'Rookies' Key Co. LPs

By ED HARRISON

LOS ANGELES—Despite projections for a deluge of superstar product during the first quarter of 1980 (Billboard, Dec. 22, 1979) the thrust of releases through the first third of the quarter have been comprised of rookie acts, with the majors expected during February and March.

Marketing support for these newcomers, according to a label survey, is relatively conservative, with firms awaiting radio and retail feedback before committing advertising and promotion dollars.

'For new acts, there's not much coming in terms of advertising,' says Randall Davis, director of merchandising and advertising for Capitol Records. 'We're going to be putting out a lot of big product and our emphasis is going there.'

In January, Capitol released debut albums by the Lonely Boys, Cherie & Marie Currie and William O. Upcoming product is expected from Jackson Highway, Myskyn, Merlin, Beth Nielsen, Red Rider, Javuarco, Thom Pasce and Diane Pfeifer.

Capitol's big guns are due in February and March with releases by the Knack, Bob Seger and Tavares. Wall displays, stand-ups, and other support will be expected from Sam Goody marks the first known instance of such massive alleged bogus goods being found in normal industry pipelines.

We've received shipment from Pickwick and Goody to our returns center that is apparently counterfeit,' claims Arnold Rich, vice president of law and corporate counsel, Polygram, U.S.

'We have been cooperating with the Justice Dept. in its investigation of the alleged counterfeiters,' Rich adds. He is unable to comment on the exact amount of the alleged illegal albums because 'we are still investigating.' When asked if fraudulent albums had been returned from other accounts, Rich skirts the answer with this reply: 'We will take appropriate action against any company which sends us counterfeits.'

We are not prepared to talk about our vendor relations with you,' says George Port, Pickwick International spokesman, when queried about the return of alleged counterfeit LPs by the Northeastern retail chain owned by Pickwick.

Port would not comment on a Jan. 16, 1979, uke which went out corporately, headed: 'Policy On Counterfeit Records.'

(Continued on page 55)

Disco Decline Spurs R&B

By DOUG HALL

NEW YORK—The decline of disco on radio in the U.S., indeed its virtual ban as a format identified as such, has given rise to expanded airplay of more traditional R&B material, particularly ballads.

In such metropolitan areas with large black populations like Chicago, Memphis and Los Angeles, the sound of black radio is in transition, with the air personalities being given more time for rapping and the music offering more variety of styles.

But don't try to label any of the former disco stations as black stations. There's too much concern with national advertisers on the part of station executives to agree to that label. But by whatever name, record company executives working in the black music area are happy.

Eddie Gilchrist, national sales director of black music for Warner Bros., says he is happy with 'the change in radio. We're getting more R&B played. WXXS-FM Boston was disco, but now it's basically R&B. I used to have to depend on WILD-AM (Boston) to play these acts.'

But WXXS' program director Sonny Joe White responds, 'R&B? God! We're more Top 40.'

(Continued on page 20)

PolyGram Head Solleveld Joins IMIC Keynote Cast

WASHINGTON—Coven Solleveld, PolyGram Corp. president, will keynote the third day's proceedings at IMIC '80, April 26 at the Hyatt Regency Hotel. He will speak on what advancing technology means for the recording industry.

Already announced as a keynote speaker for April 25 is John D. Backe, president and chief operating officer for CBS Inc.

The lineup up of top executives of the major global electronic conglomerate companies will set the tone for this gathering of industry decision makers who will chart the course of the music and record industry during the serious times ahead.

IMIC this year will zero in on the topics of prime importance to the fast moving music field which concern the future of the industry.

(Continued on page 36)

Catch the action! With Narada Michael Walden's fabulous new album.

Catch the action! With ‘The Dance of Life’.

Catch the action! With the single, ‘I Shoulda Loved Ya’.

Catch the action! On Atlantic Records and Tapes.
On December 5, 1979, Warner Bros. Records released “Ravel's Bolero,” the suggestive single from the soundtrack to “10.”

Ever since, “Bolero” from “10” has been a hotbed of singles action. Partly because each copy has been laid inside a poster of Bo Derek. However, Mancini’s—and Ravel’s—“Bolero” is seducing major radio stations. It's a single that goes all the way.

“Ravel's Bolero” WES-0039
From 10 Original Sound Track B52-1309

Music by Henry Mancini
Produced by Joe Reisman.

MCA Denies Claims In Alexenburs’s Suit

By IRY LIGHTMAN

NEW YORK – MCA, Inc. has entered a general denial of claims leveled against it in a breach of contract suit brought by Ron Alexenburs’s management firm here last December. In an answer to MCA’s $2 million damage action in Kings County Supreme Court, here over the closing of Infinity Records, MCA, Inc. denies dismissal of the complaint and “awarding Plaintiffs the damages it has suffered as a result of Plaintiffs’ mismanagement of the.infinity.”

In its defense, MCA claims that by November of 1979 it had advanced Infinity $15 million, which had not been repaid, and by the same period Infinity had not developed any alternative sources of financing or any means to repay MCA.

Houston & S.F. Top Billboard’s Radio Competition

NEW YORK – Houston and San Francisco are where the year in the top major market in the country category is Bob Young of KNEW, Jack Peter- son, p.d., at KMJQ. The program director of the top station in the unique category is Clay Gish, program director of KRBE wins top honors as program director of the year in a major market for the rock category. Taking similar honors for top p.d. in the country category in a major market is Bob Young of KNEW, Jack Peter- son, p.d., at KMJQ, the program- director of the top station in the unique category.

Rick Dees of KIJI-AM Los An- geles is named top personality of the year in a major market for a rock format. Dick Duran of CKNL-AM Windsor, Ontario, (Dick) and R.E. Lee Hardwick of KVAN-AM Seattle tied for top personalities on an MOR format in a major market and Mike Fitzgerald of WHN-AM New York and Len Anthony of WPLO-AM Atlanta are the winning personalities of country radio in major markets.

Bill Travis of KMJQ is personality of the year for unique formats in major markets. Following is a list of winners in the country category.

(Continued on page 10)

Summer Sues Casablanca, Asks Contract Termination

By JOHN SIPPEL

LOS ANGELES – Donna Summer seeks termination of her Casablanca and A&M contracts and Superior Court here to determine compensatory damages and grant exemp- tions to pay those damages of $10 million.

Named as defendants along with Casablanca Records and FilmWorks are label president Neil Bogart and his wife, Joyce, who has been Sum- mer’s A&M personal manager since Febru- ary 1977.

The suit accuses Joyce Bogart of infil- trating the Summer organization in an un- usual manner which would benefit the la- bel. The Bogarts are alleged to have formulated plans for Summer which hoodwinked her about her career.

The defendants, it’s claimed, surreptitiously obtained back royalties from dupes who duped her into acts which favored the defendants and deranged her career.

The filing states Mrs. Bogart re- ceived 25% of Summer’s gross earn- ings less at times, amounts paid to submanagers and assistants.

Fied with the court, too, are 12 agreements between the label and Summer dated from January 1977 to October 1979.

An August 30, 1977, agreement called for Casablanca to receive an advance of $50,000 from CBS Rec- ords for use of three Summer per- formances and a $100,000 royalty as- sured the label to have an advance over the group in royalties against a $10 million net U.S. and Ca- nadian sales.

A Sept. 15, 1977, binder called for $500,000, $1 million and back royalties from dupes who duped her into acts which favored the defendants and deranged her career.

The suit filed by Summer produces a written agreement upon budget was re- quired. It is set $75,000 and $100,000 more for such albums without ap- proval.

Summer was to be paid on a grad- uated scale. On $6.98 LP and $7.98 tape albums, she was paid 60 cents on any royalty on the first $500,000; 65 cents on the next $250,000 and a straight 77 cents after net sales reached $1 million.

She was to receive an addi- tional 10% of gross royalty from 21 cents to 26 cents on any album which she produced herself.

She was to receive recoupable ad- vance on sales of $250,000 and 25% of $350,000 per album delivered through the three 18-month contract periods. A later amendment called for Summer to receive a $500,000 recoupable advance should a fourth album be delivered in the option second option period.
GRAMMY PRODUCER NOMINEE
Larry Butler Knew Sure Hits In Joining With Kenny Rogers
By KIP KIRBY

Editor’s Note: This is the first in a four-part series on the five Grammy nominees for producer of the year.

NASHVILLE—Larry Butler first learned about his Grammy nomination for producer of the year when he appeared on the Glamour Times on a recent trip to California. He claims he had to read the words twice before he realized he was in the running for the award.

This nomination, which Butler calls “one of the biggest thrills in my career,” comes at the apex of a two-decade chain of events that has carried him from a keyboard-playing gig in Florida with Ronnie & the Daytonas to Kenny Rogers producer.

Butler is the man behind the back of Rogers’ current ladder of gold and platinum successes and multifarious recording awards, including Rogers’ own current Grammy nomination for best male country artist. Additionally, Butler produced albums for the Gambler, “She Believes In Me” and “You Decorated My Life,” all Grammy nominees this year in various categories.

Though Rogers is indisputably Butler’s most celebrated artist, that producer’s other clients range from Billie Jo Spears (up for a Grammy as best female country artist) and Roy Clark to Charlie Rich and Hank Thompson. And recently he completed albums on Mac Davis and Debbie Boone.

Butler emphasizes that his approach is always the same: “I’m about to find out whether he’s working with an established superstar or a total unknown.”

Some producers go into the studio looking for a certain groove,” he observes. “But I’ve always believed that it’s the song itself that makes the record. So I produce the way I think each song wants to be produced.”

You won’t hear a lot of special “tricky effects” on a Butler record, he adds, but you will hear rhythm and licks of it. “I’m a rhythm freak... I go in for strong bass and drums, usually two rhythm guitars and sometimes a six-string electric ‘tick-tack’ bass as well.”

Butler likes to work quickly once he’s in the studio, though he prefers going in “cold” to work out the arrangements with a core nucleus of musicians. He always cuts at Jack Clement Studio in Nashville, using the same engineers and the same basic group of players he relies on for tracks and overdubs.

He uses outside arrangers only for sweetening or extra touches. Sometimes Butler will slide behind the piano himself to add the keyboard parts to a record, a role he’s well qualified for with a strong background in classical, jazz and rock and more than 10 years as a Nashville sessionman to his credit.

The producer’s four-year association with Rogers was triggered by a chance meeting they had over lunch in Houston while the singer was scouting for his first Grammy nominees.

“I told Kenny then that I’d love to produce his records,” recalls Butler. “It’s a matter of fact. I had confidence from the very beginning that I could get hits with him.”

Two years later, Rogers called Butler at his office at United Artists Records in Nashville and asked, “Still interested in producing me?” Butler signed him to the label as a solo artist and proceeded to follow what he refers to as “my master game plan aimed at gaining Kenny maximum country exposure.”

“Todate, the team has churned out a total of four gold and three platinum albums, along with the resultant duet pairing on vinyl of Rogers.”

Butler’s next project in the studio will be producing Bobby Goldsboro, an interesting twist of fate since Butler was the piano player on Goldsboro’s million-selling smash of “Happiness.”

Butler, who previously won a Grammy with Chips Moman for their songwriting on “You Don’t Have to Be a Baby” and “Another Somebody Done Some Body Wrong Song,” says he is excited about his latest NARAS nomination.

“Lord, they’ve heard the old saying, ‘It’s the ones that don’t know the cause it’s such an honor just being nominated?’ Well, it’s a tremendous honor all right—but I want to win!”

Compulsory Licenses Opposed Tribunal Seeks Voluntary Public Broadcast Pacts

WASHINGTON—In a report to Congress on its experience with Section 118 of the Copyright Law since its passage in 1978, the Copyright Royalty Tribunal recommends against maintaining compulsory licensing provisions for public broadcasters.

Section 118 of the Copyright Law establishes a compulsory license for the use of music and other copyrighted work by non-commercial broadcasters. The Tribunal is recommend- ing that Congress amend this section of the law to revert to the existing structure of blanket compulsory licensing through voluntary agreements with the performing rights societies.

The Tribunal’s report finds no special problems requiring compulsory licensing for public broadcast stations. According to the Copyright Law’s preamble, BMI, SESAC and the Harry Fox Agency have reached voluntary agreements with the Public Broadcasting Service and National Public Radio.

The Tribunal has held set rates for agreements which have also been reached between ASCAP and PBS and ASCAP and NPR.

“If the programming needs of public broadcasting...are being reasonably met by voluntary clear- ance arrangements, the Tribunal finds it difficult to understand why a compulsory license is necessary for performing rights in musical works,” the report concludes. It is now the prerogative of Congress to amend Section 118, reflects Tribunal recom- mendations.

COUNTRY COMPANY

‘Labelless’ Artists Find Home At KL Records

By GERRY WOOD

NASHVILLE—As many previ- ously-charted artists find themselves without record labels in this era of tight budgets and roster pruning, a Nashville promoter has set up a company to help solve their problems.

KL Records has been established “solely for the purpose of keeping product on the Top 100 charts for artists with masters who are in between contracts with labels.”

According to Kathy Lawson, head of the new venture, KL is an interim country label that allows an artist to release product and stay in the ra- dio/retail marketplace while also looking for a major label deal.

“We’re looking for masters from artists who have had chart songs on other labels,” says Lawson. Her la- bel has already issued its first release...and KL Records is batting one-for-one as “Harbor Lights” by Rusty Draper cracked Billboard’s Hot Country Singles chart. The sec- ond test comes with Davie Tucker’s “Talk It Over,” slated for February release.

The economic crunch in the music business spurred the idea, claims Lawson, whose Kathy’s Country Promotions firm in Nashville has helped promote product from such labels as Warner-Curb and Ova- tion. Through a partnership with Ronnie Hayes of Nashville Music Productions, Lawson set up the label which provides artists with an inter- estment existence between major deals.

“With the tightened rosters, many artists didn’t have anyplace to go,” states Lawson. “We devised this la- bel as a stepping stone for them.”

KL artists—who are on a master- (Continued on page 42)
The Comic of the 80's

Management: Kragen & Company

On United Artists Records and Tapes
CHICAGO — Phonogram/Mercury is studying results of its recent catalog price cutting to $5.98 and seeking ways to continue with the program launched last fall.

For the moment, however, work on the label’s $5.98 “Encore Series” appears to have reached a standstill.

According to Lou Simon, head of marketing, the first 20 $5.98 titles met with only “mixed” reaction in the market.

“We’re reevaluating the whole $5.98 area,” explains Simon. According to the executive, plans for a January release of additional titles at the $5.98 price point were set aside.

Albums by Tom T. Hall, Leslie Gore, BTO, Rod Stewart, Erroll Garner, Jerry Lee Lewis, Eddie Howard, Dinah Washington and others were included in the introduction last fall of the $5.98 line. Similar price reductions on catalog have been effected by CBS, MCA and RCA.

The initial run suffered, at least in part, because there were not enough titles in the program, it’s felt. Some of the better titles sold reasonably well,” relates Simon.

Mercury’s interest in the $5.98 price point has not flagged, Simon insists. Mercury is now looking at April to return with $5.98 product, the executive adds.

Say Simon, “We’re going to continue in $5.98. The only question is how to be in it.”

**Female Artists Making Strong Country Move**

BY MIKE HYLAND & KIP KIRBY

NASHVILLE—Female country performers seem to be taking on new importance in the commercial marketplace.

Of all new talent signed to major labels here in the past year, more than half are females. And, more significantly, at least four of these newcomers managed to crack through the top 20 of the Billboard Hot Country Singles chart, a feat unmatched by any male newcomer.

The year’s biggest breakthrough was accomplished by new Warner Bros. artist Stephanie Winslow, who reached the top 20 this week with her debut release, “Say You Love Me.”

Among the female rockies added to major country rosters are Rosanne Cash, Pam Rose and Lacy Dalton (CBS), Diane Pfeifer and Deborah Davis (Capitol), and Gail Davies and Winslow (Warner Bros.).

Other signings to country-orient ed or Nashville-based label divi sions—continued on page 42—

**Sikhulu Records & Tapes Distributors**

A complete One-Stop Service

We ship anywhere in the U.S. and Canada.

SOUL, ROCK, CALYPSO, REGGAE and GOSPEL

45’s $1.49 list—$76 ea.

LP’s $7.98 list—$4.49 ea.

LP’s $8.98 list—$4.98 ea.

12” 45’s $4.98 list—$2.75 ea.

**Billboard Sales Barometer**

Top Honolulu Deejay Files For Bankruptcy

HONOLULU — Hal Lewis, KGMB-AM’s key personality at a reported $6,000 a week salary, has filed for bankruptcy. Lewis, an instructor in Hawaii radio, claims he cannot pay his debts totaling $1,333,438.93.

Lewis, known as “Aku,” is dean at the THC Financial Corp. for $890,866.90 and that company is also bankrupt.

Among his other debts: $933,824.51 in delinquent federal income taxes for 1977 and 1978; $75,000 to K-9, a dog; and $20,000 to the station now known as K-59.

Lewis is one of the nation’s highest paid disk jockeys.
D.L. Byron.

Somewhere between the rock 'n' roll you remember...

and rock 'n' roll you'll never forget.

Every once in a while, an artist comes along who makes all the right connections. Full of pride, passion and energy, D.L. Byron, with his debut album, is already being recognized as that kind of force. Radio responded instantly with over one hundred adds in one week, and the reviews are glowing. The word is out: This Day And Age is the rock 'n' roll you may have given up hoping for. And it's right on time.

This Day And Age.
The first album by D.L. Byron.
Produced by Jimmy Iovine and Jon Small.
On Arista Records and Tapes.
Radio Activity Helps Aristas Jazz Success

BY RICHARD M. NUSSER

NYC—An increased radio activity and the success of the label's GRP imprint are credited with helping Aristas Records put eight albums on this week's Jazz LPs chart.

The accomplishment is significant, considering that the artists are relatively young and Aristas is an independent label. CBS, for example, including its Associated Labels, has 17 LPs in the chart, while Elektra and Warner Bros. have four each. The rest of the chart is split among the major labels: Capitol, Inner City, MCA, Fantasy and 20th Century Fox.

Arista's director of jazz, Steve Bucker, says the addition of Bob Gooding as national jazz promotion director is a deciding factor in gaining "across-the-board visibility through airplay" for its jazz roster.

"Airplay is the springboard to sales," Bucker adds. "That's all there is to it. The other factor is the GRP deal, particularly from an AOR point of view. GRP's distribution deal with producers Dave Grusin and Larry Rosen "is the most important crossover jazz in the last couple of years."

"They're right on the money in developing where the crossover jazz marketplace is going," he believes. "They're flexible and dynamic enough to understand the changes the market is going through and to change with it."

For his part, Gooding credits "solid radio reaction" to the Aristas jazz line, from fusion artists such as Angela Bofill and Herbie Mann to the likes of guitarist Larry Coryell. Gooding has been with the label for four months.

Prior to joining Aristas he was with Tomato Records and before that was a programming director with the then WCFL-AM in Columbus, Ohio, where he was instrumental in bringing the station from a 1.2 Arbitron share of market to a 7.8 with a jazz flavored AOR mix.

Gooding notes that the stations that regularly program jazz are garnering bigger audiences now than ever before, helped by the fusion trend, and that some AOR stations are introducing jazz into their programs.

Gooding says one of the most important factors is that some Top 40, or even easy listening stations, are devoting a portion of their programming day exclusively to jazz.

"These stations have huge audiences to begin with, so when they jazz up a program into the lineup the audience generally stays tuned," he says. "So we are benefitting by an awareness factor that is growing each day."


NBC-TV 'Big Show'

LOS ANGELES—Steve Allen will host and Dianne Warwick will be among the stars on NBC-TV's new "Big Show," which will be a regular program debuting Feb. 26. The weekly 90-minute series is NBC's first big push in the variety area. Oldtimers may recall that the last major variety show on NBC Radio in the mid 1940's was called the "Big Show" and aired Sunday evenings with Tallullah Bankhead as the host.

"We're hoping," says Allen, "to build a new audience, perhaps the 16 to 18 year-olds, that can be cultivated through the威力 of TV's new medium."
CONGRATULATIONS ON YOUR GRAMMY NOMINATION!

featuring the hit-bound song...

I'll Be Thinking Of You

Now Being Heard On:
KACE & KJLH – FM
Los Angeles
WEBB – Baltimore
WIGO & WAEC – Atlanta
WVON – Chicago
WGIV – Charlotte
WDAS – Philadelphia
WTLC – Indianapolis
KBRN – Denver

Produced by Bill Maxwell & Andrae Crouch
Management: Eubanks/Leopold
See your key distributor or call:
Word Distribution - 1-800-433-3340
Woodland Hills, CA
For radio copies call collect
817-772-9589

www.americanradiohistory.com
We would like, as well, to thank all our artists for their constant pursuit of excellence and, as we head into the new decade, we appreciate their most important gift............

Thanks for the music!
GRAMMY NOMINEES
AN EXCEPTIONAL YEAR.

SUPERTRAMP
ALBUM OF THE YEAR
BEST POP VOCAL PERFORMANCE OF A DUO OR GROUP OR CHORUS
BEST ALBUM PACKAGE (MIKE DOUD)
BEST ENGINEERED RECORDING
BREAKFAST IN AMERICA WAS THE NUMBER ONE ALBUM
IN 18 COUNTRIES, MAKING IT, WITHOUT QUESTION, THE NUMBER ONE ALBUM OF 1979. PHENOMENAL
WORLDWIDE SALES CURRENTLY IN EXCESS OF 10 MILLION UNITS.

HERB ALPERT
BEST POP INSTRUMENTAL PERFORMANCE
"RISE": THE NUMBER ONE INSTRUMENTAL
SINGLE OF 1979 FROM THE PLATINUM PLUS ALBUM. "RISE" IS THE BIGGEST
SINGLE YET FROM HERB'S ILLUSTRIOUS CAREER.

QUINCY JONES
BEST PRODUCER
WE CONGRATULATE "Q" ON HIS GREAT SUCCESS WITH MICHAEL JACKSON AND CHAKA KAHN
AND RUFUS. WE HAVE ALREADY RESERVED THE STACK OF PLATINUM FOR THE NEW BROTHERS JOHNSON ALBUM
AND ARE LOOKING FORWARD TO THE NEXT QUINCY JONES LP SCHEDULED FOR LATER THIS YEAR.

RICHARD EVANS
BEST ARRANGEMENT ACCOMPANYING VOCALIST (HORIZON)

Almo Irving Rondor MUSIC PUBLISHERS
RISE
BEST INSTRUMENTAL COMPOSITION
ANDY ARMER AND RANDY BADAZZ
AFTER THE LOVE HAS GONE
SONG OF THE YEAR/BEST RHYTHM & BLUES SONG
SONGWRITER, DAVID FOSTER
BOOGIE WONDERLAND
BEST DISCO RECORDING
SONGWRITER, ALLEE WILLIS

A&M RECORDS & TAPES
© 1980 A&M Records, Inc.
All Rights Reserved.
www.americanradiohistory.com
The Grammy Awards in "Rock 'n' Roll: Neglected Giant" (Billboard, Jan. 26, 1980) are quite interesting. P'rhaps they're also quite surpassing.

Charging discrimination by the Academy toward rock, he states: "1979 was the first year that the Grammys (sic) included a rock category." It is not.

From 1961 through 1964, the awards included a best rock and roll recording category. Beginning in 1966, the Academy decided that an emphasis by establishing four categories labeled contemporary (rock and roll). This was done to better recognize the many rock acts and numerous rock performers that appeared on our final nominations lists. This year, even more rock records have been included in the academy because the academy has established its four separate rock categories, so that rock performers will receive recognition also.

But what better than most about the "Academy of Contemporary Recording Artists" is the sound quality rather than on quality when it comes to the Grammys. He faults the Academy for not knowing what the music business is.

One thing we have always stressed to our members is that they should not be swayed by popularity or by charts or by sales. At the Academy, the group has a great number of groups and cites several instances when our members selected a less successful group (successfully, financially, etc.) that one that the public wanted. They were made to feel.

Now, one thing we have always stressed to our members is that they should not be swayed by popularity or by charts or by sales. At that point, we have always stressed that we have established four separate rock categories, so that rock performers will receive recognition also.

The primary purpose of the Grammys (and I'm sure that Bud Prager, who has been an Academy member since 1965, must know this, but may have forgotten when he wrote his piece) has always been to recognize and encourage artists and technical creativity within the recording field. (Note that for our purposes, we prefer "recordings" to the more commercial "sound industry.""

"Of course, if performers who win Grammys also happen to be better sellers, as many often do, that's within the context of that profession. However, it's a very important criterion that we want our voters to consider is quality.

Now, everyone, including some within the Academy, has always agreed with the results of the votes of our close to 5,000 members, including myself. It's a very important criterion that we want our voters to consider is quality.

One thing that has always fascinated and, if sometimes, even inspired me through my 19-year association with the Academy, is the diversity of opinion on any of subjects, not just the Grammys, that is expressed by our members. This has become especially improve our meeting's annual national trustees meetings, when representatives of all of our several chapters can express their views about any of the subjects.

Every year, a large portion of these three meetings are devoted to a review of the categories, and just about every Academy member has heard a suggestion that has lead to changes.
YOU ARE CORDIALLY INVITED TO JOIN THE MOST EXCLUSIVE CLUB IN THE WORLD OF DISCO...

- ADVERTISING DEADLINE: APRIL 25, 1980
- ISSUE DATE: MAY 24, 1980

Where members in over 100 countries benefit from an exclusive atmosphere that's right for the disco business. And a readership of over 200,000.*

**EXCLUSIVE REACH**

No other annual publication serves your business interests like BILLBOARD'S DISCO SOURCEBOOK. Because no other source is relied upon by so many disco planners... by so many professional disco buyers of products and services.

BILLBOARD'S DISCO SOURCEBOOK is the #1 reference tool of the disco industry... referred to 365 days a year. All year long, your SOURCEBOOK gives you the cutting edge for carving out new business opportunities.

**EXCLUSIVE FEATURES**

No publication of any kind offers so many essential facts and figures. Exclusive DISCO SOURCEBOOK features that have become annual events in the disco business:

- DISCO '80: Where it's been... where it's going.
- DISCO DATA: The most complete disco market-research report available anywhere.

**EXCLUSIVELY DISCO**

It was Billboard who first gave disco its own weekly news section and regularly-scheduled Forums. And it's Billboard again, capping its in-depth coverage with this once-a-year roundup and annual forecaster.

Billboard knows disco and disco knows Billboard.

BILLBOARD EXTENDS THIS INVITATION to charter members and first-time advertisers alike. Offering an unmatched once-a-year opportunity to bring your sales message to the entire disco industry. In the most referred-to book in all of dance music nightlife.

R.S.V.P. with your ad space reservations now. Contact your nearest Billboard advertising representative today. They'll be pleased to welcome you to the club.

* Effective readership based on Billboard's subscription based of 465,000 and an estimated pass-along readership rate of 4.5 per copy.
Radio Programming

Black Radio, Disco-Salsa Show
Growth In Southern Fla. Market

MIAMI—Black radio and disco-salsa with Spanish announcers is growing in this market and in Fort Lauderdale-Hollywood while country in Southern Florida is hurting.

These are the disclosures in the October/November Arbitron ratings which shows black WEDR-FM climbing in overall share from 4.8 to 5.3 while its morning team of Greg Budwell and Keith Allen climbed from 2.0 to 2.9.

WEDR program director Jerry Rishkin says his station's success is due to "consistency. I think a lot of stations make a lot of changes. We're strictly R&B. We've had the same jocks in the same positions for three or four years and that's one advantage of consistency." One of those veteran jocks, Hughie Anderson, who handles morning drive, climbed from 3.4 to 4.8 share.

Adds Rishkin: "WEDR didn't do any promotions during the past six months, nor did it give away albums or hold contests. We just concentrated on good music." With WQBA-FM only on the air with its current format for a month before the Arbitron program director Julio Mendez reasons that the station has only begun to build an audience, "We've only been on the air for 30 year old audience," he adds.

Mendez continues, "The station sound much better technically now. We think in the next survey we do even better." He adds the staff is "more involved with our listeners and themselves," than when the fall ratings were measured.

Mendez is particularly proud of Martica, a 17-year-old woman jock in afternoon drive, who registered a 5.4 share in the spring. "A lot of kids tune in when they get out of school and Martica relates particularly well with them," Mendez says.

Country lost an outlet here just before the rating period. WGMA-AM switched to contemporary music a week before the Arbitron. The station sound much better technically now.

And program director Barry James isn't concerned. "We went from country to contemporary, a singles-only format, thereby playing away the entire audience. With that kind of change I can't see how we could have retained any of the old listeners. We're looking at the 4 as an increase since we started with an entirely new audience."

Country-formatted WWOK-AM program director Colleen Cassidy, who's been on the job for a month, says she can explain the drop in her station's ratings from 2.8 to 1.7, but she points to a signal coverage problem which questions the accuracy of Arbitron.

She discounts the crossover of country as the reason why the station's Marley and MOR formats. "I don't think cross over has anything to do with ratings," she says. "I doubt it will benefit us," she says.

Reasons Cassidy: "People that the radio station was away Twitty and twang will realize it's good music and not just a bunch of hillbilly stations on the Air."

WQAM-AM, which a year ago enjoyed a 3.2 with a young rock audience, is rebuilding from a 1.8 in the spring to a 1.9 for the fall. "We are changing our demographics, we've made a lot of changes," says program director Dave Ryker.

"We're not playing heavy rock 'n' roll anymore," he explains how an adult contemporary direction we're taking will bring better ratings."

Mellow rocker WWLL-FM (Lodge) dropped one point from 2.7 while its morning team of Greg Budwell and Keith Allen climbed from 2.0 to 2.9.

Program director Rick Peters claims he has one of the most creative announcers in Budwell, who works closely with DJ Allen. "We're not super-personality oriented, but we try to relate on an everyday level and we do have to do with our ratings increase."

EIGHTEEN months ago WKQS-AM switched and program director Don Mansfield came in with the new ownership. "WKQS was a commercial religion station and was at the bottom, but we've gradually increased our ratings with a beautiful music format," comments Mansfield.

The station moved from 4.2 to 4.8. Mansfield praises his staff and singles out DJ Chuck Parrame, who has been with the station for 35 years and has held only three jobs.

Tom Daren, program director of WFLM-FM (Miami) while the MOR outlet didn't go up in the ratings, it didn't go down either. "We've stopped the slide," Daren says referring to a decline from 9.1 two years ago to 6.1 a year ago to a current 4.5, a share figure it also registered in the spring.

Beautiful music KYQQ-AM, which changed its call letters from KGBS-FM, is showing black growth in the spring. Hawaiian showman, "we're sending a Top special program of the month: John Douglas of WGDW-AM Chattanooga.

Country personality of the year for medium markets: Walt D'Antonio of WPMS-AM Memphis.

Rock personality of the year for medium markets: John Douglas of WGDW-AM Chattanooga.

MOR station of the year for small markets: John Douglas of WGDW-AM Chattanooga.

Country station of the year for small markets: WWYQ-FM Stevens Point, Wis.

Rock personality of the year for small markets: Jonathan Doll of KMGK-FM Ogden, Utah.

MOR personality of the year for small markets: Tie between Greg Walker, who scored a 6.9, and Stan Deutch of WSUL-FM Monticello, N.Y.

Country personality of the year for small markets: Big John Anthony, who has been with WLW-FM Montgomery, Ala., but is now with WJEZ-AM Chicago.

Rock program director of the year for small markets: WSPT-AE Stevens Point, Wis.

Country program director of the year for small markets: Big John Anthony.

Military air personality of the year: Steve Schepers of KAFM-SW Spanish.


Top special program in a small market: "Morry Shuman Second Anniversary Show," produced by Morry Shuman for WMOA-AM.

KOZN is the top ranked station in the market with a 7.7 share. The station grew at the expense of beautiful music KEZL-FM, which slipped from 5.3 to 4.3.

Disco KITT-FM is down in all categories though its audience picks up slightly at night. From 7 p.m. to midnight the station registered a 3.7 share from 6:00 to 10:00 a.m. to 1:16.

Police & Rush Concerts

Nome's new network-aimed at 18-34 year-olds called the Source, is linking up the Police and Rush for special concerts on the hookup.

The Police concert will be broadcast this month and Rush will be doing a concert in October. The Police concert is scheduled for a 7 p.m. broadcast followed by the Rush concert.

The network, which began with WBSM-AM in Chicago in October now has 76 affiliates signed up. The concerts have been pulling more than 100,000 fans to the concerts. A concert in October was sold out and the Todd Rundgren concert in Jan. 1 was aired by 207 stations.

Executive vice president of NBC's radio division Dick Vern reports that the Source is now coming up with 85 productions a week, many of them shorts such as the rock star interviews—"One Min'ute With..."

For Special Concerts

FINISHING on page 46

Get.Regional Listener Awards

WBBM-FM's Barney Keery Farewell Show

PROGRAMMING: WHITEHALL, Ohio—The owners of Matrix, a 50,000-watt AM radio station, have retained any AM switched.

"A lot more mature, more sure of where we're going," says program director Dave Ryker.

"We've changed our demographics, we've made a lot of changes," comments Mansfield.

The station moved from 4.2 to 4.8. Mansfield praises his staff and singles out DJ Chuck Parrame, who has been with the station for 35 years and has held only three jobs.

Tom Daren, program director of WFLM-FM (Miami) while the MOR outlet didn't go up in the ratings, it didn't go down either. "We've stopped the slide," Daren says referring to a decline from 9.1 two years ago to 6.1 a year ago to a current 4.5, a share figure it also registered in the spring.

Beautiful music KYQQ-AM, which changed its call letters from KGBS-FM, is showing black growth in the spring. "We're sending a Top special program of the month: John Douglas of WGDW-AM Chattanooga."

Rock personality of the year for medium markets: Walt D'Antonio of WPMS-AM Memphis.

MOR station of the year for small markets: John Douglas of WGDW-AM Chattanooga.

Country station of the year for small markets: WWYQ-FM Stevens Point, Wis.

Rock personality of the year for small markets: Jonathan Doll of KMGK-FM Ogden, Utah.

MOR personality of the year for small markets: Tie between Greg Walker, who scored a 6.9, and Stan Deutch of WSUL-FM Monticello, N.Y.

Country personality of the year for small markets: Big John Anthony, who has been with WLW-FM Montgomery, Ala., but is now with WJEZ-AM Chicago.

Rock program director of the year for small markets: WSPT-AE Stevens Point, Wis.

Country program director of the year for small markets: Big John Anthony.

Military air personality of the year: Steve Schepers of KAFM-SW Spanish.


Top special program in a small market: "Morry Shuman Second Anniversary Show," produced by Morry Shuman for WMOA-AM.

KOZN is the top ranked station in the market with a 7.7 share. The station grew at the expense of beautiful music KEZL-FM, which slipped from 5.3 to 4.3.

Disco KITT-FM is down in all categories though its audience picks up slightly at night. From 7 p.m. to midnight the station registered a 3.7 share from 6:00 to 10:00 a.m. to 1:16.

Police & Rush Concerts

Nome's new network-aimed at 18-34 year-olds called the Source, is linking up the Police and Rush for special concerts on the hookup.

The Police concert will be broadcast this month and Rush will be doing a concert in October. The Police concert is scheduled for a 7 p.m. broadcast followed by the Rush concert.

The network, which began with WBSM-AM in Chicago in October now has 76 affiliates signed up. The concerts have been pulling more than 100,000 fans to the concerts. A concert in October was sold out and the Todd Rundgren concert in Jan. 1 was aired by 207 stations.

Executive vice president of NBC's radio division Dick Vern reports that the Source is now coming up with 85 productions a week, many of them shorts such as the rock star interviews—"One Min'ute With..."

For Special Concerts

FINISHING on page 46

Get.
London Calling... And You Are There!

The Clash

"London Calling" is history in the making. A new double album (19 tracks) for half the price from The Clash. The album that's already making The Clash the foundation of the new rock radio, as over 80 stations add "London Calling" in the first two weeks of release.

Tune into Radio Free Clash, on Epic Records and Tapes.
SAN FRANCISCO—KFRC-AM has begun the new year as part of an expanding KFRC network setup with its main focus on music. The station’s first effort was a 12-hour show on January 9. The show is sponsored by Anheuser-Busch and is being aired Monday through Friday from 9 AM to 9 PM, Monday through Friday. The program will debut on January 9th, and will be hosted by Mike Greenberg.

Miller in turn has saved the show for the station’s 5th Anniversary, which is January 5th. The show will feature interviews with prominent musicians and music industry figures. The show will be broadcast from the KFRC studios in San Francisco, and will be simulcast on other stations throughout the region.

KFRC’s programming will continue to evolve, with frequent changes to the schedule and new shows being added. The station is also exploring the possibility of expanding its reach to other markets.

In addition to its regular programming, KFRC will also be featuring special events, including live concerts and music festivals. The station will also be offering a variety of music-related products, including CDs, DVDs, and merchandise.

KFRC’s success has been due in large part to its commitment to music and its community. The station has a strong following among music lovers, and has been recognized for its innovative programming and community involvement.

Jack McDonough

ECLECTIC MIX

L.A. Stations KJLH, KACE
Air Little Bit Of Everything

BY CAROL DARYLING

range of music can lead to bad mixes and incoherent segues, each two weeks the station has a “head sex” as well as a head mix and program director Cal Shields.

The jocks bring in tapes of themselves and they will talk about their shows and how to improve them. We critique one another and make sure out stars are all right,” states Miller.

The egalitarianism of the playlist pertains to the head mix as well. “We try to get it balanced. If we add a Parliament, we would add then a Natalie Cole or a Fresh Breyon, then perhaps a Barbara Streisand and an Earl Klugh & Bob James, maintains Miller. “We stay away from a lot of the hard funk and rock.”

The philosophy of eclecticism is basically the same at Compton’s KJLH. “When I first came in here in 1973, we realized what we wanted to do was play everything, but we wanted to be the one that always suffered from classification.”

KJLH has kept its programming mix diverse by making changes to Stevie Wonder’s Trophy Productions.

Tater estimates 85% of the station’s format is made up of black artists with the remaining 15% by Latin or Oriental music. The station has no playlist and the air personalities have a certain amount of freedom in putting together their sets.

The disc jockeys put the gas in the car and drive it down the highway but I lay down the pavement,” says Tater. “He has to make sure the rules that music must follow and means are always covered.”

The new system is being tested and Tater is not worried about alienating his audience.

“Even if it doesn’t work, it doesn’t work,” he notes. “That’s the challenge for every station. We don’t want for sales figures.”

One of music which has not done well at KJLH is disco. “We’re locked in between two disco stations while we try to be the alternative,” he reasons.

The target audience is the 24-39-year-old group who is not too closely related to KJLH’s 24-35-year-old, and Tater claims there is a good chance for the station to call for Comtron. Men call for the O’Jays. “It’s a good mix,” he says. Neither station is near the top of the ratings heap but this may have less to do with the public’s rejection of” music style than with the strength, and in KJLH’s case, little advertising.

Sholin, in fact cut his radio teeth in his native South Bay area before coming to KFRC in 1974 where Les Garland, the program director, joined him in 1977 after stints with Drake and CKLW-AM in Detroit. So how did he like being in the studio? In 2000 building, on already established shows on Paul McCartney & Wings, Eagles and the Beatles. Music director Dave Sholin’s interview with McCarty talks about the station's 1979 pre-network projects, which may air again in 2020.

In addition to the full-scale music specials KFRC will also be featuring three 90-second “Life Sounds” features brought interviews with up-and-coming music stars to, as well as an incorporated news format. All of this was done by theknowing that ray, this is not a rare New York, director of programming for the network, who went to the post after a long stint at KFRC.

KFRC consistently ranks among the top three stations in the San Francisco market along with KCBS-AM (news) and KGO-AM (talk). Currently the station ranks number 2 with a 5.3 share in Arbitron, in contrast to KFRC’s Top 40 dominated format offers very little in the way of broadcast alongside the San Francisco Giants.

There are three really different markets here,” notes Sholin. “San Francisco, San Jose and Oakland. And the thing that you have to do to program to that I can think of. Another thing to remember is that top ten markets here are AM. That’s unusual for a major market, especially one with as many progressive listeners as San Francisco.”

LOS ANGELES—Barbara Streisand, Parliament, Jean Carn, Kenny Loggins, Bob Marley and the Grateful Dead have much in common musically, but they share one element. Each is programmed on this area’s KJLH-FM or KACE-FM, two “black” stations which offer an eclectic mix of R&B, pop and jazz.

“Several years ago, I was program director at black KDTA-AM Oakland and there was a ‘Charlie Simpson’ record out I liked,” states Alonzo Miller, for three years music director at Inglewood’s KACT-FM. “I said to myself, ‘I’m black, I’m not that different from other blacks and I like this one, I’d like to hear other blacks would en-joy it too.’”

This policy has been with Miller since. “One of the things I’ve got a lot of good pop that blacks have never heard. And there’s a lot of R&B that isn’t familiar with,” he notes.

Miller purposely has set the programming mix at 30% pop and 40% R&B. The playlist consists of 34 albums with two or three choices for each chart position. The station’s most popular airplay, “It’s structured. I pick the cuts though I get feedback from the air personalities,” Miller comments.

The air talents include Don Sav- age, E.Z. Wiggins, Butch Mayo, Pamela Robinson, Erin O’Neill and Sheila Eldridge.

Because programming a broad

www.americanradiohistory.com
FOR THE NEW DECADE
IT'S YOUR FIRST ADVERTISING MOVE

It’s New For The 1980’s!

• NEW SIZE:
The Sourcebook becomes “Directory” size. A convenient 8-1/2 x 11 size, portable for trips and conventions, it becomes a second section of Billboard’s April 26th issue.

• MORE VITAL LISTINGS:
Expanded in every way with more listings in every category, carefully checked for accuracy.

• CONSISTENT QUALITY:
There’s the same completeness and accuracy that Billboard’s T/A/V has proven for 11 years.

• IT’S A TRIPLE-PACKED SALES TOOL:
1. The widest and most comprehensive circulation and readership.
2. The one directory now that is The Source in The Industry.
3. The added distribution at both the Summer CES, Chicago and the AES in Los Angeles.

All that’s missing is:
• YOUR advertising reservation to insure
• YOUR market penetration in 1980 year-round with
• YOUR prime customers and with new customers

Distributed to every Billboard paid subscriber, Billboard’s T/A/V will reach every important buying influence in the vast market of professional hardware and software manufacturers, retailers, distributors, suppliers, and reps... worldwide!

Billboard’s T/A/V Market Sourcebook gets your ad everywhere you want to be seen... and more importantly, by the people you want to be seen by.

Billboard’s T/A/V Market Sourcebook is the one indispensable reference that penetrates your market to the same depth that the weekly T/A/V coverage only Billboard can offer. Don’t miss your best media buy in the Tape/Audio/Video Industry. For your headstart in the new decade, it will produce for your products or services in The 80’s.

Contact your nearest Billboard advertising representative today.

T/A/V issue:
April 26, 1980

Ad deadline:
March 28, 1980
Contemporary Now Leading MOR In Detroit

**It’s Traditional R&B Getting More Airplay**

> Continued from page 76

We play what’s selling. Sure we play the Bar-Kays, but we also play Kenny Loggins. We don’t play Led Zeppelin and hard rock, but we do play enough new wave to have an image. We play Mr. That’s The Way Money Goes.”

The story is similar at WKTI-FM and WBLZ-FM both New York. WKTI no longer promotes itself as “Disco 92,” and WBLZ no longer pushes “Disco And More.” Both stations broadened their formats and now include a wider range of black artists.

WBLZ is promoting “The Sound Of The 80s” and WKTI’s program director Paul Zarcone says his station is now in a “progressive urban” format (Billboard Dec. 22, 1979). White does not even find the term “urban” acceptable to describe his format.

WZZD-AM Philadelphia also has broadened its disco playlist to include more r&b. But music director Mark Serpas says his station is just playing what’s popular in town.”

While WHAT-AM Philadelphia, which has long been associated with black programming, has dropped talk and is now another outlet for black music.

Just about any station that had been doing disco and has not switched in format to something else has broadened to include a greater variety of black artists.

On the coast, KACE-FM and KLIF-AM have followed suit and changed their emphasis on disco to include more commercial black music. KLIF-FM, also in the L.A. area, continues in soul and jazz emphasis with more of a popish flavor than jazz or blues. And KJFI-AM is a well rounded black music station with some tracres left of disco.

### Pro-Motions

**LOS ANGELES—Jim Fox, national promotion manager West Coast for Mercury Records, set up an appearance for Nikki Baez over urban contemporary KMPQ-AM Los Angeles. On “Super Bowl Sunday” Jan. 20, while it was broadcasting the football game, KMPQ washed Baez a happy 80th birthday. At 12:15 p.m. and 2:15 p.m. the station played Baez’s latest single “I Wish I Was 18 Again.”**

**Soft AOR KYA-FM joined the San Francisco Examiner in sponsoring a Joan Baez, Grateful Dead, Carols Santana and Jefferson Starship Storyboard Show, which was held at the Oakland Coliseum Arena Jan. 13. Proceeds from the event went to the Campaign for Humanitarian Emergency Relief Fund.”**

**The KEX-AM Portland, Ore., promoter of the Year award was given to Stan Foreman of Capitol Records Seattle.**
NEW YORK—GCC Communications national program director Steve Rivers has promoted WIFI-FM production manager Bill Gamble to program director at WEFM-FM Chicago. He also named two new music directors.

Liz Kiley, disk jockey on WIFI and formerly of WABC-AM New York and WPGC-AM-FM Washington, has been promoted to music director at WIFI. WEFM jock Jackie Robbins has been promoted to WEFM music director. Both stations are owned by GCC.

Ted Ferguson has been appointed program director of KWST-FM Los Angeles. He comes from WABX-FM Detroit. Both stations are owned by Century Broadcasting. Ferguson’s move comes following Steve Downes stepping down as operations director to concentrate on his 6 to 10 p.m. shift.

John Duncan has joined WABX as Ferguson’s successor. He previously held positions at WRUF-AM-FM Gainesville, Fla., WQXM-FM Tampa and WAAF-FM Worcester, Mass.

KOAF-FM Oklahoma City p.d. Mike Miller has a new on-air lineup: Miller, from 6 to 9 a.m.; music director Chuck Morgan, from 9 a.m. to noon. Jerry McCalla, from noon to 3 p.m.; Pat Murphy, from 3 to 6 p.m.; Ken Barlow, from 6 to 10 p.m.; Lee Taylor, from 10 p.m. to 2 a.m. and Jeff Edwards from 2 to 6 a.m.

Eric Margolis joins AOR WSAY-FM Cincinnati as music director. Margolis was programming assistant at WPX-FM New York.

Morning personality Larry Kenney of adult contemporary WYNY-FM New York shared his morning program Jan. 28 with New York mayor Edward Koch. From 8 to 9 p.m., Koch hosted the show by playing his favorite songs and taking phone calls from WYNY listeners.

John London and Ron Engleman, most recently with KULF-AM in Houston, join Top 40 KRTH-FM in Los Angeles as a comedy team and air talent. They go live from 6 a.m. to 10 a.m. though much of the rest of the station’s programming remains automated.

Dr. Golden's Egg Diet:
(for a healthy radio station)

FUTURE FILE
An excursion into the future with the thinkers and dreamers who will take us there. Ten 3-minute shows each week hosted by Dave McQueen. Now on the air in 143 Arbitron markets.

FILM CLIPS
The world of film as seen through the eyes of Hollywood’s leading personalities. Ten 3-minute shows each week hosted by David Sheehan. Already placed in 123 Arbitron markets. Premiers weekend of April 5-6.

GREAT AMERICAN MUSICAL
Broadway and Hollywood’s most memorable music with guest appearances by the stars of yesterday and today. A 2-hour format hosted each week by Jack Snyder. Already placed in 105 Arbitron markets. Premiers weekend of April 5-6.

All Golden Egg programs are available on a barter basis to stations in Arbitron measured markets and on a cash basis in unmeasured and foreign markets.

Please send information and demo on the following:
- FUTURE FILE
- FILM CLIPS
- ROCKIN' OUT
- GREAT AMERICAN MUSICAL

Your Name
Title
Station
Address
Phone No.
American Gigolo

ORIGINAL SOUNDTACK RECORDING

with music composed by
GIORGIO MORODER

featuring the hits
"LOVE AND PASSION" by CHERYL BARNES
"CALL ME" by BLONDIE
"NIGHT DRIVE" by GIORGIO MORODER

POLYDOR INCORPORATED
Write or call your Polygram Distributor for displays or other promotion items.

ON POLYDOR RECORDS & TAPES

www.americanradiohistory.com
**Billboard Singles Radio Action**

Based on station playlists through Thursday (1/30/80)

---

** Northeast Region **

**TOP ADD ON S**

- **RORY & THE GANG** - Too Hot (De La)(WB)
- **CHUCK MANGINONE** - Give It All You Got (A&M)
- **BARRY WADDELL - When I Woke You Up**
- **DIANE WARWICK - Say You're Mine**
- **SPINNERS - Working My Way Back To You**

**PRIME MOVERS**

- **J.C. GILBEY - Band**
- **KELLY - Band**
- **RICHARD WOODY - Band**
- **DIANE WARWICK - Band**
- **SPINNERS - Band**

**BREAKOUTS**

- **J.C. GILBEY - Band**
- **KELLY - Band**
- **RICHARD WOODY - Band**
- **DIANE WARWICK - Band**
- **SPINNERS - Band**

---

** Mid-Atlantic Region **

**TOP ADD ON S**

- **RORY & THE GANG** - Too Hot (De La) (WB)
- **CHUCK MANGINONE** - Give It All You Got (A&M)
- **BARRY WADDELL - When I Woke You Up**
- **DIANE WARWICK - Say You're Mine**
- **SPINNERS - Working My Way Back To You**

**PRIME MOVERS**

- **J.C. GILBEY - Band**
- **KELLY - Band**
- **RICHARD WOODY - Band**
- **DIANE WARWICK - Band**
- **SPINNERS - Band**

**BREAKOUTS**

- **J.C. GILBEY - Band**
- **KELLY - Band**
- **RICHARD WOODY - Band**
- **DIANE WARWICK - Band**
- **SPINNERS - Band**

---

** Southeast Region **

**TOP ADD ON S**

- **RORY & THE GANG** - Too Hot (De La) (WB)
- **CHUCK MANGINONE** - Give It All You Got (A&M)
- **BARRY WADDELL - When I Woke You Up**
- **DIANE WARWICK - Say You're Mine**
- **SPINNERS - Working My Way Back To You**

**PRIME MOVERS**

- **J.C. GILBEY - Band**
- **KELLY - Band**
- **RICHARD WOODY - Band**
- **DIANE WARWICK - Band**
- **SPINNERS - Band**

**BREAKOUTS**

- **J.C. GILBEY - Band**
- **KELLY - Band**
- **RICHARD WOODY - Band**
- **DIANE WARWICK - Band**
- **SPINNERS - Band**

---

* Continued from page 22

** MRF - Indianapolis **
- ** SUGAR BROWN - Hide With Me Tonight (Motown)**
- **STANLEY & HOMEMADE BAND - Living With You (A&M)**

**NRM - Indianapolis **
- **ROBERTO & THE HOMIES** - (Him) (WB)

**NRR - Indianapolis **
- **DONNA SUMMER - Do You Feel Love Tonight**

**MOR - Minneapolis **
- **ANDY GIBB** - Desin (RSO) 21-12

**WQX - Milwaukee **
- **BARRY WADDELL - When I Woke You Up**

**WBCN - Boston **
- **DIANE WARWICK - Say You're Mine**

**WPRO-WD - Boston **
- **NEIL DIAMOND - September Morn (A&M)**
- **ANDY GIBB - Desin (RSO) 21-12

**WDIA - Memphis **
- **DIANE WARWICK - Say You're Mine**

**WRB - Hartford **
- **ARDY & GIBB - Desin (RSO) 21-12

**W格式 - Detroit **
- **DIANE WARWICK - Say You're Mine**

**WFMS - Indianapolis **
- **DIANE WARWICK - Say You're Mine**

**KROQ - Los Angeles **
- **DIANE WARWICK - Say You're Mine**

**WWJ - Detroit **
- **DIANE WARWICK - Say You're Mine**

**WLS-FM - Chicago **
- **DIANE WARWICK - Say You're Mine**

**KJOY & THE GANG** - Toon-De-La (De La) (WB)

**AIR SUPPLY** - Lost In Love (Atlantic)

**Michael Jackson** - Rock With You (Epic) 8-6

**WZLX-WB - Boston **
- **DIANE WARWICK - Say You're Mine**

**WMIRO - Miami **
- **BABYSHAKES - Back On My Feet Again (Charly)**
- **TARASIS - Back On My Feet Again (Charly)**
- **YELLOW MAGICK ORCHESTRA - Computer Games (Horoscopes) 18-19
- **STEVE FORREST - Women's Time (A&M) 16-10

**WWJ - Detroit **
- **DIANE WARWICK - Say You're Mine**

**WZQ - Chattanooga **
- **TODD ROBINSON** - Be Free (WB)
- **BILLY PRESTON** - Back In The Hole (WB) 3-18

**WLS-FM - Chicago **
- **DIANE WARWICK - Say You're Mine**

**WZQ - Chattanooga **
- **BILLY PRESTON & STONEY & BILLY** - Without You (Motown) 8-20

**WLS-FM - Chicago **
- **DIANE WARWICK - Say You're Mine**

**KROQ - Los Angeles **
- **DIANE WARWICK - Say You're Mine**

**WFSU - Tallahassee **
- **DIANE WARWICK - Say You're Mine**

**WKXK - Atlanta **
- **DIANE WARWICK - Say You're Mine**

**WQAD - Peoria **
- **DIANE WARWICK - Say You're Mine**

**WNYC - New York **
- **DIANE WARWICK - Say You're Mine**

**WNEW - New York **
- **DIANE WARWICK - Say You're Mine**

**WAXY - Miami **
- **DIANE WARWICK - Say You're Mine**

**WEKZ - Minneapolis **
- **DIANE WARWICK - Say You're Mine**

**WEZ - St. Louis **
- **DIANE WARWICK - Say You're Mine**

**WADD - Savannah **
- **DIANE WARWICK - Say You're Mine**

**WQND - Milwaukee **
- **DIANE WARWICK - Say You're Mine**

**WQND - Milwaukee **
- **DIANE WARWICK - Say You're Mine**

**WQND - Milwaukee **
- **DIANE WARWICK - Say You're Mine**

**WABX - New York **
- **DIANE WARWICK - Say You're Mine**

**WPHA - Philadelphia **
- **DIANE WARWICK - Say You're Mine**

**WFBQ - Cleveland **
- **DIANE WARWICK - Say You're Mine**

**WFXD - Detroit **
- **DIANE WARWICK - Say You're Mine**

**WSGN - Birmingham **
- **DIANE WARWICK - Say You're Mine**

**WDBO - Orlando **
- **DIANE WARWICK - Say You're Mine**

**WJOL - Chicago **
- **DIANE WARWICK - Say You're Mine**

**WQAD - Peoria **
- **DIANE WARWICK - Say You're Mine**

**WQAD - Peoria **
- **DIANE WARWICK - Say You're Mine**

**WQAD - Peoria **
- **DIANE WARWICK - Say You're Mine**

**WQAD - Peoria **
- **DIANE WARWICK - Say You're Mine**

**WQAD - Peoria **
- **DIANE WARWICK - Say You're Mine**

**WQAD - Peoria **
- **DIANE WARWICK - Say You're Mine**

**WQAD - Peoria **
- **DIANE WARWICK - Say You're Mine**

**WQAD - Peoria **
- **DIANE WARWICK - Say You're Mine**

**WQAD - Peoria **
- **DIANE WARWICK - Say You're Mine**

**WQAD - Peoria **
- **DIANE WARWICK - Say You're Mine**

---

* Copyright 1980, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the written permission of the publisher.
ADD ONS—The four key products added at the radio stations listed, as determined by station personnel.

TOP REQUESTS/AIRPLAY—The four products reporting the greatest listener requests and airplay, as determined by station personnel.

BREAKOUTS—Billboard Chart Dept. summary of Add Ons and Requests/Airplay information to reflect greatest product activity at regional and national levels.
CONTRAST TO LAS VEGAS

Top Contemporary Rock Stars Seen In Atlantic City Casinos

By ROMAN KOZAK

NEW YORK—Expect to see some top contemporary rock artists playing the casino hotels at Atlantic City in the not too distant future.

"If there is an audience that is willing to see an artist like Linda Ronstadt or James Taylor (in a casino showroom) and that particular hotel is willing to pay, then that's an honest dollar and there is nothing wrong with it," says Shelly Schulz, vice president in charge of the personal appearance division on the East Coast for International Creative Management. Schulz is in charge of both the concert and the location departments.

Rock artists have long been loathe to "play Vegas" but, as they—and their audience gets older—the acts are looking for better venues. At the same time, casino operators are looking for a 25-34 audience that would be attracted by established rock acts. Schulz says he is now negotiating with casinos to book such acts. Since nothing has been signed yet he won't reveal the names of the contemporary acts who will first play the Atlantic City hotels, but ICM's roster contains a number of possibilities.

In addition to Ronstadt and Taylor, the agency represents such acts as America, Crosby, Stills & Nash, Heart, Jefferson Starship, Gordon Lightfoot, Little River Band, Olivia Newton John, and KC & the Sunshine Band.

"The talent buyers in Atlantic City are people who are being dealt in the hierarchy of the corporate gambling system. These people are very bright and they have been looking at the demographics. They want a younger audience, and it is encour-

bent on the agent, who has experience in dealing with a younger audience and who can achieve their goals," says Schulz.

"There are tremendous amounts (Continued on page 17)

YOUR PROMOTION BUDGET HAS BEEN CUT and it hurts!

WE HAVE THE ANSWER

GET TWICE THE MILEAGE FROM YOUR PROMOTIONAL DOLLAR

WITH OUR

'GOLD' & 'PLATINUM' PROMOTIONAL RECORD PLAQUES

ALBUM $65 SINGLE $45

COMPLETE NO EXTRA OR HIDDEN CHARGES (Plus tax and Shipping)

We supply the 'Gold' or 'Platinum' records at no additional cost

WE MAKE THEM EXACTLY THE WAY YOU WANT THEM — AT A PRICE THAT FITS YOUR BUDGET

FAST DELIVERY & QUANTITY DISCOUNTS AVAILABLE

DEJAY PRODUCTS
3010 W. Burbank
Burbank, CA 91505
(213) 845-0744 • 849-5347

Alex Cooley Bankruptcy

By BILLY KING

ATLANTA—Concert promoter Alex Cooley has filed separate voluntary petitions for bankruptcy for himself and two of his companies.

The petitions, filed in Federal Bankruptcy Court here Jan. 11, came just a week after Cooley's rock showcase club, the Capri Ballroom, was closed "temporarily" for "plumbing repairs."

Cooley filed petitions for reorganizations under Chapter XI of the U.S. Bankruptcy Code for his concert promotion firm, Alex Cooley Inc., and for Alex Cooley's Ballroom Inc. (the Capri), listing combined debts for the two firms of approximately $317,674. No listing of assets was included with the court papers.

Cooley also filed a personal petition in his full name of Stephen Alexander Cooley under Chapter XIII of the bankruptcy code.

The major business activity was ITT Industrial Credit of Atlanta, which is owed $186,032.26 by Alex Cooley's Ballroom Inc.

Other creditors include ASCAP of Atlanta $4,945.80 and BMI of New York $4,945.

Cooley has been promoting concerts in Atlanta for 10 years and in the last four has been generally regarded as the city's number one impresario and one of the top promoters in the Southeast. He formerly ran a club called the Electric Ballroom from 1974-76 before opening the opulent Capri 11 months ago.

IMA Plans Office In L.A.

LAS VEGAS—With a television special under its belt, International Management Associates plans to expand its operation by opening an office in Los Angeles, while maintaining its home base here.

According to firm president Bernie Yuman, the NBC-TV shot for International Management Associates is only the beginning for this Los Angeles operation and includes singer Denise Clement.

"There's still a stigma attached to a Vegas-based management firm which we're fighting," says Yuman. "We're looking for established as well as new talent that have real potential."

Yuman admits an L.A. office will allow for the coordination of tv, movie, record and club signings while the Vegas headquarters will keep tabs on the main showroom and lounge scene here.

Yuman, with Hacienda Hotel president Paul Loudden, are the principal business associates in International Management Associates, which has offices in the soon-to-be-expanded Hacienda property.

When the new facilities at the hotel are completed, Yuman will be named director of special events.

Phil Cut In Support Forces Phil's Bijou To Fold

By MAURIE ORODENKER

PHILADELPHIA—Without any advance warning, Electric Factory Concernts closed its center-city Bijou Cafe. The 250-seat club has been the area's leading showcase for new talent since re-opens eight years ago.

Among those who gained early exposure at the Bijou were Bette Midler, Barry Manilow, Stevie Martin, Ashford & Simpson and Steely Dan among many others, while a broad spread of established artists ranging from jazz luminaries like Erroll Garner to comedian Dick Gregory have also been headlined.

Bijou closed down after Jan. 11-12 performances by guitarist Leo Kottke. The downtown in the pop music business with fewer headline acts taking to the nightclub circuit—and especially the cut in financial support made by record companies to acts on small-club tours to promote their new record releases—are among the chief factors for Electric Factory dimming the lights.

The limited 250-capacity for many of the acts coming in also made the Bijou "too small."

An Electric Factory spokesman says the club will be reopen in the spring but probably with a new format. Instead of the pop, rock and jazz fare, "a cabaret-theatre format is being explored. James Freyberg, of Frykama Productions here, says his company has offered to take over the Bijou to operate it as a mini theatre. Frykam now operates a small theatre in San Francisco and plans additional play-houses in Bostong and Washington, D.C.

However, the pop/rock nightclub crowd is not left homeless with the closing of the Bijou. Stars, operating under, the Philadelphia Bijou, is now going heavy on music news for the center city room's opening.

Although seating only about 300, Stars brought in Buddy Rich and his full 16-piece band Jan. 26.

Everything from new wave bands like Roxy and the Sex Change Band to groups like Keith Jones and the Scam, and other acts like the Persuasions, are dated.

Electric Factory Concernts is also making limited use of the Academy Cabaret, a cabaret-style room linked to the Academy of Music in Philadelphia. With a 400-seat capacity, Electric Factory takes over the Academy for the distant future.

Alex Cooley, who took his name from promotion firm, and brought in a new partner, Washington D.C. promoter Sam L'Hommedieu, in a new business called Watermark Productions.

Where does all this leave Cooley as concert promoter in Atlanta and the Southeast? "This doesn't effect Watermark at all," says L'Hommedieu, who alternates between Washington and Atlanta but spends most of his time here now. "And everything in the concert field that Alex is involved with now is through Watermark."

Cooley is confident he'll remain a force to be reckoned with. He says negotiations on the future of the Cabaret are underway.

The next step for Cooley will be a creditors' meeting to be scheduled within 20 to 40 days after the original filing.

1st Concert By Skyndyr Survivors

LOS ANGELES—The surviving members of the Lynyrd Skynyrd will be featured in their first concert appearance since the fatal plane crash over McComb, Miss., that killed their fellow members, at the group's new venue, the Rossing-

ton/Colllins band, plays the 80,000-

seat New Orleans Superdome Fri-

day (8).

The show, titled Mardi Gras at The Superdome, will have on hand the four surviving members, Gary Rossington, Allen Collins, Leon Wilkeson and Billy Powell, along with new members Barry Harwood, Dan Baird and Chris Layton.

Feyline Presents, the Denver-based concert promotion firm, in association with Blane "Mr. Mardi Gras" Kern are promoting the concert.

Also set to appear on the show are Willie Nelson, Jimmy Buffett, Crystal Gayle, Dirt Band and the Krew of Carnival Parade.
AS A GROUP, RESOLUTELY ONE OF THE MOST PROGRESSIVE OF MONTREAL'S ROCK BANDS.

AS A BOOK, THEY'D BE NOTHING LESS THAN AN ANTHOLOGY, BUT AS A MUSICAL GROUP THEY CALL THEMSELVES...

... Maneige

Productions Intérim
C.P. 307, Succ. "B", Montréal H2T 3A8 Tél.: (514) 274-8322

GAROLOU

...THE AUTHENTIC SOUND OF FOLK-ROCK!

Productions BERNARD-L'ERMITE
203 ouest, local St-Joseph, Montréal, Qué. H2T 2F9 / Tél.: (514) 274-5593

QUEBEC MINE IS AN ELECTRIC EXPERIENCE.

TIMES ELECTRIQUES

Alain Paré Associés
C.P. Postale 268 / Succursale Westmount
Montréal, Québec H3Z 2T2 Tél.: (514) 735-4364

QUEBEC'S PROMINENT ROCK GROUP, ALREADY A LEGEND IN ITS COUNTRY.

offenbach

SPECTRA SCÈNE LTÉE
C.P. 908, Succ. Place d'Armes
Montréal, Qué. H2Y 2J4 / Tél.: (514) 871-1482

NORTH-AMERICAN MUSIC INDUSTRY WITH A FRENCH DIFFERENCE

LIVE YOUR FANTASIES WITH

Nicole Martin

SENSUALITY AND PASSION - ROMANTIC - DREAMLIKE

- PIERRE BOURJEAULT: QUEBEC'S TOUGHEST SEPARATIST. WILL DISCUSS ON YOUR CAMPUS. "WILL QUEBEC BE THE FUTURE?"
- THE CHILDHOOD OF CHRIST by Berlioz. CANADA'S BEST KNOWN PUPPETEER, PERFORMED WITH LARGER THAN LIFE SCULPTED FIGURES. (FOR CHURCHES OR CONCERT HALLS)

kebec spec inc.
1207 St-André / Montréal, Qué. H2L 2B8 Tél.: 288-7224 / Téléc.: 055-61280

Zachary Richard

GREATEST CANADIAN ROCK STAR. FAMOUS NOW THROUGHOUT MOST FRENCH COUNTRIES, ON HIS FIRST U.S. TOUR.

SPECTRA SCÈNE LTÉE
C.P. 908, Succ. Place d'Armes
Montréal, Qué. H2Y 2J4 / Tél.: (514) 871-1482

ANDRE GAGNON

MULTI-TALENTED INSTRUMENTALIST FROM QUEBEC. WINNER OF MANY CANADIAN MUSICAL AWARDS.

SHOWBiz
8, rue De L'église / Chambly (Québec), Canada J3L 3K7 / Tél.: (514) 527-8968

Zachary Richard

GREATEST CANADIAN ROCK STAR. FAMOUS NOW THROUGHOUT MOST FRENCH COUNTRIES, ON HIS FIRST U.S. TOUR.

SPECTRA SCÈNE LTÉE
C.P. 908, Succ. Place d'Armes
Montréal, Qué. H2Y 2J4 / Tél.: (514) 871-1482

ANDRE GAGNON

MULTI-TALENTED INSTRUMENTALIST FROM QUEBEC. WINNER OF MANY CANADIAN MUSICAL AWARDS.

SHOWBiz
8, rue De L'église / Chambly (Québec), Canada J3L 3K7 / Tél.: (514) 527-8968

North-American Music Industry With A French Difference


Association du Disque et de l'Industrie du Spectacle Québécois
839 est, rue Sherbrooke, Suite 6 / Montréal, Québec H2L 1K6 Tél.: (514) 527-8968

www.americanradiohistory.com
WILLIE NELSON & KISS KRISTOFFERSON
Forums, Englewood, Calif.
Ticket Prices: $12.50, $10.50, $8.50
It was the first pairing of Nelson and Kristofferson—two of the most important country writers around—and a sizzling crowd, many wearing cowboy hats and boots to fit the occasion, came out to catch and whip it up Jan. 23. But it was a quiet night in the 16,500-seat arena during the first hour--Kristofferson's hour.
As it turned out, the evening was all Nelson's. Sufficiently, following a prolonged half-time intermission, the audience came back...
Jazz

Chicago Fans Flock To Jazz Fair Attendance Doubles For Second Year Of Winter Event

By ALAN PENCHANSKY

CHICAGO—A winter Jazz Fair bringing together live music, screening of rare jazz films from the Bob Koester collection and commercial exhibits by 340 companies, radio stations and jazz promoters has become one of the most successful events ever given by the Jazz Institute of Chicago.

The fair had its second annual running here Jan. 11, taking over parts of three different floors of the Blackstone Hotel for six hours. Attendance is estimated at 1,200, which approximately doubles last year's draw.

Jazz performances presented by the Institute in the form of traditional and swing to avant-garde and bebop in an effort to satisfy the variety of tastes represented among members. Three of the Blackstone's ballrooms were turned over to staging of Chicago groups this year, with styles ranging from the Salty Dogs' traditional New Orleans to the more avant-garde offerings of the Walla Walla McMillan Quintet. Other performers included Paul Serrano/Eddie Baker Quartet, Rhythm-makers, Chico Freeman Quartet and Four Or More featuring Alejo Poveda.

Membership in the non-profit Jazz Institute has grown to 1,300 since the group's reorganization in the late 70's. The Jazz Fair and a week-long summer Jazz Festival in Grant Park marked as highlights of the year's yearly events calendar, which also includes many smaller concert presentations.

One Institute executive said this year's fair was encouraging not only in attendance growth, but in the appearance of some groups given by exhibitor members which the Institute attempts to lend support. There were roughly 30 exhibitor booths, including those manned by other non-profit jazz societies based in Chicago.

Institute board membership is made up of a blend of jazz professionals including record label executives, critics and promotors, and amateur jazz players and jazz buffs. President is Charlie Weeks, a stockbroker and part-time jazz drummer. Vice president Penny Tyler is promoter of the Jazz at Noon and Jazz at Five club sets at Marina City and Andy's, respectively.

Record labels exhibiting at the fair included Nessa, Flying Fish, Alligator, Bee Hive, Delmark and Sparrow Records.

A live broadcast from the hotel was staged by WVON-AM, which carries a Morning Through Friday "Jazz Flippin' program from midnight until 4 a.m. Other stations that exhibited at the fair were WSRX, WIXR, WFEZ, WMUR-FM, WBEZ-FM.

According to Institute treasurer George Squire, about $2,200 was raised after expenses. Admission was $8 for non-members, $6 members, with booth rentals, new membership registrations and a commission on bar receipts also going to benefit the Institute.

Jazz Beat

LOS ANGELES—Pianist Jack Wilson has completed his second and final LP for Discovery, the local independent label. He is now scouring for a new label, having discovered the limitations of small jazz lines. He formerly cut for Blue Note.

Dave Brubeck's new quartet now consists of only one Chris Davis on bass, along with drumming Butch Miles and tenor man Jerry Bergonzi. Their collective effort are now available on Concord. Bergonzi's aggressive playing is backed up to the limit by the new Dave's solid conceptions. Gil Evans and Lee Konitz are Manhattan's newest addition to the spotlight, working on a piano LP for Artists House Reco. Evans and Konitz last played together on Miles Davis 'Miles Ahead' Columbia LP in 1952. Evans is also reorganizing a big band for a Friday, Saturday, Sunday schedule at the Public Theater. The Lemme Tristano Jazz Foundation presented Wareh Mee, Red Mitchell and Peter Sanfttettos theme 25 at Nice Tally Hall in Manhattan's Lincoln Center.

Send items for Jazz Beat to Billboard, 9900 Sunset Blvd., Los Angeles, Calif., 90069.

New members of the non-profit Jazz Institute have been added to the directory of 1,300.. The Institute now has a mailing list of 2,000.

New Orleans—Milt Hinton is the featured guest for next week's Jazz at the Duckworth, playing with his regular group. He will play a double set Friday and Saturday night.

N.Y.—Jerry Bergonzi is planning to leave his Trio to head up a quartet. He will play his last set with the Trio Wednesday night at the Combined Union workshop and will be playing with a quartet at the Plush Room.

Jazz at the Duckworth

Saturday Night Special

Jazz at the Duckworth, 1350 Franklin Ave., is featuring the little known but very good tenor saxophonist Jerry Bergonzi this weekend. He is scheduled to perform at 10:30 p.m. Friday and Saturday night.

He is a protege of Milt Hinton, who is scheduled to perform at the Duckworth next week. Bergonzi has been playing with a number of prominent jazz groups, and is currently playing with a regular quartet at the Plush Room.

Jerry Bergonzi is scheduled to perform at the Duckworth this weekend, Saturday and Sunday night.
# Old Pickett Long Gone In New Hit

By JEAN WILLIAMS

LOS ANGELES—A change in musical direction is the key to veteran R&B singer Wilson Pickett's newly found success. Pickett, who had not had a hit in nearly a decade, says the single: "I Want You," established that "I will have a voice even though the public has not heard it for a long time." His last major hit was "Don't Let The Green Grass Fool You" in 1971 on Atlantic. He now records for EMI/MCA.

He notes that "I now record in Montreal because I needed a different approach to music. All I could get from Muscle Shoals (where he previously recorded) was the same hard-driving stuff I have always done." I got a lot of people to help me make the change. The horn section came from New Orleans. I used Jerry Knight from the group Raydio on bass. Joe Rousell from England did the arranging and played keyboards; the background vocalists are from Toronto and the string section is from Montreal.

"The difference is that my music is less funky. We tried to pick a blend of several types of music with European sweetness.

"Pickett believes the '70s will be "for my type of artist than the '70s because music is taking on new forms. Black-oriented radio also will be more open to this kind of music. Black radio is changing—in addition to the changes in musical personalities, format is coming back into radio, once again giving the black stations an audience."

"One bag of music (disco) was placed into a dominating position and nothing else fitted. That knocked everything else out—soul and pop ballads.

"(Radio programmers) didn't take under consideration that disco is done in the studio and that it can't be produced in live performance. I don't dislike disco; it played a large part in exposing new, young performers. But the problem is that these artists need to know that there's more to music.

Pickett, who has had eight gold singles and two gold LPs, with his first hit in 1963 titled "If You Need Me Call Me," is once again pulling together a 10-piece band for a tour this month.

He points out that he refuses to use members from his old band—"because I don't want any part of the old Wilson Pickett sound." **Jack Hill, program director at WLOCAL in Memphis notes that his station is involved in helping local talent reach national status through radio exposure.

"We have added a new category called 'Memphis Musician of the Year'. This category is a five record slot. If a record is cut in Memphis or by a Memphis artist, it qualifies as the category. The record does not have to be on any charts. If its quality product, we'll play it even if the 'next day's released' says Bill.

The programmer agrees with many music observers across country that black music in the '80s will return to basic R&B.

Mayor Marion Barry of Wash.-Continued on page 31

---

<table>
<thead>
<tr>
<th>Week</th>
<th>Last Hit</th>
<th>Last Hit Label</th>
<th>Artists &amp; Songs</th>
<th>Point</th>
<th>Artist</th>
<th>Label</th>
<th>Artist &amp; Songs</th>
<th>Point</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>15</td>
<td>19</td>
<td>R. ROBBINS, Fiber Optic</td>
<td>31</td>
<td>R. ROBBINS, Fiber Optic</td>
<td>31</td>
<td>R. ROBBINS, Fiber Optic</td>
<td>31</td>
</tr>
<tr>
<td>2</td>
<td>20</td>
<td>19</td>
<td>W. ROBBINS, Fiber Optic</td>
<td>31</td>
<td>R. ROBBINS, Fiber Optic</td>
<td>31</td>
<td>R. ROBBINS, Fiber Optic</td>
<td>31</td>
</tr>
<tr>
<td>3</td>
<td>14</td>
<td>19</td>
<td>L. ROBBINS, Fiber Optic</td>
<td>31</td>
<td>R. ROBBINS, Fiber Optic</td>
<td>31</td>
<td>R. ROBBINS, Fiber Optic</td>
<td>31</td>
</tr>
<tr>
<td>4</td>
<td>18</td>
<td>19</td>
<td>J. ROBBINS, Fiber Optic</td>
<td>31</td>
<td>R. ROBBINS, Fiber Optic</td>
<td>31</td>
<td>R. ROBBINS, Fiber Optic</td>
<td>31</td>
</tr>
<tr>
<td>5</td>
<td>12</td>
<td>19</td>
<td>K. ROBBINS, Fiber Optic</td>
<td>31</td>
<td>R. ROBBINS, Fiber Optic</td>
<td>31</td>
<td>R. ROBBINS, Fiber Optic</td>
<td>31</td>
</tr>
<tr>
<td>6</td>
<td>16</td>
<td>19</td>
<td>M. ROBBINS, Fiber Optic</td>
<td>31</td>
<td>R. ROBBINS, Fiber Optic</td>
<td>31</td>
<td>R. ROBBINS, Fiber Optic</td>
<td>31</td>
</tr>
<tr>
<td>7</td>
<td>22</td>
<td>19</td>
<td>N. ROBBINS, Fiber Optic</td>
<td>31</td>
<td>R. ROBBINS, Fiber Optic</td>
<td>31</td>
<td>R. ROBBINS, Fiber Optic</td>
<td>31</td>
</tr>
<tr>
<td>8</td>
<td>24</td>
<td>19</td>
<td>O. ROBBINS, Fiber Optic</td>
<td>31</td>
<td>R. ROBBINS, Fiber Optic</td>
<td>31</td>
<td>R. ROBBINS, Fiber Optic</td>
<td>31</td>
</tr>
<tr>
<td>9</td>
<td>26</td>
<td>19</td>
<td>P. ROBBINS, Fiber Optic</td>
<td>31</td>
<td>R. ROBBINS, Fiber Optic</td>
<td>31</td>
<td>R. ROBBINS, Fiber Optic</td>
<td>31</td>
</tr>
<tr>
<td>10</td>
<td>28</td>
<td>19</td>
<td>Q. ROBBINS, Fiber Optic</td>
<td>31</td>
<td>R. ROBBINS, Fiber Optic</td>
<td>31</td>
<td>R. ROBBINS, Fiber Optic</td>
<td>31</td>
</tr>
<tr>
<td>11</td>
<td>30</td>
<td>19</td>
<td>R. ROBBINS, Fiber Optic</td>
<td>31</td>
<td>R. ROBBINS, Fiber Optic</td>
<td>31</td>
<td>R. ROBBINS, Fiber Optic</td>
<td>31</td>
</tr>
</tbody>
</table>

---

FEBRUARY 9, 1980 BILLBOARD
No Recession for Mo. Retailer
Columbia's Anderson Hustles & Promotes On Shoestring

Continued from page 10

date, we have had Motown, Capitol, 20th-Century-Fox and MCA participating."

Anderson claims that 400-500 persons attend the dances, which are held once a week at the Holiday ballroom, the Road Apple Party Palace or the American Legion Post.

"We draw so many people to the dances because there's very little social activity here. The dances are scheduled close together so they don't become events," he says.

Anderson notes that the last three dances were held close to Halloween, Thanksgiving and Christmas. The next will be for Valentine's Day. Admission to the dances is $2.50 and he records for four hours.

Says Anderson: "I sponsor dances for both adults and teens and in two weeks I will have my first roller disco. This form of dancing/skating is just reaching this area. I am now contacting city officials about putting a weekend roller disco to be held in the spring."

"We want the entire block closed off for the weekend. There will be contests with judges and $500 to the winner. There are other areas which I am stockpiling down from the spring."

April Brink, who has tied into the three colleges in Columbia. "I am vertice in the college newspapers because the cost is reasonable. The Univ. of Missouri, Stephens College and Columbia are here and in addition to advertising in the school papers, I put up a handbill at each school."

"As for in-store advertising," he continues, "I thoroughly utilize my displays. I unfortunately have more than five foot tall Teddy Pendergrass standup. When I realized how much attention it attracted from women I decided to bring a camera into the store. I put up a billboard, took pictures of some of the women beside Teddy and put them on the board. This brought in additional traffic because the women wanted to see their picture and bring their friends and they usually purchase something."

King was voted top blues artist of the year now have a standup of Rick James and I'm working on something for this one.

Anderson, who calls his shop a "specialty black music outlet" dealing in jazz, blues and gospel, says, "Blacks here are not as friendly for records by the Captain & Tennille, Doobie Brothers, the Bee Gees and a couple of other acts, but I am now stockpiling this product. I don't want my customers to go elsewhere."

He claims the Rock Rack is the only such outlet in a 125-mile radius.

"Columbia is located in the center of the state--Kansas City is 130 miles west and St. Louis is 125 miles east of Columbia. The population of Columbia is approximately 70,000 and 10% is black."

The Rock Rack is on Walnut St. downtown, and accessible for most people. Because I carry records by some too well known acts, I have customers coming in as far away as 70 miles."

Anderson contends that sales of merchandise from three sources: Ted's one-stop, St. Louis, where he pays $4.59 for $5, and Lieberman's, also in St. Louis, where $79.00 product costs him $4.70; and Atlantic City, where $79.00 merchandise ranges from $3.89-$4.79. "I will also begin buying from Rick James, paying $4.44 for $7.98 product," he adds.

He says he maintains competitive prices with other area outlets. "Record Bar and a couple of other large shops here are. I check their prices and sell my product for $1 less and still make a profit."

Anderson contends that most labels have become so preoccupied with promotion material and displays. "However, I have conducted practically all of the marketing and companies have received nothing from Arista, Casablanca, Fantasy, Elektra/A&m, Asylum and several small labels."

The Wall" (27)

Among the special awards were: women in business award won by Regina Johnson, owner of two publications and Brenda Andrews of Almo Music; special community service in the entertainment industry award went to Willis Davis and Clarence Avant; and outstanding image in media went to Alonzo Miller, director of Dungey of KGGF-AM and Rochelle Lucas of KDAY-AM, both in L.A."

Work through the years posthumously to Minnie Riperton and Donny Hathaway.

The Image Awards offered an impressive line-up of entertainment including the cast of "Your Arm's Too Close To My Shoulder," presented by Cheryl Lynn, "Looking Through The Window," performed by Andrew Lloyd Webber.

I'm working on something for this one."

"Blacks here are not as friendly for records by the Captain & Tennille, Doobie Brothers, the Bee Gees and a couple of other acts, but I am now stockpiling this product. I don't want my customers to go elsewhere."

He claims the Rock Rack is the only such outlet in a 125-mile radius.

"Columbia is located in the center of the state--Kansas City is 130 miles west and St. Louis is 125 miles east of Columbia. The population of Columbia is approximately 70,000 and 10% is black."

The Rock Rack is on Walnut St. downtown, and accessible for most people. Because I carry records by some too well known acts, I have customers coming in as far away as 70 miles."

Anderson contends that sales of merchandise from three sources: Ted's one-stop, St. Louis, where he pays $4.59 for $5, and Lieberman's, also in St. Louis, where $79.00 product costs him $4.70; and Atlantic City, where $79.00 merchandise ranges from $3.89-$4.79. "I will also begin buying from Rick James, paying $4.44 for $7.98 product," he adds.

He says he maintains competitive prices with other area outlets. "Record Bar and a couple of other large shops here are. I check their prices and sell my product for $1 less and still make a profit."

Anderson contends that most labels have become so preoccupied with promotion material and displays. "However, I have conducted practically all of the marketing and companies have received nothing from Arista, Casablanca, Fantasy, Elektra/A&m, Asylum and several small labels."

The Wall" (27)

Among the special awards were: women in business award won by Regina Johnson, owner of two publications and Brenda Andrews of Almo Music; special community service in the entertainment industry award went to Willis Davis and Clarence Avant; and outstanding image in media went to Alonzo Miller, director of Dungey of KGGF-AM and Rochelle Lucas of KDAY-AM, both in L.A."

Work through the years posthumously to Minnie Riperton and Donny Hathaway.

The Image Awards offered an impressive line-up of entertainment including the cast of "Your Arm's Too Close To My Shoulder," presented by Cheryl Lynn, "Looking Through The Window," performed by Andrew Lloyd Webber.
Disco Club Owners, Patrons Launch Vodka Boycott
Support Stand Against Russian Invasion

Flora Corrado, spokesperson for the club states that Regine's is in full support of the government's actions against Russia and that Russian vodka will not be available at the club until Soviet forces are removed from Afghanistan.

There is only one line of high quality disco light and sound equipment. The name is Meteor.

Flora Corrado, spokesperson for the club states that Regine's is in full support of the government's actions against Russia and that Russian vodka will not be available at the club until Soviet forces are removed from Afghanistan.

At Xenos, Howard Stein and Peppo Vaninii also think the boycotting of Russian vodka is a good idea, and are moving to implement a plan under which no new stocks of Russian vodka will be bought after existing stocks have been depleted.

Maurice Brahms of New York, New York, has "instructed my bar manager, to pull Russian vodkas off the shelves until there is a turnaround in this crisis." At Studio One in Los Angeles, a spokesperson discloses that "our patrons are asking for Russian vodka and a total club ban is definitely being considered."

Chez Moli, another Los Angeles nightiery has already banned Russian vodka from its shelves, and is instead serving lesser-known American and Swiss brands. The Baja Disco in West Hollywood has patriotically served American brands of vodka from its inception, and intends to continue staying as far away from Russian products as possible.

In Atlanta and other areas of the South, disco owners are now beginning to follow a lead initiated by area restaurateurs. "The feeling here," states one club operator, "is that this is a decision of conscience. We must do it, and I have no doubt that the action will snowball in this region."

In Chicago and other parts of the Midwest, club owners and operators have been quietly boycotting Russian vodka, "ever since President Carter announced the institution of sanctions against the Soviet Union for its actions in Afghanistan."

Clubs in "the Chicago area state that they are receiving the full support of their customers "who understand and appreciate the need for the action."

ATHENS—Since its introduction some years ago, disco music has kept Greek fans dancing, though today there are signs that disco could gradually be superceded as a locomotive force.

But all of Greece's major recording companies, as distributors of the big foreign labels, have taken profitable slices of the disco cake. CBS Greece spearheaded the invasion with Silver Convention, the girl trio which sold around 30,000 copies of its debut album. Following from CBS were Tina Charles, Anita Ward, Theo Vaness, and the Jacks, whose sound has recently been cemented by the radio/disco impact of "Shake Your Body Down To The Ground." Another CBS biggie: "Born To Be Alive" by Patrick Hernandez.

However, it was a relatively small local company, Music Box, with its estimated 8% share of the total market, which struck gold by handling the Hania and Fantasy labels. Boney M's "Night Flight To Venus" has topped all disco sales, hitting platinum margins in excess of 100,000 units. Other Music Box successes: Abba, Eruption, Ami Stewart and Slyvester.

Minos Matsas has done extremely well in Greece with Donna Summer, whose "Bad Girls" album went gold at 50,000 units, and with the Village People.

EMI Greece has the Rolling Stones' "Miss You," Kraftwerk, and the Temptations, but the company claims never to have emphasized pure disco. Similarly, WEA is having trouble with Sister Sledge (3,500 copies of "We Are Family") in two months with the benefit of radio play.

Even Monsieur Henri, the division of the Pepsico Co., which imports Stolichnaya, is said to be low keying its involvement with the product. The move is based partly on public pressure and on its internal decision. Meanwhile, distributors of other vodka brands are taking advantage of the boycott of the Russian brands to promote their own products. For instance, one importer of a Chinese brand of vodka has been buying full page ads in The New York Times and other publications extolling the quality of that product and comparing it with the now disgraced Russian brands.

JUST LIKE U.S.

Turkey's Trotting To A Pulsaing Rhythm

By AL SENIA

ISTANBUL—This three-century-old Turkish capital where the cultures of Europe and Asia meet seems an unlikely place to be pulsating with a disco beat.

The disco scene has taken root here with a minimum of fanfare. Disco and crossover rock and reggae sounds around at sophisticated night spots that offer high quality sound equipment and slick ac- knowledgments. The Turks have dis- covered strobe lighting, ponits and smoke and ice machines.

In contrast to neighbouring coun- tries like Iran, where a strong anti-western Islamic movement has banned Western influences such as rock, disco and jazz, Turkey seems to have accepted the nightclub scene and the accompanying economic benefits. Such clubs are popular with tourists who visit the Bosphorus and the Marmara Sea resorts, as well as in this city. Here the clubs are mainly confined to the tourist section, which en- compasses the Intercontinental, Sheraton and Hilton hotels.

And since much of the country is beset by political terrorism and un- der a martial law decree, some of the disco keep erratic hours.

No club seems to have embraced the dance music phenomenon with greater vigor than the Sultan Disco 2000, perched on the 24th floor of the Istanbul Sheraton.

Converted from a night club into
(Continued on page 36)

Turkish capital where the cultures of Europe and Asia meet seems an unlikely place to be pulsating with a disco beat.

The disco scene has taken root here with a minimum of fanfare. Disco and crossover rock and reggae sounds around at sophisticated night spots that offer high quality sound equipment and slick ac- knowledgments. The Turks have dis- covered strobe lighting, ponits and smoke and ice machines.

In contrast to neighbouring coun- tries like Iran, where a strong anti-western Islamic movement has banned Western influences such as rock, disco and jazz, Turkey seems to have accepted the nightclub scene and the accompanyingeconomic benefits. Such clubs are popular with tourists who visit theBosphorus and the Marmara Sea resorts, as well as in this city. Here the clubs are mainly confined to the tourist section, which en- compasses the Intercontinental, Sheraton and Hilton hotels.

And since much of the country is beset by political terrorism and un- der a martial law decree, some of the disco keep erratic hours.

No club seems to have embraced the dance music phenomenon with greater vigor than the Sultan Disco 2000, perched on the 24th floor of the Istanbul Sheraton.

Converted from a night club into
(Continued on page 36)

Turkish capital where the cultures of Europe and Asia meet seems an unlikely place to be pulsating with a disco beat.

The disco scene has taken root here with a minimum of fanfare. Disco and crossover rock and reggae sounds around at sophisticated night spots that offer high quality sound equipment and slick ac- knowledgments. The Turks have dis- covered strobe lighting, ponits and smoke and ice machines.

In contrast to neighbouring coun- countries like Iran, where a strong anti-western Islamic movement has banned Western influences such as rock, disco and jazz, Turkey seems to have accepted the nightclub scene and the accompanying economic benefits. Such clubs are popular with tourists who visit theBosphorus and the Marmara Sea resorts, as well as in this city. Here the clubs are mainly confined to the tourist section, which en- compasses the Intercontinental, Sheraton and Hilton hotels.

And since much of the country is beset by political terrorism and un- der a martial law decree, some of the disco keep erratic hours.

No club seems to have embraced the dance music phenomenon with greater vigor than the Sultan Disco 2000, perched on the 24th floor of the Istanbul Sheraton.

Converted from a night club into
(Continued on page 36)

Turkish capital where the cultures of Europe and Asia meet seems an unlikely place to be pulsating with a disco beat.

The disco scene has taken root here with a minimum of fanfare. Disco and crossover rock and reggae sounds around at sophisticated night spots that offer high quality sound equipment and slick ac- knowledgments. The Turks have dis- covered strobe lighting, ponits and smoke and ice machines.

In contrast to neighbouring coun- countries like Iran, where a strong anti-western Islamic movement has banned Western influences such as rock, disco and jazz, Turkey seems to have accepted the nightclub scene and the accompanying economic benefits. Such clubs are popular with tourists who visit theBosphorus and the Marmara Sea resorts, as well as in this city. Here the clubs are mainly confined to the tourist section, which en-compasses the Intercontinental, Sheraton and Hilton hotels.

And since much of the country is beset by political terrorism and under a martial law decree, some of the disco keep erratic hours.

No club seems to have embraced the dance music phenomenon with greater vigor than the Sultan Disco 2000, perched on the 24th floor of the Istanbul Sheraton.

Converted from a night club into
(Continued on page 36)

Turkish capital where the cultures of Europe and Asia meet seems an unlikely place to be pulsating with a disco beat.

The disco scene has taken root here with a minimum of fanfare. Disco and crossover rock and reggae sounds around at sophisticated night spots that offer high quality sound equipment and slick ac- knowledgments. The Turks have dis-covered strobe lighting, ponits and smoke and ice machines.

In contrast to neighbouring coun- countries like Iran, where a strong anti-western Islamic movement has banned Western influences such as rock, disco and jazz, Turkey seems to have accepted the nightclub scene and the accompanying economic benefits. Such clubs are popular with tourists who visit theBosphorus and the Marmara Sea resorts, as well as in this city. Here the clubs are mainly confined to the tourist section, which encompasses the Intercontinental, Sheraton and Hilton hotels.

And since much of the country is beset by political terrorism and under a martial law decree, some of the disco keep erratic hours.

No club seems to have embraced the dance music phenomenon with greater vigor than the Sultan Disco 2000, perched on the 24th floor of the Istanbul Sheraton.

Converted from a night club into
(Continued on page 36)
Climb aboard and let Billboard carry you into the new decade of disco-fusion—The Eighties.

Don’t miss this most exciting, informative conference—Billboard’s International Dance Music Forum February 11-14, 1980, in Los Angeles—the first time in the West!

AGENDA

MONDAY, FEBRUARY 11

10 a.m.—6 p.m.
REGISTRATION

7 p.m.—11 p.m.
DISCO DANCING AND ENTERTAINMENT, Studio One
Acts to be Announced

TUESDAY, FEBRUARY 12

11 a.m.—11:45 p.m.
WELCOMING AND KEYNOTE ADDRESS
“Dance Coming of Age in the ’80s”
Radcliffe Joe, Billboard, New York

12 p.m.—1:15 p.m.
CONCURRENT SESSIONS
(1) DISCO LIL’ ROCK ‘N’ SOUL—FUSING A NEW SOUND FOR THE 80’s
Participants: Backstacker, Atlanta; Patrice Jenkins, AVI; Manu Paul Brown, Baccalante, Vina Pacifigo, CBS; Henry Schissler, New York; Tom Hayden, Tom Hayden & Associates

(2) DISCO DESIGN & CONSTRUCTION
Moderator: Scott Forbes, Studio One, Los Angeles
Participants: Warren English, Associated Hosts; Joe Mellich, Madison’s, Melbourne; Ed King, Sound Unlimited; Roy Walsh, Consultant; T.J. Johnson, TJ Disco’s, Hawaii; Denny Lubke, The Pacific, Hong Kong; Larry Silverman, Multi-phase; Tim Tunuck, Design Trust

1:15—2:30 p.m.
LUNCHEON

2:30—3:45 p.m.
CONCURRENT SESSIONS
(1) ORGANIZING TEEN DISCO—PUBLICIZING, PROGRAMMING, COSTS VS. ADULT DISCO, ETC
Co-Moderators: Michael Del Ray, Under-21 Club Organization • Wayne Johnson, TGI-F, Los Angeles

(2) INTERNATIONAL LIGHTING INCLUDING SOFTHOKE LIGHTS IN DISCO
Moderator: Radcliffe Joe, Billboard, New York
Participants: Bob Loom, Design Circuit; Brian Edwards, Wavelight; Gary Loomis, Vaxton; Richard Van Schooy, Laser Presentation

WEDNESDAY, FEBRUARY 13

11 a.m.—12:15 p.m.
CONCURRENT SESSIONS
(1) PRODUCT PROMOTION—THE EMERGING IMPORTANCE OF DEEJAYS
Participants: Be-Be, Croma, Fusion; Bee, The Star, The Cross

(2) DESIGNING SOUND
Moderator: Larry Jaffe, Glx, Inc.
Participants: Randy Vaughan, Ambassador Sound & Light; Richard Lang, Richard Lang & Associates; Mike Mason, DJI

6 p.m.—7 p.m.
DISCO DANCING AND ENTERTAINMENT, Studio One
Acts to be Announced

THURSDAY, FEBRUARY 14

11 a.m.—1 p.m.
“The Hot Seat: How to Cope with the Disco Backlash”
Moderator: Bill Hargreaves, Billboard, Los Angeles
Participants: To be announced

9:30 a.m.—10:30 a.m.
STAGE BREAK: BANQUET

3:30—4:45 p.m.
CONCURRENT SESSIONS
(1) PROGRAMMING TODAY IN THE CLUB
Moderators: Scott Forbes, Studio One, Los Angeles; Phil Carney, Radio One, New York
Participants: To be announced

6:30 p.m.
DANCE MUSIC FORUM AWARDS BANQUET
Banquet Hostess: Ann-Margret

10 a.m.—11 a.m.
DISCO DANCING AND ENTERTAINMENT, Studio One
Acts to be Announced

11 a.m.—1 p.m.
“Foolish Theories”
The Continuation of Disco
Moderator: Richard Watts, For The Record, New York
Participants: To be announced

2 p.m.—3:15 p.m.
“Climbing the Perception Tower”
The International Perception of Disco
Moderator: Scott Forbes, Studio One, Los Angeles
Participants: To be announced

2 p.m.—3:15 p.m.
“Starmaker—Image Building for Unknown Artists”
Publicity/Bookings Interface
Moderator: Steve Ellis, Agency
Participants: To be announced

3:30—4:45 p.m.
“Star Power—Image Building for Unknown Artists”
Publicity/Bookings Interface
Moderator: Steve Ellis, Agency
Participants: To be announced

3:30—4:45 p.m.
“Star Power—Image Building for Unknown Artists”
Publicity/Bookings Interface
Moderator: Steve Ellis, Agency
Participants: To be announced

4 p.m.—5:15 p.m.
CONCURRENT SESSIONS
(1) THE PRODUCER VS. THE PUBLICIST: DISCO OR FUSION MASTERSMINDS
Moderator: Radcliffe Joe, Frank Crear, Solar, Eclipse
Participants: Vinny Perruzi, The Thump, Alexandria, Va; Rick Nuhn, KXTC, Dr. Rob, Atlanta; trumpet, Bill McDonald, Voice of America; Barry Mayo, WGGI, Chicago

7 p.m.—11 p.m.
DISCO DANCING AND ENTERTAINMENT, Studio One
Acts to be Announced

7 p.m.—11 p.m.
DISCO DANCING AND ENTERTAINMENT, Studio One
Acts to be Announced

7 p.m.—11 p.m.
DISCO DANCING AND ENTERTAINMENT, Studio One
Acts to be Announced

7 p.m.—11 p.m.
DISCO DANCING AND ENTERTAINMENT, Studio One
Acts to be Announced
Dance Music Forum
Plaza Hotel/Los Angeles

FORUM BEGINS NEXT MONDAY—REGISTER NOW!

DANCE MUSIC FORUM ENTERTAINMENT AT STUDIO ONE INCLUDES:

ANN-MARGRET
SABU
BONNIE PINTER
PEACHES & HERB

... WITH MORE TO BE ANNOUNCED!!

FORUM INFORMATION
Fred Favata/Exhibit Manager
EXPOCON MANAGEMENT ASSOC.
115 New Canaan Avenue
Norwalk, Connecticut 06850
203/847-3857

EXHIBIT SPACE IS ALMOST GONE!

Exhibitors
Ride it now for New Sales and Profit Dollars.

Note: Sorry, but all exhibitors must register separately for the Forum. If you take the time away from selling to participate in any of the exciting events.

Bilboard’s International Forum is in California for the first time ever, so reserve your exhibit booth or sound room today.

They’re coming from all over the world—over 5,000 buyers will tour the Exhibit Area, ready to learn, ready to buy. Your chance to sit down and sell to:

★ Club Owners from the U.S. and Abroad
★ Club Managers and Supervisors
★ Club Franchisers
★ Disco and Radio DJ’s
★ Purchasing Agents
★ Food and Beverage Managers
★ Entertainment and Audio Visual Distributors
★ Financial and Marketing Consultants
★ Foreign Disco Industry Buyers and Purchasing Representatives
★ Entrepreneurs Who want to open Clubs
★ Businesspeople who want to buy Clubs
★ Restaurateurs Who want to Expand into Clubs
★ Retailers Who Want to Convert into Disco
★ Investors Who Want to know More About Disco Clubs

EAST-COASTERS—CALL YOUR TRAVEL AGENT RE SPECIAL SUPER SAVER FARES!!

Mail completed form to:
DIANE KIRKLAND / NANCY FALK
Billboard's Dance Music Forum
9000 Sunset Boulevard
Los Angeles, California 90069

Please register me for Billboard’s International Dance Music Forum VII at the Century Plaza Hotel, February 11-14, 1980.

I am enclosing a check or money order, in the amount of (please check):

□ $505 REGULAR RATE
□ $225 for Disco DJ’s, Radio DJ’s, Forum Panelist, Students, Military, Spouses.

Billboard

Register Now! Registration at the door will be $25.00 higher.

*All information on hotel accommodations will be mailed to you immediately upon receipt of your completed registration form.

Name(s)

Title(s)

Company/Club

Telephone

Address

City

Zip

State

Country

You may charge your Forum Registration if you wish:

□ Master Charge □ BankAmericard/Visa

□ Diners Club □ American Express

Credit Card Number

Expiration Date

Signature

Registration does not include hotel* accommodations or airfare. Registrant substitutions may be made. 10% cancellation fee will apply to cancellations prior to January 25, 1980. Absolutely no refunds after January 25, 1980. Register now! Registration at the door will be $25.00 higher.

*All information on hotel accommodations will be mailed to you immediately upon receipt of your completed registration form.

www.americanradiohistory.com
A Pulsating Rhythm

Continued from page 32

disco two years ago, the club is billed as the city’s only disco dance. Video tapes of popular record stars are beamed on several television screens behind the dance floor as DJ Stephen Levenberg, 29, spins the accompanying songs. Levenberg is a native of New York City.

There is a video studio right in the Sheraton where Levenberg screens and splices the video tape, an aspect proves especially popular in a country where there is no color television and little access to disco, rock and reggae performers. Live, big-name concerts are rare. Even high-quality albums and tapes are hard to come by. American and European albums and tapes sell for about $30 in local.

Turkey lacks copyright laws so the bootleg market flourishes. Bootleg product is easily, unashakably, given the right connections. Store owners will tape popular albums and retail the copies for $2.

DJs like Levenberg face a problem because new and non-charted product is virtually impossible to as- sign. He relies on airline personnel who visit the country and friends in New York to supply needed recordings.

Levenberg says Billboard is his major link to the rest of the music world because Western music is largely unknown on local radio. One station plays one or two hours of pop music daily.

Despite the hardships, clubs like the sultan Disco 2000 are thriving. The club could easily pass for a sophisticated big-city disco in the U.S.

Artists like the Village People, Gloria Gaynor and Chic are popular and often requested. Levenberg plays a great deal of crossover rock, reggae and Latin material because of the diverse, international audience. The crowd is a mixture of American and European tourists and Turks with all ages represented.

Levenberg plays two or three 10 minute sets of slow music each night. The club is open from 10 p.m. to 3 a.m. and commands a captivating view of the Bosphorus and the Asian side of the city. Small tables are placed in a circular arrangement around the dance floor.

Levenberg invites from a well-stocked record and tape library. Equipment includes two Thorens TD 125 turntables, a Numark studio mixer, AEC power amp and SAE preamp, as well as strobe lights, a bubble machine and a smoke ma- chine. There are video cameras that allow dancers to view themselves on screens around the dance floor.

Levenberg says there is no gov- ernment interference in the operation of the disco and few crowd con- trol issues. Alcohol, drugs and martial law, the constant sight of troops patrolling streets and hotel lounges with ma- chine guns and the spirit of national- ism that is sweeping through neighboring countries, Levenberg says western music has a strong fol- lowing in Istanbul.

Despite the hardships, clubs like

**REAL ROYAL RAPIN!**

Another Rap is moving up fast from New City Records—Produced by Johnny Honeycut: "THE RAPPIN’ SREPE" By the Jazzy Three, distributed by Hone’s One Stop. We also dis- tribute other Records and Tapes. Available at low prices. We Ship Anywhere!

For more Information—Call or Write:

**HONE’S ONE STOP RECORD DISTRIBUTORS**

Wholesale Records

217 IRONX TERMINAL MARKET, BRONX, N.Y. 10451

Call 1-800-352-4420 for free FAXING, 1-800-762-3600, 1-800-872-5380

**NORTH ATLANTIC**

Freight Forwarders, Inc.

**SPECIALISTS IN AIR EXPORTS OF PHONOGRAPH RECORDS PICKUP AND EXPORT SAME DAY**

Daily Allocations with Major Airlines to:

EUROPE • ASIA • SOUTH AMERICA • AFRICA

115-15 Sulphur Blvd., Jamaica, N.Y. 11436 (212) 322-3220
TELEX NOS. W.U. 876631 NABF • RCA 230638 NABF

*non-commercial 12 inch*
George Martin Brings It Together Away From It All!
In an ordinary world, there's still room for the extraordinary.
Producer George Martin: "It does take a certain amount of courage to say I am going to build a very advanced complex on an island that nobody has ever heard of."

Of volcanic origin, the island offers a hilly terrain and the kind of lush green that 62 inches of annual rainfall provides.

"It was at the point that AIR London had been going for a while and had been so busy and so successful that I couldn't get into it. Also, more and more of my work was being done abroad. I was aware that I was renting other people's studios all the time and I couldn't get into my own. I began to think I would like to have an outside studio."

Former Beatles studio mentor George Martin is explaining the genesis of AIR Studios Montserrat, what is now his dream "total environment" recording studio on the Caribbean island of Montserrat.

Montserrat is a 39 square mile island paradise sitting in the Eastern Caribbean some 267 miles southeast of Puerto Rico and 27 miles southwest of Antigua. Miami is 900 miles to the northwest. It's accessible only by small plane or private boat.

Of volcanic origin, the hilly geography is lush green (thanks to 62 inches annual rainfall) and the temperature ranges from a tropical 74 to 87 degrees Fahrenheit all year round. Columbus discovered it in 1493 and named it after a jagged mountain range in Northern Spain.

On a 30 acre site situated on a ridge 500 feet up which points down toward the Caribbean Sea is the AIR Studios Montserrat recording studio compound. It contains a state-of-the-art recording facility and stark its claim as being perhaps the world music industry's ultimate environmental or vacation studio.

Martin continues: "I thought of a world mobile. And when you say the words 'world mobile' you immediately think what can be done in that way. I thought of the idea of a ship which would be a superb studio and could go anywhere. That would have been a great idea if it could have worked economically. Obviously in this day and age you can do almost anything you want technologically. But it came down to economics, though, whether or not it was worthwhile to do it or not.

"I started studying the idea to see how it could be done. But finally abandoned it in 1974 although I examined it for three years—from 1972 to 1974. I was planning to do a studio in a ship that would have cost around half a million dollars or 450,000 pounds. The ship I had chosen was 160 feet, as big as the studio now in Montserrat, and had accommodations for 16 people. We really got our plans down in a very detailed way. But the only hassle was that I couldn't possibly work out how we could record while we were underway. So I decided the only way you could have a boat studio was to record while at anchor. The movement at sea as well as the noise of the engines presented some real tough problems. I abandoned the idea.

"But I also studied the alternative idea, recording while at anchor. It was obvious that recording on a ship didn't suit everyone and some people don't want to be cooped up for three to five weeks in the small confines of a boat, even though it is a 160-footer.

"I began fixing my ideas toward the Caribbean. The original boat idea was a Mediterranean concept floating around from Greece to Italy, for example. But as I had been doing so much work in America I thought many Americans wouldn't want to come all the way over to the Mediterranean.

"My next thought was a much smaller boat, maybe a 120-footer but with still ample room for the recording studio, itself, but no accommodation for clients. The idea would have been to work deals with various Caribbean islands and hotel owners whereby I could actually book people in to wherever they wanted and more offshore with the studio. I could send the boat and say 'where would you like to record, folks? Tobago, Puerto Rico, the Cayman Islands? So wherever it was the studio would be there at the disposal of the clients. Then it truly would have been a world mobile.

"But what killed that idea was that economic conditions became more and more serious in England in the 1973-74 period. In fact, it was one of the worst economic crises in Britain's history. It was also the time our company, AIR, was thinking about getting into bed with Chrysalis. My partners in AIR were getting less and less keen on the idea of spending all this money on something that could turn out to be a total disaster. Chrysalis opted for the side of caution. They suggested we not go ahead unless there was a majority vote on it and that didn't come. In fact, I was the only person left wanting to do it. I agreed the times were not right for it, but in retrospect it might have been a good idea if we had done it then because we could never do it for the price it would have cost then."

(Continued on page M-10)
“Ever since I’ve stopped doing the Beatles,” observes producer George Martin, “I’ve been grateful to do different things, instead of doing one group. I like-wise, I think, groups like a change. But not because they have anything against their producer or his skills.

“If I don’t do a second Cheap Trick LP,” he continues, “or another Jeff Beck album, for example, they won’t think any less of me or I them. I think variety keeps you on your toes.”

Cheap Trick has exploded into one of the potential super rock ‘n’ roll bands of the 1980s and one of George Martin’s latest projects is its new Epic album. He is producing Cheap Trick at his own AIR (Associated Independent Recordings) Studios Montserrat.

“Tom Werman,” he continues, “is a great producer. He’s done a great deal for them but they wanted a change. The band intends going more outside heavy rock ‘n’ roll. I met with Rick Nielsen and the other members of the band and we agreed it would be a good collaboration. I was at one of their recent concerts and came away liking them and their music very much. They are amazing.”

Variety is the key in characterizing the 53-year producer who signed the Beatles to EMI in 1962 and guided all of that group’s studio albums until 1970.

“If I will continue to do what I think I can do best,” he says, “I will do a different thing. I would get into a rut if I did the same thing over and over again. And besides, I’m getting too old to do rock ‘n’ roll.”

“It’s a young man’s business. I don’t want to be the John Wayne of rock ‘n’ roll record producers.”

For the next five years, according to Martin, he will devote his time to his recently completed “dream studio” AIR Studios Montserrat. He continues to run AIR Studios London, continue to score and write music and songs for films, produce a variety of artists that span rock ‘n’ roll to classical, and spend time with his family.

He’s finally completed his autobiography called “All You Need Is Ears” which also integrates how recording technology has progressed throughout his time as a producer. It’s published by MacMillan London Ltd. in Great Britain and St. Martin’s Press in the United States. Martin has maintained music interests on both sides of the Atlantic.

“Yes,” he says, “I have a foothold in both the U.S. and Great Britain and I’ve studied both camps. Both have their good points and their bad points. I lived in the U.S. for 18 months working on the ‘Sgt. Pepper’s Lonely Hearts Club Band’ film and when I returned to England they were playing ‘God Save The Queen’ by the Sex Pistols on the radio. I was appalled. It seemed music had taken three steps backward. But in fact punk rock has had a cauterizing effect on British music and in a way it’s come through fine. There’s a healthy, adventurous spirit in British music today which I don’t really find too much of in American music. I love American rock ‘n’ roll and pop because of the fountain of inventiveness and good musicality it has but that in turn becomes complacent and non adventurous because they keep doing the same beautiful things over and over again. It seems that the U.S. music scene needs to be more adventurous while the British music scene needs to be more musical.

“One must expect a certain standard, though, and artists must be saying something new to be significant.”

(Continued on page 414)
Neve Custom Consoles.

By Exclusive Appointment to the

AIR Recording Studios
London—Montserrat

With Appreciation.
The Neve Group
Melbourne • Kelso • Bethel • Toronto • Hollywood • Darmstadt
High Tech In A Low Key Paradise

Equipment at AIR Montserrat Studios consists of the following:
The console is a new generation Neve with 40/52 inputs and 32/24 outputs and a separate monitor mix panel.
There are two MCI 24-track tape machines with auto locator as well as twin 24-track lock-up capability for 46-track recording.
Monitors are JBL 4350 and 4343, Tannoy HPD, Altec 604s with UREI time-align crossovers, and Auratones.
There are three Ampex ATR 102 stereo two-track machines and two Nakamichi cassette recorders.
Two types of EMT reverbs are available, including 140 and 240 gold foil.
Among other outboard equipment are: 24-track Dolby, BGW power amplifiers, Neve limiter/compressors, UREI graphic and parametric equalizers, Marshall time modulator, digital delay line, phasers and flangers.
Each musician in the studio also has the availability of his own 8-track mixer which enables him to have his own foldback mix regardless of any other performer. The 8-track unit has individual treble and bass controls as well as pan pots and volume faders.
There is a Bosendorfer grand piano which is situated in its own room with just the keyboard projecting out into the main studio for maximum separation.

There are 43 microphones consisting of: 14 Neumann UB7s, three Neumann U47s, four Neumann KM84s, two Sennheiser 441s, six Sennheiser 421s, four Stancoi 4038s, two AKG 451s, four AKG D190s, two AKG D12s, one Neumann KM85, two AKG C414s, six Shure SM57s, two AKG D224Es, and two Beyer M160s.

"We have quite a bit of outboard equipment," states Martin, "with a lot of range. But it's silly getting every new device.
My reasoning is that every client will want something special. We had 43 mikes, but for Gerry Rafferty, for example, that wasn't enough. Even though we have 14 Neumann UB7s, we discovered that Rafferty doesn't like them and won't use them. Now those mikes are used everywhere, in America and in England, but his first engineer didn't like them. Having learned from that experience we feel the best alternative is to provide clients with what they want—if they let us know in time.
In fact, we encourage the artist or his engineer to come first for a quick visit so if there are any special equipment needs we can get it."

Martin hopes to have a smooth, working arrangement with the South Florida studio equipment community which will be able to provide specialized gear on a rental basis.
The interior dimensions of the studio are 40 feet by 30 feet with the control room 28 feet by 24 feet. There's also a small overdub/vocal room in addition to the piano trap.
With respect to the Neve console, Martin points out: "It's practically transformerless and it's one of the cleanest consoles I've worked with. A criticism in the past with Neve is that the board is a little cloudy at the top end but not with this board."
The Neve console can interface with Neve's NECAM computer-assisted automation device and that might be added later on.

Martin indicates that he is extremely conscious of the move towards digital recording technology and feels AIR Studios Montserrat can and will convert when the time is right.

"The original concept of the studio," he adds, "was for tracking and not mixing. But I may add a smaller midtown suite if so, it will have a different configuration. Perhaps an MCI or Harrison console, just to provide people with equipment alternatives.

"I'm fond of MCI," he continues, "and they are nearby in South Florida. I don't have an MCI console because I've always used Neve in London and I have been very close to Rupert Neve. I've been critical of his products and he's been very helpful to me and we've worked very closely on design together. It's a good relationship. He designed the board for me for AIR Montserrat and I was very stringent with my specifications. He came through with a marvelous design. It was expensive. The console cost approximately $200,000 and $10,000 just to ship.

"I personally don't like in-line desks because I'm a producer, not an engineer, and I like having my own monitor panel. I think that makes for a more relaxed atmosphere in..."
50,000 Tracks Of Dolby Noise Reduction

In November 1979, the number of audio tracks throughout the world equipped with Dolby A-type noise reduction passed the 50,000 mark. No other single form of signal processing has ever been so widely accepted by professional sound engineers.

The reason is simple. Every practical method for storing and transmitting sound adds noise to the original signal. The Dolby system diminishes the noise by 10 dB without audible side effects on any kind of program material. This performance is maintained with any type and amount of noise encountered in normal professional applications. Add proven dependability and world-wide compatibility, and that is why each year more and more professionals continue to choose Dolby noise reduction.

The original Dolby noise reduction unit was the two-channel A301, nearly all of which are still in use. Today there is a range of models for every application, from the MH series for multi-track recording to the CP series for cinema sound reproduction. Together they account for the more than 50,000 equipped tracks now fulfilling the Dolby system's original promise: effective noise reduction combined with complete signal integrity.

DOLBY LABORATORIES, 731 Sansome Street, San Francisco CA 94111. Telephone (415) 392-0300, Telex 34409 • 345 Clapham Road, London SW9. Telephone 01-720 1111, Telex 919109. Dolby and the double-D symbol are trademarks of Dolby Laboratories. www.americanradiohistory.com
Montserrat. The name conjures up alluring images for the imagination. Admittedly most clients visiting AIR Studios Montserrat for the first time are unfamiliar with the island. In fact, most people in general have never heard of Montserrat. It's not exactly a stopping off point on the typical Caribbean tourist circuit. There are no high rise hotels or other tourist trappings and the local 13,000 Montserratians, extraordinarily friendly, will say to departing visitors: “Glad you enjoyed our island, but don’t tell your friends.”

The 40 square mile, 11 by 7 mile long isle was discovered in 1493 by Christopher Columbus who named it Montserrat because it reminded him the jagged topography around the Montserrat monastery in Northern Spain.

The first European settlers were apparently Catholic Irish who were fleeing religious persecution from nearby St. Kitts around 1632 and to this day, names of inhabitants as well as places bear Irish names—Dayley, Ryan, Dublin, Galloway and O’Gario. In fact, Montserrat is still referred to as the “Emerald Isle Of The Caribbean.”

Catholic settlers also apparently came later to the island from Virginia and named the capital Plymouth, then the capital of that state.

The island is still a British colony with a governor appointed by Great Britain.

There were times, however, when the island came under French influence.

The origin of the island is volcanic and the highest point is Chances Peak, 3,000 feet above sea level. Beaches are all black-sanded except for one.

The island is hilly, lush and green thanks to over 60 inches of rainfall per year.

Access is basically via Blackburne Airport on the eastern side of the island where small planes land. The nearest island accommodating jet planes is Antigua, 27 miles away.

Montserrat’s position is 62° West Longitude and 16° 45’ North Latitude. In the Eastern Caribbean, the island is 267 miles southeast of Puerto Rico some 900 miles southeast of Florida. Lying in the Trade Wind belt as well as the tropics, the year round temperature ranges between 70 and 85 degrees Fahrenheit.

From New York it is a 3½-hour plane ride to Antigua. From London there is a direct flight to Antigua which is 7½ hours. From the West Coast, access is via New York and/or Miami and/or San Juan, Puerto Rico, then Antigua.

The currency is the Eastern Caribbean dollar which at present is 2.60 to the U.S. dollar. Although off the beaten path, the island does have up-to-date medical as well as other modern facilities for essentials.

ARNIE GRAHAM and BUDGET RENT A CAR of SUNSET STRIP are delighted to join the host of others in the music community in extending our best wishes and continued success to George Martin and his Air Studios Montserrat.

For just as Montserrat is the right address for those in the industry, so too does Los Angeles boast its right addresses . . .

. . . and what better way to cover the distances in the city than with BUDGET RENT A CAR of SUNSET STRIP.

Whether in rehearsal hall or in studio, just arriving or at the gig, BUDGET RENT A CAR has just the right car for you!

Remember, call us collect as you’re leaving George Martin’s Air Studios Montserrat, the right address, and ARNIE GRAHAM and BUDGET RENT A CAR of SUNSET STRIP will be happy to have the right car ready for you in Los Angeles.
IF YOU THINK ALTEC LANSING ONLY MAKES GREAT SPEAKERS...

...Meet The Great Power Behind Them.

At Altec Lansing, we’ve been making high-quality loudspeakers for over forty years. And we’re very proud of the reputation that they’ve earned during that time. But perhaps it’s because we’re so well known for our speakers that some people tend to forget that we also make a full line of professional electronics. Equipment that’s built with the same quality and reliability that our speakers are famous for.

Case in point: The Altec Lansing 9440A power amplifier.

The 9440A is a dual-channel power amp that delivers the high performance standards that today’s audio professional needs. It produces more than 200 watts per channel into 8 ohms of highly reactive loudspeaker load. At 4 ohms the power is typically greater than 400 watts. And even at these levels the 9440A has less than 0.25% THD or IM distortion and a frequency response that’s flat ±0.25 dB from 20 Hz to 20 kHz.

Of course high performance must be matched with high reliability. The 9440A is designed to meet the most demanding conditions. Day-after-day, Year-after-year. Reliability provided by sixteen 250-watt home-tantalum power transistors backed up by a massive die-cast aluminum heat sink. Reliability ensured by an efficient VI limiter, a unique 40% power-limiting circuit and an output relay that protects against dangerous turn-on/turn-off transients. Reliability good enough to earn both UL and CSA approval.

And because we think that an amplifier should do more than just amplify, we’ve incorporated some features in the 9440A’s design that will help make life a little easier. Features like lighted VU meters, meter range switches and provisions for adding plug-in input transformers. Features like a front-panel-mounted switch that converts the 9440A into a single-channel amplifier with a true balanced output. Features that help make the 9440A a versatile addition to any sound system.

But perhaps the best feature of the 9440A is that it’s from Altec Lansing—a leader in quality audio products for over four decades.

So if you’re thinking about power amps, think about Altec Lansing. Check the Yellow Pages under Sound Systems for the name of your local Altec Lansing sound contractor. And meet the great power behind our speakers.
UFO has been sighted.
Where?
On course and accelerating fast.
Their premium brand of rock 'n' roll is fueled with high energy and raw power.
In fact, their power is so pure that they don't need a place to run. They're already there.

Our thanks to George Martin and Air Studios Montserrat for providing the perfect environment for creating our music.

Chrysalis
Records and Tapes
the album CHR 1239
Produced by George Martin for Air Studios Ltd.

www.americanradiohistory.com
me as much as they could. And they have helped us from a tax point of view by giving us a tax-free holiday. And on certain items they were helpful by providing duty-free import.”

What was the reaction of an island barely out of the 19th century to a rock ‘n’ roll recording studio?

“The rock ‘n’ roll business,” Martin observes, “does have connotations that breed early warning signals and people who don’t know about it tend to think it’s full of drug addicts. The very word drugs in the Caribbean is a bad one for various reasons. Anything that stops people from wanting to work is a bad thing because people don’t want to work anyway. Consequently marijuana is considered a definite deterrent to work, and the authorities are very concerned about people possessing it. With other drugs they are very tough since there is a large drug trade in the Caribbean. But there was no feeling that we were going to get involved in that. People who come to our studios are pretty ordinary. I try to impress on people coming here that we don’t want to restrict them in any way but just to be aware that they are in a foreign country and to treat people the way they would be expected to be treated themselves.

“There was one group, which shall remain nameless, that had one of their roadies precede them here to check out the island. He wanted to know what the facilities were like for certain things, namely drugs and women. I told him ‘if you are looking for that then this is not the place to come to.’ I think it’s best to be open with people and if that’s what some people want, there are plenty of places where that’s available. The group didn’t come.”

Work began in earnest on AIR Studios Montserrat when Martin acquired the 30-acre site. The complex consists of recording studio and adjacent villa for resident staff. A house was lying on the property but was completely refurbished. Upon coming to end, Martin figures his investment to be in the $1.7 million neighborhood.

While still intending to add refinements as time goes by, the compound has a central area containing spacious lounge, kitchen and open air dining area. Connected to the studio villa are living quarters for the resident manager, chief maintenance engineer and tape operator.

The studio villa is split level with a gamesroom containing pool table, ping pong table and dart board underneath the dining area. Just outside is a 50-foot swimming pool.

Furniture and all other items—including high end hi fi system, television, videocassette recorder and videocassettes, linen and kitchenware were imported. Martin’s wife, Judy, helped out with many of the “details.”

Clients are put up in villas or hotels nearby because Martin believes in a psychological distance between the work and living environment. Targeted for early 1980 is a five-acre Caribbean hotel called Olveston House which will be able to accommodate clients.

“In terms of visiting groups,” he points out, “we really don’t want anymore than 24 people because we can’t accommodate them and more than that gets a bit unwieldy. We did have 28 people one night to dinner when Jimmy Buffet was here because dear Jimmy invited a lot of friends.” Clients receive dinner every night at the studio villa.

There is a chief cook, two assistant cooks, five housekeepers and a dozen Montserratians who work on the grounds. There are also two drivers, and a security man. The studio maintains two vans and a Ford station wagon.

On the technical side, AIR’s studio manager Dave Harries contributed, as did Martin’s long time engineer Geoff Emerick. A local architect and construction firm was also employed.

How difficult was it getting the complex together?

“Well,” says Martin, “we had to ship the 12 foot Neve console by plane to the nearby island of Guadaloupe and from there it is transported via freighter. That alone cost $10,000.”

There’s also a generator at the compound which cuts in automatically in case there is a power blackout.

The studio officially opened in July of 1979 but had been operational since the early part of the year.

“We haven’t done a tremendous amount of promotion so far,” says Martin.

“But we have been getting a lot of bookings by word of mouth. I didn’t want to shoot my mouth off until we were geared up. You learn about things as you go along. Now we are confident that we have it together.

“Being part of the Chrysalis Group we are fortunate to have offices in New York and Los Angeles as well as London. The main booking person is our partner John Burgess. In order to facilitate bookings, our people in L.A. or N.Y. will know at any given time what the studio is doing. And they will be able to answer questions like ‘can you take a baby with high chair’? But for firm bookings it has to come through London since we are involved with a world situation. It’s too easy to cross wires.

The system is that anyone who wants the studio, we will slot in the time if it is vacant. And we will hold it until someone else comes along who wants the same time. If there is a situation where two people want it we will ask the first person for a deposit. If there is no deposit, we will offer it to the second person. That seems to be the simplest and cleanest way of doing it.”

So far the client list, even by word of mouth, has been impressive. Among them: Climax Blues Band, America (produced by Martin), Gerry Rafferty, UFO (produced by Martin).

Outside It’s Beverly Hills,

Inside It’s Europe.

(Continued on page M-14)
We look forward to giving LOU REED, CHEAP TRICK, EARTH WIND & FIRE and you a Caribbean welcome in 1980

For further information contact John Burgess, in London, on 01-408 2356 or Patti Nolder on 01-637 2758

Those who have discovered treasure in Montserrat 1979

CLIMAX BLUES BAND
AMERICA
JIMMY BUFFET
UFO
GERRY RAFFERTY
PRIVATE LIGHTNING
ROGER DALTREY
**Total Environment**

- **Continued from page M-12**

Jimmy Buffett, Private Lightning on A&M and Roger Daltrey of the Who. Set for the January through February time slot was Lou Reed, Cheap Trick (produced by Martin) and Earth, Wind & Fire.

"I'm not so sure," he observes, "that three month book- ings are the best. I like the turnover. Supertramp, for exam- ple, took over a year to make an LP in L A. Naturally I would love Supertramp as a client but a situation like that would turn it into their studio. I'm not so sure it would be good for the facility because no one else would want to come.

"A lot of the bigger record companies don't like studios like this one because they think it's an inducement to spend more money. I don't think that's true.

"The concept makes for peace of mind. I've found that groups work faster here than in a town studio. It's a paradox. Most people, when they think of an island paradise studio think 'Oh, God, they will spend all their time on the beach. But the contrary is true. People know what they can do here and are efficient when they are here. They might spend the morning on the beach or go water skiing and then they are ready to work. They do go into the studio at 2 p.m., for exam- ple, and work through to midnight, with one hour off for dinner. In fact, most of the groups we have had so far have under run their bookings, not over run. Most town studios over run like mad. Jimmy Buffett finished his 'Volcano' album a week early."

Martin also considers the $16,000 a week rate (which includes accommodation for up to 10 and full 24 hour studio usage) to be reasonable and feels the rate can hold for all of 1980.

"I want to be competitive," explains Martin. "Because of our capital expenditure and our reasonably low rate, we have a narrow margin. In fact, we need about 44 weeks of usage in 1980 to break even, which is impossible. We will lose money in 1980 but will start to show a profit after that."

Even factoring in air transportation, a two or three week stint at AIR Studios Montserrat would come in for less than the average production costs of rock albums today.

"Most pop or rock'n'roll LP's," Martin points out, "cost about $100,000. I think any record should be able to be made in three weeks. If you take much longer you are being indulgent. Of course there are groups who take a different approach. They virtually live in the studio and turn it into a work- shop. That's a different approach. Three weeks at $16,000 is $48,000. Some groups spend $200,000 to $300,000 at city studios mainly because of wasting time. I don't believe studio owners like that either. They like efficiency as well. Some of the bigger record companies feel studio owners want to keep their groups in the studio as long as possible to make money. That's not true."

While studio production costs don't have to be extraordi- narily expensive, studio costs are not cheap either these days, believes Martin. He questions the new breed of sparter pro- ducer who claims to make LPs at phenomenally low expendi- tures.

"The very first LP I made with the Beatles," he recalls, "took one day and cost around 200 pounds ($3000 in 1962) to make at the Abbey Road Studios in London. Of course things were different then. When someone says today they make an LP for less than $20,000 I don't believe it. In order to do that you have to be so fully prepared that you waste absolutely no time and bang it right out. It's a very high pressure approach and gives you no time for second thoughts. You have to do an awful lot of pre-planning. And that $20,000 cannot include rehearsal, hall, equipment rental, hotel bills and the like. That's not to say, of course, that one should not be efficient. It's amazing, however, how costs creep up."

**Winding Road**

- **Continued from page M-4**

Born in 1926 in England, Martin, a pianist and oboe player, joined EMI in London in 1950 and was aor chief and later president for the company's Parlophone label. He produced classical repertoire and spoken word/comedy.

In 1962 his role as a producer changed rather dramatically when he signed the Beatles and produced every one of the group's studio albums from 1962 to 1970. He also resur- rected live tapes Capitol had cut at the Hollywood Bowl for an album the label released several years ago. During the Beatles period he also produced Billy J. Kramer & the Dakotas, Gerry & the Pacemakers and Cilla Black.

In 1965 he broke away from EMI and formed his AIR Stu- dios complex in London which now consists of four 24-track rooms, production, record label and publishing interests. The Chrysalis Group of Companies acquired controlling interest in the AIR operation in the mid '70s so Martin could devote more time to his own producing interests and projects—like AIR Studios Montserrat.

Martin is particularly proud of the reputation AIR Studios London has amassed over the years as a state-of-the-art com- plex. AIR Studios Montserrat is an AIR product. And Martin's veter- an engineering partner Geoff Emerick is an AIR product. Martin's original partners in AIR were John Burgess, Ron Richards and Peter Sullivan. Both Richards and Sullivan have since left to pursue other interests.

As an independent producer Martin guided many of Amer- ica's albums. Among those albums are "History," "Hole- way," "Holiday," "Hearts," and the more recent "Silent Let- ter."

He also produced Jeff Beck, UFO, and ex-Procol Harum leader Gary Brooker.

He's also worked on the film scores of "Yellow Submarine," "Live & Let Die," and "Sgt. Pepper's Lonely Hearts Club Band." He confesses a special interest in writing and scoring for cinema.

In 1977 Martin won the Britannia Award for being the top British record producer of the last 25 years.

He's also won the Don Kirschner "Rocky Award" and four Grammies as well as an Ivor Novello Award in England.

In his book Martin says: "I am in no wway a typical record pro- ducer. I am a jack-of-all-trades and master of none, and it is fortunate for me that I have found a line of business which accepts versatility rather than genius."

**High Tech**

- **Continued from page M-6**

the studio. I also like the economics of a Neve board. I like a knob I can get hold of." The console at AIR Montserrat is 12- foot long.

"I am purposely holding off digital because it's a mess right now. It's a great idea but there's no standardization. It's in danger of becoming like quad. I'll hop in and have digital when it's here."

Steve and Jan Jackson are to take over management of AIR Studios Montserrat March 1, 1980, from Denny and Meryl Bridges. Steve is a lecturer, engineer, musican and electronic keyboard technician, and Jan is a musican who started her music career at the Whisky and Roxy in Los Angeles. They look forward to welcoming the many clients expected in Montserrat during the '80s.
With love and thanks...
would have taken courage and an almost insane fanatical will to proceed, however, in the face of the opposition I had.”

But Martin didn’t abandon the idea of an outside studio. He then turned his attention to building a studio on land. “Obviously,” he continues, “Montserrat is slightly safer than a boat studio but it does take a certain amount of courage, nevertheless, to say ‘I am going to build a very advanced complex on an island that nobody has ever heard of.’ I thought about Hawaii but that’s far for European clients. And I looked at Canada but one of the things against Canada was one of the things wrong with building a studio in the U.S. I didn’t want to build on foreign soil since being English and being based in England, there was no tax advantage. And not only would it attract American or Canadian tax, but it would have also attracted the American Federation of Musician’s levy. If you are an American or Canadian artist, you would have to pay that anyway. If you’re English, though, that’s an extra levy the artist or his record company has to pay for the privilege of recording there. “I looked at Mexico but while it’s lovely there, it’s too disorientated. I began looking more seriously at the Caribbean … like Bermuda, the Bahamas, the Virgin Islands, Tortolla and a few other places, I didn’t want it in a forest spot, either where everything was frightfully expensive and where it really wasn’t a country environment.”

Enter Montserrat.

“I was looking around for a nice Caribbean island and I found Montserrat, a British Crown Colony. The reason I chose Montserrat was that it was the first place I’d come to which seemed together as a people. The population is very warm and friendly which is not typical in the Caribbean because of our pasts and the guilt that we bear. Obviously whites have something to acknowledge with blacks but it seemed that the Montserratians were open minded. And I felt in love with this particular site.”

There are still restrictions about money coming out of England but the new prime minister, Margaret Thatcher, has eased the situation. Consequently Martin, AIR, Chrysalis and the Bank of England were able to come up with the successful financial approach for AIR Studios Montserrat.

“I went to the local government,” Martin recalls, “and told them what I had in mind. They looked at me as though I was completely mad. On an island like Montserrat they have seen it happen before when people come to them with airbrained schemes, a business that fails in six months, … like growing orchids and shipping them to New York, for example. But they indicated to me that if I was that serious they would help.

(Continued on page M-12)

George Martin's choice...

'When I originally sat down to plan the equipment installation for my new studio, AIR Studios Montserrat, my initial inclination was to draw a lot of stuff on what we call 'established' names. But then other equally important factors like price, performance, reliability, and availability have to be considered. That's why I personally opted for the Audio & Design SCAMP F-300 Expander/Gate system for the new venture. Very competitively priced. I believe that the Audio & Design SCAMP F-300 Expander/Gate system offers performance and flexibility that's hard to match.'

George Martin

Audio & Design (Recording) Limited
84 Oxford Road, Reading, Berks RG1 7LJ
Telephone: Reading (0734) 53411
Telex: 844722 ADR UK

Manufacturers of Superior Signal Processing Equipment

www.americanradiohistory.com
Bhaskar Menon
And the EMI/Capitol
Music People Worldwide
Are Proud of Our Rewarding
Past, Present and Future Relationship
With George Martin

CONGRATULATIONS
ON YOUR SUCCESSFUL
MONTSERRAT STUDIOS, GEORGE
Chicago Classical Notes

Claim Nonesuch 'Alive and Well'

L.A. Based Holzman: No Problems in Sterne Ouster

CHICAGO—In spite of the furor created over the recent dismissal of Keith Holzman as head of Nonesuch Records, the label is alive and well and living today in California.

According to Tom Schultz, controller of Keith Holzman, long-time Elektra Records executive who has taken over the reins from Sterne and is operating out of California.

Sterne had headed up the company's operations in New York, giving the label a unique identity in the American music scene.

Sterne’s resignation is said to be voluntary as signalling the possible demise of Nonesuch, but Holzman maintains that he is not leaving.

Holzman says the label was prepared for the “new and ugly” that has surfaced recently.

It’s the scope of Nonesuch which has become very narrow in the last couple of years. Holzman, in a phone interview charged, “The label will go back to Tracy’s former eclecticism. The catalog which he has lost in the last years of his administration.”

In California, Holzman claims that release numbers will be increased in 1980 to a yearly total of about 50. Accordingly to the executive, release deals now are being concluded on a per-record basis which should allow up to 50 titles per year.

In the last seven years, Sterne had the privilege of releasing records per year, partially as a result of the strict pressing quality standards she had set for the label. At one point Sterne’s insistence on perfection led to a film project at Wakefield Manufacturing in Phoenix, one of the few U.S. facilities geared to import-like quality control and pressing cycles.

According to Holzman, all Nonesuch production work is being handled by the label's own facilities, and will be supervised under Sterne's administration, but there has been only a “scatter shot” basis for releases before now. Holzman indicates that the label has plans to begin issuing titles from Enigma Records, according to the executive. Enigma is a French label in Great Britain with a catalog including many basic repertoire works.

“Some are forthcoming announcements of the signing of American musicians,” reveals Holzman, though he refused to disclose any more details at this time.

Holzman says his administration would differ from Sterne’s, as that recording would be done “West of the Hudson as well as East of it.”

Again without revealing details, it was disclosed that several chamber orchestra recording projects are in progress which will focus on American music.

Asked in what other ways his administration would differ from Sterne’s, Holzman replied, “I’m personalizing the recording side by creating a stronger interest in marketing.”

Holzman claims the scope of Nonesuch has been increasing in the last few years, as Sterne concentrated primarily on the recording side of the company.

The company will be looking for repertoire with “wider potential to the recording side.”

First releases under the new long-term deal with Calliope will include an album of wind music by Goumard, a recording of the Debussy Piano Sonata and a double-recording program of Brian’s “Play Of Daniel,” and an album of Thomas Tallis sacred music.

The company plans to release a two-record set from Calliope containing church music of Orlando di Lasso.

Holzman says the label will be shooting for a 30-50 mix of licensed recordings and new works from Nonesuch.

TRIBUTE FOR STERNE SET FOR FEB. 20

NEW YORK—Leading artists who performed for Nonesuch Records will participate in a musical tribute to former president, Fredric Sterne, Feb. 20 at Symphony Space, an upper Manhattan concert hall.

The label head of Nonesuch last December stimulated unprecedented press coverage critical of the release of the album Elektra/Asylum chief Joe Smith.

Due to appear at the tribute concert on Feb. 20 are Gilbert Kalish, Sergio Luna, Joshua Rifkin, William Bolcom and Joan Manhattan orchestra.

The concert kicks off a unique monthly series at Symphony Space called “Recital on the Hill,” and will be made available at no cost to artists to repeat performances made in other concert halls. Performers will receive no fees, and the public may attend at $1 each. This will also be charge for the Sterne tribute.

Massive Prokofiev Project Completed

By IRV LICHTMAN

NEW YORK—In a massive undertaking, 87-volume set in print of collected works by the Russian composer, takes its place in the public domain in the U.S.

The project, representing an investment of $250,000 by the publisher, consists of 105 works by the composer, who died in 1953 after a career that produced at last 138 musical compositions.

Already printed and distributed an 87-volume set in print of collected works by the Russian composer takes its place in the public domain in the U.S.

Already printed and distributed an 87-volume set in print of collected works by the Russian composer takes its place in the public domain in the U.S.

The reason why all of Prokofiev’s works are in the public domain is the composer’s will, which was filed with the U.S. Copyright Office, and then used the works in the public domain.

While much of Prokofiev’s work is in public domain in the U.S., this is not so for other territories.

There are, Winkler notes, “many copyright problems, with rights sometimes vested in only one or two people.”

Winkler has already begun to unplug some of the clearance for the public domain.

Sokirski, Germany, for instance, owns rights to Prokofiev music in an European markets, including Italy, and France. And a deal with Belwin-Mills for this region.

Winkler is presently negotiating with Bower & Haynes for other territories, including works by the composer in Australia and U.S.

Winkler believes there’s a definite “first” among the other composers.

The Prokofiev project was under the direction of Larry Galison, former owner of Edward F. Kalmus, a print house. In 1977 in anticipation of the 20th anniversary of the death of the composer.

Late that year, Winkler purchased the rights with the idea of putting the works into the public domain.

Winkler indicates that with copyright clearances there could be some 23 additional volumes to the series.

Additionally, he plans similar projects for at least two more composers of note, the names of whom he’s not willing to make public as yet.

The Prokofiev project was under the direction of Larry Galison, former owner of Edward F. Kalmus, a print house. In 1977 in anticipation of the 20th anniversary of the death of the composer.

Late that year, Winkler purchased the rights with the idea of putting the works into the public domain.

Winkler indicates that with copyright clearances there could be some 23 additional volumes to the series.

Additionally, he plans similar projects for at least two more composers of note, the names of whom he’s not willing to make public as yet.
**SoundBusiness**

**Matsushita Adopts Pioneer Video Disc**

LOS ANGELES—Panasonic parent company Matsushita Electric Industrial Ltd. is adopting Pioneer Corp.'s Tandberg video disc system for its wholly-owned overseas subsidiaries, the Visc-O-Pac.

Although no specific marketing plans or details on software have been expressed by Matsushita, the decision potentially places a third major electronics power into the consumer videodisk area. The Philips/Magnavox/MCA optical system is already available in three U.S. markets (Seattle/Tacoma, Denver and Chicago) and distribution is expected to begin by year-end; the RCA SelectaVision capacitive system is now for national distribution by early 1981; and the U.S. Pioneer system (compatible with Magnavox/MCA) will be available for mid to late 1980 introduction.

All three systems are incompatible although the JVC system is a version of the capacitive 'jvc' system. JVC claims that its system has the full-function optical options of the system.

The JVC system has a grooveless disk; the competing systems allow multiple special effects play such as random access, slow motion, still frame, and fast forward and reverse. The JVC system records video and audio information as pits rather than grooves on the disk surface.

Information and tracking signals are picked up simultaneously by an electronically guided stylus which slides along the disk surface.

JVC further claims that videodisks for the VHS system can be manufactured using the same basic facilities as conventional audio disks.

Presumably, players would be marketed in the U.S. under both the JVC and Pioneer brand names. Since the JVC system is styled technologically close to the RCA system, prices would probably fall near the same $500 mark for the given player.

The initial JVC player would be a basic play-only unit.

**HOME STORAGE UNITS PROMOTED BY LE-BO**

NEW YORK—The Le-Bo Prod. Co., a major accessories supplier located in Measgeh, has introduced several new home storage units for videodiscs.

Among new products are the model VCM-1000 smoke colored plastic videodisc storage module which holds 12 units, mix, in or out of sleeves, of Beta, VHS or V-Cord video tapes; the VCM-1002, similar to the 1000 but wood finished, and the TA-1012 "expandable" home storage unit which in addition to the main module can hold chart cases, 56 8-track cartridges, 32 players, 3000 videodiscs, 50 Beta videodiscs, or between 20 and 80 video game cartridges.

**Soundabout is Promoted In Discos**

TOKYO—Sony is promoting sales of its new compact stereo cassette player Soundabout with "Silent disco contests" here in Shinjuku, the largest disco area of the city.

It calls itself the world’s smallest hand-held stereo cassette player. was recently promoted in association with a suggested retail list of $19.95. The product has been available in Japan for several months.

According to a Sony spokesman, the first contest was held last August at a disco with each contestant dancing alone and listening via earphones to music. Judges chose the best dancers and awarded a free Soundabout. The next contest is slated for late January.

**Home Storage Units Promoted by Le-Bo**

NEW YORK—The Le-Bo Prod. Co., a major accessories supplier located in Measgeh, has introduced several new home storage units for videodiscs.

Among new products are the model VCM-1000 smoke colored plastic videodisc storage module which holds 12 units, mix, in or out of sleeves, of Beta, VHS or V-Cord video tapes; the VCM-1002, similar to the 1000 but wood finished, and the TA-1012 "expandable" home storage unit which in addition to the main module can hold chart cases, 56 8-track cartridges, 32 players, 3000 videodiscs, 50 Beta videodiscs, or between 20 and 80 video game cartridges.

**Burnout Factor Of Retail Sales Staffers Is Studied**

BY HAN SELAR

LAS VEGAS—The burnout rate of retail sales persons, its cause and cure, are being studied by the closing CES seminar moderated by Ray Hall of the Electronic Representative magazine.

Jack Berman, president of his own Inglewood, Calif. based firm, and Sams Thompson & Associates, pointed out the widespread dilemma, its impact on sales, and what does management do for its burnout employees.

"It's the biggest problem we're facing in the industry today," said Thompson. "People feel that they took a real beating last year thanks to the state of the economy."

According to Berman, much of the cause of the burnoutกรณ์ and the company's opinion and poor feeling about job future amongst sales persons, is directly attributable to the company managers, the lack of constructive programs and poor training.

A deep-seated perception by the manager, being overworked, the lack of excitement and boredom all take their toll eventually on the employee," warned Berman, who added such problems as alcoholism, drugs and family problems are the frequent result.

Weekly sales meetings, assigning leadership roles, cross-selling of in-store and outside goods activities were listed by both speakers as a viable cure while careful training guidance also was outlined.

But, the healthly approach of Japanese salesmen, their involvement in daily morning song, and the employer's patience, is the main thing they do.

Berman et al., in the last 2½ years, Thompson, as a listening trouble-shooter, has monitored more than 2,000 sales people and their complaints. He stressed the importance of positive reinforcement and the need for management to work from manager to manager.

"The customer isn't going to come in and say, 'Hey, you're doing something wrong.'" Berman said. "He'll probably close me at 400 am' I jest Thompson. "People are seeking pleasurable experience. Happy people doing a good thing makes things do for us."

The two speakers divided the audience into individual groups which dealt with such topics as greeting a customer, how to open a sale and dealing with objections.

"You'll invest millions of dollars and get great results from your sales training seminars and weekly meetings. You'll become informed. We're dealing with situations and attitudes."

Scheduling of 'showers' hours, their spacing with customer traffic flow and pay programs which reward group sales and individual accomplishments were endorsed by Thompson at the workshop question and answer session.

**Production Society Formed To Serve Touring Events**

LOS ANGELES—The Professional Entertainment Production Society has been formed here as a trade association linking the companies that provide creative and technical services for touring entertainment events.

The society will act as an information center for sound, lighting, transportation and technical support companies. It also intends serving individual designers, production managers and stage companies. It also intends serving individual designers, production managers and stage companies.

The new society will act as an information center for sound, lighting, transportation and technical support companies. It also intends serving individual designers, production managers and stage companies.

The society was created during a two day series of meetings beginning Jan. 12 in North Hollywood. Those meetings were an offshoot of an impromptu gathering at the recent International Entertainment Exposition in Las Vegas last December of firms in these related industries.

A board of trustees has been elected, chaired by Jim Moody of Sundance Lighting. Other members include Jim Bodenheimer, Ego Trops, Mike Voorhies, Production Services; Bob Goldstein, Maryland Sound Industries, Inc.; Larry Hitchcock, FM Productions; Chuck Largmann, lighting designer and production consultant; Bill McManus, McManus Enterprises, Stan Kravets, Stan & Man Sound, and Don Wohleen.

The new organization hopes to publish a newsletter, provide legal, insurance, safety, technical, ethical and membership organization. Events will include meetings where companies will provide data on products designed for the industry, discuss technical, ethical and industry standards.

The society was created during a two day series of meetings beginning Jan. 12 in North Hollywood. Those meetings were an offshoot of an impromptu gathering at the recent International Entertainment Exposition in Las Vegas last December of firms in these related industries.

A board of trustees has been elected, chaired by Jim Moody of Sundance Lighting. Other members include Jim Bodenheimer, Ego Trops, Mike Voorhies, Production Services; Bob Goldstein, Maryland Sound Industries, Inc.; Larry Hitchcock, FM Productions; Chuck Largmann, lighting designer and production consultant; Bill McManus, McManus Enterprises, Stan Kravets, Stan & Man Sound, and Don Wohleen.

The new organization hopes to publish a newsletter, provide legal, insurance, safety, technical, ethical and membership organization. Events will include meetings where companies will provide data on products designed for the industry, discuss technical, ethical and industry standards.

The society was created during a two day series of meetings beginning Jan. 12 in North Hollywood. Those meetings were an offshoot of an impromptu gathering at the recent International Entertainment Exposition in Las Vegas last December of firms in these related industries.

A board of trustees has been elected, chaired by Jim Moody of Sundance Lighting. Other members include Jim Bodenheimer, Ego Trops, Mike Voorhies, Production Services; Bob Goldstein, Maryland Sound Industries, Inc.; Larry Hitchcock, FM Productions; Chuck Largmann, lighting designer and production consultant; Bill McManus, McManus Enterprises, Stan Kravets, Stan & Man Sound, and Don Wohleen.

The new organization hopes to publish a newsletter, provide legal, insurance, safety, technical, ethical and membership organization. Events will include meetings where companies will provide data on products designed for the industry, discuss technical, ethical and industry standards.
How to turn 0.3% of your floor space into 5% of your income.

In most stores, the blank tape department takes up very little space. But it takes up more than its share of room in your cash register. And in times like these people would rather invest in better tape than better equipment.

Which is why more people than ever before are investing in Maxell. Our success is not only due to the way we make tape, but the way we market it. Maxell's advertising program, promotional calendar and in-store displays were designed to increase traffic in your store.

Call your Maxell representative. He'll show you how a variety of tape displays, counter cards and banners can make even the smallest area in your store bring in a bigger share of your income.
Sound Business: Recording Studios

No Frills, Yet New York Power StationProsper

By J.B. MOORE

NEW YORK—From the moment one enters Power Station and walks up the gray, industrial staircase to the reception area, one gets the impression that this is the place to major recording studio in New York. Co-owners Tony Borgioni and Bob Walters freely admit that trendy surroundings are not their long suit.

"Maybe we'll get around to carpeting the whole studio someday," says Walters, "but as long as it's clean, we've got more important things to do now." Power Station is designed for producers, artists and musicians, he continues. "When we took this building 2½ years ago, we were a little worried about the look as well as being a block and a half farther west than any other major studio. But the truth is, it has been an advantage. People tend not to 'drop in' which makes this a place to work, not a place to hang out."

Utility first, cosmetics and comfort second, may be an unusual philosophy in today's market, but it is what brings Power Station clients. Included in the list are Bruce Springsteen, Carly Simon, Diana Ross, Ian Hunter, Chic, Blondie and the Kinks, to name but a few. The story of how Power Station became one of the hottest studios in New York is equally unusual.

"One of the reasons we've done well in a business sense is that we began recording even before we finished building. Between the first day of construction and our official opening, we billed about $200,000," Walters observes.

"We started in the summer of 1977," Borgioni recalls. "By the fall we were building from 2 a.m. to 10 a.m. and recording the rest of the time. I remember Chic coming in every morning as more and more construction went up and saying 'Don't keep changing things.' That's how well it went from day one.

"By January 1978 when Studio A was complete, Power Station already had three hit albums under its belt from Chic, Meco and the Ramones. For Borgioni and Walters it was a dream come true, born of a relationship which began 10 years ago."

"The first time I met Tony in 1970," says Bob, "we walked into my office at Media Sound and said quote: 'Record Plant just fired me. I'm looking for a job.' He knew his reputation and hired him on the spot. And in 10 years I don't think we've had a contest."

"Only an occasional loud discussion," Borgioni adds with a sly smile. "Bob and I both have our technical background and tend to look at things from two angles." Walters chuckles. "I took care of business affairs as well as making sure the place a flavor all its own."

The two partners could be called the old couple of the recording studio business.

"In 1966 when I was still a 17-year-old kid in high school," Borgioni reminisces, "I walked into my office at Media Sound. Bruce Springsteen was there. "I think I know how you get the Motown sound," he said."

"Bob and I both have an opinion on the subject."

"It was an incredible time," he continues. "Everyone was equal in those days; no one was a star. We all just worked together and had a great time."

Bob Walters, on the other hand, began a career in music as a leader of black dance groups. He eventually ended up as president of Media Sound, a position he held until April.

At one time the two of them had pitched the idea of a Power Station-type studio to Media Sound so that Walters and Borgioni would each have a one-third interest, but Media turned it down. At that point, they decided to do it themselves. For Borgioni, Power Station is exactly what he always wanted. "I put everything I've learned over the years about electronics and acoustics into this place. When we finally finished the studio, we decided to record A and B on the third studio. It came out so well we decided to make the control room in B as an exact match. A third studio is planned and it too will have an idealistic control room."

When asked about equipment, both were reluctant to name brands. "There isn't a single piece of equipment, inboard or outboard, that has not been modified by us before being brought on line," Borgioni adds. "The control room's electrical engineer, has more than $150,000 worth of test equipment and he has staff into everything."

There are other innovations as well: The studio is the only one mounted on tracks so the client can adjust them for both proximity to the console and distance apart. The studio floor there are track-mounted panels which allow a variety of isolation configurations to be created almost instantly.

Although things have gone extremely well for them since opening, Bob Walters does admit to a pair of client complaints. "One client," he notes, "had a total disaster with equipment failures, everything broke down at once. The other was an artist who felt the lights dimmed too slowly. We haven't changed the dimmer system, but we now keep a spare 24-track machine on call, just in case."

Still, although both Borgioni and Walters agree that the business aspects of their facility, both think that people are ultimately the key to success. "We've got the best people working here," says Walters, "and we're going to do the best for the people who have been working here." By keeping the day we stop listening is the day we begin to go downhill."

Construction of 7 Sierra East Coast Studios Begins

LOS ANGELES—Sierra Audio here has begun construction of seven East Coast recording studios. According to Kent Duncan, Sierra president, the firm began construction on Jan. 2 of studio and control room B at Manhattan's Soundmixers. Soundmixers contracted with Sierra in 1979 to redesign and rebuild Studio C, and has also pact ed with Sierra for a July remodeling of Studio A.

In addition, Soundmixers is negotiating with Sierra for design and construction of its new audio/video facility to contain new studios E and F.

On Jan. 3, Sierra poured concrete at the site for BIAS Recording, Arlington, Va., for three new studios. The complex will replace the two rooms now existing. Principal of BIAS are Bill McElroy and Bob Dawson.

And Sierra Audio designer Tom Hilley and Duncan are discussing studio plans for the Estate with principal Paul Leka, in Sharan, N.J. The project is a vacation-oriented facility located on the 100-acre grounds of the Romanus Colgate Estate.

Reflecting the bullish attitude among East Coast studio entrepreneurs (Billboard, Jan. 26, 1980), Duncan points out, "I feel a strong surge of confidence in New York studio owners. We have numerous other prospective clients in the East and a full-time New York Sierra office is being contemplated."

SPOKANE FACILITY ENLARGES

Womack Offers 24-Track

SPOKANE, Wash.—The Womack Recording Studios here, a division of National Music Service, has upgraded its 8-track facility with 24-track equipment.

According to Bob Zat, chief engineer, the facility is now the only 24-track recording studio east of the Cascade mountain chain in the Northwest.

The studio, he points out, hopes to attract clients from the Washington, Oregon, Idaho and Montana areas as well as Western Canada.

Tape equipment is MCI provided by Pro Audio Seattle. The console is an Audionetics 501 with Allison Research automation. Monitors are the BURL A17 Time Align.

Both the control room and studio itself, he adds, have and will undergo continual upgrading and refreshment. Six months down the line a video production facility will be added.

Zat, a producer himself who will soon be taking local new wave band SweetMadness into the studio, indicates the studio can accommodate both music and commercial clients. Rate for 24-track is $30 an hour. Additional outboard equipment can be provided.

SPOKE F/24 TRACKS

LOS ANGELES—Steve Barri and Michael Omartian, Inc., are producing Lee Liberace for Warner Bros. at Shalala, John Guess engineering. Freddie Frez, Bill Bernardi and Mike Wilson are producing Amanda's upcoming Warner Bros. LP. At Mama Joe's with Michael Verdick engineering is Tom Gorman near at Larrabe, Bob Stone engineering with Linda Garin assisting. Rick White is studio manager at Monterey Sound Studios, while Warren Hall is named chief engineer. Jerry Golden is handling Blood, Sweat & Tears for L.A. /MCA Records with Chris Huston at the board and Doug Fikes assisting. Jack Davis is producing for Motown at NSF Studios, Kevin Wright, Boris Thomspon and Dennis Moody engineering.

Electro Sound QCV all-new quality control reproducer

The indispensable machine to audio-test pre-recorded tapes before loading, archiving and maintaining any duplicating system

Distributed in the U.S. and worldwide by

Local Musican of America, Inc., 1900 South Fairview Ave., Los Angeles, Calif. 90006, Phone: 213-489-4111.

At Monitor, 2277 Bixby Blvd., P.O. Box 1866, Fayetteville, N.Y. 13066, Phone: 315-687-6196.

50% OFF NO FEE民国business carrier cards by super Deluxe & Promotional.

Help keep INFLATION on the ropes!

Electro Sound QCV all-new quality control reproducer

The indispensable machine to audio-test pre-recorded tapes before loading, archiving and maintaining any duplicating system

Distributed in the U.S. and worldwide by

Local Musican of America, Inc., 1900 South Fairview Ave., Los Angeles, Calif. 90006, Phone: 213-489-4111.

At Monitor, 2277 Bixby Blvd., P.O. Box 1866, Fayetteville, N.Y. 13066, Phone: 315-687-6196.
The sound is considerably longer than life, but so attractive that one is soon seduced. Put a conventional, well-recorded chamber music record on the turntable after succumbing to the blandishments of the Delos and it is likely to sound washed out and puny. What to credit for this result? First, a recording philosophy that poses one close enough to savour every subtle instrumental interplay, while still retaining a proper measure of room ambience. This has to do with microphonics, but all elements contribute, among them expert mastering, interpretable Japanese pressing and, of course, the Soundstream digital process. All would be for naught if the players could not stand up to merciless scrutiny. They do nearly, however, performing at a standard hardly a shade below the best in the business.

NEW DIRECTIONS—Laurindo Almeida, guitar, Crystal Clear Records CC8007, distributed by CC Marketing, $16.96 list.

Broad dynamic range and thundering peak levels have made Crystal Clear organ and brass recordings favorites for audio system demonstrations. Things are done somewhat for this attractively performed album of recent pops hits in tasteful jazz arrangements including Mandolin's "Cannon." Bill's "Just The Way You Are," "Tomorrow" from Bernstein's "Auntie," and three others. It's fairly transparently inédits style, with the more subtle traits of extremely low distortion, detailed enhancement, and increased naturalness of instrumental and vocal coloration. Mendelssohn's unfortified guitar lines appear to be doing battle with the overly prominent drums in certain places. On balance, however, this is one of Crystal Clear's best pop direct disk mixes. Arrangements also include clarinet, percussion, bass, piano and female backup.

VIRTUOSO MUSIC FOR CELLO—Janos Stark, violin, Denon 10047, distributed by Disbreaker, $15 list.

Domen's engineers have done a beautiful job of instrumentat Stark, who is one of the master instrumentalists of the age. The flawlessness of the PCM digital process and the unexcelled quietness of the Denon pressing also contribute to the intense listening enjoyment. This is the only available recording of Gaspar Cassado's Suite for Solo Cello, a fiddler's 20th century work that takes the listener through a variety of colorful, evocative moods. Stark also has programmed cello and piano pieces of Schnittke and Chopin for this his third Denon LP.

STRAVINSKY: THE FIREBIRD SUITE, SYMPHONY IN THREE MOVEMENTS--Dallas Symphony Orchestra, Chicago, $19.98 list.

The microphone was used primarily for interviews during the games at inaccessible places as at the Alpine events area or at the crosscountry skiing events.

ABC becomes the first television network to purchase the recently introduced microphones, this package valued at $50,000.

The recording is a result which will challenge your ideas about equipment performance and the limits of disc recording capabilities.

This landmark recording is just one of several newly mastered Telarc releases. Widely heralded for both sonic and musical content, they are music for every audiophile record department.

Write or call today to place your stocking order from the Superior Disc Catalog of direct-to-disc, advanced analog, and digital recordings. AUDIO-TECHNICA U.S.A., INC., 33 Shilów Avenue, Johnston, Ohio 44133. Dept. BL, 216-831-0246.

As a demo record, this "1812" is the ultimate test of the value of the finest systems, from earphone to speaker. But don't worry. The record can be played. In fact, every super-rated Audio-Technica cartridge and tone arm is fully equal to the demands of this unusual record.
Country

Country Labels Nip Trend By Signing Female Artists

● Continued from page 8

sions this year include Sylvia to RCA Records; Carnie & Grain- blanca West's first artist; Micki Fullhorn to MCA; Sheila Andrews to Ovaltine, and Sandra Steele to United Artists.

With the shifting of country's tar- get demographics toward a younger, more active record-buying public, the labels are reflecting this awareness with a definite slant toward signing some of the contemporary artists.

And with their physical appeal, emotional impact and freshness with material, females are tending to be more easily accepted in today's country music industry.

The women's movement has con- tributed to this growing acceptance of female talent into the program- ming and executive ranks, and the enduring success of artists like Loretta Lynn, Tammy Wynette and Dolly Parton has done a great deal in forging smoother paths for the new breed of female country entertainers.

Acts In Between Contracts Stay Afloat With KL Label

● Continued from page 8

n acts and their managers are re- quired to commit $800 in pro- motion money for Kathy's Country Productions "for the life of the record," Lawson also says the con- tract provides that if a record hits the 40s in the charts, KL Records re- ceives 1% of gross sales for the first year of the act's contract with a ma- jor label.

Nashville Music Productions han- dles promotions for distribution and also provides "additional promo- tional support when necessary," adds Lawson. If a major isn't released within six months, the con- tract is void, she states.

Lawson quotes radio sta- tions for "helping me chart new art- ists and get better accounts." If the station's promotions director also helps expand her promotion company from a one-person operation and develop her publishing company.

Former national country pro- motion director for John Fisher and Association, Lawson is an independent promotion company nearly two years ago.

DEBDAVE PLANS

JOINS BRIARPATCH EXPANSION OF WRITING STAFF, NEW STUDIO

NASHVILLE—Expansion of the writing staff and completion of a new 16-track studio are on the im- mediate agenda for Debdave and Briarpatch Music, Inc.

The 1980 plans follow a 1979 that

THE MOST TOPICAL RECORD OF 1980 IS AIRING, THIS WEEK, ON SELECTED RADIO STATIONS HERE IN AMERICA.

Craig Alderson's "CAMEL RIDER" AND "SKATER" A NORMAN PETTY PRODUCTION ON NATIONAL RECORDS.

CRAIG ALDERSON'S "CAMEL RIDER" AND "SKATER" A NORMAN PETTY PRODUCTION ON NATIONAL RECORDS.

CRAIG ALDERSON'S "CAMEL RIDER" AND "SKATER" A NORMAN PETTY PRODUCTION ON NATIONAL RECORDS.

CRAIG ALDERSON'S "CAMEL RIDER" AND "SKATER" A NORMAN PETTY PRODUCTION ON NATIONAL RECORDS.

CRAIG ALDERSON'S "CAMEL RIDER" AND "SKATER" A NORMAN PETTY PRODUCTION ON NATIONAL RECORDS.

CRAIG ALDERSON'S "CAMEL RIDER" AND "SKATER" A NORMAN PETTY PRODUCTION ON NATIONAL RECORDS.

CRAIG ALDERSON'S "CAMEL RIDER" AND "SKATER" A NORMAN PETTY PRODUCTION ON NATIONAL RECORDS.

CRAIG ALDERSON'S "CAMEL RIDER" AND "SKATER" A NORMAN PETTY PRODUCTION ON NATIONAL RECORDS.

CRAIG ALDERSON'S "CAMEL RIDER" AND "SKATER" A NORMAN PETTY PRODUCTION ON NATIONAL RECORDS.

CRAIG ALDERSON'S "CAMEL RIDER" AND "SKATER" A NORMAN PETTY PRODUCTION ON NATIONAL RECORDS.

CRAIG ALDERSON'S "CAMEL RIDER" AND "SKATER" A NORMAN PETTY PRODUCTION ON NATIONAL RECORDS.

CRAIG ALDERSON'S "CAMEL RIDER" AND "SKATER" A NORMAN PETTY PRODUCTION ON NATIONAL RECORDS.
By KIP KIRBY

Nashville’s byline in the trades is that George Jones and Tammy Wynette are back together—in the studio—and have cut a song that looks like a sunburst but for a release on Columbia. The song is called “Two Story House,” and it’s generating a lot of excitement about the label since it’s the first chart the pair has cut in a long time.

Singer-writer Randy Goodrum, who doesn’t seem to know how to do anything but write hit songs, has new singles out by Michael Johnson (“The Woman in My Life”), Sweethearts on 7 (K THROUGH N), and Donna Lewis (“Why Do I Feel So Blue?”). Goodrum’s also a highly respected Nashville session musician and often ends up singing backup on songs that he’s written.

Lacy J. Dalton’s career, which took off like a cannonball from the staging plate with her debut Columbia single, “Crazy Blue Eyes,” continues to soar. The dynamic singer with the uninhibited voice is both a favorite of the female country artist of 1979 in the annual Academy of Country Music Awards stated for No. 1, and has just signed with Veejay Records in Minneapolis for her touring. Meanwhile, Dalton’s first LP release is coming out soon, the artist’s hard work writing material for her second Columbia album, which she says will be cut in Muscle Shoals.

In the way to help to the Week this week…

Nancy Sinatra, cutting with pianist Jimmy Bowen and long-time friend Billy Sherrill… and Danny Davis, who came by to talk about some hot-released album project featuring Willie Nelson with the Nashville Brass.

Sinatra has learned that producer Greg Black- man (who has the film rights to the movie version of “Take This Job And Shove It!”) and his music coordinator, Marshall Low, are to Nash- ville recently to work with Johnny Paycheck and David Allan Coe, Tim Wpromper of Warner Bros. Music, and Cash and Elvis Billy Sherrill. He’s heard that Blackman wanted to produce the soundtrack with Paycheck and Coe involved as actors, also, to make parts in the movie as well. “Take This Job And Shove It!” is published through Warner Bros. Music, while the sessions are to be booked by the recently incor- porated by Reo-Embassy Films. If all goes well, the movie should begin shooting about April 1.

The Johnny Carson and MCI album had an ad in a recent issue of a special “PM Magazine” segment, spotlighted Blue Oyster Cult who were staying at Clive Quarters during a recent tour concert in Nashville.

Crystal Gayle and American Entertainers’ Society Show were in the audience at Kenny Loggins/Stone Fox concert here at Opryland. The show brought in a two-week stand and headed “Flights From A & M Chaos.” The music featured the touring cast of the international road company, and the opening night preview was well attended by indus-try members. Following the performance in the Ice Auditorium, Opryland staged a post-show reception for cast members and invited guests.

Get well wishes to Nashville’s Sherry Laver- dan, president of Sherry Laverdan Booking Agency, recuperating from surgery. Not one to let a hospital visit slide by hand, Sherry’s run-ning the business from the hospital and is expect- ed in the office mid-week.

A contract dispute with the Kendalls and Gato Records here over possession of old recordings was settled recently out of court. De-tails of the settlement were unavailable, but the Kendalls were asking for the return of the masters originally cut for Gato, payment of all copyrights due them and an impression against Gato’s fur-ther distribution of the old records.
Bryants Starting a New Career

By MIKE HYLAND

NASHVILLE’S HUSBAND-WIFE TEAM

NASHVILLE—Felice and Boudleaux Bryant, Nashville’s most prominent husband and wife songwriting team, have embarked on a new career. The two have turned into recording artists, and will have their first album released in just a few weeks.

"Of this we decided to do just for kicks," comments Boudleaux. "We were going to do nothing on the album but new songs, but our boys suggested we record some of the older things for identification purposes."

Boudleaux explained that some of the newer deejays may not be familiar with their earlier songs, so they would probably recognize the songs. Of the 12 songs contained on the album, four will be older songs, including "All I Have To Do Is Dream," "Bye, Bye Love," "Raining In My Heart," and "Rocky Top."

The remainder of the album will consist of twelve new songs written expressly for this project.

"We came into the studio and started work on the album and all of a sudden there are several labels interested in the project," says Boudleaux.

The plan to press and ship 6,000 copies of the album to radio stations around the country whether they wanted it or not.

"We had no idea in our minds of even getting on a label," relates Boudleaux, "so I went over from England, heard some rough mixes, and decided he wanted to put it out over there."

The record produced by Steve Singleton, was recorded at Dade Bryant’s Wild Tracks Studio. Musicians include Ray Elding, Johnny Jones, Jonny Ball, Larry Settle, Rick Massen, Sam Jacobs, David Humphreys and the Allan Moore Singers. Chet Atkins, a long-time friend of the Bryants, is on in one cut. The album was titled "Surf's Up" On A New Wave.

Plans are still as incomplete as to a promotion tour to support the album, however, the Bryants are doing a television show or two to present their new songs.

"The prospect of this project has worked out so beautifully," says Boudleaux, "that we decided we would put it out as a record next year.

(Continued on page 55)

Oak Ridge Boys Look To June

NASHVILLE—June will be a big month for the Oak Ridge Boys in Europe, as the act makes appearances on television programs in two foreign countries.

On June 3, the MCA recording group will be guests on "Cultural Music," with Gunther Gabriel, a 60-minute music variety show originating from Munich, West Germany, for Bavarian Broadcasting. The segment airs July 4th.

Three days later, the band will be on a live album on MCA titled "M-Mel Live," taped in Montreal, Canada, from the band’s 1979 concert for Princess Caroline of Monaco. The members will star in the "Monte Carlo Special" produced by Marty Pascola Productions out of Los Angeles.

This hour-long musical variety program will be one of 24 specials aimed at worldwide broadcast in an estimated 32 million homes. The series, hosted by Patric Wayne, will present five international acts per show.

Nelson, Davis Rated An Unusual Pairing

By KIP KIRBY

NASHVILLE—Although Willie Nelson is an unusually visible artist on vinyl throughout his career, his records with every body from Johnny Cash and George Jones to Pam Rose and Ray Price—his most unusual pairing yet may be the current project with orchestra leader Danny Davis.

Nelson’s voice is prominently featured on a new RCA album entitled “Danny Davis In Nashville With The Nashville Brass.” The first single from the LP, “Night Life,” has just been released.

The unexpected tandem team-up is the brainchild of Davis, who thought it was an interesting comparison between Nelson and his Nashville Brass rhythm and horn section would make an exciting album.

At first, Davis intended to pattern the LP along the lines of a songbook project with the orchestra performing a collection of Nelson originals, but then he got the idea of inviting Nelson himself to perform on the project and sing the vocal parts.

Nelson was enthusiastic but when the chemistry was obvious that his frenetic touring schedule made it impossible to arrange a recording studio time, Davis suggested that he might try experimenting with using the artist’s old RCA masters, with the orchestra.

The bandleader chose a total of 10 songs, including several which he himself produced for Nelson when the singer was still signed to RCA. He erased all the tracks except for Nelson’s voice and arranged and scored each song especially for the Nashville Brass.

“Where Willie’s vocals weren’t long enough to make a full version,” says Davis, “I’d spread them out and intercut with instrumental breaks or separate choruses.”

Among the Nelson originals Davis features on the album are “Yesterday’s Wine,” Rainy Day Blues,” “Good Hearted Woman,” and “Funny How Time Slips Away.”

Promotion for the project, the first of its kind ever undertaken by the Nashville Brass, is being handled jointly by RCA and Davis. Packets of information are being mailed to approximately 130 key country stations along with the single, “Night Life,” and Davis will be making personal appearances and providing background material for each station.

And how does Nelson feel about his proxy pairing with Davis and the Nashville Brass? “He loves it,” says Davis. “We might even do another one.

Oak Ridge Boys

By GERRY WOOD

MCA and its newly revived Juke Box Singles chart marks on the current Billboard Hot Country Singles chart that MCA scoring with four starred songs in the top eight position. This is the first time the chart has had five songs in the top chart with an attached billboard for each of the singles with all-star stars.

The pressure in the top 10 is a bit—there are only one starred songs this week, compared to a whopping eight in last week’s listing.

The MCA singles are the Oak Ridge Boys, showing the 1st, Spirituals’ out of the No. 1 spot after a two week Showcase stand in that rhythm filled atmosphere. This is the first time that the band is No. 1, as the only song on the Billboard top chart by Wayne Newton—produced by Tom Collins, who produced the album’s version on the country chart, and of John Conlee, embargoed to air.

In the redoubled story of the young year, Jeannie Jones opens up with eight to run with "Back To Back." Looks like the Jeannie is back in a big way. So is veteran Jack Greene, moving to a starred 8 position.

Ann Murray stays starred at 10 from noon to "Streets Dreamer." Seems 13 years ago that the song No. 1 on the pop chart for the Monkees. Rizzy Bailey continues to show strength, sliding into the top 10 with no "Can’t Get It Out Of My Head.

Lacy J. Dalton with a whopping 15 from 75 to 10 which is the highest single of the week. She’s followed by Alabama, bothing from 67 to 47, and Juice Newton with one of her biggest moves in her career, a 22 from 49 to 27.

Other prime moves include Wynonna Judd at number 11 and rising to the top 10 where the Shakespearian melodic event is headed. Also can’t be expected to find the first two that might drop out of the top 10 soon are Kenny Rogers and Country Brother’s breaking the top 15 at number 20, Ronnie McDowell, Moe Bandy, Steaks Squires Rouse, Neil Sedaka, Nelson, Cash, Sheils, Andren with Joe Sun, Hank Thompson, Roy Head, Danny Davis and Willie Nelson with "Night Life" and 'Misty Moon'.

Key new tunes include Jerry Lewis, the hottest new entry of the week at a starred 57.

The number 1 single from the Jeff Bevins version spent 14 weeks on the chart before peaking at six. Williams, Harris, Jr., Ron Shegal and Bobby Bredinck are the other acts giving Eska their four hot new entries.

Big A! 8-30 groups onto the chart as of 58 with a star, followed by Ray Stevens, at 72, with his wacky ode to the Shinner. Dotelli is a hot new number 74. Rick Nielsen, Crystal Gayle and Jerry Jack are strong in their first week.

On the LP chart, Kenny Rogers continues his hold on the top spot, still followed by Wynonna Judds who occupies both the 2 and 3 spots. Country’s two Super Groups, The Oak and Stat- lers, are riding rock and neck to the 13 and 14 positions. And Can Hunley is the key new add to the weeks at 40.
MARKETPLACE

Check Type of Ad You Want

[ ] REGULAR CLASSIFIED $1.15 a word minimum $23.00. First line set all caps. Name, address and phone number included in word count.
[ ] DISPLAY CLASSIFIED (58.40 one inch, 1/2 page 141.00, 1 page 282.00) runs in multiples of one inch, 1/2 page 2 days, 1 page 4 days.

DIRECTIONS: CIRCLE ALL other than (U.S.), Regular 60¢ a word, min. $17.50. Display $38.00 per inch, $32.50 ea. inch, 4 or more times.

[ ] BOX NUMBER c/o Billboard, figure 10 words and include $0.00 service charge.

PAYMENT MUST ACCOMPANY ORDER

NAME

ADDRESS

CITY STATE ZIP

TELEPHONE

Credit Card Number

Expires

Signature

DEADLINE: Classes 15 mo. Monday, 12 days prior to issue date.

CUT OUTS

LPs, 8 TRACKS & CASSETTES BEST OF THE MAJOR LABELS

For a free catalog call or write

AUDIOPHILES

1825 Northeast 96th #203

Tallahassee, FL 32308

(215) 729-4597

Dealers only, please.

DOOTONE RECORDS

OLDIES

R&B & Juke, Rock, Muscle & Body Soul

ORDER THESE HARD TO GET LPs only $3.65

204 Earth B.A. offices, 224 Pang-

guins, 207 Dexter Gordon, 211 Cer-

Perkins. 24 Conquista. 2403 The

Party. 840 Adults Only. Marvin Luther

King, 873 War Zone. The American

Dream, Rare Singles by Pungables,

Maddalena, Other. Only $3.65. Only

69¢ Send for Free Catalog!

DOOTONE RECORDS

606 W. 51st. Rel. 1330

LOS ANGELES, CA 90052

213-628-7788

DELTA RECORDS PRESENTS

"COTTON-EYED JOE"

A FANTASTIC INSTRUMENTAL RAGTIME REPRODUCTION

W. H. Lewis & Co., 240 S. 9th St.

MINNEAPOLIS, MINN.

WE CAME FROM THE SAME PLACE.

WE MIXED UP THE DATES.

WE CAN'T TAKE THE RESPONSIBILITY.

WE CAN BE AS SMART AS OUR BIGGEST MUSICAL FRIENDS & MAKE TOURS & RADIO, TV AND STORE ADVERTISING.

JIM ADAMS—(314) 343-7100

ATTENTION RACK JOBBERS

MUSIC STORE DISTRIBUTORS

1753 Central Ave.

Poughkeepsie, N.Y.

WE ARE

AT SUNBELT DISTRIBUTING

3137 Colonnade Int. Suite, Atlanta, Ga. 30316

ATTENTION RACK-JOBBERS & MUSIC STORE DISTRIBUTORS

We have been in the business for over 20 years and have the largest variety of records in Atlanta. This is your opportunity to get into this business for a very reasonable investment.

JIM ADAMS—(314) 343-7100

LIGHTING, ETC.

the record business may be soft . .

but LIGHTING ACCESSORIES are still a good business.

You need strobes, bright lights, color organ parts, Hi-Fi speakers, sound stage equipment, etc.

We are

SUNBELT DISTRIBUTING

3137 Colonnade Int. Suite, Atlanta, Ga. 30316

or collect in Ga. (404) 488-2989

Ask for Don or Beverly

we will offer you the best service and the lowest prices.

—you're sure to be pleased.

Call anytime.

(If it's a free phone call—why not use it.)

Direct From Manufacturer

PRECISION DISCO KIT

Turned on or off, Standard & Custom—CHASING LIGHT SYSTEMS, Light Shows, MINI BALLS, Ceiling Turners, Pinwheels, Revolving Statues, Stripes, Solid State Chronos and more.

Write for free catalog

PRECISION INDUSTRIES, INC.

512 S.E. 32nd St., Ft. Lauderdale, Florida 33316

(305) 322-3756

DOOTONE RECORDS

OLDIES

R B & Juke, Rock, Muscle & Body Soul

ORDER THESE HARD TO GET LPs only $3.65

204 Earth B.A. offices, 224 Pang- guins, 207 Dexter Gordon, 211 Cer- Perkins. 24 Conquista. 2403 The Party. 840 Adults Only. Marvin Luther King, 873 War Zone. The American Dream, Rare Singles by Pungables, Maddalena, Other. Only $3.65. Only 69¢ Send for Free Catalog!

DOOTONE RECORDS

606 W. 51st. Rel. 1330

LOS ANGELES, CA 90052

213-628-7788

DELTA RECORDS PRESENTS

"COTTON-EYED JOE"

A FANTASTIC INSTRUMENTAL RAGTIME REPRODUCTION

W. H. Lewis & Co., 240 S. 9th St.

MINNEAPOLIS, MINN.

WE CAME FROM THE SAME PLACE.

WE MIXED UP THE DATES.

WE CAN'T TAKE THE RESPONSIBILITY.

WE CAN BE AS SMART AS OUR BIGGEST MUSICAL FRIENDS & MAKE TOURS & RADIO, TV AND STORE ADVERTISING.

JIM ADAMS—(314) 343-7100

ATTENTION RACK JOBBERS

MUSIC STORE DISTRIBUTORS

1753 Central Ave.

Poughkeepsie, N.Y.

WE ARE

AT SUNBELT DISTRIBUTING

3137 Colonnade Int. Suite, Atlanta, Ga. 30316

or collect in Ga. (404) 488-2989

Ask for Don or Beverly

we will offer you the best service and the lowest prices.

—you're sure to be pleased.

Call anytime.

(If it's a free phone call—why not use it.)

Direct From Manufacturer

PRECISION DISCO KIT

Turned on or off, Standard & Custom—CHASING LIGHT SYSTEMS, Light Shows, MINI BALLS, Ceiling Turners, Pinwheels, Revolving Statues, Stripes, Solid State Chronos and more.

Write for free catalog

PRECISION INDUSTRIES, INC.

512 S.E. 32nd St., Ft. Lauderdale, Florida 33316

(305) 322-3756
LONDON—With the Polygram takeover of the Decca record and music publishing company, executives are noting a turnaround in the company's fortunes.

Polygram Leisure chairman Da- vid Fine made it clear that the bid was only for Decca's recording and publishing catalogs, and that the acquisi- tion was that once existing licensees deals have expired, they will be ex- cluded from within the network of Polygram affiliates.

Decca's distribution operation, he added, will not be acquired and that will result in 120 redundancies. Outside the deal are Decca's pressing plant, duplicating plant and recording studios.

Since these are of no interest to Racial, the electronics company bid- ding to acquire the remainder of Decca's operation, the likelihood is that they will be sold off.

In a statement giving background to the Polygram deal, Decca notes that its recording activities had suf- fered a reduction in volume of turn- over over the past few years, but adds that the high reputation of the classical catalog has been maintained and that Decca has steadily increased its investment in new recordings.

"Surrounded by the classical field, however, has not proved sufficient to maintain output and achieve profitability in recent world market conditions."

The statement says that the agree- ment with Polygram covers the sale of Decca assets with an aggregate book value at March 31, 1979, of £1.16 million. The deal provides for a payment on completion of a cash sum of £21.5 million in respect of the recorded catalog.

Of this amount, £9.08 million is a payment on account and is repayable to Decca out of the future sales of various and third party pressing fees attributable to records and prere- cordation. The record contract catalog from 1980-1982 do not reach the acquired level.

If they exceed the required level, and advances are paid to a max- imum of a further £13.6 million will be receivable.

The statement continued: "Poly- gram intends to maintain and pro- mote the established Decca and London labels and continues to foster the careers of Decca and Lon- don artists.

The agreement also provides for a payment on completion of £10.2 million, the share of a further sum of £4.5 million will be payable in the spring of 1980 on cer- tification of the net value of such assets.

Further payments in respect of net assets and dependent on sales and profits are over a period of a total around £2.8 million are ex- pected to be received during the course of 1981.

The assets of Decca's record and film operations which are not being sold to Polygram a net book value at March 31, 1979, of £22.8 million, the statement con- tinues.

Meanwhile, Racial said it will retain the US, in Spain, Vogue in France and Bel- gium, Polydor in Holland and Ger- many, with the exception of the Latin America and Australia, and Discombe for Japan.

Meanwhile, Anderson reported that Bjorn Ulvaeus and Benny An- derson of Abba have been putting down tracks for a new album to be released in October. This will be pre- ceded by two or three singles, the first being released to coincide with the opening of Decca's Japanese tour.

A one-hour television special "Abba Live in Concert," recorded in London and scheduled for broadcast on the U.S. tour was sold to a number of countries including Japan, Aus- tralia, Canada and West Germany, and a radio special on the group pro- duced by the BBC has been picked up by 15 European radio stations.

Abba Preps For Japan

CANNES—Polygram Interna- tional president Stig Anderson has revealed that the pop group Shinko Music of Japan during MIDEM to discuss details of Abba's five-date tour of that country in March.

The tour opens at the Budokan Hall in Tokyo on March 19, and will be big as treated by a major press reception for more than 600 journalists.

Anderson, who reviewed record li- censing deals for Abba with Discos Columbia of Spain, CBS for the U.K., and Discoteck of Japan, and publishing deals with RKM for Belgium and Alain Bou- bil, disclosed that the Japanese catalog now boasts 80 Abba songs, plus another 40 from the pre-Abba period.

A song by Abba member Agnetha Faltskog, "Take Me In Your Arms" while on the road in Paris, was placed with Union Songs subpublishers in England, France, Germany and Holland, and Anders- son also reported very positive inter- national response to new artist Thomas Levin, who was featured on the recent Abba tour singing his own composition, "Not Bad At All."

The group's current world tour in the US, in Spain, Vogue in France and Bel- gium, Polydor in Holland and Ger- many, with the exception of the Latin America and Australia, and Discombe for Japan.

Polydor in Holland and Ger- many, with the exception of the Latin America and Australia, and Discombe for Japan.

Meanwhile, Anderson reported that Bjorn Ulvaeus and Benny An- derson of Abba have been putting down tracks for a new album to be released in October. This will be pre- ceded by two or three singles, the first being released to coincide with the opening of Decca's Japanese tour.

A one-hour television special "Abba Live in Concert," recorded in London and scheduled for broadcast on the U.S. tour was sold to a number of countries including Japan, Aus- tralia, Canada and West Germany, and a radio special on the group pro- duced by the BBC has been picked up by 15 European radio stations.

SYDNEY—Quick thinking and decisive action on the part of staff at EMI's advanced Studio 301 complex has led to Australia's first digitally recorded album.

This is despite the fact that no digital recording equipment exists in the country.

During September, Sony brought a PCM-1600 digital converter and a BVU-200A digital recorder down from Japan for major studio to evaluate.

On the eve of the equipment's re- turn, however, a contract was signed for an analogue contra-deal with Sony which allowed it to record one digital album.

Highly acclaimed jazz group, Kerrie Biddell and Compared To What, were chosen from a very short list of Australian acts capable of lay- ing down a complete, competent al- bum in one evening.

"We would have been at a disad- vantage with any other act," says studio manager Nigel Wake. "They gave us what was very much a genu- ine sound. We didn't want a highly processed first album, we wanted an album that people could listen to. It was the first time the band had been recorded, and the session had a great feeling of immediacy. They were ex- tremely cooperative and, I believe, extremely pleased musicians!"

Three Sony Japan representatives, John I Ajimine, Yoshihiro Og- ura and Yoshihiro Ichino, were present throughout the session, of- fering technical assistance. The 2- track stereo recording, mixed through EMI's Neve 8078 desk, was stored on a three-quarter inch Sony videocassette, and cut onto lacquer at the end of the session using a Nea- man VMS 70/EX 74 lathe.

Assistant studio manager Steve Shultz points out that, except for one stare drum, equalization was entirely dispensed with. "We've got such a selection of mikes that we just went through them until we found those which gave the most appro- priate sound.

The finished product has been released as a 45 r.p.m. album, carrying three tracks per side (5.059 and 14.58 minutes respectively).

The jacket, sporting color perspec- tives of Studio 301, opens into a bag that contains EMI's side of the contra-deal. Laid out in not quite layman's terms is technical data on the digital process, looking rather like pages from an electronics journal.

"There's no doubt that we'll be going digital at 301," assures Wake. "but we've not yet decided which system will be purchased. Sony is, of course, on our short list."

EMI is currently seeking overseas releases on the album, and plans to sell metal parts of the original digi- tal tape to licensees.

Premier Aussie Digital Is Cut With Sony Equipment

BY GLENN BAKER

SYDNEY—Quick thinking and decisive action on the part of staff at EMI's advanced Studio 301 complex has led to Australia's first digitally recorded album.

This is despite the fact that no digital recording equipment exists in the country.

During September, Sony brought a PCM-1600 digital converter and a BVU-200A digital recorder down from Japan for major studio to evaluate.

On the eve of the equipment's re- turn, however, a contract was signed for an analogue contra-deal with Sony which allowed it to record one digital album.

Highly acclaimed jazz group, Kerrie Biddell and Compared To What, were chosen from a very short list of Australian acts capable of lay- ing down a complete, competent al- bum in one evening.

"We would have been at a disad- vantage with any other act," says studio manager Nigel Wake. "They gave us what was very much a genu- ine sound. We didn't want a highly processed first album, we wanted an album that people could listen to. It was the first time the band had been recorded, and the session had a great feeling of immediacy. They were ex- tremely cooperative and, I believe, extremely pleased musicians!"

Three Sony Japan representatives, John I Ajimine, Yoshihiro Og- ura and Yoshihiro Ichino, were present throughout the session, of- fering technical assistance. The 2- track stereo recording, mixed through EMI's Neve 8078 desk, was stored on a three-quarter inch Sony videocassette, and cut onto lacquer at the end of the session using a Nea- man VMS 70/EX 74 lathe.

Assistant studio manager Steve Shultz points out that, except for one stare drum, equalization was entirely dispensed with. "We've got such a selection of mikes that we just went through them until we found those which gave the most appro- priate sound.

The finished product has been released as a 45 r.p.m. album, carrying three tracks per side (5.059 and 14.58 minutes respectively).

The jacket, sporting color perspec- tives of Studio 301, opens into a bag that contains EMI's side of the contra-deal. Laid out in not quite layman's terms is technical data on the digital process, looking rather like pages from an electronics journal.

"There's no doubt that we'll be going digital at 301," assures Wake. "but we've not yet decided which system will be purchased. Sony is, of course, on our short list."

EMI is currently seeking overseas releases on the album, and plans to sell metal parts of the original digi- tal tape to licensees.

Brood Boosts Fresh Talent

AMSTERDAM—Hermon Brood, currently Holland's rock pop idol, has served a three-week jail sentence imposed for the burglary of a drug store- here some two years ago. He was used this time in prison to work out his new talents, and participate in the recording of his new album, Arica.

The crew for Brood and his group was also involved in the project, which includes an Arica compil- ation album "Fresh Talent In The 70's.

Young Dutch musicians, not yet professionally active in the record business, are invited to send lyrics or songs to Brood, who will make the fin- al selection of 12 tracks for the LP.

Brood will handle vocals on all the songs, with his group, Wild Re- mance, and some guest musicians.

The young writers will get liner-note credit, a share of royalties.

Additionally, Brood and Arica have offered a prize for the best cover design for the compilation sleeve. Brood, chastened by his re- cent experiences, says: "I want to prove that our fresh-talent plan will work. Not that we expect our pop song is not at all that difficult.

Joel For Charity

JERUSALEM—Billy Joel's 1980 European tour is launched March 1, with a special gala perfor- mance, the receipts going to the char- ity fund Keren Kinneret, which sponsors musical and cultural activi- ties in remote communities in Israel.

Joel gives altogether three perform- ances in this territory, the other two being in Tel Aviv.

www.americanradiohistory.com
LIGHT MOMENT—Wings guitarist Denny Laine introduces his wife, Jo, to the press at MIDEM to promote her disk debut, "Dancing Man." Not surprisingly, journalists also wanted to hear Laine's views on Paul McCartney's Japanese tour.

**More Censorship Worries At Greek State Station**

**BY JOHN CARR**

ATHENS—Radio censorship, believed to have been abolished with the end of the colonels' regime in 1974, is still proving a problem for record companies here.

In the latest outbreak, the military-run YENED radio network has refused airplay for the latest release by EMI artist Manolis Mitsias on the grounds that some of the tracks contain anti-American and otherwise demoralizing lyrics.

All tracks on the album are by Dimos Mouisis (music) and Nikos Gatos (lyrics). One song contains numerous references to Che Guevara, another ridicules the behavior of American sailors on shore leave, and a third is a lament on Greece's traditional poverty.

YENED's justification for the ban is that it is protecting public taste in refusing airplay to certain items of local repertoire. International repertoire is not affected.

But EMI and other companies feel that the Army officers running the network are engaged on a witch-hunt for any lyrics which might cast doubt on Greece's alliance with the Western democracies now that the East-West detente is under serious pressure because of the Soviet occupation of Afghanistan.

One major record company, Michael Matas, has ceased all cooperation with YENED. The firm's managing director, Michael Matas, claims his decision was prompted purely by the long delays—often up to two months—between submission of a new release and a verdict as to whether or not it has been passed for broadcasting.

Nikos Antypas, managing director of Polygram Greece, says he is resigning to the YENED censorship policy "as a fact of life." Even though his company has had no problems recently, he feels the possibility is always there "like a sword of Damocles."

The result of the YENED policy is that record companies are switching more of their advertising to the other state network, the civilian-run ERT, despite higher fees.

ERT, too, has been through a censorship phase, notably last winter when, in a burst of public-spirited idealism it threw out 80% of local repertoire releases. However the network abandoned the practice after concerted opposition from the record companies.

Matas believes that a similar concerted effort would be necessary to put an end to YENED censorship.

**New Studio In Auckland**

**BY PHIL GIFFORD**

AUCKLAND—A $250,000 studio which Auckland's first new full-size studio in almost 10 years. The 24-track facility will be named Mandrill Two and is scheduled to open in late March.

Mandrill already has one studio in Auckland, where American Kim Fowley produced New Zealand's album of the year for 1979, Streettalk's "Street Music" for WEA.

But Mandrill managing director, Glyn Tucker, who also acts as an engineer and producer, says the original studio is now usually fully booked for commercials, which interfere with the "good creative atmosphere" demanded by most rock artists.

A British Trident TSM mixing console, prewired for automation, will be teamed with American MCI tape recorders at the heart of the new studio.

Helping with the expansion of Mandrill is Bruce Lynch, back in New Zealand after several years playing bass for British stars Cat Stev- ens and Rick Wakeman. Lynch has injected money and his overseas expertise into Mandrill, and plans extensive work here as a producer.

Tucker says the new studio will be up to international standard. He says: "We have a lot of faith in the new Zealand recording industry, and in the standards of New Zealand artists. Obviously the home market can't make this new venture pay, so we'll be producing a product that will sell internationally. We believe this will be an incentive for New Zealand artists to record here, rather than go overseas."

**Cross The Wall**

LONDON—The export division of EMI Records UK has just completed another second deal to supply classical albums to the People's Republic of China. The first was in May last year.

The numbers involved by normal standards small: 4,000 disks worth about $19,000 this time, 2,500 albums in 1979. But to make any impact at all on a market that during more than 30 years of communist rule has been almost totally closed to the world record industry is an achievement in itself.

There's more than an element of inscrutability about the way the deal was done. Contact by EMI at a Chinese embassy cocktail party in July last year was followed by an exchange of letters at a rate of about one every 18 months.

Negotiations were conducted through the China National Publications Imports Corporation, the state body which all foreign trade is channelled, whether disks or tractors.

Orders, when they finally came, were for classical and 19th and 20th century works—Beethoven, Mozart, Tchaikovsky, even Vaughan Will- iams and Elgar among British composers—in quantities of between 25- 40 units per title.

What will become of this handful of albums among the enormous Chi- nese population, says EMI's Nor- mal Bates, is a complete mystery, though it's likely an official elite, rather than a peasan't's collective, will get first call.

Given China's ideological bias against western culture, EMI has made no attempt to secure similar deals for pop product, though if current political trends continue to soften China's attitude to Western trade, they can't be ruled out in the future.

It's appropriate EMI should be the company to make the break- through, since the very aniquated plant on Shanghai used by China's minute record industry is still techni- cally owned by EMI, having been left there when the British withdrew. Now China is in touch with the company asking for new equipment.

**EMI To Sell More Classics To Chinese**

**Cross The Wall**

LONDON—The export division of EMI Records UK has just completed another second deal to supply classical albums to the People's Republic of China. The first was in May last year.

The numbers involved by normal standards small: 4,000 disks worth about $19,000 this time, 2,500 albums in 1979. But to make any impact at all on a market that during more than 30 years of communist rule has been almost totally closed to the world record industry is an achievement in itself.

There's more than an element of inscrutability about the way the deal was done. Contact by EMI at a Chinese embassy cocktail party in July last year was followed by an exchange of letters at a rate of about one every 18 months.

Negotiations were conducted through the China National Publications Imports Corporation, the state body which all foreign trade is channelled, whether disks or tractors.

Orders, when they finally came, were for classical and 19th and 20th century works—Beethoven, Mozart, Tchaikovsky, even Vaughan Wil- iams and Elgar among British composers—in quantities of between 25- 40 units per title.

What will become of this handful of albums among the enormous Chi- nese population, says EMI's Nor- mal Bates, is a complete mystery, though it's likely an official elite, rather than a peasan't's collective, will get first call.

Given China's ideological bias against western culture, EMI has made no attempt to secure similar deals for pop product, though if current political trends continue to soften China's attitude to Western trade, they can't be ruled out in the future.

It's appropriate EMI should be the company to make the break- through, since the very aniquated plant on Shanghai used by China's minute record industry is still techni- cally owned by EMI, having been left there when the British withdrew. Now China is in touch with the company asking for new equipment.

**Cross The Wall**

LONDON—As West-East relations deteriorate, electronic band Tangerine Dream cross the Berlin Wall as the first West German group ever to be invited to play in East Germany...

Rapprochement between the di- vided Germanies has been under- way for some time and despite the Af- rican crisis, East German authorities showed no inclination to cancel this rock breakthrough.

Two concerts in East Berlin's Pa- last Der Republik were scheduled for the first days of February, some- what chaotically organized according to the group's Edgar Froese.
As we stand at the Threshold of a New Decade, this may well be the most important meeting you’ve ever attended!

Some of the Most Brilliant Minds of the Industry will meet the Challenge of a Decade of Decision.

Tackling such issues as:

- The Pursuit of Profitability in the Face of Spiraling Inflation.
- The Energy Crunch: What does it mean to the music/record industry?
- The Raw Material Shortage: Will we run out of pressing compound, Tape? Where will the new materials come from . . . and when?
- The Reality of Artist Royalties: Will the superstar demands yield to the economic pressures of the day?
- The Sounds of the Eighties: Will they be sufficiently exciting to accelerate the record industry’s growth?
- Piracy in the Home: How will the record and music industry combat home dubbing?
- The Third World: A new cultural and commercial frontier?

These and other primary issues will be thoroughly discussed by the industry’s foremost leaders from throughout the world.
Registration Form

Complete this form and mail it to either Billboard's European or USA office listed. Please register me for IMIC '80 Hyatt Regency, Capitol Hill, Washington, D.C., April 23-26, 1980. I am enclosing a check (or money order) for IMIC '80 registration in the amount of:

Note: Registration does not include Hotel or Air Fare Costs.

Name: ____________________________
Title: ____________________________
Company: ____________________________
Home Address: ____________________________
City: ____________________________
State/Country: ____________________________
Zip: ____________________________
Telephone: ____________________________

I wish to charge my registration to:
☐ American Express
☐ Bank Americard/VISA
☐ Carte Blanche
☐ Master Charge

Card Number: ____________________________
Expiration Date: ____________________________

Rates:
☐ $450 Early Bird (before February 22, 1980) $25 Spouse
☐ $550 Regular (after February 22, 1980) £101

Signature: ____________________________

Multiple Corporate Rate:
☐ $380 Early Bird Rate (before February 22, 1980) £175
☐ $450 Regular (after February 22, 1980) £201

*Second and subsequent registrations from the same company.

Accommodations Required (check one):
☐ Single
☐ Twin
☐ 1-bedroom suite
☐ 2-bedroom suite

(Confirmation will be sent to you) Circle One:

Hyatt Regency, Capitol Hill, Washington, D.C.

<table>
<thead>
<tr>
<th>Single</th>
<th>Double</th>
<th>One Bedroom Suite</th>
<th>Two Bedroom Suite</th>
</tr>
</thead>
<tbody>
<tr>
<td>$60</td>
<td>$68</td>
<td>$155-$300</td>
<td>$215-$350</td>
</tr>
<tr>
<td>£27</td>
<td>£31</td>
<td>£70-$135</td>
<td>£96-$161</td>
</tr>
</tbody>
</table>

Note: Should rooms no longer be available in the price range you have selected, next nearest price will be secured. Prices may vary slightly due to exchange rate at time of reservation.

There will be no refunds on registration cancellation after April 4, 1980, although substitutions may be made. Any cancellations prior to that date will be subject to a 10% cancellation fee.

Register early—registration fee will be $25 higher at the door.

Europe and U.K.
Helen Boyd
IMIC '80 BILLBOARD
7 Garaby Street
London W1V, U.K., England
Telephone: (21) 439-9411
Telex: 262103

U.S.A. and Others
Dave Kirkland/Nancy Falk
IMIC '80 Conference Coordinators
BILLBOARD
300 Sunset Boulevard
Los Angeles, CA 90069 U.S.A.
Telephone: (213) 273-7040 Telex: 69669

Helen Boyd
IMIC '80 BILLBOARD
7 Garaby Street
London W1V, U.K., England
Telephone: (21) 439-9411
Telex: 262103
Show Admiration, Respect in Industrywide Tributes

By Peter Jones

LONDON—Following news of the death of Sir Edward Lewis, tributes to his unique abilities have flowed in from all corners of the international music industry.

Sir Joseph Lockwood, parent board director of EMI Ltd., said: "In my view, he was one of the great industrialists of my time, and I've been very friendly with him, particularly over the past few years. Of course he was brilliant in the field of the responsibility while carrying on as chairman. He was a very emotional man, and very kind. I have terrific admiration and respect for him as a person.

L. Beechlevens, former sales and marketing director of Decca in London: "So passes one of the world's great industrialists, a Tycoon, a genius. He was probably the most knowledgeable man in the world from the days of the cylinder to the present day. We were privy to the fascinating adventures of the past, and I am certain that Sir Edward would have been a great leader in the 21st century."

B. Jones, record seller: "He engendered phenomenal loyalty from his staff, even within a love-hate relationship. He was fair and he was his word. An empire Ted's Decca was. He was one of the true greats.

Polygram president Coen Sollefeld: "In addition to being professional associates, Sir Edward and I had been friends for many years. But my personal feelings of loss are shared by the whole of the international music fraternity of which Sir Edward was so respected a member. He was, quite literally, a visionary, a pioneer who helped nurture a fledgling industry into the giant it is today."

"He will be missed but never forgotten. The joy he brought to countless millions around the world will live on, as will the grand tradition of recorded musical art which he established and with which he is forever and inexorably bound."

EMI president: "Those of us privileged to have known Sir Edward over many years will always remember him not only as a toasting and formidable businessman, but as a man of great humanity, and one who was always quick to recognize and appreciate good work, and to show consideration to those in difficulty. The world record industry has lost a giant, the like of whom we shall never see again."

Derek Hone, managing director of Pye Records, London: "At a time when the record industry had a very different structure to today's market, Sir Edward made Decca Records a major force in our industry. He set up London Records and so gained valuable exposure for British artists in the U.S.

"And direct signings such as Mano- vani, the Rolling Stones, Tom Jones and Engelbert Humperdinck helped to make his company tre- mendously successful. His decline in health in recent years was of concern to everyone in the record industry, all respecting and admiring his love of the business."

Maurice Kehn, chairman of CBS U.K.: "I knew Sir Edward only toward the end of his life, but as a welling American working in Lon- don I can only say it was a privilege to work in the same business. He was one of the great founders figures of the British music industry and we all owe him a lot for his efforts through- out the years."

Belgian Act Draws

BRUSSELS—EMI here reports that for the first time a Belgian rock group, Machiavel, has attracted a crowd in excess of 3,000 for a concert in the Vorst-National.

Most of the fans were from the Walloon area, though there were plenty from the Flemish region as well. This crowd-pulling success for the symphonic rock group clearly comes from sales of its album "Urban Games," and the single "Over The Hill."

Special Occasion: In one of his rare public appearances of recent times, Sir Edward Lewis is pictured here with members of the Moody Blues in London during June, 1988. At that ceremony, which also saw the launch of the group's "Octave" album, the late decca chairman awarded the Moosids a skew of platinum disks for worldwide sales topping 26 million.
BORN AGAIN—Motown artists Sveeta and Billy Preston are the happy recipients of a silver disk for their "With You I'm Born Again" duet, marking sales of 250,000 copies in Britain. The pair was in London for a promotional swing during January.

Finns Fight 'Dubious' Disks

BY KARI HELPALOITO

HELSELSK—In just a few months, the special anti impunity committee set up by Finnish copyright society Saaetavellaja Tekijainoikeustoimisto (TEOSTO) and local industry organization Aatia ja Kautilustunnustaja has made considerable investigative progress. The unit was created to counter the rapid increase in "dubious" recordings available here. It has unearthed a string of international productions, all of foreign manufacture; a Bob Dylan bootleg of Italian origin, though distribution of foreign bootlegs is not illegal here since Finland has not signed the Rome Convention; and a pile of foreign cover production with pictures of names of original artists in such prominence that purchasers may be misled.

Decca's Industry Pioneer

Continued from page 52

5th, Decca moved into the '60s with hits by groups like the Kinks, the Yardbirds, Bob Dylan, the Animals, The Rolling Stones and the Beatles. And today, Mr. Wall is still the man to talk to for a look at the up-and-coming artists in the music business.

In the latter case, the committee reported to the consumer's agent, a kind of local Omsbudsman, who promptly contacted three major retail outlets in Helsinki. The agent emphasized that a small-print sheet explaining that the recording "sounds like" or is "performed by" is not sufficient and has to be supplemented by an additional Finnish-language label.

An alternative, says the agent, is that all such records should be placed in a sales rack of its own.

Three retail outlets involved have already fallen in line with this requirement, and this is seen as a prelude to an all-out national effort to clear up the problem area. Main artists involved are Abba, Elvis Presley, Boney M, The Beatles and Olivia Newton-John.

Decca, the Music Publisher

DECCA is a music publisher and the leading music publisher in the world. It has a long history and a rich tradition of excellence, and it continues to be a leader in the field of music publishing.

Decca has a commitment to creating and promoting music that is both innovative and timeless. The company has a diverse catalog that includes works by some of the most celebrated artists in the history of music, as well as emerging talent.

Decca is dedicated to supporting musicians, composers, and songwriters and to providing them with the tools they need to succeed in their careers. The company offers a wide range of services, including songwriting, recording, and marketing.

www.americanradiohistory.com

NEW ZEALAND

(Continued from page 49)

A music industry group in New Zealand has called on the government to reinstate the country's first music award, the Silver Disc Award, which was abolished in 1983.

The Silver Disc Award was established in 1968 to recognize the highest-selling music albums in New Zealand. It was awarded to artists whose albums sold over 20,000 copies, and it became a significant milestone in the careers of many New Zealand musicians.

However, the award was discontinued in 1983 due to a decline in sales of music albums in the country. Since then, the industry has struggled to maintain its footing, with many artists feeling that they have been left behind.

The New Zealand Music People's Foundation, a group representing the country's music industry, has been pushing for the reinstatement of the Silver Disc Award for several years. They believe it is important to recognize the hard work and dedication of New Zealand musicians and to encourage the growth of the country's music industry.

The group is calling on the government to reinstate the award, which would help to boost the morale of New Zealand musicians and provide them with a sense of achievement and recognition for their hard work.

www.americanradiohistory.com

NEW ZEALAND

(Continued from page 49)

A music industry group in New Zealand has called on the government to reinstate the country's first music award, the Silver Disc Award, which was abolished in 1983.

The Silver Disc Award was established in 1968 to recognize the highest-selling music albums in New Zealand. It was awarded to artists whose albums sold over 20,000 copies, and it became a significant milestone in the careers of many New Zealand musicians.

However, the award was discontinued in 1983 due to a decline in sales of music albums in the country. Since then, the industry has struggled to maintain its footing, with many artists feeling that they have been left behind.

The New Zealand Music People's Foundation, a group representing the country's music industry, has been pushing for the reinstatement of the Silver Disc Award for several years. They believe it is important to recognize the hard work and dedication of New Zealand musicians and to encourage the growth of the country's music industry.

The group is calling on the government to reinstate the award, which would help to boost the morale of New Zealand musicians and provide them with a sense of achievement and recognition for their hard work.

www.americanradiohistory.com

NEW ZEALAND

(Continued from page 49)

A music industry group in New Zealand has called on the government to reinstate the country's first music award, the Silver Disc Award, which was abolished in 1983.

The Silver Disc Award was established in 1968 to recognize the highest-selling music albums in New Zealand. It was awarded to artists whose albums sold over 20,000 copies, and it became a significant milestone in the careers of many New Zealand musicians.

However, the award was discontinued in 1983 due to a decline in sales of music albums in the country. Since then, the industry has struggled to maintain its footing, with many artists feeling that they have been left behind.

The New Zealand Music People's Foundation, a group representing the country's music industry, has been pushing for the reinstatement of the Silver Disc Award for several years. They believe it is important to recognize the hard work and dedication of New Zealand musicians and to encourage the growth of the country's music industry.

The group is calling on the government to reinstate the award, which would help to boost the morale of New Zealand musicians and provide them with a sense of achievement and recognition for their hard work.

www.americanradiohistory.com
Nukes’ Fanfare: Right Way To Capture A Record Deal?

TORONTO—With the recent bout of label mergers and closings, the talent market has been put in a pinch as to how to make its pitch and to whom it should be directed at.

Because of the shrinking number of record deals available, acts are becoming increasingly competitive and sophisticated in their approach to the labels.

The Plasmatiques in New York recently destroyed an expensive audio visual gimmickry in an attempt to attract attention. A Montreal rocker recently colleted his “rejected” no-shows from advertising media and submitted them as his promo kit which was enclosed with a copy of his demo tape printed on disk and sent to local groups.

Local group The Nukes recently made their pitch to the media and record companies as part of their local club scene and by the time the full promotion wound up, the group and manager had run up the promotion by amounting to just under $3,000.

The Nuke’s fanfare included a 30-minute stereo videocassette and an elaborate media kit that came delivered in its own attached case marked “with free posters.”

Their approach was one of the more professional pitches, according to Dean Cameron, ad for Capitol here.

“American presentations tend to be more elaborate with limos and the like,” Cameron tells us. He regularly scouts such markets as Boston and New York, as well as handling the Canadian market.

What impressed Capitol’s Air and about the Nuke project, apart from their music, was the consistency of their promotional material, the quality and eye for detail.

“I’d have to say I was impressed with their promotional and stage presence, but I’m also impressed with the thoroughness and persistence of their management. Here is a group that has spent time developing a concept, a philosophy and their manager has been able to translate their ideas into useful promotional tools.”

Cameron’s perceptions on The Nukes and manager John Parsons don’t necessarily mean they have a record contract, but they have opened the doors, as it’s always the case with the label. Other record company air people were in attendance for their showcase, as well as a number of media delegates. All of this was carefully planned out, weighed and budgeted for.

Manager John Parsons set down with his band about eight months ago to plot a course of action that took into account enough group related details to sell a book. Their two-inch thick prospectus not only mapped out immediate career details but also long range plans such as staging effects for large audiotoriums and approaches to touring.

An outside visual artist was brought in to design a logo for the group and “because we wanted to stress the group’s visual dynamics as much as their music,” Parsons reports, “we decided to go with a videocassette.”

The five-song, 30 minute tape was done with a stereo audio track, mixed by producer Mike Corbett. The audio was later released with their media kit in cassette form. Dubs of the video have also been shown in Europe through group contacts based there.

With their promo kit and the videocassette completed, Parsons brought in New York publicist Charlie Coner to phone media reps in this city to notify them of the showcase. This done in conjunction with the press materials being delvered and a direct brief to the date being mailed out to media and record company people.

Beyond this, Parsons had investigated getting some cracking backing as well as negotiating with the Royal Bank of Canada for future cash funding. This line now is the record deal and this is how they came to spend $27,500 in the past few months.

After viewing their show, presenting the media kit and generally absorbing the detail that has gone into their vision of Nuke rock, it hard not to be impressed. But then again, this is but one group in one city in one country counting one record contract. And there are many more doing likewise. Competition is stiff today and $30,000 is not considered a high budget by today’s standards.

Nor is it a low budget and certainly it is a buyer’s market.

Oliver Sellout

TORONTO—A turnaround for this city’s stead&Imprint rock club, the Royal York, saw James Oliver recently sell out 17 straight nights, to be followed by names such as Rupert Holmes, Tina Turner and Ellis Fitzgerald. Oliver is reportedly the only artist aside from Tony Bennett to presell a two-week stint at the time and dinner room.

Finns Set Date For Music Fair

HELSINKI—After many months of argument and debate, Finland is to have its own international music fair, which is to take place this year (Aug. 8, 13) in Turku, and to be closely linked with the annual Turku Music Festival, which contains a major rock showcase.

According to Ousuukam Turun Musiikin, Ylioppilaiden, the fair is to spotlight “all aspects of modern music, particularly its role as a world-wide phenomenon across media.”

Musical instruments, sheet music and playback equipment, records and vinylUri are on show, with lectures and relevant movies also featured.

For further information from: Ousuuska Turun Musiikin, Puolakalankatu 1,20100 Turku 10: Telephone (921) 334440.

Record Price $1

DUBLIN—the 15th Castlebar International Song Contest and Orchestral Competition in the County Mayo center this year (Oct. 6-11) is offering a record $35,000 in prize money, with $12,000 going to the winner of the song contest.
Bryants Now Singing As Well As Writing

*Continued from page 45

This is the beginning of a whole new career for us.*

The Bryants find it difficult to even estimate the number of songs they’ve written. “We write in 500 page legal pads,” according to Professor Cohen, “and right now we’re in our 15th folder.”

Such diverse artists as Herb Alpert, the Grateful Dead, Eddy Arnold, Dean Martin, Elvis Presley, Jerry Vale, the Everly Brothers, even Bob Dylan have cut Bryant songs. Basically, every major country artist including Lorrie Lynn, Joni Lynn, George Jones and Moon Maybelle Carter have also cut songs by the Bryants.

In addition to writing, the Bryants also publish their own material through their own record company. The office, run by Nona Thomas, communicates daily with two full-time promotion men, Fred Benson in Los Angeles and Paul Gullis in Chicago.

BIG PLANS FOR DEBBAVE

*Continued from page 42

Ridge Boys and Jim Ed Brown and Helen Cornelius.

In the mid-70s, Elektra Records signed Rabbitt as an artist in the production efforts of David Malloy, also an officer of Debbave/DiBratpath. Writers have been responsible for 11 of Rabbitt’s No. 1 country records.

In 1977 the firms added writers Alan Ray, Dan Tyler and Overstreet. Stevens brother in producing career in 1978, scoring three chart records with Wood Newton, and coproducing, with Jim and David Malloy, Stella Parson.

Besides top country action, recent Rabbitt records have consistently hit the Billboard Hot 100 and Adult Contemporary charts.

The Bryant’s two sons, Dane and Dell, are also involved in the music business. Dane, formerly general manager of House of Bryant, is currently partner in Pat Publishing and Wild Tracks Studios, where the Bryants are recording. Younger Dell is director of performing rights relations for BMI in Nashville.

“There’s hardly a day goes by that we don’t get some sort of an idea for a song,” says Boudleaux. “A lot of days we get five or six ideas for a song and finish them. Other days we don’t finish anything.”

“We feel for us, there is a new turn coming in the road,” reasons Felice. “It’s like approaching a new era.”

Set Toronto Office For Creative Music

LOS ANGELES—The Organization of Creative Music Publishers, a group building a proliferation of “collection agency” houses in recent years, has opened a Toronto chapter, headed by Brian Chater of Irving/Almo there.

The organization has also formed five member publication committees and has formed plans for a creative workshop seminar to be held in May, a critique sheet to aid new songwriters and a monthly newsletter.

The body’s steering committee includes founding members Steve Bedell, Eddie Lambert, Irwin Mazur and Billy Mott.

Skelrov Signed

LOS ANGELES—Gloria Skelrov, who has written several top 10 pop and country tunes, joins Interworld Music Group with a longterm songwriting agreement. She has penned tunes recorded by Frank Sinatra, Anne Murray, Cher, Glen Campbell, Tanya Tucker, the Carpenters and Dusty Springfield, among others.

/prelude pubs

last summer. However, many songs did not achieve the 25,000 minimum dollars due to recent weeks that additional bonus monies were received.

As well as $1,000, BMI bonus rates, songs were entitled to the extra payments under the following formula: 1% times the base rate payment; Plateau B: 100,000 to 499,999, 2% times the base rate payment; Plateau C: 500,000 to 999,999: 2½ times the base rate payment; Plateau D: 1,000,000 and up: 3 times the base rate payment.

The new formula reduces the maximum payment from 25,000 to 49,999: B: 50,000 to 299,999: C: 300,000 to 999,999. In this formula, the major area of performance payment, the base rates involve local AM groups and network find local FM and network AM performances.

In local AM, each performance is entitled to 6 cents within Group 1, described as a radio station which, for the latest calendar year prior to the performance for which figures are available has paid BMI $4,000 or more, while the Group 2 stations, in which the base rate is 2½ cents, includes payments of less than $4,000 to BMI.

Local FM payments per performance amounts to 1½ cent, while network AM payments are 2¼ cents. While U.S. network television feature performances will be counted in comparison with the plateaus of a song, such performances themselves are not subject to bonuses, falling under separate base rate formula.

A BMI spokesman notes that the reduced plateau formula is partially designed to give room for increased payments for country and FM-originated performances, both of which do not have the local bundling association as pop or AM outlets.

BMI originally adopted a plateau system for country songs, to democratize the system of payments and recognize works that are frequently used as surf and other “program fillers,” bonuses were based on performances of a publisher’s entire catalog.

Building Starts On WEA’s N.J. Center

MARLTON, N.J.—WEA has broken ground for a $2.7 million Eastern region recording center at Greentree Village here. When completed this fall, the 122,000 square foot facility in a warehouse facility will serve as the distribution center for records, audio tapes and videotapes for the company extending from New York to Virginia.

Present offices and warehouse are located at 11 Mount Laurel, N.J., also in suburban Philadelphia.

New Album Sound

LOS ANGELES—Three motion picture soundtrack albums—The Rose,” “Roller Boogie” and “French Postcard” have been released utilizing a new electronic process designed to enhance the album’s sound.

The soundtrack LPs were recorded using the Aphex Aural Exciter, manufactured and marketed by Aphex Systems, Ltd., Los Angeles.

The Aural Exciter has been used by more than 500 record artists, and this marks the unit’s second use in soundtrack releases. The Aphex was first used on the “Grease” album.

Signed by Ted Deikel, Pickwick’s top executive. After a short preface in which Deikel warns the danger of counterfeit merchandise to the industry and internally, he enumerates a six-point mandate.

In the future, all vendors must receive company approval and have a vendor extension form. No purchases except from approved vendors are allowed except where company approval is granted.

No product except from an approved vendor shall be carried from such a vendor without committee okay.

Any contemplated purchase at an unusually low or high price requires the approval signature of a Pickwick employee one level higher than the purchaser.

‘No hand’ checks are to be written to a vendor without express written approval of a management committee. All business unit manager in each local operation is responsible for implementing and enforcing these new rules.

Reports have it that the Goody-alleged illicit goods were found after Polygram Distributing had issued the credit memo covering the entire return. Part of this return is purportedly worth $400,000. This number may be what Polygram placed on this initial discovery.

Based upon experience of enforcing anti-piracy laws, there have been on counterfeit surveillance, the normal discovery of large or small amounts of counterfeit product at any level is not coincidental.

Because it is so difficult to distinguish legitimate from fraudulent labels, it is assumed that all such albums must be farmed to look for specific album titles believed to be counterfeit.

All such albums then are pulled from inventory and spot checked to authenticate number as supplied to labels from pressing plants, off-color register on covers and other such shoddy packaging.

When contacted, Jules Yarnell, Recording Industry Assn. of America special counsel on piracy, declined comment. At present, it was known that Joe Cohen, executive vice president of the National Assn. of Recording Merchandisers, had been alerted to the situation. He could not be reached for comment.

www.americanradiohistory.com
WASHINGTON—Only a week after the Federal Communications Commission issued its unprecedented ruling that RKO General may lose its radio-television licenses, a new decision suggests that criminal activities by a parent company do not necessarily jeopardize the broadcast licenses held by that company’s subsidiary.

The new ruling finds Westinghouse Broadcasting Co. qualified to hold a television license (WPIT-TV, San Francisco) even though Westinghouse Electric Co., the parent, has been found guilty of making illegal foreign payments.

The difference between the RKO case and the Westinghouse case, the FCC finds, is a matter of how closely the broadcast companies are tied to their parent organizations.

In the Westinghouse case, the Commission found Wednesday (30) that the parent company’s misconduct does not reflect on the character of the broadcasting company which owns 13 radio and TV stations.

Group W, Westinghouse’s broadcasting arm, operates autonomously, says the FCC, whereas RKO’s management is closely held by General Tire & Rubber Co., the parent organization which has been engaged in improper activities including domestic political contributions and illegal foreign payments.

Clark Seeking $574,707 From Buddah Firm

NEW YORK—Dick Clark is seeking at least $574,707 in a breach of contract suit in U.S. District Court here against Buddah Records, his former label. In the complaint, Clark claims royalties for the sale of an album, 'Dick's Party Hits,' for the years 1968 and 1973.

The enterainer declares in the action that he entered into an agreement with Buddah on April 5, 1973 whereby Clark would produce and release an album of his performances. Buddah was to advance to Clark $15,000, from which Buddah would pay the cost of such an album.

Clark declares in the complaint that Buddah, in failing to account and pay to him within 30 days of the published dates due sums due him.

While the action claims that Buddah did not make all its books available to Clark, it was determined from financial statements made available that Buddah owed Clark $574,707.

Solvoveld Keynotes

• Continued from page 1

FCC Clears illegal foreign company's subsidiary.

Broadcast companies are not necessarily liable if their parent organizations.

The decision suggests that criminal activities by a parent company do not necessarily jeopardize the broadcast licenses held by that company’s subsidiary.

Solving the problem of how closely the broadcast companies are tied to their parent organizations is the Westinghouse case, the FCC finds, is a matter of how closely the broadcast companies are tied to their parent organizations.

Group W, Westinghouse’s broadcasting arm, operates autonomously, says the FCC, whereas RKO’s management is closely held by General Tire & Rubber Co., the parent organization which has been engaged in improper activities including domestic political contributions and illegal foreign payments.

Clark Seeking $574,707 From Buddah Firm

NEW YORK—Dick Clark is seeking at least $574,707 in a breach of contract suit in U.S. District Court here against Buddah Records, his former label. In the complaint, Clark claims royalties for the sale of an album, 'Dick's Party Hits,' for the years 1968 and 1973.

The enterainer declares in the action that he entered into an agreement with Buddah on April 5, 1973 whereby Clark would produce and release an album of his performances. Buddah was to advance to Clark $15,000, from which Buddah would pay the cost of such an album.

Clark declares in the complaint that Buddah, in failing to account and pay to him within 30 days of the published dates due sums due him.

While the action claims that Buddah did not make all its books available to Clark, it was determined from financial statements made available that Buddah owed Clark $574,707.

New Wave

• Continued from page 4

"When Medam's Organ and Hardart (two art galleries where new wave groups perform) opened, dozens of bands appeared. When d.c. space started playing new wave, tons of new bands came out of their basements.

Robert Goldstein of the Urban Verbs, disagrees, however. He believes the lack of a full-time show case may have been good for the local scene. "A loose organization of people has been putting concerts on at places like the Ontario Theatre, the Corcoran Gallery, even a V.F.W. hall in away Virginia," Goldstein says. "The scene revolves all over town this way and there are more opportunities for bands to play."

Gigantic Beatles Tribute

• Continued from page 3

Knots' entertainment director, Tommy Walker, set up the Beatles show with Kaufman. In fact, Knots and Kaufman are 50-50 partners in developing this show, and Kaufman is the first planned date Manhattan's Radio City Music Hall sometime in May with former dates planned for fairs and other amusement parks.

Naf Lebowitz is associated with the Music Hall, according to Paul Keyes, producer and head writer of the special, "Caesar's Palace went to Sinatra in 1969. The people and said it would like to throw a party for his 40th year in show business and it would like to do it on his birthday. (Sinatra's birthday is Dec. 12 and the entertainment for the appearing at Caesar's Palace in Las Vegas since 1969.)

"Sinatra's people (Rudin) asked me if I would produce the evening for Caesar. When I explained what I would like to do, there was a general consensus the production would be a great tv show."

"The tv show just evolved out of the show (for the Las Vegas show) and independent producer, was Keyes' coproducer and writer. Hugh Lannard, Sinatra's sons-in-law produced the production which NBC bought as a polished program.

Knots was looking for a star-studded crowd of entertainment figures with Sinatra performing in concert along the Las Vegas Strip.

If you didn't watch the closing credits real close you'd never know that the show was owned by Bristol Productions, not NBC, which merely served as the vehicle for the Sinatra produced show's transmission.

Gigantic Beatles Tribute

• Continued from page 3

Knots' entertainment director, Tommy Walker, set up the Beatles show with Kaufman. In fact, Knots and Kaufman are 50-50 partners in developing this show, and Kaufman is the first planned date Manhattan's Radio City Music Hall sometime in May with former dates planned for fairs and other amusement parks.

Naf Lebowitz is associated with the Music Hall, according to Paul Keyes, producer and head writer of the special, "Caesar's Palace went to Sinatra in 1969. The people and said it would like to throw a party for his 40th year in show business and it would like to do it on his birthday. (Sinatra's birthday is Dec. 12 and the entertainment for the appearing at Caesar's Palace in Las Vegas since 1969.)

"Sinatra's people (Rudin) asked me if I would produce the evening for Caesar. When I explained what I would like to do, there was a general consensus the production would be a great tv show."

"The tv show just evolved out of the show (for the Las Vegas show) and independent producer, was Keyes' coproducer and writer. Hugh Lannard, Sinatra's sons-in-law produced the production which NBC bought as a polished program.

Knots was looking for a star-studded crowd of entertainment figures with Sinatra performing in concert along the Las Vegas Strip.

If you didn't watch the closing credits real close you'd never know that the show was owned by Bristol Productions, not NBC, which merely served as the vehicle for the Sinatra produced show's transmission.

Knots' entertainment director, Tommy Walker, set up the Beatles show with Kaufman. In fact, Knots and Kaufman are 50-50 partners in developing this show, and Kaufman is the first planned date Manhattan's Radio City Music Hall sometime in May with former dates planned for fairs and other amusement parks. Naf Lebowitz is associated with the Music Hall, according to Paul Keyes, producer and head writer of the special, "Caesar's Palace went to Sinatra in 1969. The people and said it would like to throw a party for his 40th year in show business and it would like to do it on his birthday. (Sinatra's birthday is Dec. 12 and the entertainment for the appearing at Caesar's Palace in Las Vegas since 1969.)

"Sinatra's people (Rudin) asked me if I would produce the evening for Caesar. When I explained what I would like to do, there was a general consensus the production would be a great tv show."

"The tv show just evolved out of the show (for the Las Vegas show) and independent producer, was Keyes' coproducer and writer. Hugh Lannard, Sinatra's sons-in-law produced the production which NBC bought as a polished program.

Knots was looking for a star-studded crowd of entertainment figures with Sinatra performing in concert along the Las Vegas Strip.

If you didn't watch the closing credits real close you'd never know that the show was owned by Bristol Productions, not NBC, which merely served as the vehicle for the Sinatra produced show's transmission.
Rookie Acts Key To Early 1980 Product

Warner Bros. has changed its policy on artist support. According to Ed Rosenblatt, senior vice president, sales and promotion, "Our tendency previously was to spend a ton of money when the record was initially released."

Assistance in preparing this story provided by Gary Darling, James Altman, Alan Penchantsky, Mike Hyland, Roman Rokaz, Doug Hall, Richard Nuner, Irv Lichtman and Jim McCullough.

"We had all kinds of advertising, both consumer and trade, in-store displays, T-shirts, satin jackets and other gimmicks. Then six or eight weeks later when the record started to happen, we would have to spend the same amount of money again."

"What we're doing now is letting our staffs of sales and promotion people work these records in various areas and create some excitement before we go in with these ancillary areas of expenditures."

Among the new CBS acts released in January were the Romantics, Bruce Woolley & the Camera Club, Chisolm & Spence and the still relatively new Clash which is expected to be supported with a marketing push.

CBS plans some major releases throughout the remainder of the first quarter with albums by Heart, Elvis Costello, Journey, Bob Seger, Billy Joel, Beach Boys, Joe Perry (of Aerosmith), Barry White, Rachel Sweet and Ian Gomm.

New from Atlantic are Gary Numan, Off Broadway, U.A., Survivor on the Scotti Brothers label, Shooglar and the Flying Lizards on Virgin.

Major releases still due this quarter from Atlantic and its custom labels are by the Rolling Stones, Firefall, Sister Sledge and Genesis. Elektra/Asylum released only one newcomer this quarter, Sue Saad & the Next on Richard Perry's Planet label. The band is doing some select club dates. Major releases are expected in February from Linda Ronstadt and Warren Zevon.

Polydor released debut albums by Datt, 3-D, 999, and Sham 69. Forthcoming debut albums are expected from Roni Cooper, Heroes, Marty Webb, and Benny Mandones.

A new John Denver album will contain debut RCA releases from Airplay, the second Max Dehann and Jesse Barrich set. Kaylan & Roccotta and Photoglo on 20th Century Fox.

Arista released first time albums by D.L. Byron, Hiroshima and David Wolf with a debut album by Willie Nile expected shortly. The remainder of Arista's first quarter releases are by Raydio and Iggy Pop. States CBS Roy Windi, Nashville director of marketing: "No company in 1980 is going to spend dollars on point of purchase merchandising until the demand is there."

"With Lacy J. Dalton we will follow her success very closely, with time buys at selected radio stations where her singles have met success."

Following the second RSO Rockers album are Andy Gibb's "After Dark" and John Stewart's "Dream Babies Go Hollywood."

New albums from MCA include Ray Van Hoy, the second album from Axe and Heat with the remainder of the quarters releases comprised of steady selling country acts as well as the soundtrack from "Coal Miner's Daughter," all of which will be tied into the label's on-going "Country Time" promotion.
LOS ANGELES—Visa and JEM Records have instituted similar suits in Federal District Court and Superior Court charging Gregory Shaw, doing business as Bomp Records, with violating an exclusive distribution contract.

The plaintiffs charge the new wave defendants, including Vox Records, Alternative Music Distributors and Bomp/London, broke the binder by releasing directly numerous albums, constituting the distribution contract.

Shaw, according to the filing, failed to deliver the records or “Live At The Whisky,” as per the contract to the plaintiffs. In addition, Shaw and the former voices of Donna and Sandra Rhodes (Sandra also plays lead rhythm and electric guitar), Charles Charlies’ vocals and sax with the meticulous production of the Albrights and the result is some flawless melancholy rock. The title track and first single, “Take the Line,” is a trite and string-

struck guitar riffs and memorable hooks. Harmonies on a few cuts bring to mind the Bee Gees’ “Saturday Night” sound through this band’s production with an originality of its own.

Best cuts: “Scandal,” “Give It To You,” “Love Is Gone,” “Crazy.”

GALLAGHER, United Artists LT1019. Produced by Ken Kragen, Jim Maize. Hailed as “the comic of the 80’s,” Gallagher has been the butt of many writers’ jokes. His big band approach, with the inclusion of top-notch comics, is the perfect vehicle. Gallagher, although often criticized by some, is one of the most successful and entertaining comedians of our time.

Best cuts: “Language,” “Scrooge,” “Knives in the Dark.”

CHRISTINA, Ze Records ZA33007 (Buddah/Arista). Produced by August Darnell. Ze Records put out not only some of the most avant-garde rock music, but also some of the best albums around. First with Darnell’s Captain Led Zeppelin and now with “Christina,” a record by the singer of the same name, written and produced by August Darnell. This is the band’s second LP, following their successful 1980 debut, Samson’s hammer. The music is sexy and swinging with upbeat as well as downtempo, and it doesn’t sound commercial. The album is a showcase for Darnell’s talents, with the material’s always changing.


ROHDE, CHAMILERS, RHODES—Scandal, Radio G5SSO1. Produced and engineered by Ron Shields and Eddie recommendation, lasting two of the most successful albums of 1980. They have been well received by the critics and have received widespread airplay.

Best cuts: “Sunny Love,” “I’m a Good Girl With Me.”

STANDUP AND WANTING Music Contracts

NEW YORK—The Zadoc Institute launches a new record label, called “Zadoc Records.” The label will be affiliated with Zadoc Records, which was founded by artist Ronald Zalkind in 1979 and is a subsidiary of Zadoc Records.

Best cuts to be held on Saturday, April 29 at 10:45 a.m. to 4:45 p.m., consist of panel discussions led by industry veterans. These sessions will cover topics such as “The Future of Music Business,” “The Marketing of New Artists,” and “The Business of Music.”

Other events include: a discussion on the future of the music industry, a panel on the role of technology in music, and a workshop on distribution and sales.

In addition, the Zadoc Institute will host a conference on the future of the music industry, which will feature speakers from the music industry, academia, and technology.

The conference will be held at the Zadoc Institute, located at 160 West 66th Street, New York, NY 10023. For more information, please visit www.zadocinstitute.com.
They say you can’t please all of the people all of the time.

But we don’t believe it.

At Elektra/Asylum, we have something for everyone.
The Entertainment Company of the 80’s

**NEW! Announcing Another CANDY STRIPE FIRST!**

**METAL TAPE SPECIALS**

<table>
<thead>
<tr>
<th>Brand</th>
<th>Description</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>TDK</td>
<td>Metal Tape Cassette MA C60</td>
<td>$2.09</td>
</tr>
<tr>
<td></td>
<td>Metal Tape Cassette C60 Min.</td>
<td>$4.19</td>
</tr>
<tr>
<td></td>
<td>Metal Tape Cassette C90 Min.</td>
<td>$4.59</td>
</tr>
<tr>
<td></td>
<td>Metal Tape Cassette C90 Min.</td>
<td>$5.99</td>
</tr>
<tr>
<td>FUJI</td>
<td>Metal Tape Cassette C60 Min.</td>
<td>$4.19</td>
</tr>
<tr>
<td></td>
<td>Metal Tape Cassette C90 Min.</td>
<td>$4.59</td>
</tr>
</tbody>
</table>

**VIDEO**

**THE WAVE OF THE 80’s!**

CANDY STRIPE PRESENTS 1980’s FIRST VIDEO SALE

- **TDK**
  - VHS-120 (plays up to 6 hrs.)
  - Super Quality
  - 1-49: $14.99
  - 50+: $13.99

- **FUJI**
  - VHS-120 (plays up to 6 hrs.)
  - Super Quality
  - In Plastic Box
  - $14.99

- **AMPEX**
  - Beta L-500 (plays up to 2 hrs.)
  - 1-19: $10.99
  - 20+: $10.49

- **DUPONT**
  - Beta L-750 (plays up to 3 hrs.)
  - 1-19: $14.99
  - 20+: $13.99

- **SAIYOY**
  - Beta L-750 (plays up to 3 hrs.)
  - $13.99

**NEW! LOOKING FOR MICRO CASSETTES?**

- TDK Micro Cassette C-60 3 Pack
  - $7.99

**Isn’t It Time You Got A Piece Of The Pie?**

5% REBATE

(Off Reg. Low Prices)

When you buy 144 or more assorted MAXELL Cassettes, 8 Tracks and Reel to Reel and submit a picture of a Maxell IN STORE DISPLAY

(CALL OR WRITE FOR OUR SPECIAL LOW PRICES)

**SOUND GUARD**

**THE FIRST VIDEO HEAD CLEANER**

An Automatic Sale To Every Video Owner

**COLLECTOR’S ITEM! BEATLES STAMPS**

- Original 1964 Issue Made In England
- (100 Stamps Per Pack)
- $3.00 ea.
- (Save $4.00)
- (Value $15.00)
- 24 Sets Per Box
- Only $48.00

**SAIYOY**

- The Only Brand of Carrying Case

- Available in Assorted Colors
- Non-Abrasive, Non-Vinyl
- One Year Warranty
- Colorfully Boxed
- Etc. To Master Carton
- Flocked Rayon Interior
- Prevents Static

- Limited Quantities
- WE RESERVE THE RIGHT TO LIMIT QUANTITIES - PRICES SUBJECT TO CHANGE

**MAXELL**

- 8 Track 90 Min.
- 4 Pack LN Series
- In Free Hard Plastic Case
- Super Price
- $6.99

**MEMOREX**

- C60 2 Pack
- Cassettes
- Buy 1 Get 2nd for 1/2 price
- Super Price
- $2.59

**AMPEX**

- Buy 3 Cassettes and get 1 FREE!
- Super Price
- $4.69

**APPAREL**

- Attn: Radio Station Disc Jockeys & Dealers
- Green or White Sleeves
- 7" Green: (1,000) 19.50
- 10" Green: (1,000) 35.50
- 7" White: (1,000) 25.50
- 10" White: (1,000) 37.50
- 12" White: (1,000) 40.75
- 12" White: (1,000) 43.50
- 12" White: (6,000) 37.50

**STACKABLE HOME STORAGE UNITS**

- 45 Unit 3.90
- Holds 35 45 Tracks
- LP Poly Sleeves
- 12" Heavy Wt. Poly Plain (1,000) $42.95

**COFFEE TABLES**

- Holds 24 Tracks
- MC 3d - Cassette Revolving Carousel Holds 3d
- MC 36 - Cassette Revolving Carousel Holds 36

**LAST CHANCE BEFORE 11% PRICE INCREASE!**

<table>
<thead>
<tr>
<th>Brand</th>
<th>Description</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>MAXELL</td>
<td>Cassette Hold $24</td>
<td>10.49</td>
</tr>
<tr>
<td>MAXELL</td>
<td>Cassette Hold $20</td>
<td>10.49</td>
</tr>
<tr>
<td>MAXELL</td>
<td>Cassette Hold $20</td>
<td>12.99</td>
</tr>
<tr>
<td>MAXELL</td>
<td>Cassette Hold $24</td>
<td>20.99</td>
</tr>
<tr>
<td>MAXELL</td>
<td>Cassette Hold $24</td>
<td>2.39</td>
</tr>
<tr>
<td>MAXELL</td>
<td>Cassette Hold $26</td>
<td>15.99</td>
</tr>
</tbody>
</table>

**NEW! LOOKING FOR MICRO CASSETTES?**

- TDK Micro Cassette C-60 3 Pack
- Only
- Price

Candy Stripe Records • 371 So. Main St., Freeport, N.Y. 11520 • (800) 645-3747 • (800) 645-3748

**TELEX: 126851 CANSTRIPE FREE**

**DEALERS & INSTITUTIONAL ACCOUNTS ONLY**

Expires Feb. 15, 1980

www.americanradiohistory.com
THE KNACK—Baby Talk Dirty (3:49); producer: Mike Chapman; writers: D. Fegg, B. Avenue; publishers: Eighties Music, Capitol P4812. Do they sing first single from the Knack's "But the Little Girls Understand" sound too much like a rewriting of "My Sharona" with its identical guitar, similar vocal and a battlefield lyric? Is hopefully the rest of the album will be a bit more adventurous.

HEART—Even It Up (3:45); producer: Mike Fieger; con- nection: writers: A. Wilson, S. Emis, T. Wilson; pub- lisher: Strange Eugoria/Know ASCAP; Epic 95084 (CBS). Front Book's letter perfect, typical heart rocker that breaks little new ground. Ann Wil- son's dynamic vocals are out in front of the gutter dominated arrangement.

FOREIGNER—Women (3:25); producer: Roy Thomas Baker; credit: M. Jones; writers: A. Wilson, M. Rodgers; publisher: Papa...Know ASCAP (EMI). Single from the "Head Games" album contains the kind of lyrics that have given this group way too many no-pop stations. Yet strong vocals and hot guitar licks give the track a solid rock edge.

BAD DOG—Eeny Emy Eve (3:58); producer: Ron Haffine; writer: Haffine; publishers: Atrium/Blackweed ASCAP (EMI). Capitol P4815. Second single from "Sometimes You're Never" is a public offering, written by a guitar solo. Airplay should cross several formats.

recommended

PRINCE—Why You Wanna Treat Me So Bad? (2:49); pro- ducer: Prince; writer: Prince; publisher: Emery Creep 57th Birthday, Warner Bros. Original songs by performers who have never been under recording wheel. "Why You Wanna Treat Me So Bad?" has been extremely successful for the album, which Karma and WFBQ have put together for the sec- ond consecutive year. Net proceeds go to the Foundation.

KARMA/BOND—Bad Baby Don't Go (3:17); year: 1980; writer: R. Edwards; publishers: G. Williams (ppard) BMI, Capitol P4812. Original tracks have been recorded by a few different producers and labels. "Bad Baby Don't Go" is a nice track with pleasant vocals and a nice groove.

recommended

THE GAP BAND—Don't You Want To Get Up And Dance (Oop, Oop, Oop) (3:29); producer: Lonnie Harr- ris; writer: S. Harris; publishers: Epic 951192 (CBS). The band has a cool, soulful sound and lyrics and horns add a nice touch.

BEN E. KING—Music Trance (3:40); producer: Ben DeCo- llege; writer: K. King; publisher: Epic 951363. Original songs by performers who have never been under recording wheel. "Music Trance" has been extremely successful for the album, which Karma and WFBQ have put together for the second consecutive year. Net proceeds go to the Foundation.

THE DUCER, WINNINGER, KRIEGER BAND—Just Like The Weather (3:30); producers: James Newton Howard, Andy James, Michael Hedges; C. Socolof; writer: A. Socolof; publishers: April/Osakick ASCAP/Blackwood BMI, Columbia (120).

~Recommended~

RAINBOW—All Night Long (3:49); producer: Roger Glover; writers: Blackmore, Glover; publishers: Thames Talent BMI. Polydor P072050.

PRISM—You Walked Away Again (3:40); producer: Bruce Farrow; writer: B. Farrow; publisher: Squashion PRODUCAN. Capitol P4812. Single from the album, a typical rock song that is not memorable.

CAROLYNE MAS—Swing (3:50); producer: Steve Huff; writer: Carolylne Mas; publishers: Eggs and Coffee/CAAP, Mercury 4639. Single from the album, a typical rock song that is not memorable.

SURVIVOR—Somewhere In America (3:58); producer: none listed; writer: Jim Peterkin; publishers: WFL Easy Action ASCAP, South Brother (DI/Atlantic). Single from the album, a typical rock song that is not memorable.

RITCHIE ADAMS—The Best Of The Rest Of Our Lives (3:51); producer: Joel Diamond; writer: Ritchie Adams, Glen Wilson; publisher: Silver Blue ASCAP, MCA 4118.

EDDY GRANT—Living On The Front Line (2:50); producer: Eddy Grant; writer: E. Grant; publisher: MCA 95034 (Pan ASCAP).

BRENDA LEE—The Cowboy And The Sandy (3:33); producer: Ron O'Nolan; writer: Debbie Goldblum; publisher: House Of Gold BMI. MCA 40198. Single from the album, a typical rock song that is not memorable.

~Recommended~

THE ROMANTICS—What I Like About You (3:26); pro- ducer: Steve Miller; publisher: Forever Endless ASCAP, Rnmerot 2735723 (CBS). A great rock song with a great vocal performance. The record has a sound distinctly reminiscent of Jim Cuddy which this song's melody and the arrangement features beautiful, blissfully blended guitars, piano, bass, and drums.

DEBBY BOONE—Are You The One To Love Me Again (3:29); producer: Larry Butler; writer: J. Watson, B. Peters; publisher: Belo6 BMI, Capitol P4812. Single from the album, a typical rock song that is not memorable.

~Recommended~

~Recommended~
THE DRIVING TUNE, called "sharp, biting Shangri-Las and Patti since Elvis Presley succinctly conveys the sense of a pop rock image at the same time. The song "Pretenders" also sets the melody on its edge. The group, aunque la banda, is a case in point. The new wave.

"Tattooed Love Boys" is a street corner confession of how smart ass chicks get into trouble for being a tease, any amount of the new wave.
TAR PRODUCTIONS ANNOUNCES A NEW START FOR THE EIGHTY'S

THE NEW INDEPENDENT PROMOTION COMPANY ESTABLISHED TO "CROSSOVER" BLACK MUSIC PRODUCT TO START NATIONAL POP AIR PLAY AND NATIONAL TRADES LIAISON

A FRESH START FOR BLACK MUSIC TO PENETRATE MASS APPEAL AUDIENCES EVERYWHERE

LINDY GOETZ AND MEL TUROFF

TOM AMBROSE RAY
NATIONAL CONSULTANT

A DIVISION OF TAR PRODUCTION, INC.

12029 VENTURA BLVD., STUDIO CITY, CA 91604 (213) 985-3560

© 1980
| STAR PERFORMERS: Stars are awarded on the Top LPs & Tape chart based on the following upward movement: 1-10: Strong increase in sales / 11-20: Upward movement of 6 positions / 21-30: Upward movement of 8 positions / 31-40: Upward movement of 10 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 products which would normally move up a star. In such cases, products will not receive a star without the required upward movement noted above. Recording Industry Assn. Of America seal for sales of 500,000 units. (Seal indicated by bold.) Recording Industry Assn. Of America seal for sales of 1,000,000 units. (Seal indicated by triangle.) Recording Industry Assn. Of America seal audit available and optional to all manufacturers.
"It's great to have Felix back."
—Kris O'Kelly (PD, WHHY-FM-Y102)

"In the olden days he was great in the Young Rascals. In this young decade, he is better than ever."
—Kid Leo (MD, WMMS)

"It's nice to have Felix Cavaliere back in the musical mainstream. Reminds me of the classic Rascals' sound, but updated for adult radio in the '80s."
—Ross Block (MD, WWTL-Love 94)

"Felix Cavaliere's new single should be a number 5 record."
—Bob Mitchell (MD, WICC)

The excitement starts when his new songs hit the air.
And these enthusiastic words are just a sample. Felix Cavaliere's new solo album, "Castles in the Air."
Featuring the single, "Only a Lonely Heart Sees."
On Epic Records.

Produced by Felix Cavaliere and Carla Tolksdorf for Shrink Productions.
Direction: Fred Marko, Steve Lerner and Louis Levy/Communications Inc.
"Epic" is a trademark of CBS Inc.
© 1980 CBS Inc.
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>&quot;Bohemian Rhapsody&quot;</td>
<td>Queen</td>
<td>UA</td>
<td>91 weeks</td>
<td>91 weeks</td>
<td>91 weeks</td>
<td>91 weeks</td>
<td>91 weeks</td>
<td>91 weeks</td>
<td>91 weeks</td>
<td>91 weeks</td>
<td>91 weeks</td>
<td>91 weeks</td>
</tr>
<tr>
<td>2</td>
<td>&quot;Sweet Child O' Mine&quot;</td>
<td>Guns N' Roses</td>
<td>Geffen</td>
<td>5 weeks</td>
<td>5 weeks</td>
<td>5 weeks</td>
<td>5 weeks</td>
<td>5 weeks</td>
<td>5 weeks</td>
<td>5 weeks</td>
<td>5 weeks</td>
<td>5 weeks</td>
<td>5 weeks</td>
</tr>
<tr>
<td>3</td>
<td>&quot;Smells Like Teen Spirit&quot;</td>
<td>Nirvana</td>
<td>Geffen</td>
<td>2 weeks</td>
<td>2 weeks</td>
<td>2 weeks</td>
<td>2 weeks</td>
<td>2 weeks</td>
<td>2 weeks</td>
<td>2 weeks</td>
<td>2 weeks</td>
<td>2 weeks</td>
<td>2 weeks</td>
</tr>
<tr>
<td>4</td>
<td>&quot;Closer&quot;</td>
<td>Beirut</td>
<td>Warner Bros.</td>
<td>4 weeks</td>
<td>4 weeks</td>
<td>4 weeks</td>
<td>4 weeks</td>
<td>4 weeks</td>
<td>4 weeks</td>
<td>4 weeks</td>
<td>4 weeks</td>
<td>4 weeks</td>
<td>4 weeks</td>
</tr>
<tr>
<td>5</td>
<td>&quot;The only thing that matters&quot;</td>
<td>Boz Scaggs</td>
<td>Warner Bros.</td>
<td>7 weeks</td>
<td>7 weeks</td>
<td>7 weeks</td>
<td>7 weeks</td>
<td>7 weeks</td>
<td>7 weeks</td>
<td>7 weeks</td>
<td>7 weeks</td>
<td>7 weeks</td>
<td>7 weeks</td>
</tr>
<tr>
<td>6</td>
<td>&quot;Don't Look Back&quot;</td>
<td>Todd Rundgren</td>
<td>Warner Bros.</td>
<td>6 weeks</td>
<td>6 weeks</td>
<td>6 weeks</td>
<td>6 weeks</td>
<td>6 weeks</td>
<td>6 weeks</td>
<td>6 weeks</td>
<td>6 weeks</td>
<td>6 weeks</td>
<td>6 weeks</td>
</tr>
<tr>
<td>7</td>
<td>&quot;Nothin' Goes Right Anymore&quot;</td>
<td>The Buggles</td>
<td>Polydor</td>
<td>5 weeks</td>
<td>5 weeks</td>
<td>5 weeks</td>
<td>5 weeks</td>
<td>5 weeks</td>
<td>5 weeks</td>
<td>5 weeks</td>
<td>5 weeks</td>
<td>5 weeks</td>
<td>5 weeks</td>
</tr>
<tr>
<td>8</td>
<td>&quot;Money For Nothing&quot;</td>
<td>Dire Straits</td>
<td>Warner Bros.</td>
<td>7 weeks</td>
<td>7 weeks</td>
<td>7 weeks</td>
<td>7 weeks</td>
<td>7 weeks</td>
<td>7 weeks</td>
<td>7 weeks</td>
<td>7 weeks</td>
<td>7 weeks</td>
<td>7 weeks</td>
</tr>
<tr>
<td>9</td>
<td>&quot;Let Me Be There&quot;</td>
<td>The Bee Gees</td>
<td>Warner Bros.</td>
<td>5 weeks</td>
<td>5 weeks</td>
<td>5 weeks</td>
<td>5 weeks</td>
<td>5 weeks</td>
<td>5 weeks</td>
<td>5 weeks</td>
<td>5 weeks</td>
<td>5 weeks</td>
<td>5 weeks</td>
</tr>
<tr>
<td>10</td>
<td>&quot;I Shot The Sheriff&quot;</td>
<td>Stevie Wonder</td>
<td>Warner Bros.</td>
<td>5 weeks</td>
<td>5 weeks</td>
<td>5 weeks</td>
<td>5 weeks</td>
<td>5 weeks</td>
<td>5 weeks</td>
<td>5 weeks</td>
<td>5 weeks</td>
<td>5 weeks</td>
<td>5 weeks</td>
</tr>
<tr>
<td>11</td>
<td>&quot;After The Love Has Gone&quot;</td>
<td>John Lennon</td>
<td>United Artists</td>
<td>5 weeks</td>
<td>5 weeks</td>
<td>5 weeks</td>
<td>5 weeks</td>
<td>5 weeks</td>
<td>5 weeks</td>
<td>5 weeks</td>
<td>5 weeks</td>
<td>5 weeks</td>
<td>5 weeks</td>
</tr>
<tr>
<td>12</td>
<td>&quot;The Love You Save&quot;</td>
<td>The Who</td>
<td>Warner Bros.</td>
<td>5 weeks</td>
<td>5 weeks</td>
<td>5 weeks</td>
<td>5 weeks</td>
<td>5 weeks</td>
<td>5 weeks</td>
<td>5 weeks</td>
<td>5 weeks</td>
<td>5 weeks</td>
<td>5 weeks</td>
</tr>
<tr>
<td>13</td>
<td>&quot;Here Comes The Hot Steppin'&quot;</td>
<td>George Benson</td>
<td>Warner Bros.</td>
<td>5 weeks</td>
<td>5 weeks</td>
<td>5 weeks</td>
<td>5 weeks</td>
<td>5 weeks</td>
<td>5 weeks</td>
<td>5 weeks</td>
<td>5 weeks</td>
<td>5 weeks</td>
<td>5 weeks</td>
</tr>
<tr>
<td>14</td>
<td>&quot;Feel Like Makin' Love&quot;</td>
<td>The Commodores</td>
<td>Atlantic</td>
<td>5 weeks</td>
<td>5 weeks</td>
<td>5 weeks</td>
<td>5 weeks</td>
<td>5 weeks</td>
<td>5 weeks</td>
<td>5 weeks</td>
<td>5 weeks</td>
<td>5 weeks</td>
<td>5 weeks</td>
</tr>
<tr>
<td>15</td>
<td>&quot;Summer Of Love&quot;</td>
<td>The Byrds</td>
<td>Warner Bros.</td>
<td>5 weeks</td>
<td>5 weeks</td>
<td>5 weeks</td>
<td>5 weeks</td>
<td>5 weeks</td>
<td>5 weeks</td>
<td>5 weeks</td>
<td>5 weeks</td>
<td>5 weeks</td>
<td>5 weeks</td>
</tr>
<tr>
<td>16</td>
<td>&quot;Dreams&quot;</td>
<td>The Eagles</td>
<td>Warner Bros.</td>
<td>5 weeks</td>
<td>5 weeks</td>
<td>5 weeks</td>
<td>5 weeks</td>
<td>5 weeks</td>
<td>5 weeks</td>
<td>5 weeks</td>
<td>5 weeks</td>
<td>5 weeks</td>
<td>5 weeks</td>
</tr>
<tr>
<td>17</td>
<td>&quot;We're Having A Dream&quot;</td>
<td>The Isley Bros.</td>
<td>Atlantic</td>
<td>5 weeks</td>
<td>5 weeks</td>
<td>5 weeks</td>
<td>5 weeks</td>
<td>5 weeks</td>
<td>5 weeks</td>
<td>5 weeks</td>
<td>5 weeks</td>
<td>5 weeks</td>
<td>5 weeks</td>
</tr>
<tr>
<td>18</td>
<td>&quot;Life Is A Highway&quot;</td>
<td>Roger Miller</td>
<td>Warner Bros.</td>
<td>5 weeks</td>
<td>5 weeks</td>
<td>5 weeks</td>
<td>5 weeks</td>
<td>5 weeks</td>
<td>5 weeks</td>
<td>5 weeks</td>
<td>5 weeks</td>
<td>5 weeks</td>
<td>5 weeks</td>
</tr>
<tr>
<td>19</td>
<td>&quot;I Can See Clearly Now&quot;</td>
<td>Al Green</td>
<td>Warner Bros.</td>
<td>5 weeks</td>
<td>5 weeks</td>
<td>5 weeks</td>
<td>5 weeks</td>
<td>5 weeks</td>
<td>5 weeks</td>
<td>5 weeks</td>
<td>5 weeks</td>
<td>5 weeks</td>
<td>5 weeks</td>
</tr>
<tr>
<td>20</td>
<td>&quot;Let It Be&quot;</td>
<td>The Beatles</td>
<td>Apple</td>
<td>5 weeks</td>
<td>5 weeks</td>
<td>5 weeks</td>
<td>5 weeks</td>
<td>5 weeks</td>
<td>5 weeks</td>
<td>5 weeks</td>
<td>5 weeks</td>
<td>5 weeks</td>
<td>5 weeks</td>
</tr>
</tbody>
</table>
**New Companies**

RAL Records established by songwriters Dick Luebee and Bill Flos.

**Lifelines**

Births

Daughter, Caitlin Rivers, to Jonnan Cash and Rodney Crowell Jan. 24 in Los Angeles. Mother records for Columbia and father is an artist on Warner Bros.

**Deaths**

Jimmy Durant, 85, comedian, singer and songwriter, in Los Angeles Jan. 29 after a long illness. He joined ASCAP in 1941 and wrote hits which included "Juke Dinka Doo," "Umbrella," "Start Off Each Day With A Song," "Who Will Be With You When I Am Far Away" and "I Ups To Him And He Ups To Me," all of which he recorded. Durant became a pianist at Coney Island and led his own five-piece Original New Orleans Jazz Band from 1916 until he went into vaudeville in 1923.


Arthur W. Dedrick, 64, president and cofounder of Kendor Music Jan. 20 in Tucson. Before forming the organization in 1954, Dedrick began his career as a trombonist/arranger with several big bands during the '40s. One of his more recent ventures was promoting the Free Design, a group featuring his four children.

**General News**

**2ND COMMERCIAL STATION**

**K101 Broadcasts Digital Program**

By JIM McCULLAUGH

Electronic Industry of Japan Assn. (EIJA)

The digital source material takes place on the Bob Swisher show and includes selections from the "Star Trek" soundtrack as well as previously unreleased Doc Severinsen material called "London Sessions" from an upcoming LP.

The "Star Trek" selections include "Main Title/Klingon Battle" and "End Title." Another selection to be aired is "TSPS" by the group Stalworth. All material to be aired was recorded with Sony digital equipment.

The purpose of the broadcast is to demonstrate the sonic advantages of airing digital source material.

"The Jim Gabbart-owned station has always been a showcase for audiophile advances," explains Swisher, who adds that the airing will take place from 9 p.m. to 11 p.m.

**Dick Schory & Ovation Records**

nominated for 2 GRAMMY AWARDS

BEST HISTORICAL REISSUE • BEST LINER NOTES

**THE MAGICAL MUSIC OF**

Walt Disney

**ORIGINAL SOUNDTRACK MATERIAL 1928-77**

FOUR LP’s & A 52 PAGE FULL COLOR BOOK

Dick Schory & the staff of Ovation Records thanks the members of NARAS
LONDON—Thorn Electrical Industries has no intention of selling its newly acquired EMI Music interests.

This is the response of Sir Richard Cave, chairman of Thorn, to the report that Thorn might be considering selling EMI (Billboard, Jan. 26, 1980).

Sir Richard says: “Of course, we have recently been approached by a number of parties interested in parts of EMI’s business during the course of the merger talks with RCA. These approaches have been cordially and politely rebuffed, and I would refer you to the statement I made in response to the same question a few days ago.” That statement noted EMI’s link with Thorn.

This statement follows a statement by Alan Hirschfield, vice chairman and chief operating officer of 20th, that EMI is considering selling some of its businesses to Thorn or another of the companies with which it is in discussions with Thorn to acquire the EMI record division.

Sir Richard said last week after returning from a visit to the U.S. with his financial director, Harold Mourgue, to look at the Capitol, United Artists, EMI America Records and Screen Gems music publishing operations in New York and Los Angeles.

He says he was “enormously impressed” by the capabilities of the EMI executives, and adds, “EMI’s recent merger with MCA has brought new strengths and greater financial resources to the company, enabling it through the rather difficult period presently facing the entire record industry.

“Nevertheless, we consider that EMI Music will make a success of the future on its own, and has no need for any new partners.

Sir Richard says he wants the companies to be fully equipped to serve the growing home video market of the 80s.

“We fully recognize that EMI’s worldwide music business requires considerable investment, particularly in the U.S. under Baskar Menon’s leadership, and that internationalization is the key to future success.”

New Nativ Distriib Concept Looming Soon—Talmidge

NEW YORK—The economic climate is ripe for a new relationship between new labels and manufacturers of recording equipment.

This direction, claims veteran music man Art Talmidge, would be a natural extension of his company’s promise to make a recording be the gambler of the game.”

Talmidge maintains this new initiative and Talmidge’s view is economically sound for the distributing company and keeps control of the master and synergy with the producer. “He can make a two or three year deal, build a catalog and decide to either renew the arrangement, go on his own or sell out. Whatever, Talmidge feels that product delivered in this manner would come in for far less money than a “black check” under typical deals of the day, he admits that under some conditions a “returnable advance” would be a 30 day order to be made by the distributing company.

Talmidge says his firm basically services “a monitor” of a label and its distributor.

Talmidge, whose stake in this arrangement is his independent rep company he has established in New York, Art Talmidge Associates, declares he had a feeling for a lot of this nature when he went over to run United Artists Records in the early 60s. It was his job to sell his Music label—developed by him and artist Gene Pitney and Aaron Schroder—and it was relatively simple in that the marketplace and market and manufacturing organization and manufacturing and manufacturing companies.

After he left UA in 1964, Talmidge operated Musician until 1975, when he sold the company to Springboard International. He also served as vice president of ARI at Mercury in the 50s.

Tennille Show Set

NEW YORK—“The Toni Tennille Show,” a 90-minute variety talk program has been sold to the five Networks for national and local scheduling for the 1980-81 season. The stations are WNBC New York, WMCA New York, WBZ Boston, WKBW Buffalo, KMBC Kansas City, KTRK Houston and WCNC Charlotte.

2 Ills Firms Sued

CHICAGO—James Milton Dan- dridge, owner of Fox Trapp II in Maywood, III., and Peter Gianou- poulos Enterprises, which operates P.J.’s Pub in Chicago, are named in separate suits by U.S. District Courts asking to have them with copyright infringement. The suits are filed by BMI.

It appears that music publishers are taking very serious measures to be more directly involved in label operation and selling artists, songs and managing masters in the 80s. Word from sources like Garfunkel/Phonogram, Casablanca and Polydor household. Word is two divisions are being established—Phonogram West reportedly will have Mercury and Casablanca, with a common marketing support wing and separate promo corps for each. It would be in L.A. Phonogram East would be in New York and Polydor share a joint promo and artist关系ing team with separate promo staffs. Freddy Haeny would head the Eastern division.

Finances and Control

First and foremost, a three-category distribution sells $7.98 at albums at 3.88. Solar’s “The Whispers,” featuring the hit, “And The Beat Goes On” and Salsoul’s “Witch Doctor” by Instant Funk with its single, “Bodyshines”...If the industry rep in PhanTCM, Military, Records, will tell the vice president...Charlotte Daniels will not be sawing his finger with his band for a while. He is recuperating at home in his county home in New Jersey. With the new wave of video disks, he will be relegated to the video disk market, a 75-acre farm in nearby Mt. Juliet. He also added that Q Records, Emporioy, Calif., was readying a sales office in Seattle to be headed by Ed Richter, who just departed Distributing Department, where he was in charge of sales, promotion and artists and masters production, along with management of producer Isaac Hayes and Barry Sclar...Music Publishing firms rarely finance artists except through direct sales, said RCA executive.

CBS Video

Continued from page 3

Inc. “The potential market for its products is large, encompassing the fields of education, industry and the home, serving both the domestic and international communities.”

“The significant product potential of the recorded music operation, coupled with its leading worldwide distribution network, creative and marketing organization and manufacturing and manufacturing capability, make a strategic link between CBS Records and Group the perfect home for the new division.”

Lee says that he is now interviewing people for his staff, and that in the next few weeks he will announce the new company. He adds that the Leslie Group Inc., a family held investment and video production company, operating in Chicago, will be integrated into the company and will continue to be operated as a separate business with Leslie as president of the Leslie Group Inc.

CBS has recently obtained rights to RCA’s SelectaVision videodisc system but Leslie notes that CBS is not locked into that format. It can adopt and develop other video technology. The RCA SelectaVision disk is expected on the market early next year.

Dealer Collective Cuts L.P. Costs In N.J.

Some merchandisers say Lee.

Since the formation of the United Buyers Assn., many areas have been direct from the black area dealers. Through collective buying, we’re now buying on consignment products to outlets, and we pay cash,” he adds. The shops are located in East Orange, South Orange, West Orange, Union, Morristown and Millburn.

“We were slowly going out of business,” he continues, “but when we accept our checks instead of having to deal in cash; and Sony and Ampex tapes called advising they were not offering better buying power and we did try it.”

“By selling the other advantages such an organization affords mom and pop dealers is having companies now not accept our checks instead of having to deal in cash; and Sony and Ampex tapes called advising they were not offering better buying power and we did try it.”

“We buy directly from Sunshine Record Distributing in New York. We’re not through with RCA, we have an open line of credit with CRC Distribs Deals By Audiofidelity

NEW YORK—Audiofidelity Enterprises, Inc. has made distribution deals for the CRC label owned by the firm, A.F. and the Poly- phon and Skye labels owned by Norman Schwartz.

Schwartz offers a jazz-oriented line featuring such performers as Mel Torme, Flute Woods and Bob Brookmeyer, Michael Legrand, Peter LaRue, Fats Domino and Zvonko, among others.

WEA’s new label, CMC Records, talks with Columbia about credit.

“We’re taking it one record company at a time. Once we’ve established our relationship we’ll go to the next. In that way we have no reason to turn us down. There has never been a bigger group of us and I have been in business 15 years.

Lee notes that the United Buyers Assn. maintains a $10,000 bank balance. “Each member tells me what a credit the order and he must come and pick it up. When he gets his order, he pays me and the money goes to the distributor. In many cases the dealer pays at the time he places the order. Once the order is placed, we can’t change our minds. Whatever we commit to we take.

“We’re open for membership but we’ve had to refuse some dealers. They must be able to comply with our rules of operation.”

Lee explains that the group meets once a month to plan strategies. “We discuss sales we’re going to have and plan schedules. We distribute flyers advertising the sales and include the names of all stores.”

Lee points out that each outlet pays a $10 month membership fee. Eighty dollars goes to pay accountants.

The United Buyers Assn. prior to forming the group went to a number of manufacturers and representatives to address the group. “When I read that WEA was so hopeful of making a new deals, we went to that company. Being so close to New York, we were very interested in the deals and other things and we paid and mom and pop shops get.”

The United Buyers Assn. membership includes the Magic L.D., Jersey City; Hill Top Records, Cedar, N.J.; Delly Hut Records and Box, Newark; Disco Brown Records, Montclair; and T.J., Electronics, Sound, Limited, Bandwagon and Discount Records, East Orange.

$3 Million Worth of Equipment Seized

NEW YORK—The FBI has seized about $3 million worth of equipment used to manufacture allegedly pirated tapes and video disks on four locations in DeKalb County, Ga.

The raids, following a four month investigation, netted a master duplicator, 235 master recordings, five take tapes, some problems tapes, 70 cartons of 8-track tapes, three vans, and other equipment. Nevertheless the seizure with the searches of the Tape Supply Co., a private residence, and two mini warehouses. The investigation continues.

Late General News

www.americanradiohistory.com
Take the prestige and expertise of CBS, mix with the world's top Latin recording stars, and you've got Discos CBS International – the exciting new label that's making music for the important and growing Latin market in the U.S.

The rapid growth of the Latin market is going to make it the largest minority group in the States. And make Latin music the big money-making sound of the 80's. That's why CBS created its new Discos CBS International label. With a roster of stars that reads like the Who's Who of Latin music all over the world.

It's a powerful combination whose time has come. And it's going to be reaching those millions upon millions of U.S. Latins who live, breathe, dance, eat and sleep with Latin music. Discos CBS International will feature the superstars of the Latin music world: Arabella, Ana Belén, Miguel Bosé, Claudia de Colombia, Roberto Carlos, Raffaella Carrà, Leo Dan, Joe Dassin, Pedro Fernandez, Vicente Fernandez, Albert Hammond, Julio Iglesias, Lolita, Daniel Magal, Javier Solís, Umberto Tozzi, Manoella Torres, Trio Los Panchos, Trio San Javier... and many more.

Discos CBS International, our new label and CBS Records International's way of continuing to bring Latin music to Latins all over the world.

For more information, contact:
Discos CBS International
A unit of CBS Records International
A Division of CBS Inc.
2600 Douglas Road, Coral Gables, Florida
Telephone: 1-800-327-3899
Puerto Rico
Calle Cerra, #626-A, Santurce,
PR 00907
Telephone: (809) 725-0554

DISCOS CBS INTERNATIONAL-USA

www.americanradiohistory.com
A marauding English record company has snapped up one of America's best new rock bands.

Shooting Star. Their 1st album. Watch out for their new single, "You've Got What I Need". Now available on Virgin Records and Tapes.