just another recording studio.

“Now that I’ve achieved it, I feel I can lure the clientele that can use the facility to its fullest.”

Past clients of the joint facility include Casablanca Records (for the video tapes of such artists as New Line, Randy Newman’s Dr. Hook and the Psychedelic Furs); A&M Records, which recently turned to Head East, Nantucket, Terry Brooks and others.

“With our number of music videos, I don’t know what we are going to do with it. We would like it to be near 500.”

The complex, part of the Nautilus Sports and Medical Co., known for its tennis complexes, has been under construction for two years. Two studios have been completed, two are under construction and five others may be started soon. There are 26 cam-

ers, 35-inch VTRs, NEC digital stroboscopic and an Audio/Visual digital optical machine. The largest studio measures 80 feet by 60 feet. The second-large studio, 60 people on staff, with three of these being directors, “Primarily, we do every kind of package,” says Lansky.

“The only way to control costs is the ingenuity of the creative people and staff. It’s their prerogative.”

As for the facility’s distance from the main market, Lansky says, “Most people who come in have heard of the place before. It is a good marketing tool here. They can work undisturbed.”

Still, as owner Arthur Jones is an avid collector of wildlife, the studio is continuing in its non-music vein by installing an underwater studio and continuing with such nature programming as “Speaking Of Rep-

iles.”

Takin’ it to the Streets:

The Border Town has been taped at a concert at the Univ. of California at Santa Barbara campus. Gary Rocklen produced and directed the event, which utilized seven cameras and five one-inch to two-inch recorders. The Record Plant recorded the audio. The program is for cable outlets and home video.

Blanding’s Best:

Keith Mac-

milton is putting together a “Best of Blanding” video cassette for KECKF0 Video and Chrysalis Rec-

ords. New material is being shot although some of the promo clips will also be used.

Music manager welcomes submissions from video producers and management firms regarding artists’ current video ac-

tivities. He asks that artists provide complete name, songs to be recorded, pro-

ducer, director, studio and for which purpose the video is intended.

Send items to Music Manager, Billboard Magazine, 900 Sunset Blvd., Los Angeles, Calif. 90069.

W. German Television Firms Staggered by Motion Pictures’ Use

MUNICH—With West German video companies struggling to keep up increasing numbers of American and other movies, broadcast television stations have been selling themselves priced out of the market.

Gunther Rohrback, managing di-

reector of Bavaria TV in Munich, said that some video distribution companies are now willing to pay up to $120,000 for rights to a single movie, while the tv networks can only afford up to $80,000 or therabouts.

He also cites the $10 million paid by the BBC in Britain for “Gone With The Wind” and disinclined a 54-percent increase in the broadcast television is not going to be able to keep up in the race to acquire feature films, he predicts.

Alan Hydra Now Videoing Owner

HAMBURG—Videoing, one of Europe’s leading video production houses, has been taken over by Alan Hydra. The former owner Paul Mookel has left the company but Count Mario Vil-

lascovi will remain as managing director.

In a telex to customers, the new management plans to continue all of the company’s orders. Videoing’s duplicating fac-

ility has been enlarged and according to Mil lauscovici now has enough blank tape in all formats to meet demand. The company will also be en-

larging its own software catalog.
**London Dealers Double Up Rentals**

**LONDON—**Video dealers in London's West End are taking the "cinema in your home" aspect of video rental to new heights by renting out videos at double the usual rate.

A number of video stores in the area are now charging customers £10 ($15) for rentals of the latest Western European films, compared to the usual £5 ($7.50) or less. The extra charge is being made to offset the higher cost of obtaining the tapes from the studios and distributors.

**Western Europe Market Booms**

**LONDON—**According to a new set of projected statistics published here, the total retail value of video rentals and sales in Western European consumer electronics market will go up from a 1980 level of $23,000 million to around $30,000 million in 1984.

And the biggest individual growth area will be in videocassette recorder hardware, expected to grow from roughly $1,800 million Western European sales last year to $2,000 million in 1984.

According to the figures from Macintosh Consultancy, there will be significant growth in audio separate, notably tuners, cassette decks and amplifiers, at the expense of the music center hardware.

While color television is the biggest item in the marketplace analysis, followed by videocassette recorders, then audio separators, domestic radios get a high rating, particularly for film. In fact when we did the counting exercise the kids got stuck on the rhythm that they wanted to do it three times. It's not too much like 'Sesame Street.' Instead of using figures and numbers and drawings we try to use the kids' experiences.

Saunders says an important part of the program is the use of local musicians. "Drummer Edie Moore, who has played with Wes Montgomery and Stanley Chrome, was our first guest, and he came in and played a musical saw. Now these kids have never seen a musical saw played, rock fashion, and when Eddie did it just came out of their mouths. The parents loved it too. On the next segment we've got a guitar player, Michael Barkley, showing different instruments to the kids and playing things. We don't rehearse anything. We try to let the kids' energies guide us somewhat."

Saunders says he's been told that drummer Billy Cobham is working on a similar children's music/video project in Sweden. And that in any case I think many musicians will get involved with it. Lots of local players who have found out about this have already offered their services.

In addition to his children's video project, Saunders is finishing up an album at Fantasy studios backed by Chuck Rainey, Gaylaid Black and Tony Tom Sawyer, which he expects will be released on his own independent label. The new albums to date are collaborations with Jerry Garcia and Tom Fogerty released in the early 1970s.
Sound Business

Bullet Studio Bows In Nashville

Multi-Faceted Facility Also Boasts Video Equipment

By KIP KIRBY

NASHVILLE—Nashville will take a giant step forward toward the production of its own video and videoworks when Bullet Recording Studio opens in doors next month.

It will be Nashville's first full-scale audio facility to have complete, professional video capabilities under the same roof. It will also be the first studio in the U.S. to install Solid State Logic's newest world-class 48-input console with Total Recall computerization.

Bullet, Nashville's latest recording complex, is a $1.5 million studio operation designed with three separate rooms for simultaneous audio and video projects. In addition to its Solid State Logic console, Bullet offers two Studer computer-controlled A800 24-track tape machines, Q-Lock SMPTE time code unit, Studer A800 decks in both half-inch and quarter-inch formats, and one-inch video cameras and related equipment.

The primary goal for the multifaceted studio concept, explains Bullet president Randy Holland, was to design "a facility that will allow record labels to shoot absolute broadcast-quality video while simultaneously handling the most sophisticated audio requirements."

Bullet’s largest room is Studio A, the primary audio/video facility designed by George Massenburg and Jack Edwards. Studio A measures 46 feet by 40 feet with a 26-foot high ceiling. More than 175,000 watts of lighting will be available for video productions and the system is controlled by a massive dimmer arrangement for varying light situations. The studio is enclosed in an 86-foot "cyc" wall and is hung with chroma-key and blackout curtains which can be rolled out of sight when not in use. A smaller tracking room, measuring approximately 20 feet square, is available for overdub combinations, with perhaps a larger master session going on in the main room.

The control room for Studio A (designed for a live, bright sound) features the Solid State Logic 48-channel computerized console with plug-in meter bridge. The SMPTE time code unit synchronizes both A800 multitrack machines and also with the video recorders. The control room uses Urei time-aligned 815 speakers. Also, in addition to twin live

FOR MANUFACTURING

KM Labs In U.S. Move

NEW YORK—Manufacture of KM Laboratories products is moving from Belgium to the U.S. The firm’s parent company, Electronic Martin S.A., has ceased manufacturing operations in the U.S. That move will continue to function as a marketing company here in the States and we will move into the manufacture of our products here with immediate effect," said Plaskitt.

Scheelings, who is also the designer of KM products, believes the move of production to the U.S will lead to a tripling of business for the firm.

Bullet Recording: Nashville’s first complete audio/video stageport recording facility near completion for its scheduled mid-October opening. Shown here at the newly-installed Solid State Logic 46-channel console are, standing, studio manager Peters Plaskitt and Gary Ingram, chief engineer for Musicworks International. Seated at the board is Bullet’s chief engineer Scott Hendricks, with Bullet president Randy Holland looking on.
LISTON OF REGENCY: Quest For Improved Audio

By LAURA FOTI

NEW YORK — The first hit record ever to come out of Regency Sound was "Sundancet," but the studio's own birthday cake will have 23 candles this year.

Studio president Bob Lifkin has been with Regency since the beginning—and what a beginning. In 1959, 37th of the top 100 albums were recorded or mastered at Regency Sound.

"We were a rock 'n' roll and jazz studio from the '60s through the early '70s, as well as a pop studio," says Lifkin, "but we've never developed the reputation of hard rock. We work more with people like Robert Flack and Bette Midler.

In 1969, Regency became involved in doing music for TV and has won five Emmy awards for its work. The company also was one of the first to combine two 16-track machines—upon request from Les McCann.

In fact, Regent's past is peppered with innovations that no one even knows about. For example, "in editing and correcting a videotape over and over the video image doesn't suffer; the audio, on the other hand, I knew there had to be a way of doing sound where it didn't end being ninth or tenth generation," Lifkin says.

So Regent got into audio-for-video and began work on some of the first audio mastering equipment that would help Lifkin attain his goal. "In 1976," he reports, "we made a breakthrough. We could synchronize audio and video in any format, giving us the ability to relate 35mm, 16mm, one-inch video and sound to 16-track, 24-track and now digital.

Robert Lifkin is a regional vice president of SPARS. A special section on SPARS appears elsewhere in this issue.

Digital is nothing new to Lifkin. He has always supplied the most modern technology in his studio and made a commitment "from the start" to computerizing all recording and record-keeping. Electronic editing has been done in-house for two years.

A new digital studio under construction at Regent now, Studio C, will be used largely for commercials and post-production for TV and will cost the same as or less than Regent's rate for analog recording.

Before any technology or way of doing things is put into effect at Regen-t is it tested out. All recent proj-ects have been simultaneously recorded by analog and digital means—the digital just for Regent, to test the equipment. "You have to try a system in a program over and over again in order to debug it," Lifkin explains. Digital recording will be commercially available in Regent as of Oct. 1.

At Music City Music Hall in Nashville, Louise Mandrell and R.C. Bannon laying RIAA tracks with producer Tony Cuffin; Tennessee Ex-press cutting RCA single with producer Terry Wilson; Loretta Lynn cutting RCA album with producer John Carter Cash; and Joni Mitchell working on project with producer Brian McNeil. Engineer for all sessions was Bill Harris.

At Columbia in Nashville, Bonnie Cash working on album project with producer Rodney Crowell. .. tore Leora cutting single with pro-ducer Gunther Sullo and engineer Don Rondino. .. At Sound Emperor in Nashville, Bill Anderson laying RCA tracks with producer Jim Fogle-son and engineer Jim Wilson... Larry But- ler producing Diane Shore on Liberty project with engineer Billy Shirmer... Don Williams and Garth Fundis producing Don Williams' band with Fundis and Gary Laney behind the board... Joe English working on Orgla project with producer David Hermon... Ed Penney producing Bob Parson with engineer Jim Williams... Patty Loveless working on album project for Mercury... Bob Evans, Becky Morris and Dan Corn-well with engineer William... Space Ho- rales working on project with producers Chuck Sagel and Sarah Stein and engineer Billy Shirrell.

NEW YORK — At Sound Street in Manhattan, Jeff Kent is producing David Sibbons. Jack Wal-ton is engineering, assisted by Al Romano. Greg Themoword and Andy Sheekman are pro-producers. John Scott Hollis assisting. John and the Family Lovers are recording the new single with Neil as engineer. Ed Fox is producing Man Suit and also the new single being cut by the Motts Motto being produced by Kazaj and Jerry Hall of Syps Gipsa. Engineer is Nick St. Claire. Regent Sound and TWR South Studios, a new 24-track backer: Jefferson Starship mixed down live for the "KQK" TV show, "Sound of Life" with Peter Tha engineering; Darius Dawodz mixing down key tracks for the South Bronx... Tony T rooftop; Jerry Block engineering... Bob McFadden and Whithead producing Melba Moore, with Tony engineering; Garland Jeffreys mixing down tracks for his new album... Mix engineer; The Clash's Mick Jones producing the B.Bands, Ryan and Carl... At Sigma Sound Studios, New York, engineer Car- mondyl and his track "Night in Gold" is being producing. Bob McFadden and Whithead producing are working with engineer Michael Hutchinson, John Potokar and Peter Scorgie; also working on Melba Moore LP on EMI. Continuing work on a Lou Rawls album for CBS is engineer and producer Paul Miller; for "We Will Not Be Moved"... Paul Miller is also producing and mixing albums for the Chicago Recording Co., Chicago, with Gene Vander and Holle Henderson pro-ducing, Paul Bonomo engineering. Also there: Jerry Butler recently finished up producing... while himself, while Captain Bill's Squire made a live performance for the "King Biscuit Flower Hour" with engineer John Lessow.

New Office For Delphi

NEW YORK—Delphi Speaker Systems is consolidating its operations under one roof. A new facility in Los Angeles houses executive offices, a demo room, accounting, warehousing and manufacturing functions.

The company's new address is 1370 S. Flower St., Los Angeles, Calif. 90015. Phone number is (213) 40-1551.

Studio Course

SANTA CLARA, Calif.—In re-sponse to strong demand from the surrounding community, the California State University at Santa Clara has started a Music Business MBA, which began operations almost a year ago, will offer a new intensive six-week course in sound engineering to begin mid-September.

Academy director Hewitt Ciss says the course will be limited to eight students at a time who will spend "at least 70 hours in our 24-track studio." It will be taught by Gary Faller, who teaches all levels of engineering at the Academy.

New Factory for Lotus

BURLINGTON, Vt.—Lotus Systems is consolidating its operations under one roof. A new facility in Burlington houses executive offices, a demo room, accounting, warehousing and manufacturing functions.

The company's new address is 515 North Pierce Street, Fremont, Neb. (800-305-4297). Phone number is (213) 40-1551.

Studio Track

SAN FRANCISCO, Calif.—The most recent addition to the catalog is the 1992 collection "The Sound of Silence," featuring the original recording of the famous Simon & Garfunkel tune, as well as the most recent version by the Stones.

Pfanzehl

Needles and Pfanzehl products are selected for high yielding sound/proofs for these sound reasons:


SALES SUPPORT: The most complete catalogs in the business. A wide variety of sales aids, display, and department stores.

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- Dubbers and Recorders, 
- Echo Chambers, 
- Equalizers, 
- Filters, 
- Head Demagnetizers, 
- Headphones, 
- Heads, 
- Limiters, 
- Measuring and Testing Equipment, 
- Microphone Booms and Stands, 
- Microphones, 
- Mixers, 
- Noise Reduction Systems, 
- Open Reel Tape Recorders, 
- Oscillators, 
- Panners, 
- Phono Cartridges, 
- Pick-up and Disk-Recording Styli, 
- Projectors, 
- Slide Film Equipment, 
- Speakers, 
- Splicing/Editing Equipment, 
- Studio Construction, 
- Synchronizing Equipment, 
- Tonearms, 
- Turntables, 
- Video Cameras, 
- Video Tape, 
- Video Tape Recorders... more

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INTERNATIONAL RECORDING EQUIPMENT & STUDIO DIRECTORY

8-1/2 x 11, 3-Column Directory Issue
Issue Date: November 7th
Advertising Deadline: September 25th
By JACK McDONOUGH

Dell Loop

Kulka says college students come regularly from such countries as Japan, Chile, Venezuela and the Philippines, citing one Chinese student who com-

Digital Software Demand

1. Continued from page 35

While Philips is thought to be anxious to use the CD to reassert itself as a major force in the hi-fi world, JVC is doing very little shout- ing in Europe about its AHD system at present. "It's in a state of flux," says Geoff Fleming, JVC's marketing director, "but we're concentrat-
ing on our existing range of hi-fi products and committing ourselves to the launch of the VHD disk." Meanwhile, Soundstream's U.K. operations manager Brian Roberts says his company is looking to intro-
ducing its stereo digital player into the European market within the next two years. Unlike the Compact Disk, it uses a laser beam to read a high-den-
dity digital code, but the music is stored on a "fixed card" as opposed to a mini-compact disc. Industry executives agree: con-

csumer acceptance of a single digital system that can work with existing music recording studios will be investing in the equipment. Software companies, too, are looking more and more at the need for an existing range of playback equipment in their homes before marketing can become more widespread.

Roy Matthews of Musitech, a marketer of pressing and mastering equipment, says that in the U.K., there is the lack of an industry standard for hardware. There's tremendous inter-

test from a fast-growing group of die-
cam enthusiasts, but there'll be hesitation until they can buy the hardware, and the software com-

canies can put the repertoire into the marketplace. And Gerald Reynolds, director of Nimbus Records, believes firmly that the consumer interest in digital has actually waned because some people have been disappointed with the product they've bought so far. "The fact that you can now make bad recordings using digital shouldn't be forgotten," he says. "The companies have done a hard job trying to sell the idea, but the records bought by some consumers have not been any better."
DANCE CONTEST—A hopeful couple swirled their way across the dance floor at Metro 700 discotheque in New York recently as a panel of judges’ attention during preliminaries of an interclub dance contest promoted by David Ford, top center in picture. In addition to Metro 700, participating clubs include Fudge’s II, Romeo and Juliet and the Fun House. Finalists will vie for a trip to Los Angeles, and a possible appearance on the Dance Fever disco tv show.

BULL CONTEST
Rodeo Championships Set For Clubs Around World

COLUMBUS, Ohio—The First Annual Grand National Bull Riding Championships is being expanded to include discos in Canada, Japan, Spain, England, Germany and South Africa, according to Phil Gary, executive producer of the contest.

The details of the finals, originally planned for last month, has been changed to Nov. 14, 1981, to accommodate the expansion plans.

Gary disclosed that although the original concept was for a national show, tying in with country disco operators across the U.S., substantial interest from abroad prompted the move to an international competition.

Gary also reveals that the show, which will be taped for airing as a 90-minute television special, will feature top country entertainers as Tom Tucker, the Oak Ridge Boys, the Statler Brothers, and Jeff Reed.

National sportscasters Bruce Flanders and Larry Mahan will call the contest, which will be held at the Tropicana Las Vegas Hotel.

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CONTESTants will be selected from participating discotheques around the world, including the United States, Canada, England, Germany, Japan, and South Africa. The contest will feature some of the top country entertainers in the world, including Tom Tucker, the Oak Ridge Boys, the Statler Brothers, and Jeff Reed.

The finals will be held at the Tropicana Las Vegas Hotel in Las Vegas, Nevada, on November 14, 1981. The show will be taped for airing as a 90-minute television special, and will feature top country entertainers as Tom Tucker, the Oak Ridge Boys, the Statler Brothers, and Jeff Reed.

The contest has been organized by Phil Gary, executive producer of the contest, and will be broadcast on television in the United States, Canada, England, Germany, Japan, and South Africa. The winners of the contest will be awarded prizes and recognition.

The contest is open to all discotheques around the world, and the winners will be selected based on their performance in the competition. The contest will be judged by a panel of professional rodeo riders, who will evaluate the contestants based on their skill and ability.

The contest is expected to be broadcast on television in the United States, Canada, England, Germany, Japan, and South Africa, and will be a major event for the disco industry. The contest is expected to attract a large number of participants, and will be a major event for the disco industry.
Midwestern Pool Forms In Detroit With 50 DJ Members

By CONSTANCE CRUMP

DETOIT — The Midwestern Dance Assn., a record pool has been formed here with the hope of revitalizing this city's dance music industry.

The pool, which aims at extending its activities beyond being simply a clearing house for promotional records," is headed by Dawson. Porter, Eckinger and Barry Saunders.

The 50-member association is located in the Detroit suburb of Royal Oak. Although in existence a mere two months, it already has 15 members.

Porter, Eckinger and Saunders bring an aggregate of more than 50 years of music business experience to the new pool. They believe that these expansion moves will be carefully mapped out as "initial explorations in these areas have not been as successful as we would have liked."

Pool membership is drawn from clubs "all over Michigan, and as far away as Ohio, and London, Ont."

Eckinger recalls that during the recent Canadian mail strike, this product was shipped to members in Ontario by armored carriers.

As with most other pools, members of the Midwestern Dance Assn. are required to submit feedback sheets indicating the 20 most popular tunes in the respective clubs. This information is in turn, relayed to participating record labels. Members are also required to spin at least four nights a week at the clubs where they work.

NEW KEF—KEF Electronics has introduced its model 204 speaker system for use in discos, clubs, and other environments demanding high quality sound reproduction. The unit, with a price tag of $1,100 per pair, utilizes computer analysis to ensure an ideal relationship between the driver parameters, filter sections and speaker enclosures. The unit's bass-loading system is said to combine a mechanical reflex enclosure with electrical response shaping using an auxiliary, passive radiator which extends low frequency response down to 45Hz.

Thanks 'Everybody'

For Putting Us On The Charts.
The City” has a 1960s rock treatment. “Stranger” has definite Peter Gunn overtones and “Giants” and “Nightmare” are in a more punk commercial format. Female vocalist Lynn Byrd makes effective synthesizer usage as well as being a more distinctive member of the group.

From Solar Records are two album releases from the label’s more commercially appealing groups. The Whispers’ “This Kind of Lovin’” offers a nice balance of mid-tempo and ballad numbers. Highlighting this production by the group and Leon Sylvers III is the title tune “Can’t Stop Lovin’ You, Baby” and the softer “Am The One For You” and “What Will I Do.”

Giorgio Moroder and Juergen Koppers, the Mean Machine is a New York based funk/rap group that has enjoyed moderate success with local club dates. East Coast tours and special party gigs with ABC/Dot. Their first Sugar Hill Records release, “Dream Disco,” captures an exciting street feel. Car horns, whistles, party sounds and a hand-clapping back beat provide a solid foundation for this tune. Mean Machine’s raps are tight with catchy hooks. They also offer part of the song in Spanish with an English translation. However, the siren effects are overpowering and annoying and seem to clutter up the record. The group’s energetic performance shows promise and potential.

The Mean Machine’s four-cut LP release on a 45 r.p.m. is fast-paced and raw edged in vocal and lyrical quality (as demonstrated in “Suburban Incest”). The speedy “Believe Affair” is the most melodic and interesting. “Midnight Run” and “Definiti Hook” are straightforward rock in which the group’s musical dexterity and versatility prevail. “Medium Medium” has fused funk and rock in an acceptable format for both new wave and disco clubs. This is simply demonstrated by the meaning and appeal of both new wave and disco clubs. This is simply demonstrated by the meaning and appeal of both new wave and disco clubs. This is simply demonstrated by the meaning and appeal of both new wave and disco clubs.

From Cappadox Records are three rock releases worth noting. The Comedians’ LP of twelve tracks offers short compositions of changing moods and textures allowing the group to demonstrate its musicianship. “Summer in

REALISTIC SPEAKER — This speaker system by Radio Shack, a division of the Tandy Corp., is called a Soundome, and is geared for a number of sound reproduction applications including the intimate lounge rooms of disco. The unit is available through Radio Shack stores throughout the country.

By BARRY LEDERER

NEW YORK—The musical wizardry that the Bee Gees bring to their records is evident on their latest 12-inch 33 1/3 r.p.m. for RSQ Records. Titled “We’ll Be There” (4:30), the disc also includes an instrumental version (4:00). The group’s harmonies are smooth and polished; intricate guitar chords dominate the driving tracks with the instrumental version easily standing on its own merits. The Dobb brothers wrote the song and share production credit with Carl Richardson and Alby Galuten.

** **

Madleen Kane’s new LP offers the disparity numerous mid and uptempo numbers from which to choose, as producer Giorgio Moroder infuses his latest work with his familiar Eurodisco trills. This dance music format is again growing in popularity at the clubs. Although the title cut “Don’t Wanna Lose You” is perhaps the weakest, the others are more successful. “Fire in My Heart” is a pop story with Kane’s vocals in a stouffly yet punchy tone. This vocal quality is also apparent in “Take Me To Your Heaven.” “You Can,” which starts off slowly but picks up in pace, is catchy and vi- brant with backup vocals and fine string sections adding to a full production. Mixed by Giorgio Moroder and Juergen Koppers, the arrangements are by Greg Matherson.

** **

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** **

From Cappadox Records are three rock releases worth noting. The Comedians’ LP of twelve tracks offers short compositions of changing moods and textures allowing the group to demonstrate its musicianship. “Summer in
Full Week Of Latin Fare Heard In N.Y.

By ARNOLD JAY SMITH

NEW YORK—The sixth annual El Festival Latino, which ran the week of Sept. 2-8, had a twist. Unlike past years, there was no main concert, but a full time sponsor and was expanded to almost a full week’s worth of Latin music, including some jazz and disco thrown in for flavor.

Brown and Williams and their Kool Cigaretttes underwear the event in the form of print advertising, allowing producer Ralph Merado to “stretch out” into other areas musically and physically. In addition to the all star madhouse affair at Madison Square Garden, events were held at dance halls, aboard a Hudson River Dayliner, a disco concert hall, nightclubs and spilling across the Hudson to New Jersey. The weekly, highly successful and imaginative “Salsa Meets Jazz” series at the Village Gate in Green-

By CARY DARLING

LOS ANGELES—K-HI Management, run by cousins Ron and Bruce Kramer, has kept the “middle line” management company.

“There are three kinds of managers,” notes Bruce Kramer. “There are the big managers like Ken Kra- gen and Irv Azoff and then you have the kids who are doing the work and who don’t know the record business. There aren’t that many in the middle. This is what we’re aiming for.”

On the roster are Tower of Power, Maria Muldau, producer Steve Buckingham and new acts Bette LaVette and The Netherlands. The latter two artists have deals with Motown and Scotti Bros., respectively while the firm is trying to reintegrate interest in Tower of Power and Muldau who are on Fantasy and Word Records respectively. Also on the roster is a new un-named Boardwalk act that will be the subject of an upcoming NBC TV Opera special on the working of a rock group.

However, its toughest challenge may be its most well-known acts, veteran Latin musician Omar Santana and Mul- dau who have not had recent chart hits.

“With Maria, we want to develop her secular side,” notes Ron Kramer. “But gospel is not a throwaway to her. We would like to see her be $50/50. She is doing a gospel LP but she is also going to be on the soundtrack of the documentary ‘Tropicana’ as a new film with Omar Sharif and Ryan O’Neal. Record companies can’t find a place for a Latin high priestess. Where should she be. Does she sing rock, country, gospel? So, everybody shies away from her. She is on a East Coast tour in November.”

Tower of Power is being reconstituted for a limited engagement being produced by Wayne Henderson. “We told them they need songs,” notes Bruce Kramer. “The band is capable of writing some great songs but we’re also looking at outside contributions. When it is going to go to wherever we need for a good song.”

Two-man organization, which has no other managers in its employ, has kept the 10-piece band on the road with recent dates at Lake Tahoe, and a co-headlining shoot with Tierra at Nederlander’s Greek Theatre in Los Angeles. Addition- ally, Sheffield Records is readying a $16.95 direct-to-disk package with the group called “Tower Of Power Direct” recorded at the MGM Soundstage here.

“Many labels were interested in the group even though it hasn’t had a hit in awhile,” adds Bruce Kramer. “The reason is that the group has had a constant sales base over the years. We went with Fantasy because, over the past few years, the la- bel has basically been involved in reissues now but it’s getting back into new product. It held back while the record industry reorganized it- self. Now, it is back. For the band, it’s like going home again.” Both Fantasy and Tower of Power are based in the San Francisco area.

The Kramers, who between them have worked for April-Blackwood, D.J.M., Capitol, 20th Century-Fox and in management, don’t think that might get a reputation for deal- ing only with acts that have sold off commercially. “We thought it would be easier to sell Tower of Power,” admits Bruce Kramer. “People think Muldau is walking around in tattered clothing preach- ing Latin, but the show isn’t on the label.”

“If we can cross them both, we’ll feel good about ourselves,” says Ron Kramer. If Kenny Rogers hasn’t kept at it, he would still be playing some club in the San Fernando Val- ley.

To balance that image, though, the firm also has new female rocker Noel, who had a release on Virgin; Broadway singer Bette LaVette, being produced by Buckingham; and the still unnamed new rock band which will be in the tv special.

“This is not a manufactured band like the Monkees,” notes Bruce Kra- mer. “It has been together for a year and has its own separate identity. The show will be about how the band got together.” The band, known variously as the Delinquents, the Apples and most recently the Tees, which name has been discarded, was stumbled upon in a rehearsal hall by the Kramers, who lately bought an island off of Dick Clark and Neil Bogart.

Currently, the year-old firm has the number of acts it wants. “There is a vacuum in management at a cer- tain level,” says Ron Kramer. “We’re not taking on any more acts. We feel we don’t need a lot of acts to be successful. With it being this size, the acts can still talk to us.”

LITHOGRAPHED GLOSS STOCK

BLUERY EYES—Flip & Eddie, a.k.a. Mark Volman & Howard Kaylan, parody Kim Carnes’ “Bette Davis Eyes” by doing their own version of “Mark Volman Eyes” during recent shows at New York’s Bottom Line.

Talent

CREDO OF THE COUSINS KRAMER: A LIGHT ROSTER & HEAVY ACTION

Sparky Belt...”ridicule is nothing to be afraid of...” reads the back of the “Prince Charming” single by Adam & The Ants, released in Britain.

Tom Petty and Wendy O. Will- iams of the Plastics were nomi- nated as “best dressed” in People magazine.

Gil Moore of Triumph has been named official demotions consul- tant for Toronto’s Teperman Construc- tion Co. Moore helped Teper- man demolish the Crown Life In- surance Building in Toronto.

Chuck E. Weiss, the protagonist of Rickie Lee Jones’ “Chuck E. In Love,” is releasing an LP, “The Other Side Of Town,” on Select Rec- ords.

Music and comedy artist Jango Edwards will debut “Jango Edwards’ Garbage” at the First City Theatre in New York in mid-October. Nego- tiations for record, book and video rights are being negotiated. The underground classic (“You’ll Al- ways Find Me In The Kitchen Al- ways”) by Jona Lewie on Stiff Rec- ords, which is almost a year old, is being marketed as a number of Canadian radio stations... Captain Fantastic, on Right Note Records, among others... The Ambassador of Memphis,” an honor previously ac- corded to Elvis Presley and the Bar Kays.

Musician / Journalist / former record company executive John Tiven now plays guitar for the Jim Carroll Band... Ian Hunter emb-arking on U.S. concert tour, with an appearance at the Dr. Pepper Music Festival Friday (13).... New address for independent publicist/ writer Gary Kenton is 20 Butler St., Brooklyn, N.Y. 11231 (212) 875- 5556.

Byfield’s Open

CHICAGO—-Byfield’s, a new showcase for local entertainers, opened Wednesday (16).

Named after the entrepreneur who brought the Pump Room to Chicago in 1938, Byfield’s is located across the lobby from the restaurant at the Ambassador East Hotel, 1301 North State Parkway.

Appearing at the grand opening was Nan Mason, featured vocalist at the Pump Room for three years, and Pugy!, known for raucous singing and audience participation insult comedy.

Both Byfield’s and the Pump Room are part of Leitice Enter- tain You Enterprises.
AMERICA

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like new songs.

Celia Cruz

Carmelo’s, Sherman Oaks, Calif.
Admission: $5

The upper, reproducible Longo is a former

European figures prominently in his

Headbanging in Switch

José Luis ‘Juji’ Rodriguez, producer is Bill

The venue is owned by Ian

Los Angeles—Mike Douglas’s
talk/vary show is changing its
format to become “The Mike
Douglas Entertainment Hour”
which will not

LA SENSATIONAL MoD’ in which his solo
was spotted as a virtual and
toindustry “Grisette’s Tears” and “Blues For Sale”
completed the set.

White in Switch and general
Douglas In Switch

LOS ANGELES—Mike Douglas’s
talk/vary show is changing its
format to become “The Mike
Douglas Entertainment Hour”
which will not have talk as a part of its packaging.

Additionally, the set will feature a new segment
acted out to Top 40 hits and scenes from
calls. The abstract aspect of the show
will be retained.

LOS ANGELES—The Saratoga
Performing Arts Center in Saratoga
Springs, N.Y., boasts its highest
growing summer and second best
attended season in its 16-year history.
More than 400,000 fans attended
events at the Arts Center.

The 5,000 reserved seat, open
amphi theatre facility kicked off its sea-
son in June, with a schedule that in-cluded
15 special events—rock, jazz,
country, MOR, plus the New York
City Ballet and the Philadelphia Or-
chestra.

Top draw for the summer was
REO Speedwagon and the Rockets,
with 31,400 fans reported.

51st birthday anniversary. And con-
ventions must be directed to his musicians,
personally: Wenonah Prince, pianist; Nancy New-
mark, bass; Al Kaplan, trombone; Benny McKenzie,
drums; Gardon Brisner, tenor, and Bill
Black, trumpet. Also in Longo’s tune
is his adroitness in mining pretty ballads with
swinging step flare. It’s first-rate amalgamation with a contemporary, showy
approach.

DAVE DELTER JR.

CLASSIX NOUVEAUX

The Ritz, New York
Admission: $10

A sparse but enthusiastic crowd greeted the
first New appearance of
the English band
Classix Nouveau here, Sept. 3.

This is one of several (mostly English)
bands that have recently moved and updated
the themes and studied ambiances of eclectic
music from the late 60s and mid 70s previ-
ously represented by such groups as the Moody
Blues, Jethro Tull and King Crimson at
their eclectic best, although the new bands have a dis-
concerting Euro-American identity.

A down to earth and a prerocked en-
teriment from their first album began the
15-minute set. No guitar but the guitarist
synchronized his drum, the drummer
which
sounded
simplified the tunes.

The group’s set
was
as

as

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Little by Little
It All Adds Up.
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Washington Management Tiff Sues For $5 Million To Leave Philadelphia People

By MAURIE H. IRODENKER

PHILADELPHIA—A suit seeking punitive damages of $5 million and the return of all commission and royalty monies along with the rescission and termination of the management agreement was filed Friday (11) by Grover Washington, Jr. against his personal managers. The action in the Philadelphia Court of Common Pleas is directed against The Philadelphia People, Inc., the management firm, and its two principals, Larry Magid and Marty Swartz.

Magid, who is one of the men who makes up the management firm, claims that he and others had been involved in a conspiracy to defraud the manager by providing services on the basis of promises, but that the promises were not fulfilled. The suit alleges that the service was not provided in a manner which would allow the manager to benefit from the services. The suit also alleges that the services were not provided in a manner which would allow the manager to benefit from the services.

Washington, who has been managed by The Philadelphia People since 1975, claims that the services were not provided in a manner which would allow the manager to benefit from the services. The suit also alleges that the services were not provided in a manner which would allow the manager to benefit from the services.

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<td>Fancy Free, MCA MCA-5209</td>
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Joe Tarsia, SPARS chairman, left; Murray R. Allen, SPARS president.

"Now that we have advisory associates, we have tremendous input from manufacturers on how we can best interlace with the recording companies. If we can all interface, then we can all mutually benefit..."

On a philosophical level, Tarsia reminds the industry that all segments—producers, writers, artists, musicians, labels, publishers and unions—are adversely affected daily by such practices as the unlawful copying of prerecorded music, and that changing technology makes lasting electronic solutions impossible.

"Our only course," he says, "is to join together and put forth a lobbying effort convincing lawmakers that home devices capable of music quality recording which are sold specifically for the purpose of pirating the works of other is detrimental. The refusal of uncontrolled sale of such devices and their software will eventually kill the industry on which it feeds."

The introduction of the digital audio disk brings with it the promise of home reproduction quality never before dreamed of and in a form that is both difficult to pirate or bootleg. What an opportunity to draw the line that would give the consumer the best possible quality and still protect the performer, producer and manufacturer. But if this revolutionary play-only device is followed by the uncontrolled development and sale of a home digital recorder, the pre-recorded music industry as we know it could never survive.

"That's happened, too," says Murray Allen, president of Chicago's Universal Recording Corp. and present SPARS president.

The need and desire is there to create a society with a common bond."

"The need and desire is there to create a society with a common bond."
There’s as much magic in the mixing board as there is in the keyboard.
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Clients Find Service At Bottom Of Coffee

By BETH JACQUES

HAT ARE THE MOST IMPORTANT CRITERIA? Producers and bands use to select a studio? Equipment, sound, atmosphere, and service—and not necessarily in that order. Rates may come into it, but all SPARS owners agree probably the most crucial factor is a good cup of coffee.

“First a studio must have competitive, high-quality equipment,” says Walter Kohn, owner of Queen Village Recorders in Philadelphia. “But there’s not much difference in the quality of recording equipment in SPARS and other excellent studios—in service the producers is the name of the game. Service is the bottom line.

“People want to use a studio because they like its sound or its engineers,” Kohn continues. “The sound comes from the producer and how well the engineer picks up what is in his mind.”

“What makes a producer cook is how well he feels and operates in a room. The key is to get at one with him and give him no distractions, from getting the coffee to logging the takes.

“Not only should a studio be cosmetically and technically appealing to use,” says Larry Schnapf of giant RCA Recording Studios in New York, “it should be state of the art—and flexible in terms of what it means. It should supply all the needs for which you want to use it.”

The RCA studios furnish all production requirements for cassette, stereo 8-track, singles and albums. Some 99% of the work done at RCA is also mastered and mixed in house.

Schnapf stresses the need for accuracy in a studio. “You should be able to put down a comfortable atmosphere that is acoustically sound. You’ve got to be sure that what you listen to is a truth and a true representation of what the final product will look like at its ultimate format.

In regional markets where a large percentage of business may come from industrial, educational, religious or custom clients, as well as from recording music or film and advertising work, the parameters change slightly.

According to KBK/Eth City in St. Louis, one still must have excellent acoustics and high-quality equipment. Owner

Kent Kesterson says a studio must have a staff which is accustomed to all clients—but for recording clients, the prime consideration is to make the group comfortable. Industrial clients are more interested in efficiency.

“They are most interested in coming in on budget and within the amount of time they are willing to spend,” says Kesterson. “They want to spend a couple of hours rather than a couple of days.”

Like Walter Kohn, who also operates a highly successful voice-over and jingles operation for advertising clients at Queen, Kesterson says that commercial clients have different technical requirements. “They aren’t interested in the outboard ‘toys’ or state of the art equipment but in straightforward recording and lack of any delay.”

KBK is fairly typical in terms of retention of master tapes. For industrial clients, tapes are held past the time of completion because clients often return to the studio to re-do portions of their work.

Major-label recording clients take the masters with them. KBK will hold masters for custom clients up to a year, at their request and risk, if space is available. Because such clients frequently don’t have the facilities to care for them, custom clients often come back to remaster, recut or re-record.

As to the issue of who owns a master tape at any given point, it is still open to legal interpretation. KBK takes the position that if you own the tapes until they are paid in full. “Whoever contracts for the session and pays for it owns the tapes after we’ve received full payment,” says Kesterson, adding that KBK would like to see some legal guidelines.

In common with many other owners, Kesterson would also like to see some form of standard master contract that deals with the issues of payment time and terms of credit. “A standard contract to help eliminate the hard-nosed negotiating that goes on every time would be useful,” he avers.

In Memphis, over half the clients at three-room Ardent live within 200 miles of the studio. Owner John Fry finds that hospitality and organization pay off.

Much of Ardent’s work is major label working to budget, with emphasis on black and religious music. The other mainstay is custom work, which Fry feels sheltered Ardent from the percentage reduction in business that many studios felt a year ago. About 90% of the work at Ardent goes to final mix, while 60% is mastered there too. The next nearest mastering facility is in Nashville.

Ardent’s three rooms offer increasing levels of sophistication. “Budget-minded” clients can use a state of the art room for an automated mix backed up by a simple studio for an instrumental overdub.

“No one needs a $300,000 console to overdub one mike,” says Fry. “The economics of the industry won’t support it—and our clients won’t pay the rate difference between a $150,000 console and one for $300,000. We tailor our facilities to what is practical.”

The philosophy of the house is to deliver the best possible end product to the consumer. At the point a piece of equipment or a procedure causes a perceptible improvement in the end product, it is worth paying for.

“Rather than brand-name equipment, our artists want a studio that’s organized, maintained well and gets things done on time,” Fry says. Because so many of the clients live locally, Ardent has a friendly and relaxed atmosphere which Fry says is important to maintain.

SPARS owners say a large part of their job is assessing what a client needs. There are two sorts of clients—the social and the private. Users of big, multiple facilities are used to—and in some cases expect—a lot of traffic and guests in the building.

Those who prefer privacy often want to lock the door on a single-room facility and send the house engineer away to watch television. Extremists hire remote trucks and take off into the night.

“You can’t please everyone,” says Stephen Jones of the one-room Chateau in North Hollywood, which specializes in “privacy to the point of seclusion.” Jones adds that the way to survive in a competitive marketplace is to carve out a “specialized niche.”

Jones is very much a working producer’s studio, he says. It is geared to the producer who is in rooms 52 weeks a year as opposed to the band who comes in once in 12 months. Comforts—a refrigerator, a high-volume coffee maker—are basic. Simple assistance—a set-up man, a receptionist/secretary, a maintenance man—is also a necessity.

“Our job is to make the producer a hero,” says Chris Stone of the Record Plant in Los Angeles. Nevertheless, he says, the bands are the primary client, and it is also his job to insure a group spends its studio time in whatever fashion it wishes to.

Nevertheless, the Record Plant takes all the administrative burden off producers, conceding that “most of our artists...” (Continued on page 5-14)
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REGULAR & AFFILIATE MEMBERS

Legend: The following is a list of SPARS member studios and recording mastering facilities by state and city, metropolitan area. The material within parentheses, following the main body of the listing, describes the following: (No. of studios), located within (a city or county) area(s); (a studio's) recording/mastering facilities include (analog/digital); (an studio's) recording/concerting/mixing engineer (does/did) work for (label, artist, production). Please consult the American Radio History website: www.americanradiohistory.com

ALABAMA

MIDFL RIS (Area Code 205)

Muscle Shoals Sound Studio, 1220 Alabama Ave. # 205. Tel: 205-396-2500, 975 3rd St. S.W. 3rd Floor. 3rd Floor, 3rd Floor, 3rd Floor, 3rd Floor (1 studio 1-1 w/o interlock)

 influence

ALASKA

Audio-Video Inc., 5200 Main St. 2nd Floor. Office: 5200 Main St. 2nd Floor. Office: 5200 Main St. 2nd Floor. Office: 5200 Main St. 2nd Floor (1 studio)

influence

CALIFORNIA

LOS ANGELES METROPOLITAN AREA (Area Code 213)


influence

PALM SPRINGS

VMT Video Tape Associates., 1733 N. Palm Canyon Dr. Tel: 760-323-2900. Studio Mgr. Steve Mattress; Studio Mgr. Steve Mattress; Studio Mgr. Steve Mattress; Studio Mgr. Steve Mattress (2 studios; 1-4 w/o interlock)

influence

SAN FRANCISCO & BAY AREA (Area Code 415)


influence

Florida

MIAMI (Area Code 305)

Sound sculpture, 1465 U.S. 1. Tel: 305-394-9911, 305-394-9911, 305-394-9911, 305-394-9911, 305-394-9911 (5 studio(s))

influence

GEORGIA

ATLANTA (Area Code 404)

Kell Banning, 2375 Collins Aj. Tel: 404-952-2021, 404-952-2021, 404-952-2021, 404-952-2021, 404-952-2021 (1 studio)

influence

Illinois

CHICAGO METROPOLITAN AREA (Area Code 312)


influence

ADVISORY ASSOCIATE MEMBERS

ADVISORY ASSOCIATE MEMBERS

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REGULAR MEMBERSHIP:

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REGULAR MEMBERSHIP:

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Studio Operations Gear For Diversity

Often times, the difference between profit and loss can be attributed to major—and even minor—operational methods. Successful operation principles can mean many things: specialized management techniques; use of computers for a variety of functions; hiring personnel with an emphasis on overall "chemistry"; committee decisions regarding purchasing or renting equipment, or expansion; and market feasibility studies about adding new types of business. Here's how some SPARS studio entrepreneurs/managers approach the operational side.

"Our biggest effort has been put to diversification," notes Mack Emerman, president, Criteria Recording Studios, Miami, Fla. "We have a large complex which has grown larger recently. We are now re-emphasizing all the things we used to, especially the audio side of video and motion picture sound. We are setting up one of our rooms as a motion picture mixing theatre and video sweetening room, a triple threat room that can do both automated mixing and adding sound for films and music. That's something we haven't offered before. There's also emphasis on our cutting operation. You might say we are now divided into multiple elements: Criteria Recording Co., four music studios and Criteria Cutting Center, a new cutting room which doubles our little capacity, and a mobile operation."

The cutting room now contains, he points out, a new custom-built console with floppy disk memory of every parameter of a master record. Later—and here is where Emerman is thinking long term operational—that same chain and room could perhaps be converted to cut lasier optical videodisks somewhere down the line. The cutting element is also capable of such projects as half speed mastering, again something Criteria has not offered before.

"Of course," Emerman continues, "we have our eyes on the digital situation very strongly. A lot of heavy movement is taking place in the industry and all of us will be affected."

Criteria is also getting its new mobile truck into operation which is specially designed for video interface with video trucks. Recently Criteria became a major principal in a new venture—Video Music Group—a teaming of Criteria and Video Tape Associates of Miami and Atlanta. The idea is to marry state-of-the-art audio and video facilities for video music productions. Vipin Saghal, Criteria's financial advisor, is the president of the L.A. based enterprise.

"We have also opened out new East Wing studio, our super studio, if you will. Basically we are a much different operation than we were two years ago."

Being more specific about other operational techniques, Emerman states: "We put a lot of emphasis on re-doing our inner management structure. We feel that's where we have made more progress than in any other area. I'm very proud of it. We have a team that can handle all that we are doing. And it's going to allow me to spend more time helping SPARS."

"A facility like ours has to do "x" amount of business or cut its operation, to be frank. But we have done the opposite; expanded the operation to bring in more volume. And we are trying to do with less people. We are trying to define our management structure so that everyone in the organization knows what to do. We've been the bullet and raised our pay scales so we have the finest people. We're also putting strong emphasis on a family feeling and pulling together. We have been successful in the past but maybe not as efficient as we could have been."

The last two years have been a tough transitional period. My brother SPARS members will have
to admit to the same thing unless they have very specialized situations. We probably felt the record industry slowdown crunch worse, not being in a major market and having a large facility. But things are coming back.

For Murray Allen, president of Chicago's Universal Recording Corp., and current SPARS president, operation means having the best equipment available.

He explains: "I haven't changed my mind about that. I still think that's the key ingredient. That's what makes the minutes and seconds rise to the occasion. And it helps in promoting to clients."

Years ago, Allen recalls, he walked into New York's Aura Recording where there was a "buzz."

"It's hard to pin down what that means," Allen continues, "and what causes that buzz. It has to do with people talking, even how they move their bodies. It's very intangible, but you know it when you see and hear it. In merchandising a studio, I want people to get the feeling that the operation is busy. I want to generate a very positive type of atmosphere. Now this has a lot to do with the kind of people you hire and how you motivate them. As long as we maintain that buzz, we will be a successful operation."

For Bill Townely, manager of the CBS Studios in Manhattan, operation has a lot to do with service, maintenance and the best price afforded to clients.

"Costs are increasing so much," he says, "it's much more difficult day to day now."

For Nick Colleran, president of Alpha Audio, Richmond, Va., his successful studio operation has a lot to do with his utilization of computer.

"We just computerized last year," he states, "just to keep our billing accurate. We have so many businesses and invoices."

At Columbia Recording Studios, Nashville, manager Norm Anderson, adds: "The whole SPARS idea of opening the lines of communication is going to help all of us from an operational point of view. I haven't changed my philosophy on how to run the studio but SPARS is coming up with a list of different ideas. The communications with manufacturers will also be very important."

Dave Teig, manager of the Manhattan-based Atlantic Recording Studios, agrees.

"Some studios might still feel that if they tell you something, they will reveal a secret and lose some of their own business. But it really doesn't work that way. I can pick up the phone now and talk to other SPARS members. That's an added plus. We all have questions about one thing or another and the only way you learn is by asking questions. SPARS is going to help us all in terms of operating. I'm not saying everyone is going to lay everything out on the table but communication is much better than it's ever been."

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 Clients Find Service

aren't business people—they expect that to be taken care of." All paperwork is handled. A computer system gives the producer a daily dollar readout of all work in progress.

"He does his job better, the record company is happy, the band is happy, and they'll come back," Stone says.

Stone also cites quality of equipment, service and ambience ("Even if I had all the money in the world, where would I feel best recording?") as the three major factors in choosing a studio.

The Record Plant is a multroom facility which he refers to as "world-class." Their service motto is summed up as "Anything, anytime." (Stone has a direct telephone extension bedside so he can be roused at 3 a.m. The Plant is open 24 hours a day, including Sunday.)

But unlike most other SPARS studios—those that rate at a plus or minus one or so within a rate structure—Stone will sit and talk money with a producer. A producer should consider his budget, the extent of the project and its acoustic parameters, the number of studio hours he needs and what rehearsal time has been put in.

Budgets are now often written into a production contract and if the producer goes over, it comes out of his pocket.

Rates at the Plant average $175 an hour. "I say 'look, that project will cost X bucks here,'" Stone says. If the producer doesn't have that kind of money, he will recommend him to one of the good outfits in the $100-per-hour range "without the fancy things that make the sound better."

"We're not in this to make a lot of money, and we don't care," declares Larry Emerine of Studio 55 and the Precision Lacquer mastering facility. "A lot of places hustle you in and out the door. We take our time on a project, do it right, keep state-of-the-art equipment, pay staff well and don't nickel-and-dime the client to death.

Emerine, who says that clients can "perceive greed," says that Studio 55 has achieved its reputation because they keep the business end well-maintained as well as delivering the goods in terms of equipment, sound and staff.

Studio 55 toes the line midway between "straight business and overkill" when it comes to creature comforts. Emerine thinks it's important to have someone ready to go get sandwiches at 2 a.m. "We give the client room to enjoy himself," he says, characterizing his clients as "very together."

Although the top mastering facilities can handle all formats, according to Mack Evans at mastering facility Masterfonics in Nashville, it never hurts to check. People have been known to record in 16-track for a 24-track mix.

With digital equipment, Evans says you must match format and plan on generating good quality within the match. Masterfonics uses the complete JVC system in-house, but they will work with other systems if the clients supply them. Projects have been completed with 3M equipment, for example.

"A producer has to take into account where and how he will achieve exactly what he wants," Evans said.

Larry Schnapp adds that for clients considering sweetening or mastering in facilities different from where the original recording was made, the accuracy of the original room is critical.

"The room must acoustically correct and the recording equipment must be set up to provide the best piece of recorded music possible," he said.

Rooms with hyped-up monitor systems, resulting in dull tapes, or rooms with monitors defective in response curve, resulting in a tape that is over EQ'd, are not uncommon.

Schnapp recommends taking an accurate reference tape into an unfamiliar room, although many of the "prolific" producers and engineers can walk into a room and "sense" how it works. But using an unbalanced room is a "one-time-shot;" "It only takes the client once to find out."

Finally, if you already have state-of-the-art equipment, competitive rates and a pleasant ambiance, how do you break new ground?

Build a better mousetrap—and then put it in Nashville for a competitive and ambient edge.

Randy Holland's Bullet is the first of the new facilities developed especially for "video music," the "marriage of audio and video" that Holland thinks is inevitable.

The facilities include a shooting stage—without the "airplane hangar feel" of so many tv studios. Holltud says—and complete 48-track audio.

In contrast to many videotape production houses which are adding audio to broaden their scope, the Bullet people have extensive audio industry backgrounds.

Holland claims the studios feature a "West Coast!" design with a "nice feel." He put Bullet in Nashville because he felt the city had scope for growth and to draw people equally from both coasts.

An added advantage is the rate card—which he says would be "astronomical!" if Bullet were in New York. A 48-track and video rates competitive to local Nashville charges and 48-track for the price of 24-track in New York.

"So why am I in Nashville? Why not?" he concludes. "It's superior in lots of ways and inferior in none—and people are coming back."


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**POWER STATION**

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logged as odd in any way is taken out for test and replaced with a new one from stock. If an expensive item, the console goes back to the manufacturer.

Studio people agree that any conscious problem which can't be routed around is "catastrophic." Complete equipment failure that can't be foreseen or prevented "if it's gonna go, it's gonna go," say, still stressing that this is rare.

Making sure equipment per forms up to spec, steering clear of purchasing equipment with a reputation for breaking and "preventive replacement" are the threelynchpins of an ongoing maintenance program.

Power outages are a studio operator's big headache, but it depends where you are. "The power standard out here is like God," says Norm Dlugatch of the Yamaha R & D studio in Glendale, California. "It doesn't go away."

Even so, he has protected power which will hold the line voltages up for a fraction of a second and filter power to audio circuits. "It's a gamble," he adds, citing Glendale's first-ever three-hour blackout. "If you hold up two million musicians, it gets expensive."

It also depends on where you are in New York. Robert Walters of the Power Station thinks that percentagewise, the eight million people in New York don't have a problem that's as bad as it's made out to be. Power Station facilities will nevertheless take "a certain amount of variance," and Walters is considering installing an internal generator.

Over on Lexington Ave., Howard Schwartz, a full service 24-hour a day operation with commercial as well as recording clients, says they don't have any downtime. "Everything is totally backed up," owner Howard Schwartz contends. "Maintenance and equipment is our number one priority, and we pay a lot for it. But if there's a power outage and New York goes down, tough nuggies! If Wall Street doesn't work, why should Howard Schwartz?"

Even though much of the new digital equipment is enclosed or modular and opinions vary as to whether you get fewer problems due to that enclosure or more due to the teething troubles of a new technology, new parameters for maintenance men are being defined. A degree in electronics isn't necessary, but it helps. A willing attitude helps more.

"You can't have someone who learned it on the road with a rock band, a flashlight and black tape anywhere," says Dlugatch. "Now you need someone with a good background in digital technology, electronics and digital logic. He has to know how a computer works, even if he can't fix it. If not, the best he can do is try to define what part of the room the problem is in."

Most of the maintenance applicants at the Power Station have an electronic background. After careful interviewing to assess a cooperative attitude, successful candidates are taken in Robert Walters' "family situation" and trained in-house.

Once they're in, they stay. Walters states, adding that he has lost only one maintenance man to a "tremendous film offer," and he attributes this to good management and good communication. "People generally quit because they don't feel appreciated. My staff is mag nificent, and I tell them so."

The biggest problem with most maintenance men is that they are "frustrated at first" or even worse.""Talented engineers doing maintenance for the time being.

Eric Pilhofer of Sound 80 in Minneapolis—which jokingly refers to itself as The Midwest's National Studio, there's nothing
Marketing Is Games & Fun
But Not All Fun

By LEO SACKS & BETH JACQUES

WHEN TIMES OF ECONOMIC CONSTRUCTION, studies depend on offering a unique service in the right location and on cutting favorable financial deals than on fancy new technology or cream-puff frills.

Not only can few studios afford finance charges on new digital equipment, clients can’t pay the rate. And those who counted on home-cooked meals from L’Entourage and jazzy cus to fill their rooms are quietly concreting over the pool and putting in extra duplication equipment, making do with hamburgers to go from Oki Dog.

So how best to attract clients? Methods vary, depending on whether one is located in the “studio glut” areas of Los Angeles and New York, whether one is independent or backed by a major studio, an audio video-combination or a facility owned by a producer and filled with in-house business.

“Our marketing technique is low-profile,” says Brent Al bright of MCA-Whitney in Los Angeles, which is affiliated with movie and record giants MCA and Universal pictures.

“We occasionally run ads, thanking those who have worked here, but we don’t openly solicit business,” he says. “We’ve got no particular marketing program other than to let our past history speak for itself.”

Because MCA-Whitney is studio backed, its first concern is to run an efficient business as opposed to worrying about cash flow like independent operations. Albright says.

Cienflele comes by word-of-mouth, attracted by two large studios with Neve consoles and PCI, Ampex and 3M analog tape machines. The only time he Morgan pipe organ in South ern California draws specialized clients like gospel acts.

Studio A is large enough for 48 pieces, while Studio B is “tighter, warmer and ampler at the rock market.” “Studio C is smaller, with an ongoing mix of advertising and radio work. Rates vary between the rooms.

MCA-Whitney also offers recording transfer rooms, master ing and high-speed reel-to-reel and cassette duplication. While they don’t do film work, they have done some audio mixing for Universal pictures.

On the other hand, Teletronics in New York specializes in “intricate music edits to picture,” according to Shelly Riss. Its success is due to being in the right place at the right time with the right service.

The facility concentrates on sound mixing for videotape on behalf of advertising agencies and program producers. “We do any thing from a 10-second spot to a great performance,” he says.

Teletronics also uses the very high tech CMX 600 computer control system for video mixing, which Riss says attracts clients. The firm offers 20 channels of audio mix and can handle both 16 and 35mm dubbing plus computer interlock to the 20 audio channels.

The attraction of Teletronics is the high-end equipment and being one of a very few facilities in New York offering the complete combination service.

“We have a total package of state-of-the-art audio mixing and recording for direct-to picture,” says Riss. “We find that people come to us.

Sound Works in New York City is another full-service audio and video facility— with a twist. The facility is primarily a production unit, supplying rental, directors, camera and full-service preproduction work, aimed at the new video music market and dealing directly with the recording industry.

Owner Charles Benanti and staff have built a rapport with the music business over a long period, with credits to Steely Dan’s “Gaucho” notched up at their single-room, highly private record studio, equipped with a Harris son 32-track console, 3M 24-tracks and digital and Studer 2-track tape machines.

“We feel video music is where it’s going,” says Benanti. For the last two years Sound Works has been geared up for the area.

“We’ll be a full post-production studio within the year,” he adds, saying that he believes Sound Works was the first audio-video complex in New York concentrating on the music industry rather than the adver tising business.

Sound Works has just completed a ground-breaking series of 12 one-hour video music specials as origi nal programming for CBS Cable, which will debut within the next five weeks. Benanti expects this series to bring in much more video music business.

Through Sound Works’ association with the Studio 54 theatre, the company also offers a sound stage and film scoring. Sound Works is also booking two more original programs in January, in dance and children’s areas.

Benanti also covers all the bases for recording artists on a budget. Through his small studio the Music Farm, which he calls “the basics room,” artists can lay tracks and work inexpensively. Then if they...
need the expensive and exotic outboard gear which Benanti says is more important to many, they move into SoundWorks.

Over in Sausalito, California, the air is Sausalito Ranch Museum which they have made the facility “at home.” Interestingly, Conrad.

anyway.” Interestingly, Stephan and Murray Allen, who has been president of Universal Studios in Chicago since 1973, started performing professionally with the Glen Miller Band when he was 18. He says that if he has had one goal in life, it is to record music the way it actually sounds. And he claims that the 3M Digital Recording System just may be the answer to that dream.

Q: How do you find digital editing?
A: Electronic editing takes a little longer because our blade skills are well developed. But, the extra precision and ability to preview and audition an edit more than make up for the time. Actually, our editing requirements have been small because of 3M’s exceptional punch-in capability. We’ve done multi-track punch-ins of large vocal and instrumental groups right in the middle of a note...and you can’t detect them.

Q: You’re speaking earlier about commercials. Do you actually think, given the relatively poor quality of broadcast sound, that digital is worth it?
A: Yes. Commercials we’ve recorded digitally prove that TV can carry better sound, more impact. And impact is what the client wants. He can’t add more lines of resolution to video but he can add punch to the audio.

Q: Any other applications you see as prime prospects?
A: Film scoring. We’ve done some already. Sound is so important to productions. When somebody does a film in digital, and releases it with digital playback, it’ll be a mind-blower. And it won’t be long.

Q: Any other comments about the future of digital?
A: It’s catching on like crazy. More and more albums are digital because it sounds better, the musicians like it better. You’re selling your responsibilities if you don’t give them digital.

Murray Allen, who has been president of Universal Studios in Chicago since 1973, started performing professionally with the Glen Miller Band when he was 18. He says that if he has had one goal in life, it is to record music the way it actually sounds. And he claims that the 3M Digital Recording System just may be the answer to that dream.

Q: You’re known in many circles as a management genius. In a field like the music industry, how did you justify the cost of a digital system?
A: It’s when times are tough that you’ve got to do something different – better, to stimulate something. Digital gives clients much more in terms of sound. And I find that a lot of bankers would sooner give you financing on digital, because it’s now an accepted technology.

Q: You understand your entry into digital has been quite profitable.
A: It made money right away. Immediately. It’s currently running about 50 to 60% of our work. And it makes money. We typically charge fifty dollars more per hour. And, we’ve yet to find a client that doesn’t get hooked on it.

Q: So the added cost doesn’t discourage clients?
A: Digital sells itself, and the added cost isn’t that much. It’s not that much more than doing double 24s. If you’re talking about an advertising job, it might end up being three hundred dollars more. On a record, twelve hundred dollars more. But as producers and musicians hear the results, they realize digital is worth it. Because every little nuance comes through, artists actually play better.

The studios that are going into digital are the studios that plan to stay in business.
Single This Week

ENDLESS LOVE
Diana Ross & Lionel Richie
Motown 1519

Give the gift of music.
New York—Bustled by heavy promotion from a designer jeans manufacturer, and with the proceeds going to a worthwhile charity, the second annual Latin Jazz Festival got under way here Aug. 27. Sergio Valente saw to it all media advertising while NBC television commentator Felipe Luciano produced the event. Proceeds went to the New York Mission Society (NYCMS), an organization founded in the 19th century. The event included three evenings, two at the Beacon Theatre and one at Avery Fisher Hall. On two nights three of the most interesting acts were complemented, but on an evening was the program a pastiche of talent under the general headings of "jazz" and "Latin." The first two evenings were hosted by WKTU downy Papo "Papo" Nuvare, Machito's swinging big band opened with congers Carlos "Tony" Valdez added later. Mongu Santamaria's nine-piece ensemble brought the audience to its feet for the first time. His concepts and first-night success was drummer Max Roach, who drew constant applause and cheers from the largely Latin audience. He was a cappella technical and musical brilliance. His offerings swung without the use of an electric bass.

The comparatively new sound of Ray Barretto's "Rican Struction" band showed its acrobatics and freestyle in triumphs in Europe. Barretto has returned to his Latin roots. His past attempts at jazz fusion were futile and tended to alienate his Latin followers, while gaining few listeners in other areas. The new band is on fire with Barretto, whose congo quicks are among the most recorded in jazz, making it look easy.

The second night was less notice. Libre, a hard-driving, swinging Latin band, opened on top and went up from there. The solosist, jazz-orientated both in phrasing and content, appreciated themselves nicely, albeit far too briefly, backing his saxophonist Jackie McClean on only one tune. Standing cheers were to no avail.

Ornette Coleman and Prime Time, apologizing for the brief set that was to follow, said again his prolongation, standing ovation couldn't persuade the promoter, and Coleman himself.

Cuban alto saxophonist Paquito D'Rivera and his hot jazz group "Havana /NY," got a couple of tunes including a bolero by fellow Cuban Beny More. D'Rivera's recent recording with Cuban saxophonist Chico Freeman.

Closing night, Sunday (23), carted the middle ground. Luciano introduced NYCMS celebrities Dina Merrill and Rita Moreno, who did a great job for the evening. Her opening assistance helped make for the musical glow. On hand were the big bands of Mercer Ellington, with legendary congoist Candido Camero, Buddy Rich and Tito Puente, all excelling, and would. Wilbo Bobo tried to interject some Hollywood hipness to his Latin soul jazz and pulled out Puente's earthenness.

Groffler and Carmen Deleva celebrated the three-minute panatonico en-arte as a stripper (Holder) and a lady, which said more than any earlier evening's worth of music. Gregory Hines, who seems to invent new tap dance routines each time he performs, was another highlight.

The promoters, who did a fine job, all things considered, are in all due respect this annual event.

ARNO LD JAY SMITH

Hassle Spawns 3 German Festivals

Berlin—A split between the organizers of the famous Jazz Days festival here has meant that this year's event will now take place at the same time. The Festival was formerly one of Europe's premier jazz-fusion festivals, with a budget of $300,000 last year and many top quality artists performing. But the organizers' current management, George Gruntz and Ralf Schulte, Rahmenberg ended in court, where Berlin authorities will keep the belief Jazz Days name. So this year what was once Jazz Days will now be known as Jazz Days, and the city will fit well. Berlin International Jazz Festival, whereas the contemporary will name the Jazz Days, and completing the picture is a third festival, the Alternative which will host in a front in the Quartier Latin.

Boss Brass LP On Dark Orchid

Los Angeles—The fledgling Dark Orchid label is the latest jazz line to enter the digital age, via its digital audio compact disc format for Rob McConnell and the Boss Brass. Band's "Live In Digital" set is being released as the conclusion of this month, coinciding with the group's first appearance at the Monterey Jazz Festival; they are scheduled to appear Friday (18).

The Canadian group is also expected to perform at a planned concert shoots while on the West Coast, as well as performing clinics at area universities. Band also is playing three nights this week at Carmelo's Club in Sherman Oaks. Dark Orchid is a new division of Jenson Publications and is based in New Delhi, Wiss.

Jazz Educators Tap Chicago For Huddle

Manhattan, Kan.—The ninth convention of the National Association of Jazz Educators was held Jan. 17 at the Ramada O'Harre Inn in Chicago.

Bill Beben, executive director of the NAJE headquartered here, reports that guest artists will include drummer Louis Bellson, Tommy Tomorrow of the NBC-TV "Tonight" show, the Buddy Rich big band and trumpeter Ernie Vizutti. Others will be aired later.

Finals of the Southern Collegiate competition and jazz competition will be held in Chicago Jan. 16. Beben says. WJCX, executive secretary of the "We hope," Dr. Bash notes, "to double that figure by convention time."

The NAJE offices are reached at Box 724. Manhattan, Kan. 66502.
Single This Week

A LITTLE BIT OF JAZZ

NICK STRAKER

Prelude (12-Inch) PRLD-612
Barry joined the same production arrangement. The companies behind several independent publishers—often view co-writing arrangements as highly profitable.

"If both publishing companies are behind the song, or if one of the companies also has in-house production, your song has a greater chance of being cut," underscores Jones, who adds that he encourages his writers to explore co-writing situations with compatible composers.

Although writers can split songwriting credit by any means, Combine Music does not offer its writers a bulk production arrangement. The firm has several writer-artists on staff (Kris Kristofferson, Larry Gatlin, Billy Swan, Tony Joe White) among its staff of 22 signed writers: but for the most part, Combine finds itself facing the same challenges as other publishers without the indulgence of on-site production.

"The situation gets more closed every day," says Combine's Bob Beckham. "So as a publisher, you've either got to have your writers out there on their own or you've got to start playing in the same ballpark. If you can't bear to join a... I think the music suffers in the long run."

Since Beckham has no staff producers, he has chosen instead to exploit movies and TV soundtracks as outlets for his company's material. At the same time, he has focused on the past two years. Combine has taken an independent and more intensive screening sessions for its writers/staff.

Says professional manager Al Cooley: "We'll sit down and weed out any mediocre stuff. Why should we waste time these days trying to compete with songs that aren't good? But you know, even though we have strong proven catalog and new material, there are still some producer/writers who won't cut our songs because we can't offer to cut their songs in return.

Most of the smaller publishers agree that for their writers to get a cut, the songs must be exceptional. 'There are too many staff writers around today for a producer to look at a song that's just "good,"' comments Steve Singleton, co-owner of five-year-old Geschke Music in Nashville. "If a producer hears a song that's only "good," he can cut his own catalog. An outside publisher has to be picking songs that are really good to land a cut."

One way to generate ready cash flow to help alloy publishing overhead is by having a recording studio affiliated with the company. This has been the mode of operation for several labels, including Singleton and his partner Darryl Diaz, who operate a 24-track studio called Wild Tracks. Another publisher who uses a successful studio recording situation to support his effort is Buzz Casen, who oversees the diversified Southern Hill Music Group's catalog administrator for a number of writers. Besides providing a ready source for demo demos, a successful commercial studio such as Casen's Creative Workshop can keep money coming in.

Without the backing of a proven hit catalog or a powerful parent company behind them, independent publisher administrators are often placed into situations of "deal making."

One Nashville publisher cites a recent example of a major record producer who wanted to cut two songs submitted on the company's demo tape. "He was very excited about the songs, but had already written half of my copyrights to cut them. I told him I might consider giving up half of the performance royalties, but refused to make a deal on the copyrights. He didn't cut either song."

An Atlanta-based publisher Steve Gibson—runs Rock Block Music in Nashville, has a ready response for situations like this: "When I'm asked to split a song right," Martin says, "I ask for points on the record in return.

Although Gibson is a producer, most of the artists he produces are self-contained and write their own material. Thus, the publisher's company must stand on its own in the growing competitive market. "It's not enough to have good songs. We've got to be good at picking."

Publisher Don Gant sees one advantage offered to independent companies now: "With album prices the way they are, no artist can afford to cut throwaway material. Every cut has to be considered as a possible single. There's not as much filtering being cut today—and going for the hits makes it an open season."

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**GOOD VIBRATIONS—**Dottie West accepts a hug from Chet Atkins at Creative Workshop studio in Nashville after the two completed a duet for her next LP.

---

**'Bandstand' Special Boasts Gilley**

Oak Ridge Boys and a just-for-tv reunion of the Righteous Brothers.

With "Stand By Me," Gilley now claims a string of five consecutive No. 1 singles, giving him a career total of 12 No. 1 singles. The anniversary edition of "Bandstand" is set to air as a two-hour special on ABC-TV in November.

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**Ex-Rancher Strait Hitting The Road In Support Of I P**

By KIP KIRBY

NASHVILLE—When George Strait broke onto the country charts in May with his Texas-flavored single, "Unwound," he had no difficulties in becoming MCA's second consecutive "overnight" country success story.

"Unwound's" fresh, traditional influence and Strait's honest vocal performance gave the unknown 29-year-old singer instant credibility with country programmers. Not long after the song peaked at a highly respectable No. Strait found himself forced to abandon his cattle-ranching duties in Texas in favor of his fulltime recording career.

Following on the heels of Strait's first album titled—what else?—"Strait Country," the singer has began touring with his band of six years. Ace In The Hole: Following a short West Coast promotional junket with Ray Price, the artist will be doing a series of radio station concerts and a concert with Alabama.

He's also fast becoming a hot item on radio station-sponsored appreciation days. having already performed for WCCI-AM in Detroit, and booked for concerts for WMKF-AM in Flint, Mich., WAXX-FM in Eau Claire, Wis.; KRMV-AM in Shreveport; and WBBQ-FM in Denver.

These live performances plus his June appearance on MCA's Fan Fair show and a week's engagement at the Radisson Hotel in Nashville—mark Strait's first five shows out of Texas as an entertainer.

In fact, before he signed with MCA in February, Straight had seriously considered going up to New York. "I'd been trying for so long with no success," he recounts, "and I was so frustrated that I was thinking about taking a job building cattle auction barn instead."

As a final try, Strait called Erv Wooley, MCA's vice president of promotion. "I'd met Erv several years ago in Texas and kept in touch with him," Strait says. "He'd already expressed interest in my music."

Wooley paired Strait with Blake Mcev in to see what they came up with in the studio. What they came up with was "Unwound." And, following "Unwound," Strait's second single, "Down And Out." Wooley finds it amusing that traditional-sounding country records are supposedly difficult to place on radio, since Strait's music relies on a clean, fiddle-flavored swing line reminiscent of conventional Texas arrangements.

"Initially, we had a little resistance from some stations who were really "sounding out,"" recalls Wooley. "But once they started playing the record, we received special editions of "Down And Out" which are redeemable at the KLAC-AM booth for the retail chain's August convention. The idea was to get Strait familiarized before the 400 Musicland store managers at the retail chain's August convention from one thing to the next."

Strait received an enthusiastic response at the Shreveport (La.) Fan Fair held before the annual WMKF-FM in Nashville, Tenn., and he expanded his audience to include several former country fans when he played the annual Los Angeles County fair this week, fans will receive special editions of "Down And Out" which are redeemable at the KLAC-AM booth for the retail chain's August convention. The idea was to get Strait familiarized before the 400 Musicland store managers at the retail chain's August convention from one thing to the next."

Strait is also set to perform at least one number (and possibly the title as well) in the soundtrack of a new movie called "The Soldier." It's a lot, he admits for someone whose career only kicked into gear in the last six months. And with his infections and straightforward approach to his music, it's easy to see why Strait cites Hank Williams, Bob Wills and Merle Haggard as his strongest influences.

On the other hand, he's also de-}
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HANK'S HABERDASHERY—Hank Williams Jr. presents Bill Ivey, director of the Country Music Foundation, with items of clothing for display in the Country Hall of Fame and Museum. The Elektra artist donated an outfit that included pants, Nudie shirt, cowboy hat, boots and glasses.

DIMINUTIVE ENTERPRISE

British Label Seeks U.S. Acts For European Market

NASHVILLE—With Max D. Barnes, Steve Young, Tom Gribbin and the Maines Brothers signed to its roster, Country Roads Records is using a slightly offbeat approach to its artist development.

The British-based label is taking relatively unknown American artists with no heavy track record and embarking on a concentrated building program to launch their careers in Europe.

Although the small record company does have two English acts of its own, as well as a French band, Gribbin has focused on three additional U.S. country acts to fill up its roster. And having already been on an American label is a prerequisite for Country Roads signings.

“We are deliberately looking for artists who are not well known, who can be built into the next Don Wil- liams or Nashville Sun,” explains David Burns-Windor, managing director for Country Roads Enterprises.

“And we aren’t interested in paying huge sums of money for big-name acts and then losing our shirts in the process if they don’t sell,” he adds.

Instead, Country Roads prefers to take its substantial promotional budget and apply it toward album production and support concert tours designed to provide its American artists with maximum European exposure.

All four of Country Roads’ U.S. acts have already had initial singles released in the U.K., with albums also completed. Steve Young finished a tour of the U.K. and Holland earlier this year, with a full tour now in the process for Max D. Barnes in Germany, Holland and England. Tom Gribbin embarks on a similar tour, also including Switzerland, in November, while the Maines Brothers will perform in Scandinavia and the U.K. early next year.

Burns-Windor also coordinates a series of live radio appearances for each artist to coincide with their touring in foreign markets “It’s almost the reverse of the radio situation in the U.S.,” he says. “In Europe, radio won’t play run of the mill records just because they were recorded by big names in Nashville. Stations are more concerned with what the record sounds like.” As an example, he cites Burnis’ single, “She Loves My Troubles Away,” which was played on both commercial European stations and the BBC network.

Burns-Windor views singles chiefly as promotional tools to sell album product. Country Roads expects minimum sales of 10,000 LP units on each of its acts to break even. The label usually commits around $60,000 to promote each project once an album is finished. The bulk of its sales are split evenly between the U.K. and Germany-Aus tria-Switzerland markets, with the overflow moving into Scandinavia and the Benelux countries.

“We know the market is here for American-based country artists,” affirms Burns-Windor. “When a virtual unknown like Boxcar Willie can sell 240,000 LPs alone in the U.K., and Don Williams goes over the one million mark with his releases, we feel we can build our own acts from the ground up into similar brackets.”

KIP KIRBY

Variety Show Salutes Acuff

NASHVILLE—Cates/Hagen Productions is slated to tape a new two-hour variety special entitled “Roy Acuff—50 Years The King Of Country Music.”

The show will feature Don Gibson, Grandpa Jones, Jim Ed Brown, Kitty Wells and Johnny Wright, and will be originated from the Grand Ole Opry in Nashville.

The closing finale will be an original Tom T. Hall composition, “A Tribute To Roy Acuff.”

OWENS RELOCATES

NASHVILLE—Jim Owens Entertain ment, Inc., a tv and video production firm, has moved its offices to Colonial Place, P.O. Box 457, Brent wood, Tenn. 37207. Phone: (615) 791-1077.

BULLET IN NASHVILLE

Audio Facility Opens

• Continued from page 35

A combination audio-video setup could be straight three-camera shows with live audio, or demo-type productions for cable networks such as Warner Amex’s M/T, or segments for videodisks. We have the capability to serve all of these outlets.

Technical supervision in-house will be handled by chief engineer Scott Hendricks. Rates for Studio A are $170 per hour for 24-track audio recording, $220 per hour for 46-track projects. Studio B is priced at $120 per hour for 24-track audio. (Rates include all outboard gear and instruments, plus mixing and second engineers on-site.) Process for Studio C run $565 per hour for 24-track audio. Video rates in Studio A begin at $320 an hour for one camera, one VTR unit, basic audio and crew.

Both Holland and Plaskitt hope that industry interest in video grows, Nashville-based labels will begin to think in terms of producing on-site video for their artists. The advantages of acts being able to tape their studio performances while cutting an album, or creating a concept video piece to accompany a new single will, they believe, bring country labels more heavily into the video movement.

Holland admits that finding clients for video would have been easier had he built his studio in L.A. or New York. But he is quick to emphasize, he chose Nashville for its less-expensive construction costs, cheaper overhead maintenance and creative environment. He hopes that by choosing a location like Nashville with affordable costs, studio rates can be kept low and the rooms booked around the clock.

In the meantime, as Bulte prepares for its first sessions beginning Oct. 12, the studio is fielding numerous inquiries and bidding on video production for an extensive series of 30-minute game shows.

“The one thing that describes what we’ll be doing here is ‘total professionalism,’” comments Plaskitt. “A lot of companies want these days is value for their money. That’s what they’ll get here.”

Practically its opening, Bulte hosted a two-day SPARS “road show” in Nashville.

BULleted in nashville

Audio Facility Opens

• Continued from page 35

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Holland admits that finding clients for video would have been easier had he built his studio in L.A. or New York. But he is quick to emphasize, he chose Nashville for its less-expensive construction costs, cheaper overhead maintenance and creative environment. He hopes that by choosing a location like Nashville with affordable costs, studio rates can be kept low and the rooms booked around the clock.

In the meantime, as Bulte prepares for its first sessions beginning Oct. 12, the studio is fielding numerous inquiries and bidding on video production for an extensive series of 30-minute game shows.

“The one thing that describes what we’ll be doing here is ‘total professionalism,’” comments Plaskitt. “A lot of companies want these days is value for their money. That’s what they’ll get here.”

Practically its opening, Bulte hosted a two-day SPARS “road show” in Nashville.

BULleted in nashville

Audio Facility Opens

• Continued from page 35

A combination audio-video setup could be straight three-camera shows with live audio, or demo-type productions for cable networks such as Warner Amex’s M/T, or segments for videodisks. We have the capability to serve all of these outlets.

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A song so powerful you will not want the record to end. In fact, we predict it will be the song of the year.

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Jamboree’s Fall Schedule: Special Show

WHEELING, W.Va.—The fall performance schedule for the Jambalaa U.S.A., which is known as the “kingpin” of the country music circuit, will feature two shows each Saturday night at the Capitol Music Hall, an expected Friday-night show, and a roster of entertainers.

Johnny Paycheck, Billy Joe Shaver, Ray Price, Mel McDaniel, Johnny Duncan and John Conlee are slated headliners in October, while Terri Gibbs, Steve Wrinell, Jim Stafford, Del Reeves and Del Reeves will round out November’s lineup.

Loretta Lynn will do a two-show one-nighter starting Oct. 30, and the Ridge Boys will perform Nov. 27 at the Wheeling Civic Center for one show.

Jamboree U.S.A. is syndicated nationally through Starlight-Feature.

— Heading in a hillboune direction — "IF MY HEART EVER KNEW" — RA162

WAYNE WORLEY
**Artist's Own Master's At Mustard Seed**

By EDWARD MORRIS

Recently, the company formed a secular label. Forever, which will assum the upfront production cost for its artists. Ben Markley, formerly with Mustard Seed, has been signed to the new label.

Coker—who is also involved with Re-Generation, a recording act for Zondervan's New Dawn Records—says the next project for his company is to set up its own recording studio.

**Dispute Over Hawkins Label**

NASHVILLE—The question of which record company has the right to the services of Edwin Hawkins still has not been resolved. PolyGram and Birthright both assert that Hawkins is on its roster and both say they will be issuing new Hawkins albums this fall.

Bill Haywood, PolyGram's vice president for black music, says the company has cut a studio album on Hawkins that is set for a November release. Hawkins produced the project and wrote all the songs, a representation from Haywood's office explains.

“No, it has not been settled,” says Byron Spears, president of Birthright. “We contend that Hawkins hasn’t fulfilled his contract.” Linda Beverlist, Hawkins' publicist, says that Birthright may release a live album, featuring Hawkins and the Oak Ridge Boys. “It’s sort of like taking care of old business,” she adds.

Accordingly, Hawkins will have a special label created for him by the PolyGram venture. Haywood notes that there is a label name under consideration and waiting for legal clearance. EDWARD MORRIS

**Winners Chosen**

TULSA—Winners have been picked for the first annual Castle Talent Search held here in conjunction with the Castle Musicfest, Sept. 10.

Winners in the performance category are Ken Beard, first; Jerome Johns, second; and Alizabeth Dietz, third. Songwriting winners are Diane Dune, first; Ken Beard, second; and Rusty Hadelon, third.

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**Country News**

**Newsbreaks**

- **NASHVILLE**—Alabama returns to the Mandrell and the Mandrell Sisters this month with its second appearance on the weekly NBC musical variety series. When the show airs Oct. 4, it will feature the four-piece RCA band singing its latest release, "Love In The First Degree." (The song is also Alabama's third single from its gold album, "Feels So Right.") Alabama is the only country act to repeat as guests on the Mandrell's show. Adding more fuel to Alabama's fire will be an Arnold Schwarzenegger appearance on the group to be published in the November issue of "Playboy."

- **NASHVILLE**—Jill Johnson Broadcast Services has joined forces for a new music variety series to star Glen Campbell. The pilot will air in January, with the regular half-hour segments to begin in the fall. Each show will feature a top-name music entertainer guesting with host Campbell. The shows will be distributed to interested TV stations on a barter basis with Bristol-Myers as national sponsor. Pierre Costello, who produces the annual Grammy telecasts, will serve as executive producer for the project.

- **NASHVILLE**—Sylvia has chosen to represent the Georgia Boot Co. of Franklin, Tenn., as its Durango Boot Girl. As part of the promotional campaign, 15,000 postcards of Sylvia in her Durangos have been printed for distribution to 9,000 Durango radio stations and all stores within the regions that carry Christian music. Co-ker maintains. "You're talking about five to ten that one—not millions.

- **NASHVILLE**—Roy Rogers and Dale Evans, Tammy Wynette and George Jones, and Crystal Gayle and the Dixie Ridge Boys have been inked to appear on NBC's new network Saturday night country music TV series to air from Nashville Palace. Roy will host two of the programs, including its debut airing Oct. 24. "Nashville Palace" is produced by Sam Lovullo, who also does "Hee Haw."

- **LAS VEGAS**—Steve Wariner and Tom Armstrong have been签约 to the Imperial Showplace Hotel here taping four segments for "Country Top 20." A new segment and details behind就够ing more than 20 million dollars. In addition to guesting on the four segments and details behind the new series "By Now," Wariner also performed his next RCA release, "All Roads Lead To L.A."

- **NASHVILLE**—SRO Talent showcased a host of Mel McDaniell at the Stockyards Restaurant on the singer's birthday.

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**Songwriters For Special**

**NASHVILLE**—Three Nashville songwriters have been added to the staff of Drake-Chenault's extensive radio program, "The History of Country Music," which is slated for national airing next spring.

Michael Kosser, Beverly Beaud and Tom Armstrong have been tapped to script complete text of the program, providing the research and details behind reaching Tom Thacker's artist segments.

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**CLAWSON'S CLAN—**Cynthia Clawson introduced her new Triangle Records gospel album at a listening party held at ASCAP's Nashville headquarters. Discussing the project are, from left, Bob MacKenzie, president of the Benson Co., Triangle's distributor; Clawson; Jerry Crutchfield, her producer; Connie Bradley, southern regional executive vice president for ASCAP; and Garry Littleton, Benson's international director of sales.

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**Hot Latin LPs**

Survey for Week Ending 9/26/81

**NEW YORK (Pop)**

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<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Number (Distributing Label)</th>
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<td>JULIO IGLESIAS</td>
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**SAN ANTONIO (Pop)**

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**Country**

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**Billboard**

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**American Radio History**

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**September 20, 1981, BILLBOARD**

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**www.americanradiohistory.com**

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Georgia, for all its contributions to popular music, as a
breeding ground for artists and background for their songs,
the word alone has a sort of rhythm to its utterance. From
the soulful yearnings of Ray Charles to the revamped psychedelia
of the Athens dance bands, the state has propagated such an
array of talents and styles that its mere mention is enough to
conjure a catalogue rassonne of pop, rock and soul.

It's superb James Brown rendering "Shout and
Shimmy" and giving America an irrevocable case of the soul-
shakes. Little Richard setting rock into motion with the sa-
lacious sighs, moans and yelps of "Tutti Frutti." Gladys
Knight singing about that railway red eye heading back home,
and Brook Benton's mellifluous mooing over rainy nights in
the Peach State.

It's Otis Redding getting some "Respect" and Duane
Allman with bottleneck in hand, crying the Statesboro blues.
It's Little Feat's Fechtree Street hedonism and the Atlanta
Rhythm Section's suburban sensibilities during the southern
boogie onslaught. And today it's plying out on borders in
Athens, Georgia: the B-52's, Pylon and their counterparts
dancing a mess around with retaliatory jabs at both the leth-
argy of Dixie living and the blandness of corporate rock.

After three decades of garnering accolades, engraved in the
grooves of some of popular music's most memorable record-
ings, Georgia is unquestionably a central pillar in the pop pan-
theon. But more than just a place for tunersmiths to embellish,
it's of increasing importance to virtually every facet of the mu-
sic and recording industries.

As a center for distribution, Atlanta is the sorta of the
South, pumping country albums to Nashville (more country
product is sold out of Georgia warehouses than anywhere else
in the world) and rock and soul albums to the major cities as
far north as the Carolinas and as far west as the Mississippi.

Sixty-five million dollars worth of records and tapes are sold
out of Georgia which never even made it to the racks of local
record stores. They are sold to the A.F.E.E.S. (Army and Air
Force Entertainment Exchange Service), which supplies the
Army and Air Force bases around the world with records and
tapes. Atlanta's WEA branch alternates with the Los Angeles
branch as no. 1 in sales for that company. RCA is currently
considering the construction of its largest warehouse in the
state of Georgia. And by next year, CBS will have the world's
largest pressing plant, shipping records all over the world
from Carrollton, Ga.

For radio and radio programming, Atlanta is considered to be
among the most influential cities in the country. It's a
break-out market, where the careers of Nollette Larson, Kim
Carnes, the Little River Band, Rickie Lee Jones, and Rosanne
Cash have been catapulted after leading FM top 40 stations
WZGC and WXQI were the first to heavily play their debut al-
bums. The industry's most coveted consulting firm, Burkhart,
Abrams. Michaels and Douglas, operates out of Atlanta and
their AOR flagship station, WWLS FM, is currently the overall
market leader here.

As a recording center, the state may have seen better days,
particularly when it was the predominant locale for southern
boogie recordings. But there is renewed vitality in the studio
scene here; with some of the efflorescing local talent and a
steady stream of r&b icons utilizing the recording facilities
based here (Isaac Hayes, Gladys Knight and the Pips, and
Peabo Bryson record at Atlanta studios and Curtis Mayfield
recently relocated to Atlanta, but has kept a rather low pro-
file).

Andrew Slater is Billboard's Atlanta correspondent
Way Sooner, an Atlanta radio and television personality of the early
'50s, formed the Lowery Group in 1952, establishing the
preeminent music publishing firm of the Southeast. While his
activities of recent have been relatively dormant in compari-
son with his tumultuous success in the late '50s and early
'60s, it is those accomplishments which have endeared him to
the industry today. The company's first major hits included
Gene Vincent's "Be-Bop A Lula" and Sonny James's and Tab
Hunter's "Young Love" (co-written by two Atlanta teens, Rick
Carney and Carole Joyner). In the sixties the Lowery stable of
artists included Joe South ("Games People Play," "I Never
Promised You A Rose Garden," and "Down in the Boon-
docks," a 1964 hit for another Lowery artist, Billy Joe Royal),
Jerry Reed, Tommy Roe and Ray Stevens. Lowery publishes the
songs of the Atlanta Rhythm Section who, after winning a
protracted legal battle with Polygram, are now recording for
Columbia Records.

While label activity around the state cooled in the latter part
of the last decade, over the last eighteen months there has
been considerable interest shown by both the conglomerates
and independents for new Georgia talents. The A&R depart-
ments of virtually every major label have ventured to the re-
igion for closer looks at artists in the urban centers of the state.
Recent signings include: Rigg's, Atlanta's seminal pur-
veyors of heavy metal, who are currently recording a debut al-
bum for the Full Moon/Warners label; the Producers, who are
presently in the studio working on their second LP for Portrait
Records; and MPG, a pop band signed to A&M. There are a
number of other bands who are in the process of negotiating
deals with major outfits.

(Continued on page G12)
Brick
IS THE HOTTEST THING
ON THE STREET.

THERE AIN'T NO SHADE FROM
"SUMMER HEAT." BY THIS
GREAT ATLANTA BAND. PRO-
DUCED BY THE RED-HOT
RAY PARKER, JR. THE LP
INCLUDES THE SEASON'S
MOST SIZZLING SINGLE,
"SWEAT (TILL YOU GET WET)"
THAT'S AN ORDER.

The S.O.S. Band
TOO HOT
TOO HANDLE.

"TOO" IS THE NEW S.O.S.
BAND ALBUM, AND TOO
MUCH IS WHAT IT IS. EVEN
MORE EXCITING THAN THEIR
LAST LP, "TOO" SHOWS THE
INCREDIBLE DEPTH OF
ATLANTA'S S.O.S. BAND AS
WRITERS AND PERFORMERS.
GET A TASTE WITH THE
SINGLE, "DO IT NOW!"
Radio Activity Augers New Golden Age

By ROBYN WELLS

Vying for contention in Georgia’s vibrant music arena are some 287 commercial radio stations. A twist of the dial in most major markets, including Atlanta, Augusta, Columbus, Macon and Savannah will produce a hodgepodge of formats—Hot 100, adult contemporary, black, country, AOR and gospel.

“The south in general is a very active music area,” observes Kent Burkhardt, president of Burkhardt/Abrams/Michaels/Douglas & Assoc. “In all fairness, that’s one of the reasons why we have our main office in Atlanta. This is really the hotbed of music activity.” Burkhardt’s radio consulting firm numbers about 150 clients around the country, including some 20 stations added last year.

Marshall McLuhan (who coined the expression “the medium is the message”) first drew the potency of the Atlanta area to Burkhardt’s attention. Noting the area’s rich cross-ethnic heritage, Burkhardt recalls, “He (McLuhan) said, ‘You’re in the hotbed—where everything starts.’ Here, there are a lot of stations, studios and activity. You can see what is going on musically.”

The Atlanta market is one of fragmentation: a highly competitive area often wishing to give new product a shot. Current market leader with a 10.7 share is WKLS-FM, which carries Burkhardt/Abrams’ AOR SuperStars format. Although the station plays a lot of rock, program director Alan Sneed says, “We’re not a 24-hour chain-saw station. We’re a lot less abrasive during the morning/midday period—you would never hear ‘Hell’s Bells’ during morning drive.”

WKLS is largely a combo operation, simulcasting both AM and FM as “96 Rock.” A highly successful promotion for the station was “Home Cookin’,” an album compiled by the station featuring local talent. Proceeds from the project, some $23,000, were donated to the Georgia Special Olympics committee. Enthusiastic about the Atlanta market, which he terms a “good breakout” area, Sneed says, “Everybody’s got a nice share of the pie here.”

Hot on 96 Rock’s heels is WZGC-FM (Z-93), which currently holds a 10.6 share. Program director John Young says the station caters to “mass America,” with an adult contemporary/Hot 100 format.

“Atlanta is the largest city in the Southeast,” Young says. “It’s a good concert and retail market. The depression hasn’t really hit—sales are off, but we’re still selling in tonnage.” Young also observes that while the Atlanta market might not jump on a record right away, the accuracy of its back record has earned it the reputation as a breakout market.

WXQI-FM, a Hot 100 formatted station that plays a good portion of soft album product, currently holds an 8.9 market share. The station is involved with the state’s third annual search for unsigned talent. The winner is selected on the basis of a sample tape, with local NARAS officials heading up the panel of judges. The prize is the opportunity to produce a demo package, with the state providing studio time and pressing facilities.

According to program director Jim Morrison, a vital part of WXQI is the 24-hour input line. A Sunday night jazz program, promotions and commercial-free Mondays (10 a year) have all emanated from this input line.

Also holding an 8.9 share is WVEE-FM, a former Plough discout outlet which now features an “urban contemporary” format, melding R&B, pop crossover, jazz fusion and disco tunes. “We play more black product, but we touch all the bases,” explains program director Scotty Andrews. “This is an important market; we move a lot of product here, but I don’t view it as a test market. Because of the competition, it’s not a place that you can take chances with trying to break a record.”

VEE-103’s sister station, country-formatted WPLO-AM, keeps a high profile on promotions. “There’s 36 signals in Atlanta,” says assistant operations manager/music director Len Anthony. “Playing records is just not enough. What goes on in between songs is almost as important as the music mix.”

One of WPLO’s most successful promotions is its annual “Search Of The South,” a talent search that unearthed Capitol artist Diane Pfeifer three years ago. The winner of the contest, selected on the basis of submitted tapes, receives a recording contract.

“FM became the dominant medium quite early in Atlanta,” says Al Saunders, operations manager, WLTA-FM, an adult contemporary outlet. “There’s only one strong AM signal—WSB.”

The percentage of women holding jobs in Atlanta is second only to Washington, says Saunders. “It’s a great market for office music,” he says, noting that WLTA’s midday format is designed to be especially appealing to women.

Offering a variety format is 50kw WSB-AM. In addition to hefty news programs and sports features, adult contemporary and country music segments air daily. A veteran in special programming, WSB aired one of the nation’s first live country broadcasts, the Saturday night “Barn Dance,” during the Depression era.

R&B WAOK-AM was one of the first black stations in the country, opening its doors in 1954. One of the premier gospel outlets is WAEV-AM, which features a weekly “Contemporary Christian Countdown,” composed of cuts off the top 20 contemporary Christian albums. Atlanta also has a wealth of strong college outlets, including Georgia State Univ.’s AOR/progressive WRAS-FM, Georgia Tech’s WREK-FM and Clark College’s WCLK-FM.

As of Oct. 1, Atlanta will gain its first station with satellite programming, WMOE-AM. Operated by Moe Negrin, former general manager at WAOK, the station’s format will be adult contemporary.

Leading the Augusta market with a hefty 23.6 share is Hot 100 WBQB-FM. Holding a 13.1 share is country WGSU-FM. Adult contemporary W2ZM-FM currently weights in with a 10.5 share. Also prominent in the market are black WRDW-AM, R&B WTHB-AM and AOR WYMY-FM.

In Columbus, black outlet WOKS-AM is the kingpin with an 18.2 share, while sister station WXFE-FM is also prominent. Country neophyte WDAK-AM, a rocker for 21 years before converting in January, holds a 12.5 share, while easy listening sister station WEIZ-FM has an 11.9 rating. Hot 100 WGGQ-FM, which is coordinating the area’s talent search for Georgia Music Week, holds on an 11.9 rating. Also maintaining a high profile in the market are country WPNX-AM and contemporary WVOG-AM.

Taking a sizeable portion of the Savannah market is black WEAS-FM with a 17.7 share, while R&B WSOK-AM sports a 13.4 rating. Country WCHY-AM is second in the market with a 14.0 share. Also prominent are contemporary stations WZAT-FM and WAVE-AM, beautiful music outlet WJCL-FM and Hot 100 WGSF-FM.

Adult contemporary powerhouse WMZB-AM/FEFM leads the Macon market with a 16.4 share. Also sporting double digit ratings are country WCEN-AM/FM, black stations WDDO-AM and WIBB-AM, and beautiful music outlet WPBE-AM.

Summing up the challenges facing programmers, WXQI’s program manager says, “The 80s are going to be the golden age of radio. As a listener in one of our focus groups said, ‘the buttons in my car make up my own radio station.’ "

Father Guido Sarducci with programming consultant Lee Abrams.

WQXI-FM program director Jim Morrison, right, with Moody Blues' Justin Hayward.

WZGC-FM program director Jon Young, center, with Burt Bacharach and Carol Bayer Sager.
Since the 1979 fall of Capitol Records, Georgia’s high profile promulgator of southern rock in the ‘70s, label activity around the state has increased appreciably. Both conglomerates and diminutive independents have been mining the area, extracting viable new talents, eclectic progressives, and some of the old-line southern boogie icons indigenous to the region.

Over the last two years virtually every primary label has signed at least one Georgia-based artist and, in most cases, substantially more than that. While the larger companies have demonstrated considerable interest in signing local talent, for the most part they have done little more than supply the stores with records by these artists. And consequently, the recent flurry of activity by small independent labels has become at least as important to the music community here as the interests of the big labels.

Currently there are more than 10 active labels throughout the state, including one notable progressive rock outfit, three jazz and two country labels. The most significant and one of the most successful operations thus far has been DB Records, based in a tiny Atlanta used record store, Wax ‘n Facts. DB has been responsible for launching a good portion of Atlanta’s and Athens’ hot new acts.

In the last three months the company has released records by Pylon, a quintessential Athens dance band, Atlanta’s Swimming Pool Q’s, and Kevin Dunn’s Regiment of Women-Pylon’s “Gyrate,” which straddled the top 50 in Billboard’s Disco chart shortly after its release last spring, has sold 10,000 units thus far in the U.S. and 12,000 units overseas. The debut album from the Swimming Pool Q’s has sold 6,000 units since its release last month.

“After two and a half years of inefficiency and sheer stupidity on the part of the major labels, I decided to become more ambitious and get certain bands that were being overlooked a chance to record,” says Danny Beard, president of the label. “I decided to put out a record on my label, which is also my office. ’n’ Facts, was instrumental in the pressing and distribution of early recordings by the B-52’s, the Fans and other catalysts of the new music scenes in Atlanta and Athens.

Like most small labels around the state, DB employs independent distribution throughout the U.S. The company has an agreement with London-based Armadillo Records for distribution in England. Before the end of the year, the label plans to release four or five records by Athens bands, most notably, the debut album from Love Tractor.

Two other independents, Kat Family Records and Equity Recording Company, have the financial backing to become major contenders in the market, although both are still searching for the artists that will garner critical acclaim and commercial success. Kat Family is hoping to achieve this with its forthcoming fall releases. Pending albums include new recordings by the Darts, a British show band, the Smashers, a Nashville power pop quartet, country artist James Anderson, 160 performer William Bell, and Texas rocker Marc Speer.

The company acts under the aegis of Joel Katz, a prominent southeast entertainment lawyer who handles some of the pillars of country music (Wille Nelson, George Jones, Merle Haggard and others).

“I’ve removed myself from the day to day operations of the company,” says Katz. “I leave most of that to Mike Sullivan, vice president and general manager of the label. The law firm is my primary concern, but making deals is part of my life so this is another deal I am trying to get off the ground. The community has been very good to me and I felt the record company would be a good way to give some talented artists here a shot.”

The Equity Recording Company, which is the brainchild of Kirby Kinman, owner of Nashville’s Quadrophenic Studios, has two active labels under its company awning—Tanglewood Records, a country label, and Robox Records. The Robox roster includes long-time southern boogieman Grinderswitch; Dennis Yost, former lead singer of the Classics Four; and Zigzag, an old-line southern rock band from Atlanta.

The Atlanta-based label had some success with Zigzag’s album, “Gyrate,” selling just under 10,000 units and achieving marginal airplay in select regions of the country. The band is currently recording its second album, due out before the end of the year. Tanglewood has released singles by Johnny Carver and country band Dotsy.

Says Kinman, president of Equity, “Our biggest problem has been with radio airplay and I don’t think we’re alone in that respect. As an independent company, we don’t have the power of a Warner Bros. or a CBS. But with our new releases, Dennis Yost and Grinderswitch, I think we’ll fare better. Initial response from radio has been pretty good.”

Three quality jazz labels are currently doing rather good business from Georgia: a mainstream label called Progressive Records; a contemporary jazz outfit, Landslide Records; and a small traditional jazz conglomerate run by producer George Buck out of Decatur, Ga.

Progressive Records has been releasing product since 1950. Veteran jazz producer Gus Statiras is president of the label and still oversees production of all recordings. The label has released roughly 20 records a year by such artists as tenor saxophonist Arnett Cobb, pianist Roland Hanna, vocalist Carol Sloane, alto saxophonist Lee Konitz, and pianist Jimmy Rowles, among others. Progressive does most of its business outside the state but Statiras maintains his base in Tifton, Ga. He says he helps keep costs down. He also says the label does approximately $250,000 in business per year, making it one of the largest recording record companies in Georgia.

Landslide Records, a progressive ECM-type outfit, was activated recently by Michael Rothschild. It has released three

(Continued on page G16)
We Salute the GEORGIA MUSIC FESTIVAL...

With 3 Hit Singles...

Atlanta Rhythm Section
"ALIEN"
From Their Across-the-board Winning LP "QUINELLA"
on Columbia Records

Sammy Johns
"COMMON MAN"
The "CHEVY VAN" Man is Back with Another Smash...
Watch Sammy Run...
UP the CHARTS!
on Elektra Records

Bertie Higgins
"KEY LARGO"
Bertie, Bogart and Bacall... They've Got It All!
on Kat Family Records
Manufactured & Distributed by CBS

Proudly Presenting 3 Hit Singles
As another Big Event of the GEORGIA MUSIC FESTIVAL...
State's Stock Rises As World Distrib. Sales Hub

Wendy O. Williams of Plasmatics at Turtles Records & Tapes.

By ROSE CLAYTON

Atlanta accounting for 8.5%; and in the pop market, the region shows 17.1% with 7.7% in Atlanta alone.

Album sales figures reveal similar strength; R&B sales in the southeast represent 15.7% of the total sales with Atlanta alone showing 9.1%; southeast country music sales accounts for 22.3%, with Atlanta purchasing 10.6%; and pop music in the southeast has sales of 11.9%, with Atlanta buying 6.7%.

"It's probably about the same with other manufacturers," says Herdt, "except for a few percentages in different types of music."

One interesting configuration Herdt notes is that the sale of 7-track tapes is much heavier in the southeast than in other marketplaces. Kool and the Gang, for example, sold 175,986 LPs and 134,686 tapes in the southeast compared to 140,000 LPs and 28,000 tapes in New York. Herdt thinks maybe the mobility of people in the south accounts for the additional sales.

"We have a tremendous 12-inch business. Probably more than any other distributor in the world," says Wayne Franklin, vice president of Tara. Tara services 11 states with 77 of its own labels and several gospel labels, as well as major labels and juke boxes.

Franklin feels that the active club scene in the city is responsible for their strong 12-inch sales and adds that the good working relationship between the discs and the distributors has also been helpful.

Before joining Tara, Franklin was purchasing agent for the Armed Forces Exchange Services which buys product for 625 post exchanges around the world.

"It's not the record business," says Franklin of the AFES. "It's the moving tonnage in and out." That tonnage accounted for $62.5 million in sales in 1980, growing from $6 million in 1974 when the armed forces closed its other distribution center in Arlington, Va.

According to Franklin, 60% of the AFES purchases are for overseas and is extremely diversified when considering a service area all the way from Korea to Berlin and from Greenland to Panama.

Selections for this market are basically made from the trade charts: "It's a base volume, limited catalog," he says. Purchases are made straight from the manufacturers with less than $1.5 million in sales going through distributors.

Franklin says one advantage this market enjoys is a return of only 10% compared to 30% in the industry.

One prominent theme that keeps resurfacing in the record sales spectrum in Georgia is aggressive promotion and how it affects retail record sales on the local level.

"We have a lot of retail print advertising," says Dick Fitz-simmons, who handles marketing and distribution for Equity. "We have five or six full pages of record advertising in the papers. You can run an ad and see immediate results."

"It's an interesting marketplace," he continues. "We have the best of all three worlds. We have a big white market, a good crossover market, and if a black record hits, it is really big here. You can sell from 50,000 units to a quarter million in Atlanta."

The growth of Atlanta from 400,000 to almost two million (about 40% of the state's population) in a few years, provides a strong buying base for the region which is unique in its demo-graphic mix compared to other areas in the nation.

A major factor in successfully reaching this diversified market, according to local distributors, and a tremendous contribu-

tion to the sales growth of the marketplace is radio.

"We have aggressive radio all through the southeast," Herdt says. "Radio will stick its neck out. The radio people and dealers are working together well to expose new acts and existing acts to the public."

"We will break songs other stations won't touch until they are a hit," says Franklin noting that labels are looking to Atlanta for break-out information because they service ex-

tensively from major chains and rackjobbers to mom-and-pop retailers.

Paul Glickstein of Unger Associates, which coordinated ad-

vertising and promotions for Turtles 20 retail record stores in
(Gcontinued on page G15)
September 26, 1981

Mr. Alex Hodges
The Empire Agency
P.O. Box 1343
Marietta, GA 30060

Dear Alex:

As the Empire Agency enters its third year in business, you should feel a tremendous sense of accomplishment. You and your excellent staff are proof that anything can be achieved through hard work, dedication, loyalty and the belief in what you are doing.

Your approach to handling the delicate role of intermediary between artist manager and promoter is noted and appreciated by all of us. You possess the uncanny ability to arrive at fair and equitable solutions to the many, varied problems and “sticky situations” which often occur.

Thanks for proving us right in our decision to place our artists with the Empire Agency and thanks for your consistent belief in and contributions to our projects and goals during the past several years.

From all of us at Sound Seventy to all of you at Empire, we take this opportunity to extend our best wishes for your continued success.

Sincerely,

THE SOUND SEVENTY CORPORATION

Joseph E. Sullivan, President

JES:h

THE SOUND SEVENTY CORPORATION
210 25TH AVENUE NORTH / THE SOUND SEVENTY SUITE / NASHVILLE, TENNESSEE 37203 / 615-327-1711
Underlying the thriving musical scene in Georgia is a solid layer of publishing companies with active copyrights in all the popular music forms.

Foremost among these enterprises is Atlanta's multi-flavored Lowery Group. Within this division are 17 separate publishing companies that have more than 5,000 songs in their combined catalogs.


Joe South, Mac Davis, Freddy Weller, Jerry Reed, Robert Nix, Tommy Roe, Alicia Bridges, Ray Stevens, Buddy Blue, Bruce Blackman, J. R. Cobb and Susan Hutcheson have all worked as Lowery writers.

Lowery says his group will have all the publishing rights on the upcoming Atlanta Rhythm Section and Sammy Johns albums. "We are also endeavoring to get into video exploitation and into more motion pictures," Lowery adds. He also reports that he is starting Southern Tracks as a "regional exploitation" label. "There aren't many places to go today to merchandise artists," he explains.

Kirby Kinman, a partner in Emeryville Associates, made up of Emeryville Music (BMI) and Think (ASCAP), says that although the companies are just over a year old they have accounted for several major cuts.

Credits include all the numbers on the self-titled "Zappa" album; "eight or nine" on Grinderswitch's "Have Band, Will Travel"; Dotty's chart single, "Somebody's Darling, Somebody's Wife"; and "over 50%" of the cuts on the upcoming Dobie Gray album. Exclusive writers for the Emeryville group and Bud Reneau, John Barranco and Robin Blakeney, Kinman says there are about 170 songs in the catalogs, counting several that were purchased from Reneau's earlier co-writers.

Kat Family Music (BMI) and Jen Lee (ASCAP) are relatively new companies, according to Steve Weaver, their vice president and general manager; but they have already signed an impressive number of exclusive writers, including Kat Family Records artists Victor Lovera and Fagan Arush of the Smashers, Marc Speer and James Anderson. Others are Steve Edlen, Karen Haden, Keith Thomas and Casablanca Record's Teddy Baker.

The companies have so far placed about 12 to 15 cuts, Weaver estimates, and will probably have more than 20 by year's end.

Hustlers, a BMI company in Macon, headed by Alan Walden, has copyrights on most of the Lynyrd Skynyrd albums and all of the Outlaws'. Walden says. Top titles include "Sweet Home Alabama," "Free Bird," "Tuesday's Gone," "There Goes Another Love Song" and "Green Grass And High Tides." Numbered among the other cuts is the Charlie Daniels' cover of "Sweet Home," as well as several by the Henry Paul Band, Skyler, and the Exotics. (The latter two bands have yet to achieve label affiliation, but Walden reports that their members have compiled a sizable collection of songs for the Hustlers catalog.)

According to Walden, his company has 29 writers under exclusive contract. "Our last two years have been the biggest yet," he says. "In chart success and in gross income. The income has doubled within the last two years."

Another young company, Key Ring Music (BMI), is placing a lot of songs with Sun Record's Orion. There is one Key Ring selection on Orion's current album, "Fresh," and more to come on subsequent albums, according to Key Ring's president, Walter Halupke. In addition, the songs in the Pocket Books novel, "Orion: The Living Superstar Of Song," are by Key Ring writer Carol Halupke and were written to parallel the action of the novel.

There has been a resurgence of activity among the Talton, Ga., publishing companies, Genelle (BMI), Staltrias (ASCAP) and Sta New (BMI). Most of the cuts of late have been on the Progressive Records jazz label, says James Newton, one of the owners of the Sta-New concern. The label is headed by Gus T. Staltrias, who also shares ownership in the publishing ventures.
Discover gold in Georgia.

The music rush to Georgia is on. And many top names in the business as well as local groups are finding gold at the end of the rainbow. Entertainers from Isaac Hayes to Dionne Warwick to the B-52's are recording and mixing in Georgia. Television shows and feature films including the new ABC production "Open All Night" are scoring in Georgia. And even major companies such as CBS Records are building audio visual manufacturing plants in Georgia. (In fact, the world's largest.) To learn the whole score, write: Ed Spivia, Georgia Department of Industry and Trade, P.O. Box 1776, Atlanta, Georgia, 30301. Or call: (404) 656-3550. Then, strike it rich in Georgia.

Georgia
Volatile Club Scene Spreads Bevy of Beats

As a reactive market susceptible to the dictates of the entertainment industry, Georgia has housed a set of rather volatile club scenes. In recent years it seems as if clubs have opened and closed, changed decor, and altered their live entertainment according to the trends set by the moguls in Los Angeles and the media in New York.

While last year’s “Urban Cowboy” phenomenon had a profound effect on the entire state, bolstering the already burgeoning country music contingent and periodically transforming some of Atlanta’s finer rock clubs into nouveau west ern palaces replete with mechanical bulls that meandered into chismos, there has been no such universal trend to dominate the clubs this year.

If anything, beach music (as in southeastern beach music—propelled by the shag beat and the hits of the Occasions and Chairmen of the Board) is enjoying a healthy resurgence in some of the major cities around the state. Frequent bookings of the Tams, the Swingin’ Medallions and Doug Clark and the Hot Nuts in Savannah’s Remington’s, north Atlanta’s Buckhead Beach and other venues are evidence of this. But overall, this has had little effect on the major clubs in the more vibrant musical communities and on the new talent emerging from the state.

A few years ago, Macon was the center of club and talent activity, but now has little influence on Georgia’s popular music scene. Athens may have, in fact, taken its place as a great period of musical ferment has swept through the cliquish bohemian community that centers around the University of Georgia Art School. Even though this town is producing some of the more notable dance bands, it is Atlanta which has the venues and a growing audience for these talents.

The city’s premier showcase room and hub for major label touring acts has been the Agora Ballroom. The 1200 capacity club has been in operation since 1978 and has survived numerous talent wars with the new defunct Capri Ballroom and Southeast Music Hall (the latter being a playground for Atlanta bands the Fans and the Brains and Athens’ B-52’s). The success of the club is primarily a result of a formula developed in Cleveland,” says Claudia Sekler, director of promotions for the Atlanta Agora. “It’s a combination of booking major talent with emphasis on new music and using local bands, special promotions and radio support to fill the club on nights when we don’t have a Pat Benatar or a Kenny Loggins.

Initially the Agora was the new music venue, breaking groups such as the Ramones, the Police, Squeeze, AC/DC, and the Clash into the market while affording local bands a chance to garner a following on the off nights. But as the other clubs dried up, the Agora became more a venue for major artists than a showcase for local groups. “It may have started as a local hangout for bands and their friends,” says Rich Floyd, local promoter and booking agent for the Agora.

“But now it has become the most important 1200 seat club in the Southeast, a place where artists who have one or two records come in and test their strength in the market.”

According to Floyd the Agora does roughly 2.5 million dollars in business a year. With no other venue of comparable size to compete with it, the club has a monopoly on artists who are not capable of selling out theaters and auditoriums in the market. While local acts still perform in the room and the careers of such favorites as the Swimming Pool Q’s, the Heathy Girls and the Brains have been nurtured there, the local scene has moved five blocks west to Club 688.

The new music of Atlanta and Athens has found a suitable dwelling place at this stark midtown dance oriented rock club. The venue has become an anchor for the new music of the region. It holds roughly 500 people and has been able to not only foster the artistic endeavors of Pylon, the Method Actors, (Continued on page G12)

CHESAPEAKE CONCERTS

THE COMPANY THAT BROUGHT ATLANTA...

JAY BOY ADAMS
AEROSMITH
ALABAMA
ANGEL
APRIL WINE
JEFF BECK
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CATS
HARRY CHAPIN
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NATALIE COLE
JOHN COUGAR & THE ZONE
THE CRICKETS
CHRISTOPHER CROSS
DOOBIE BROTHERS
THE DREGS
FABULOUS POODLES
FOREIGNER
FORT KNOX
FRANKE & THE KNOCKOUTS
JANIE FRICKIE
GAMMA
LARRY GATLIN
GENESIS
MICKEY GILLEY

GO GRATEFUL DEAD
SAMMY HAGAR
EMMYLOU HARRIS
HUMBLE PIE
CON HUNLEY
IRON MAIDEN
JEFFERSON STARSHIP
WAYLON JENNINGS
JUDAS PRIEST
KANSAS
THE KINKS
KROKUS
JOHNNY LEE
LE ROUX
KENNY LOGGINS
DELBERT MCCLINTON
BARRY MANILOW
FRANK MARINO &
MAHOGANY RUSH
MARSEILLE
THE MARSHALL TUCKER BAND
MILES BROTHERS
MOTELS
MOTHER’S FINEST
ANNE MURRAY
NAZARETH
WILLIE NELSON
THE NIGHTHAWKS

WILLIE NILE.
JANE OLIVOR
TOM PETTY & THE
HEARTBREAKERS
POINT BLANK
RIOT
RON IN
LINDA RONSTADT
ROBERTSON COLLINS BAND
SANTANA
SAVOY BROWN
SEA LEVEL
SNAIL
BRUCE SPRINGSTEEN &
THE E STREET BAND
MICHAEL STANLEY BAND
STYX
JAMES TAYLOR
LIVINGSTON TAYLOR
JACK TEMPCIN
URBAN COWBOY BAND
VAN HALEN
VICTORIA
THE WAILORS
WHITEFACE
TESTAWE
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38 SPECIAL

NOW BRINGS ATLANTA:

RUMORS

THE 700 CAPACITY LIVE MUSIC CLUB OPENING SEPT., 1981

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MATILDA DAVID KECK

Now brings Atlanta:

Rumors

The 700 Capacity Live Music Club Opening Sept., 1981

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Atlanta, Georgia 30341

State In Rhythm
Continued from page G1

Just as rock's early pioneers found a suitable home on southern independent labels during the '50s, so have the more refreshing artists of the state, ones with unsoiled artistic integrity, found independent Georgia labels as a means to preserve their distinctive panache on vinyl. One such label is DB Records, which has enabled the Athens dance bands to record and release their material. The label also sports two of Atlanta's finer rock bands, the Swimming Pool Q's and Kevin Dunn's Regiment of Women.

Macom based impresario Bill Walden's most lasting contribution to the state, other than the artists he nurtured, has been the close ties he instituted between the Georgia government and the state's recording industry. The first anti-piracy legislation was enacted as a result of his working relationship with then Governor Jimmy Carter. And today, Georgia legislators continue to hear the problems of the industry (exemplified by a recent meeting of Georgia solons and industry leaders on 'the problem of home taping') and set aside funds for the Georgia Music Festival.

The Festival, in its third year, was designed to highlight the state's achievements in the music and recording industries, as well as bolster its share of industry profits. The three-day-long festival, which runs September 23-25, includes statewide talent searches and performances by a multitude of Georgia-based artists. It culminates at the Georgia Hall of Fame Awards banquet, where a Georgia performer and a local industry mogul are inducted into the Georgia Music Hall of Fame. With the illustrious array of performers the state has housed over the last thirty years, it will undoubtedly take 20 years of Georgia Music Festivals to honor all those deserving with a place in the Georgia Music Hall of Fame.

Volatile Club Scene
Continued from page G10

Kevin Dunn's Regiment of Women, the Roys, Vietnam and R.E.M.—all notable up and coming acts—but has brought the city national acts that might have some difficulty filling the Agora: John Cale, the Gang of Four, Jim Carroll Band, Iggy Pop, and the Psychedelic Furs.

What we are trying to do is establish ourselves as the primary 500 seat venue in the Southeast for label acts and the cream of the crop of talent here and in Athens,' says Steve May, co-owner with Tony Evans of 688. 'When we started the premise of the club was to provide a place where dance oriented music could be enjoyed and to put some fun back into the club scene.'

688 operates five nights a week with reggae bands, such as Atlanta's Skin Kings, presiding on Tuesday nights. Rock videos are shown on Wednesdays and the rest of the week is devoted to local and national talent.

New music can also be heard at the Bistro, a longstanding midtown club which has changed its modus operandi along with the shifting trends in popular music. Jimmy Buffett used to play there in the '70s, but would probably find no place there today. The building is owned by Baby and the Pacifiers, veterans of the Holiday Inn bar circuit, who are making a valiant effort to keep the building as a showcase for new talent as well as a place for them to polish their own new-wavey novelty act. The group lives in the upstairs portion of the building. The showcase room holds 75-125 people and offers all types of groups a place to perform. The Press, Atlanta's answer to the Cars, frequently gigs at the Bistro, as do other notable acts.

Country music has always been one of the state's favorite styles of music and of all the venues around the Atlanta area, Mama's Country Showcase is the leading club. They have maintained a business with top country acts and a mixture of entertainment, such as clogging nights, square dancing nights and other special events. They have a strong affiliation with radio station WPLD and have been able to draw an audience from both the Atlanta market and surrounding areas.

Says manager of the club, Mama Wynette, 'I've been running country music clubs around this town for years and I've had all the greats perform for me. I had Willie when everybody thought he was funny. I had Paycheck before anybody knew who he was. Charley Pride before anybody else would've allowed him to play. And a lot of them promised to come play again for me here. You see, I always treated them like they were my babies—made sure they had food, made sure they were happy and that's how I got the name Mama'.

One of the more successful enterprises to open in the last year has been the Moonshadow Saloon, the brainchild of Atlanta club owner Bruce Peltre. The club has a high profile in the community and a strong affiliation with WXQIX FM. They feature mellow, early 70's cafe type acts and blues performers such as Muddy Waters, David Bromberg, Taj Mahal and the Robbin Thompson Band. Says Peltre, 'Most of the money we make is off the bar. I believe in low cover charges and have pretty much let the talent wars up to the algebras of the market. Once a month we'll feature a big name and you won't find any of them being new bands. It just doesn't fit the room.' The club does roughly $1.5 million dollars of business a year.

Elsewhere around the state, particularly in the smaller cities and rural areas, Holiday Inn type bars serve as the only venue for live music. Mostly it's Top 40 cover bands, urban cowboy outfits, or whatever happens to be the current rage and most likely to draw rural southerners to the clubs.
Georgia has several large concert venues, most in Atlanta and surrounding areas, many in secondary Georgia cities such as Macon, Savannah and Augusta. They range from large arenas to mid-sized theaters to amusement parks and recreation areas. In general concert attendance has declined over the last year at most large venues, though not m ore so than in the rest of the country. Profits have increased, however, at the facilities which offer other attractions besides concerts: “theme” parks, halls with multiple uses, and outdoor recreational areas.

Georgia promoters say that the concert business is reflecting the impact of inflation and a less than healthy national economy. “Concert business is down all over the country,” says Sam L’Hommedeau, whose Chesapeake Concerts promote shows throughout the Southeast, as well as Georgia.

Rich Floyd of Full House Productions estimates it to be off “a good 30%, both in terms of groups touring and of attendance.” But summer is always a slack period in this region, he explains, as groups tour the Midwest and Northeast during the warm months and Southern states “from February to April and October to November.” He notes a trend toward smaller halls: “they’re trying to find real good packages to go out on the road with, or getting into smaller halls.”

Atlanta’s major concert venues are the Omni Coliseum and the Fox Theatre. Bob Dhue, manager of the Omni facility, reports that “business is down a little bit over last year. Average attendance is down about 10%,” though he cites the two sell-out shows for the Jacksons last month as one of the Omni’s most successful concerts this year. Bob Seger also sold out the Omni in February.

The Omni has a capacity of 16,700, with a half house option of 8,500. Rental is 17½% gross ticket sales plus a box office charge of 3½%, which includes computerized ticketing. Half house rental is a flat 12½%. According to Dhue, the Omni stages concerts an average of 35 to 50 nights a year.

As one of the last surviving “movie palaces” (it was built in 1929), the Fox Theater is an Atlanta landmark as well as a concert facility. The main auditorium, with a capacity of 3,533, is used an average of four times a week or 200 nights a year and depends heavily on concerts—they constitute about 85% of the bookings.

Manager Harold Barrer reports “a lot more concerts here than last year—I think our concert business is a little stronger here but we have had fewer sellouts.” In addition to concerts the Fox is used for touring plays, ballets (including an annual Christmas production of “The Nutcracker”) and uses its wide movie screen for a very popular summer classic film series.

The coastal port city of Savannah has the Savannah Civic Center which has a capacity of 8,000, with 1,000 movable seats, in addition to the 2,566-capacity Johnny Mercer Theatre which is used for ballets, symphonies and an occasional country concert. Rental for the arena is $850 or 12% of net ticket sales; $500 or 12% in the theatre. Concert business, according to manager Howard, has “gone down pretty bad this year. R&B is doing real well country is kind of slack. We’ve had some good rock shows—Blackfoot sold out last July 31.”

Macon also has twin facilities: the Macon Coliseum (capacity 12,042) and the Macon Auditorium (2,530). Rentals are $750 or 12% of ticket sales for the coliseum; $350 or 12½% for the auditorium. Macon appears to be a depressed concert market at present. “We haven’t had any rock shows here recently, and the only thing that is big here is R&B.”

Closer to Atlanta, a theme park and a trio of country music parks, report a comparatively thriving concert business. Six Flags Over Georgia, one of the first of the “theme” parks in the U.S., has had a concert program at its 5,000-seat Peachtree Pavilion for several years, along with occasional shows on special promotional days. This year, however, Six Flags has added a new 15,000-capacity concert area in its overflow parking area.

Draws vary, according to public relations director Michael Simpson: “The variety of music here doesn’t seem to be a factor.” The most profitable concert at Six Flags in recent weeks has been a soldout Commodores show, but the Beach Boys, the Marshall Tucker Band and Mother’s Finest have also had successful shows here.

Six Flags does not deal with promoters, according to Simpson: “We try to deal directly with agents and tie in with tours.”

Tickets to Six Flags concerts are $11.50, which includes unlimited access to rides and attractions at the park for an entire day and evening.

There are three country music parks in the outlying region, all in recreational areas: Lanierland, Franklin Music Park and Holiday Beach Park. (In recreational areas: Lanierland at Lake Lanier, Franklin Music Park in Franklin and Holiday Beach Park at Douglas, Georgia.) Like Six Flags, these parks present outdoor summer concerts; in Georgia the summer season stretches from May to October.

The country music parks “try to build a casual, relaxed family atmosphere,” according to W.H. Goodman of the Franklin park. The parks lure both individuals and families (and consequently a wide age range) from throughout north and middle Georgia. Like Six Flags they do their own promoting; the Franklin park has mailing list of 15,000. They all have their own light and sound systems.

Each features two shows a night. Lanierland has a 3,400-capacity (total 6,800 per night); Franklin 3,000/6,000 and Holiday Beach 2,500/5,000. All book nationally known country acts, with an occasional “nostalgia” act—Fats Domino and Ray Charles most recently.

The 4,600-seat Atlanta Civic Center is “a multi-use building,” says manager Al Leichert. “We use it for conventions, trade shows, the Theatre of the Stars Musical season and the Metropolitan Opera every spring” in addition to concerts. Leichert reports that concert draws “depend on the advertising budget,” but adds that concert business is somewhat down over last year.

(Continued on page G15)
Recording in Georgia? Sure, lots of hits have come from there. Joe South, Billy Joe Royal and Tommy Roe from the Bill Lowery stable of hitmakers; the long string of southern boogie albums out of Macon; acts like Brick and Paul Davis from the old Bang Web IV orbit.

Asgeneric and vital Lowery, Macon-based Capricorn and Bang Records have been to the establishment and perpetuation of the Peach State as a recording mecca, these fixtures represent only a part of the diversity present in the current activities of over a dozen major studios located in Georgia.

Within the past year, the Commodores recorded their hit album “In The Pocket!” at Atlanta’s WEB IV Studios; 38 Special earned Doraville-based producer Rodney Mills a gold record for his direction of “Wild Eyed Southern Boys,” taped at Studio One; theme songs and incidental music for several network television series have been laid down at Doppler Studios; and several special projects undertaken throughout the state have recently or are about to yield the ripe fruit of recording contracts.

The diversity of musical projects to be found here is a direct result of, and testament to, the melting pot identity that the region has. The crossroads of the South, Atlanta has long been a hub for country, gospel and black music, along with southern rock and new wave in more recent times.

The large number of prominent recording facilities in Georgia are naturally concentrated in the Atlanta metropolitan area. Here, there are over 10 establishments in current operation that can, through either direct, on site track record, or the achievements of staff personnel, legitimately claim a respectable place in contemporary American music ... on both a commercial and artistic level.

In terms of longevity, no one has approached the era-spanning consistency of music publisher Bill Lowery. This music business veteran has been directly involved with two major studio undertakings in the Atlanta area: Southern Tracks, and Studio One.

Southern Tracks fulfills a variety of functions for the Lowery Organization. Boasting a handsome 24 track Harrison console, it is an expanded descendant of the original 16-track Bill Lowery Studios where Joe South, Gladys Knight, the Classics IV, Tams, Jerry Reed and Sonny James put down many of their early hits.

The dual emphasis now is on publishing demos, along with album projects for a forthcoming record label scheduled to be gospel LeFevre family. Axis has been the site of album projects for Kansas, the Dregs, Mother’s Finest, the Urban Verbs and the Brains. SOS Band, a black pop group, has also worked there. Producers such as Jeff Glixman, Steve Lilly White (who has since moved to Nashville) along with engineers Greg Webster and Les Horn have squeezed many a hit from the Neve 32-24 board.

A lengthy and vital heritage in popular music can also be claimed by Web IV Studios. Originally the recording arm of Bang Records, Web IV was the site where “I Go Crazy,” with a forty-week Hot 100 chart life, the longest-lived single in Billboard history, was recorded. Other artists in the former Bang stable, including Brick and Nigel Olsson, have waxed at Web IV.

Located in a northeast Atlanta office park, Web IV, with the absorption of Bang into CBS early in 1980, is a self-sufficient facility still owned by former Bang president Ilene Berns. Sporting a variety of instruments as extensive as any in the state, Web IV recently hosted the Commodores as they recorded “In The Pocket!” Atlanta residents and Arista artists Peabo Bryson and Paul Davis were also in during the spring and summer months of 1981. Infrequent down time found studio manager Ed Seay and engineer Tommy Cooper at the 32-in. 24-out Sphere board working on several special projects.

Georgia recording studio owners and managers have a variety of attitudes about spec time. Some consider it a profitable enterprise, while others consider it a risky gamble that seldom pans out. Some are open to “off the street” solicitation, while others will undertake such projects only on recommendation of colleagues in the conduit and grapevine.

Tom Wright of Melody Recording Studios spent late spring and early summer working with Palmer and the P lush, a power pop band he hopes to sign to Capitol Records. Boosting two 24-track automated rooms, Wright’s facility is carving out a new identity, replacing a former reputation as a studio for the recording of soundtracks.

Setting up shop in the northern suburb of Alpharetta, Ga., noted former Web IV producer Phil Benton has established Monarch Studios. Defining his concept as that of “in house projects, not a service studio,” Benton has recorded rockers Teddy Baker and James Anderson for Casablanca and Kt Family (CBS distribution), respectively. He is actively seeking new acts.

Russell Shaw is a freelance writer based in Atlanta.

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State's Stock

Continued from page G5

the Atlanta market, says that they have had tremendously successful promotional tie-ins with various radio stations at most every week for over a year and a half.

An advertising swap-out which has been mutually beneficial to both Turtles and the radio stations is a display area in the retail stores where the stations are allowed to stock merchandise bearing their logos. Each station has its own section where everything from tote bags and t-shirts to sunglasses are available.

The retail record industry in Georgia is a story within itself. When Turtles opened a store in Marietta, an Atlanta suburb, in 1977, its concept was to offer accessible locations where records could be purchased at relatively low prices with additional discount incentives. At that time a super-sized Peachees was dominant in the marketplace.

Four years later, Turtles has 20 outlets, including locations outside Atlanta in Gainsville, Athens, Griffin, and Rome. According to Al Levenson, its president, there are now 200 employees, an average weekly sales total per store of between $12,000 to $15,000 and a projected year-end gross of $15 million for 1981.

Levenson attributes the chain's success to his background as a record distributor, their knowledge of the city and ability to select key locations, and competitive prices.

"We have the lowest prices in town," Levenson says admitting that the idea is to get people into the store to gain catalog sales which represent the bulk of his profit. "We are more than a top 100 type store," he says. "We average about 2,500 sq. ft. and are well-stocked."

One sales technique Glickstein feels gives Turtles a competitive edge are the Turtle discount stamp books which they offer to customers. "We have special double and triple stamp days," he says, in addition to the regular artist-in-stores and give-aways.

Other retail chains have been expanding in the Atlanta market as well. The Franklin Music chain recently opened its eighth store, its fourth in Atlanta. Camelot Music, with stores in Augusta, Columbia, and Macon, is said to be looking at locations in Atlanta. And, the 121 store Record Bar chain has opened three new stores in Atlanta in the last year.

"We are doing well in all our stores," says Tim Griggs, singles buyer for Record Bar's Cumberland Mall outlet. "Our sales have been up for the last few years." Griggs reports that his store is unique from the other five, all located in malls, in that 10% of his sales comes from classical music.

According to Griggs, of the type music sold in the various stores varies significantly with its location. The Greenbriar store, for example, shows 90% of its sales are from black product while the Southlake store is predominantly heavy metal and rock.

Despite the fact that the Atlanta Peachees store, one in a chain of 35 nationally, is in Chapter 11 of the U.S. Bankruptcy Code, director Steve Lucas feels they "are now in a position to make a profit."

Lucas denies that the financial difficulties Peachees has encountered indicates that the supermarket concept of record merchandising is not viable. He states that the change in rules by the major record companies in return percentages, stocking of new releases, and amount of services provided made certain adjustments necessary.

"I think the demand for all types of music is there," says Lucas, "but it's becoming harder and harder for stores to stock what the public demands. We have to pick and choose what we carry. Basically, it's a numbers game. How many soundtracks can you afford to carry? We have a demand for soundtracks—our stock with the largest in town—and we still don't have enough. At one time we could stock 50 (or one song), but prices are up 75% over the last four years and terms are different."

As for the future of record sales in Georgia, it will surely be different. However, it will certainly be a dynamic change, but one a state striving to become the national break-out point for new records, the sales distribution capital of the U.S. and the major supplier of American music to the world. [end]

Concert Venues

Continued from page G5

The Civic Center has shown a profit this year, however, due to the draws of the Broadway shows and the operas, which are 90-98% soldout. The Civic Center has a $1,500 wall-to-wall rental. "We have our own sound and light system with two Super Truper spots included in the rent, but you provide your own stagehands."

In addition to Georgia's many concert venues, a great deal of booking for national tours is done in Atlanta. Last year Alex Hodges, formerly president of Macon's Paragon Agency, moved his own Empire Agency to the Atlanta area. Empire books three national acts, Charlie Daniels, the Atlanta Rhythm Section and the Allman Brothers in addition to a roster of local and regional bands and a British group, the Darts.

Hodges notes a general trend for both musicians and fans to prefer multiple concerts in the 3,000-5,000 seat theaters to one concert in the big "dinosaur" halls. The economy is a factor, he feels, but also "there was a honeymoon for those big halls in the early '70s when they were new, but then people started to notice that they could see and hear better in smaller halls."

MARCIA ELVIDGE [end]
Indie Labels

Continued from page 64

recordings since January, the most noteworthy being "The Late Bronze Age," an exotic collection of tunes from pop eccentric Bruce Hampton and cohort Billy McPherson. Based in Atlanta, Athens's biggest problem according to Rothschild has been the availability of artists to record here and the acquisition of high quality and speedy manufacturing of album covers. Rothschild has had to rely on out of state printers for album cover production.

George Buc, who heads the state's oldest independent label, Jazzyology, has a number of recording outlets under his supervision. Circle Records is Buc's big band label. It is about to reissue studio sessions by the Bob Crosby Orchestra, Red Norvoile, Charlie Spivak, and Dean Hudson. Southland Records is a rural blues label and includes recordings by Furry Lewis, Willie Guy Rainey, and Piano Red. Audiophile Records, another of Buc's companies, releases sophisticated song stylists' interpretations of such American popular composers as Johnny Mercer, Cole Porter and Teddy King.

Other active independent labels include Hotlanta Records, an incipient r&B outfit that has released one record this year; publishing mogul Bill Lowery's country singles label, I-Z-3 Records; and Hamilton Beharman's Phase 1 Records (R&B).

Virtually all the independent labels in Georgia utilize out-of-state facilities for pressing, metal plating and mastering their albums. This will probably change after CBS completes construction of the world's largest pressing plant to be located in Carrollton, Ga.

With the exception of George Buc's label stable and Gus Statuas' Progressive Records virtually all the independent labels in Georgia have emerged in the last two years. And with major companies finding it increasingly difficult and expensive to break new acts, both artists and entrepreneurs will continue to play a major role in Georgia music through independent labels.

Georgia Sound

Continued from page G14

Master Sound's Bob Richardson adheres to a more conservative philosophy, eschewing risk-taking on participation projects. It is hard to quarrel with his record, which dates from founding the first multi-track studio in Georgia in 1964 through over thirty gold singles and albums. Working in close conjunction with Richardson is Isaac Haystack, who has undertaken a series of projects, including his own. Donald Byrd, Linda Clifford and Dionne Warwick have also etched there.

Paying much of the freight at MasterSound has been a steady diet of commercial, voice-over and jingle work. Yet, while such activities comprise only a part of Master Sound's state, they represent the lion's share of work at Doppler and RKM.

In terms of space, Doppler has the largest physical plant of any recording studio in the state. It is fully automated Sphere, 40 in, 24-out console sits majestically in Studio A, while Studio B, with a 24-track Sphere of its own, is hardly the neglected stepchild. Two smaller studios, used frequently for spoken word projects, are also in use frequently.

Owner Rod Kindler of RKM Studios has landed jingle work for such prestigious clients as Coca-Cola, Delta, and Kodak. He is especially proud of a new Tape Lock System (TLS), which locks in film and videotape picture to recorded soundtrack effectively.

Significant recording activity is by no means limited to metropolitan Atlanta. Located atop Lookout Mountain, Eye Recording Studio is but a few blocks inside the Georgia-Tennessee line in the Peach State. Contributions have been significant; many acts have enjoyed the dual advantages of mountain setting and urban convenience (Chattanooga lies off the base of the big rock).

Acts have ranged from the Allman Brothers, who recorded "Reach For The Sky" here, Alabama, originally produced by Sonny Limbo, to a recent undertaking marking the singing debut of actress Kristy McNichol. Gospel producer Elmer Cole, session director for such groups as the Goss Bros., has also been active at the Sphere 32/24 board.

While in Nashville, Tennessee, Quadrofonic Recording Studios is Atlanta-owned. Operating under the aegis of Equity Recording Company subsidiary Robex and country outfit Tanglewood, this fully equipped showpiece has recorded most of the company's artists, including Dobe Grey, Grenor Switch, Ziggurat, and Johnny Carver. Under previous ownership, Jimmy Buffett and Dan Fogelberg were regular clients.

Late in the summer of 1981, specific for the reactivation of Capricorn Records awaited final confirmation, yet, as a self-sufficient entity, Capricorn Studios in Macon kept busy on several undertakings, including Florida-based hard rock band Furry Lewis, managed by Alan Walden) and Texas country-rocket Jay Boy Adams, with career guided by ZZ Top manager Bill Ham.

The numerous recording activities around the state have attracted many bands from outside the region, creating a rivalry of sorts with Nashville, New York, and Los Angeles. The competitive rivalry (with both "sides" claiming there is enough work for all), and the documentable fact that Georgia studios are no longer recording only southern acts, insures that the healthy variety of music emanating from Georgia's many sound factories will continue.
To all the music-makers in Georgia who make us dance in our hearts, song after song after song — to you, we give a standing ovation.

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SYDNEY—After years of nurturing a prestige stable of rock acts, WE Australia has scored the greatest domestic product success of its 10-year operation with an unheralded album of swing-era styled music by an unknown Australian recording artist.

Billy Field, 28-year-old owner of the Paradise recording studio and heir to one of Australia's major aboriginal empires, wrote and recorded (often in studios other than his own) an album of jazz piano trio and big band material, using arrangements by former Capitol U.S. producer Julian Lee and Australia’s most seasoned session musicians.

After aching the tapes around the world, Field found an eager ear at WEA's Sydney headquarters. It belonged to managing director Paul Turner, who hailed it as “the best Sonet Grammofon Buys Park Studio

STOCKHOLM—Sonet Grammofon AB has bought Sweden's Sound- ing Studio, one of Stockholm's busiest, and will use it both for its own productions and as a custom studio for other clients.

The Park Studio has been used by some of Sweden's leading artists, including Secret Service, the Boppers, Harpo and Mikael Rickfors.

SPECIAL CONCERT—‘Tri-Rocks’ Leo Oskar made a special trip to Tokyo to perform at Primary School at Akademi Primary School in Tokyo, after he heard the children perform on drummer Ryoyo Furusawa’s LP "Rakko." Furusawa also appeared on the concert that was shown on the Hiroshi Ogawa tv show and carried by FM Tokyo radio for a week as a documentary series.

Japanese Artists Promos

Intersong-Chappell Focus

TOKYO—Intersong and Chappell have been active in promotion efforts more on national repertoire this year, according to Hiroshi Takahashi, president of the two firms.

Artists that Intersong-Chappell is pushing during the latter half of this year in Ministry Anbe (Toshiba-EMI), Shiori (Tokuma) and Yoji Izumi (SMG) Anbe's single has just been placed on sale, and his first LP will come out in October.

Shiori is a female singer songwriter with a unique, childlike voice, while Izumi has sung the theme song for a television drama.

Yukiko Kato, a Keio University coed, is expected to make her debut

Antibes Songfest Disappointing

PARIS—Though the performance standards were considered high, and the song contest encouraging, there was nevertheless an aura of disappointment hanging over the Festival of French Song staged in Antibes.

This event has just replaced the once-famed Rose d'Antibes, which for years showcased French song and talent. The new festival is intended to help stem the tidal wave of U.S. and U.K. music threatening local product, but very little happened to encourage French song supporters.

There were appeals for more French music on radio but they went largely unheard, for there was not a member of the government, let alone the ministry of cultural affairs, present. Yvette Roux, minister for feminine affairs in the new government, was expected to present the prises but in the end sent a message of support.

In the last French government, Philippe Lecat, as cultural minister, worked hard to promote the French song but since the election there is a feeling that socialism and French song don’t really gel together.

One great name of French song history was at the festival. Charles Trenet, now 68 and regarded virtually as the “father” of this musical genre. But one critic wrote: “It’s as if France still depends on Trenet. Edith Piaf and Maurice Chevalier to defend the honor of French song.”

First prize in the “new” song went west to Jean Guillou, with Richard Seguin, of Canada. coming second.
U.K. Labels Set Sales Campaigns
New & Established Acts In 4th Quarter Product Flow

LONDON—As they prepare for the year's crucial holiday shopping season, Britain's record companies are offering product aplenty by established and new artists alike, with the marketing effort being given a fresh twist for the holiday season. The result is the third year of Britain's record company promotions, the Polar-Promotion, benefiting from the increased level of competition in the country's record market. The promotion is designed to create a sense of urgency for retailers to ensure that their holiday season sales are as strong as possible. The Polar-Promotion is the brainchild of the British Phonographic Industry (BPI) and is supported by all major labels. The promotion is designed to encourage retailers to promote new releases by popular artists, ensuring that the latest hits are available to customers. The promotion is expected to run for approximately three weeks, starting on the 1st of December, and will feature a wide range of artists and their latest releases. The promotion will be promoted through various channels, including radio, TV, and online advertising. The promotion is expected to be a great success and is likely to drive significant sales during the holiday season.
British Labels Gearing Up For 4th Quarter Business

Continued from page 65

The CBS meet boasted an international flavor, with delegates from Germany, Japan and Spain mingling with their British colleagues. At his company's convention, Ken East, president and chief operating officer of EMI Music Europe and International, noted with disappointment the departure of Motown to RCA, but stressed the importance of new EMI acts now generating substantial revenues, such as Shena Easton and Duran Duran. "They'll be earning us money 25 years from now," he claimed.

Product set for release in the months ahead includes new albums by the Stranglers, Anne Murray, Bumble and the Bees, and Thomas Dolby.

The meet also showcased several album/video product lines such as "Queen's Greatest Hits" (a 17-track LP) and "Queen's Greatest Flix" (a 15-track videocassette), and Izzy Pearlman's interpretation of Beethoven's violin concerti, with the Philharmonia Orchestra conducted by Carlo Maria Giulini.

Other audio/video releases are "Thank You Very Much," featuring Cliff Richard and the Shadows in concert; Kate Bush's "Live At Hammersmith Odeon;" and the Tubes' "Completion Backward Principle."

Thorn EMI now asserts it has a 20% share of the home video market in Britain. Product due includes "The Life of Brian," "The Wings Rockshow" and "The Jazz Singer."

While EMI's East mentioned the defection of Motown to RCA, the latter firm's managing director, Don Ellis, made the new license acquisition one of the key points of his company's gathering. Imminent product by the Temptations, Rick James and Syreeta was previewed, and the signing of Jose Feliciano worldwide detailed. A 50-minute video presentation by Smokey Robinson was shown, and information dispensed about new mid-price product.

The RCA meet also heard of fresh license deals with RR Records and Eddy Grant's ice label, and plans for a 10-EP release of vintage Elvis Presley titles. Other sales drives are set for product by Hawkwind, Budgie, Gerard Kenny, Kate Robbins and the Eurythmics. There'll be fresh additions to the label's International mid-price line, too, while the classical focus will be on James Galway, Elena Duran with Stephane Grappelli and Robert White.

Warner Home Video's new rental plan, focus of much interest in the U.S., was unveiled for the British market at WEA's convention. "Video will give us an exciting and profitable future," managing director Charles Levison observed.

Research was cited which shows videocassette sales decreasing, rental increasing, while the type of person getting into video was noted to be changing from "the affluent" to the "average user." Close to one million VCR machines will be in use in Britain by the year end, and five million by the end of 1984.

The WEA confab also showcased new album product coming from George Benson, Rod Stewart, Emmylou Harris and Fleetwood Mac.

The video business turns its attention to Cannes, France from October 5th through 12th, for VIDCOM '81. There, the industry will make news with new products, new ideas and hundreds of exhibits visited by thousands of people from all corners of the world.

In the October 10th issue of Billboard — The Weekly Authority in Video/Sound Business — VIDCOM '81 will receive advance, expanded coverage. The events, the people, the products and the business of the convention will be reported on thoroughly, completely. Just as Billboard covers the news of the video industry every week, all year, around the world.

In addition to the extra distribution of Billboard at VIDCOM '81, advertisers get bonus circulation which is ABC-audited. VIDCOM '81 is one place where the business will be done, and Billboard is the other. Billboard provides an editorial environment in which your products are in front of your potential customers. With information they need and use to write orders.

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BILLYBAND AND VIDCOM '81:
TWO PLACES WHERE THE INDUSTRY DOES BUSINESS

The video business turns its attention to Cannes, France from October 5th through 12th, for VIDCOM '81. There, the industry will make news with new products, new ideas and hundreds of exhibits visited by thousands of people from all corners of the world.

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Issue Date: October 10th
Advertising Deadline: September 25th
Farian Pens, Produces Latest Album; Worldwide Media Blitz Orchestrated

BERLIN — The bottom line on Farian’s balance sheet boasts worldwide sales of more than 100 million records and tapes. Now the group is looking to ensnare that total sales goal with a new album, “Boomerang,” which takes its name from a Caribbean expression roughly translated into “that’s a smashing idea.” It was recorded last month in Kingston, during two benefit concerts (for children’s aid) held in the Jamaican capital’s sports stadium.

In Germany, “Boomerang” was a hit even before its release, spurring Hanna to press up 100,000 copies. The LP was recorded by the architect of Farian’s success, Frank Farian, in various studio locations around the world: Abbey Road in London, Audio in Berlin, Robin and Union in Munich, Vergile in Nice, Ria Martin’s Dynamic studio in Kingston and Farian’s own facilities, Far Studios, in Braunschaff.

Farian was the first to assemble a complete consumer support, including members of the London Symphony Orchestra, for a pure international tour by half the lads, rock and reggae. The album is released in half-speed master for the normal vinyl as well as a ‘full’ version in supersonic.

Behind the launch in a massive Hanna trade and consumer publica- tion advertising campaign, allied with special display promotions. And in the name of Jamaica have special significance because a Swiss-based finance group recently took over the label. A team of technicians includes key Eu- ropean cameraman Gerhard van Gulden and German director Pi Werthem.

But the West Indian action pre- vails for the new album, as the emphasis on major television shows. And Rudolf Wolpert says: “We’re currently trying to sift through and evaluate demands for Farian M tours from territories throughout the world.”

Farian M today comprises: Liz Mitchell, born in Jamaica and a former member of the Heads of State; Les Hughes’ Singers team in Europe; Marcia Barrett, also from Jamaica; Mavis “Ivy” lup from the Antil- l Islands; and Bobby Farrell, from the Antil Islands. The group was put together in 1975 and the first hit came the following year, with the single “Daddy Cool.”

Although the new album’s product still dominates the West German market with a 65% share compared with 35% for local product, Farian now points to a resurgence of German creativity emanating from a new generation of local artists—collectively referred to as the “alternative scene.”

Within the international segment, America has become slightly more important, despite a marked decrease in the expense of the U.K.

Apart from Farian M, easily his biggest success as a producer, he has been responsible for such diverse musical acts as Eruption and Precious Wilson.

Jung says, “We are enjoying a period of burgeoning feminine talent with Sheena Easton, Kim Carnes, Kim Wilde and Alannah Myles.” We are also getting a good response with April Wine, Billy Squier and Bob Seger, plus others. But with our int- ernational success, we are very much concerned to exploit the bright local talent on our new labels, Wels Rekord and Musikant.

We have several successful groups in Bots (a Dutch band singing in German), Efeharden Rheingold and Bob, producing good, strong music of the young generation. And the excellent thing about local repertoire is that it is more profitable because of lower royalty rates.

In order to maximize the exploitation of local talent in the German-speaking territories of West Ger- many, Austria and Switzerland, EMI has forged a strong ad link between its operating companies in Cologne, Vienna and Zurich with Laico Burkhalter named as ad coor- dinator for the three companies.

Jung says: “Instead of having separate recording budgets for each company, we have pooled the re- sources and the money will be allo- cated in accordance with where the talent and the production is most needed.”

But he’s also been critical of the German music business, saying, “As far as EMI is concerned, we have a poor system, being a part of the three companies. COLOGNE—One half of the hit- making duo Baccara is now record- ing as a solo act for EMI, while the other stays together for RCA record- ings.

With EMI now is Maria Men- dolin, produced by Jimmy Lin, her one-woman tour and the producer- ducer of the trio Trex. Debut single under her new deal is “Higher And Higher,” a duet with him by her solo album early October, “Born Again.”

Sloth, Progress in Pact

TORONTO—The year-old Sloth Records of Vancouver has entered into an agreement with one of the biggest Distributors of Chicago for U.S. promotion, sales and marketing.

Represented in Canada by A&M, owner Cliff Jones has been success- ful in landing U.S. agreements for his roster and decided to manu- facture in Canada and break his artists by region independently in the U.S.

Starting off as a manager for Valdy, Sharri Ulrich and Claire Law- rence, Jones has been instrumental in establishing high profile careers for his artists across the country, both Lawrence and Valdy winning Juno awards and earning gold and silver albums as A&M acts in the past. Of the three acts he has on Sloth in the U.S., only Sharri Ulrich is signed di- rect to A&M in this market.

He says he is confident his bid for American success will work, noting that overnight he has doubled his market reach with Progress repre- senting him in major markets with a combined population of 55 million. All three acts have current albums now available through Progress and both Valdy and Sharri Ulrich are in the midst of working on new albums.

Eduard Rhein

Prizes Awarded

BERLIN—The Eduard Rhein prizes, considered the most valuable research award after the Nobel Prize, has been awarded to a Japan- ese, Dutch and German scientists for their discoveries in the field of consumer products.

Minoru Mori, Shigeuyuki Ochi, Katsuo Moroi and Masaharu Kubo were cited for their work leading to the development of the Videomovie (Sony) and Magacamera (Hitachi)—video cameras.

In the digital disk area, awards go to Werner Scholtz and Gunter Joichh, both of Telefunken, for the MD system, and to Philip’s Lodewig F. Ottens and Sony’s Toshitada Doi for the CD system.

www.americanradiohistory.com
CANADA
(Courtesy Canadian Rock Corp.) As of 9/3/81 SINGLES
This Week
1 ENGLISH LOVE, Diana Ross & The Supremes, Motown
2 HOLD ON TIGHT, Electric Light Orchestra, CBS
3 KEEP ON SINGING, Rod Stewart, CBS
4 SHAKE, The Pretenders, CBS
5 WANTED DEAD OR ALIVE, Bon Jovi, CBS
This Week
1 UNHAPPY, Paul Simon, CBS
2 LOVE YOU, Cyndi Lauper, CBS
3 BENNY AND THE JETS, Elton John, RCA
4 STAND BY ME, Ben E King, CBS
5 BAD, George Michael, RCA

JAPAN
(Courtesy Music Lamp) As of 9/3/81 SINGLES
This Week
1 KANASHIKI 2 Young, Takeshi Komiyama, EMI
2 HIGH SCHOOL LULLABY, Ikki Sato, Asmik / Polydor
3 SHOJO KINNYO, Tsukasa Ikoma, Zaniwa
4 MAMOTTE AGETAI, Yumi Kaneko, Sony
5 MOSHIMO PIANO GA HITEKUMA, Toshiyuki Nishida, Sony
6 SHIRO PARADOX, Makoto Matsuda, Asmik
7 MEMORY GLASS, Jun Horie, CBS
8 LONELY HEART, Hidenobu Iyoda, Toshiba-EMI
9 MIKAINOKI HITORI TABI, Yumiko Inoue, Asmik
10 MAKOTO KAWAI, Tomokazu Ishikawa, Sony
11 MOONSHINE, Kato Shokai, Toshiba-EMI
12 JUJU, Shunsuke Oka, Columbia
13 LONELY HEART, Shonosuke Ito, Toshiba-EMI
14 SAKAI NO YO, Toru Oda, Toshiba-EMI
15 SENTIMENTAL GIRL, Hideto Saito, Toshiba-EMI
16 SANSO GANTEN, Tatsuyuki Tanu, Toshiba-EMI
17 YAMATO-TAKEMI, Mariko Aida, Toshiba-EMI
18 OBI NO KOTO, Noriko Tachibana, Toshiba-EMI

WEST GERMANY
(Courtesy Der Musikmarkt) As of 9/3/81 SINGLES
This Week
1 LITTLE LITTLE LITTLE RABBIT, Electronic, Polydor
2 RAM IN MAY, Max Werner, CH Instead
3 IT'S NOT OVER, Electric Light Orchestra, CBS
4 BETTE DAVIS EYES, Kim Carnes, CBS
5 FOR YOUR EYES ONLY, Sheena Easton, Capitol
6 YOU DRIVE ME CRAZY, Shakin' Stevens
7 FLEGG WIEK SOH SOCH, Mein Herz, Polydor
8 KIMMIE, Kim Wilde, RCA
9 GREEN GOOO, Shakin' Stevens, CBS
10 HEART AND SOUL, UB40, Island
11 MARKETTA PRIMAVERA, Lorretta Yang, RCA
12 CHERRY LOVE, Kim Wilde, RCA
13 MAN NO NO, Beretta Paul, Arista
14 TAKING THE ENGLISH, Dieter Bohlen, W & B
15 SHE'S A DEVIL, 2000, Polydor
16 SONS AY GOUL, Toshiba-EMI
17 KAOMU, Toshiyuki Yamashita, Toshiba-EMI

BRITAIN
(Courtesy of Music Week) As of 9/3/81 SINGLES
This Week
1 PRINCE CHARMIN', Adam & Chad, CBS
2 TASTED LOVE, Softセル, CBS
3 THE REAL ME, Ottawan, CBS
4 ONE IN A MILLION, Backstreet Boys, CBS
5 START ME UP, Rolling Stones, RCA
6 LOVE ACTION (I Believe in Love), C. D. & M., Motown
7 SLICKER SLICKER, Pointer Sisters, Polydor
8 TAKE A CHANCE ON ME, Abba, Polydor
9 HOW CAN YOU EXPECT ME TO FORGET, Kim Wilde, Polydor
10 IT'S LOVIN' TIME, The Pretenders, CBS

ITALY
(Courtesy DiGiorgio Ricciotti) As of 9/5/81 SINGLES
This Week
1 ORIO TOI KUETE, Chihiro Matsuyama, CBS
2 NEW VER. - Discover, CBS
3 YAZARU, Etsuko Yazawa, Warner
4 JANNI, Ivan, RCA
5 JULIET LULLABY, Steve Winwood, CBS
6 MUNION, Alice, Polydor

AUSTRALIA
(Courtesy Record Week) As of 9/4/81 SINGLES
This Week
1 YOU DRIVE ME CRAZY, Shakin' Stevens
2 JESSE'S GIRL, Rick Springfield, CBS
3 WHO CAN IT BE, Man At Work, Polydor
4 DEVO LIVE, Don, Warner Bros
5 LOOK ME IN THE BIGHT, Jane McDonald, RCA
6 SAY IT TO ME, Steve Gaylor, CBS
7 IF I WAS A CARPENTER, Four Tops, Polydor
8 STARS ON 45, Stars on 45, CBS
9 MAKING MY MIND UP, Backstreet Boys, CBS
10 SLOW HAND, Pointer Sisters, Polydor
11 LOVE IS A MANTRA, Around, Starks Hills, Modern
12 ONLY FOR SLEEP, B sera P, Polydor
13 STAND DELIVER, Adam & Ants, CBS
14 REBEL音樂家 & Larry Richo, Atlantic
15 NURSE ME UNDER YOUR HAND, Electric Light Orchestra, EMI
16 PRECIOUS TO ME, Phil Seymour, RCA
17 CHEQUERED LOVE, Kim Wilde, RCA
18 CHEQUERED LOVE WITH ME, Billy Field, CBS

SWEDEN
(Courtesy Record Week) As of 9/3/81 SINGLES
This Week
1 JAG VILL HAT DID, Freeway, Polydor
2 HEARTS ON FIRE, Ultra, Epic
3 THIS LAST STOP, The Last, Columbia
4 SOME PEOPLE, John, Epic
5 UNDER YOUR HAND, Electric Light Orchestra, Polydor
6 STOP DRAGGING MY HEART UP, Abba, CBS
7 SNOOKER, Kim Wilde, Polydor
8 TIME OUT, The Rolling Stones, RCA
9 OCHALI, Rufus, CBS
10 I CAN'T BELIEVE IT, Toby, CBS

DENMARK
(Courtesy Record Week) As of 9/5/81 SINGLES
This Week
1 YOU DRIVE ME CRAZY, Shakin' Stevens
2 JESSE'S GIRL, Rick Springfield, CBS
3 WHO CAN IT BE, Man At Work, Polydor
4 DEVO LIVE, Don, Warner Bros
5 LOOK ME IN THE BIGHT, Jane McDonald, RCA
6 SAY IT TO ME, Steve Gaylor, CBS
7 IF I WAS A CARPENTER, Four Tops, Polydor
8 STARS ON 45, Stars on 45, CBS
9 MAKING MY MIND UP, Backstreet Boys, CBS
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11 LOVE IS A MANTRA, Around, Starks Hills, Modern
12 ONLY FOR SLEEP, B sera P, Polydor
13 STAND DELIVER, Adam & Ants, CBS
14 REBEL音樂家 & Larry Richo, Atlantic
15 NURSE ME UNDER YOUR HAND, Electric Light Orchestra, EMI
16 PRECIOUS TO ME, Phil Seymour, RCA
17 CHEQUERED LOVE, Kim Wilde, RCA
18 CHEQUERED LOVE WITH ME, Billy Field, CBS

HOLLAND
(Courtesy Stichting Nederlandse) As of 7/28/81 SINGLES
This Week
1 SELECTION 1978/1981, Of Course
2 BILLY'S BARCELO, Arabesque
3 BLUEJEANS MEMOR, Soundtrack, Polydor
4 STERET TAYO ZOKU, Southern All Stars
5 A LONG VACATION, Etail, Mercury
6 SUN GLOW, Yakuza Agnes, Victor
7 HOW CAN YOU EXPECT ME TO FORGET, Kim Wilde, Polydor
8 OMOCHI SONGER SOMER, Hikari Higashi, CBS/Sony
9 KETO NO KOTO DAME, Bjorn, Toshiba-EMI
10 IN DEEN SCHELLEN COLOSSEUM
11 YAZARU, Etsuko Yazawa, Warner
12 GREATEST HITS, Arabesque, Victor
13 THE ME AND THE BUM ALBUM, Shiny Disco, CBS
14 THE EXPERIENCE, Various, CBS
15 MACHINERY, Hitomi Ishikawa, Sony

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(Courtesy Record Week) As of 9/5/81 SINGLES
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13 THE ME AND THE BUM ALBUM, Shiny Disco, CBS
14 THE EXPERIENCE, Various, CBS
15 MACHINERY, Hitomi Ishikawa, Sony

FOR Spanish-language hits in Spanish-speaking countries, see Billboard En Espanol.
WHAT HAPPENS WHEN BRITISH ROCK IS PERFORMED IN LOS ANGELES? THIS BOLD EXPERIMENT WAS CARRIED OUT BY A JAPANESE PRODUCER THROUGH LINKING LONDON, TOKYO AND LOS ANGELES. ROCK FOUND A NEW WAY OF EXPRESSING ITSELF IN THE FORM OF NICO RAMSDEN.
Skool Boyz

Eloise Whitaker

The Joel Peskin Group featuring Merry Clayton

SKOOL BOYZ... four versatile singers, songwriters and musicians who can groove or make it beautiful... this is their debut album and marks the first step for what will undoubtedly be one of the major acts of the 80s. Keep your ears open for "Your Love" (D-2001).

The premier album by SKOOL BOYZ with the title of the same name, produced by SKOOL BOYZ and Greg Williams for Bunky 7 Productions. (DLA-10006)

ELOISE WHITAKER... not only beautiful but a powerhouse vocalist well known in L.A. music circles as one of the top session singers... a subtle blend of up-tempo black pop and killer ballads... a lady whose time has definitely come... produced by Lauren Rinder, arranged by W. Michael Lewis for Rinlew Productions. (DLA-10001)

What do the Doobie Brothers, Smokey Robinson, Kim Carnes and The Gap Band have in common?... The special horn talent of JOEL PESKIN! One of the top session players in the world now steps forward on his own album with the remarkable vocal talents of a fellow legend... Miss Merry Clayton... a sizzler. Produced by Tom Justin for Martin Lawrence Productions. (DLA-10005)

www.americanradiohistory.com
TAKE FIVE... every few years an act comes along that's able to capture the essence of what groups are all about... the ability to make what others think are great lines work... TAKE FIVE is not only fabulous vocal chemistry but an incredibly hot performing act as well... produced by Jerry Love and Michael Zager for Love-Zager Productions.

High energy and a total knockout... Take Five for TAKE FIVE. (DLA-10002)

ST TROPEZ... three hot ladies with unique international appeal... do it again (and again)... and this time more soulfully... Stevens albums "Je T'aime" and "Belle de Jour" led the way to the new album, entitled "Femmes Fatales"... produced by W. Michael Lewis and Laura Bin-der for Rinlew Productions. (DLA-10004)

CHARLES LLOYD... a legendary jazz artist puts his special talents in the creation of a beautiful album entitled "Autumn in New York"... an incredibly moving, haunting and accessible album. From standards such as "Stella By Starlight" to "Nancy (With The Laughing Face)" to the title cut "Autumn in New York". CHARLES LLOYD is a master with more than fourteen albums to his credit. And he proves once again that he is a jazz giant. (DLA-10003)

www.americanradiohistory.com
SHELTON—Nashville, Tenn. (AP) — Country singer songwriter Merle Haggard has signed a record deal with Warner Bros. Records, his manager said Friday.

Haggard, who has had 16 Top 10 hits in the past 12 years, will release his next album, "The Wayward Winds," in the fall, manager Jerry Leiber said.

The deal, which was announced Friday, will give Haggard more control over his music career, Leiber said.

Haggard, 51, has had a string of hit songs, including "Sing Me Back Home," "Mama Tried," "Mama Windows," and "Working Man's Blues." He has also recorded with such artists as Johnny Cash and Waylon Jennings.

"I'm very excited about this opportunity," Haggard said in a statement. "It gives me the chance to do the kind of music I want to do and to continue to grow as an artist."
LOS ANGELES—Jay Warner, head of the Creative Music Group, took time out last year to write a book. "How To Write Your Hit Song and Get Published." Given developments in the publishing field in the past year, Warner says this has become easier or harder for the fledgling writer.

"It's gotten more difficult for the writer," says Warner, 32, "but there are still lots of opportunities for the writer-artist, writer-producer, writer-director or writer-musician. You've got to do more than just write and hope someone will give you a hit record."

Warner adds that all seven of his staff writers are writer-artists or writer-producers. All, too, are reasonably well-established.

"The writers have to be on some level for us to get involved," Warner says. "We're a new company and it would take many years to develop a writer from scratch. We can't take the time to sit down and bring a writer along as publishers did in the '60s."

The Creative Music Group is believed to be the only publishing company in the industry that's tied to a major marketing organization (K-tel International Inc.). But Warner downplays the association, preferring to build a distinct identity for the publishing company.

Creative Music has largely become involved in a number of non-record areas. While this is becoming a common practice with publishers, faced with flat or declining mechanical income, Warner says he first got the idea when he was working for the Wes Farrell Organization.

"We felt that established writers were good enough to write hit songs, they were good enough to write commercials and for film and television," Warner remembers. "That's where I learned that good, creative people you could cover a lot of areas and not just the traditional route of getting hit records."

Warner has made it a priority to jump to the forefront of worldwide administration for film music. "Films and TV seem to be the areas of the '80s for publishers to concentrate on, what with diminished record sales and record companies holding higher reserves."

"Administration is about the dull-as-meat nourishment you can get," Warner says, "but it's income and good income."

"We got involved in administration with film because a lot of producers don't realize that the music in their films has income capability around the world. More often than not it's just sitting there uncollected,Feist, Berman Forum Speakers

NEW YORK—Leonard Feist, president of the National Music Publishers' Assn., and Al Berman, president of the Harry Fox Office, will be the featured speakers at the Sept. 24 meeting here of the Music Publishers' Forum.

Feist will speak on broad licensing matters, including cable and satellite futures, while Berman will focus on the new 4-cent mechanical rate. The session starts at 3:30 p.m. and will include a question-and-answer period.

Those interested in attending the free meeting can contact steering committee chairman Marc Goodman at (212) 977-5683.
abacab
SD 19313
is the new album from Genesis

Contains the single,
NO REPLY AT ALL
# 3858

Produced by Genesis

On Atlantic Records and Tapes

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* Stars are awarded to those products showing greatest sales strength. **Supersales are awarded to those products showing greatest sales impact on the current week's chart (Prized Wonders). □ Recording Industry Radio, □ Recording Industry Radio & Sales for sales of $100,000,000, (Stabilized by dot). △ Recording Industry Radio, △ Recording Industry Radio & Sales for sales of $1,000,000,000. (Stabilized by triangle.)
Closeup

JO JO ZEP & THE FALCONS—Stevy Lively, lead vocals; produced by Peter Solley, Rick Finch, H.W. Casey. Lately known as one of the best live acts in its native Australia, Jo Jo Zep & The Falcons played its first Los Angeles date last year to an audience that could have filled the back seat of a Honda, with room to spare. The six-piece band turned what could have been a disaster, the stuff of which talk show segments are made, into a sweaty two-hour set that should have built them a steady reputation.

Playing a rock/blues/reggae hybrid, the band, led by the pleasing electric vocalist/saxophone player Joe Camilleri, possesses a jovial, buoyant spirit and is a hit in its own right. Camilleri also sings of his being immune to romance while his best friend is a slave to emotion. With a sound that is both laid-back and subtly funky ode to romantic detachment.

MCA Sets College Push For Eight Breaking Acts

By ED HARRISON

LOS ANGELES—MCA Records is going back to college—college marketing, that is, with an extensive eight artist campaign in conjunction with Thirsty Ear Productions, a collegiate marketing firm.

The marketing campaign, utilizing college radio, college newspapers, posting of campuses and the checking of nearby retail outlets for displays, inventory and sales, will encompass 85 campuses serviced by Thirsty Ear’s network of distributors.

Artists benefiting by the campaign are the Rossington-Collins Band, featuring Duane Allman, Bob Seeger, Chuck Berry, Tim Weisberg, Spyro Gyra, Crusaders, Jimmy Cliff and Joe Ely. The campaign officially begins Oct. 5 and runs through the final week of November.

Thirsty Ear, which for six years has produced weekly college radio specials, is producing 45 minutes radio spots specially designed for each artist. With one to run each week of the campaign. The specials are composed of interviews.

College newspapers will be encouraged to run interviews when possible, record reviews or press releases pertaining to the act.

Additionally, Thirsty Ear will file wire photos into the college newspapers for its Universal City headquarters with information detailing display, inventory and sales activity.

Peter Gordon, general manager of Morrisont, N.J.-based Thirsty Ear, says that this is the most comprehensive campaign his firm has done.

“We’ve used different elements for other labels, but never as complete a package,” says Gordon.

“With the radio goes, it’s making college radio more attractive.”

Thirsty Ear maintains its own field force in 20 of the top 30 markets, while campuses isolated from major markets can be served through the New Jersey home office.

Thirsty Ear will be doing the printing and distribution of college radio "specials" that will be displayed at each campus.

Clearances have been obtained from some of the artists to do live phone interviews. Copies of each LP, BIOS and pictures are being served to each college newspaper.

Santo Russo, MCA vice president of product development, reports that while MCA had done college promotion in the past, this is the label’s most extensive campaign in this area.

“Colleges are definitely an area that should be marketed to,” says Russo. “Not only the current material, but also the old material, so they may become aware of new and old material.”

“Colleges are aware of the collegiate market, but we’ve got to be aware of them too.” Russo says.

“Students have a lot more potential at the college level than anyone1”

Russo expects to see the campaign’s final results sometime in December.

“Endless Love” is the second PolyGram soundtrack in the ’80s to reach the top ten on the strength of a No. 1 single on another label. Ross & Richie’s duet is on Motown, in the same way that Blondie’s “Call Me” was on Chrysalis though “American Gigolo” was on Polydor.

UPS & Downs: Good news and bad news for superstar acts on this week’s college charts. Bob Seger’s Silver Bullet Band and Darryl Hall & John Oates notch the highest debutting albums of their careers; but the numbers are disappointing for ELO and Debbie Harry.

Seger’s “Nine Tonight” (Capitol) enters the chart at number 19, almost a point above the 20 chart debut of “Highway to Hell” for AC/DC. “KooKoo” (Chrysalis) spurs to 25, a letdown after Blondie’s “Autumn Heart” lingered nine weeks in the top 10 earlier this year.

But ELO’s “Time” holds at number 16, which made it the band’s first album to miss the top 10 (discounting a pair of greatest hits sets) since 1975’s “Eldorado” (which also peaked at 16). And Harry’s “KooKoo” (Chrysalis) spurs to 25, a letdown after Blondie’s “Autumn Heart” lingered nine weeks in the top 10 earlier this year.

In other chart news, Paul McCartney’s “Back in the U.S.A.” jumps one spot to number 18, while Fun City’s “Dancing in the Street” moves up eight spots to number 13. Mott’s “Mott” moves up eight spots to number 12, Voxx’s “Keep the Fire Burning” moves up three spots to number 11, and Violent Femmes’ “Blades” moves up five spots to number 5.

Chartbeat

- Continued from page 6

Elvis Presley with 38, the Beatles with 33 and Stevie Wonder with 22. The Stones are tied with the Supremes for fourth place.

The Stones “Tattoo You” LP also holds at No. 1 for the second week. Couple with last year’s “Emotional Rescue,” this makes the Stones the first act so far in the ’80s to notch more than one top-charted album.

- Richie Rich in grayscale

Jillian Rich is represented with fewer than six singles on the current Hot 100, either writer, artist or producer. He wrote and produced “Endless Love,” his top-charted duet with Diana Ross. He wrote and produced the Commodores’ “Lady You Bring Me Up,” now in its sixth week in the top 10.

Riche produced Kenny Rogers’ former top three hit “I Don’t Need You,” now posted at 61, and also its followup, “Share Your Love,” up to 19 in its fourth chart week.

And he wrote “Still,” the Commodores’ No. 1 hit from 1979 which is on its twelfth week at number 25. John Schneider.

Investment counselors can reach Mr. Richie through Motown Industries.

- Soundtrack Status: The “Endless Love” soundtrack

was produced on Mercury. jumps two points to number nine this week, becoming the first soundtrack to enter the Top 10 since Neil Diamond’s “The Jazz Singer” made the mark last December.

The soundtrack’s first week in 1980, five soundtracks had reached the top 10—“American Gigolo,” “The Empire Strikes Back,” “Urban Cowboy,” “Fame” and “Kung Fu.” But then ’80 was an exceptional year for soundtracks: not one soundtrack went top 10 in all of 1979.

- Lifelines

Boy, Joshua, to Diane and Tim Swift, Sept. 13 in Los Angeles. Father manages singer Phil Everly.

Boy, James Wesley, to Freida and Paul Cotton, Aug. 26, in Los Angeles. Father is in the record business.

Girl, Samantha Devra, to Sheri and Jack Bielen, Sept. 7, in Los Angeles. Father is in the record business. Producer working with Bobby Vinton.

- Marriages

Maurice Stander, vice president, Soaring Records, to Barbara Ann Long, secretary, DocTon Productions, Sept. 6, in Boca Raton, Fla.

Joel Brandes to Ramona Napoli, Aug. 30, in Los Angeles. Groom is principle in D&B Management which represents the Ohio Players, Jethro Tull, Jerry Corbetta and the Twisters.

Eric Gardner, director of Garund Entertainment City and personal manager for Bill Wyman (of the Rolling Stones) and Todd Rundgren, is married to a producer working with Bobby Vinton.

- Deaths

Paul Marka, 52, managing director of ASCAP, of cancer, Sept. 15, at New York Hospital (see separate story).

Reginald Kell, 75, one of the world’s most renowned classical clarinetists, Aug. 5 in Frankfurt, Ky. He was long associated with British symphonies, and as a solo concert artist, before he emigrated to the U.S. in 1948.

Bill Coleman, 77, Kentucky-born trumpeter who was featured in bands with his wife, Gunther and others, in Toulouse, France, Aug. 25. He had lived in Europe for more than 30 years and in 1974 was made a Chevalier of the French Order of Merit.

Wallace J. Dassney, a concert violinist, Aug. 18 in Rockville, Md. following a brief illness. Before he retired in 1965, Dassney performed at the White House, Tivoli Gardens in Copenhagen, Denmark and for other heads of state of Great Britain. His widow, Rosemary, two sons, one daughter and three sisters survive.

Louis I. Teicher, 67, former director of music operations for the CBS Television Network, Aug. 30 in Manhattan. Teicher joined CBS in 1933 and held various executive posts including associate director of programs, and director of dance band remote, both for the CBS Radio Network; and general manager, CBS Studios and Theaters. He retired in January as director of music operations for CBS Entertainment. He is survived by his wife, Roz, two daughters and one son.

www.americanradiohistory.com
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<th>Title</th>
<th>Label, Number (if Label)</th>
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<th>Suggested EP Price</th>
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Tree Int’l And Handshake Enter Production Deal

By EDWARD MORRIS

NASHVILLE — Tree Internation- al here has signed an agreement with Handshake Records under which it will produce several of the label’s artists, as well as scout out new talent for Tree to sign.

June Roberts, a writer for Tree, will be the first artist produced under the agreement.

Handshake president Ron Alexen- burg and Tree president Buddy Killen both stressed that although the burden of production will take place in Nashville it will not be lim- ited to country music projects. Publishing house has 100 writers and is perhaps the largest publisher of country music in the world.

Currently, Handshake has two artists on the charts. Terry Gregory, with “Cinderella,” on country and Van Stephenson, with “You’ve Got A Good Lovecoming,” on pop.

Killen, who will personally handle production for the Roberts’ single also produces the group T. G. Sheppard, Ronnie McDowell, Roger Miller and the Wright Brothers.

Although Ron Alexen- burg, will continue to concentrate on singles as important units in their own right—rather than viewing them asadjacent to albums.

Killen says he will encourage young writers and artists to propose projects that are and can present an album. He expects to have several projects for Handshake. And he notes that he will not limit his own production to country music. The Roberts record will be shipped both pop and country, Alexen- burg concludes.

Alexen- burg points out that he may form other Nashville production deals, but “very few.” He says he has no intention of opening a Handshake office in Nashville.

In building its catalog, Tree has signed or re-signed these writers and artists: Jackie Wilson, Ronnie Roberts, Bobby Braddock, Don Cook, Robert Nix, Richard Gros- sen, Dennis Wilson, Kieron Kane, Alan Rhody, P.R. Battle, Michael Givens, B. Mk., Frank Knapp and Chris Waters.

Handshake’s present artist roster includes Johnny Bristol, Pet Clarks, Lonnie McRae, Ron Dante, Debra Dejean, Terry Gregory, Dan Jenkins, Ronnie Jones/Claudia Berry, Joely Richardson, Sneaker, Van Stephenson, Amy Stewart, Joe Tex and Wills the Gard.

Quincy Jones will produce Donna Summer’s second album for Geffen Records. A double LP produced by Giorgio Moroder and Pete Bellotte had been set for re- lease in 1981, but the recording was shelved by the label.

Jones, Billboard’s No. 1 pop singles producer of 1980, and Summer, the No. 1 pop singles artist of ’79, will be- gin recording the new album around February, at which time Jones will go back into the stu- dio to produce Michael Jackson’s followup to “Off The Wall.”

Lieberman Enterprises isn’t wasting any time getting into 1982. Chairman of the board Dave Lieberman, presi- dent, and EMI’s president national busi- ness, Jim Hanke, mutually held three regional sales meetings last week, pitching “$2 in 82.” That’s a contrac- tion the label, which is the rackjobber’s thrust next year, when it in- tends to cut returns to 18%, with an 82% sellthrough of product. The Minneapolis triumvirate also prophesied that account acquisitions will escalate Lieberman gross revenues more than $30 million in the next 12 months.

And the racker is supporting its enthusiasm with capi- tal investment. “The Jackson, Fla. warehouse has been consolidated into a new Atlanta location, 21,000 square feet in Norcross, Ga., topped by Jerry Orner. Lie- berman also has sewed up nine more Pay N Save Drug stores in the Northeast, making it 11 in now services. ... Hidden Talent: If the voice on the Record Factory radio spots or the patterned Take 5 ads are any indi- cation, looks and sounds like WEA San Francisco branch manager Bill Perasso, you hear and see correctly. When Records enter its sales development and he’s an industry person. Reservations can be made by calling (213) 468-3584. ... WEA currently offering 20% off on four Rolling Stones albums, which brings their price down to $5. ... ‘It’s A Rock’N’Roll,’ ‘Black and Blue’ and ‘Love Live’ ... Concurrently, at least one national schlocker is offering the same 20% off on Giorgio’s ‘Love on the Rocks’.”

The American Federation of Musicians, the largest fi- nancial arm, Warner Bros. Records, has signed $5.7 million in artists.

For further information, please call WEA’s Los Angeles office at (213) 463-1151 for reservations.

The grand prize winner in a current CBS promotion is Mickey Gilley and Willie Nelson’s new album in the 1929 Record Bar takes home a $3,000 stereo system. In each of those 10 half-speed mastered audiophile albums which CBS features.

The Grand Prize winner is one-stopper Norman Cooper meets 创建一个新词组。The Internal Revenue Service, which has filed a claim for an additional $14 million in taxes from the estate of late President John F. Kennedy. The estate of the former President has filed a $3.7 million claim in D.C., has moved its hearing to Memphis at the request of the IRS. The IRS then filed a $3.7 million claim and the IRS took over.

Law Hits Pirates in Italy

- Continued from page 1

I’m confident that we will continue to do, and that we will be able to negotiate a $5 million deal because Elvis wanted that money to go towards his settlement.

Sources close to the estate are concerned that an extended lawsuit could further deplete the resources of an estate that is already costing some $25,000 monthly to operate.

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The IRS then filed a $3.7 million claim and the IRS took over.
MAURICE JONES for M.C.P. & PAUL LOASBY presents

MONSTERS OF ROCK

AC/DC

Whitesnake

BLUE ÖYSTER CULT

SLADE

BLACKFOOT

MORE

TOMMY VANCE

DONINGTON PARK SATURDAY 22nd AUGUST 1981

Special thanks to...

65,000 people who paid $1,055,000

Peter Mensch, John Jackson - Cowbell Agency,
Phil Carson, Atlantic Records, Ian Jeffery, John Coletta,
Rod MacSween - I.T.B., Sandy Pearlman, Steve Schenck,

M.C.P.

Maurice Jones
Tim Parsons
Dave Whitehouse
Eileen Dalkin
Debbie Pagett
Maria Matthews

KILTORCH

Paul Loasby
Clive Snowdon
Paul Scarborough
Dot O'Kourke

Stage, Edwin Shirley Trucking, Trucking, Transam.
Artwork, Gerry Rice Publicitywise Ltd.
We know where the old traditions have taken us.
And now we're all here together.
So, let's get out of here! Give the past the slip!
It's time to seek out New Traditions. It's time for DEVO!

Get New Traditionalists, DEVO'S latest musical mutation designed to protect you from the Ninnies and the Twits.
On Warner Bros. Records & Tapes, BSK 3595.
Includes a limited edition bonus single "Working In The Coalmine" and 2 x 3 poster.

The tour:

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