JENNIFER WARNES. More than a singer with a beautiful voice, she's a remarkable interpreter of those special songs that become hits. . . . and Rogers as the newest form of offering. The networks are now pushing more music specials. They are bringing back block program- and what could be the beginning of the return to the golden era with stations across the country carrying the same music special from a network feed.

Says Richard Foreman, ABC's programming vice-president: "1980 will be the prime growth year for programming of ABC Radio Network's four program services with a major increase in offerings to affiliates."

Video Rights New B'way Problem

NEW YORK. The advent of consumer videotape and videodisk systems promises to create entirely new areas of marketing opportuni- ties for Broadway musicals. At the same time, however, they are, at least initially, creating logistical headaches for entrepreneurs pio- neering in this field.

Case in point is Sherwin Goldman's revival of Frank Loesser's 1956 musical "The Most Happy Fella," scheduled for a mid-October opening at the Majestic Theatre.

Goldman plans to videotape a performance of this show during its tryout in Detroit, first for airing on public television and later for offering as a videotape, has sparked opposition from unions as well as from other theatre people.

The feeling of the opposition is that the availability of the show through mediums other than the theatre, especially while the production is still running, will hurt the

Opposing Views Greet Revamped CBS Programs

LOS ANGELES. Diurnally opposed views that span from seeing the new CBS sales and returns policy as threats to the business to viewing it as a well organized, helpful program, are expressed by industry leaders surveyed.

"CBS is our number one supplier but the 20% returns policy restricts us," lamented Joe Vosnow of Beth Distributing, a major one-stop in Charlotte, N.C.

Lieberman Enterprises extols the definitive delivers: provisions for hot and catalog product, the $1 off on $7.98 developing product and the fact that accounts would, at a $5.98 list, be able to offer supplementary catalog LPs at an attractive price when new $8.98 hit prod- uct is advertised.

Bernie Bohrstein, Double B Records & Tapes, Freeport, N.Y.; Paul David, Stark Record Service, N. Canton, Ohio; Jack Schlee, Mervin Music, Detroit, and Carl Rosenbaum, Flip-Side, Chicago, indicate they will be more reluctant to accept large quantities of un- proven product.

John Cohen of Disc Records, Cleveland, and David stress they hope the industry won't prostitute the 200 announced $5.98 midrange.

(Continued on page 23)
The dazzling double debut from EarMarc Records

**DUNCAN SISTERS**

Includes the new single "Rock Along Slowly"

**CAROL LLOYD**

Includes her new single "Score"

Because You Can
Never Have 2 Much Of A Good Thing....
Music Recess? Forum Speakers Say No

By ED HARRISON

LOS ANGELES--The recession currently plaguing the record, tape and live performance industry "will be a good enema for the business and help bring us to our senses," said Jack Cooper, entertaiment attorney during the opening day's session of Billboard's International Talent Forum Thursday (6). Cooper's remarks were echoed with further optimism by a group of industry executives during the "Open Season: Speak Your Mind" session, which included a panel of McGuffey Productions as moderator, Steve Jensen, ICM; Don Dempsey, Epic Records; Mike Kloenfster, Front Line Management; Bob Finkbeiner, president of Management III/Concerts West (the Forum's keynote speaker); and Herbie Herbert, manager of Epic's senior vice president of Epic and Associated Labels, stated that label difficulties started when many companies became market share-oriented instead of profit-oriented.

"In an attempt to get more mileage out of each dollar, Dempsey said that Epic was footprinting its money on radio and promotion instead of "image building." Also, before an act taken to the road, there must be a demand for that act.

"A group has to have that entertainment factor and not just go out there and play. We've been using our artist development and other expertise to restore and redress a band," commented Dempsey.

Barry Fye, chair of the Forum's "Music Recess? Forum Speakers Say No" panel, noted that the music industry is "cutting out the fat" by eliminating many unnecessary dinners, less non-show travel and public relations, earlier processing of contracts and possibility of closing his West Coast office.

Manager Herbert believes that the industry's slowdown will keep people in line and reduce massive egos. Labels exercising more discretion will result in stronger commitments to new artists, he said.

Jensen commented that ICM is more careful of the artists it represents and the dates it promotes. He said that managers are also being more realistic about sound and lighting costs.

Manager Kloenfser suggested that bands must not be brought into the studio to avoid costly studio time. Bob Finkbeiner noted that bands should be signed at lower royalty rates.

In his keynote address, Finkbeiner fielded questions touching on the roles of lawyer and management in an artist's recording, production and audiovisual material including the videodisk. Complete Forum coverage will be provided in a forthcoming issue.

FCC Asking Feedback On Deregulation

WASHINGTON - The Federal Communications Commission is seeking feedback from the public on the subject of whether that federal agency should consider deregulating certain percentage of non-commercial radio broadcasting.

Among other things, radio deregulation would mean that broadcasters would no longer have to air a certain percentage of non-entertainment or non-music programming, i.e., news, public affairs and public service announcements.

The notice released Thursday (6), describes a total of six deregulation options ranging from simplifying the current licensing requirements to the complete withdrawal of the FCC from overseeing the radio industry.

"Radio broadcasters are business men motivated by profit," explained FCC chairman Charles Ferris. "Market structures channel their programming more than any government regulation does."

"Since '54, we've seen major changes in the radio industry," added Richard Shibin, FCC Broadcast Bureau chief. "Competition has increased radically and radio today is more specialized than a mass medium. Radio is now a vital medium to serving a variety of communities in our society today." Shibin's staff backed up his comments with discussions of FCC research, proving that most radio station already air more non-entertainment programming than the FCC requires. Furthermore, FCC reports indicate that radio broadcasters program a great deal of news during drive time radio's peak listening hours.

Much of the FCC's deregulatory thinking relies on marketplace realities in showing that the public interest is met by radio broadcasters. If a station is not serving the public, it will lose listeners and go off the air, the FCC reasons.

In this regard, the radio deregulation inquiry hopes to discover how the FCC might regulate the marketplace without regulating individual radio stations.

This move by the FCC to begin the deregulation of radio in terms of removing requirements for public service programming and limiting commercial to 18 minutes per hour, could allow for the airing of more music shows.

Hurricane Bites Into Labor Day Sales

NEW YORK--Hurricane David hit into Labor Day sales as it soared up the East Coast Monday (3), but retailers along the route reported little in the way of physical damage.

Stores in Florida and Georgia lost out by having to close down for up to two days. Bartie Bergman's Record Bar chain closed four stores, including one in Myrtle Beach, S.C., but the stores remained closed only for part of Tuesday (4).

The storm hit Florida earlier, resulting in several closings. In Ft. Lauderdale, a local Peaches outlet was forced to remove 22 six-by-six-foot plywood albums as a precautionary measure from its facade. The store was closed Sunday (2) and Monday (3). Bergman says sales in the affected areas "weren't as bad as they might have been." Red Berndts of Miami's Q Records says his sales were cut 50% as a result of storm warnings issued for the area.

"It kept people home, but the storm itself passed 40 to 50 miles off the coast," he notes. "We got some rain and wind but nothing heavy."

The storm brought torrential rains as far north as Rhode Island before heading out to sea but the downpour was usually at night, not during selling hours.

Dick Nussan

Africa Lucrative New Market For American Disk Acts

By ELIOT TIEGEL

LOS ANGELES -- Lesotho, Swaziland, Malawi, South Africa, South West Africa, Kenya, Zim-babwe Rhodesia. These are all African nations which individually and collectively offer American artists a new market for live concerts and recorded tape sales.

In fact, two of South Africa's leading concert promoters, Arni Arzi and Peter Levin, his associate, are in the States for the two weeks lining up talent for venues in these nations.

The two are out to book name U.S. acts for the international tour.

Horst's new $50 million facility in Lesotho, an 11-year-old independent African nation bordering on all sides by South Africa.

Arzi, who comes from Epic Artists & Associates, has been booking live talent into South Africa for six years, lining up a talent schedule for the new Hilltop's 750-seat showroom/casino facility which opens this December.

The two are also telling American talent agents and personal managers that South Africa has abolished segregation in audience seating for public shows, thus opening the door for artists who have stayed away from playing that racially segregated nation on the past.

The concert with Hilltops International for the Lesotho facility is to book American artists through 1980, offering two-three week engagements at the new room plus air fare, room expenses and a salary (to add a vacation touch to the experience).

South Africa changed its segregated seating policy 13 months ago, Arzi says. The majority of Americans ca be has been talking to during his first week here are ignorant of the changing political climate in that country, he says. They are also in the dark about the emerging African nations which he is also able to book. The area around Lesotho has a potential audience of 30 million people, notes Levin.

Arzi says the majority of the African nations he is in are two years behind the U.S. in recognizing today's entertainment trends. Consequently, the black Africans who (Cont. on page 30)
Infinity Testing ‘Star’ Price List

NEW YORK—Infinity Records, the first label to test the waters of MCA Distributing’s “Rising Star” $5.98 list price discount, will market two new records at the $4.10 to $4.38 level rather than the normal $7.98 list, the discount being offered to dealers as a means of compensating for the decline in tourist traffic.

Afflicted By Los Angeles Bus Stoppage

LOS ANGELES—The Rapid Transit District bus strike, which has stalled bus transportation here since Aug. 26, has taken its toll on retail traffic, especially in stores located along bus routes.

The strike also has forced store employees who lack cars to seek alternate means of transportation. Others who normally ride the bus are using their cars, while others have to resort to hitchhiking.

Milton Spinnell, manager of Music City Records in downtown Los Angeles states: “We’re located next to three bus stops and depend on that trade. People waiting for the bus to go home at night usually pop in and buy a few records. It’s been noticeable since the strike started.”

Tracy Palmer, assistant manager of Licorice Pizza, located on much-traveled Wilshire Blvd., in West Los Angeles notes: “We’ve seen a little slowdown during the day which seems to be compensated by busier evenings. School has started and that may also be a factor in day customer traffic tapering off.”

At Music Plus’ Vine St. location in Hollywood, traffic is down but its full impact is not felt as many tourists have missed work due to lack of transportation.

According to MCA Records at Sunset Blvd., observers: “It’s having a slight impact but nothing too dramatic. It did seem slower this past weekend.”

At the Wherehouse location in Westwood, manager Brian Migliaccio reports: “If anything, I see a decline in traffic, although transportation is a hassle for some employees.”

At week’s end there were reports that the union and management were coming to terms to end the strike, displays were still absent from city streets.

Drew Alleges Japanese Reneged Pact

LOS ANGELES—Veteran radio program executive Paul Drew is suing Sanrio Co. and Sanrio Communications of Japan, charging breach of contract and fraud in a Superior Court action here.

Drew alleges that he was inveigled by Sanrio president Shintaro Tajiri through a series of meetings into sidetracking his own business activities in concentrating on helping to set up a projected U.S. record division for the defendants.

Drew alleges that from June through December 1978, he was misled into believing that he would be president of the division.

Drew seeks no less than $591,000 in damages to cover a three-year work period, actual damages of not less than $100,000 and exemplary and punitive damages of not less than $1 million.

ROCKET BACK WITH MCA

LOS ANGELES—Rocket Records, which bills itself as the home of MCA, is planning an announcement of a long-term agreement expected to be made by the label and MCA.

The year-old Rocket label, launched by Elton John and John Reid, was distributed by MCA until 1978 and by RCA for one year.

Rocket’s first release under MCA will be “Stay With Me Till Dawn” by English artist Judie Traxe. Her album of the same name will follow later this year. Colin Blunstone, former lead singer of the Zombies, will have a late 1978 release, “Late Night In Soho.”

FORTUNATE COOKIES—Crystal Gayle, left, and Peaches of Peaches & Herb flank comic Bob Hope during a pause in the taping of an NBC-TV special in Shanghai, China, recently. The three hour show airs Sunday (16). That’s a statue of the late party chairman Mao in the background.

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Related Fields

Bob Mercer moves to the new post of head of music operation for EMI Records Group Repertoire. ... Glenn A. Hart takes over as president of Allison Industries in Hauppauge, N.Y. His responsibilities include being general manager for all of the company’s music-related activities, including the Allison Audio tape duplicating facility. Allison South record pressing plant, the planned Allison Precision injection molding facility and other company acquisitions. Most recently, he had been director of marketing and director of sales for the consumer, professional and international sales groups at Columbia Magnetics. ... Sean Sanders shifts to the Pasha Music Organization as manager of the Pasha Music recording complex in Los Angeles. She was formerly with Casablanca Records and with UCLA as assistant director of promotions. ... Don Wlipo moves to Artists International, Chich Corea’s management firm, as national product manager. Wlipo was recently associated with CTI Records as Western regional sales manager. ... Chuck Fassert takes over as national marketing and promotions manager for Artists International. chick Corea’s management firm, as national product manager. Wlipo was recently associated with CTI Records as Western regional sales manager. ... Chuck Fassert takes over as national marketing and promotions manager for Artists International. chick Corea’s management firm, as national product manager. Wlipo was recently associated with CTI Records as Western regional sales manager. ... Chuck Fassert takes over as national marketing and promotions manager for Artists International. chick Corea’s management firm, as national product manager. Wlipo was recently associated with CTI Records as Western regional sales manager. ... Chuck Fassert takes over as national marketing and promotions manager for Artists International. chick Corea’s management firm, as national product manager. Wlipo was recently associated with CTI Records as Western regional sales manager.
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"A goddamn genius." Ariel Swartley, Rolling Stone

"I really like them, they're sorta Marlon Brando meets Jimi Hendrix." David Einstein, WHFS

"Bustling music without restraints. Welcome sounds from the cuckoo's nest in the age of straight-jacket rock." Michael Barackman, Crawdaddy

"'Got No Breeding' is the year's most delightful and distinguished debut by an American performer." Ken Emerson, High Fidelity

"The response to Jules live cast over KLOL was absolutely incredible." Paul Riann, KLOL

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"Now that's rock and roll!" John Swenson, Circus Magazine

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MCA Conference Focuses On Marketing & Products

LOS ANGELES—MCA Distributing Corp.'s three-day national conference at La Posada in Scottsdale focused on: the marketing of black and country music, marketing through multi-store outlets and one-stop, developing the local marketplace and product as it relates to airplay. In addition, new product presentations from MCA, Infinity and Backstreet Records were offered.

Sam Passamanaro Sr., executive vice president of branch distribution, spoke about "silent sales tools"—he introduced new merchandising display materials including an in-store piece to showcase albums.

BIRTHDAY BOY—Infinity Records president Ron Alexenburg, left, and MCA Distributing Corp. president Al Bergamo, right, congratulate John Smith, MCA vice president of black product on his birthday celebrated at the convention.
Billy Thorpe—“Children Of The Sun”
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Virgin International Records, Inc.
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NEW ORLEANS—Creditors of Miller’s Stereo Warehouse, a major area audio/video retailer which went bankrupt in June, gathered for their 1st official meeting Aug. 22 in Federal District Court here.

According to the court-appointed receiver, Charles R. Capdeville, company president Alex Miller produced the most striking moments in the compensation he reported to the creditors. About his compensation from the corporation.

Terminally ill. He added that his wife received an unlimited expense account and a $45,000 car.

Capdeville said the primary creditor is the government, to which the company owes $43,000. Among other major liabilities are $10,000 in rent and $2,400 in wages.

Unfortunately, there are approximately 150 lay-away customers (unsecured creditors) who more than likely could not get a dime of their money back because the primary creditors will probably get everything, said Capdeville.

According to court records, all the inventory has been moved from Stereo Warehouse’s three outleting locations (Menilite, Marretto and Gretna) to the downtown store. Local and out-of-state persons have been contacted with regard to purchasing the inventory and Miller is reportedly moving to liquidate as quickly as possible.

Craig Registers $119 Million Sales

LOS ANGELES—For the year ended June 30, 1979, Craig Corp. registered sales of $319,000,000 up slightly from $119,000,000 during the same period last year.

Net earnings topping $1,802,000 or 59 cents per share, a sharp decline from $6,960,000 or $2.23 per share a year ago.

For the three months ended June 30, 1979, sales were $30,443,000 compared with $33,957,000 for the comparable period last year.

Earnings-wise there was a loss of $600,000 compared with a gain of $1,938,000 the previous year. Earnings per share dropped from 62 cents to a loss of 22 cents.

Ampro Survives GRT’s Collapse

LOS ANGELES—It’s business as usual for Ampro Design Productions Inc. the Charlotte, N.C.-based wholly owned subsidiary of GRT Corp., despite the fact that the parent filed for bankruptcy recently in Federal District Court, San Jose, Calif.

The self-sustaining 15,000 square foot recording and tape care manufacturing headquarters is running full time, producing not only Ampro products but serving several custom contracts for outside clients, according to Fred Martinitz, vice president and general manager of Ampro.

Martinitz stresses that GRT’s former nationwide network of distributors continues to handle the US different Ampro products in the line. Martinitz further explained that as of April 1, 1979 Ampro assumed its own accounts receivable from GRT, through which up to that time all Ampro business has been conducted.

Later this year, Ampro will introduce two more products, Martinitz says. Both are currently under development and will augment the present record care end of the line.

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TASTY TUNES words & music
By: BENNY RAY

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Country-M.O.R. Ballads
LOS ANGELES—Faced with escalating licensing fees, K-tel is launching an eight-week television spot campaign for a new double album of disco dance instructions which includes only three licensed tunes, mostly modest hits requiring less-than-exorbitant royalty rates and no guarantees.

The Minneapolis-based firm continues to issue compilation albums of high-charting, high-royalty hits. But with the release this month in the U.S. and Canada of “Night Moves,” it is experimenting with a package which is reportedly “six or seven points cheaper in cost of goods” than K-tel’s standard hit collections.

“That’s a significant difference when you’re in a business trying to generate between 5% and 10% in pre-tax profits,” says David E. Catlin, vice president and general manager.

“Night Moves,” a double-disk boxed package featuring a 96-page illustrated instruction booklet, features ten labels. Ten of the syndicated TV show “Dance Fever.”

According to Catlin, the wholesale discount to big chains is about 25% off the suggested retail price of $9.95. Catlin adds that the cost of goods on the LP is 40% of the wholesale price, counting seven points for returns and write-offs for obsolescence.

K-tel issued a double instruction LP last year, “Let’s Disco,” which featured four high-charting TK hits by K-C and the Sunshine Band, Peter Brown, Foxxy and T-Connection. The single-disk LP listed for $7.95 and sold 700,000 copies in the U.S. and another 100,000 in Canada, according to Catlin.

But arguing that the songs are for dance practice and not for their hit value, this time Catlin is using modest hits by Sylvester, Cerrone and Mass Production in addition to original time.

Paul Green

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General News
Mac’s Dashut Completes ‘Tusk’
Emerging After Nine Months, Insecurity’s An Asset

By Cary Darling

Dashut has emerged from nine months of being cloistered in the Village Recorders’ Studio D here where he was working on “Tusk,” which could be one of the biggest sellers of the year. The time and secrecy that has gone into the album has contributed to the decision that Dashut is sensitive to the issue.

‘It’s not unusual for us,’ he says. ‘If you look at “Tusk,” it took a year for one album, so theologically this went twice as fast. When you have five-strong individuals in the group with different opinions, it takes time to get to everybody’s ideas. There’s no one person making the decision saying, “you’re right and you’re wrong”.

Dashut is not worried about living up to any precedent set by “Rumours.” ‘We were aware that “Rumours” did well but we weren’t on a day-to-day basis going we’ve got to make this or we’re going to be laughed out of the business.’ What we had to do was please ourselves,”

Pressure from the label was also a factor. ‘You go over the million dollar mark and people start going “uh, what are you doing? I swear, all the Warners wanted to know was when we were going to be finished. They just wanted some indication,” says Dashut, who refuses to say how much the LP cost to produce.

‘Let’s just say it’s one of the most, if not the most expensive album ever produced,” he adds. (At a reported $20.000 a week for studio time, the sum has to be pretty expensive.)

Despite the cost and time spent in the studio, he does not feel the group has contributed to the record industry slump. ‘I’m sorry. I’ve had it with this bull that we’re carrying the music industry on our backs. If people are just waiting for us to bring them back to the stores, then what about the other 50 million albums in the stores? Why aren’t they the ones that should be?”

A reason why the process took so long is that Dashut worked closely along with the band and engineer Ken Caillat, who had no firm method or technique in mind when they entered the studio. They let the music dictate what is called for. “It depends on what you’re trying to get out of a song. I laugh when people ask ‘what’s a mixing technique do you use on drums?’ I don’t use a mixing technique. I use microphones but not a mixing technique,” he explains.

The search for a hit single is also a concept that is not pre-planned. “It can be said we commercial music. But that’s because we do what we like. Lindsey Buckingham and I grew up on the Beach Boys and that’s the concept.”

Industry Views Options On CBS Price

- Continued from page 1

- CBS albums called from the Columbia series, but will price them at a profi- table markup to bolster profitability. Dashed was so concerned about the CBS revisions that he called in his 10 major regional supervisors for a three-day meeting Monday evening at Fred (6).

- Noel Gibmel, Sound Unlimited, Chicago’s audio post shop, along with many others contacted, feels there might be some revisions in the overall CBS policy, based on account opposition.

Gibmel singled out the Aug. 24 CBS directive received Aug. 27, which arbitrarily established 200 ti- tles with another 600 in the offing, wherein the label added the account it was slashing the price $2 at list with- out any reimbursement to the customer.

He and others pointed out the price drop means about a $1.15 to $1.30 loss at wholesale on each album in inventory.

A number of businessmen feel the recent price changes and sales policy changes again show manufacturers avoiding such critical areas as the se- vere drought of advertising and pro- motion dollars which began six months ago.

Adds Gibmel: “There’s little de- ference filling. Bill isn’t as good as it should be. I lost $200.000 in business under any circumstances.”

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- Marketing and Merchandising Disco Product in Foreign Markets
- Disco Programming in Foreign Discos
- Promotion of Disco Products in Foreign Markets
- Artist Development in Foreign Markets
- Sound Equipment in Foreign Markets
- Lighting Equipment in Foreign Markets
- Disco Club Management in Foreign Markets
- Foreign Disco Charts. How are they formulated?
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- Foreign Licensing Counterparts to BMI/ASCAP. How do they function re licensing of music to Disco clubs?

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Has Millions To Spend But No Takers

NEW YORK—There's a music publisher who says he's got millions to spend for catalog acquisitions, but he's having trouble finding takers.

Martin Bandier, co-president of Koppelman-Bandier Music, a publisher/producer company complex, claims he's been unable to find a "reasonable deal" for a major catalog, which he defines as one where the asking price is $1 million or more.

"We've looked at four major deals in recent months and we haven't closed on one," says Bandier, along with Charles Koppelman, copresident of the firm.

"And I should point out we're deal makers, not deal-breakers." he adds.

Schudson Scoring

NEW YORK—A Los Angeles music publisher has been tabbed to score a film thriller starring Carrie Snodgress and Ray Milland.

"The Attic," a film thriller starring Schudson Scoring

Schudson has been tabbed to score Love-Zager Music.

Tribunal Group

NEW YORK—The Music Publishers Forum, established as an educational outlet earlier this year for young music publishing executives, has formed an ad hoc committee on the Copyright Royalty Tribunal.

According to Allan Korwin of Summit Music, chairman of the committee, the organization will host a meeting on the activities of the Tribunal later this month on a Wednesday yet to be set.

Also serving on the committee are Joel Vance, co-chairman, with Susie McCooker and Dierdre O'Hara of Love-Zager Music.

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Bernard Jacobs, president of the Shubert Organization into whose Majestic Theatre the show will go when it moves to Broadway, has threatened to evict "The Most Happy Fella," should the videotape be made available for public viewing while the show is still running. Goldman does not agree. He is confident his strategy could prove to be an important traffic builder for the show, and cites the case of American Ballet Theatre presentation in the early 1970s when an ailing show was brought back to health through a special television production.

Beyond this ripple of excitement, the Broadway musical theatre, still smarting from a slew of disasters and near-disasters over the past 1979 season, is playing safe for 1980 by returning to old favorites with proven track records. Of the new musicals slated to open on Broadway in the months ahead, a majority are revivals as offering a welcome shot-in-the-arm. Meanwhile, the first of the new musicals to be arriving on Broadway will be "The Most Happy Fella," should the videotape offer a hi-fi store equalled and probably outsold any such store in the state. The mom and pop store had an opening $18,000 inventory of electronic parts and components. A month after the opening, Lafayette employees struck. Luckily, Clark recalls, he had sold solid social and credit references for his wholesale competitors. They supplemented their dwindling Lafayette stockpile with outside lines through the critical period.

"If it wasn’t for Evelyn helping out and our petting that outside help,” Clark remembers, “we never would have made it."

Joseph Csida

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LOS ANGELES—Years of selling specialty electronics through Georgia convinced distributor salesman John Clark the future of retail lay in product knowledgeability and servicing competency. That his credo paid off is attested by the fact that the 14 World Electronics stores in a 500-mile radius in that state will do between $8 and $10 million at retail in 1980. It all started in 1959 when the long-time electronics wholesaler salesman acquired a Lafayette Radio franchise. In March of that year, Clark and his wife, Evelyn, opened a 2,100 square foot freestanding location in Macon. A decade ago that size location

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hooks another hit album

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After earning the interest paid to "Take That To The Bank," their last smash album, Shalamar now splashes down with "Big Fun."

Thanks to producers Dick Griffey and Leon Sylvers, Shalamar's good time vocal energy is at an all-time high with cuts like "I Owe You One," "Take Me To The River" and "The Second Time Around.

In fact every cut on the album is just what the album title tells you it is. Big Fun.

Includes "The Second Time Around," the hot new single making waves everywhere.
Inaccessibility to creative forces is cause of crisis

The president of a very large music publishing complex once confided to me: "All writers are wolves and we go to them only when we think we have something to publish." This is not how a music publisher summed up a lengthy meeting we had with Clive. "Now, at least, we know what we want: something with a hook that builds at the end. It's a formula mentality." But that's the crux of the matter.

While I hail Clive's confessions of "mismangement," "business leaders astray," "magazine articles," "executive misfires," "aesthetic sensibilities," and the like, over the years, I have often thought he was way off base. His formula mentality has been perfectly acceptable, if nothing else.

In fact, Clive is way off base with his formula mentality. The need for a formula mentality is perfectly acceptable, if nothing else. But it's not Clive's formula mentality that we want. We do not want a formula mentality. We want a formula mentality with a hook that builds at the end. And that's why Clive is way off base with his formula mentality.

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Letters To The Editor

Dear Sir:

With considerable dismay that I read an article in Billboard, Aug. 11, on the cutbacks by many record companies to radio stations. I'm well aware of the current economic situation. However, calling back on college stations is hardly the answer. It can only harm the recording industry and the affected sta-

The more immediate damage, of course, is felt by those with the least dollars. However, calling back on college stations is hardly the answer. It can only harm the recording industry and the affected sta-

Dear Sir:

I totally agree with Bruce Webb about the retail price of singles rising to $1.40. It's about time somebody started concepting about price hikes by certain record companies. They have been selling singles at the same price for years. It is a hobby I have enjoyed more than any other, but it is getting tougher to keep buying as many as I do, roughly 20 or 30 a week. It's sad to think that some day soon I'll have to give up something I really love be- cause of price rise.

Maybe record dealers would get together and bitch about what these record companies are trying to do with their prices. I'm just not going to keep buying as many as I do, roughly 20 or 30 a week. It's sad to think that some day soon I'll have to give up something I really love because of price rise.

Hal Yoergler, Billboard, 1515 Broadway, New York, N.Y. 10036.
THE KING OF DISCO ROCKS WITH HIS SENSATIONAL NEW ALBUM "CERRONE V-ANGELINA". LONG LIVE THE KING.

ON ATLANTIC RECORDS & TAPES. PRODUCED BY CERRONE. INCLUDES SINGLE, "ROCK ME!" ALSO AVAILABLE ON 12" COMMERCIAL DISC.
Now, to meet the challenges of these inflationary times, Phonogram/Mercury announces a new album line with a special merchandising concept for today's retailer—

---an idea whose time has come---

Like most really good ideas, the Encore series is a simple one—the re-release of some of our most popular original hit albums at a new low price.

Now, no matter what their musical tastes, you'll be able to offer your customers a $5.98 suggested retail price and still get the kind of attractive pricing that affords you a healthy mark-up. And in this era of rampant, widespread inflation, the lowering of prices on quality merchandise is sure to produce quick turnover.

The twenty albums pictured in this ad begin shipping on October 1 and represent just the beginning of what will become regular quarterly releases.

For more details about this exciting, original new program, see your Polygram distribution representative.

At Phonogram/Mercury we're doing all we can to beat the high cost of listening.

---End of Document---
Based on station playlists through Thursday (9/6/79)

**Pacific Southwest Region**

**TOP ADD-ONS**

- OL WINS—Los Angeles (Columbia)
- PRIME MOVERS—Sail On (Motown)
- HERALTH—Rise (A&M)
- MAXINE NIGHTINGALE—Leader Of Men (Motown)

**BREAKOUTS**

- L. B. SOUHER—You're Only Lonely (Columbia)
- LED ZEPPELIN—All My Love (Sony/Epic)
- DOOWING CLOW—Ain't No White Boy (Atlantic)

**Pacific Northwest Region**

**TOP ADD-ONS**

- OL WINS—Los Angeles (Columbia)
- PRIME MOVERS—Lonesome Loser (Capitol)
- HERALTH—Rise (A&M)
- MAXINE NIGHTINGALE—Leader Of Men (Motown)

**BREAKOUTS**

- L. B. SOUHER—You're Only Lonely (Columbia)
- LED ZEPPELIN—All My Love (Sony/Epic)
- DOOWING CLOW—Ain't No White Boy (Atlantic)

**North Central Region**

**TOP ADD-ONS**

- ATLANTA RHYTHM SECTION—Scooby Doo You're All the Light (Atlantic)
- PRIME MOVERS—Sail On (Motown)
- HERALTH—Rise (A&M)

**BREAKOUTS**

- L. B. SOUHER—You're Only Lonely (Columbia)
- LED ZEPPELIN—All My Love (Sony/Epic)
- DOOWING CLOW—Ain't No White Boy (Atlantic)

**Midwest Region**

**TOP ADD-ONS**

- OL WINS—Los Angeles (Columbia)
- PRIME MOVERS—Lonesome Loser (Capitol)
- HERALTH—Rise (A&M)
- MAXINE NIGHTINGALE—Leader Of Men (Motown)

**BREAKOUTS**

- L. B. SOUHER—You're Only Lonely (Columbia)
- LED ZEPPELIN—All My Love (Sony/Epic)
- DOOWING CLOW—Ain't No White Boy (Atlantic)

**Midatlantic Region**

**TOP ADD-ONS**

- OL WINS—Los Angeles (Columbia)
- PRIME MOVERS—Lonesome Loser (Capitol)
- HERALTH—Rise (A&M)
- MAXINE NIGHTINGALE—Leader Of Men (Motown)

**BREAKOUTS**

- L. B. SOUHER—You're Only Lonely (Columbia)
- LED ZEPPELIN—All My Love (Sony/Epic)
- DOOWING CLOW—Ain't No White Boy (Atlantic)

**Southeast Region**

**TOP ADD-ONS**

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- PRIME MOVERS—Lonesome Loser (Capitol)
- HERALTH—Rise (A&M)
- MAXINE NIGHTINGALE—Leader Of Men (Motown)

**BREAKOUTS**

- L. B. SOUHER—You're Only Lonely (Columbia)
- LED ZEPPELIN—All My Love (Sony/Epic)
- DOOWING CLOW—Ain't No White Boy (Atlantic)

**South Central Region**

**TOP ADD-ONS**

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- PRIME MOVERS—Sail On (Motown)
- HERALTH—Rise (A&M)

**BREAKOUTS**

- L. B. SOUHER—You're Only Lonely (Columbia)
- LED ZEPPELIN—All My Love (Sony/Epic)
- DOOWING CLOW—Ain't No White Boy (Atlantic)
ST. LOUIS - Programmers gathered here for the NAB Programming Conference are being wooed with a wide range of offerings. One of the highlights has been Jeannine Leopold’s presentation from several-hour-long syndicated specials to snappy new ID packages.

Most syndicators and production houses have suites and/or display booths in the center city at Penn’s Landing where voice comes to town, it either comes with a high fidelity stereo system, but the networks are not waiting for satellites. They are distributing quality stereo shows on records and tapes until the day that they can go live with satellites.

While ABC is planning for its four networks, NBC is planning for its current network and a brand new second service, the Source. NBC is taking the opportunity of this convention to flesh out its affiliate list waiting for the latest music special featuring Kenny Rogers. The two-hour special can run Oct. 19, 20, or 21, depending on the wishes of the stations.

Rogers is the sixth in a series of specials that began in February with Wings. The last show was last month and featured Glen Campbell.

WMMR-FM Music Director Michael Picozzi was something else. He will review the past 10 years in the pop radio format and then add the opportunity of this convention lunch and making its presentation for a jingle package part of the NAB program.

Leopold reports almost 100 percent renewal in key markets, and the reissue of several-hour-long syndicated specials will be offered.

WMMR-FM has Picozzi Boat-In

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Leopold reports almost 100 percent renewal in key markets, and the reissue of several-hour-long syndicated specials will be offered.

WMMR-FM has Picozzi Boat-In

PHILADELPHIA - When a new voice comes to town, it either comes with a high fidelity stereo system, but the networks are not waiting for satellites. They are distributing quality stereo shows on records and tapes until the day that they can go live with satellites.

While ABC is planning for its four networks, NBC is planning for its current network and a brand new second service, the Source. NBC is taking the opportunity of this convention to flesh out its affiliate list waiting for the latest music special featuring Kenny Rogers. The two-hour special can run Oct. 19, 20, or 21, depending on the wishes of the stations.

Rogers is the sixth in a series of specials that began in February with Wings. The last show was last month and featured Glen Campbell.

WMMR-FM Music Director Michael Picozzi was something else. He will review the past 10 years in the pop radio format and then add the opportunity of this convention lunch and making its presentation for a jingle package part of the NAB program.

Leopold reports almost 100 percent renewal in key markets, and the reissue of several-hour-long syndicated specials will be offered.
Employees Vote; Strike Is Ended With KJAZ-FM

SAN FRANCISCO—The strike against Alameda, Calif.’s, entire business magazine by the Producers and Employes Union (AFL-CIO) ended Aug. 30, the election was closed with 604,475 votes being cast. The union said a majority of more than 50 percent of the votes cast in favor of the strike.

Who was eligible to vote was a bone of contention. The NLW (National Labor Relations Board) told us we had to permit those hired to replace us to vote. None of these was in our vote as we were not hiring striking air talent Bud Spangler.

“Would we have won if it had not been for the strike?”

For his part, Henry says the strikers had people voting who had worked only one shift during the past month. "I gave them all the slack in the world," he says.

Wages had been part of the dispute and now that pay for those who have been standardized at $5.44 an hour for both full and part-time workers, up from 54 for some workers. Wages had been frozen because of an impending sale to the Mabu- hany Corp. for $1.5 million, which would not have been paid.

"They said wages were frozen and now they’re suddenly able to give wage increases now," says Spangler.
## Billboard Album Broadcasts

**Top Add Ons-National**

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<tr>
<th>Artist</th>
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<td>Ellen Foley</td>
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<td>The Cars</td>
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<td>Julez &amp; The Polar Bears</td>
<td>Fenettlis</td>
<td>Atlantic</td>
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**Requests/Airplay**

- Top Add Ons:
  - Sammy Hagar - Street Machine (Capitol)
  - The Knack - Get the Knack (Capitol)
  - The Cars - Candy-O (Elektra)

- Top Add Ons:
  - foto - Austin (G. Mason/T.1)
  - Marcus Martin - Escape From Domination (Virgin)
  - The Cars - Candy-O (Elektra)
  - Van Morrison - Into The Music (Virgin)

**Top Add Ons (Western Region)**

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**Regional Breakouts**

**Top Add Ons (Southeast Region)**

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THE NEW ALBUM FROM THE POINTER SISTERS, CONTAINING THE SINGLE, "BLIND FAITH!" (P-45905)

"RIGHT ON THE CREST OF THE WAVE OF MUSIC FOR THE EIGHTIES; take Priority and put it on the air on hot and let it simmer while your audience rises. It's guaranteed not to cool for months. In case you haven't got the message yet, Perry. Planet and the Pointer Sisters have put out one hell of a Rock and Roll record, and regardless of any past conceptions of the Sisters Pointer, set them aside and put a needle on the multitudinous tracks of interest. This is, indeed, purist Rock and Roll." In a time of changing musical tastes and forms, Priority is like a drink of cool, fresh water on a hot summer day. Pick up on it; your audience will love you for it. Goodphone

"UNDENIABLY ROCK AND ROLL. Titled Priority, maybe it should have been stamped 'first class' or 'special delivery.'"

The Gavin Report

PRODUCED BY RICHARD PERRY ON PLANET RECORDS AND TAPES.
NEW YORK—John Driscoll has been named program director of KYGO-FM Denver. Driscoll has worked in a variety of markets including WPLQ-FM, WLS-FM, WOR-FM and WFLN in Chicago. At KYGO, Driscoll will be in charge of all operations including sales, production, programming and promotions. Driscoll can be reached at 503-221-3535.

Bob Miller, p.m. and morning man at WVNT-AM Huntington, W. Va., takes over p.m. duties at KEX-AM Portland. He may take over an air shift too after he arrives Sept. 16, but he will not be morning drive. Jim Hollister is set in that slot.

John Purcell, p.m. at WTVN-AM Columbus, Ohio, for four years, has decided to get out of programming and move over to the station’s sales department. WTVN general manager Perry Frey says Potter will make the move “once a new programmer is hired.” Frey is now looking for a new programmer.

Former KFAT-FM Gilroy, Calif., morning man Goddy is the new music director at KYLO-FM Davis, Calif. Both stations are in progressive country formats and Goddy needs record service for his new station. Billboard’s man in Nashville, Gerry Wood, reports Mike Carta, p.m. at WMAY-AM Springfield, Ill., has been named p.m. at WJLL-FM St. Louis.

Tosh is a member of the Musi- son Square Garden.

Tosh was interviewed by WPIX staff- ers John Ogie and Dan Near on the station’s “Radio Radio” show.

Bruce Phillips, Michigan, afternoon drive jock on WJIS-FM Los Angeles, served as the MC for the California High School Debating Championships. WDAI-FM Chicago is sponsoring a number of radio contests for the benefit of the Muscular Dystroph- y Association. WABX-FM Detroit has added Wild Bill Scott to its morning show.

KEX-AM Portland production director Arlan Walker is recovering from a moped accident. He suffered two broken ribs and shoulder blade.

Jim Neelton, former program di- rector and morning man at Philadelphia’s WUSL-FM, moves to WPEN-AM in the same city as after- noon man. He takes over the 3 p.m. to 7 p.m. slot from Joe Niag- arna who moves to 6 a.m. to 10 a.m. WPEN in the morning in an adult contemporary outlet.

—* * *

SAN DIEGO—When it gets down to bottom line basics, our throats provide the only job security we have in this risky profession. So it makes common sense to pamper, polish and prime those pipes.

 Vocal abuse runs rampant in ra- dio, according to a recent study by a group of stations carrying his “Swingin’ Years” show. WQXI-AM-Atlanta is hosting a series of “Happy Hour” parties at local clubs and dis-...
Lovin' always raises a little bit of Hell.
"Shake Hands with the Devil"
A new Kris Kristofferson album.

Kris Kristofferson sings very special new songs all about loving. And he means it all, 'cause he wrote most of them himself.

Kris Kristofferson.
"Shake Hands with the Devil"
On Columbia Records and Tapes.
**Los Angeles**—Despite the fact that the group made its name in New York, the No. 1 album, it will not be touring the U.S. until May 1980, according to the Zep manager. That will be three years since the group’s last appearances here, which coincided with the Wollman Rink’s open-air arena space for big-name entertainment. While it crosses-cossed the U.S. four times in less than 18 months, it was building a following in 1969-70. It has done just four tours since then, in 1971, 1972, 1975 and 77. “Continuous touring is the fastest way to grind any musician into the ground.” The group’s Zeppelin’s longevity is that its appearance and shows have been well-paced, preventing overexposure.

After the release of the second album, with “Whole Lotta Love.” Says the obvious thing would have been to go into the big places like Madison Square Garden, but we ended up doing smaller places, all secondary markets like Charleston, W. Va. And then we stayed away 14 months before we came back.”

Grant confirms that the first Led Zeppelin tour wasn’t exactly a bonanza. “At 16 or 17 you don’t make money,” he says. The first tour also had a road crew of one, compared to 35 in the group’s present entourage.

Concerts West has promoted past Led Zeppelin tours while Showco, a subsidiary of a South African corporation that was set up with the bank seeks $147,172 plus interest from the art center. Shawnee-on-the-Delaware. The mortgage was foreclosed upon and the corporation that was set up with the bank seeks $147,172 plus interest from the art center. Shawnee-on-the-Delaware.

**New York**—You know the new wave is here to stay when a booking agency is doing business in Africa. That’s the case with Frontier Booking International, which has opened offices here to handle the police, Squeeze, John Cale, Iggy Pop, the Buzzcocks, Siouxsie and the Banshees and a number of other British punk bands.

Some of the acts are associated with the International Recording Syndicate, which handles distribution deals with A&R Records.

Heading the agency is Ian Copeland, whose brother, Miles, heads the International Recording Syndicate and manages Police and No Music Center For Pocono Area

STROUDSBURG, Pa.—A plan to create a major music center in this Pocono Mountain resort area, with music festivals that would pattern Satetoga and Tanglewood in nearby states, was announced last week. The First Eastern Bank here foreclosed on the mortgage of the Pocono Music Center, a $1.5 million corporation that was set up with plans to construct a music pavilion and hotel on the site of the former Shawnee-on-the-Delaware.

According to papers filed Aug. 7 at the Monroe County Courthouse, the bank filed a $151,172 foreclosure suit from the art center. The mortgage involves a 40-acre tract that includes a number of buildings that would have been utilized as part of the complex. Failure to secure state funds for construction is blamed for failure of the project to materialize.

**African Concert Promoters Seeking American Talent**

*Continued from page 3*

are the potential customers for concerts and disk/tape sales, are open to new acts which can be routed through Africa. Within striking distance for acts that can be placed in a U.S. bank of the artist’s career: we decide on what we want to do and then map out how.

Arts grants. Hunter says his definition of a successful career is “many producers have contacted me over the ‘Josephine Baker’ story, for Natalie for the past two years. The one situation where the role will go to Diana Ross— but that hasn’t happened. Remember, EMII has the film and Natalie is on EMII.”

Hunter also is imaging Broadway for the singer, but he notes that Broadway is somewhat confusing and it means living in New York. Natalie presently lives in L.A.

In another career area, Hunter, who heads New Direction Management, is not overconcerned with the challenge to seek out new producers for his star act. Cole, who has always been produced by Marvin Yanney and Chuck Jackson (he is in the process of being freed from Yanney), says to international popularization under the direction of the pair.

Many African artists are faced with looking for new producers/ writers, but according to Hunter, there are a number of them who do well with Cole, such as Ashford & Simpson, Fredric Perren, Thom Bell and Maurice White, among others.

“Many producers have contacted me over the ‘Josephine Baker’ story, for Natalie for the past two years. The one situation where the role will go to Diana Ross— but that hasn’t happened. Remember, EMII has the film and Natalie is on EMII.”

Hunters, who has been involved with the show business for six years (Travers, a former manager), is gearing up for her soon to be released LP. “We’ve also work on the album, the songs for her on tv. In addition, we’re planning a tour for Peter and Mary together.”

“Let’s do things that will suit her as an artist and work within the framework of the new direction. As a manager, it’s your job to tailor the acts’ work to their needs,” says Hunter.
DUTCH STAR IN U.S.

Brood Not Brooding Over Past Addiction

By CARY DARLING

LOS ANGELES—Herman Brood has not had the easiest of times. The Dutch rock star and Arndt artist who is on his initial tour of the U.S. with his band, Wild Romance, had a bout with drugs that landed him in a Dutch prison nearly 2½ years ago.

Though he has given up his life as an addict, which almost prevented him from entering the U.S., Brood still draws from that life for the band name and lyrical imagery. “I always had this tendency to see the romantic side of everything that’s dark and foreboding.

“Even when I was in the mudhouse, in jail or up to my neck in dope and crime, I always saw the romantic side,” he says. “If you’ve read William Burroughs’ ‘ Junkie,’ it’s similar in that it’s like the adventure side of the gutter.”

Brood also wants to expand his repertoire in the future. “I’m writing songs about other things these days,” he comments. “I’m interested in that.”

This has given Brood a new wave label. “The label new wave doesn’t mean a thing to me. The punk attitude has short songs and aggressive songs. That’s what I’ve always been doing, but punk faded away while I was still doing what I always did.”

Borman Relocates

LOS ANGELES—Gary Borman Management has moved to 10548 Clearwood Court, Los Angeles 90024, (213) 474-2543. Firm manages John Klemmer, Robben Ford, Kithkahw and Torni Lee Bradley.

He’s definitely in favor of funk between the record grooves as opposed to antiseptic studio quality. “Quality sucks. Just get the feeling.”

A writer who has been coved by many top artists, McClinton is riding out a writing slump, having penned just one song in the past year. Why the low output? “If it comes it comes, if it don’t it don’t,” comments this musical man of few words.

His shows are so disarmingly honest and casual that he has been known to walk off stage in the middle of the song while the band cooks, journeys through the crowd to the bar, order a quick one and surrender back to the stage in time for the final verse.

McClinton has been performing for 22 years, turned on in his early years by songs like “Cold, Cold Heart” that encouraged him to buy a guitar and tunes like Jimmy Reed’s “Honest I Do” that prompted him to add the harmonica as an instrument. A lifetime of playing Texas honky-tonks had his highs and lows. A low: McClinton, finally getting a chance to play harp with his idol Reed, takes a few too many toke on a whiskey bottle and passes out.

A high: a 1962 European tour with Bruce (Hey! Babs) Channel that reportedly turned on the Beatles—then a fledgling group which opened some of the shows to the rock’n’roll harmonica that fired their first hit, “Love Me Do.”

Various labels have taken a shot with McClinton, including ABC before his Capricorn date. ABC tried to promote him as a progressive country artist—not an overwhelming success. What kind of singer is McClinton? As he phrases it, “Fm whatever it takes.”

Capricorn aimed McClinton toward the rock route, and he’ll probably gravitate toward a blues/rock mixture.

Now he’s back on the road working out the kinks in a new band. “I’ve been changing the band for the past two years trying to get it right.”

UCLA Extension presents

Cost Control for Independent Motion Picture Producers

6 Thursdays, October 4-November 8, 7-9:30 pm

UCLA: 1200 Rolfe Hall

Program Chairman
Harold M. Berfield, Senior Partner, Berfield & Company, Certified Public Accountants

Program Faculty:
Jay Baliance, Director of Industrial Relations at Warner Bros., Jr.,
Dick Barlow, Manager, Camera Operations Department, The Burbank Studios
Harvey M. Berg, CPA, Director, Studio Services Department of The Burbank Studios

Dick deBlois, Partner, Berfield & Company, Certified Public Accountants
Joseph Dorsin, Jr., Director, Post-Production Supervisor, Melvin Simon Productions, Inc.
Wendy Donohue, Studio Services Department of The Burbank Studios
Lewis Rachmil, Vice President, Executive Production Manager, MGM Studios
Hal Reed, Production Manager
Ernest L. Scanlon, Jr., Bayly, Martin & Fay

Walter Shanson, Independent Motion Picture Producer
Ruth West, Production Accountant

Fee: $135 EDP 84444D

For further information, call Ms. Linda Rich (213) 825-7031.

Enroll now by mail using form attached. For additional applications, use photocopy or separate sheet giving all information requested on form.
As part of our 85th Anniversary celebration, Billboard has conducted a poll of its readers asking for their choices of the brightest new talent, most likely to be the stars of the coming decade. The list below is the result. Please select one and send your ballot in right away. The results will be published in Billboard's upcoming 85th Anniversary Special, Horizons.

Please select only one, and use this ballot. Only ballots clipped from the magazine itself will be accepted—no copies. Also, your name, company, title and address must be filled in for your ballot to count. All ballots must be received by Monday, September 24 to be counted.

VOTE FOR YOUR CHOICE
WHO ARE THE STARS OF THE FUTURE?

BOSS SCAGGS
THE ROCKIES
Universal Amphitheatre, Universal City, Calif.

Causal yet distant, Scaggs took the stage Aug. 27 and turned in a strong set of 16 songs over the course of 50 minutes. It was his first Los Angeles appearance in two years and the beginning of nearly a week of sold-out performances at the venue. Both he and the crowd were up for the occasion.

Kicking off with his usual opener, "Low Down," Scaggs then shocked mostly to the crowd-pulling "Silk Degrees," a departure from previous work, typical Englishmen in search of "Hard Times" and a revisioning of "Smells Like Teen Spirit." In his final set piece, "Down," The Strokes left more than a few seated fans with tears running down their cheeks.

Though Scaggs' strong, blues-based voice shines through the successes of the show, his 15-piece band ignited the set. Guitarist Steve Lukather provided some tasty licks though he was mixed far too low in the sound system. Adrian Tapia on woodwinds, John McDermott on trumpet and trombones and the Percuson on drums were also outstanding.

Many of Scaggs' "Silk Degrees" fans may have been a bit shocked by his new directions. Though the 5.200-seat amphitheatre seemed too small for anything other than a "Dishin' Filth," "Lame in the Dime" and "Rumson's Blue" from his next, they should be pleased to see that, judging from the three new songs performed, Scaggs may again be turning to rock and blues for inspiration as opposed to country/Philthy. An instrumental, said to be "in work in progress," cooked with a few of the many thought-provoking lyrics that Scaggs has in his repertoire. Though the 5,200-seat amphitheatre seemed to be smaller than it, it was still too large for a venue for the Rockies.

The female trio, whose solo accomplishments is its acoustic guitars, turned in a 25-minute, seamless, rapidly changing among different re- sponses. This is a disturbing, for their crystal clear voice and thoughtful lyrics make them even better.

CARY DARLING

NATALIE COLLE
Greek Theatre, Los Angeles

It was a case of Colleen on overkill on the first night of a four-day run Aug. 30 at the soldout theatre. The Capitol label's act has grown since its first recording to sections highlighting the quartet members and Manlove. Though he is clearly the band's leader, Manlove must have been frustrating in so many things. In fact, he spent more than half the concert playing electric piano and controlling his band. The director was asking for his stool to be swiftly moved to his spot and the mutt took off. After all, they fell into the audience. The new "surgery" all but removed any semblance of musicianship once her once was her performance trademark. Even the band's vocal harmonies were more classic rock-like, "inseparable" as well as the theme song to her late father Nat. "Mano a Mano" during which she whipped out an oversized handkerchief and blotted her tear-stained cheeks.

Backed by a strong heavy 22-piece orchestra plus a seven-piece ensemble of her own (originally led by Cot's long time musical director, Linda Williams), she belted out some 15 ditties in about 90 minutes. Everything was there—"If You Think I'm Disco," which is a slap at the idiom, has cleared 100,000 units according to Dotson Rock, who signed to a record deal. Cot also is making personal appearances backed up by a band called Teenage Rebellion. Cot signed to a deal with anti-discoc demonstration at Comisky Park.

The Who's current U.S. tour is backed by keyboards and a brass section in order to translate songs from "Quadrophenia" into live performances. Group hadn't played any clubs in 10 years prior visits, but a mere one of that name is coming out soon and the band is run- ning a five-minute trailer of the flick instead of an opening act.

Stu Na Na opened at the Westbury (L.I.) Music Fair Friday (2) for a three-day stand. The group is into its 10th year of recycling early rock'n'roll tunes mixed with comedy... And Ross Cloney, Helen O'Connell, Margaret Whit- ing and Rose Marie brought their "Girls & Garden" neighborhood revue into Dick Clark's Westchester Theatre at the same time.... Chrysalis Records artist Foreigner is one of 13 acts with Blue Ox- ter Cull, winding up Sunday (16) in Maine, after- ward which will open for Stevie For and Cheap Trick. Hunter will end up at Los Angeles' Rox Nov. 5 where he'll record a live album.

IMPERIAL Associates was hiring publica- tion consultants for four major Las Vegas shows last month. Services included lighting direction and scenic design for Lou Rawls and Stevie Wonder's upcoming "The Days of Our Lives" and "Steppin' Out" at Caesar's Palace and Debbie Reynolds at Desert Inn.

DICK RUSSELL

MARTIN MULL
STEVE GOODMAN
Universal Amphitheatre, Universal City, Calif.

Mull may be a singer/comedian but he's also a terrific commentator about some of today's top pop trends. Mull often uses self-depolarizing, always piercing sense of humor that's seductive for all purposes. Mull's performance is structured into a series of routine-like vignettes, each a story or situ- ation unto itself. Sifting in his customary living room chair, surrounded by a 25-piece orchestra, he seems to be "interviewing" the spectator in a room chair, surrounded by a 25- piece orchestra. This one of you can quit, but it takes a man to face cancer."

But Mull kept his beam for his last turn, for an out of tempo disco tune. With support from both his four usual rock " oat" background singers, Mull introduced a comedy defense of '60s mod style. Intro- ducing to the audience, " disco is rhythm and blues for people with no rhythm."

His theme songs included a number about the "Fig In The Blanket" he encountered here recently). The duo did a tight 50 minutes up for the occasion.

JEANICE PRICE

Talent In Action

THE FDA
Los Angeles, Calif. 90069

Your Groove Thing and "Reunited." The numbers which seemed to go over best were the cleverly titled "Lucy in The Sky With Diamonds," "This Will Be," "A Little Bit Of Love" and "The Winner," the latter from her lat- est, "I Love You." Opening act was Peaches & Herb (reviewed here recently). The duo did a tight 50 minutes...
**Billboard**

**Top Boxoffice Talent In Action**

**Arizona St. Sets $6,000 Jazz Series** by A.L. SENIA

**TEMPPE, Ariz.—The student association at Arizona State University has agreed to use up to $6,000 to subside a series of mainstream jazz concerts for the 2,600-student campus.**

**The funds allow the association-funded Real Jazz Series to begin a third year of operation. The series is unique to Arizona, and is popular with jazz purists in the area, because it does not offer crossover performers.**

"We don’t need to do crossover acts, anyway," explains Charles Emerson, the head of the campus-cultural affairs board. "There’s never been anybody who has taken the interest in doing jazz acts that are less commercial—less corrupted, in a sense."


Artists who have appeared in the Real Jazz Series, over the past two years, include Weather Report, Derek Dougan, John Abercrombie and Charlie Mingus.

Emerson usually booked into one of three campus venues: the 500-seat Hubbard Hall, the 500-seat Music Hall, the 3,000-seat Gaumann Center for the Performing Arts.

Ticket prices range from $4-$5, with students paying $1 less than the general admission.

"Concert audiences are usually composed of half students and half community response," he states.

During its initial two years, the series has come to gain an increasing amount of visibility in the Phoenix community.

Emerson has about $3,000 to spend on advertising this fall, in city newspapers, and several local radio stations are donating public service announcements. The Real Jazz Series is non-profit.

The student association appropriated $1,500 from the Student Activities Account, and Ed Shea, the student government executive director of the Nashvillesongwriters’ Association, and Ed Shea, the student government executive director of the Nashvillesongwriters’ Association.

**Atlanta NARAS In Georgia St. Linkup**

**NASHVILLE—The Atlanta Chapter of NARAS and the commercial music department of Georgia State Univ. have agreed to sponsor a workshop on "Rights And Royalties" Sept. 19-20.**

The workshop takes place on the campus Sept. 28-29.

More than 350 composers, musicians, songwriters and publishers are expected to attend the program. Speaker workshops are to include: Gerald Marks, chairman of the public relations committee and a member of the board of directors of the ASCAP; Bill Lowrey, president of Lowrey Music; Joel Katz, attorney with Harris, Katz, Dore, Penty of SESAC; Maggie Cavender, executive director of the Nashville Songwriters’ Association, and Ed Shea, the student government executive director of the Nashvillesongwriters’ Association.

**More than 25 persons from the industry will be on hand to speak.**
A/V Flavor at Harrogate Sound Fest

By NICK ROBERTSHAW

LONDON—As promised by the organizers, Harrogate's four-day Festival of Sound, which ended Aug. 21, was notable for the variety of equipment and the size of the audience. In terms of exhibited product, there was a great deal of interest.

Among the new product announcements were those from Harman Kardon, JBL, JVC and Technics. A number of companies had expanded their product lines to include new products. The Festival of Sound always attracts a large number of visitors from the music industry, and the organizers reported that the festival was a success in terms of both attendance and sales.

A/V Sweetening Due

Pacific Video Into Music Mart

By JIM McCULLAUGH

LOS ANGELES—Pacific Video has mushroomed into one of the major music video companies in the country in just six months, serving network television, film studios and independent producers.

Now, the 18,000 square foot video house intends expanding more heavily into music, according to president Jack Meyer.

Part of that expansion includes the addition of an audio sweetening room which features a Harrison 48 in 32-out automated console, Ampex 24-track tape machine, monitors and a complete array of signal processing gear. A soundstage has also been added.

The new audio room will give the facility, indicates Meyer, a state-of-the-art “marriage” between audio and video allowing sophisticated audio/video interface. It’s expected to be operational in two months.

A separate music wing is being formulated by PVI and Meyer also indicates the facility wants to participate in the rapidly increasing need for music programming for videocassette, videodisk and cable television use. Already, he says, the idea has been used for music work such as promo video cassettes.

The facility is also gearing up for the production of stereo tracks for television and film.

Pacific Video Post Production Center, which houses three video post production rooms as well as the near-complete audio room, is an offfoot of Pacific Video Industries, Inc., a public company which Meyer formed in 1972 as a tape production and motion picture company. The motion picture unit is still in operation and is under contract to Universal. All operations are under the roof.

The post production center opened only last April and has been going full-out ever since.

“Having so much video work is out there,” exclaims Meyer. “We’re going 16 hours a day, six days a week and we won’t have to expand downstream.”

Among video equipment is RCA AE-600 two-inch machines; RCA TH-50 portable one-inch machines; Ampex ESS-2 digital, programmable slow motion, sync action still store; a Quantel IPF 300 digital video effects; and Thompson CFM Mark IV Vidalon.

Meyer’s background includes a 10-year stint as West Coast operations director for ABC-TV. Brother and co-founder of PVI, Seymour Meyer in the television business, Mark Blum is vice president and director of engineering, Bob Barlow, with a background with ABC in both New York and Los Angeles, is general manager.

PVI has produced the Nixon/Font tape interviews several years ago in association with David Frost. PVI will also get more involved, adds Meyer, with its own productions which could include music-oriented projects. Meyer, himself, recently penned and directed called “The Last Telethon” which will be shot on tape and will be transferred to film.

California Video
The Home Video Rocket Is Taking Off... Don't Get Left Behind!

Now's the time to position yourself for the full flight... up front, in First Class... where you can see and be seen!

Billboard's Spotlight on Home Video is the ideal place for your advertising message.

A new entertainment era is in the making as the music industry lends its creative ingenuity and marketing muscle to the home video technology.

And Billboard is there when it counts... in the beginning... to explain the technology and consider its implications for the marketplace.

And what a technology! A new generation of pickup heads brings alive the excitement of in-person performance from the rainbow-shimmering surface of videodisks.

Digital audio tapes, using the infinite precision of the computer, reproduce sound with a fullness and accuracy never before known. Feather-light cameras bring studio-quality color into the home.

A technology with new wonders being added everyday... A technology strong enough to change end-user habits, to restructure the entire entertainment industry.

Now is the right time and this Spotlight is the right place to define your market, establish your place!

Tell the pros... tell the world where you fit in with your Spotlight-ed advertising message.

Billboard's Spotlight on Home Video is sure to become the read and re-read primary source on this new entertainment era, with interesting, authoritative articles on all of the key topics:

- Creative Input of Artist and Producer - the evolution of a totally new video music entertainment form necessary for a mass market!
- Marketing the New Products - initial experiences of music retailers, rack-jobbers, one-stops, and branch distributors marketing videotape, and how to prepare for the videodisk.
- The Copyright Problem - how to deal with the music synchronization and videogram performance rights and the growing piracy situation.
- The International Scene - global progress in Europe and Japan, and the potential for international video-music networks.
- Video Programming - opportunities TODAY for the music industry as seen by major distributors.
- Recording Studios - the growth of video capability in equipment update.
- Video D.J. Tomorrow's spinners will offer multi-channel videodisk with digital audio sounds.
- The Need for Standards - synchronization with TV, size of disks, fixed speed vs. variable speed, and incompatibility in both videotape and videodisk systems.
- The Future for the Industry - complementary digital audiodisks, cable and pay TV, syndicated and network TV, and a large share of the home market... all derived from live studio and "visually enhanced" performances by top artists and musical groups.
- The Expanding Video Software Market - family-oriented videocassettes, blank videotapes and video game cartridges will sell more than $600 million list in 1979... and with new higher price points and profit margins, the potential is staggering.

All of this and more will receive in-depth coverage in Billboard's Spotlight on Home Video.

So skyrocket your own message with a Spotlight-ed ad... there's no better time than now, no better place than Billboard's Spotlight on Home Video.

Act today for the best possible placement of your advertising message!


Ad Deadline: October 24, 1979
Issue Date: November 17, 1979
According to Dolby Laboratories, the new VHS video-cassette recorders with two channels for stereo or bilingual television transmission will incorporate the Dolby B-type system of noise reduction. JVC, Akai, Hitachi, Matsushita, Mitsubishi and Sharp, which manufacture all VHS recorders under their own or OEM names, have reportedly agreed in principle to provide Dolby as a standard feature of the new two-channel models due on the market in Japan, and later in the U.S. when stereo TV is approved by the FCC.

Jon Roseman Productions, a leading U.S. and U.K. video/film promotion firm and producer of the syndicated "Juke Box TV" series for American International TV, has opened a New York office in addition to Los Angeles and London bases. Headed by Jerry Bergh, formerly with the Bill Graham, Bill Aucoin, Dee Anthony and Robert Stigwood organizations, the Manhattan office is at 158 W. 13 St., Zip 10011, phone (212) 924-0909.

Leslie-Kleinman International Inc. has been formed by Cy Leslie, former chairman of Pickwick International, and Harlan Kleinman, former Home Box Office and Warner Cable QUBE, for production of video material for the network, pay-cable and home markets. First venture is "America's First Celebration Of Country Comedy," scheduled for Showtime pay-cable Sept. 12.

VideoVision Inc., has expanded its videocassette distribution service in New York with a retail outlet at 229 E. 53 St. in Manhattan which also houses a production/duplication facility, senior vice president Larry Cohen reports. Newest additions to the firm's home video library include 24 half-hour semi-animated America history programs from MG Films and six adult "R" movies from Brian Film Distribution, including Xaviera Holland's "My Pleasure Is My Business.

Warner Cable's two-way QUBE service in Columbus, Ohio, has an agreement with Walt Disney Productions to air 12 of its features in the upcoming 1979-80 season. Joint announcement came from Michael D'Amato, pay TV division vice president for Buena Vista Distribution, and John Lack, Warner Cable executive vice president. Video Tape Network will package the 3 to 5-minute "Mr. Bill Show" segments from "Saturday Night Live" into a half-hour program for its 650-school college network and as a pay-cable special, under an exclusive agreement with Walter Williams, Jr. who has captured the magic of turning pain and suffering into creative comedy," notes VTN's John Lollos.

Starfleet Productions in Boston, which works with GK Communications and Backstage Inc. in taping the London Wavelength/BBC-TV "Rock Hour," has added an Ampex stereo tape deck to one mobile unit to provide more multitrack recording capability, and expanded its live stereo network service in providing sponsors for the shows, reducing the cost to record labels.

West/DiLorenzo, the New York-based creative services firm of Bonnie West and Kris DiLorenzo, is talent coordinator for the new half-hour syndicated "The Music People," produced by Andalsime Communication, Inc. Also involved are producer Tom Baldacci and filmmaker Chris Andrews, with a pilot film of the program available for preview by artist managers and label reps through West/DiLorenzo at (212) 929-3338.

Triangle Publications put out an impressive 124-page prototype issue of Panorama, the new monthly consumer magazine about TV, set for a February 1980 debut. Dummy features an extensive interview with Sid Sheinberg, president of MCA Inc., as well as a buying guide to home VTRs.
**U.K. Harrogate Festival Of Sound Adds Video Flavor**

- **Continued from page 38**

Video Warehouse and Intervision offered software in three formats. The former's World of Video 2000 catalog now amounts to 200 movie titles, with new releases scheduled at a rate of 30 each month for the coming year.

On the digital side, Pioneer demonstrated its new PCM system; De-Non: first in the field with its PCM disks back in 1972: was making them available for the first time in the U.K. at prices little above conventional audio levels, and speaker firm Celestion got together with John Bowles's Empire label, now part of WEA, to showcase PCM quality.

The new generation of metal-tape cassette decks is now well established. JVC launched a range of five models. Top-of-the-line KD-AX comes with a microcomputer for automatic bias and equalization adjustment; Rotel showed the RA2200M; Audio the AD6700 and ADL-40 front-loaders; Dual four new decks with metal tape facilities; and Marantz three.

Tandberg, now under the new Norse Data management, consolidated its lead in the metal tape field with the new TC1440A machine, first product to be fitted with the company's Dyneco equalization system. This is said to largely overcome the high-frequency limitations previously regarded as inherent in the cassette medium. Figures quoted are 12 dB maximum output at 10 kHz than conventional equalization systems. Among software manufacturers, TDK, 3M, EMI and Fuji all had new metal tape cassette tapes on view.

The trends in audio equipment run toward ever greater multiplicity of models balanced by packaging in systems and entertainment centers. Only Teleton showed such a system complete with television, but almost all manufacturers nowadays offer integrated audio setups or at the least recommended combinations. Pye of Cambridge recently the subject of a $75 million bid by Philips for the 40% of the company it doesn't already own, showed its rack-mounted "power tower" 6990, and Eagle no fewer than three complete systems, X-1, X-2 and X-3: complete with rack and plugboard under the slogan "real hi-fi for the price of a music center."

Philips chose Harrogate for the official U.K. launch of the prestige Black Tulip range, which includes two complete separates systems. The marketing package features exceptional technical back up with a specially set-up service and advice center in Trowbridge, Wiltshire. Others showing systems included Toshiba with the new 445 Series, and Aiwa adding its new 105 Series II from Kef, the 6X-2 separates systems models with alumi-norum enclosures. Wharfedale's new TSR and Laser ranges, and the Wetland International KLH line of computer-controlled speakers. An electronic module known as the Analog Bass Computer anticipates and controls cone motion by reading amplifier output, and in this way provides small KLH speakers with base reproduction as accurate as that achieved by much larger models.

**WHY JBL FLATTENS THE COMPETITION.**

**INTRODUCING THE 4313.**


JBL gives it to you without the bigger box that you'd expect along with it, since the 4313 only measures about 23" by 14" x 10"!

This new, compact professional monitor produces deep, distortion-free bass. And does it with a newly developed 10" driver. Its massive magnet structure and voice coil are equivalent to most 12" or 15" speakers. Yet it delivers heavy-duty power handling and a smoother transition to the mid-range than most larger-cone speakers.

The 4313's edge- wound voice coil midrange accurately reproduces strong, natural vocals and powerful transients.

Up top, a dome radiator provides high acoustic output with extreme clarity and wide dispersion. A large 1" voice coil gives it the ruggedness needed in professional use.

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

Audition the 4313 soon. We think you'll agree that its combination of flat response, power and moderate size flattens the competition.


**FIRST WITH THE PROS.**
New staff additions: Neil Winter, with a background in Audio Electronics, Record World and Audio Experts, is a new salesman at Reich & Bernstein, 1210 Yorkers Ave., Bloomington. Joining the firm is Irving Kalish, most recently with Midland International, in charge on the sales staff at Stan Astarti Associates, 173 Grant Ave., Englewood, N.J. 07631. Bill Gaedke, an audio visual consultant for the Star Corp. of America, is vice president, advanced consumer electronics division, at the Jack Bernan Co., 625 S. Calabassa Blvd., Inglewood, Calif. 90301. Michael Smith is managing the Western Michigan office for Ted Fiorello Sales Organization, 2605 La-pere Rd., Pontiac, Mich. 48057. 

A/V Tape Deck, Phono Imports Up While Auto Radios & Turntables Dip

WASHINGTON -- U.S. imports of most audio and videotape recorders, and players, and phonographs increased in value and numbers in the second quarter of 1979. Auto radios, record changers and turntables declined, according to the Electronic Industries Assn. Consumer Electronics Group marketing services department.

Custom value of auto audio, audio and video tape recorders and players increased compared to the first half, while the value of phonographs, record players, players, and turntables, and home audio tape players, plus color and home radio, declined.

Unit exports of video and audio tape equipment, and entertainment band radios increased in the first six months of 1979, with a decline noted for auto radios, phonographs and receivers.

Videotape recorders/players (VTRs) imports rose 11.4% for the quarter and 8.3% for the first half to 257,998 units, with six-month custom value of $144,833 million, a 12.8% increase. Video players only dipped 3% for the quarter, but are up 9.9% to 30,101 units in the first half, with a value of $9,456 million, a 21.4% gain.

Audio tape recorder units were up 7.3% for the first half to 7,225,209, valued at $334,736 million, up 21.8%. Audio home type players were up 3.3% of the first half to 1,460,304 units, valued at $35,641 million, a 2% decline.

In audio sound, audio player imports were up 11.1% for the first half to 5,156,223 units, valued at $243,58 million, a 27% increase. Auto radio imports for January-June were 10.8% to 2,441,428 units, with custom value up 2.6% to $93,78 million.

First-half imports of record players, record changers and turntables were off a significant 34.5% to 3,576,911 units, with value dropping 25.5% to $953 million. While phono only imports were up 39% for the half to 272,752, the 24% drop in phono Combos to 1,254,437 units resulted in a 17.1% decline for the category to 1,527,189 units.

New LP ‘Protector

MINNEAPOLIS -- New line of record/stereo care products from Bausch and Lomb, introduces a new Product Protector, with softspun foam inserts, for record collectors, and promote impulse buying with our store or department can attract and promote impulse buying with our unique designs in B-track and cassette tape merchandising. Each tape is completely visible to the shopper in an attractive, pilfer-proof displayer that can be flipped through as simply a kiosk offering pages in a book. "QUICK-VUE" displayers are available in eight different styles with tape capacities from 40 to 960.

We also have a combination holder that displays both B-track and Cassette Tape Model W-2. "BIG BATCH DOES IT BETTER" We design and build store fixtures especially for the music industry.

Send for our free color catalog and we are sure you will agree that the QUICK-VUE System is the most profitable way to increase sales.

Your store or department can attract and promote impulse buying with our unique designs in B-track and cassette tape merchandising. Each tape is completely visible to the shopper in an attractive, pilfer-proof displayer that can be flipped through as simply a kiosk offering pages in a book. "QUICK-VUE" displayers are available in eight different styles with tape capacities from 40 to 960.

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New Sound For Exit/Inn

NASHVILLE -- Signaling the start of its current upgrading project, the Exit/Inn, this city’s primary listening room and showcase facility, has installed a new sound system at a reported cost of $40,000.

The in-house system, designed and installed by Rich Carpenter of CARLO SOUND CO., features an Interface Electronics 2201 input console with built-in peak limiter and White’s third-octave equalizer designed to accommodate full-spectrum touring acts.

House speakers are four 4520 JBL cabinets, each with two two-way direct radiation speakers with folded horns powered by four 2470 JBL drivers. The entire system is bi-amplified with SAE power amps and SAE active crossovers.

The new monitor system consists of Interface Electronics, a channel

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LONSCOME CAT—Kazumi Watanabe, Owen YT/525MD, distributed by Discwasher, $15 list. Rock music has rarely been produced as cleanly throughout the frequency spectrum as it is on this meticulously crafted album of electric guitar, bass, keyboards, and drums, recorded digitally at New York’s Sound Ideas Studios. Instrumental separation and clarity is eye-opening, giving back to the listener much that is omitted or submerged, perhaps intentionally, in most pop productions. Electric bass, for example, becomes an expressive instrument in a player’s hands, not the dulled omnipresent throbbing heard on many pop efforts. Lead guitarist Watanabe is a prodigiously talented young player who gets excellent backing in rock and jazz fusion styles from session veterans Lenny White, drums; George Cables, keyboards, and Alex Blake, electric bass.

... DIRECT-Steve Gillette, Sierra Music/Records SDD1001, distributed by Sierra Music, $19.99 list. The direct disk process has added only one thing to this singer-songwriter solo recital—presentation value. Beyond that, sonic gains are imperceptible with voice and guitar reproduction equivalent to many analog recordings. Almost the entire LP is hurl of audiophile hooks, partially as a result of less than spotless production. Gillette contributes a dozen good songs and proves himself an effective singer and guitarist. The album is a good promotional item.

Jazz DIRECT-TO-DISC!

REVAMPED ‘Juke Box’

The involvement of the AFM is a vital cog in getting the series off the ground for this expanded version. ‘The union is trying to keep an open mind on this new field,’ says Gabriel, head of the national federation under the supervision of and also from the spotlight mixing which does tend to flatten some instruments over others. Paul Hoffert is a former member of the Canadian rock group Lighthouse which has a direct disk process has added only one thing to this singer-songwriter solo recital—presentation value. Beyond that, sonic gains are imperceptible with voice and guitar reproduction equivalent to many analog recordings. Almost the entire LP is hurl of audiophile hooks, partially as a result of less than spotless production. Gillette contributes a dozen good songs and proves himself an effective singer and guitarist. The album is a good promotional item.

Recordings for review should be sent to Alan Penchas, Chicago, and Stephen Trainman/Is Horowitz, New York. Earlier reviews appear in issues of April 14, 28; May 12, 26; June 9, 23; July 7, 21; Aug. 4, 18; Sept. 1.

TOSHIBA-EMI DOES IT BEST.

THE FIRST BY SLEEPY Hidehiko Matsumoto Quartet LF-95008

SMASHING! Nobuo Hara & His Sharpes and Flats Big band Gershwin and Rodgers & Hart LF-95017

OTHER TOSHIBA-EMI DIRECT-TO-DISC RECORDINGS CURRENTLY AVAILABLE

JUN FUKAMACHI AT THE STEINWAY Chops, triple Fukamachi originals LF-95001

EMERGENCY Emergency Strings (Modern Rock) LF-95002

SUPER STRINGS Tokyo Strings Ensemble (Beaustes melodies, Repshig) LF-95001

EXOTIC LATIN Soppo Missao and his Tokyo Cuban Boys LF-95013

SGT. PEPPERS LONELY HEARTS CLUB BAND Jun Fukamachi interprets the Beatles LF-95014

SUPER ROCK IN THE HIGHEST VOLTAGE Creation, plus Tatsui Yukoyama ELF-95016

ESTE ES EL TANGO PORTENO Jose Liberti Y Gran Orquesta LF-95018

CARNIVAL FROM BRAZIL Samba/ausique Authentic Brazilian folk music LF-95019

STUDIO LIVE Creation and Guests ELF-95024

Offer your customers the excitement and variety of TOSHIBA-EMI Direct-To-Disc jazz, popular and rock recordings. Write or call us today for full information.

World Radio History
World Electronics Chain Joins 11 Georgia Independents

The World stores are today essentially freestanding except for one of two stores in Brunswick, which are in a mall. World associates and their locations include: James Blount, Douglas and Waycross; Maurice Tressler, Warner Robins, and Albany; Cal McDonald, Dublin; Gene McKnight, Cordele; Darman McDonald, Brunswick and Statesboro; Vernon Mims, Brunswick; Fred Oakley, Valdosta; Mitchell Hill, Athens; Lamar Tucker, Tifton and Bill Telfry, Rome.

"We get together about every six weeks at the Macon store and spend the day talking. We discuss everything from a 10-cent resistor to an $8,000 stereo system. Often we have a factory rep in to demonstrate or help us do a better selling job. We discuss how to buy. Remember each of us is a board member and stockholder," Clark notes.

Clark shies away from making bold statements about the general operation. He emphasizes individual management of each store. He says the stores, which average about 2,000 square feet, stress Pioneer, Sansui, Technics, JVC, ESS, JBL, Panasonic, Akai and Sansui.

Clark doesn't like heavy warehouse inventory. Associates call him regularly to see if they can get particular product needs from overstocked stores within the chain. The stores handle accessories across the board, ranging from audio through record and tape care into carrying cases. TDK, Maxell and Memorex are the favored blank tape lines, he says.

Each store is responsible for its own advertising. Because they all lie within such a compact radius, there's a good deal of overlap. Clark explains. "We spend 90% of our ad budgets through FM radio. For example, hardly a day goes by that you don't hear the Macon store on WDEN, WCRY which are FM and WNEX-AM, all in Macon.

"We try to sporadically. For example, right now we are doing self-produced JBL speaker TV spots on a local station linked with 'Saturday Night Live.' It's normally too expensive except around the holidays. Print costs too much for the result. You have to go over a half-page to get attention," Clark feels.

Four of the stores handle records and tapes as a primary. "I tried software. It didn't work. You need an expert to buy. It was too competitive in Macon. I already have nine other stereo stores here. I know that product so I can handle it." World software stores buy from one-stops.

When you advertise in New York and New West, you're advertising in the two magazines that are directed specifically to the two music centers in the country, Los Angeles and New York City.

When you buy New York and New West together, you also get a nice discount.

Now, doesn't that sound good?

Hong Kong A/V Sale To China

HONG KONG—Filmo (H.K.) Ltd., a local audio/visual firm, has sold about $2 million worth of educational a/v aids to the Republic of China this year, according to managing director Walter Watkin.

"We've hardly scratched the surface," he added at a recent two-day exhibition of microfilm and microdata equipment here. He claims Filmo was the first a/v company to hold exhibitions in China after the start of the country's modernization program.

Filmo's sale included videotape recorders and cameras, monitors, 16mm film and overhead projectors, screens, language laboratories and teaching aids.
Digital Recording and Mixdown

- Blackbird Studio, Nashville, Tennessee, is planning to upgrade its recording facilities with a new SSL 4000C console and a new Neve 8058 recording console.
-ip - The Sound Factory, Los Angeles, is set to make a major expansion of its recording facilities, including the addition of a new SSL 4000C console and a new Neve 8058 recording console.

Miniature Recording

- Appleton Recording, Appleton, Wisconsin, is planning to upgrade its miniature recording facilities with the addition of a new SSL 4000C console and a new Neve 8058 recording console.
- The Crystal Recording Company, Los Angeles, is set to make a major expansion of its miniature recording facilities, including the addition of a new SSL 4000C console and a new Neve 8058 recording console.

Sound Business

Canadian Studio Starts a Label

TORONTO—Kensington Sound studio in the heart of this city has expanded into record production through the company-owned Gramophone Records Artists Folio creation.

The 24-track studio, which rents for a reasonable $65 an hour, is diversifying for creative reasons, says co-owner Berith Aylarssan who co-wrote and co-produced the company’s first album release.

“We have had numerous outside interests using the studio for album projects since we opened four years ago and decided to take our property a step further by making our own album and seeing what we could make of it,” he explains.

The disco project is built around three session singers who have had work experience and go under the name of Harlow. The Gramophone label has opened up an office at 875 Ave. of the Americas in New York in an attempt to secure a worldwide deal through a U.S. major, but if foiled Aylarssan says he will likely release his album domestically through a distribution deal made in Canada.

Kentucky’s Forum Launches New Firm

COVINGTON, Ky. Forum Studio here, which has been extensively by producer Mike Chapman for such artists as Exile and Blondie, has formed an independent production firm called Forum Productions.

The Neve Sound is now playing at THE VILLAGE RECORDER

Los Angeles

Neve is proud to be part of The Village Recorder incorporating record and mixdown studio complex. The distinctive oak paneled control room of Studio D equipped with the Neve ultimate 8078 NEACOM console makes The Village Recorder one of the most beautiful and most advanced studios in the world. But Messer, Horne, Matthews, LaPalm and Starr are now satisfied. They are now building a new Studio B to be fitted with the Neve super console 8108 and NEACOM computer mixing! Thanks, gentlemen. We appreciate your patronage.
400 To Garner Awards At Country Music Week

By GERRY WOOD

NASHVILLE — Country Music Week preparations are in high gear as some 400 awards are being readied for top entertainers, writers, publishers and radio personalities.

Starting off the week will be the Nashville Songwriters Assn. International Country Music Hall of Fame ceremonies and banquet. At least four songwriters will be inducted into the Songwriters Hall of Fame, with the president's award going to another major contributor to the country music industry.

The organization's executive director Maggie Cavender notes that this year's function is being held for the first time at the Hyatt-Regency Hotel, moving from its previous Shattered Lantern House location. Some 500 persons are expected to attend the event that starts with cocktails at 6:30 p.m. and dinner at 8 p.m. A keynote speaker will be announced soon.

The prestigious Country Music Assn. awards follow on Oct. 8 in a show to be televised live from the Grand Ole Opry House by CBS-TV. CMA awards will go to the entertainer of the year, single, album, song, female vocalist, male vocalist, vocal group, instrumental group, vocal duo and instrumentalist.

Highlighting the show will be the induction of two new members into the Country Music Hall of Fame. BMI inaugurates the invitation-only trilogy of awards functions by performing rights organizations Oct. 9.

The giant tent will be erected again at the BMI building to house some 600 guests, witnessing the plaudits going to the writers and publishers of some 80 award songs. The Robert J. Burton award will be given for the most performed-song to the BMI award criteria time period of April 1, 1978 to March 31, 1979. ASCAP will hold its banquet Oct. 10 at the Opryland Hotel again, promising a multi-media show as awards go to the writers and publishers of approximately 100 songs. AMAP's criteria is 10 weeks on the country chart, "within the last 12 months," in one of the three major trade magazines. It will be an invitation-only, black-tie affair.

As the convention pace heats up, delegates will be saying, "If it's Thursday, this must be CMA." The Woodmont Country Club will be the site for SESAC's awards banquet Oct. 11.

Some 500 attendees are expected as awards are given for the country album of the year, country single, song. SESAC most-recorded country song, country writer and the ambassador of country music award.

Winning criteria is based on the action of the three national charts and compiled by the board of directors.

Hank Snow Star Of Abuse Benefit

NASHVILLE — "Grand Ole Opry legend Hank Snow, a victim of child abuse and neglect, has scheduled the Hank Snow Child Abuse Benefit which will be held at the Grand Ole Opry House at 8 p.m. The show, to benefit a foundation that bears Snow's name, will feature performances by Roy Rogers and Dale Evans, the Four Guys, Skeeter Davis, Bo Bice and Slim Snow."

The address for mail order tickets is Box 750, Nashville 37202. Prices are $6 for seats on the floor, $5 for balcony.

Jerry Reed Cuts Path In 5 Cities

NASHVILLE — RCA artist Jerry Reed has completed a whirlwind promotional tour to publicize both his newest album titled "Jerry Reed Live! Featuring Hot Stuff." The tour, a joint venture sponsored by RCA and Columbia Pictures, began Aug. 27 in Raleigh, N.C., and swept through a total of five cities in four days, including Memphis, Kansas City, Minneapolis and Los Angeles.

In each city, Reed hosted a special screening of "Hot Stuff," for local music, radio and sales account representatives and held interviews to discuss the movie, his recording and the growing success of his double career as both actor and singer. And in L.A., Reed also managed to visit KLSM-FM to appear with host Sammy Jackson on "Coffee With ..."

Concluding the promotional push, Reed will appear in a series of concert dates, prior to filming the sequel to "Smokes and the Bandit" in mid-October.

British Festival Rated Successful

LONDON — The second annual all-British country music festival staged on the South coast at Brighton, some 50 miles from London, scored a triumph for the local country scene.

Expanding upon its original one-concert presentation last year, this year's event, presented at the £6000-seater Brighton Centre, was spread over three days (July 13-15) and spotlighted the entire spectrum of music from bluegrass to contemporary country-rock.

With two evening concerts and a midday bluegrass session, more than 20 British acts were involved. The free Saturday night concert, with ticket prices ranging from 50p to £1, attracted an attendance of more than 4000 and was headlined by Poacher and British stalwart Little Gitney and Room Service.

Other artists appearing included Mustang, Frank Yonco and the Everglades; John Goodfellow and Brian Cosgrave Elected of the Country Music Association's annual convention Oct. 8.

The Country Music Assn. radio committee man of the CMA radio committee and his station is an NBC affiliate.

CBS-TV, NBC In CountryCast

NEW YORK — CBS and NBC will share broadcast rights for the Country Music Assn. awards show Oct. 8 from Nashville. CBS will televise the show while NBC will carry it on its radio network.

Kenny Rogers will host the CBS-TV program and the NBC Radio hook-up will be handled by Bill Anderson and Ralph Enters. The shows will not be simulcast. Instead, the radio show will immediately follow the tv program and consist of audio segments from the telecast.

Bob Precht is producer and Walter Miller is director of the tv show. KSON-AM San Diego general manager Dan McKinnon is producer of the radio show. McKinnon is chairman of the CMA radio committee and his station is an NBC affiliate.

Cosgrave Elected

NASHVILLE — Vince Cosgrave has been elected by the Academy of Country Music's board of directors to serve as chairman of the organization for the ensuing year.

Formerly with Capital Records' country division, Cosgrave is now marketing coordinator for the Universal Studios film "Coal Miners Daughter.

CFGM-AM Offers Free Concert

NASHVILLE — A record-breaking crowd of more than 11,000 was treated to two hours of top Canadian country music as CFGM-AM presented the second free Opry North show from Country Acres Park in Richmond, Ont. The largest crowd in the three-year history of Opry North were entertained by Tim Daniels, Dallas Harras and the Carlson Showband.

The next show, scheduled for Sept. 20, will be held at the McBee-coke Olympia in Richmond, and will feature Carroll Baker, Ronnie Prophet and Edie Eastman.

DENIM RECEPTION — MCA Records staged a "hats off" party recently for singer Don Williams, center, to celebrate the success of his current single, "I Must Be Love." On hand to honor Williams, who has just re-signed with the label, were MCA president Bob Siner, right, who flew in from Los Angeles for the occasion, and Jim Foglesong, left, head of MCA's Nashville operation.

THE MOON MAN IS BLASTING OFF!

BY BENJAMIN

BELGIAN COUNTRY — Country music makes its star-studded debut in Belgium as the Oak Ridge Boys perform for the Brussels Millennium held outdoors in the Grand Place. Also headlining the bill were Roy Clark, Buck Trent and Clarence "Gatemouth" Brown.
Put An International Sales Kick In Your Country Celebration...

The world's at your feet with your ad in Billboard's

17th Annual World of Country Music

Advertising deadline: September 21, 1979
Issue date: October 20, 1979

1979's been a super year for country music... and all the country music business. Tell the world about your own super successes where they'll see 'em first: in Billboard's 17th Annual World of Country Music.

It's the advertising vehicle that's first to greet industry folks during Country Music Week. From the best-read trade throughout the country music world.

Billboard's World of Country Music really comes through with its up-to-date and thorough coverage:

- The Billboard Annual Country Music Awards
- The Year In Country U.S.A.
- The International Year In Country
- Country Radio Riding the changing American airwaves.
- Country Touring On the road to the eighties.
- Country Hot Spots Venues where the music shines brightest.

...And More!

Billboard's World of Country Music. The one that gets to Nashville first. Delivering the broadest and most powerful industry readership throughout the world. You'll only have yourself to kick later if you miss this important advertising closing date!

So contact Billboard's Nashville office today... and reserve your ad space now for The 17th Annual World of Country Music.

John McCartney
Billboard/Nashville
1509 Laurel St.
Nashville, Tenn. 37202
(615) 748-8145
KY. WOMAN

Amateur Gets A Break Via Rogers Disk

BY MIKE HYLAND

NASHVILLE—How does an unknown songwriter in Kentucky go from a night watchman's job at a liquor distillery to writing the new Kenny Rogers single? It's Nashville's latest sexy in stories, made all the more interesting by the fact that Debbie Humphrey, who penned the song, is a Combs writer. "I'm a Blackwood," she says. "I've been a fan of his for years.

"You Decorated My Life" was written two years ago and recorded by Morrison for Monument Records. "I think I was inspired by the music," says Johnnie Wright, who wrote the song.

Before her songwriter success and the Richland songwriter, she sang in a band, the Buckaroos, which drew more than 40,000 fans.

"I'm sure it's just beginning," says Hupp. "I've written for Jeff Davis, the Oak Ridge Boys, and The Gatlin Brothers Band.

Parkway Named For Epic Artist

NASHVILLE: The first annual Ronnie McDowell Music Festival, held July 4th, drew more than 5,000 to Portland, Tenn., hometown of the Epic recording artist.

Portland mayor Bill Rees presided over the ribbon-cutting ceremonies at McDowell's new complex offices and recording studio. The mayor also informed McDowell that Portland's main street has been renamed "The Ronnie McDowell Parkway," as a permanent tribute to the artist.

Enthusiasm for the day's entertainment were Tennessee Senator T. Tommy Cutrer and WSM-TV's Ralph Edwards. The entertainment featured sets by Bobbi Wright, Jessica James, Carl Perkins and the Jordans, as well as a lengthy set by McDowell.

Buck Gets Bucks

NASHVILLE—Back where he started his career, the Buckaroos, performed a benefit concert recently in Libertevely, Ill. to raise money for the mentally retarded. The concert, which drew more than 40,000 fans, was sponsored by WMAG-AM.

Country Billboard SPECIAL SURVEY For Week Ending 9/15/79

<table>
<thead>
<tr>
<th>TITLE-Artist</th>
<th>Release &amp; Label</th>
<th>Date</th>
<th>Pts.</th>
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<tr>
<td>&quot;The Dream Never Dies&quot;</td>
<td>Ken American</td>
<td>9/15/79</td>
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MCA Nashville Division Scores

By KIP KIRBY

NASHVILLE—A strong spate of chart activity has triggered an upsurge of momentum for MCA Music's Nashville division now on the Billboard Hot Country Singles chart, along with cuts on nine of the current Billboard Country LPs, are songs from the publishing firm's extensive catalog.

On the singles front, MCA has the new Oak Ridge Boys' record, "Dream On," which has leaped to number 15 slot as well as "Crazy Arms" by Willie Nelson, at 32 with a star. Jeanne Pruett's "Please Sing Satin Sheets For Me" is at 54, while "Guess Who Loves You" by Mary K. Miller went to 49.

The company's writers have cuts on such albums as Crystal Gayle's long-time best-seller, "When I Dream," which is now back on the charts. John Conlee's "Rote Colored Glasses," "Profile" by Emmylou Harris, "Classics" by Kenny Rogers and Dottie West, "In The Lonely," by T.G. Sheppard, "Just T Arrays" by Tammy Wynette, "One For The Road," the smash collaboration between Willie Nelson and Leon Russell, the Oak Ridge Boys'"Room Service" and "The Oak Ridge Boys Have Arrived" albums.

MCA Music is one of the top three music publishing ventures in the international market with more than 70,000 score copyrights, notes Jerry Crutchfield, vice president and director of creative services for the firm's Nashville office.

The company opened its local operation in 1965 as a part of MCA, Inc. Since then, it has amassed a total of 17 ASCAP awards and 35 BMI awards for its compositions, among these three recent "Million Performance" achievement recognitions from BMI for its catalog product, "For All We Know," "It Ain't A Secret" and "Kiss Of Fire."

The publishing firm's signed writers include Deborah Allen, Ted Barton, Mike Black, Wayne Berry, Jerry Crutchfield, John Conlee, Dave Loggins and Jan Crutchfield. Non-exclusive songwriters include Blake Mevis, Gerry House, Claire Cloninger, Peggy Chapman, Pam Miller and Grace Brech.

Besides the music writers—Conlee and Loggins—also being recording artists, Allen has been chosen to star in an upcoming feature film with Willie Nelson in the fall, possibly premiering one or two of her own tunes.

To accommodate its expanding operation and upgrade its writers' facilities, MCA Music has added a full-scale 16-track studio under the direction of Pat Higdon and Ted Barton, associates directors of creative services for the company. Also recently added are a musicians' lounge and increased office space for staff members who include Colby Drepock, director of administration and Dee Williams, administrative assistant.

Vice president Crutchfield stays active with songwriting and production responsibilities, including studio projects in the near future with Jody Miller, Terry Bradshaw and Greg Gordon. Crutchfield co-authored Susie Allen's recent hit single, "Two Steps Forward, Three Steps Back."

Contributing heavily to the company's chart traffic in the past months have been songs such as "If The World Run Out Of Love Tonight," and "Lovin' You Lovin' Me Loven You," cut by Jim Ed Brown and Helen Cornelius; "Pieces Of April," written and recorded by Loggins; "Danger, Heartbreak Ahead," and "Old Time Lovin'" for the Oak Ridge Boys; "Rest Of The Way" by Stella Parton.

"Guitarist Carlille displays not only his unique musical talents, but offers some very mellow vocal work on such tracks as 'Bury Me Beneath the Willow' and 'Lie to Me.' Some good foot stompin' music can also be heard on 'Catch Me If You Can' and 'Cotton Eyed Joe.'" Best Cuts: All of the above plus 'Way Back In The Hills.'

- Billboard Magazine


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Loudermilk looks on. The manuscript will be included in the museum's original manuscript on his first hit song, "A Rose And A Baby Ruth," to introduce his new band. Hit the Deck. Occasion:

Don Schlitz (who wrote "The Gambler") unveiled his rock'n'roll covariant in a show featuring his new band, Hit the Deck. Occasion.

"SHE BELIEVES IN ME"

entertainer received no fewer than four birthday greetings this week. The occasion coincided with Schlitz's birthday, too, and the entertainers received no fewer than four birthday cakes and a case of champagne delivered on stage.

RIDERS IN THE SKY showcased Aug. 30 with T.G. Sheppard and the Oak Ridge Boys at the Mercury Ballroom in Nashville, Tenn. The concert was taped for future use. The entire concert was taped for future use.

A quarter of a million dollars for the city's entertainment were booked on "Austin City Limits" for the coming tour. The city's entertainment were booked on "Austin City Limits" for the coming tour.


(Related to page 53 of the issue)
Wells Still Riding Charts; Pushes Her Ruboca Label

BY MIKE HYLAND

NASHVILLE—Though she has been entertaining for more than 40 years, Kitty Wells is setting new directions in her career. She was the guest of honor at a recent birthday celebration in Nashville, and she and her husband, Johnny Wright, have recently formed their own record company, Ruboca Records.

Wells, derived from the first two letters of their children's names, was established for the sole purpose of recording Wells and Wright. The first single release by Wells is titled "Thank you For The Roses," which shipped in July, and is now on the Billboard Hot Country Singles chart.

Her debut album, "Half Of Fame, Vol. I," was released to coincide with Wells’ 60th birthday. The album features the current single, plus re-recordings of eight of her greatest hits.

Nashville recently paid tribute to Wells with a birthday celebration that brought out more than 200 members of the music industry. WIBB AM did an all-day tribute to Wells, with many of the guests going on the air in recognition of her many accomplishments.

Wells, dubbed the "Queen Of Country Music" back in the '50s, began her recording career in 1949, cutting gospel records for RCA. In 1952, her first country single for Decca Records, "If I Wasn't God Who Made Honky Tonk Angels," was released. The record became a million seller, and Wells became the first female country artist to have a No. 1 record. She followed that record with 26 additional No. 1 records. She never had a single release that didn't chart.

Her 1954 duet with Red Foley, "One By One," was No. 1 for 52 weeks, and remained in the top 10 for two years. From 1954 through 1965, Wells was named Billboard's No. 1 female vocalist.

Wright has always been the business man of the organization, acting as manager and arranger and selecting Well's material over the past 30 years. As a recording artist, his initial success was as a member of a duo with Jack Anglin, known as Johnny & Jack.

Recording for RCA in the '40s and '50s, the duo scored with such hits as "Poison Love," "Crying Heart Blues," "Ashes Of Our Love," "Goodnight Sweetheart," and "I Can't Tell My Heart That."

They became one of the hottest duos in country music, and continued their success until Anglin's untimely death in 1963. Anglin was killed in a car crash, ironically, on route to the funeral of Patsy Cline, who had died two days earlier in a plane crash. Wright continued recording as a solo performer, producing hits that included "Hello Vietnam," "Old Honky Tonk," and "Nickets, Quarters And Dimes." He and Wells recorded together on such notable duets as "God Put A Rainbow In The Clouds" and "We'll Stick Together."

He has just completed a new album for Ruboca to be released within the next two months. Self-produced, the album was recorded at Cinderella Studios in Nashville and features the instrumental backing of Barefoot Jerry.

"Thank You For The Roses," Wells' first new recording in three years, was written by Jim Anglin, Jack's brother. The Wright family has always been close-knit, with Wright and his sister Louise along with Wells forming a vocal trio in the '50s.

Wells is now celebrating her newest release, "The Virgin," with Kirk Douglas and Ann Margret.
The latest music industry entity is Jim Tyrrell's T-Electric Records. Who would New Ventures, at this time, elect to fund a label when the industry generally agrees business is soft? We believe the softness will not reflect in black music sales, mainly because there has never been a great deal of money spent in that area, says Simmons.

He points out that returns are a major problem in the industry, but returns are not as great with black-oriented product.

"Jim (Tyrrell) is in a specialized area and we obviously believe that with his expertise in the music industry and with the musical direction of his company, he will be successful." Of the other 21 firms, he says, "We have admittedly given a number of persons choices they never had in the form of operating their own businesses."

"Not only does this increase the number of minority business owners, but it gives many others employment opportunities." Simmons admits, however, that we don't know how many companies will do well. All of our communications vehicles (radio stations) are doing well.

"Other companies dealing in music are Source Records, Brotherhood Altructions, a concert promotion firm; and Love & Comfort, a record label." (Continued on page 56)

**Soul Sauce**

$4 MIl Lent To 22 Firms In 3 Years

By JEAN WILLIAMS

LOS ANGELES—MCA/New Ventures, the three-year-old Minority Enterprise Small Business Investment Corp., has lent in excess of $4 million to 22 companies, according to Norbert Simmons, firm's president.

The latest music industry entity is Jim Tyrrell's T-Electric Records. Who would New Ventures, at this time, elect to fund a label when the industry generally agrees business is soft? We believe the softness will not reflect in black music sales, mainly because there has never been a great deal of money spent in that area, says Simmons.

He points out that returns are a major problem in the industry, but returns are not as great with black-oriented product.

"Jim (Tyrrell) is in a specialized area and we obviously believe that with his expertise in the music industry and with the musical direction of his company, he will be successful." Of the other 21 firms, he says, "We have admittedly given a number of persons choices they never had in the form of operating their own businesses."

"Not only does this increase the number of minority business owners, but it gives many others employment opportunities." Simmons admits, however, that we don't know how many companies will do well. All of our communications vehicles (radio stations) are doing well.

"Other companies dealing in music are Source Records, Brotherhood Altructions, a concert promotion firm; and Love & Comfort, a record label." (Continued on page 56)

**Soul Sauce**

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YOU GET ME HOT,
The Sizzlin' Single from JIMMY "BO" HORNE's
Hot Album

Available on the 7" Single; or....
the Sizable 12" Version

It's Your Choice, the 7" or the 12" —
It Depends on How Hot You Are!

These Stations Are
Really Hot—

KYOK  KATZ  KDIA  WLE  WIDU  WARR  WYE  WTAM  WUE  WBLX  WMBM  WEDR  WRBD  WTMP  WILD  WNAS  WJIZ  WRAP  WTOY  WVL  WAO  WVEE  WBOK  WXOK  WJLD

KYAC  KSOL  KPRS  WAAA  WLOK  WWIN  WENZ  WANT  WVIN  WJLB  WCHB  WBMX  WJPC  WIBB  WSO  WRWD  WBLK  WVON  WUFO  WESL  WTHB  WYLD  WXEL  WENN  WBUL

AVAILABLE ON SUNSHINE SOUND RECORDS; DISTRIBUTED BY RECS & TAPES.
NEA Jazz Grants Reach $1,066,400

LA QUÉS: Grants to promote jazz marketing at $1,066,400 have been awarded 210 persons by the National Endowment Of The Arts in Washington. That's an increase of 30 grants over those made a year ago.

Recipients include musicians and others concerned with educational programs, jazz presentations, short-term residencies and national festivals, concerts, publishing, garment, Biddle, Jr., chief of the program. The goal of the organization, an independent agency of the federal government, is to foster the development of jazz artists in the United States, to nurture and sustain them, and to encourage people to support jazz artists in our country and those of other nations. The majority of the grants—127—

and nearly half the funds allocated go to individual fellowships. Largest grant made is to Rutgers University, Newark, N.J., which will receive $114,770 to administer a jazz oral history project involving interviews of distinguished elder jazz artists.

The program started in 1969 with a single grant.

Former Count Basie sidemen Buck Clayton, trumpet, and Benny Morton. trombone, each receives $1,000 this year to support them "in the preparation of a narrative and photographic record" of their careers in jazz.

The NEA expects to award another 45 to 50 grants next year, Biddle says.

Remember ... we're in communion, so let's communicate.

Producing Duo Also Has Group

NEW YORK: Two hot, young producers, Minton and Reggie Lucas, view the recent sales slump and resulting layoffs of label personal as a necessity to trim excess fat.

"The industry is overweight," says Minton, "and the diet will do a lot of good." The two former Miles Davis sidemen say they have not had any problems dealing with labels so far. The success of their projects with Stephens, the current hot album, "What You Wanna Do With My Loving" and Robertson Black's hit single, "The Closer I Get To You," has kept them thriving. They also record with their own group called Minton.

Lucas and Minton feel many of the industry's financial woes are due to talent bidding wars and misreading of the disco trend. The producers are particularly critical of terms like a "cesspool of ineptness" and "repository of garbage" to describe disco music.

The two wrote and produced a top 10 disco record, Mills’ "Put Your Body In It." (Continued on page 63)

SOUL SauCE

Continued from page 54

of Musicians, the Black Gospel Collec- tion and ballet dancer, Paul Rus- sell.

* * *

Reportedly, when Muhammad Ali moved into I.A.'s exclusive Frer- mont Place estate recently, he ran up to Lou Rawls' front door and shouted, "Lou, let's go jogging." Rawls snapped back, "You better get out of here, you're causing my property values to go down." He said he'd go jogging with the champ. Rawls was set to headline Ali's re- tirement salute Thursday (6) at the Ingleswood, Calif. Forum. ... Todd Pendergrass has been upped to be special guest performer at the Con- greas Black Caucus' annual VIP reception scheduled for the Washington, D.C., Hilton Hotel Sept. 21.

The event kicks off the first eve- ning's entertainment at the Caucus' ninth annual Legislative Weekend, which brings together the most in- fluential black leaders from across country.

* * *

Remember ... we're in communications, so let's communicate.
BUFFALO El lawson, who booked some of the nation’s best jazz attractions into the just-concluded Artpark Jazz Festival, attributed some of the nation’s best jazz to Buffalo. It’s a good year for jazz, and Buffalo is one of the best places to see it. The National Public Radio, through tapings of performances by the University of Buffalo’s WOUB-MJ, will feature some of the Art Park event.

Lawson, though the Buffalo jazz scene will be extremely lively with major acts in the next two months, is praying for the best. Already there are assurances from Mayor James Byrne’s office that the event will be brought back in 1980.

Bobby Comes Home

LOS ANGELES - The Society for the Preservation of Dixieland Jazz hosted a benefit for the educational arm of the New Bull Moose Party Jazz Band, among others.

Among the special guests were Abe Becks, Kahil El’Zabar & the Ethnic Heritage Ensemble, the Art Ensemble of Chicago and the Beverly Hills Unlisted Band. The event runs from noon-8 p.m.

The sponsoring jazz group speaks for avant-garde music with an advancement of Creative Musicians Sokmers. There was also the rare opportunity to hear some of the local legends including blues singer Mama Yancey, who continues to perform occasionally though in her 70s. Among local groups presented were Jazz Ensembles Big Band, Little Brother Montgomery and the State Street Ramblerz with Edith Wilson, Lonnie Brooks, Blues Band, John Frigo Quartet and Fred Anderson Quartet.

Supporters of the festival point to the good mix of racial and age groups in audiences as evidence of the festival’s inclusiveness. Seating for several thousand is provided surrounding the modern bandshell and others spill over onto the sloping lawn that stretches several city blocks. Insect control and air-conditioning systems are in place.

(Continued on page 82)
Are Label Cutbacks Overplayed?

By NELSON GEORGE

NEW YORK—The head of For The Record, one of this country's better-known disco record pools, feels that the effects of record company cutbacks on the disco industry are "overplayed.'"

According to Judith Weinstein, bigger pools which are reporting regularly to the record labels should not be badly hurt. She states, "We have felt no ill effects so far. However, some of the smaller pools will probably be put out of business."

Weinstein thinks "the biggest danger in these cutbacks is that companies will not be very selective in their actions. A pool in Syracuse can be just as effective in its market as a New York City pool. But because it is not in a major disco center some companies may stop servicing them."

The major record companies still have not made a major commitment to disco. According to Weinstein "if they had they would all have a real disco promotion department, not just one or two people."

The failure of the companies to have disco departments is reflected in sales figures. She asserts, "A record company will push a record and get disco play. The people will like it and go to local stores looking for a copy."

"The disco promotion people will tell the company to ship the record because it's not in the stores. But the company, lacking faith in disco, will overanticipate returns and not ship enough. As a result the record will climb the charts for a while and then suddenly drop for lack of sales."

Weinstein has often found herself in the position of being an unpaid disco promotion person. She gives advice to many companies on their product in the disco market. At least twice a month she finds herself helping promotional people take their artists to New York's most important discos.

In fact this has made Weinstein develop a relationship with one of the city's more popular discos, the Paradise Garage, where she helps artists set up dates. This private club holds the coveted "Selling the Record" prize.

The limited selection of records sent to pools also finds disfavor in Weinstein's eyes. "If record pools were serviced with all types of product, we would see discos breaking a wider range of music."

"Rock, funk, RB, all have a place in disco," states Weinstein. "It seems to me that record companies provide certain records for discos, certain records for AOR radio and others for black stations. It doesn't have to be that structured."

Weinstein was manager of one of Manhattan's most famous discos in the early '70s, the Loft. There she recalls doing everything from the Motown Sound to Led Zeppelin.

For the Record is an outgrowth of the Loft. There: under informal circumstances, DJs used to gather to get new product and discuss the latest music.

As disco grew, the need for a more structured operation became apparent and Weinstein was asked to run it. For the Record is a non-profit pool with a six-member board of directors.

It began in February 1978 with 15 members, but by June had leaped to 75. At the beginning of this year For the Record had 100 members and now the number is 125. The waiting list is 150 deep and, with the cutbacks, grows daily.

Monthly dues are $25. Aside from Weinstein the only other staffer is DJ Kenny Morgan who helps with distribution.

Kuala Lumpur Sees Another Mobile Move

By CHRISTI LEO

KUALA LUMPUR—Yet another mobile disco operation has been started here to cater to the escalating demand for portable disco music sounds at private parties and other functions.

The operation, Dino's Mobile Disco, is being run by three entrepreneurs who have all had exposure to the disco industry abroad.

Head of the company is Dino Ja'afar, who, along with his partners, have invested an estimated $24,000 in the venture. According to Ja'afar, the firm has two fully equipped mobile units offering the best in state-of-the-art sound equipment, and a light show which includes fog and bubble machines.

Ja'afar is the company's key spinner. He shares the responsibility of running the two systems with freelance deejay, Osman Kassim. He states, "We're looking for another full-time deejay, but we have not yet been able to find a person of the caliber we require. Most of those who want to work do not match our expectations. Our preference leans toward an experienced professional."

Dino's Mobile Disco is also contemplating the purchase of a third unit. Rates for the rental of any one system range between $250 for private house parties to $750 for large hotel functions.

Look for our name in lights.

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- Projectors
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- Sound Mixers
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- Chaser Lights
- Strobes
- Helicopters
- Mirror Balls

Mobile Disco Consoles

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(516) 752-1288

By EVA FREESTYLE and "Rock It To The Top."

The album featuring the two titles plus a forthcoming release, "I'm So In Love With You," is being re-mixed and retitled "Mantus" for release under the new setup. Crittenden declares.

In addition, SMI will soon release a singles and 12-inchers by Heat called 'Skate Dance' and Patrice & Quincy's "They're Playing Our Song," from the hit Broadway musical of the same name. Also, a soul act, Kenny Bee, has been inked to the label.

Crittenden, a writer, has two publishing firms, Satellite Music (ASCAP) and Williamson (BMI), which are administered by Chappell Music.
### ATLANTA

**This Week**
- 1. **This Time** - Barry White/Miniforce - Columbia (12 inch)
- 2. **The Break** - Alton Ellis - RCA (12 inch)
- 3. **The Break** - Alton Ellis - RCA (12 inch)
- 4. **Get Up and Bongo** - Freddie James - Warner (12 inch)
- 5. **I've Got The Best Dance** - Gene完美的 - Columbia (12 inch)
- 6. **The Break** - Alton Ellis - RCA (12 inch)
- 7. **The Break** - Alton Ellis - RCA (12 inch)
- 8. **Get Up and Bongo** - Freddie James - Warner (12 inch)
- 9. **The Break** - Alton Ellis - RCA (12 inch)
- 10. **Can't Live Without Your Love** - American Jones - Columbia (12 inch)
- 11. **Love Insurance** - Front Page - Panorama (12 inch)
- 12. **Get Up and Bongo** - Freddie James - Warner (12 inch)

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### BOSTON

**This Week**
- 1. **Get Up and Bongo** - Freddie James - Warner (12 inch)
- 3. **Get Up and Bongo** - Freddie James - Warner (12 inch)
- 4. **Put Your Body In It** - Freddie James - Warner (12 inch)
- 5. **Love Insurance** - Front Page - Panorama (12 inch)
- 6. **The Break** - Alton Ellis - RCA (12 inch)
- 7. **The Break** - Alton Ellis - RCA (12 inch)
- 8. **Move On Up, Up, Up** - Derrick Robinson - Warner (12 inch)
- 9. **My Feet Keep Moving** - Derrick Robinson - Warner (12 inch)
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### CHICAGO

**This Week**
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- 2. **Get Up and Bongo** - Freddie James - Warner (12 inch)
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### DALLAS/HOUSTON

**This Week**
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Pool Group Adding Promotion Services

NEW YORK—Seemingly Better Productions, one of the country’s leading black disco record pools serving the Washington/Baltimore area, has expanded in operations to assertively become the first black independent disco record promotion company.

According to Sundance, head of Seemingly Better Productions, the move into independent promotions in the Washington/Baltimore/Virginia area, the 13-member pool will now work more closely with radio stations, one-stop operators, distributors and record labels to take new releases through all stages of promotion.

Explains Sundance: “We have structured the operation along the lines of other successful independent disco record promotion companies now operating. However, we believe we have an advantage that we also know the black music market.”

Seemingly Better Productions is moving with confidence into this new area of activity. Sundance feels that all the early barriers of being a black company in a predominantly white industry have been overcome.

“We have proven our sincerity and expertise and have won a lot of support at all levels of the industry.”

All orders are shipped immediately. We export to DJ’s in all foreign countries against first order.

We give personal attention to your needs. We accept VISA and MASTER CHARGE.

We order 10,000 pop oldies in stock. Send for our FREE listings of imports, 12” singles and our expertise, and have won a lot of support at all levels of the industry.

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The Musique II LP produced by Patrick Adams. "Glide." On "Love Massage" the lyrics are similar to "In The Night" with sexual overtones that might create difficulty with radio play.

However, the same intensity and power from the previous hit is captured on this new release. Well defined sound, fine orchestration and arrangement have made this a well thought out album.

Prelude's selection of quality material is also evident on the L.A.X. LP. All songs are well crafted, concise and to the point. High level energy is sustained on "Woman Ad Lib," "I Don’t Want To Be Undercover" and "Saturday Night Something Special.

What is surprising from this label, in view of the above, is the "Pinocchio" LP, written, produced and recorded by John Bradly. "Hang On In Their Eyes," brought with it certain doubts about its disco possibilities. Now, Milder’s style has kept the tone intact with its original haunting melody and she comes across with a popular pop crossover. This 12-inch 33 1/3 r.p.m. record is taken from her "Night In Whisper's" LP on Atlantic Records.

Not to be overlooked from this label is Come-nune’s fifth album which contains the current 12 inch 12-inch Rock Me." The label, "Annoy," has a dramatic second verse with two explosive cuts "Call Me Tonight" and "Living On Love." The album was produced by the artist. Again from Atlantic is the album 12 inch 33 1/3 r.p.m. disc "Drake Voss" taken from the LP of the same title. This popular European group, which will be appearing in the U.S. shortly, has sold solid disco material on this current release.

Butterfly Records recently hosted one of the slickest promotion parties to hit New York City. Held at the Copacabana, each of the label’s acts sang with its original haunting melody and she comes across with a popular pop crossover. This 12-inch 33 1/3 r.p.m. record is taken from her "Night In Whisper’s" LP on Atlantic Records.

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By ALAN PENCHANSKY

The series' first two-record sets, sup- posedly will be in stores for Christ- mas shopping. The double sets will carry a $17.98 list.

According to the executive, Mexi- can, Canadian and German affilia- tions have begun importing the Sonic Series. The company, the only EMI affiliate offering super-fi press- ings, also is looking to promote such series to first-time classical customers.

Titles in the forthcoming release include: Rachmaninoff's "Symphonic No. 2" (Previn); Rimsky- Korsakov's "Sheherazade" (Rostropovich); Mozart's "ESte Kleine Nachtmusik." Albimov's "Adagio" and Pachelbel's "Canon" (Marri- ner); "Strauss Waltzes" (Bos- kojev); Grafit's "Grand Canyon Suite" (Abravanel; Scott Joplin's "Red Black Book" (Schuller); Boro- din's "Polovtsian Dances" and Rim- sky-Korsakov's "Russian Easter Overture" (Rostropovich); and "Beethoven Overtures" (Jochum).

Montano says EMI is no longer involved in the production of quad- raphonic recordings, though a few quad titles are in the planning stage.

Four-channel albums already listed in the catalog will be remas- tered with one channel eliminated. "We still have a lot of calls from quad affi- cionados," he explains.

PIPA PRIZE — Sid Love, director of marketing for Classical LP's International, awards retail customer Marie Marzlik of five Chinese pipas given by the Polygram company to winners of in-store drawings. The presentation to Mulatkulcz concludes the promotion with New York's Barnes and Noble, list one of five Chinese pipas given by Marie Marzlik concludes the promotion at New York's Barnes and Noble, part of Music City's shopping. The double sets will be the first in this arena in four years, perhaps in time for Christmas. It is a $9.98 list Seraphim line con- tained in the catalog will be remas- tered with one channel eliminated. "We still have a lot of calls from quad affi- cionados," he explains.
**Abolish List Prices, Says Polygram Exec**

**LONDON** - Britain’s disk industry should abandon its recommended retail price system, according to a top executive, for “an archaic and lunatic bogey from a bygone age which does not belong in the contemporary record business.”

David Fine, now managing director of the Polygram Leisure Service (U.K.) group, which controls both Polydor and Phonogram, says: “I’d like the whole industry to move away from RRP, but I might well be prepared to go it alone.

“Certainly I doubt it will be long before I’m inclined to publish only dealer prices and make no reference to RRP at all to recommended prices.”

In a press interview here, he advocates selling to the dealer at a wholesale price upon which the retailer adds his own profit, and so sets his retail price according to this needs.

Royalties, currently based on retail prices, would be calculated instead on the wholesale price and an average of the prices from a cross-section of shops.

And he insists: “This is nothing revolutionary. Similar systems operate successfully in Germany, France, Spain, Portugal, Switzerland, Sweden, Denmark and South Africa. I like to think a lot of the U.K. trade thinks along the same lines.

He would also like to see the industry, giving dealers what he calls “formal amounts” in return for accepting bulk deliveries, or deliveries to a central warehouse, or seven-day settlement, or absorbing faults. He feels independent dealers are expected to infra-sell: i can’t wait to hear the album. i enjoy your music no end.

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**REWARD MOVE BY ASSN.**

**Singapore Offers $ In Piracy War**

**By PETER ONG**

SINGAPORE — The Singapore Phonogram Assn. is offering up to $2,200 (U.S.) to anyone providing information which may lead to the conviction of disk and tape pirates. Move is unprecedented in this market.

At the same time, the Assn. is launching a campaign to educate the public about music piracy. Says a spokesman: “This is the most effective ways to combat the No. 1 menace in the music industry here, in the absence of government action.”

Already, the organization has received encouraging response from the public. An average of 30 calls reach the SPA daily since the reward offer was made. It specifically wants information on manufacturers and importers of cassettes bearing a host of trademarks,” such as AA, GMI, US, etc.

Notes one Assn. source, “This is one sure way of harming the pirates. I know for a fact that they’ve been lying low. Some have even moved out of their premises for fear of being caught.”

A number of full-page advertisements to educate the public have been placed in the local press. In those, the SPA reiterates that piracy is theft, and that Singapore’s excellent trading reputation is being damaged because the Republic is now considered a center of the world’s pirate activity.

The body says its members’ investments may be lower than the current annual $1 million, as a result of piracy.

Adds the Assn. spokesman: “Some of the callers have expressed disgust because they didn’t know that the labels they bought were illegal, until they saw the advertisement.”

It’s understood here that the campaign and the rewards policy is being supported financially and philosophically by the International Federation of Producers of Phonograms and Videograms (IFPI).

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**ZEPPELIN: IN THROUGH THE TOP DOOR**

NEW YORK — As in the U.S., initial international sales of Led Zeppelin’s “In Through The Top Door” suggest that the brown-bagged album is, indeed, the block-buster that many industries believe will help reverse the current sales slump.

The Swan Song release debuts on the U.K. charts at No. 1 (an unusual event, though not as unusual as in the U.S.), and in the process, it may add to Bob Dylan’s “Slow Train Coming,” which enters at No. 2.

In Japan, where foreign-repertoire albums are always in strong competition with local product, “In Through The Top Door” arrives at No. 14 on the national charts. In Australia, the album comes on at No. 5, and in neighboring New Zealand, at No. 9.

More nations are expected to fall to the Zeppelin forces soon. The British rocker's Swan Song label is handled worldwide by WEA. Also on its roster are Dave Edmunds and Bad Company, who have both been enjoying chart activity in various markets recently.

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**At Odds: April & Aussie Importer**

**All Foreign Product With April Copyrights Affected**

**SYDNEY** — The Record Plant, Australian importer specialist located in this city, has claimed that April Music is waging a campaign of “harassment” against it and other importers.

Under an informal agreement with the ANZ (Australia and New Zealand) Copyright Society, most import stores are paying 50% of retail price on all records, for distribution to the country’s music publishers.

In August 1977, April Music withdrew its participation from this agreement. Claims were made that the company apparently sought to prevent importers selling its copyrights by simply refusing to accept any royalty payments from the stores.

“We were informed that April had withdrawn from the agreement,” he continued.

On June 1, 1978, April approached the ANZ with a different beat. “We are prepared to accept royalties, only if a detailed list of every title that the store proposed to import was supplied to April in advance. This, the store pointed out, is an impossible task, for knowledge of the exact content of every new album is simply not available to retail 10,000 miles away from source. The Record Plant, however, did compile and submit a detailed list, which was then returned by April with numerous refusals. An amended list was then submitted, with the refusals excluded.

“As we expected, they advised us that no royalties whatsoever would be accepted, and instructed us to remove all copyrights from sale,” says Fahey. “We were supplied with a computer print-out of approximately 12,000 titles and told that these were not to be imported. Apparently, we are expected to

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**FRIENDLY GREETING**—CBS Records international president, Dick Asher, welcomes CBS Germany recording artist, Nina Hagen, to the company’s recent convention in London (Billboard, Sept. 8, 1979). At left, seated, is Leslie Loaf, wife of Meat Loaf, another CBS artist who attended the confab.

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**SEPTEMBER 15 - 1979 BILLBOARD**

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**EDUCATE**

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**FOR MORE INFORMATION pick up the SNEPA annual report.**

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**SEPTEMBER 15 - 1979 BILLBOARD**

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**SEPTEMBER 15 - 1979 BILLBOARD**
**The Parkinson Pitch: Polydor As 'Carriage'**

LONDON — A bullish briefing by deputy managing director, Tom Parkinson, concluded the final morning of Polydor's U.K. sales conference in Bournemouth Aug. 30-31. Speaking in almost Churchillian terms, Parkinson lashed industries defeatism and hold out the promise that the new Polydor/Photogrammer merger — in which Parkinson himself heads the commercial division — will result in “the biggest thing since the end of the country's leading record group.”

Reminding assembled salesmen that singles and cassettes had never been stronger, LPs had only dipped, and that trade value of the U.K. business was now a massive $800 million, Parkinson said: “No way is this our industry dying. We have problems but they can be overcome.”

On Parkinson's prospects he pointed out: “Our roster is strong and largely homegrown, unlike others. We are part of a worldwide group that leads from the front and consolidates for the years ahead.”

“We can plan more professionally, we can work more effectively; we can cut our waste; we can merchandise. We can move into 1980 with the knowledge that we are a front carriage in the biggest music train in the world. We will lead with every weapon we have in this field we are years ahead.”

Details of the company's traditional autumn campaign were revealed. Under the Dealers' Choice scheme, 42 albums and 37 tape titles chosen as “diversity” will carry special bonuses, while an additional scheme allowing dealers increased margin on the entire Polydor range will run from September to year's end.

**Poles Take Top Intervision Prize Contestants Come From All Over European Continent**


This festival is open for entries from both the Eurovision and Intervision competitions, and names previously involved have included Karel Gott, Dana, Monika, Polonina, and Pink Floyd, plus a couple of compilations of licensed repertoire (including Mott's) set for television promotion.

**Delivering Mi-Sex Down Under**

SYDNEY — It's what's been seen as a copybook example of creative and hard work in the recording industry today: signing, recording and marketing local talent. CBS Australia has delivered a Stockmeyer new act in apt time.

Mi-Sex, described as a “new wave Supertramp” by CBS, last October sent the “Communication” album to test pressing stage and thought, in 6 weeks, it would be on top of Australia's top 20 best-sellers (see Hits Of The World, this issue).

The one-hour July live performance was carried by the 2SM radio network placed for November in Brisbane, 2NX Newcastle and 6PM Perth, and inaugurated a 25M involvement which continued with the airplay of no less than five cuts from the LP.

The station's music director, Barry Chapman, doesn't hide his obvious enthusiasm about the LP: “It heard the LP at test pressing and it was one of the classiest local recordings in a long time. When I saw them perform live, the band's personality and vices impressed me so much that I set up the live radio launch.”

Mi-Sex has a precedent for becoming the first CBS act to play at a product launch, but set no precedent for the band making its 25M in high Australian demand.

Since 1964, when Kiwis Ray Columbus and the Invaders hit No. 1 here with “My Number One,” New Zealand acts have streamed across the Tasman Sea, and all have been notable for their above-average musical quality.

Many vanguards of Australian rock, like Bob Keen, Burch, Glyn Mason, Max Merritt, Mike Rudd and Phil Key, are New Zealanders. Dependence on the Kiwi market has returned.

During the latter '70s, Kiwi acts have been especially predominate at the annual Festival of Split Enz, Dragon, Hello Sailor and, lately, Mi-Sex.

Producer Dawsen was also responsible for the signing of Dragon in 1976, and their subsequent success. That band went on to achieve U.S. release via CBS (Portrait) where Mi-Sex is now under consideration. American launch of the act could be imminent, however, according to some CBS sources.
KUALA LUMPUR— The ban by Radio-Television Malaysia (RTM) on vernacular, i.e. local language, recordings has been extended to cover not only local compositions but also covers of international songs, as well as labels. The ban, implemented in 1979, was seen as ironic, coming as it does at a time when radio and television here are increasingly becoming a medium for education and entertainment. The ban has been vigorously opposed by the music industry, which fears it will stifle creativity and innovation in local music. The ban is expected to be lifted soon, following a court ruling that it is unconstitutional.

**Aussie Imports Row**

Noted another, Eric Yeo, a Sir Australian manager who is keen to see the establishment of a network for Australian music. "We are enforcing our rights to sell records without airplay," he says. "We are not hoping to get any exposure for our covers."

**Shu-bi-dua Is Danish SRO**

COPENHAGEN— Ticket-sales for this month's tour of Denmark by local rock band, Shu-bi-dua, have been called for by Shu-bi-dua's single show here in October.

And the band's newest Polydor album has reportedly sold 100,000 copies in only three weeks, a giant total for this small market, and confirmation of Shu-bi-dua's wide appeal, from pre-teens to pensioners.

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Rockabily Seen As Canadian $ Trend

BY DAVID FARRELL

TORONTO—Rockabily is being predicted as the next big thing in music by several notable industry players in this market and starting October, North American audiences are going to be able to see the latest five-piece Crazy Caven and the Rhythm Rockers launch a full-scale assault on the market with an entourage of 75 "teddy boys" (town on management's rented jet.

"Rockabily music is definitely on the upswing," says Don Keel, who operates a rockabilly and rock disk department in his store. He estimates rockabilly sales in the past 18 months have jumped by as much as 250%.

"I've found a lot of the kids who were buying new wave and punk records are now buying up old rockabilly records. We sell the singles for between two and three dollars, which is a sizeable chunk of money.

Keel is a rockabilly enthusiast who has dabbled with the idea of a rockabilly radio show in the market, along with friend Dave Ross. "The music has energy and in its own way it fits with the punk thing because it gets music back to the basic," notes Keel, who now manages a rockabilly band known as the Bop Cats.

"I've had to work on the promotion of my local act called 'Black Friday' and it's really taking off. I'm really proud of the way he's handled the situation and he's managed to learn all of this stuff."

Large chain outlets, such as A&A Records and Records On Wheels, also report steady sales on compilations and singles of rockabilly music which are mostly imported from the U.S. or the U.K.

"Notes. Booth again: Britain has always been a trendsetter and rockabilly is a hot music now over there. While so many. It's the new punk thing. Now, I mean, they really want to hear this stuff."

"We've had to work on the promotion of my local act called 'Black Friday' and it's really taking off. I'm really proud of the way he's handled the situation and he's managed to learn all of this stuff."

"The concept of this double LP, critici- sehenstein, success and in some circles, something was all having agreed upon before entering the studio. "Very few of these LPs have been released. You can count on them on one hand. It's important for us to tackle that," he notes. "I don't think it's important in our case. We're coming up with 20 new songs. We couldn't have a single one if we had one side."

"To relieve fatigue in the studio, he and Ken raced model cars, played cards, and took long hours of relaxation in the studio. "We had to go out and learn about recording of that LP took so long. But it wasn't as painful a process as 'Ru-"mours,'" he says.

"What comes out is basic feel. You go through an initial period of enthusiasm, but then you have to work things out. If you don't work things out, you have a problem."

"The kids respond to new bands with roots in rockabilly and rock&roll. They are going to be asked to be the judge of their own."

"I've got five members of a band that's called 'The Black Friday' and the kids like it. They like the energy, the upbeat feel. We're the ones who are doing the next album. ' We had to work on the promotion of my local act called 'Black Friday' and it's really taking off. I'm really proud of the way he's handled the situation and he's managed to learn all of this stuff."

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Our only criteria for what we wanted on this album was
(1) it didn’t bore Knox Phillips and
(2) it made Jerry Phillips' leg shake:
Jerry is an ex-professional, most
perfectly formed midget wrestler and
has a very honest and opinionated leg.

—John Prine

JOHN PRINE. A very honest and
opinionated singer/songwriter,
with a new album that does a lot
more than just shake a leg.

Produced by Knox Phillips and Jerry Phillips
for Southern Rooster Productions
Al Bunetta Management
**Closeup**

**LED ZEPPELIN, In Through The Out Door, Swan Song SS6002 (Atlantic). Produced by Jimmy Page.** "In The Evening" tracks the sensibility of the opening track with its pulsating synthesizer intro, but when the quartet strikes, it’s as if an elephant just dropped down into the greenhouse. Jimmy Page dominates the track with a singing, ringing guitar obbligato that he first used in 1964 rockin’ rhythm piano and Plant simply wows us in her own way. Page, meantime, delicately fields a connective solo that must rank as the defining moment of the whole album. "Hot Dog" is a suitably slinky-sounding sauce that rings as an absolute classic. "Ramble On" features a drum intro, but when the drum intro is laid down, the song quickly becomes an absolute classic. "The Legend" and "One More Car" are both excellent tracks that showcase the band’s ability to create memorable songs.

**Lifelines**

**Births**

Son, Kevin Timothy, to Diana and Tim McCabe Aug. 30 in Atlanta. Father is songwriter and independent producer as well as president of the Atlantic chapter of NARAS.

Daughter, Symphony Michelle, to Cynthia and Michael Roberts Sept. 3 in Walnut Creek, Calif. Mother is singer-dancer; father is producer and president of Orinda Records.

Son, Matthew, to Marla and Paul Drake Aug. 30 in Chicago. Father is consultant and disco deejay at Kisses in Chicago.

**Marriages**

Tanya Wells, singer, to Kenny Roberts Aug. 30 in Burbank, Calif.

Debbie Boone, singer, to Gabriel Ferrer Sept. 1 in Los Angeles.


**Deaths**

Homer Capehart, 82, involved in the pioneering efforts in the jukebox industry, died in Indianapolis Sept. 3. He had a major impact as a writer of the book for "Bubbling Brown Sugar," and music and lyrics by H.B. Sullivens, "A Christmas Carol." He is in Harlem and has a book by Philip Robinson with 12 other books by Peter Udell and Garry Sherman.

Bojangles," with a score by Charles-research and lyrics by Sammy Cahn. He is on the board of the Life of dancer Bill "Bojangles" Robinson. Cast will include Cab Calloway, Honi Coles, Eubie Blake and possibly Mike Grant.

Another prominent black who is being portrayed in a musical is George Washington Carver. The show titled "Carver" will feature a book by Lofen Mitchell, who also wrote the book for "Bubbling Brown Sugar," and music and lyrics by B.B. Barnum, L.A.'s most noted arranger-composer. Also on the wings is "Evolution Of The Blues," which spans 200 years of American music, and features Lee Van Cleef, Dean, and Bruce Heath in the cast. The show is written and is being directed by Jon Hendricks. It has played long runs in San Francisco and is presently winding down in L.A.

**FOR SALE**

Twelve semi-automatic record pressing plants, with approximately 8,000 sq. ft. in newly remodeled building in excellent location.

All machines installed to press black or picture records.

Machine shop and packaging departments across the street for fast service.

Call: (213) 925-4113 Monday thru Friday 8 a.m. to 4 p.m.
A. "David Werner" is a Flashmaker and Pick of the Week in all trades.

B. "What's Right" from the album is the first single because of intense radio demand. It's currently in the Top-20 of Most Played and Requested AOR radio songs.

C. Every major tip sheet has picked "David Werner" and "What's Right" as the sure-fire album and single this year.

C - "David Werner: The album that wears rock 'n' roll on its sleeve. On Epic Records and Tapes®.

Produced by Clearmountain. Werner and Doyle in association with Record Logic Corp. "Epic" and the "E" logo are trademarks of CBS Inc. © 1979 CBS Inc.
FESTIVALS 7th and 8th of JULY 1979

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CONCERTSOUND and SUPERMICK for their PA & Lights and their excellent crews
Henk Van Der Lely and Dick Scheepbouwer as stagemanagement
Guy and Mark of HUMO - magazine
And all the friends at Universal Songs, Ariola, EMI, Phonogram and WEA-Records

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We look forward to hear from you if you think of touring Europe.

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Phone: 016/23.95.41 - 016/23.95.41
Telex: 40098/3020 BELG
**POP**

**Country**

**DISCO**

**First Time Around**

**Picture Disk Sales Sag; Promotion Up**

**MagnaVision In Chi**

- Roy Black—Rock Sugar (3:29); producer: Tom Cochrane; writer: Don Ross; publisher: Warner Bros.
- Bob Delaney—Sweet Dreams (3:29); producer: Mark Davis; writer: Cheryl Fein; publisher: MCA 4717

- Neil Young & Crazy Horse—Rust Never Sleeps (Hey Hey, My My (3:53); producer: Neil Young; writer: Tim Rogers; publisher: SRF/Atlantic 8028

- Point Blank—Mean To Your Queenie (3:29); producer: Mark Davis; writers: Sylvester Stewart, Flamp Banks; publishers: Fresco, BMI/Bubba, ASCAP.

- Duncan Sisters—Rock Along Slowly (3:39); producer: Mark Davis; writers: Gorrie & White; publisher: First Lady 1948

- Waylon Jennings—Come With Me (2:59); producer: Jerry Kennedy; writers: Mark Sherrill/Josh Whitmore/Scott K. Hall; publisher: ASCAP.

- Anne Murray—Broken Headed Me (3:43); producer: Jim Grimes; writer: L. Williams; publisher: RCA 111123.

- Linda Williams—No Love, No Where, Without You (3:32); producer: Michael Verdick, Robbie Patton; writers: Robbie Patton, M. Moore, B. Hawes, M. Farrow; publisher: MCA 75612

- Richard Wills—Endless (2:41); producer: Tom Collins; writer: David Wills; publisher: A&M 2180S.

- David Wills—Catch Me Now I’m Falling (3:31); producer: Tom Collins; writer: David Wills; publisher: A&M 2180S.

- Tom T. Hall—You Show Me Your Heart (And I’ll Show You Mine) (2:26); producer: Tom T. Hall; writer: Jerry Kennedy; publisher: MCA 75612.


- Jerry Fuller—Don’t Do Anything (I Don’t Need) (2:24); producer: MCA 41110; writer: Jerry Fuller, publisher: Blackwood/Fields, BMI, MCA 41114.

- Gary Verga—You Know I’m (3:23); producer: Gary Verga; writer: Jon Lee; publisher: EMG 97714.


- Syl & The Family Stone—Remember Who You Are (3:23); producer: Mark Davis; writers: Sylvester Stewart, Howard Stern; publisher: SRF/Atlantic 8028.

- Soul in the Hole—Theme (3:30); producer: Steve Ligor; writer: Baby Bu; publisher: A&M 75612.

- SLS—MFW/Ed En to Me (3:24); producer: Jerry Kennedy; writers: Mark Sherrill/Josh Whitmore/Scott K. Hall; publisher: ASCAP.

- Machine/Mania (3:12); producer: August Danzel; writer: Jon Snider; publisher: SRF/Atlantic 8028.

- Larry Graham with Graham Central Station—Sneaky Frank (3:20); producer: Ron Gold; writer: Larry Graham; publisher: SRF/Atlantic 8028.

- The Soul Orchestra featuring Gogmag—Boo How (3:56); producer: Steve D’Onofrio; writer: Helen Martin Jennings; publisher: SRF/Atlantic 8028.

- The Duncan Sisters—Rockin’ A Slowly (3:19); producer: Jan Gertten; writer: Marquita; publisher: SRF/Atlantic 8028.

- Lenny Williams—Lover Man, Lover Me (3:35); producer: Frank E. Wilson, writer: Wes Farrell, Al DeLory; publishers: Sagrad, ASCAP, NMI/A&M 8706

- The Impressions—Sorry (3:27); producer: Carl Davis; writer: Carl Davis; publisher: SRF/Atlantic 8028.

- The Soul Rockers—Be Ever Wonderful (4:15); producer: Richard Davis; writer: Manny White, Ray Quinn; publisher: Sagrad, ASCAP, NMI/A&M 8706

- Magnavision In Chi

Chicago—Advertising and promotion for the Magnavision videodisk player has begun in this market, however units won’t be delivered until sometime in 1980.

systems are being demonstrated at Goldblatt’s department store locations and at Playboy home electronics stores with orders written for delivery later.

Chicagocan selling season with many of the disks going out of stores in the $10-$15 price range.

“But like anything else,” indicates Bob Delaney, manager of Tower Records on Sunset Blvd., in Los Angeles, “it was overdone. Consumers don’t ask for them anymore and they are pretty much a dead item. In the beginning they were collecting items because they were in such limited editions. But the labels ruined it when they began making so many available. And they issued picture disks of artists who didn’t deserve to have picture disks.”

Like other retailers, adds Delaney, Tower Sunset has several hundred of the non-returnable picture disks from various labels leftover.

“We’re hiding them,” he explains. “and will probably bring them out before Christmas and offer them for 10% above cost.”

“That’s what we will probably do also,” notes Karl Rouchman of the Flipside chain in Chicago. “But we hedged our bets at the beginning and didn’t commit to too many. We still have some but they are not really a fortune any retail at all.”

Agrees Jim Grimes of the National Record Mart chain in Pittsburgh. “They’re a completely dead issue as far as we’re concerned. There’s absolutely nothing happening with them anymore.”

Most major labels have no plans to insert any picture disks this fall.

Bob Patterson of the Fitzgerald-Hartley Co. in Los Angeles, a major manufacturer and supplier of picture disks, indicates labels are no longer placing 50,000 to 100,000 orders.

“It’s more like 2,000 or 3,000 these days,” he says. “But we continue to get orders for picture disks for promotional purposes. It’s still quite viable on that level. And picture disks continue to be popular in Europe.

The trend now is for something more unusual like varied shaped disks. That’s generating interest.”

**picture disk sales sag; promotion up**

Los Angeles—The bloom is off the picture disc rose for most retailers around the country although picture disks have not disappeared as a viable promotional tool.

The problem is, an expensive, limited edition process whereby the album graphics are imprinted on laser engraved vinyl, is a process that may be obsolete a year or two ago when both Mushroom Records and Capitol began the first major labels to make it available to the public in substantial quantities.

At that time (Billboard, July 28, 1978) Mushroom reportedly made 150,000 copies of Heart’s “Magazine” LP available while Atlantic had reportedly sold 100,000 copies of the Beatles’ “Sgt. Pepper’s Lonely Hearts Club Band” album distributed.

Prior to that labels had issued this offbeat item, which also included albums of colored vinyl, or limited quantities, usually several thousand which were distributed to the trade as a promotional vehicle.

CBS Canada and Mushroom in Canada began testing the market looking for making them available commercially with Meat Loaf’s “Bat Out Of Hell” and “Magazine,” respectively.

Most labels followed Mushroom’s and Meat Loaf’s cue in the U.S. and began issuing picture disks of their top artists in huge quantities. The trend reached its peak during last year.

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**First Time Around**


**ROD McINTOSH**

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- GARY VERGA—You Know I’m (3:23); producer: Gary Verga; writer: Jon Lee; publisher: EMG 97714.

- DAVE McELROY—Get Your Hands On Me Baby (2:40); producer: Dave McElroy; writer: Steve Dunn; publisher: Con Brio, BMI 209159.
| TITLE/Artist | MBS | WSM | CPP | ALM | EMI | WBM | BMG | Rca | BM | BMI | WEA | CHA | WB | CAP | A&M | CBS | MCA | EMI | BMG | BM | BM| BM | BM | BM| BM | BM | BM | BM | BM | BM | BM | BM | BM | BM | BM | BM | BM | BM | BM | BM | BM | BM | BM | BM | BM | BM | BM | BM | BM | BM | BM | BM | BM | BM | BM | BM | BM | BM | BM | BM | BM | BM | BM | BM | BM | BM | BM | BM | BM | BM | BM | BM | BM | BM | BM | BM | BM | BM | BM | BM | BM | BM | BM | BM | BM | BM | BM | BM | BM | BM | BM | BM | BM | BM | BM | BM | BM | BM | BM | BM | BM | BM | BM | BM | BM | BM | BM | BM | BM | BM | BM | BM | BM | BM | BM | BM | BM | BM | BM | BM | BM | BM | BM | BM | BM | BM | BM | BM | BM | BM | BM | BM | BM | BM | BM | BM | BM | BM | BM | BM | BM | BM | BM | BM | BM | BM | BM | BM | BM | BM | BM | BM | BM | BM | BM | BM | BM | BM | BM | BM | BM | BM | BM | BM | BM | BM | BM | BM | BM | BM | BM | BM | BM | BM | BM | BM | BM | BM | BM | BM | BM | BM | BM | BM | BM | BM | BM | BM | BM | BM | BM | BM | BM | BM 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1978
THEIR TOP 20 SINGLE: “DON’T HOLD BACK”
AMERICA LEARNS TO PRONOUNCE “CHANSON”

1979
THEIR NEW ALBUM TOGETHER WE STAND
THEIR NEW SINGLE “JACK BE NIMBLE”
AMERICA STILL LEARNS TO PRONOUNCE “CHANSON”

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“Jack Be Nimble” 7-7762
“Jack Be Nimble” 12-AR 9023

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From Ariola Records and Tapes

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She's Pat Benatar

"If You Think You Know How To Love Me"
the single from the album
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Don't play around with Pat.

Forget the others. Those women who claim they're rock 'n' roll singers. Pat Benatar is the real thing. She's got the looks. She's got the voice. And she's got an album with enough sizzle to fry your imagination. Watch out...

At last, a woman who can rock!

Chrysalis.
Records and Tapes
the album CHR 1236
the single CHS 2373
World Radio History
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**FOR WEEK ENDING SEPTEMBER 13, 1979**
The Manufacturers:
Audio Accessories, Inc.
AMPFEX Corporation
Electro-Voice, Inc.
HMI Electronics Inc.
RTS Systems, Inc.
Shure Brothers Inc.
Stanal Sound, Ltd.
Wireworks Corporation
Yamaha International Corp.


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## Billboard Top LPs & Tape

### September 15, 1979

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### Suggested List Price

- **$7.98** for the week
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CBS Donating Slogan To Industry

NEW YORK—CBS Records has developed on ongoing slogan boost- ing the value of recordings as a “best entertainment value” and has of- fered, through the Recording Industry Assn. of America, its use by other manufacurers.

The slogan—“Buy It. Once. Enjoy It A Lifetime. Recorded Music. Is Your Best Entertainment Value”—was developed through the office of Bruce Lundvall, president of the CBS Records Division.

Lundvall added that usage of the slogan is “innovative” on CBS’ part and hopes that there’ll be an “all-in- industry” commitment as well.

TEAC Tascan Shows Its New Portastudio

LOS ANGELES—Creative audio takes another step forward when TEAC introduces the Portastudio 10 (Monday) during a spe- cial press conference here at the Air- port Sheraton Hotel.

Believed to be the only device of its kind ever made or marketed, the TEAC Portastudio is a combination four-in, two-out mixer and multi- track cassette recorder that is all self- contained and weighs less than 20 pounds.

TEAC describes the product as a “musical instrument” on which up to 10 musical instruments or vocals can be recorded using the firm’s si- mul-sync “ping pong” recording with only one-time dubbing for each instrument.

The firm adds that it can be used by musicians, composers, audio/vi- sual technicians, educators and recording enthusiasts.

BMI 2nd Half Royalties Boosted

The new Copyright Law has opened new avenues for licensing, such as colleges, public broadcasting outlets and many venues that had been con- sidered as private clubs such as fras- teral organizations and country clubs.

Percentage increases were given in the following areas, according to BMI.

All plateau performance records (for songs receiving in excess of 25,000 performances) increased 35%; base rates for television themes of network prime time plays remained in effect.

In addition, third quarter checks averaged increased payments to TV themes of network prime time shows broadcast more of 26 weeks. Fourth quarter payments afforded those same increases to themes of shows broadcast in excess of 13 weeks.

Payments to BMI from broad- casters are based on a percentage of royalty such that the industry’s adjusted gross income.

“Operating efficiencies” was an-other reason cited for the hike, and BMI’s Theo Zavin notes that ad- vanced computer techniques have been making hits on the other side of the Atlantic for 21 years.

Does England’s Cliff Richard have a U.S. label deal at all? Singer’s “We Don’t Talk Anymore” is shaping up as a major worldwide hit on BMI.

While Biruta is being counted on to add to the noise we already had.”

The special account covers all new product purchased at the special price.

Dashut Completes ‘Tusk’

Studio D was chosen for “Tusk” for several reasons. “I’m biased be-cause Ken and I helped design it,” he says, “so it’s not surprising that every- thing was cut live: these days you overdub. So, most work takes place in situ, which is an advantage: things you’ll find that in Studio D, the stu- dio is bigger, it was important for us to have such a recording. Psychologically, it means more free-

Other reasons are the neutral wood atmosphere and that the con- tact is maintained between isolation boxes.

Though Dashut says “Tusk” is a basic album in that the band wanted to achieve a raw sound, mixing down to a 24-track was done on digi- tal Soundstream equipment in Salt Lake City where it is available. “I’m scared of tape digital equipment,” he adds. Clean, like tape noise. Tape noise is as much a part of music as the wood atmosphere and that the con- tact is maintained between isolation boxes.

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Videotape Rights On Broadway

continued from page 69

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The pot is a lot at the end of this rainbow.

Because Rose Royce is a lot of things. To a lot of people—soul, disco, pop and rock types—in a lot of different places, Europe, Japan, South America, Australia, Shreveport, Seattle. Rose Royce has the sound spectrum covered. Again. This time on a churning, red-hot album out to clear the air and ears alike.

Chase the bad weather away with Rose Royce. A taste of what's at the end of the musical rainbow.

Rose Royce.
Rainbow Connection IV.

Includes the hit single, "Is It Love You're After" (WHI 49049)
Produced by Norman Whitfield On Whitfield Records and Tapes.
Manufactured and distributed by Warner Bros. Records Inc. (WHI 5397)
Available on Warner Bros. Records and Tapes (BSK 3355)