IMIC Board Firmed For D.C. Meeting

NEW YORK – The advisory board for Billboard's first International Music Industry Conference of the '80s has been firmed.

The event, an annual forum for industry leaders to discuss their problems and air their diverse opinions, is for the first time being held in the Continental U.S., in Washington, D.C., April 23-26. Venue is the Hyatt Regency Hotel.

The advisory board comprises the U.S.: Stan Coryn, executive vice president of Warner Bros. Records; Leonard Feist, president of the National Music Publishers Assn.; and Seymour Stein, president of Sire Records, Irwin Steinberg, executive vice president of Polygram Corp.; Mike Stewart, president of RCA Records; Stan Steinberg, executive vice president of Polygram Records Europe; and Bob Weiss, president of Warner Bros. Records; Harry Horowitz, executive vice president of Polygram Canada; and Lev Levitan, president of A&M Records in that country.

From Europe the advisory board comprises: Sig Anderson, president of Polar Music, Sweden; Marcus Bicknell, managing director of A&M Records Europe; De Brown, international director of Chrysalis Records; John Deacon, director general of the British Phonograph Publishers Assn.; and Dorothy and Stanley Holm, executive director of the American Association of Independent Music Publishers, Washington, D.C. (Continued on page 6)

ATV Buys Rupe's VENICE Catalog

By Irv Lichtman

NEW YORK – ATV Music has acquired Venice Music, which sports a catalog of soul classics starting with the early '50s.

According to Sam Trust, president of ATV, the BMI-affiliated publishing firm was purchased for a price "in seven figures" from Dorothy and Arthur Rupe. Rupe formed the West Coast-based company in 1952.

The catalog contains more than 1,000 copyrights, including the BMI million performance song, "I'm Leaving It All Up To You," and such other copyrights as "Long Tall Sally," "Tutti Frutti," "Boney Moronie," "Dizzy Miss Lizzy," and "L Duffy Miss Clady." (Continued on page 26)

Polygram in Canada Abolishes List Price

By David Farrell

TORONTO – Suggested list pricing of records and tapes will be abolished by Polygram Canada starting Feb. 1.

It's the first move by a major on this continent towards base price invoicing to the retail trade. The concept is gaining some support in U.S. industry circles – although Irwin Steinberg, executive vice president of Polygram Corp., says no change there is imminent and Britain is likely to abolish (Continued on page 49)

Sanyo Offers Digital Tape Of Cooder LP In March

By Jim McCullaugh

LAS VEGAS – Ry Cooder's "Bop Till You Drop," rock's first major label all-digital album on Warner Bros., will now be made available as a digital tape.

The Sanyo Electric Corp. will offer it with its new Plus 10 PCM digital audio adapter – a device that turns a videocassette recorder into a digital audio player in March. Cooder's music is believed to be the first purely digital programming material to be made commercially available.

Sanyo joins several other manufacturers offering a PCM digital audio adapter to consumers in the U.S. by introducing the Plus 10 here at the four-day International Consumer Electronics Show which ends its run (Continued on page 27)
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Big Potential Seen in 3rd World Nations

By CARY DARLING

LOS ANGELES—Despite increased nationalism among Third World countries, the music business remains an important factor in many developing nations. This is particularly true in areas where a strong and sophisticated film industry does not exist. In six years, the music industry has increased its sales in Turkey, Indonesia and the Philippines by 67, 71 and 195%, respectively. Four of these nations—Brazil, Mexico, South Africa, and Colombia—make up the bulk of Latin American sales.

Jerry Vosin, international exploitation manager for Polydor, notes that his firm recently lost a company in the Middle East. “We had a company in Lebanon, for example, that we thought we could operate with. However, we concluded that we needed to have a local partner to be successful.”

In the case of Brazil, the flouting of the local copyright laws by bootleggers remains a significant threat. The National Congress of Brazil is currently considering a bill which would make copyright piracy a federal crime. Vosin says that a small number of bootleggers have been arrested. However, the majority operate with total impunity.

Several international managers noted that the music business is a good example of how small firms can compete with major companies. In Brazil, Polydor’s Latin America division—formed in 1979—has no employees and no office in Brazil. However, its sales grew 73% in 1979, reflecting the growing importance of the Latin American market.

The creation of a strong music industry in these nations is also encouraged by the U.S. government. The U.S. Congress has passed legislation to encourage the export of U.S. music. The legislation includes tax incentives for record companies that export their products.

Brainstorm Suing Tabu Productions

LOS ANGELES—Members of the group, Brainscream, have instituted a suit against Tabu Productions, doing business as Tabu Records, seeking declaratory relief in Superior Court here.

Charles M. Overton, Renell E. Gonvalves, Larry H. Simek, Sharon Womack and Belita Karen Woods, members of the act, allege that the defendants are operating an unlicensed record company. They also claim that the defendants are taking advantage of the public’s ignorance of the contract in failing to comply with the binder’s terms.

In his complaint, the filing contends that the defendants have impeded the act’s attempts to negotiate a new recording pact. Since the plaintiffs informed Tabu that the contract was terminated in October 1979 because of noncompliance with provisions of the contract.

The plaintiffs seek a court declaration that the pact is voided as of October 1979, along with damages determined by the court plus punitive damages of $1 million.

The contract, filed with the court, indicates a 5% of suggested list price royalty be paid on all U.S. sales.

ANSWER IN 3 MONTHS

Polygram Searching For a Scrap Solution

By ADAM WHITE

NEW YORK—Although Poly- gram is “philosophically committed” to the destruction of U.S. cutouts and excess stock, the company’s European affiliates, the company professes practical problems in implementing the bold and sweeping policy.

The commitment to scraping surplus products in 1980 was made as Poly- gram executive Dr. Werner Vogel, voice-over and program manager, prepared the company to break into Europe from every major American label (Billboard, Jan. 5, 1979).

Vogel’s, newly appointed president of Polygram’s worldwide record operations, put the total of U.S. pressings which could find their way across the Atlantic as high as 500 million, though sources closer to home dispute the size of that figure.

But Irwin Steinberg, executive vice president and Polygram believes it will take three months to evaluate the company’s cutouts and overstocks, and the scraping thereof.

It will be “as close as possible” to 10%8 recycling, Steinberg says. Because he agrees that such surplus has a disruptive effect on the market-place—in the U.S. as well as Europe. But details still have to be worked out, not the least of all how Polygram’s distributed and partnerships are handled.

Though there have been broad in- terdepartmental discussions about the policy to scrap cutouts and about the company’s commitment to that, Steinberg notes that there have not yet been talks with those third party and other labels. Nor are such talks planned until Polygram has made further assessments of the surplus problem.

(Continued on page 50)

Chicago Symph 1st To Regularly Air In U.S.R.

CHICAGO—The Chicago Sym- phony will be the first American or- chestra to broadcast regularly in the Soviet Union.

Broadcast tapes provided by WMFT-FM will be supplied to the Soviet State Committee for Television and Radio. In return, WMFT will broadcast distributed and distributed performances of the Leningrad Philharmonic, Boholshi Orchestra, Moscow Symphony, and Leningrad Radio and Television Orchestra.

The broadcast agreement was signed in Moscow by Chicago Sym- phony coordinator Dean Grier, and becomes effective this year.

Radio Nordstandar, general manager of WMFT-FM, believes that 21 per- formances will be available to the Soviets.

In the fall of 1979, WMFT as- sisted in the production of a Chicago Symphony concert which was relayed by satellite and broadcast live in the U.K., Belgium, Finland, France, Germany, Italy and Swe- den. WMFT-FM’s four Chicago Symphony concerts to more than 350 radio stations in Canada. Eu- rope, Japan, Australia and the U.S.

‘Old Folks ’ Buy, Too, New Survey Indicates

5,000 Disk Consumers Upset Old Preservation

By PAUL GREEN

Tabu—terminated contract defendants breached members’ plaintiffs.

Brainstorm—pany’s commitment head of Butin.

SANTANA BENEFIT—Herbie Hancock joins Carlos Santana onstage at a benefit concert for the UNICEF Year of the Child at the Roxy in Los Angeles. Seen, from left, are: Carlos Santana, Santana keyboardist Alan Pasqua, and Hancock.

54 Platinum, 172 Gold Disks Certified

By ROMAN KOZAK

NEW YORK—In 1979 the Recording Industry Assn. of Amer- ica certified 54 platinum records (12 singles and 42 LPs) and gave gold certificates to 172 releases, includ- ing 60 singles and 112 albums and tapes.

Because of a policy where certifica- tions are now delayed 120 days af- ter a disk is released, no product is certified that has been released from Sept. 1 to Dec. 31 of last year. This makes an effective compari- son with 1978 figures impossible. Under the old certification rules, in 1978 there were 10 platinum and 61 gold singles and 112 platinum and 493 gold LPs.

Leading the gold and platinum parade for 1979 was CBS with 53 golds (18 singles and 35 LPs) and 16 platinum (14 LPs and 2 singles). The Columbia label itself had 66 gold singles, 17 gold LPs and four platinum LPs. Epic had four gold singles, a platinum single, 10 gold LPs and five platinum LPs.

To Our Readers

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‘Non-Creative’ Publishers Lashed By New Organization

LOS ANGELES—The new Or- ganization of Non-Creative Pub- lishers has set as its goal reversing the trend toward personal managers, business managers, attorneys and accountants serving as administra- tors of artist writer’s catalogs.

According to Billy M. Blackman, head of Arista Music and one of the four founding members of the L.A.- based organization, all catalog and all chart records are controlled by what he calls “creativity function- less administrators.”

“So many of the people who are functioning nowadays in publishing are not publishers,” he charges. “In the past 10 years there has been a rapid growth in the number of pocket publishing companies with- no professional staffs, or ones that rely upon a consultant to manage the size of their catalogs.”

“Music publishers are suffering because this is what is rightful reason, our turf, is being usurped by these people who do more than publish, but are not significantly in percentage for an unbelievably small task.”

Mekel sees the organization as bearing an entirely different value in terms of purpose from the National Music Publishers Assn. “The NMPA is geared to lobbying for increased rates and other regulations which owners of copyrights, whether they’re mere administrators or crea- tive music publishers.”

“Being taken care of brilliantly by the NMPA, what we want is a service that takes care of the health of creative music publishing.”

Specifically Mekel argues that “a creative publisher can be so busy in areas that separate him from a simple administrator: exploitation of material, record promotion, coordinating international releases and activity, exploitation of music in print and developing the writer’s knowledge of the business and broadening his knowledge of his craft.”

Innov Mazer, head of April/ Blackwood Music, also sees the aims of the two groups as different. “The NMPA is primarily concerned with perpetuation and income; we’re out to enlighten the industry and the general public as to what the cre- ative obligations of a music pub- lisher.”

According to Mekel, administra- tors who do the minimum amount of paperwork will be in around $13,000. (Continued on page 17)
LOS ANGELES—Rock Against Racism, an organization which feels music can educate as well as entertain, is growing in this country as it recently opened West Coast chapter and a national convention next month.

“We believe you can fight bigotry through musical expression,” says Stephen Jay Morris, founder of the six-month-old Los Angeles office. “A Fender Stratocaster is a more lethal weapon than a AK-47. Let’s say Led Zeppelin wrote an anti-Klan song. It would probably cut deeper than the Sturm und Drang because there’s a new type of Klan member now who has long hair and likes rock music.

Rock Against Racism was formed in 1976 in reaction to the National Front, a British right-wing political party, which attacked rock music along with non-white British residents. The leader of the group was surrounded by a remark guitarist Eric Clapton uttered anti-Semitic slurs in Bingley, England, the beach and an endorsement of the National Front.

The U.S. chapters have the approval of the headquarters in England to form. However, each is autonomous and will decide in the best ways it sees fit. Mostly concerts are organized with local bands. In Los Angeles, getting started has proved difficult. Though the organization is usually allied with local new wave scenes, this has proved no boosted of support for Morris.

So far, only one concert has been staged in Los Angeles by Rock Against Racism, an outdoor affair in the downtown MacArthur Park which raised $2,000 for the ACLU of Los Angeles, Zilch and Opus. Because of the coolness shown by the rock and new wave community toward them, they were forced to look to other areas. “The only places from which we’ve gotten any support are from the black, Chicago and gay communities,” admits Morris.

“Rock Against Racism is a new concert, a mixture of funk, soul and Latin music.”

The situation is just the opposite in New York where the year-old local chapter is its own club—the 500-capacity Studio 10—where it holds mostly new shows every week. “It’s easier,” charges Morris, “because we’ve evolved more with the rock scene. The organization has some black, Jewish and gay members. It’s more a national interim committee, a member of the national interim committee, which is based in New York.

With little coordination between the various reported chapters in Chicago, San Francisco, Los Angeles, Lexington, Ky., Washington, D.C., Los Angeles, Detroit and New York, there are difficulties to attain. “There are various people vying to be the official Rock Against Racism in this country and there is a lot of overlap between our group and other organizations,” noted Dana Deal, also a member of the national interim committee, which is based in New York.

The coordination of its various areas and decide which chapters are official, a national convention is planned for Detroit in February.

I have had threats made against me,” claims Morris. “The hardcore punk rockers get upset and say racism is cool and they wear swastikas. But then a lot of them are in it just for shock value. A lot of other rock fans think rock and politics don’t mix.”

JUKEBOX OPERATORS TV Show On Jan. 19

NEW YORK—For the first time on network television the Amusement and Music Operators Assn. will make a television show out of its annual music awards.

The two-hour special, co-hosted by George Segal and Mac Davis, will announce winners of the 1979 awards, which were actually presented at the association’s convention Nov. 11. The show airs Tuesday (8). Should the show be successful, plans are to make these awards a live tv presentation next year.
This one’s between you and Lou.

When Lou Rawls says “Sit Down and Talk to Me,” he’s talking to you. But once you hear his new album, you won’t want to talk. You’ll just want to listen.

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General News

Firm IMIC Advisory Board For D.C. Meeting

Stig Anderson, Polar Sweden
Marcus Bicknell, A&M Europe
Stan Coryn, Warner Bros. U.S.
John Deacon, British Phonographic Industry
Irwin Steinberg, Polygram Corp. U.S.

Continued from page 1

tographic Industry; Siegfried Loch, managing director of WEA Germany, and Wim Schipper, international director of Ariola International.

The conference agenda is being shaped now by the board, and more information will be published shortly, along with details of keynote speakers, participating speakers and panel chairman, and social and entertainment programs.

It's the 10th IMIC, coming on the dawn of a decade which arguably offers even greater challenges to the music and record industry than those it faced at the first confab in 1969, held in Nassau.

This year's event will focus on all the major issues of the day, including the industry's role in an entertainment business which is rapidly reshaping to embrace new technologies, the short-term difficulties of static sales in many world markets, the effects of home taping and piracy on business, the minefield of parallel imports in the European arena and the creative challenges of finding and developing talent with global potential.

The selection of Washington to host IMIC '80 also offers participants an opportunity to voice their views within hearing of the country's lawmakers, important in light of the growing industry support for a tax on blank tape and with the Copyright Tribunal about to review arguments for an increase in the mechanical royalty rate, to cite just two issues.

The conference registration fee, which doesn't include fares or hotel accommodation, is $550, with a special spouse rate of $225. Prospective attendees are urged to register as soon as possible with Billboard's U.S. or European offices: Diane Kirkland/Nancy Falk at 9000 Sunset Blvd., Los Angeles, Calif. 90069 (213-237-7040) and Helen Boyd at 7 Carnaby St., London W.1 (01-439-9411).

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Aretha Franklin Heading For Arista Pact

NEW YORK—Attorneys for Aretha Franklin have negotiated the termination of the soul singer's contract with Atlantic Records and are studying a proposed contract with Arista.

Both Atlantic and Arista decline comment. An Arista spokesman says it is the label's policy to withhold comments on signings until after an artist has put signature to a contract.

First reports of the label switch appeared in the Dec. 8, 1979 issue of Billboard. It is reported Franklin will have her own label under the Arista contract.

Franklin signed with Atlantic in 1966 and has had numerous gold singles and albums for the label. Her first was "I Never Loved A Man The Way I Love You" in February 1967. The album of the same name was released the following month. Both it and another single from the album, "Respect," went gold.

In the following year "Aretha: Lady Soul" achieved gold and produced million selling singles "Chain Of Fools" and "Since You've Been Gone." Next came the gold single "Baby, I Love You" from the album "A Seat At The Table." Aretha Arrives.

Her last and 23rd album for Atlantic, "La Diva" was released last fall. Ads in music magazines promoting this album were reportedly taken out by Franklin herself, not by Atlantic. The album has not been a great seller by previous Franklin standards.
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NEW YORK—The melodies of Richard Rodgers and recordings made beautiful music together for more than 50 years.

And, fittingly, RCA Records plans to make his last cast recording of the smash Broadway revival of "Oklahoma!"—which opened Dec. 13, Rodgers, who died Dec. 30, at the age of 77, was too ill to make the opening—be the first such event of its kind this year.

And it’s the original cast album of the 1943 production of the classic Rodgers and Oscar Hammerstein show—their first Broadway collaboration—that is credited with starting the practice of making full scale cast albums available to the public.

As Rodgers himself wrote in his 1975 autobiography, "Musical Stages," "Right from the start, there was considerable competition for the rights to record the songs from the show. None of the others appealed to Oscar or me until Jack Kapp, the president of Decca Records, came to us with a revolutionary idea. He wanted to use our cast, our conductor and our orchestra to reproduce on records the same musical program that people heard in the theater. It was the most exciting recording concept we’d ever heard of, and naturally we consented...

With the exception of Rodgers’ last show, 1975’s "I Remember Mama," every show or film or television production with Rodgers music that followed entered the cast/soundtrack catalog.

Eight of these albums became recording industry Sen of America certified gold sellers, including the soundtracks of "Carousel," "King & I," "Oklahoma!," all on Capitol, and "The Sound Of Music" and "South Pacific," both on RCA.

In addition, the Columbia cast albums of "South Pacific" and "The Sound Of Music," were also certified as million sellers.

Before the rock market was able to absorb million unit albums in the early ’70s, RCA’s soundtrack of "The Sound Of Music" was the all-time selling champ, with sales of 15 million copies in the years after its release in 1965.

Also, RCA claimed a million units sold for Rodgers’ singles for the 1952 revue, "Victory At Sea, Vol. I," the first Red Seal album to achieve this milestone.

After "Oklahoma!," Decca recorded the revival of Rodgers & Hart’s "A Connecticut Yankee" (1945), never transferred to LP. "Carousel" (1945) and "The King & I" (1951), RCA recorded "Allegro" (1947), "Me & Juliet" (1953) and "Pipe Dream" (1954), while Columbia cast "Flower Drum Song" (1958) and "The Sound Of Music" (1959), the last Rodgers & Hammerstein show Columbia marketed the top soundtracks of "Cinderella" (1957). In 1961, Decca released the soundtrack of "Flower Drum Song.

After Hammerstein’s death in 1959, Rodgers became his own lyricist, starting with new songs for a remake of "State Fair" (released by Dot Records in 1962). In 1963, he wrote the words and music for Broadway’s "No Strings" released by Columbia.

In 1965, he teamed with Stephen Sondheim, a protege of Hammerstein’s, for "Do I Hear A Waltz?" released by Columbia. Rodgers would have three collaborators after Sondheim, including Marvin Hamlisch with "On the Twentieth Century" in 1970 (Columbia), Sheldon Harnick with "Follies" in 1976 (RCA) and Chazz Palminteri and Ray Joseph with "I Remember Mama,

Rodgers career with Lorenz Hart lasting professionally from 1919 until the revival of "A Connecticut Yankee," including six new songs, generated countless recordings from the mid-’20s on.

However, in the early ’70s, Columbia started a series of re-recreations of Broadway scores, including Rodgers & Hart’s "Pal Joey," "On Your Toes," "The Boys From Syracuse," and "Babes In Arms.

The "Pal Joey" album, in fact, stimulated a Broadway revival of the show, more successful than its original production in 1940 with Vivian Vance and Harold Lang, heard on the Columbia recreation. (Continued on page 17)
PHILADELPHIA INTERNATIONAL RECORDS
The Record Company Of The 80's
CONCERT
OF THE YEAR

ONE million people the largest concert audience in history

Report: DAVID HANCOCK
Pictures: RICHARD YOUNG

ONE million people—the largest concert audience in history — brought Paris to a standstill over the weekend.

And the same thing could happen in London. The French capital came to a halt during Bastille Day celebrations when the crowds gathered in the Place de la Concorde to listen to space age musician Jean-Michel Jarre's 31-year-old husband of British actress Charlotte Rampling.

As people blocked all avenues leading to the 21-acre 8-acre Britain's top rock promoter, Harvey Goldsmith, said he would be pleased to bring

BANK

synthesizer player Jarre to London for a show. "The only problem would be where to present the concert, and the fact that we would need a more traditional English theme."

He said the most likely place seemed to be a virtual paradise for Whitehall and the West End. As Jarre crouched over his bank of synthesizers, giant light shows were projected on the surrounding buildings.

For a finale the huge, but well-believed crowd, was dazzled by a fireworks display.

The £200,000 celebration was the brainchild of Parisian Mayor Jacques Chirac, and outshone a more modest party held by President Giscard d'Estaing.

BELIEVE

Jarre, whose two best-selling albums, Equinoxe and Equinoxe, have made him a millionaire said after the show, "I still can't believe I've played to that many people.

"The next place we're going to is Tokyo and from there, to Central Park, New York. Then I aim to bring the show to London."
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JEAN MICHEL JARRE, PARIS, PLACE...
Third World Market Promising

Despite numerous problems, the Third World market promises significant opportunities for the music industry. The region is rich in cultural diversity and a growing middle class, offering a vast market for music distribution and consumption. However, local conditions such as piracy, language barriers, and political instability pose challenges. For instance, the piracy rates in Nigeria and other African countries are high, which affects both local and international artists. Moreover, language barriers can hinder the spread of music, as many countries have multiple languages.

Despite these challenges, the Third World market offers potential for growth. The World Bank estimates that by 2030, the region's middle class will exceed 1 billion people, creating a significant market for music. Additionally, the rise of social media and streaming services has provided new avenues for artists to reach international audiences, bypassing traditional distribution channels.

For example, the Indian market is expected to grow at a compound annual growth rate of 18% from 2021 to 2026 due to increased internet penetration and the growing youth population interested in Western music. Similarly, China has a large potential market, with a significant middle class and a growing interest in Western music and culture.

To succeed in the Third World market, companies must adapt their strategies to local conditions. This includes localizing content, using social media effectively, and establishing partnerships with local artists and distributors. Companies must also be aware of the piracy issue and take steps to protect their intellectual property.

In conclusion, the Third World market offers significant potential for growth, but companies must be prepared to navigate the challenges. By adapting their strategies and building local partnerships, companies can tap into this lucrative market.

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**Data and statistics for the above information are based on reports from the World Bank, International Monetary Fund, and various industry analyses.**
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Why the Double Standard?

By SANFORD J. WOLFF

Recentlv I testified—as did other representatives of America's performing artists—before the House Subcommittee on Courts, Civil Liberties and the Administration of Justice in support of a performance right for sound recordings. A bill to establish this principle, H.R. 97, introduced by Congressman George Demos (D-Penn.) and Chairman Steve Stockman (R-Texas), would grant each songwriter and composer who helped to create a work the right to profit from any sound recording of that work. The bill (in the Senate is designated as S. 1552.)

The bill would amend the Copyright Law by adding a new section 112 to aid the public performance of copyright sound recordings, requiring broadcasters and others to compensate performers for their services to profit to compensate musicians, musicians and record companies. Presently, little or no recording is the only copyrighted work capable of being performed that does not legally entitle the copyright owner to be paid a royalty.

Each time this matter is touched, each time it is examined on its merits, we find more friends and fewer adversaries. Why?

And who opposes the legislation? The broadcasters, who prosper enormously through the consumption of music that has been legally paid for over our airwaves, and some but not all, background music companies.

In their unrelenting opposition to this bill, the broadcasters reveal a duplicity and insincerity which has not heretofore been able to be justified. On the one hand, they seek to deny the modest royalty that the legislation would have to pay to the people who create the music. They want to assure their profits on the music, on which they serve. Yet at the broadcast industry, receiving royalties or programs quickly picked up from them and then renaitas.

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In their unrelenting opposition to this bill, the broadcasters reveal a duplicity and insincerity which has not heretofore been able to be justified. On the one hand, they seek to deny the modest royalty that the legislation would have to pay to the people who create the music. They want to assure their profits on the music, on which they serve. Yet at the broadcast industry, receiving royalties or programs quickly picked up from them and then renaitas.

Recently I testified—as did other representatives of America's performing artists—before the House Subcommittee on Courts, Civil Liberties and the Administration of Justice in support of a performance right for sound recordings. A bill to establish this principle, H.R. 97, introduced by Congressman George Demos (D-Penn.) and Chairman Steve Stockman (R-Texas), would grant each songwriter and composer who helped to create a work the right to profit from any sound recording of that work. The bill (in the Senate is designated as S. 1552.)

The bill would amend the Copyright Law by adding a new section 112 to aid the public performance of copyright sound recordings, requiring broadcasters and others to compensate performers for their services to profit to compensate musicians, musicians and record companies. Presently, little or no recording is the only copyrighted work capable of being performed that does not legally entitle the copyright owner to be paid a royalty.

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New Group Battles ‘Non-Creative’ Trend In Publishing

Rodgers

* Continued from page 8

doing the Broadway version (although Capitol’s cast album did not include both performers). In 1954, Decca released a revival cast album of “On Your Toes.”

Rodgers & Hart revivals did make the original cast catalog with “The Boys From Syracuse” (1963) on Capitol and “By Jupiter” (1967) on RCA.

In recent years, Rodgers’ output with Hart has been celebrated by a number of smaller labels. Ben Bagley’s Painted Smiles label has four Rodgers & Hart volumes plus a full score, “Too Many Girls.”

Other Rodgers & Hart albums include a remake of “Cinderella” (Columbia) and “Androcles & The Lion” (RCA).

Mommouth/Evengreen has a collection called “Rodgers & Hart In London,” culled from EMI’s recordings in the mid-20s, 30s and 40s.

Recently, Hugh Ford’s DRG label marketed here London cast albums of “The Boys From Syracuse” and “No Strings.”

Rodgers & Hart even made it to the Motown Sound with an album of their songs by Diana Ross & The Supremes.

There are also a number of albums with Rodgers himself. In the early 40s, he recorded for Columbia a collection of Rodgers & Hart songs as pianist/conductor, an album of his songs with the New York Philharmonic Orchestra (recently reissued by Columbia’s Odyssey) and an album of Rodgers songs (1957).

Also in 1957, Rodgers recorded an interview with Arnold Meekins, which MGM (which had previously released the soundtrack of “Words & Music,” the Rodgers & Hart story) marketed in a two-LP set also including an interview with Hammerstein.

Perhaps the most unusual Rodgers involvement with recordings was a song he and Hart wrote for Lee Wiley in 1940 for an album he did for Raphael’s Music Box label. Those sessions, including the song, “As Though You Were There,” are now available on the Mommouth/Evengreen label. Very few Rodgers songs appeared outside a stage, film or tv production.

And even a Rodgers ballet, “Ghost Town,” which had seven performances at the Metropolitan Opera in 1939, was recently recorded by pianist Richard Rodney Bennett for DRG Records.

In music publishing, Rodgers’ first published song was “Any Old Place With You,” published by Jerome Remick in 1919. Most of the Rodgers & Hart output was published by Harms, now through Warner Bros. Music, T.B. Harms, and Murray, co-owner of House Of Gold Music, will chair the Nashville branch.

The L.A.-based group has retained an attorney, Andrew Stern. The fifth member of its steering committee is Michael O’Connor, head of his own publishing firm. The next meeting of the organization is set for Monday (14) at 6:30 p.m. in the conference room at CBS Records here.
"Lotsa' (everything promised away."

Tom Teuber, Program Director, KFRC San Francisco, Ca. (Most eleven.)

"Most successful movie promotion ever."

Cory FM Director, Oklahoma, Canada

"I am convinced that, after this promotion, movie previews on a station-to-audience one-to-one basis are the best promotional value."

Ernesto Gladden, Program Director, KPRL San Diego

"Lotsa' yuks — sensational."

Dave Thompson, Program Director and Music Director, KDWB Minneapolis/St. Paul

"Both the promotion and the movie were great fun and served a very special purpose."

Randi Rice, Operations Manager, WFMF/WJBO, Baton Rouge

"We knew Steve Martin was popular with our audience but the excitement from the promotion was beyond our expectations."

John Gehron, Program Director, WLS, Chicago

"KFRC was deluged with over ten thousand entries in the first mail-in type contest done on KFRC in almost two years. On a scale of one to ten, we rate the promotion an eleven."

Les Garland, Program Director, KFRC, San Francisco

"There's one word to describe THE JERK promotion — smash. Audience response to THE JERK promotion on WRKO, Boston, was incredible."

Harry Nelson, Program Director, WRKO-AM, Boston

"Most well coordinated contest we've done. Aspen Film Society and Universal went all out. Our audience reaction was fantastic. Absolutely the ultimate contest."

Scott Muni, Program Director, WNEW-FM, New York

"The most successful movie promotion we've done. 100% turnout of all tickets given away. The response to Martin was stronger than ever. No hassles, no loose ends, everything promised was delivered — 100% plus."

Arnold Chase, Program Director, WNIC-FM, Hartford, Conn.

"What can I say — it was a wild and crazy promotion."

Vickie Tietz, Promotion Director, WOKY, Milwaukee

More than 2 million watts of promo power

Aspen Film and Universal thank all who paid in the movie pass ever.
"Merchandising items added an extra dimension to the promotion of THE JERK screening. And the responses at the screening were completely positive."

Alan Sneed, Program Director, WKDF-FM, Nashville

"A remarkable promotion and a remarkable response from my listeners... but they're all JERKS anyway."

Tim Spencer, Program Director, KTXQ, Dallas

"Great listener response."

Bill Young, Program Director, KLHT, Houston

"Oklahoma City went bananas for THE JERK."

Ron Tyler, Program Director, KATT, Oklahoma City

"Steve Martin not only delivered for KRST but also delivered for Alberquerque Toys For Tots as well. The phone response to the promotion was excellent and we collected over 350 toys."

Jim Zelinski, Program Director, KRST, Alberquerque, N.M.

"In Kansas City we packed the house. We're waiting for Steve's next film."

Bobby Kline, Program Director, KBQ, Kansas City

"We had a great response to THE JERK promotion."

Kim Stephens, Promotion Director, WTIX, New Orleans

"One of the smoothest running promotions we have done in some time. The movie was wonderfully received and wonderfully done."

Cory James, Promotions Director, WSHE, Miami

"It was a huge success. We were extremely impressed and would like to do it again."

Sandy Smith, Programming Assistant (for Jay Michaels, Program Director) WSGN, Birmingham

"Very attractive promotion across the board."

Dave Nichols, Program Director, WHBQ, Memphis

"Tremendous listener response. Very well marketed and put together."

Reggie Blackwell, Program Director, WAIW, Jacksonville

"Instant interest followed by immediate requests for a third preview—even after doing two shows."

Jim Morrison, Program Director, WQXI-FM, Atlanta

"It was an entertaining promotion that was enjoyed by participants. The exact type of promotion we enjoy."

Bob Bolton, Operations Manager, WKIX, Raleigh

"Tremendous response to the promotion and the tickets went extremely fast."

Dave Wright, Program Director, WBJW, Orlando

"The promotion was extremely successful. The theatre was packed, and everyone, young and old, loved it."

Joel Denver, Program Director, KSLQ, St. Louis

"Universal's THE JERK was the most professionally organized promotion this year. It generated excitement for KBPI, Steve, and THE JERK."

Frank Cody, Program Director, KBPI, Denver

"On air promotion was extremely funny. A very successful promotion and very well accepted."

Tracy Mitchell, Program Director, KJR, Seattle

"An excellent promotion. We were thrilled to be involved."

John Sherman, Assistant Manager and Program Director, KJRB, Spokane

"It was a great promotion for us. It worked very well—enjoyable for all."

Robin Forrest, Promotion Director, KINK, Portland

"One of the most successful promotions we've run. Good image value for the station."

Bill Gable, Program Director, CKLW, Detroit

"Steve Martin lives up to his reputation as one of the funniest comedians. Our phones didn't stop ringing during the on-air promotion."

Roger Ashby, Programming Department, CHUM, Toronto

"One of the best promotions we've ever done. The market interest in Steve Martin, with 18-34 demographics, is heavier than with nearly any other living star. Funniest movie I've seen since 'Blazing Saddles'."

Jon Sinton, Program Director, KDVR, Phoenix

"After many years of promoting films, I must say that Universal's 'THE JERK' promotion was one of the best film promotions we have ever run. Our audience went crazy. We were delighted not only by the reaction to the film but by our listener participation."

Dan Martin, Program Director, WTRZ-AM, Albany, New York

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Radio Network

Eyed By Dahl

CHICAGO—Steve Dahl, the zany air personality at WLU-P, FM, is planning to broadcast his program nationwide, beginning in Chicago, via his own Alternate Radio Network. Dahl plans to send his 6 to 10 a.m. show, by satellite, to dozens of outlets across the country. Dahl and his business associates expect his brand of humor and hard rock attitude to appeal to the same audience that enjoyed his afternoon disc jockey role in "Don Imus in the Morning." WLU-P is carrying his recent recording, "Ayatollah!"

Dahl's national program will originate from his home base at WLU studios in the John Hancock Center, and one morning show’s location, in front of a live audience.

Dahl's Alternate Radio Network plans were given a boost by a television special broadcast locally Dec. 22 on WMAQ, an affiliate of NBC. Although there have been no morning show schedules for Dahl, a source at WMAQ says, "We are waiting for the numbers to come in. If he's not on the first show, then we'll make a decision about more tv exposure.''

VINTAGE MOR BEHIND RISE OF WBLS-FM

NEW YORK—Can the addition of Glenn Miller, Jimmy Dorsey, the Ink Spots, Frank Sinatra and bits of oldtime radio shows such as "The Shadow" really be the ingredients to make disco station's rating in this market?

These were the additions made to the previously all-disco format of WBLS-FM in December and the result is that the station climbed in the December MediaTrend to a first place 7.9 share from a third place 6.4 share in November.

WK TU-FM, which had been WBLS main disco competitor, has fallen from an 8.1 to a 7.1 with its same broad play listed as progressive.

Talk WOR-AM, which was in first place for November with an 8.2 fell to third with a 6.3 share. Contemporary WABC-AM continues to decline by slipping back to fifth place with a 4.5 to 10th place with a 3.6. This puts the ABC flagship behind its FM sister station AOR formatted WPLJ for the second straight month. WPLJ also declined from a 5.0 to a 3.9.

Gospel Returns To WLAC-AM

NASHVILLE—WLAC-AM, which dropped gospel almost two years ago from its overnight programming, will restore this music hourly to a 2 to 3 a.m. slot.

Bill "Hoss" Allen, who went into television after the station moved out of gospel music, will return to host the show.

The programming was dropped when the station did "The Arnetta MacDonald Show" in a Fox format and management felt it didn't fit with that format. The station has since been converted to an adult contemporary format.

The return has been encouraged by the high profitability of the programming when it was last on the station.

Radio Programming

BILLBOARD ARBITRON RATINGs

A computation of individual market's formats released by arbitron based on metro average quarter hour and share figures for Monday to Sunday 6 to a.m. all figures. To market are represented the nearest 100 people. Figures in lightface are in previous year.

NEW YORK OCTOBER/NOVEMBER 1979

AVERAGE QUARTER HOUR—METRO SURVEY AREA

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SHARES—METRO SURVEY AREA

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<td>WABC</td>
<td>1121</td>
<td>720</td>
<td>27</td>
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N.Y. Market: Disco, Beautiful Music Lead

By DOUG HALL

Next comes contemporary with an estimated 249,000 talk with 243,200, news with 241,600, MOR with 193,000, Spanish with 124,300, AOR with 107,500, progressive with 85,500 and oldies with 76,500.

A year ago, beautiful had an estimated 366,700 listeners while disco had 354,200. Contemporary had 328,000, talk had 222,200, MOR had 59,900. Spanish had 191,000, AOR had 107,500, MOR had 99,000 and progressive had 85,500.

Country has fallen from an estimated 83,600 to 68,500 listeners.

Imus Rated King Of DJs In N.Y.

By DOUG HALL

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Above average quarter hour figures are expressed in hundreds (add two zeros).

500 Titles Added

INDIAN ORCHARD, Mass. — The Music Director Programming Service has added 500 titles from 1979 through to its Basic Gold Oldies library offered to radio stations. Reels are available in mono or stereo.

www.americanradiohistory.com
**SINATRA TELLS IT ALL**

“It Was A Very Good Year.” Produced by Sid Mark, Mutual Broadcasting System, Airdate Dec. 31.

NEW YORK—Probably the most extensive and definitive interview and review of Frank Sinatra’s career was heard by perhaps as many as 500,000 listeners on WDBM-Philadelphia DJ Sid Mark for three hours of New Year’s Eve listening.

In a 40-minute interview with the singer and his 16 years of friendship with the singer and his 24 years of programming Sinatra shows the depth of his soul, as he has woven interview and selection notes.

In a relaxed, easy paced show in which Sinatra opens up on his personal life and some of the down perio-

It has probably never done before.

The program is hardly underneath and Mark is getting Sinatra to talk about the difficult period of 1951 when the singer and then Columbia ad man Mitch Miller were at odds.

Willie Scott, who conducted possibly the worst record he ever made: “Mama Will Bark” in duet with Harry Dorian, was made worse.<br>

Dagnari. Sinatra says he went to

then CBS Records chief Manic Sachs and refused to record any-<br>

more for Columbia.

Sinatra withdrew from recording for 16 months and then reared back with a series of outstanding recordings in these records, but he also plays the never-transferred-to-LP “Mama Will Bark.” The “Mama Will Bark” section also produced one of Sinatra’s greatest recordings. “I’m A Fool To Want You” and Mark also includes it.

Mark also reviews Sinatra’s big band days with Tony Bennett, Harry James as he smartly segues from Sinatra’s 1942 record of “The Song Is You” to the James classic “All Or Nothing At All.”

After an effective opening mon-

tage of Sinatra’s best, Mark inter-

views the singer. Then he moves into “How Old Am I?,” which segues smoothly into “September Of My Years.”

The show ends with Rod McKuen’s ode to “Flicker,” and Peter Tosh.

DOUG HALL

**Los Angeles First Reggae Show Airs On KCRW-FM**

By SHAWN HANLEY

LOS ANGELES—This city’s first all-reggae show is hosted by two dozen reggae artists at KCRW, in concert with their as their conscious hours to the perpetu-

ation of this enigmatic music of Ja-

maica and the tendencies for records to go and out of print.

Both regular contributors to an in-

teresting perspective, Stef-

fens and Holmes met in March 1978 through a mutual friend— After hearing Mark’s “A Fire” in ’73, I sat in my apartment for four years listening to reggae and learning to Rastafarian philo-

sophies, not knowing anyone else in L.A. was as dedicated,” Holmes re-

calls before meeting Stefefens.

“I thought it was the greatest sound I’d ever heard,” says Stefefens, who can hardly believe it at that same time. Admittedly the more vocal and productive of the two, Stefefens, an experienced radio DJ, has com-

es from occasional speaking en-

gagements, pushed for the exposure of the “Flicker” group, and together the two found their way into Jules’ Saturday show.

**NEW YORK—Lee Bayles, oper-

ators manager for KIQQ-FM (FM-

100) Los Angeles has been named general manager of TM Programming.

This will be his second stint with a syndication concern. He had previously served as president of programming for Drake-Chenault from 1971 until 1978 when he left for WQXR-AM.

He succeeds Tim Moore, who has been with the company since 1977. Moore is now in charge of station ownership and consultation.

**Steve Hayes is the new program director at KKFR-FM Phoenix. He will oversee a staff that includes Bob Allen, assistant p.d. and music director, who works on the air from 10 a.m. to 1 p.m. Hayes handles the 6 to 10 a.m. slot. Kim Flick is on from 1 to 4 p.m., Rick Martin on from 4 to 8 p.m., and David Lindsey is on from 8 p.m. to midnight and Ron Holmes does overnights.

**Mark Damon, former p.d. at WLAC-AM Nashville, has been hired by WMAK and WBQY-AM (WQY, Nashville). He will also function as p.d. of the two stations. Damon, now with WMAK, has been promoted to program manager for the station. The moves are part of a switch in formats from disco to "pop/adult with a heavy emphasis on oldies." says Ron Damon.

**Brian Scott has been named oper-

ations manager of KHOW-AM Denver, moving up from music and research director at the station. A split at KLAM-Denver has Rick Jackson from 7 p.m. to midnight to

**WQFM-FM Chicago is seeking a research director and/or part-time vacation relief talent air with five years experience at KROK-AM. Those interested in this position should contact p.d. Kevin Metheny at the station, Denver, Colorado, 80211.

**WQFM-FM Chicago has also added WDAI-FM Chicago to its affiliate roster. WDAI-FM is believed to be the first radio station to play reggae music.

**Dave Kent has joined WDAI-FM Chicago in the 2 to 6 a.m. slot. He comes from WLUK-AM Milwaukee.

**Ken Neuman has joined WDAI-FM Chicago as a "part-timer" for the 2 to 6 a.m. slot. He is believed to be the first radio station to play reggae music.

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**THE LISTENING ROOM, an hour-long program on WQXR-AM New York, is now being taped and will be broadcast on KRQT-AM Salt Lake City and WQXR-AM New York.


**New York City mayor Ed Koch has appointed a commission to look into the problems of the City’s public radio system.

**WHK-FM Danbury, Conn., has introduced a new feature called "Al-


**New York City mayor Ed Koch has appointed a commission to look into the problems of the City’s public radio system.

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New York—the visit to the U.S. by Pope John Paul II last fall has been documented by a five-LP set that a new Long Island-based record company, Amulet, is releasing at a $14.95 list price.

The boxed set is being sold initially via mail-order through television ads, but the company also is establishing links with major independent record companies, including Matador, a subsidiary of Amulet.

The LP set includes the Pope’s arrival ceremony in Boston, the Mass at Yankee Stadium, the Madison Square Garden visit, the speech at Battery Park, visits to Philadelphia, Des Moines, and Chicago and the final events in Washington including ceremonies at the White House and the challenges women’s rights to the address to Catholic educators.

ATV Acquistion

- Continued from page 1

Knockin’,” “Hey, Hey, Hey,” “Reddy Teddy.” “Please Send Me Someone To Love,” among others.

Interestingly, the Beatles have been one group among many acts who kept many of the copyrights alive, recording more material from Venice the catalog other than their own. Venice songs out by the Beatles include “Hey, Hey, Hey,” adapted by Sinatra, and Jeni Hendrixx; “Bony Moronic” “Dizzy Miss Lizzy” and “Long Tall Sally.”

Trust, whose company oversees the Beatles’ Meladen catalog in the U.S. states that foreign deals for Venice expired as of Dec. 31, although he’s extended the deals through March. Meanwhile, he will be attending MIDEM this month to negotiate and possibly form new foreign representation for Venice.

ANNOUNCEMENTS

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When Answering Ads . . .
Say You Saw It in Billboard

New from Europe

Billboard Benelux now also available in America.

Through the post the European news (in the Dutch language) comes straight from the press into your mailbox.

Subscription rates: $9.95 per year, or $48 per 1/2 year (exclusive of postage).

New from Europe

5-LP Set On Pope’s Visit


drops as of Feb. 1. Base prices will be marked on order and shaping forms, however.

Assistance in preparing this story provided by Alh White in New York.

No specific dealer reaction to the company’s move is yet apparent, but it’s understood that a series of person-to-person discussions will be needed before the trade is fully able to adjust to the change.

ASSETS ACQUIRED BY AVI

No Changes At Nashville’s Ernie’s

LOS ANGELES—American Va- riety International, here intends to keep personnel and modus operandi the same after it acquires the assets of Ernie’s Record Mart, longtime Nashville mini-conglomerate (Billboard, Dec. 15, 1979).

Ray Myers, an AVI executive stresses that management teams at Ernie’s Nashville records, Wood- land Sound and Discography Music will continue under coordination by the management team here.

Hub Howell takes the second label, Glenn Snoody the studio, Bob Turb the publishing arm and Howard Allison the mail-order record sector.

Because AVI Records and Nash- boro Records differ in repertoire, their marketing will remain inde- pendent of each other, as will each’s global affiliations.

Klein Appeal Lost

NEW YORK—A three-judge panel in U.S. District Court here has upheld the guilty income tax evasion charge against Allen Klein. Klein had been found guilty Aug. 9, 1979 of one count of filing false income tax returns for 1970. His original sentence from Judge Vincent L. Bro- derick was for two months in jail and a $5,000 fine. Klein has been out on bail during the appeal.

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5th Anniversary

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At Midem we shall be at nº 257 tel. nº 385
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who have proved to be such good business companions

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C.G.D. Messaggerie Musicali

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CONGRATULATIONS

knowing you, there's nothing in the world you can't do!!

www.americanradiohistory.com
A Gambler and His Upstart Company from Italy Take On the World

BABY RECORDS, based in Milan, Italy, had a huge hit with its first-ever release, the group Santa Carla's "Torneo," a single rejected out of hand by established record companies as neither suitable for the market, nor commercial.

It sold 600,000 units in Italy alone. And built on that strong foundation, but understandably apprehensive of a "one-hit wonder" tag, Baby Records has simply gone on from strength to strength over the past half-decade.

In statistical terms, its income from foreign royalties, resulted from shrewd deals internationally, in the first year was $400,000. Its fifth-year turnover from world royalties will be at least $2 million when the accountants have completed work on a new crop of hit albums and singles.

Italian gross sales turnover in the first year was $300,000, and the fifth year figures are likely to show $8 million plus. Its comparatively new distribution deal with C.G.D. Messegariere Musical, also in Milan, provided at least $35.5 million sales over the first financial year.

There are the company statistics, rounded off for easy appreciation of a remarkable history of growth, sustained year-by-year despite the vagaries of the Italian Industry, and with ever-increasing impact in the international record business.

Behind the statistics is a man, Freddy Naggiar, who was originally in the wholesale side of the Italian business, though working very much as an individual even in those days. His disenchantment with the service provided by the big record companies led him to, as a born gambler, his ambition to run his own label and find his own talent.

Today he has success, but he has also the respect of his contemporaries in the Italian Industry. He is given credit as a first-rate picker of hits, an outstanding promotion man, a 24-hour-a-day business dynamo—and one key executive with an Italian major sees him as "a European version of the old-type American record men, who set up one-man operations and helped change the face of the whole business."

Originally driven into his own recording business because of the ineptitude of others, Naggiar's story is full of shrewd hunks, no-expense spared searches to find the right sound for today no matter how far off the tracks, and odd quarks of fate such as the fact that three of his biggest-selling acts originally worked for him, one as a secretary, one as his personal assistant and one as a salesman, the latter at one stage even selling by day the product he had recorded by night.

Long interviews with Naggiar, who speaks poorly but earnestly in English, produce a picture of a man who has a lot of a controversial and outspoken ideas but who is less interested in personal aggressiveness than most of his fellow record men. He is also, like his small but hard working staff, dedicated totally to pushing the name of Baby Records around the world.

He believes in the place of the small record company in a world more and more dominated by big companies. Even the recent office switch of Baby Records to new and impressive premises, Via Timavo, 30,242 Milan, has him caught in two minds. "Now everybody has an office, and doors are closed. Maybe we lose that feeling that each member of the staff is involved at every stage of producing a hit."

But Baby Records is growing, and growing fast. Yet when Naggiar first decided to get into record production for himself, "I really am a gambler. My work is involved in gambling, as it was in the old days. But I played cards, poker, in the casino and soon I decided that there wasn't much point in laying out maybe $1,000 a night in that way."

"So I decided to gamble on records. It's like the other kind of gambling, but you do get a chance to make your own decisions."

He went into the business with $300,000, and has success, "I've never turned down a record that I really liked," adds up the association. "You'd always study the act and then just use your imagination."

"I never had any plans, just the idea of starting a new company."

Freddy Naggiar, baby founder and president

GIUSEPPE GIANNINI, vice-president, C.G.D. Messaggerie Musicali, also in Milan, provided at least $35.5 million sales over the first financial year.

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STANISLAS WITOLD, international manager, Disques Motor; wholesale business, listening to virtually everything that was produced and making up his own mind, in advance of public reaction, what was likely to score. He ran into the oft-repeated problems of "indifference" from some of the big companies, particularly over last delivery. The logical thing he felt, was to create his own hits and then turn all the bad vibes he had about disk sellers into good business.

The single "Torneo" seems like a gift bolt from the blue, but Naggiar saw its potential where others had turned it down. He says, "It was produced by a small company. Yes, based in Rome. We got from them the rights worldwide.

And that second routine success was actually followed by Naggiar's telling them about my own label and I of this could be our first big hit. I sold 600,000 copies in Italy alone. Today Baby has the publishing, through the television company which is run in the same offices as the record company."

"Torneo" seemed to Naggiar to be important because it combined aspects of traditional Italian music with the kind of sound which could sell worldwide. The determination to make his international operation was nurtured early on.

But his first "real" signing, direct to Baby Records, was an Itinerant American writer/musician named Stephen Schlaks. Again, he'd been rejected by other companies despite having had spasms of success in the U.S., including writing part of the soundtrack score for the Elvis Pilsey "Speedway" movie.

Schlaks just wanted to be part of the local music scene, however, when Naggiar, working again on the gambler's hunch, gave him a job in the office as a kind of secretary writer. Schlaks' musical style was miles away from that of Sara Carla Italy, into the atmosphere, mood music field, created basically for easy listening.

"I say Naggiar, was "We had to persuade people to listen to what he was doing use music, the television and radio commercials. We'd pay to use that music, rather than the usual way round, but we had to accept that Schlaks was not big in Italy and we knew he deserved to be heard."

His music was used anywhere there was a gap. He wrote a song called "Blue Dolphin" and Naggiar had him playing piano in a swimming pool, with dolphins swimming with delight. "Even fish dance to his tunes" was the advertising line.

The success of "Torneo", at world level certainly didn't harm Naggiar's drive to make Stephen Schlaks known. He says, "'Torneo' was really the first Italian record in that area to make it right round the world. Sales have totalled five million

SANFORD BERNSTEIN, president, Disques Motor;

"we have no real fear of competition in the field, given the diversity of the music we work. We are "a European version of the old-type American record men, who set up one-man operations and helped change the face of the whole business."

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Naggiar (center) presents La Bianca "High Energy" gold,

*American Radio History*
THE BABY GAMBLE  
* Continued from page 8-3 *

artists is real, but I don’t push it. If someone comes in and sings la-la-la-la, then comes to two phrases which are obviously right, then my job, my role, is to tell them to forget the la-las and get on with the acceptable part. You have to get straight to the point in pop music, you have to be economical. In general, people don’t have time to listen to music, so you have to make sure what they do hear counts.

“IF I can pick hits because of the gambles I took as a wholesaler. I’d say such and such a record will be a hit, so I go and negotiate with the company involved, maybe for 100,000 copies. Apply the test to 3,000 records a year and you know what a gamble it is to get the hit, but you learn what people will buy. Even now, at two in the morning, I’ll listen to what is new to the charts and try to find out why it sells. My own day time is limited for music listening.

“In the studio, my philosophy is to tell an act that I want two songs of the eight he may do for an album to be on a particular line of sound or song, because they will fit in with the way I’m going to break the act in the business. The other six songs I’ll leave up to the artist.

“Maybe the act will come up with something really original which I just don’t understand, something new, which case through those album tracks he could create something the public will grow to want.”

Additionally, Naggiar’s policy is not to have two similar artists in the same musical field. He wouldn’t want to see one “kill off” the other, and anyway it would be bad for business, and also affect the essential “family” feel of his own company.

It is not his policy to play records to a potential buyer in the mornings. He believes people are not properly receptive at that time. “I’d much rather have something to eat and some wine and then play the music in the evening. It’s a matter of getting somebody into the right mood to hear what you are offering.”

Naggiar is much respected at the international level for his marketing and promotional know-how. When he started Baby, he took four lads from his wholesale company and told them their new job was to sell the “Tornero” single. He followed tips he’d learned from the U.S. wholesale business, particularly on the regional breakdowns, and applied them to suit the long, thin, territorial shape that is Italy.

“We had to do many things for ourselves,” he recalls. “A wholesaler says he will help, but if it is new, then he never sells it. He only sells it when it is a hit. The wholesaler, generally, doesn’t help to break a new record. I had a hard time because of that attitude, but by having my own four guys in four regions I was able to follow up orders by getting the record into the shops.

“The wholesalers, then, said yes, but nothing happened. So my agents went to the shops, took the order, went to the wholesaler, who simply took it to the shop. The wholesaler got the commission, so he figured this was fantastic because he had done nothing, but it meant my record was delivered to the shop inside 24 hours. That was a quick way for me to grow as a company.”

In short, Naggiar devised a shrewd way of using other people’s organizations to help sell his records. Santa California was followed by Schlaks, and then came Pupo, who just happened along into the Naggiar life.

Says Naggiar: “I decided to put an advertisement in one of the local papers, looking for talent. I wrote that if the reader had a voice and could sing, and wasn’t a dog, then please come along to the offices and audition.

“If you’re a big company, then you know artists, studios, producers and musicians who’ll put new talent on you, but (Continued on page 8-4)

WOLFGANG WEGMANN, vice-president, international division, Ariola Records, Munich:

“After we started working in co-operation with Baby Records, a creative, young and talented Italian company, we’ve enjoyed considerable success with a number of outstanding and promising acts.

“Back in 1975 there was Santa California, with the hit ‘Tornero’ which was a big hit in the German top 10. La Bianda’s ‘One For You, One For Me’ was later to be there for 10 weeks. ‘Tornero’ was also a big chart success.

“Then Pupo has been very successful already with our Stellar company and, of late, has been creating much greater enthusiasm in Germany.

“We’re proud of the Ariola contribution to making Italian music more popular in Germany and mention must be made of Angelo Branduardi, Adriano Celentano and Renate Zero. As a Munich-based company we naturally felt close to Italy and our sales and marketing division includes five people who speak Italian fluently.

“Alongside the success of our partnership with Baby has been the real pleasure of working with Freddy Naggiar. We consider him to be a brilliant record man and an outstanding personality.”

Cristina Vassallo, international label manager.

Daniel Reyniers, accounts controller, Baby group.

JANUARY 12, 1980, BILLBOARD

ADVERTISMENT

IVAN PEDRINI, vice-president, Baby Records.

ANNIVERSARY

BABY RECORDS

UN LABEL DE FRANCIS DREYFUS MUSIC.
THE ARTISTS: AN INTERNATIONAL CREATIVE FORCE

LA BIONDA

La Bionda, now a chart name around the world, comprises the writing, performing and production talents of the La Bionda brothers, Carmelo and Michelangelo, plus whatever back-up musicians and singers they feel best meet the needs of specific sessions.

The brothers started writing songs for other artists back in 1970, using various U.S. West Coast influences along with native Italian melodic concepts—the two brothers actually come from Sicily. An initial break as a recording duo came when they cut the album “Prisoner” at the Beatles’ Apple Studio in London, with pianist Nicky Hopkins among the back-up musicians.

Then they went into production and general promotion, working for a while with Amanda Lear, and then D.D. Sound for the Baby organization where Michelangelo was a kind of Boy Friday for Freddy Naggiar.

Michelangelo started as a youngster, on guitar, then moved to piano, then studied classical literature at Milan Univ. Carmelo, also a guitarist, absorbed musical background from the likes of the Pattlers, Presley and Fats Domino, then the Beatles, He was a disk jockey for a while at Italy’s first private FM station.

The latest La Bionda album is “High Energy,” in what the brothers say is a rock-disco field. Main difference, they say, is that there is wider power to the old disco sounds, with more push on guitar and drum balance. The bass sound, too, is vital. They have Richard Palmer James as lyricist, and a key guitarist on the album is Mats Bjorklund, giving further international depth.

La Bionda draws influences from all areas of music, using musicians from all territories to get the right end product. And the songs also reflect wide influences, but with Mediterranean nuances generally somewhere in there.

D.D. SOUND

D.D. Sound mixes the visual appeal of girls moving on stage or television in energetic contemporary dance routines with the dramatic and dynamic disco-rock sounds produced by the brothers La Bionda.

No effort, or financial back-up, is spared to get the right sound. The group’s latest album “The Hotchic Goochie,” for instance, was recorded partly at Stone Castle, Italy, partly at the Munich Union Studios, partly at CBS in London, and it was finally mixed at the Basing Street Studios, also in London.

The album featured La Bionda music, with Richard Palmer.

PUPO

Pupo, discovered by Baby boss Freddy Naggiar during auditions of young hopefuls following a newspaper advertisement, has followed up his immediate success on records in Italy with hits in South American territories, Germany, and Spain. Now the U.S. is aware of his talent following a quick personal appearance trek in November last year.

While he has special appeal to the 12-14 year-old section of the market, his records have access to the board sales pull. Musically he provides Italian melody, with simple lyrics and his first release “Ti Scriverò” topped the million unit sales mark.

The first international hit was “Ciao,” “Forsie,” from the album “Gelato Al Cioccolato,” has proved a multi-territory hit.

Pupo, baby-faced and photogenic, has guested on many top television programs. He is engineered on records by Harry Thumann in Munich.

STEPHEN SCHLAKS

Stephen Schlaks is into the “mood music” business, with a string of big-selling albums to his credit, including “Third Melody,” “Si Cisono Anch’io,” “Dream With Stephen Schlaks” and “Composition,” along with the latest, “Sensible And Delicate,” which little sums up best his approach as a composer.

On the last LP, which hit the pre-Christmas sales bonanza, the arrangements of Schlaks’ melodies were by Vince Tempera, the composer himself playing piano, electric piano and synthesizer.

Schlaks is from the U.S., studied at the Univ. of Long Island in New York and had a big career breakthrough by writing the theme for the Elvis Presley movie “Speedway.” His mother was a pianist.

Once linked with Baby Records and Freddy Naggiar, Schlaks had his themes used in commercials on Italian radio and television. Schlaks is very strong on electronic accessories in creating his atmosphere music and sees it as being in a kind of “early brouque” aura of influence. Today, a wealthy musician, he has homes in the Cote d’Azur, Paris and New York.
THE BABY GAMBLE

Continued from page 8-4

for a small company it is hard, especially when you are just
starting.
"I needed talent. So the advertisement was my starting
point. I'll do the same thing again. There is a lot of talent walk-
ing the streets which has never had the chance to go to a
record company and play or sing. There were 300 acts attend-
ing my auditions, but only Pupo really stood out. He's now
sold more than three million singles and 500,000 albums,
and is starting to break in the U.S.
"I took him on as one of my salesmen and told him that
he'd be making his own records by night and then selling
other records by day. At the time, he had just finished his na-
tional service and it seemed to me his voice was right—and his
face very young-looking, which is why we gave him the name
Pupo."

DAVIDE MATALON, president/owner, Ducale
Ind. Musicali SpA, Italy:

"Some four and a half years ago I felt that Baby Records was the
youngest and most aggressive company we had in Italy. Ever since
then we've been exclusive manufacturer to the company and I've had
no reason to change my mind.
"Freddy Naggiar always demands a lot from his manufacturer, as he
does in sleeve design and production and, indeed, any other aspect of
the chain. That attention to detail has played a big part in his remark-
able success. He has built his company to a point where he is a mega,
an owner of an Italian company which is producing truly international
material.
"He and I are very friendly and have developed the fullest faith in
each other's ability. Strangely enough, he started getting in on the lat-
ter-finding and pop production side at about the same time I decided
to leave it. Now my roots are more into folklore and classics.
"But Ducale has the most modern pressing plant, with U.S. presses,
so we are capable of coping with the constant demand for miracles
asked of us by Freddy Naggiar and his company."

The reason the performance of the other 299 was not up to
scratch at Naggiar's auditions can be put down to public mis-
trust of such events. He says: "Tied in with the San Remo Fes-
tival in Italy were lots of companies who advertised and said
that if someone had a song, hand it over—we'll look after it,
and if you pay three or four million lire we'll also record you.
But they were crooks, and the public knew it."

Today, an audition of this kind for Baby Records would
doubtless bring out the riot police.

Next big signing was La Bionda. The Sicilian born brothers,
Carmelo and Michelangelo La Bionda, had been around the
Italian record business for a number of years with little hap-
piness from their various contracts with publishers and
record companies. Naggiar met up with Michelangelo in the
street and asked if he would like to work for Baby and draw on
his experience to help the company grow.

Experiments were made with recordings in English, and the
first album was cut in Munich. The single "One For You, One
For Me" was to prove another huge international seller. Italian
acts singing in English—and suddenly whole new markets

Continued on page 8-10
THE ARTISTS

GEPY & GE PY

Gepy & Gepy—It’s one man, in fact, but big enough for two and hence the off-beat name. He’s been doing for around 10 years but now has a string of big-selling records behind him and works superstar-style onstage with three girls.

He is into soul scene, along Barry White lines, and was honored with a “to my soul brother” tag via an autographed picture from James Brown. His voice is black textured, but he is white, bearded and big.

The new Gepy & Gepy album is “Body To Body,” a six-tracker recorded at Union Studios in Munich, mixed at Stone Castle Studios, an Italian showplace complex near Milan. It was arranged by Geoff Bastow, who also played keyboards, and the Munich American Horns provided the brass sounds.

Lyrics are by U.K. wordsmith Richard Palmer James.

Gepy & Gepy used to sing with big Italian artist Ornella Vanoni.

DIFFERENCE

Difference is a group which Freddy Naggar saw working in France and immediately decided should be signed to his label in Milan. The result was the album “High Fly,” which was recorded in Milan, Paris and in London’s Trident Studios for the final mixing.

It is a band with great visual appeal on stage but the basic instrumental/vocal core has worked with many big pop names, notably the Gibson Brothers. Among the key figures of the band: pianist Laurent Ilarion, saxophonist Mam, bassist Jimmy Libreville, guitarist François Corea and singer-dancer Cheero.

ARMONIUM

Armonium is a group which started out with Baby as on-staging backing team for Pupo. Its versatility and style demanded a disk outlet and now it also records for the label, under its own name and has sold well throughout Italy on the debut single “Bambino Mia.” Another Munich-recorded Baby act, Armonium is engineered by the ubiquitous and busy Harry Thumann.

WONDER

Wonder is the mystery figure of the Baby Records artist roster. Launched on an unsuspecting world with the single “I Man” as one side and “I Woman” as the other, Wonder knows the kind of transexual image created is confusing, and is happy not to try to explain it.

On a hard fact level, the new Wonder album was recorded in Los Angeles, in the Cherokee Studios, with arrangements by John Serry Jr., and lyrics and music by John Damiani and Robert Bacchiocchi. The music, says Wonder, is not disco, or punk, just different. But the musicians, including percussionist Alex Macura, are all noted for work with such as the Bee Gees, Donna Summer and Rod Stewart.

The Wonder mystery takes a lot of unravelling, but the artist was previously a university student, a hotel commissaire—and in the fashion world.

HARRY THUMANN

Harry Thumann has a new album out, “American Express,” and it is just another high water mark in a career which spans many different aspects of the European pop music scene.

When he was just 20, Thumann built up his own recording studio complex, Country Lane Studio, in Munich. Now, three years on, he has acted as host to many top names. He is producer, arranger and highly-skilled engineer, and his value as back-room operator was proved early on to Baby Records for his work on D.D. Sound product, plus his arrangement and engineering of La Bionda’s “One For You, One For Me.”

Now he is a recording artist in his own right, having originally been a drummer with a rock band. On his own five-track album, cut in his own studio, he kicks in lead voice, synthesizer, solo drums and percussion. He co-wrote all tracks, providing both words and music. He employed the big string section of the Munich Studio Orchestra, and used a solid state logic computer-controlled console.

EL PASADOR

El Pasador is an artist who further emphasizes the wide range of musical styles within the Baby Records catalog. This singer-composer-entertainer works with two puppets who sing along with him. His own breakthrough was with the song “Amada Mia, Amore Mia,” which sold a million copies in Germany and Scandinavia, and which is featured on his album “Non Stop.”

In fact the Bologna-born Italian has been singing for the best part of 20 years. His follow-up hits have included “Mucho Mucho” and “Klimanjaro,” which have boosted his international reputation. In Brazil he is a big-seller, but his name now is spreading through other South American territories.

THE ARTISTS

www.americanradiohistory.com
STEPHEN SCHLAKS
the world leader
of atmosphere music

Sensitive and Delicate
c'mon and rock'n'roll to the new album "HIGH ENERGY" by LA BIONDA

the makers of the worldwide hit "One for you, one for me"
THE BABY GAMBLE

Continued from page B-6

were opened up, most notably the U.S., U.K. and Canada where, perhaps, "Tornero" had lagged.

Now the Baby Records enterprise was really on the way. Internationally, the company was becoming known and with each new release its prestige grew stronger.

Naggiar had built up his own team of salesmen, each handling a separate area of Italy. There were 13 and their efforts on sales were proved by the consistent chart positions for Baby product.

But in the end, CGD-Messaggerie Musicale started talking to Naggiar about distribution in Italy. He agreed but wanted a free hand to organize his own team and methods. There were many problems and discussions went on for weeks, because there was obvious resentment at CGD about Naggiar's team being involved. But the deal was set, Naggiar says, with a $1.2 million guarantee from CGD for the first year. It meant he had more time to promote his product and so did his team, who were given a quick course in promotion and switched from sales to promotion.

Today that team is a vital adjunct to CGD distribution, and it is very strong on local radio and TV. Naggiar says: "We have a force to break any kind of new artist, because we go from store to store to play or present the record. Normal distribution outfits obviously can't do that. Now other companies are copying our methods in Italy. We lead the way.

"Tournoir in Italy over the past six months has been $4 million. Again, it was a matter of remembering my own problems with big companies when I was a wholesale man. I've made sure they don't happen to Baby Records."

Record promotion in Italy takes on a most complex aura when it is remembered that there are around 2,000 local radio stations and some 300 local TV companies, on top of the official Rai-TV and radio networks, owned by the State.

Says Naggiar: "At first, all this was a great help to us, because on official TV you'd be lucky to find four real music programs in a year. But now if all this radio exposure comes together, it can kill a record before it starts. If the plugs are non-stop, then people don't need to buy records, just tape it off radio, or get tired of it.

"We can't stop it, because these stations aren't legal and don't pay rights, so they do what they want."

So in this area of promotion, Naggiar sends out a cassette tape and a copy of the full record. It gives one minute, maybe, of the opening of the song, then leaves a gap in which the disc jockey can talk, and he is offered publicity material to fill in.

(Continued on page B-12)
THE ARTISTS

JOCELYN

Jocelyn is usually described by Baby Records boss Freddy Naggiar as "our crazy French guy." In fact, he's an energetic entertainer who slants much of his song material towards the children's market, often neglected in European pop music business. With his main hits "Luna Park," "Virgola" and "Fiorellino," Jocelyn has a promotional "plus" via his daily live television show in Monte Carlo, on which he lures big-name guests in the Peter Frampton and Demis Roussos category.

PIERO TROMBETTA

Piero Trombetta is 71 years old, easily the oldest member of the Baby Records' artist roster, but he's proved one of the most versatile and adaptable. His early background in music was in the classical field. At five he started musical studies; at six he started specializing on violin. At 12 he was performing with name artists such as the pianist Marcucci and lyric singer Luisa Tetrazzini. And just three years later, he was first violin with the Royal Theater orchestra in Cairo. But he arrived at Baby Records, introduced by a music publisher, with a formidable history in popular music writing. His love of tango music, and "Kriminal Tango," is a world standard in the genre, had him dubbed "The Gaucho Of Milan." But Trombetta was happy to debut for Baby with an album featuring strong disco material, "Welcome Piero" giving him a new direction in his seventh decade. It was arranged by Mike Thatcher, who has worked with Donna Summer and Giorgio Moroder.

DANIELE PACE

Daniele Pace was, still is, a songwriter, but now he doubles up as Baby recording artist as well. His launch single was "Che T'Aggia Fa," an immediate big seller in Italy, creating a new selling point for him in the concert and television world. But Pace still regards himself as a composer, his track record including big hits for Tom Jones, Engelbert Humperdinck and Italian superstar Rafaella Carra.

SANTAROSA

Santarosa hit the big-time of Italian pop with the single "Sogno" in 1978, topping up sales in excess of 500,000 units. Away from its home territory, the band has scored in France, Germany, South America and Spain. It's a six strong group, all very young and in the 16-17 age group, and it was Freddy Naggiar who cajoled and organized them into recording activity.
do station is worth calling on. Our men are greeted as friends by the trade, and it all gives up high-quality regional promotion."

On top of that are the 60-70 people involved in the CGD-Messagerie Musicale distribution network.

But in the Baby Records office there is a staff of just nine. "They seem like 50 because they never stop working, often coming in at nine in the morning and still there at midnight."

This is at national level. But in each territory where our product is released, we have someone who knows just what to do when we license a new deal. We don't do label deals, but everything works on a record-to-record basis, because this is the best way for us.

In France, for instance, we have Mary Johnson, an English girl who was a secretary in Milan. She works for us there and through her we have all the local information we need about deals. It's not like going into a new territory with a new company and not knowing who is important, or what to do. This is an international aspect of promotion which is constantly being built up. We'd like two or three in each area. We sign a deal, they swing into action. If you deal with a big company, they have maybe 300 acts, so you have to move your own way.

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"This way, our people work out the campaign and then get..."
uct just wasn’t in the stores. We were here in Italy, unable to understand how a record company could pay out that kind of advance money and then not really release the product. It was, for us, unbelievable.

“But we knew the U.S. was a major market for us, and we really wanted to see our material on sale. Our product was good, we knew that, because of sales in other territories, like Japan, with 200,000 unit sales. We couldn’t understand why the U.S. didn’t want to capitalize on that kind of selling power.

“Instead maybe 3,000 records were pressed of D.D. Sound, and it even made the Billboard Disco Action charts. But outside New York, you couldn’t find it in the shops. Some shops even imported that record from Europe, from France and other areas. Not from us, you understand, because we respected the license deal, but it happened.”

In the end, Naggiar decided to push his personal promotion initiatives through a company, Emergency Records, in the U.S., going it alone again, without using an American distribution company. First an “onslaught” on the shops then hopefully one on the charts. Emergency did the job well, getting three of his records in the charts.

“But in itself that is not enough. In a market like the U.S., you have to distribute so many records to get through to the whole territory. Now we’re looking for a major deal in the U.S., using our own people for promotion and their people for distribution.”

The success mixture as before, then, and Naggiar says: “Working alone, it’s too dangerous to press a million copies to cover America just to see if we’re right or wrong. But the early work with Emergency did produce chart action for us via D.D. Sound’s ‘Cafe,’ La Bionda and through a record we’d licensed from France.”

And now that the Baby Records regional promotion plan is in operation, Naggiar is receiving overtures from smaller U.S. companies who want to make deals for Europe, confident in Baby’s overall coverage of that continent.

Again, Baby now gets deals offered from countries like France involving promotional pushes for a record in the U.S., working out of the New York-based Emergency outfit.

Naggiar looks ahead in terms of Italian music impact at world level. He says: “For the past two years or so, we’ve been lucky in that we could go into the studios and use background voices, from Munich, or London, or whatever, and make records without our Italian artists. But now we’re going to use Italian melody and Italian creativity in terms of sounds, but with foreign artists from the U.K. or U.S., signed worldwide to Baby Records, and recorded in London or New York.”

“This is another calculated gamble, a bid to become even more international. Even La Bionda, coming from Sicily, are becoming more and more international each day, because they don’t live now in Italy but in New York most of the time. The result is that they are becoming more and more English — or American — in themselves, so that the language is that much easier for them.

“But obviously Baby Records can’t afford to wait three years to find another Italian act which can speak English, and sing in that language, so authoritatively.”

Is the plan to include foreign masters for release in Italy on a license basis? Naggiar goes along with that in principle, but has just one main reservation. “While we’ll be interested if it was just for Italy. We’ll need a deal to be for a minimum of four or five territories. We couldn’t invest the necessary money for just Italy. We’d need the others to make it worthwhile, using the territorial coverage we’ve worked up.”

He enlarges on this aspect of his philosophy. “It’s all a matter of balance. If an artist is breaking strongly in France, and we’re offered him for Italy alone, then we wouldn’t take it.

(Continued on page B-14)
THE BABY GAMBLE

Continued from page B-13

even if it is a surefire hit. We wouldn't want just to release it, but we'd want to promote properly and use our corporate structure to really work on the record.

"We would go for the publishing rights, and decide which distribution company to use in the four or five territories. But to do it any other way, just handling for Italy, means we'd not be known as an international company but just a local company.

"I know that can seem silly sometimes, because we stand to lose money on the deal through this attitude, but my belief is that if we want to be an international company then we have to concentrate on masters which will be sold all over the world."

Publishing rights certainly do interest Naggiar. He says his team of 13 former salesmen, now promotion men, are "energetic and dynamic" and don't necessarily find themselves fully stretched covering Baby Records' problems, "We use them at night time to go to places where bands are playing and give them copies of the sheet music and ask whether they want to record it. It all adds up to our corporate policy of using facilities up to 100% of availability.

Apart from his business acumen, and his promotional know how, Naggiar is now known as an outstanding producer in a fast-growing production company. But he has his own reservations about the status of producer and those who jump in on this title because it is sometimes an easy source of credit within the industry.

Naggar says it is hard to find producers who actually do what the role implies, which is to look after the artist from start to finish on the production side. If the producer doesn't fully agree with the artist, this being a normal state of affairs, on just what kind of music is going to be produced, you get conflict between artist, producer and company. It's better to have a straight talk between all concerned, in terms of promotion, production and all other aspects, and that is what we do at Baby.

Within record companies today there are fewer sales directors as such and more marketing specialists, even in the majors in Italy. The managing director takes care of ever wider areas of the operation. We try to help out in the studios by going for material which we know, as a record company, we can work on in promotional terms later on.

"If the producer has too much say, or the artist, you can come up with product which the artist likes and the producers like but which we, as a promoting company, know we might just as well throw away, because our expertise tells us that it just won't work."

So at Baby Records, myself and others, try to get that side organized. If there is such a producer involved and he wants to take credit, on the label maybe, well... fine! But we think that as a production company we are essentially the producers. It is okay if you have a producer who really wants to take care of the creative aspects, but these are few and far between— that's if they exist at all here."

Each stage of Baby planning in Milan is slanted directly towards eventual exposure to the international market. Says Naggiar: "Everything has to fall into place. If you are going to invest $60,000-$70,000 then you have to be very careful when you think that for an album you're only dealing with six or seven songs today."

"As I've said, we like to give the artist freedom, but we've got to insist that at least a couple of the songs are precisely right for us to work on.

Based on the tremendous and consistent development of the past five years, Baby Records' main problem for the future could be over its growth rate. If the company grows too big, it becomes like the other majors and then "becomes not the same company but something else."

Naggiar today mulls over an idea of building up acts, as he has done so far, but then leasing them over to other companies on fixed-term deals. Certainly he will want to control the inevitable growth of Baby Records in the same way that he controlled its birth and early years.

And equally certainly he'll keep close tabs on every new aspect of the international record market. When new moves are called for, he'll move in... "because a gambler never loses that instinct to take a chance, hoping to win, but prepared that there have to be losses."

Best wishes and continued success to our friend BABY RECORDS
TELEVIS PUBLISHING –
The Inevitable Offspring

Publishing was an inevitable development within the Baby Records' set-up once the first record hits had been established. Freddy Naggiar had to find a way to control unwanted action abroad on his product as well as push through money-making license deals.

He says, "I wanted to have the situation within my own hands. Without the publishing rights of the material, I couldn't stop all the foreign versions coming out, generally in advance of my own original recordings.

"So we had to set up a publishing company. There was a long list of foreign artists who wanted to record 'Tornero' for instance, translating the words into German, or English, or French. After our own original version was a big hit, we had further fantastic success with 'Tornero' with artists including big names like Mireille Mathieu, coming in with cover versions. We gave permission for many foreign releases.

"Then we had further publishing success with Stephen Schlaks, La Bionda and others. Performance rates run high, so the thing snowballed further."

Obviously there was a danger that the publishing side, Televis Editions Musicali, would develop into a collection agency, picking up royalties from songs recorded by Baby Records artists.

But Naggiar says; "The situation has changed a lot from the original motive for having a publishing arm. Today we take foreign publishers who want to be represented in Italy, and we're trying to present our Italian melodies to big-name artists outside.

"So now our publishing, while handling financial aspects, is essentially a creative part of the company. And when we look for sub-publishing deals, we have to have creativity because so often we're dealing with unknown and new acts. This means real promotional work at the publishing level."

Most of the people signed to the Televis company are recording artists anyway. But Daniele Pace was not known as an artist when he signed on, though he already had a considerable reputation as a composer. His hits include "Love Me Tonight" for Tom Jones and "Do It Again" for Raffaella Carrà, plus "My Little Lady" for U.K. chart group the Tremeloes.

But one hit which particularly interests Naggiar is "A Man Without Love," written by Pace and a hit for Engelbert Humperdinck.

He explains: "This song was included in the San Remo Festival one year and collected just one point. Nobody seemed to like it in Italy, but we were sure it was the right kind of ballad melody which could be used at the international level."

Big international publishing hits for Televis now include: all La Bionda material, but notably "One For You, One For Me," "Tornero," "Ete D'Amour," "Love Summer," "Blue Dolphin," "Forse," "Cafe," and "Amada Mia Amore Mia."

INTERNATIONAL HITS

Baby Records' singles and albums have consistently hit the charts of the world in the five years since the company was set up, largely a result of Freddy Naggiar's disk-by-disk deals in individual territories.

On a year-by-year basis, these are the international big ones:


CREDITS
Editor: Earl Page
Assistant Editor: Susan Peterson
Writer: Peter Jones
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year by year

Baby means more and more...

on Baby Records © Milano - tel. 6071266 - Italy
Sound Business: Audio

Retailers Cautiously Optimistic
As the 1980s Become a Reality

This concludes a special report that began last winter in New York, Los Angeles, Chicago, Nashville, Miami/South Florida and Milwaukee.

Seattle/Portland

Pacific Northwest stereo dealers greet the advent of the ’80s with an optimism based more on speculation than on solid economic assurance. Like the rest of America, they approach the future with uncertainty, recognizing the fact that the music industry may either prosper or fall upon them without any real forces over which they have no control.

Seattle’s Magnolia Hi-Fi reports 1979 dollar volume some 30% over the previous year, but unit sales and dollar volume in the lower-priced area, less than what has happened," says Magnolia’s vice president Jim Tewton, "is that we’ve been seeing a lot of participants but haven’t made much actual gain over 1978." Tewton isn’t too optimistic about the future for the ’80s. "The first quarter, he says, "will pretty much tell the tale."

Dealer caution, though, doesn’t mean the Portland and Seattle market areas, is conditioned probably by a slow start to the year, and is being reflected throughout the entire industry, even though aging toward the end, failed to measure up to earlier predictions. Multiple sales showed a marked decline.

"Smaller purchases are definitely a trend," says Tim Currier, manager of the DJ’s Sound City branch store in Portland’s Washington Square. "Customers are getting more selective, too, Currier says, and this, he predicts, is an omen of what’s to come. "We’re used to seeing a lot of sales through Rolling Stones reissue, for example, and people would break down and buy it. Currier sees 1980 as a year of profound changes in the industry with success largely dependent on greater and more knowledgeable merchandising effort, more professionalism and a general tightening of sales and advertising. The slip-shod, he maintains, won’t survive.

Smaller unit purchases are symbolic of the times and an indication that customer confidence is on the wane, says Wes Greenman who owns Second Time Around and four other stores in the Seattle-Tacoma area. Greenman, too, was disappointed with Christmas sales activity.

"It used to be that we’d ring up $30 to $40 in a single sale," he says. "Now the average sale is under $10."


The mass merchandisers, too, are less than ecstatic. "We’re seeing a past and cautious in their evaluation of the future."

"In our book, 1979 wasn’t what you’d call very good," says John Karr, stereo buyer for Meier & Frank. "Oregon’s biggest department store. The product was good, the price was right, but the customers were very cautious. This year, he feels, will be pretty much a repeat of what we’ve had."

Banc Marche in Seattle, too, found little in 1979 to get excited about. "Actually," he says, "it was a record buyer for the Bon, ‘1978 was better.’ What happens in 1980, At- tinger believes, a largely dependent on the product. "It’s up to the manu- facturers to get their act together and figure out just what sound it is the people want," he says. "What this business needs, he concludes, with the release of a few blockbusters. The Bon, St. Paul’s, must be the probable last of the big department stores to continue buying directly from the manufacturer. Hunter’s Video Sonic in Portland sees 1980 as ‘probably tight.’

"Dealers are going to have to get more in tune with what sells and be- gin sharpening their buying policies," says Lee Vilstrup, store owner of the close twice-state region. Vilstrup notes that album sales were definitely on the soft side in 1979.

Leon Paulson, owner of Stereon- tions in Portland, reports that 1979 dollar volume is down about 10% of the last six months of the year. Sales, he believes, probably averaged out about the same as 1978. Paulson feels that 1980 will be better.

A note of Portland optimism comes from Smith’s Home Furnish- ings. Some of the name stars pull, he says, don’t point out. New wave is catching fire in the area, most dealers agree. "About six months ago we started selling a new wave than disco," says Wes Greenman of Second Time Around. "We’re not exactly sure why, but it’s also becoming well known among the in crowd. We’ve been selling now wave releases "will blow the superstars right off the stage!" He cites the 12 inch 45 RPM album of the Shins. "They’ve recorded 10 good songs—no junk," he states, adding that the album has gotten some air play.

Greenman puts it bluntly. "Since disco tapered off, the major albums stick," he says. The new wave albums have done well, he adds. Greenman says that sales were down 10% to 15% last year and notes that the Shells have contributed to poor album sales. The su- perstars, he contends, are overpriced and he predicts the new bands will fill the gap.

KEN FITZGERALD

Minneapolis/
St. Paul

Sales gains ranged from 20% to 25% at the major dealers, according to surveys run by the National Association of Record Stores with net profits generally pegged up 20%-22% as 1979 was compared with 1978. Retailers of the new Thompson optimistic about 1980, most viewing the prospects as satisfactory, in bal- ance with the current retailing efforts and the abilities of manufacturers to keep software paced to the progress of home entertainment te-

Home entertainment centers, covering "for example, Apple computer, JVC video recorder and camera, MGA large screen television and Yamaha music system," says Audio King’s Randy Carlsoe.

"is where the market is eventually headed. While we haven’t sold all four to one customer (the tab would be between $7,000 and $9,000), we have sold two or three pieces at once. It’s all so new that customers still don’t want to buy in the home, but merchandisers are fore- seeing that very soon."

"The video recorder is good for us," agrees Steve Reitzen, di- visional merchandising manager for LaBelle’s catalog showrooms. "In the Twin Cities area, we’ve only been in audio/video seriously for about three years, but now we’re establishing ourselves as a place where people can get quality TV, video tape and audio-mem- orabilia."

(Modernd Merchandising, the parent company, has been estab- lished in the home video market.) Reitzen says that prere- corded movies have started to pick up and that there is a lot of pressure in the market. "The video is too good to be ignored. Audio-hi file recorders have set a track record that’s sur- prised all the participants," he says. "The LSX 2000 and high-end cassette decks are also doing well.

Team Electronics, which is no longer part of the Dayton-Hudson Corp., is now totally structured as a franchise with 60 stores in 20 states. Its president, Bob Westenberg, says, "We know who we are and we have a plan for every area," he says. Although car stereo, a strong category for all the Twin Cities retailers, has continued to show good volume, Westenberg feels that it has reached a certain saturation point due to over distribution, increasing competition, and a more sophis- ticated consumer who is in search of a lower price level. Westenberg notes that lack of software is holding back the home computer industry. He feels that the is definitely a shining light for the future. Customer re- sponse has been tremendous, he says, and the ‘soft’ side is how the market is moving. "We’re merchandise is strong and the customer can do with. We are in the market to sell the product and marry the customer to the cus- tomer. The video market will be a major factor in the early ’80s. The jerry-rigged computer, he says, "is the model that our customers will want." He points out that there is a market for high performance, high quality, and high profit margin.

"Where there are growth points," the re- tailers agree, "but it is unbelievable what the future offers."

A high percentage of retail- in-come means good opportunity for selling products in the audio/visual field. This is particularly true with a relatively small number of long- time retailers holding the fort, which means the retailer is the only de- cent of Schaa Electronics observes. "When a company has a position of dominance in a market, it has the sharpen the pencil a little."

IRENE CLAPPER

Panasonic Artists

NEW YORK—Earth, Wind & Fire will endorse the Panasonic company’s new Platinum Series of seven high-quality, stereo cassette recorders. National television, radio and magazine advertis- ing is set to begin this Spring.

As the 80s become a reality, panasonic artists will be seen on TV shows such as "Soultrain," "Dancing in the Street," "The New Hollywood Music Show," and "The New Hollywood Show." The artists will be featured in print ads and on billboards as well as in radio spots.

The artists will be featured in print ads and on billboards as well as in radio spots. The campaign will run nationwide and will feature the Panasonic logo. The campaign will be supported by a series of radio spots, which will air throughout the country.

The artists will also be featured in television spots, which will air on ABC, NBC, and CBS networks. The spots will feature the artists performing their songs, and will showcase the Panasonic Platinum Series of stereo cassette recorders.

The campaign will run for six weeks, and will be supported by a series of direct mail promotions, which will include coupons for discounts on Panasonic products.

The artists will be featured in print ads and on billboards as well as in radio spots. The campaign will run nationwide and will feature the Panasonic logo. The campaign will be supported by a series of radio spots, which will air throughout the country.

"We are thrilled to have Earth, Wind & Fire as our endorse- ers," said Panasonic's Vice President of Marketing, Frank S. Schuck. "They are a perfect fit for our Platinum Series of stereo cassette recorders, and we look forward to working with them to bring our message to a national audience."
Michael Jackson: It's Tough Juggling Careers

There's Little Time For Group & Projects

By PAUL GREIN

LOS ANGELES—The hardest part of Michael Jackson's career at the moment is juggling his own album and film projects with the Jacksons' album and concert activity. "This has been the major problem for me," the 21-year-old singer confesses, "trying to work with the group and do solo things as well."

"It took seven months to film 'The Wiz,'" he remembers, "and my brothers wanted to travel and start work on the 'Destiny' album, but I couldn't. And now I want to do more films and things."

Does Michael see the day when he might leave the group? "Not where I would just walk off," he says, "but I think that will happen gracefully in the future. I think the public will ask for it."

"That's definitely going to happen anyway," says Jackson, "when I get into films more, which is what I really want to do."

Jackson says he's been offered a number of film projects in the wake of his well-received debut as the Scarecrow in "The Wiz." He's been pitched a part in the film version of "A Chorus Line," to be directed by "Wiz" director Sidney Lumet; the title role in a film biography of "Mr. Bojangles" Bill Robinson and a part in a musical called "Summer Stock." He also is interested in a project about Charlie Chaplin.

Jackson confirms that he will be involved in the next Jacksons' album, its second since the group took over production reins. That desire for control, he says, was the reason the group left Motown in 1976 for Epic. "I learned so much at Motown," he says, "but we always wanted to do certain things and we couldn't. We wanted to write our own songs and own our own publishing company. So we went elsewhere and then got the same thing from CBS: they said they didn't think we should, so we did two albums with Gamble & Huff."

How did the group finally get the green light from Epic? "I had a meeting with Walter Yetnikoff," says Jackson. "I told him to give us that chance. I said I know my potential and I know what we can do."

"I think what really convinced people," says Jackson, "was when we wrote a song on the 'Goin' Places' album, 'Different Kind Of Lady,' which was a big hit in the clubs. Even Kenny Gamble came and told us, 'You all are good enough to do your own stuff.'"

Jackson says the group learned a lot from Gamble & Huff, while acknowledging that the artist/producer pairing (set by Ron Alexenberg) didn't really reflect the group's identity. "It was a sound they had on the O'Jays and a lot of other groups they were doing," Jackson says.

Jackson had just one instruction for Quincy Jones when he agreed to produce "Off The Wall," the group's solo album in more than four years. "I said I didn't want it to sound like a Jacksons' album at all. And it's a lot different: the harmony sounds better and there's a lot of different styles on there."

"Off The Wall" has been in and out of the top 10 for four months and has produced two chart-topping singles, it's somewhat surprising that Jackson says he has no plans to cut another for about two years. "One thing I hate," he explains, "is over-exposure."

When he does return to the studio, Jones will again handle production chores, with the number of tunes written by Jackson likely to increase from three to about half the album. After that, Jackson wants to write and produce a concept album by himself. He even has a theme in mind dealing with children, old people and starvation. "I feel real deeply about it," says Jackson. "I've been putting ideas together for about a year now."

Jackson says he's more interested in record production. "I'm really becoming a studio nut," he says. "I want to get in the studio and take my time; I hate rush jobs."

He spent three months recording "Off The Wall," "Destiny" took about six weeks.

On the back of the Jacksons' "Destiny" album is this message by Michael and Jackie Jackson: "Of all the bird families the peacock is the only bird that integrates all colors into one and displays this radiance of fire only when it loves. We like the peacock, try to integrate all races into one through the love of music."

"That's one of my main goals," says Michael, "since politicians have so much trouble trying to do what they want to do. When we're in concert and we can get all these different races of people holding hands and screaming and dancing, that's something politicians can't do, that's power."

During the Jacksons' just-ended tour, Michael's voice gave out, causing the cancellation of seven shows. "My throat was badly infected," he says "It had blisters on it and I couldn't talk or sing at all. The doctor made me cancel two weeks of shows."

Even then Michael had to take it easy. "It was so bad Marlon would hold down certain notes I was supposed to do and I would stand there pretending I was singing."

This was true even though the keys had long since been lowered on the early Jackson 5 hits. "We had to change the keys," Michael says. "I sounded like Minnie Mouse on those things."
30

BRUCE WOOLLEY
THE BEAT
CINCINNATI 20/20
The Palladium, New York
For $5 New York rock fans were treated to a CBS special for four of its new wave bands: Dec. 13. The Palladium was more than 75% full with the audience a mix of teens and a sizable percentage of young adults. Since all four bands received equal billing they are reviewed in order of appearance.

Bruce Woolley is an English vocalist with a pleasing tenor and soulful songwriting skills. He contrives the Baggs! charted single "Video Killed The Radio Star." But often Woolley's singing and writing were buried under the volume of his four-piece支撑的乐队. On tunes such as "You Get Class" and "Take A Ride," Woolley's lyrics were totally unintelligible. At this point the need for more experience onstage and musical support that better highlights his voice is urgent.

Of the four bands, the Beat, a quartet from Los Angeles, was easily the most impressive. Lead singer-guitarist Paul Collins, lead guitarist Larry Whitman, bassist Steve Huff, and drummer Michael Ratez, played all 12 songs from their debut album with style and confidence. Collins is a commanding figure, singing with great conviction and working the crowd like a seasoned pro.

The Beat's material own much to the early Beatles, particularly Collins penned songs such as "I Don't Fit In" and "Different Kind Of Girl." But this band displayed its own American identity throughout its 65-minute set. "oku," "Working Too Hard," and the exceptional "Rock 'N Roll Girl" are distinctive compositions, benefiting from Collins' sharp delivery and Whiteman's versatile guitar work. The Sentence's 70-minute, 15-song performance was marked by this four-piece English band's whimsical approach to rock. Guitarist-singer Mark Andrew's good-natured diggings at established rock stars in between songs was in tune with the Sentences' lightweights melodic and ironic songs such as "Quick Quick Slow," and "Good Luck (For You)" were performed with the easy pop charm. Most interesting about the Sentences was the subtle keyboardist Don Snow and bassist Ron Franzini dropped in reggae riffs without really playing it. It gives the Sin-

ences music necessary rhythmic spice. 20/20 was the least interesting of the four bands because it was the most conventional. Its basic two-guitar attack was far removed from more traditional metal heavy deuretheme except that 20/20's songs were shorter. Its 13-song, 65-minute stay was memorable only for the youth of its band members and the lack of several of its songs. "My Yellow FM," "Remember The Lightning," and other tunes were closer to psychedelic rock, suggesting these Los Angeles musicians were inspired by the California-born music approach.

NELSON GEORGE
BUDDY RICH
Grand Finale, New York
The veteran drummer brought a 15-piece band to this marquee nightclub for his nights of no nonsense, crisp hour-long performances. In a two-hour set Dec. 13 some performers who were ranged from boggy singer to fusion rock. Richard supplied a big finish with an extended "West Side Story" medley including an impressive Rich solo. Not until the final bar of the last number did Rich move from his drums or off a ward. He did not introduce selections or those in his band who sat. At the end he offered a bit of chatter. His solos ranged from inspired to average with a moderate bit of occasional presence. Particularlly appealing about the group is the band is the five man section which consistently provides a rich lionage. The audience throughout was attentive and rewarded Rich with cheers at the end of his "West Side Story" solo.

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4. STREETTHEATRE/THE MODELS—Pernected Concerts, 
Civic Center, Oakland, Calif., Dec. 7 
5. ALLMAN BROTHERS/PURIZE PRAIRIE —Frank 
J. Russo, Inc., Civic Center, Providence, R.I., Dec. 6 
6. CHARLIE DANIELS BAND/NEW RIDERS —Estrei 
Civic Center, Vancouver, B.C., Dec. 14 
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8. 5,000 $9.10 $45,395

Auditoriums (Under 6,000)
1. BLUE OYSTER CULT/GAMA—Bill Graham Presents, 
Civic Center, Santa Cruz, Dec. 27
2. DEVIO THE BEAT/DON—Bill Graham Presents, 
Comer Theatre, Berkeley, Calif., Dec. 28
3. TOM PETTY & THE HEARTBREAKERS/FABULOUS 
PLODDERS—Pernected Concerts, P.N.E. Gardens, 
Vancouver, Canada
4. HENDRIX/PURIZE PRAIRIE/LEWY —Bill Graham 
Preseas, Men's Aud, Marin, Calif., Dec. 27
5. ALLMAN BROTHERS/PURIZE PRAIRIE —Frank 
J. Russo, Inc., Civic Center, Augusta, Me., Dec. 7
6. BLUE OYSTER CULT/LEWY —Bill Graham 
Preseas, Palais Theatre, Oakland, Calif., Dec. 25
7. GEORGE CARLIN/THINS & SROOK—Auction 
Auctions, Royce Hall, U.C.A., Calif., Dec. 14
8. BUDDY RICH/BLUE OYSTER CULT—Bill Graham 
Preseas, Civic Center, Santa Cruz, Calif., Dec. 12
9. HORTON GALLERI—Pernected Concerts, 
Commemnl Ballroom, Vancouver, Canada, Dec. 19

3.624 $9.50-$10.50 $34,950*
3.591 $8.50-$9.50 $27,818*
2. 2,841 $8.50 $24,149
1. 2,992 $7.50-$8.50 $22,881*
2. 3,293 $7.50-$8.50 $22,656
3. 1,203 $8.50-$9.50 $21,472
4. 1,892 $8.50-$9.50 $16,234*
5. 1,279 $40.50-$5.90 $9,879
6. 5,940 $8.50 $8,688
7. 1,000 $9 $8,000

EMERIT CITY ALTERS IMAGE TO Rock Hall
CHERRY HILL, N.J.—The future of dancing and live music at EMerit City as a dance rock hall than as a discothèque enters a new dimension with the new year. Opening Jan 1, the suburban Philadelphia area has a year ago as the largest and probably the most lavish and colorful disco in these parts by Charles Gerson, the 1,500-capacity Emerald City now has Electric Factory Concerts, rock concert promoters based in Philadelphia, initiating a new policy of Friday and Saturday night concerts with dancing starting Jan. 4-5 with the Ramones.

Rock fans now take over all the facilities of the disco, including an arcade room packed with electronic games and pinball machines. Doors open at 7 p.m. with recorded rock music for dancing and the live concert starts at 9 p.m.

For the most part, it will be $5 for tickets in advance and $6.50 at the door. Future bookings include XTC and Fim and Friday and Saturday night concerts starting Jan. 25-26 and 999 for Feb. 29-March 1.

The introduction of rock dancing at Emerald City has encouraged a number of disco in the area to bolster sagging attendance with nights devoted to various themes. At Rainbows in city-center Philadelphia, the Monday night rock dance disco experiment has been expanded to include Thursday nights, with deepers Lee Salmons and Steve Price throwing rock instead of disco platters.

MAURIE ODERONDER
Drums Thump For ‘Bolero’

CHICAGO—Vox-Turnabout and Deutsche Grammophon recently got into gear with the release of some庄园cars that are expected to be market leaders in this year’s rhythm segment. London Records, the major first to go digital, has the first digital op- enning in its series, called “Turn On” and featuring Richard Strauss’ “Bolero.” The label product, “Bolero” is a determined treat for those familiar with the work. New on CD are the two volumes of the Royal Philharmonic Orchestra conducted by Sir Georg Solti and the Chicago Symphony and stars Hilde- gard Behrens and Peter Hoffman.

Other London digital albums due are Berlin’s Symphony Fantasie,” Zubin Mehta conducting the New York Philharmonic; Beethoven Piano Concertos Nos. 1 & 2 and Beethoven Piano Concerto No. 3, Radu Lupu soloist and Israel Phil- harmonic under Neeme Jarvi; and “Bolero” conducted by John Mehta. Also in the works: Violin Concerto with soloist Kyung-Wha Chung and conductor Kurt Masur conducting the Vienna Philharmonic and Tchaikovsky “Nutcracker” seg- ment by the Royal Philharmonic under the baton of Mehta.

Another major label step-up of digi- tal production is taking place with Angel fid to the commons own 12-disc premium product scheduled for the opening months of 1980, and RCA Records expanding in digital product line.

Angel Records is making one of the most significant moves of the year in the digital field and will give scheduling priority to albums recorded in a flurry of last 1979 digi- tal session work in the U.S. The fruits of these sessions will be tested within the first 90 days of the year, according to Angel President Victor Farberman, head of the EMI/angel label.

Angel’s first $10.98 digital release is Andre Previn conducting the Lon- don Symphony Orchestra’s “Bolero” images” and “Prelude To The Afternoon Of A Faun,” scheduled for pre-Christmas release and pushed back to the January shipment.

Other Angel/EMI digital tapeings are Beethoven’s symphonies and Spanish orchestral program with the Philadelphia Orchestra and conductor Riccardo Muti, Stravinsky’s “Symphony of the Wind” and more.

ITALIAN TENOR SOARS

Another Caruso? Pavarotti Crossing To Popular Field

By IRV LICHTMAN

NEW YORK—Besides its own recipe for “Fettuccine Napolitane la Pavarti,” lyric tenor Luciano Pavarotti is cooking up a storm in the world of recordings.

Currently leading his catalog of apparently 15 sales albums under four labels, “O Sole Mio” and the four-year-old “O Holy Night.” Former is not only the lead- ing classical chart album around, but it’s also penetrated the pop charts as well.

While the collection of Neapolit- an songs debuted this year, “O Holy Night” is having its best year ever, according to John Harper, London’s national sales manager. Sales solicitation on the Christmas album is being given great emphasis, especially in the Western states. Harper estimates that over 10,000 copies have been sold to date.

Both “O Sole Mio” and “O Holy Night” have generated good one- liners for major retailers like John Harper, who cites Tower Records’ San Francisco’s Ray Edwards on, “We sold more of “O Sole Mio” than the new Eagles,” while Lee Hardont of Integrity Entertain- ment claims, “It’s like having Caruso back with us.” And Jim Rose of Rose Records, Chicago, remarked to Harper, “It’s the biggest Christmas hit since Bing Crosby’s heyday.”

And for 1979 as a whole, Pava- rotti’s extended recordings build down seven spots on the top classical chart of the year, including two in the top five, thus contributing mightily to London’s standing as the top classical charted label of the year.

As Pavarotti’s recordings have greatly benefited from the surge of publicity surrounding his art, it’s not surprising that the label has added several touches on a trade level cognizant of the performer’s back-catalog.

His aforementioned recipe is de- scribed in a mailing piece, while the label has been sending around bot- tles of chianti and boxes of fettuc- cine with a sticker attached that makes note of the “O Sole Mio” package.

Digital Releases Swelling From Trick To Torrent This Year

*Continued from page 1 on the pannonica label product, these mainstream digital are expected to accelerate marketplace penetration on its second year. London Records, the major first to go digital, has the first digital op- enning in its series, called “Turn On” and featuring Richard Strauss’ “Bolero.”

Drums Thump For ‘Bolero’

The World’s Most Sensuous Music.”

none of these fits the $3 digital series. The new Deutsche Grammophon sticker reads “As Heard In The Cur- rent Motion Picture Recording,” and by Arthur Fiedler and the Bos- ton Pops, also includes the popular “1812 Overture” by Tchaikovsky.

A new Tomita electronic realiza- tion of “Bolero,” expected to be re- leased in late 1979, will have marketing that exploits the motion picture’s popularity, according to Ir- ven Katz, RCA’s marketing manager. The album programs sev- eral of the famous French pianist- composer’s pieces.

Also, London Records is calling attention to the “Bolero” recordings in its extensive catalog. According to sales manager John Harper, there are plans to sticker the “Meha Bo- lero” L.A. Philharmonic disk with a reference to the film.

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Drums Thump For ‘Bolero’

Chicagoland—Vox-Turnabout and Deutsche Grammophon recently deco- rated recordings of Ravel’s “Bolero” with references to the hit motion pic- ture “10.” The recording, which is a recording of Ravel’s Bolero and recordings are involved in merchandis- ing that ties-in to the motion pic- ture’s success.

“Bolero’s” use in the motion pic- ture has generated skyrocketing mass popularity for the 50-year-old work. The recording of Ravel’s Bolero has been reported on virtually all versions of the work. A recent Schwann catalog contained a reference to the Ravel title.

The first LP in the Vox-Turnabout “Turn On” series now sports a printed reference to the Ravel selection. The reference cleverly ties-in with the film with the statement “10 Turn-On Featuring The Complete Bolero.” The LP, “Turn On With
Memphis Is Reviving As Music Hub

By JEAN WILLIAMS

LOS ANGELES—"Memphis is a trendsetter in black music but since the late 1980s has worn an almost constant sound," said planners...
Inflation Bites Hard At Colleges

By ED HARRISON

LOS ANGELES—Inflation. The word has been on the industry's lips throughout 1979, but it will still be a buzz word as we face the ’80s, especially at the college level, where the economy will have a direct bearing on the future of college entertainment.

As the price of acts, sound and lights, travel and insurance continues to spiral, colleges will have to adjust to normal buying habits and remain more exigent in the servicing of students with frequent concerts, coffeehouses and other musical events.

Colleges, late in 1979, experienced their first major setback as record companies they depended on for promotion of dates, record service and other support began backing off on commitments to college concerts and radio.

Although to a degree stations are still being served on a personal level, those that are represent a much smaller sphere than in the mid-’70s. At nearly every college, the concert retention was low. There were unanimous outcries and complaints from student recorders regarding lack of service.

"Economics are the biggest problem we face," states Eric Frankel, chairman of the Syracuse Univ. concert board. "We used to book shows that we can count on. Now we’re dealing with so many different tours. Now there is no such thing as a definite sellout. It’s harder to make room in a club or a gym.

"Bands keep going up in price and you can no longer count on the patrons.

"What is mean is fewer superstar acts on the campus circuit and an increase in the offering of lesser priced and up and coming groups.

"Inflation is squeezing us in every way," comments Gary English, exec-director of the National Entertainment & Activities Areas. "Travel and insurance costs have increased 25% in the last five months. I don’t know if acts can do the tours anymore. Instead of two, I see a lot more smaller club acts.

"The cost of paper has tripled in the last year," English notes. "Therefore a lot of promotional material is unavailable.

Ed Micone, ICM's college booker, acts a lot of acts "going back to their roots" meaning less in terms of production. "Instead of 25 Marshall amps, a group will use two. Instead of five trucks, they’ll use two or three," he says. "This will help cut costs.

"I’m recommending to the bands with expensive sound and lights to cut back since this can make a difference in a school doing a show. It can make a difference playing a 2,000-seat gym or not doing the show at all. This is what agents and managers have started doing. They are going to do college dates.

"Micone also sees a return to rock packages since there are a few that show more attractive with more than one major act on the bill.

Jim Del Balzo, Polk’s national album special projects manager and former director of the college department, projects a changing mess- tality on the part of record companies towards the college market.

"Recording company emphasis on reaching the student will be through marketing. Radio and newspapers will take a back seat.

MUSICAL SHARPSHOOTERS—RSO, Big State Distributors and Cactus Records representatives show off their game at the end of a holiday hunting out in Santiago, Tex. In the front row are: Jimmy Emerson, James Dominy, Dan Severn, Mitch Huffman, Mike Emerson and Billy Emerson; center row: Terry Hanlon, Nevin St. Romain, Mel Davis, Don Grakov, Bill Emerson and Bud Daily; top row: Larry Howell and Wes Daily.

New Companies

Warp Factor One formed by Ike Perlmutter as producing company for Instant Funk and Bunny Sigler. Address: 1529 Walnut St., Philadelphia 19102, (215) 668-2688.

Memphis Recording Co. launched to cut Memphis-based rock ‘n roll acts. First release is Keith Sykes’ LP. "I’m Not Strange, I’m Just Like You." Address: P.O. Box 22282, Memphis, (901) 253-3191.

Larry Cohen Marketing Inc. formed to produce records because of concept unique for record projects. Address: 6671 Sunset Blvd., Los Angeles 90036.

Davis-Stevenson Productions, to produce commercial campaigns and original projects for radio, television and film, formed by Robbie Davis, previously of K-West Radio, and Shadie Stevens, curator L.A. program director, most recently host of the syndicated tv show "Hot City." Address: 9335 Sunset Blvd., Los Angeles 90069. (213) 724-1274.

There will be more of a direct appeal to selling records because of tight money. It will be more on line with merchandising and special projects instead of just sending out records," states Del Balzo.

"In terms of concerts, there will be fewer bands touring," he says. "There will be more fighting for bands and a heavier bidding war if concert promoters want to stay alive. You can’t spend time developing relationships with college radio programmers. You have to look for immediate results."

Rob Fraiman, program director of College Univ. of W.R.C. F.M., isn’t too concerned about6 concerned, but is fearful of college radio’s progressiveness as college airplay is being dominated by the Led Zeppelins and Eagles instead of newer acts. With too much attention to college radio, along with diminished service, the newer acts are going to suffer the most as collegiate radio is the last threshold of exposure for new signings.


Quick Productions formed as multi-faceted production company and theatrical studio by Richard Sarbin and Joe Dick. The facility contains two fully equipped re- hearal rooms. Address: 12 E. 12th St., New York 10003. (212) 243-9836.

V.M. Music Publishing formed by Joel Wurtman and Mark Weitman. The publishing/production company is an extension of Jomark, a Canadian-based, publishing firm. Address: 6430 Sunset Blvd., Los Angeles 90028.

Brandywine Records formed by artists Rick and Don Shew. First LP is "The Best Of The Shrew Brothers." Address: P.O. Box 413, Durham, N.C. 27704, (919) 683-2667.

Dave Peterson, producer, to produce live productions, tv and commercial projects, formed by the former executive vice president of the Wayne Coombs Agency. Peterson will coproduce the Tri-State Julibia- tion, a postgraduate Christian showcase, at the Riverfront Stadium in Cincinnati next June, featuring Pat and Debbie Brown, BJ Thomas and Andrae Crouch. Address: Deep Valley Drive, Rolling Hills Estates, Calif. 90274, (213) 539-6812.

Black Music In Concert Promotions and Black Music In Management, forms to offer Taurus Productions Promotion branch and will also provide research in Midtown market. Address: 2611 N. Un- ion St., Louis 63113, (314) 382-0696.


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“Our sales over the holiday season were up about 5% over last year, reports David McCormick, store manager. ‘We didn’t know until the last few days if we would surpass last year, but we definitely did.’ Single sales for the predominantly country music outlet were over last year’s totals as well.

McCormick reports the top album sellers were Ernest Tubb’s ‘Legend And Legacy,’ ‘Family Tradition’ and ‘Whiskey Bent And Hell Bound.’ Both by Hank Williams Jr.; plus, crossover albums by Kenny Rogers, Crystal Gayle and Larry Gatlin. Sales are still going strong at Tubb’s going into the new year.

The other top country outlet here is Conway Twitty’s Record Shop. With the store in business since May of 1979, the manager could not compare sales to last year, but sales edged up in the two weeks prior to Christmas. Singles sales were reported not greatly, but steady.

The other Tubb’s include product by Willie Nelson, Waylon Jennings, Crystal Gayle, Artie Bardy and Joe Stampley, and Larry Gatlin. Other retail outlets surveyed included the future Port O’Call stores. Owner Steve Embree reports that sales were off slightly from last year, but ‘our sales were pretty good, we were expecting a little better,’ reports Embree. ‘We were down just a tad from last year.’ Single sales at Port O’Call stores held up well compared to last year, and country crossover albums sold traditionally country releases. The top pop albums sold during the holiday season included Eagles, Fleetwood Mac, Hall & Oates and Barbra Streisand. Top country sales included Crystal Gayle, Kenny Rogers and Larry Gatlin.

Discount Records in downtown Nashville reports slightly lower sales this holiday season than last, although overall sales were strong. ‘Singles were exceptionally strong,’ said manager Dickie Lane. ‘We have a large r&b clientele, with the shop selling a great deal of 12-inch singles.’

(Continued on page 35)

Dillon Plugging His ‘Bottle’ 45

NASHVILLE—New RCA country artist Dean Dillon recently embarked on a week-long tour of radio stations, clubs and retail outlets through the Western states to support his first single, ‘I’m Into The Bottle.’

The tour kicked off in Phoenix where Dillon judged a Dolly Parton lookalike contest sponsored by KNIX-AM. He visited KJJJ-AM and made an in-store appearance at Circle’s Records.

Other stops included San Diego, Tucson, Las Angeles, Bakersfield, Fresno, Sacramento, San Jose, Reno and Las Vegas. Among the radio stations new Dillon visited were such AM outlets as KCUB, KIKY, KEEN, KAKK, KMAK, KBET, KLAC, KSON, KUZZ and KRAM.

Special On Cash

NASHVILLE—Celebrating 25 years in the entertainment field, a special television presentation titled ‘Johnny Cash—A Silver Anniversary Celebration’ will air this spring over the CBS network.

Joe Cates is executive producer for the special which will feature film clips and taped highlights of Cash’s career, along with a roster of memories and comments by guest stars who have appeared with the performer in the last quarter century.

EMI/UA Shift

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By MIKE HYLAND

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Parton's Pinball Machine Pushed

NASHVILLE—In a cooperative merchandising effort, RCA Records and Bally Manufacturing have designed a marketing venture to support Parton's new Dolly Parton pinball machine.

Parton's record company provided product on an artist along with point-of-sale material for in-store promotions and radio tie-ins through stores and radio stations. Short and picture disk giveaways were arranged with key radio stations which culminated with a contest for the winner of a Parton pinball machine at a retail outlet.

Details of all promotions and logistics of setting up the merchandising displays were coordinated through RCA's regional marketing managers and the Nashville office. Additionally, a bally merchandising display was also shipped to retail outlets along with each machine that was given away.

**Holiday Sales**

- Continued from page 34

The biggest albums sellers for Dis- count Records included releases by Michael Jackson, Kenny Loggins, Prince, Rufus and Chaka, and Eagles. Although the store is not much on country sales, the crossover artists such as Crystal Gayle and Kenny Rogers reported strong sales.

New Life Record Shop, a predominantly rock-oriented store reports strong sales but manager Lee Lane estimates that the total was down roughly 5% from last year. The hottest titles included albums by Aerosmith, Eagles, Styx, Foreigner and Yes.

As country artists, such artists as Waylon Jennings, Willie Nelson, Eddie Rabbitt, Ronnie Milsap and Kenny Rogers all had strong sales at New Life. Although the store doesn't stock many singles, it still had a good quality of r&b and disco singles, and these sales were average, according to Lane.

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The biggest albums sellers for Discount Records included releases by Michael Jackson, Kenny Loggins, Prince, Rufus and Chaka, and Eagles. Although the store is not much on country sales, the crossover artists such as Crystal Gayle and Kenny Rogers reported strong sales.

New Life Record Shop, a predominantly rock-oriented store reports strong sales but manager Lee Lane estimates that the total was down roughly 5% from last year. The hottest titles included albums by Aerosmith, Eagles, Styx, Foreigner and Yes.

As country artists, such artists as Waylon Jennings, Willie Nelson, Eddie Rabbitt, Ronnie Milsap and Kenny Rogers all had strong sales at New Life. Although the store doesn't stock many singles, it still had a good quality of r&b and disco singles, and these sales were average, according to Lane.
Halsey’s Tulsa Operation Fortifies Its Growth Plan

By ELLIS WINNER

NAVILLE—With an expanded operation featuring the reju¬
vention of Tulsa for its involvement in video and concert projects, publishing, television production and an eye toward films, the Jim Halsey Co. is poised and ready for the ‘80s.

The Halsey Co., a booking and management company, primarily oriented toward country music, is having its best fiscal year ever. The agency is a partnership of Halsey, Roy Clark and Hank Thompson. Although the Halsey roster numbers only 18, the list includes some of the biggest names in country music with Clark, Thompson, the Oak Ridge Boys, Freddy Fender, Margo Smith, Ray Price, Minnie Pearl, Donna Fargo, Waylon Jennings, Michael Murphey, Joe Stampley and Johnny Rodriguez.

In 1972, Halsey moved the company to Tulsa from Los Angeles. Halsey is bullish on Tulsa, and wants the city to become a major entre¬tainment center.

To encourage Tulsa’s growth, he has sponsored New England National Music Festivals, which have attracted an international press corps and grew into new stations and album projects. The agency has also solicited recording activity in the city via the cutting of “Reunion” by Johnnie Lee Wilts and “Makin’ Music” by Clark and Gatetown Middle at local studios.

Halsey plans to build a recording studio in the city and eventually expand.

Leon Russell and Halsey are working on several video and concert projects. Two are moving toward what could become a joining of the two for future business.

As part of that process, Halsey presented Russell in concert for two nights in Tulsa, with sellout for both nights.

Our business is on the way up,” he says. Halsey.” The three-month period of August-September-October was the biggest three-month period we’ve ever had.

The bread and butter for many country music agencies is the fair business in the fall.

Halsey has a reputation for opening doors, as his groundbreaking tours of the Soviet Union, a country show at NHM in Madison, and the exposure of his acts in Europe prove.

It was Halsey who made country music a part of Las Vegas and Lake Tahoe entertainment. Halsey’s Los Angeles office is headed by vice president Dick Howard. His concentration is on, which is seen by Halsey execs as pivotal in helping their acts reach the public.

Jazz

Jazz Draws Line at Country & Punk Music

20 Years With Atlantic Label; 55 Mann LPs: Real Versatility

By DOUG HALL

He would like to spend the rest of his days playing “acoustic music” with the people like Ron Carter on bass, but he also plans to play “mu¬sic for young people and improvise on forms that are different.”

Just to challenge himself he recently played two one-hour sets in San Francisco with an unaccompanied solo flute. And he plans to do more of the same this month in Blues Alley in Washington.

For five weekends in November and December Mann celebrated his 20th anniversary by playing at the Village Gate with various musicians he has worked with over the years. Each Friday Mann appeared with a different group of musicians and each Sunday he was featured as Mann Alone.

Jazz In Greece

Suddenly Bullish

ATHENS—Jazz in Greece is sud¬denly bullish at a profitability level at all levels and a real prospect of the country’s first ever jazz festival staged here in the summer of 1980.

From a somewhat uncertain start just two years ago, Greece’s sole jazz magazine, Jazz, has bloomed into a full-scale publishing company and is expected to add a recording company within a year.

The success of Jazz has led publisher Kostas Yannoulopoulos to set up a subsidiary to publish both jazz music and books, and in working to ease imports of albums and limited edition titles such as the A&M production of Paul Bley, he has taken the gamble and designed a new recording company under the name of the jazz festival. Yannoulopoulos also plans to bring in top international jazz names for November onwards con¬certs, including the Leo Smith trio, Paul Rutherford and Barre Phillips, with the 1981 collaboration in that long-awaited Greek Jazz Festival.
New York—Long Island DJs are working harder than a bee in spring to find exactly what programs best suit them and their suburban customers in the midst of a changing disco scene.

While some clubs are still successful with traditional Latin-oriented disco tunes, others are working in a new wave of music, finding it popular with the younger set.

To look at 231 in Carle Place, an adult-oriented disco that is probably one of the hottest on Long Island, reports of trademark and wave or rock, the crowd is great. Here careful attention is given to the playing of "commercialized" dance music.

DJ John Sciortino has drawn crowds to this sophisticated room for over a year, and the attraction has become a tale, like much of the Long Island pop market, basically solid and white. The average age of the 231 customer hovers at 24 and their tastes lean toward radio-popularized dance.

Sciortino points out that "657-7570 of what I play is on the radio right now. And, it's disco, not new wave or rock, he adds.

'I've been spinning for five years, and for the last two years I'm dying.' The style is definitely changing, there's a lot of rock influence but there will always be dancing.

Citing Kool & the Gang's "Ladies Night" and the Commodores' "Three Men and "Enough Is Enough" at 136, Sciortino feels "as long as there is music, I can do it...and I can do it well."

At Rumours in Island Park, DJ Carmine Caradonna has programmed a wide range of music from the time that he started spinning there two years ago. James Brown always fills the dancing into the mix, and even a Chuck Berry tune was possible, so that the new wave and dance material was absorbed with little resistance.

For a crowd that is now in its early 20s and late teens, Caradonna says "I've been pushing "Pop Music," 'Money,' by the Flying Lizards, and 'Rock Lobster' by the B-52s. All is music with a heavier beat."

'My Shurona' is particularly popular and one or two tracks are playing for the club and dancers "an extra hit."

'Hardly anybody is doing the hustle,' observes Caradonna. "If you play a run of nice house songs, people come up to the booth and complain."

At 231, on the other hand. 'Rock Lobster' emotes the dance floor.

With freestyling solidly entrenched and 'The Partridge Family' spreading through his club, slow dance music is still very remote.

If that is coming, it will have to be motivated by a very well-known artist like Donna Summer or a new star like France Joli. The emphasis, he says, is on the social aspect of the discoteque. DJ Tony is a definite 

"People still need that hard beat."

Basic rock and new wave are rare fare on 231's Tech music. DJ says "It's a different hook for each of you. It's sad. And my people aren't ready for it."

In the midst of 'Lisa is dying' attitudes, the 231 DJ is confident of his ability to read his customers and generate good programming, giving an open ear to requests and trends. Sciortino is generous with plaudits for the teen discos in the area, which he feels are building a foundation of future customers.

"They (the teen clubs) are helping me greatly. Up to now the teen years have been very rock-oriented. They always do. They tend to. They finally have an opportunity to become disco-oriented, since teen clubs are preparing them."

But it's a cut and dry situation DJ Tony Adipietro, who goes by the pseudonym "Dino" when he mans the booth at Guys And Dolls teen disco in Franklin Square, says cross-over music is now the biggest impact at the club, and "My Shurona" is the crossover favorite. "Kids at 13 and 14 are still pretty heavy into rock," he explains, "and they want to hear Kiss, the 'Rocker' Show, and the Grateful Dead. Even old Yes."

Adipietro says his disco tastes are pop-flavored and new records aren't widely accepted until radio starts in with regular airplay, at which point the record is "in."

Curiously, Donna Summer is not as big a hit as in the adult clubs. On the other hand, the only material Adipietro can introduce as "progressive" and without the boost of radio play is Michael Jackson and other Jackson releases.

Because of attendance that doubled over the summer prior to a changing of managerial hands in September, Guys And Dolls is continuing bringing bigger bands into semi-regular schedule to boost attendance.

"We had Pamela Stanley three weeks ago," Adipietro says, "and WKTU added her to their playlist about a week and a half ago. But we'd like to try for France Joli and the Sugarhill Gang. Joli's "Come To Me" is still popular with the teens here and the Gang's "Rapper's Delight" is one of their number one songs."

And, Adipietro adds, Rapper's Delight is such a favorite that he can cut the second for a 15-second period and have the dancers continue the rap. "Novelty songs go over well and so does "anything with a new type of beat: "Pop Music," and 'Reasons' by Robbie Robertson."

Adipietro consciously programs diversified cuts, believing teens have a short concentration span and if the beat is not changed from time to time the result is a dead room. "Adults will cut the second even if they're born," he says, "only because it's the trend."

The finesse of the music is requests, and according to the teen spinner, many are oldies. Adipietro says "The kids call in and say 'You can play the Bacharach pad and 'Body Down To The Ground'" and other disco classics long after they've been retired by adult club DJ's.

LONDON—Lasertronics, a leading supplier in the international disco hardware market, has set up a New York-based company in association with Lietlab.

Offices have been taken next door to Lietlab on Ninth Ave., a sales force of 26 is being trained, and first year turnover for the new company is projected at $3 million. Equin will be split equally between the U.K. parent and Lietlab.

Managing director Mike Geary says that although Europe was well covered by the U.K. operation and America had been exploited through the group's extensive, development of a U.S. company offered important advantages. Lietlab, whose growth took off after use of its design and dance floor on "Saturday Night Fever," provides Lasertronics the opportunity to penetrate in the entertainment business equipment field. Geary himself has also relocated to New York.

Filling the vacancy created by Geary's shift to Geoff Hodd, who becomes European general sales manager, with over seven years with equipment firm FAL.
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AGENDA TOPICS:

DISCO PLUS ROCK 'N ROLL — FUSING A NEW SOUND FOR THE 80's?

Co-Moderators: Ray Caviano, RFC / Warner • Rick Stevens, Polydor

Panelists: Miles Copeland, IRS, England • Seymour Stein, Sire • Sherman Cohn, KISS • Frank Crocker, WBLS • Janis Lundy, RSO • Henry Schissler, Heat, New York

DISCO RADIO — COMBINATION OF ROCK — DISCO — R&B.

Moderator: Wanda Ramos


DISCO FINANCING — DOMESTICALLY / INTERNATIONALLY, GETTING START-UP OR EXPANSION CASH IN A RECESSIONARY PERIOD.

Moderator: Tom Hayden, Tom Hayden Associates

Panelists: John Hedges • Tom Cossie • Mark Kreiner • Jane Brinton • Steve Braun • RMS • Craig Kostich, Warner / RFC • Arnie Smith, RSO • Howard Merit, Casablanca • Alan Michael Mamber, Fantasy Records • Dennis Wheeler, Casablanca Records

INTERNATIONAL LIGHTING — INCLUDING SOPHISTICATED LASERS IN DISCO.

Moderator: Radcliffe Joe, Billboard, New York

Panelists to be announced in a later issue.

DEEJAY SPINNING SESSION — LIVE.

Spinners: Jim Burgess, Infinity, New York • Roy Thode, Studio 54, New York • Richie Rivera, Flamingo, New York • Ken Jackson, Chicago • Bob Vittell, Trocadero Transfer, San Francisco • Mike Lewis, Studio One, Los Angeles

Other Spinners Still To Be Confirmed.

THE 12" — BUDGET ALBUMS OF THE FUTURE?

Moderator: Michel Zgarka, Trans-Canada Records, Montreal

Additional Panelists still to be confirmed.

STARPOWER — IMAGE BUILDING FOR UNKNOWN DISCO ARTISTS. HOW PROMOTION / PUBLICITY / BOOKINGS INTERFACE.

Co-Moderators: Bob Caviano, Bob Caviano Productions • Howard Bloom, Howard Bloom Agency • Norby Walters, Norby Walters, New York

Panelists: David Salador, DisCo • Michele Hart, Casablanca • Vince Pellegrino

CBS • Ron Baron, Norman Winter & Associates

Additional panelists (A & R, Marketing and P.R.) still to be confirmed.

DISCO OWNERS — COMPETITION IN TODAY'S MARKETPLACE.

Co-Moderators: Scott Forbes, Studio One, Los Angeles • Tony Martino, 12 West

Panelists: Rick Kline • Ray Ford • Linda Edmunds • Mike Lewis • Dick Collier, Trocadero Transfer, San Francisco • Many others (incl. international) still to be confirmed.

PROGRAMMING TODAY IN THE CLUB.

Moderator: Jim Burgess, Infinity, New York

Panelists: Richie Rivera, Flamingo, New York • Mike Lewis, Studio One • Dan Joseph, TK Records • Michael Gruber, Apheis, Chicago • Bob Panteano, POPS Philadelphia Poo, also WCAU FM • Jerry Johnson, Menko, Detroit • Ray Caviano, Warner / RFC • Bruce Myer, Music Plus, Hollywood • Craig Kostich, Warner / RFC • Preston Powell

ROUNDTABLES — PANEL DISCUSSIONS.

Panelists:

- I.T. • Music Marketing
- Image Building
- D.J. Training
- HOTEL 101-
- GAS / OIL
- Publishing
- Flights
- Public Relations
- Jams
- Financial

MODERATORS: John Luongo • Giorgio Moroder • Jacques Morali

Panelists:

- Mark Freilly, Bang Records
- David Hunt
- Tom Hayrick, Polydor
- H. Goran Noreen, Swedish D.J. Association • Joel Cameron, President, Nevada Disco D.J. Association • Michael O'Hara, Trammps, Wash. D.C.

Many more panelists still to be confirmed.

THE PRODUCERS — DISCO PURISTS VS. FUSION MASTERS.

Co-Moderators: John Luongo • Giorgio Moroder • Jacques Morali

Panelists:

- Leon Silver • Reggie Lucas • Vince Alletti • Dan Hartman • Freddie Perren • Gino Soccio • Theo Vaness • Norman Harris • Bunny Sigler

SPORTS DISCO PHENOMENON — A BOOM FOR DISCO

Moderator: Still to be confirmed.

Panelists: David Hunt

Still to be confirmed.

MOBILE DISCO

Moderator: Still to be confirmed.

Panelists: Still to be confirmed.

ORGANIZING TEEN DISCOS — PUBLICIZING.

PROGRAMMING, COSTS VS. ADULT DISCO. ETC.

Moderator: Mike del Rey, Ten Disco Chain Owner, Los Angeles

Panelists: Still to be confirmed.

DISCO FRANCHISING

Moderator: Still to be confirmed.

Panelists: Will include: 2001 clubs • Bobby McGee’s • Uncle Sam’s, etc.

More Participants to be Announced!

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* Disco Entertainment and Audio Visual Distributors
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1. REPERTOIR-RELIGHT MY FIRE—Don Harman—Gala (12-inch)
2. THE SECOND TIME AROUND IN THE DISCO—Kool & The Gang (12-inch)
3. DO YOU LOVE WHAT YOU FEEL—Robbie & Chaka (12-inch)
4. HAVE YOU HEARD—Patrice Rushin—Elektra (12-inch)
5. BODY LANGUAGE—Michael Patrick—Arista (LP)
6. YOU KNOW HOW TO LIVE ME—Phyllis Hyman—Arista (LP)
7. I CAN'T DANCE WITHOUT YOU—Three Tenors—Private (12-inch)

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Italy Adds Rock And Reggae To Sound Mix

BY DANIELLE CAROLI

MILAN—It has been another good year for disco in Italy, with many new clubs opening and the soundtrack being updated regularly. There have been several factors eroding the commercial impact of the disco music scene.

Since 1974-75, disco music has been a leading trend in the Italian record market. Many disco acts have swept up the charts as a result of local radio promotion and disco action, and national productions have been competing with international ones. Though most record industry executives here initially predicted disco music would have a short life, it has featured heavily among 1979's biggest sellers, taking up a remarkably big share of companies' overall releases.

Disco acts creating hot chart action in the past 12 months include Chic, Gato Socovio and Sister Stodge (WEA); Giorgio, Village People and Donna Summer (Dorintosh); Bo, Besso and Gloria Gnoiato (Polygram); Earth, Wind & Fire and Cer- rone (CBS); Amii Stewart and Aneura Zat (RC); Real Thing and Patricia Juez (Rocordi); Pancorbo Hernandez (GCQ); Bumbeloo Unlim- ited (Panacci;ed); Gibson Brothers (Anstel); Sylvester (Fonti- Centra); and Anita Ward (EMI).

But status reached by Italian productions included DD Sound and La Banda (Raffy); Peter Jocque Band and Revanche (Goody Music); Number One (Solec).

In recent months, both disco-orien- tated radio stations and up-to- date clubs have started adding MOR, rock, and reggae numbers in their repertoire, so that product by Kiss, Wings, ELO, Dire Straits, Supertramp, Patti Smith, Bob Marley, Bob Dylan, Led Zeppelin, Neil Young, the Eagles and others are often strongly featured.

Now a widespread opportunity in Italy. (Continued on page 42)
Lobby Lawmakers In Colombian Crackdown

By TONY MORENO

NEW YORK—The Colombian record industry is lobbying members of the judiciary, Senate and Congress in the country's capital to urge that they support reform of current laws against record and tape piracy.

Illegal operators are thought to take some 25% of the nation's music market, itself estimated at around $40 million annually.

The campaign is being conducted by the Association of Phonographic Distributors and Industrialists of Colombia (ASINCOL). Its members include CBS, RCA, Polydor, Orfebre Discos de Colombia, Discos y Cintas, Fonobola, Philips, Fuentes, Sonolar, Codisico Victoria, Industria Nacional del Sonido y Grafate, representing 90% of Colombian labels.

Says ASINCOL president Dr. Orlando Parra Castoros, speaking from Bogota, "We're fighting a war dating from 1943 which punishes piracy with a fine and, so we're lobbying to modernize this legislation and update it to present-day realities.

"On December 6 last year, the Senate approved the proposal to reform Law 66," he continues, and although it must still be approved by the Congress of Representatives, we're very hopeful about the future with an effective legal instrument to fight the intruders.

In the 11th Congress of the Latin American Federation of Photograph and Videotapes on top of 1981, in Rio de Janeiro Sept. 13, Parra Castoros was named the organization's vice president to head up the issue he raised was piracy.

Italians Move To Disco-Rock

* Continued from page 4

Disco-rock will adopt ideas from other musical areas, with a new title given "dance music," taking in reggae and some rock sounds.

The problem is that disco itself cannot cater to the massive demographi- cal act, while rock stars have been very successful with a disco-rock fusion.

The manufacturing of disco equipment is on the up-and-up, with sound repetition, recording, and lighting, such as Davoli, Muter, Amplifus and others cashing in on the popularity.

Two huge discs were built in Italy this year from the shells of the re-explorers: Matthew and Simba. Matthew is a huge musical direction, while Simba has also been a huge direction, while Simba is a very interesting project, and both are part of the country's pressing facilities are controlled by ASINCOL members.

However, there remains a problem with the latter, as the former has been brought into Colombia by way of San Andros Island, a free port near Panamá City, and international recordings enter the country without payment of the required import tax.

To support the Colombian initiative, Dr. Henry Henes of Brazil, secretary general of FLAPE, was a resident general in Brazil, and a resident in Colombia to join members of ASINCOL in a seminar with seminars, conventions and meetings with officials. During this, a report was presented about the enormous damage done by contraband, not only to the music industry itself, but also the economy of the country by evasion of taxes.

The commercial and industrial activity of the legitimate record producers, explains Dr. Emery, constitutes a significant source of wealth, the envy of all these officials.

"Through this, artists receive remuneration linked to the success of the musical product to which they give life through sales, which grant them a percentage of the sales of legitimate copies.

"The private fraudulently and gravely opposed to all these rights and royalties, since he neither maintains studios, factories, administration, nor, and, in the case of rec- ommendations, pays and pays royalties. He has the advantage of choosingplatforms and the sale of his records, and the choice of his company and normally avoids paying taxes, thus defrauding the State.

"Therefore I would like to request that the congress of Colombia, the Argentine industry, and the different associations of industry join forces in the fight against the abusers of the public,

"Beacuse of the immediate positive results in Costa Rica, the Argentine industry, and the different associations of industry join forces in the fight against the abusers of the public.

"The judge referred a cross-application by the plaintiffs that he should refer three points of law to the European Court in which the proceedings should be stayed until the court had made a ruling. He refused to reveal its appeal against his refusal.

"Summing up the judge said that in his view, the "licensing of convenience" tipped in favor of granting Polydor and RSO the injunction they sought. As a ruling by the European Court on Euro- pean law was not necessary to en- able a trial court to reach a judg- ment on the issues in the case, he said.

"After the hearing, a Simons Records spokesperson said, "This case only concerns one particular record, and the judge didn't decide on a number of points which will have to be decided later, ei- ther at the European Court or at the Court of Appeals.

"Obviously we are disappoint- ed at losing this skirmish, but the battle is not over."
Last year,
The Babys knocked you over.
This year they're going to knock you out.
| STAR PERFORMERS: Stars are awarded on the Hot 100 chart based on the following upward movement: 10-1 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 16 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, block out previous upward movements with a star. Without the required upward movement noted above it is recorded Industry Assn. Of America seal of certification as "million seller." (Seal indicated by bullet.) | **Recorded Industry Assn.** Of America seal of certification as "two million seller." (Seal indicated by triangle.) |
| Steel music suppliers are credited to pens/voice sheet music copies and do not purport to represent mixed publications distribution. **APR** = April Backwood Pub.; **ALF** = Alfred Publishing; **ALM** = Almo Publications; **A-R** = Acuff Rose; B.M. = Belmont Mills; BG - Big Bells; B.J. = Big John; D.A. = Chappell Music; C.M.C. = Cherry Lane Music Co.; D.P. = D-pubs; E.K. = Edward K. Gein; E.R. = E.R. Publishing; H.B. = Harry Belafonte; K.P. = Kapp Records; M.W. = Mike Winfield; M.C. = Music Corp. of America; R.R. = RKO Records; S.R. = S.R. Coppenrath; S.P. = Peer Southern Pub.; P.L.Y. = Plymouth Music; P.S.I. = Publishers Sales Inc.; W.B.M. = Warner Bros. Music | **HOT 100 A-Z** (Publisher-Licensee) |

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<th><strong>STAR—Artist</strong></th>
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<th><strong>Label &amp; Number (Distributing Label)</strong></th>
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<td><strong>ESCAPE</strong>—John Holt / John Holt &amp; The Soul Searchers</td>
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<td><strong>3 11</strong></td>
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<td><strong>ROCK WITH YOU</strong>—Michael Jackson</td>
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<td><strong>5 13</strong></td>
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<td><strong>DO THAT TO ME MORE</strong></td>
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<td><strong>4 11</strong></td>
<td><strong>SEND ONE YOUR LOVE</strong></td>
<td><strong>SEND ONE YOUR LOVE</strong></td>
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A reflection of National Sales and programming activity by selected dealers, one-stops and radio stations as compiled by the Charts Dept. of Billboard.
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<tr>
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<td>The Rolling Stones</td>
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<td>Frank Sinatra</td>
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<td>Ray Stevens</td>
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<td>Lean On Me</td>
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<td>To Love Somebody</td>
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<td>Like a Hurricane</td>
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<td>Yesterday's Love</td>
<td>Yvonne Fair</td>
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**Note:** The list above represents a selection of songs from the Billboard Top LPs & Tape chart for the week ending Jan 12, 1980. The data includes song titles, artists, labels, track numbers, prices, and additional notes as described in the chart. The Star Performers section highlights artists whose work was particularly notable during this week. Prices are listed in dollars and cents, and some entries include mentions of record companies and special releases. The table format presents this information in an organized manner, allowing for easy reading and reference.
The BABYS—Diana Johns, Chris Crafts CM1279. Produced by Larry Grossman. This album has a rock cut quality contentiously considerably. From the new wave influenced cover art to the music itself, the Babys put across the image of a tough rock band. Only one song, “Love Is Just A Mystery” shows the pace. Still, even the up tempo numbers are released from being too frantic by practiced and melodic musicians. The performance is professional and the rhythm section of bassist Rick Phillips, and drummer Tony Throck screams everything. Most suitable are the hard rocking “Mysteries” and sweeping title track which is the highlight of the LP.


STEVIE YUNIK, RCA RCL2074. Produced by Lance Duncan. This album is classic. None of the songs on this album have been noticeably mid six pop. The emphasis is on upbeat material though the slower songs, especially the smoky instrumental “Brown” are also very effective. Yunik’s vocals are strong as the five piece backup band. Joe Geron on saxophone is spectacularly noteworthy, Steve effects are used with good results, on the rocking “14th Street Beat.” Though the New York group even made a big impact commercially, the band had its demise—as the group is considered to have been at the front of the new wave.

Best cuts: “14th Street Beat,” “Touche,” “Teenage News,” “Deeper And Deeper,” “Afraid Of No One.”

By the Alan Parsons Project: You Won’t Be There (3:26); producer: Alan Parsons; engineer: E. Woolfson, A. Parsons. The Alan Parsons Project is a Polynesian restaurant that effectively highlights the vocals and lyrics. Tune is backed by mercurial orchestration.

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John Cougar—Small Paradise (3:38); producer: Rick & Howard Albert; label: John “Cougar” Mellencamp; record company: RCA/CAPitol P4815. This is an album of songs that work, the overall musical presentation has a tight and driving beat. John’s vocals are strong, his lyrics are well written and the songs are well produced.

Gloria Gaynor—Midnight Oil (3:45); producer: D. U. D. Communications, recording studio. This is an album where the individual performances are strong and the overall presentation is well done.

Cook County— footwear (3:46); producer: for the World, Metabo W 73001. This is an album where the individual performances are strong and the overall presentation is well done.

Country

Staylor Brothers—I’ll Even Love You Better Than I Did Before (3:39); producer: Carl Hatch, recording studio. This is an album where the individual performances are strong and the overall presentation is well done.

Recommended

Johnny Miller—Fill A Woman (3:54); producer: M. Land & Paul Shafer; writer: M. Land & Paul Shafer; publisher: Sea Coast BMI, PDP 20955.

Soul

James Brown—Reps (4:03); producer: Brad Shapiro; writer: B. Wynn; publisher: Isley-Angus, PDP 10054.


Brothers By Choice—Oh, Darlin’ (3:45); producer: E. J. Gunner, Barnett Williams; writer: B. Williams, E. J. Gunner; publisher: Avra/Luffa BMI, Abo 1084.

Gloria Mordchio—The Door To Be Kept Out (3:16); producer: F. McShann, recording studio. This is an album where the individual performances are strong and the overall presentation is well done.

Bill Wence—Break Away (3:32); producer: B. Wence; publisher: Croly Lane/one SKAT, ASCAP, RIF. 1005.

Lulu Roman—Since I Knew (3:20); producer: not listed; writer: John Gallagher; publisher: Reading Rock, ASCAP RAR. 10045.

Recommended


First Time Around

Jefferson Airplane— In The Red (3:15); producer: Greg Elmore, recording studio. This is an album where the individual performances are strong and the overall presentation is well done.

Pearl Harbor — The Explosions— You’ll Get It Release (3:24); producer: Bill John, engineer: Gary Steren, publisher: Kenstar Music, Warner Bros. WB 49313. San Francisco based pop piano outfit turns in a hook filled song of upbeat rock’n’roll. The vocals have an earthy quality and backing vocals have edges.
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<thead>
<tr>
<th>Top Week</th>
<th>Last Week</th>
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<th>Label</th>
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**Note:** Every entry in the chart represents a Top 10 hit, with the exception of the first entry, which is a Top 3 hit.
MIGHTY DIAMONDS—Deepest Roots (Back To The Channel, Vir- gia International VFL1045. Pro- duced by Joseph Hookim. 

Except for Bob and Peter Tosh, reggae has not gained much of a foothold in the U.S. If any act can open the door for lesser known na- tive artists, it is the Mighty Dia- monds.

An all-African vocal trio, its har- monies, melodies and production mix are compatible with other rock, soul and pop songs though the poli- tics of reggae have not been co- opted.

Kicked off by what seems to be a church organ, "Rasta Beat" is a great LP for the LP. The rhythm is danceable and the lyrics are politically aware from Third World point of view. However, "Blakman" is stronger because the three-part harmonies which make this group distinctive are utilized more so than "Real- ity." Also, the four-piece horn sec- tion, part of a tight 11-piece back- band, punctuates "Blackman" and adds a further dimension.

It is with the celebratory "Dread- locks Time" that the album begins to take off. The harmonies, overlaid on chunky rhythm, sound finely. Ironically, though the few compre- hensible lyrics seem to have little of the political content of the reggae songs, the sheer spirit of fun makes "Dreadlocks Time" a prime cut.

Back on the heavy Jamaican basis, the lyrics to "Dreadlocks" are mostly obscure. This only adds to the sense of feel as the words blend into the rhythmic and danceable woodwork.

Not since Johnny Nash took "I Can See Clearly Now" to #1 in 1972 has a reggae song had so much single potential as "Diamonds And Pearls." A love song with few anal- ytical references, the lyrics are au- dible while the melody has a heavy rock flavor. The lyrics are refresh- ingly simple: "I don't carry no dia- monds! I don't carry no pearls! Even though you may see me traveling around the world! All I have is love! Natural love, in my heart."

After that sentiment, the return to politics on "One Brother Short" does not seem as repetitive as it would have been if the LP never strayed from its political subject matter. Featuring a tuft rhythm and some of singer Donald Shaw's most expres- sive vocals on the album, "One Brother Short" knocks the internal struggles between blacks across the world. "When we combine, / Earl China" Shaw is effective.

In "Bodyguard," Shaw asks "Who's going to be bodyguard against the bodyguard in the singing game?" on police force reminiscent in tone of the Clash's "Police And Thieves." "4,000 Years" is a forthright call not to take what past generations had to endure. "The youth of tomorrow / They won't beg, steal or borrow," sings Shaw.

"Back, Back" and "4,000 Years" are good midtempo reggae but the highly infectious "Master Plant" is one step farther. Not only is it lyrically powerful but it is the best arranged composition on the album. The harmonies shine and the horn section is upfront and punchy. Most interesting is the solo saxophone work of Della "Youth Sax" Fraser which wraps it self around the vocals of Shaw like a kid glove.

Even though it may be delivering a serious message, the group is at its best when celebrating. This is the case in "Master Plant" and "Two By Two." The latter tale refers to an amount of living space through the joyous tune is as much a love song and tribute to family unity.

"Be Alright" on the LP is on a hopeful note as it says, "We pray that the day will come / When we see the rainbow / Where's a promised land / Where we all belong."

Instrumentally, this song is not as striking as it is lyrically; the cause is simply morose in mood. Some may criticize the Mighty Diamonds for being too commercial; however, the hard liners should note that since exposed to a group like the Mighty Diamonds, an unin- timated audience may be willing to step much "too reggae." This album is a solid first step.

CARY DARLING

Publishers Demand Full $$

\* Continued from page 1

was seriously considering a similar move. Policy is decided by indi- vidual publishers, although the Fox Agency serves as a licensing and collection unit.

Assistance in preparing this story was provided by Irr Lichtman.

Berman welcomes as a construc- tive step the statement today that it will scrap substantial numbers of overstock records and tapes rather than throw them into a mar- ket already burdened with difficult-to- sell product (Billboard, Jan. 5, 1979).

He says publishers believe that in- stitution on the statutory mechanical rate for cutout and seconds records is a future dump of distress merchandis- cation. Demand of the full rate, which could easily top 25% per album, might well reduce sub- substantial numbers of cutouts from the viable schlock block. In addition, Berman said that normal industry practice has been to arrive at a figure for cutout sales during regular bimonthal audits of record companies by the Fox Agency. Credit for material pro- duced by publishers represented by the Agency is then determined ac- cording to experience, and 12% of the dollar volume of shipments of the bulk schlock sales are paid to the Fox organization.

If the record company uploads in bulk at an average rate of 25 cents per copy, the 12% becomes 3 cents per unit. This would compare to a high of more than 25 cents for "regular" sales.

Rodgers

\* Continued from page 17

now part of the Wetk Music Group, and Chicago.

With "Oklahomali," Rodgers and Hammerstein formed William Daniels, a writer-producer who was named William, who was administrated by Chappell with the exception of the early '70s, when MCA Music hand- led the catalog. MCA Music also administrates the current Rodgers last show, "I Remember Mama." Rodgers became an ASCAP member in 1926. Interest- ingly, some of Rodgers' songs are in a BMI catalog, that of Marks. More, which published the "Garrick Guiters" suite in 1925 (including "Manhattan") and later became af- filiated with BMI.

Bernstein Moves

NEW YORK—Sid Bernstein As- soc. Inc. has moved to new offices in 108 West End Ave., Suite 1E, N.Y. N.Y. 10024.

Phone: (212) 597-5515.

Rock'n'Rolling

Query: Are Some Benefit Concerts Truly Justifiable?

By ROMAN KOZAK

NEW YORK—Are rock benefit concerts more trouble than they are worth?

With rock stars raising money for causes ranging from no-nukes to Jerry Brown's campaign against pollution of the American bald eagle, the question arises as to whether such good works can be counter- productive to both the charity and the artists involved.

There is no doubt that benefit concerts can raise money. According to latest figures, two benefits by the Eagles, Linda Ronstadt and Chi- cago for Gov. Jerry Brown's presi- dential campaign in San Diego and Las Vegas recently netted more than $360,000. And the MUSE concerts in New York last September raised $380,000 from the live alone sales alone, of which $233,350 was given to vari- ous groups antinuke organiza- tions.

But not everybody in the business is happy having its acts identified with any particular cause or candi- date.

"I advise my acts not to get in- volved with any political campa- ign," says the president of a top booking agency. "We get nothing at all from the shows. After all, in the next four years they come around with their hands out because they know this is a way to get money. The rest of the time you never see them."

"I think, for the most part, the business is happy having their acts identified with any particular cause or candi- date." But not everybody in the business is happy having its acts identified with any particular cause or candi- date.

"I advise my acts not to get in- volved with any political campa- ign," says the president of a top booking agency. "We get nothing at all from the shows. After all, in the next four years they come around with their hands out because they know this is a way to get money. The rest of the time you never see them."

Such concerts can also be a mixed blessing for the politicians. Jerry Brown suffered one indignity when a concert scheduled in his name for the Los Angeles Forum was can- celled at the last minute that full be- cause his campaign office an- nounced the show before the headline, Chicago, was ready to make its commitment to the can- didate.

When the concert was finally held in San Diego, Dec. 21, the candidate was reportedly greeted by a mixed chorus of boos when he was intro- duced to the audience. "I guess the crowd didn't want to get involved with the politics and would rather listen to the music," says a spokes- person for the Eagles' Front Line Management.

A lot of the controversy may actually help a cause as is seen by the latest trend in a tea- cup over Pickwick's handling of the "No Nukes" LP (Billboard Jan. 5, 1980). Both Chuck Smith, president of Pickwick, and Susan Kelly, codirector of the MUSE Foundation, agree that it was a good idea for Pickwick to put special stickers on the LPs informing customers that revenues will go to support anti- nuke causes.

"It was nothing more than responsi- ble merchandising," says Smith. "We wanted to alert our customers as to what the LP is about, but we certainly didn't discriminate against it."

The MUSE concerts featured per- formances by Bruce Springsteen, the Doobie Brothers, Jackson Browne, Poco, James Taylor, Carly Simon, John Hall, Bonnie Raitt, Chaka Khan, Kenny Rogers, Styx & Nils, and Tom Petty.

Susan Kelly points out that even though the artists played for free, five MUSE concerts could have made more money if the roster had been pared down somewhat. That is the same problem that was worrying promoters of the latest antinuke concert, set for Friday (4) at New York's Town Hall featuring Carolyne Mas, John Hammond, Don McLean, and Steve Burg's Actual Music.

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CBS Sets Pace In Gold, Platinum Disks

**Continued from page 3**

The rest of the CBS gold and platinum list includes the custom labels, with Philadelphia International earning two gold singles, a gold LP, and two platinum LPs. The Polygram Group tallied 30 golds (16 singles and 14 LPs) and 13 platinums (seven singles and six LPs). Polydor had four golds, two platinum singles, four gold LPs and two platinum LPs. Casablanca had six gold singles, three platinum singles, seven gold LPs and three platinum LPs. Epic, with four gold singles, two platinum singles, two gold LPs and one platinum LP, had a gold single, a gold LP and a platinum LP. A & M had two gold singles, two gold LPs and one platinum LP. Salsoul had a gold single, a gold LP, and a platinum LP. Notable here were albums from the 1979 outlet CBS, such as CBS. Arista, in its first year, acquired a gold single and one platinum LP. MCA had two gold singles, four gold LPs and one platinum LP. C & I Records' only gold was the self-titled album of the v/a, Dark Horse. The Boston Globe had one gold LP.

**Exposes Polygram Policy**

We would like to influence the labels to our way of thinking, of what they're coming up with, according to one Polygram industry, just as CBS influenced its thinking with the returns policy. The evidence so far indicates that distributors' repertoire is included in the "Cold Fire" becomes "Hot Stuff" in Suit

**NEW ORLEANS—Songwriter/music producer Kenneth Roberts charged a group of defendants with infringement of his hit song "Cold Fire," in Superior Court here.

Casablanca Records, Giorgio Moroder, Peter Frampton, Walter Bremer, Keifer Forsey, Rick's Music, Stop Music, BMG and Donna Summer are the defendants. The plaintiff alleges he sold Casablanca a tape of his song, originally released on an album on Simon Records in May 1977. The defendants, it is charged, copied the song, released in April 1979, and sold the album under the title, "Hot Stuff." A petition for a temporary restraining order was refused by the court.

Record Shack Sues

**NEW ORLEANS—Record Shack, the national one-stop chain which has a local outlet in Compton here, has instituted suit against A & M Records, a local retailer in Superior Court.** The suit seeks a judgment for $36,826.31 plus 7% interest on billing for merchandise due since June 3, 1979, according to the filing.

2 'Fevers' Beaming

**NEW YORK—Showtime, the pay television system, has acquired both the PG and the R version of "Saturday Night Fever." The R version of the disco musical will run in prime time and late night periods, while the PG version will play in early evening hours.**

Chock Smith, president of Pickwick Inc., resigned at press time. Details were unavailable.

Creed Taylor's independently distributed CTV label, currently house the popular group Kiki Dee and their record producer, could be entering into a production and distribution deal with CBS via Epic Records if current negotiations between the two parties hold. The label's managing CTV is one of CBS's major competitors. Interested parties believe that the master to James Brown's early CTV albums may be reverting to James as a reverting artist, and that the label is a definite buyer against CTV brought by the keyboarder, whose Tappan Zeal label is a CBS custom label, CTV's appeal of that decision is expected to be heard soon.

Ariola Group president Monti Loeffler is expected in New York City Monday (7) to resume talks with Arista Records and RCA Records about the label that has moved from the Coast. A decision on the label's new management team "probably" won't be made at least for another month. Meanwhile, it is reportedly close to announcing finalization of its distribution agreement with Pickwick Distributing, which could pave the way for more such agreements.

The Australian Copyright Tribunal has recommended a levy on music sales to pay from 5%, which includes sales tax, to 6.75% excluding sales tax of the retail selling price of recordings to the Attorney General, as a way of doing away with stores' reluctance to accept the rate. If approved, the new rate takes effect shortly, with a rejection means that the rate holds at 5% for at least another year. The Australian Music Publishers Assn. had requested an increase to 8%. Two current movies, "1941" and "The Jerk," enter the MCA-Philips videodisc pipeline in April at $24.95 each.

Paul Cooper, Atlantic's energetic Coast-based head of national publicity is in Midway Hospital in L.A. recovering from knee surgery done Friday (4). He had broken his leg in a fall on New Year's Eve at the beach at the Kahala Hilton Hotel Dec. 30 in Honolulu. And after emergency treatment at a Honolulu hospital he returned to L.A. and made his way to the hospital here.

Arthur Shinikin's role as president of Sesame Street Records will be decided soon after completing negotiations over the extension of his deal with Children's Television, which runs out in the fall. Shinikin acquired the label last August. There's a three-year battle over who wins with the primary independent label distributor in Seattle, CBS. In December, the bankroll the Ed Richter and Ray Watson operation, operation, has reportedly pulled out, leaving the duo seeking new lines. Mike Pakko and Ray Watson run Pacific Records & Tapes, Emeryville, Calif., who made an effort to sell off a sales office in Seattle in 1979, are in the middle of the fracas. Mike Pickens, Zenith Distributing's Jack Bernstein is also cogging the city for a sales office. It all depends on who can convince Arista Records to commit to two, two initial lines, to accept them as label representatives.

Amos and Danny Hellecher, the Minneapolis industry veterans now in virtual exile industriously as "consultants," amount to Pickwick, will be cutting the ribbon on their first Circus, an indoor kiddieland project in a Twin Cities mall. The multimillion-buck experiment will be duplicated, possibly by a moneyed friend in Chicago.

Jimmy Bowen elucidates that Warner/Elektra did not drop Stella Parton. The split was mutually agreed upon (Both Warner and Parton are Nashville-based label companies, a branch of a multinational biggie, is considering helping hold a global confab this spring, following consultations in New York, Washington D.C.), taking advantage of the firm's worldwide repres in the States.

At a one minute hearing in New York Friday (4) reason for convicted tape pirate George Tucker was again postponed, this time until Jan. 25, by U.S. District Judge Thomas C. Platt in order to give Tucker an opportunity to negotiate a plea bargain ing invisible recording piracy. According to assistant U.S. Attorney Max Sa yah, Tucker's cooperation will be made known to the court at the time of sentencing. Tucker had 50,000 stools, a chain's plans to close a number of un specified stores and further reduce its executive staff. Chris Blackwell has drafted former UA and R&R chief Martin Davis, to become Island Records chairman, responsible for all the company's operations worldwide.

The Australian president of Biography Records, says pressing and production parts of an infringing Scott Joplin album from Sine Qua Non Productions will be des troyed. The matter is now pending in the Chairman, N.Y., firm under terms of a New York City Federal Dis trict Court decision last summer. The three weeks between the time of the week the Scott Joplin album, Dec. 31, and New Year's were the least recorded-release in many moons, Ed Harrison, Billboard's fifth editor, reports. Both singles and albums tallied sharply. The Scott Joplin album was put on probation and ordered to pay back $10,000 in bonding fees by Den ver District Judge Alvin D. Lichtenstein. The judge sentenced St. Ro main to community service and then put him on probation. He did not receive a suspended sentence (Billboard, Dec. 15, 1979). St. Ro main was also ordered to pay $45,000 to the Denver Post for using the $250,000 in albums from the Denver Post for Western Merchandising, Denver District Attorney prosecution staff. Prosecutors are petitioning to get an order to have St. Ro main make restitution.

Could be the oft-hinted Ray Price/Wilie Nelson duet LP. Ray Price, the country king, became the top LP artist of all time, except for a last-minute snag. Price, with Monument Records, and Nelson on Columbia, will record with Ray on Columbia, as Nelson's new label. As yet, according to Jay Lowy, the Motown publishing wing's vice president and general manager. There are distribution problems between the two labels, but that "it's a highly workable problem," of half the company in the business...now's it's Casablanca Record & Filmworks & StageWorks. The Bogart Group will be involved in a co-venture in a new Broadway presentation of "Frankenstein..." Ringo Starr to head up the Beatles' Artist's Rick, "Cave Man."

United Church Of Christ Suing FCC

**NEW YORK—A suit in Federal District Court here challenges the Federal Communications Com mis sion on charges that radio stations are not making public studies and documents supporting its move.** The plaintiff in the action is the Office of Communications of the United Church of Christ, which ac cused the Commission of failing to decid ing the issue by deliberately and unlawfully withholding such information.

The church contends it needs the FCC's decision, announced Sept. 6, so it can ef fectively prepare its argument against the proposal. The deadline for public reply was set by agency at Jan. 25.

The church along with other public interest groups fear that deregulation loosening broadcast obligations in the areas of commercial and public affairs airtime would severely limit programming in the public interest.

The church specifically calls for the FCC to reveal the results of an experimental study under which the agency exempted smaller stations from its ascertainment requirement, which calls for formal surveys by the stations to determine community broadcasting needs.

American Music Award Ballots Close

**LOS ANGELES—Kenny Rogers and Donna Summer top the nominations for the annual American Music Awards, with four bids each, followed by Waylon Jennings and Barbra Streisand, with three nominations; and the Bee Gees, Crystal Gayle, Barbara Mandrell, Telma Hopkins and the Commodores, each with two.** The 15 awards are for achievements in songwriting and recording, which were included in last year's balloting, was dropped as a separate category.

Last year's winners were again nominated in most artist categories, with Earth, Wind & Fire showing interest in their for its fourth consecutive prize as top soul group and Barry Manilow look ing for his third straight award as top male vocalist.

But Linda Ronstadt and Natalie Cole, who had been named the top female vocalists the past two years and sang back to back, were overlooked in this year's nominations.

Cole will perform on the show nonetheless, in tandem with partner of four years, Gamble. He will also host the Washington and Hampton and this year's nominee Cheap Trick and Dottie West. Also attending will be Julie Andrews, Carole King, who won the award as top male pop singer in 1976, after having received the top female pop prize in the three prior years of her peak popularity by Jim Croce and John Denver. The telecast will once again be executed by producer Dick Clark, is set to air live on ABC-TV Jan. 18. It will be broadcast from ABC studios in Hollywood.
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