Bryan Adams

A Wealth of Musical Styles, Stories and Rock and Roll Energy. You're Going To Like Bryan Adams' Debut Album. Includes the single "Hidin' From Love". AM 2220
Produced by Jim Vallance and Bryan Adams, On A&M RECORDS & TAPES.

White House Briefs IMIC

LOS ANGELES—Senior White House presidential advisors will give registrants of Billboard's 1980 International Music Industry Conference in Washington a briefing on both U.S. and international economic and energy issues.

Adding to the summit meeting came the event, scheduled for the Capitol's Hyatt Regency April 23-26, will be Norman St. John-Stephens, M.P., Minister for the Arts and leader of the English House of Commons who will be addressing registrants prior to an IMIC luncheon.

The U.S. government briefing takes place Thursday, April 24, in the old executive office building where the President normally holds press conferences.

Because of the limited space at that time, however, the briefing can only be

CBS Bows 51 West Label

NEW YORK—51 West, a new label from CBS through its Columbia Special Products division, will be launched officially at next week's National Assn. of Recording Merchandisers convention with 45 LPs

The line, in the works for a year, according to A&M Shulman, vice president of the division, will be carried by a Special Products lineup of independent distributors to be named later and is distinguished from other Columbia Special Products lines by a policy that will see the release of newly recorded products along with repackaged oldies.

(U.S.: Clear Channels Negotiable)

By JEAN CALLAHAN
WASHINGTON—The U.S. delegation to the Region II Administrative Radio Conference now meeting in Buenos Aires is so anxious to win approval for a proposal to squeeze AM radio stations closer together on the dial that it is willing to barter away some of the U.S. clear channels to countries opposed to the proposal. In this way, sources here report, the delegation headed by Federal Communications Commission member Robert E. Lee hopes to win wider support for a move that, according to many broadcasters, would denigrate the sound of AM radio and would possibly forever close the door on AM stereo.

The National Assn. of Broadcasters feels so strongly about the idea that the organization took the initiative to write to 33 Latin American nations urging them to withhold support.

(U.S.: Clear Channels Negotiable)

(Continued on page 25)

(U.S.: Clear Channels Negotiable)

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(U.S.: Clear Channels Negotiable)

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(Continued on page 25)
VILLAGE PEOPLE
PLATINUM'S UP NEXT

Live and Sleazy
The Latest Album by VILLAGE PEOPLE
Certified Gold Double Album
800,000 2 Record Sets Sold and
On Its Way To Platinum

Composed and Produced by JACQUES MORALI for CAN'T STOP PRODUCTIONS
Executive Producer: HENRI BELOLO
NBLP-2-7183
Old EP Disk Roars Back In New Clothing

By ROMAN KOZAK

"Play" by the Humans on the City Records label. The disk, retaining a single clipping, is today a rising novelty among other releases expected in the future, says Bob Laut, national director of sales for the International Record Syndicate.

The CBS 'nu-discs' will be on the Epic label, with the debut releases expected to widely include Propaganda, the Continentals and New Musik, as well as Cheap Trick and the Clash. List price will be $3.00, exclusive of the CBS LP disk, which will list at $4.98.

"Recently we found that radio is going on a whole new take, but it was just translating into sales," says Bruce Harris director of Epic. "We were more than just turning heads."

Our market research found that there was a hesitancy to buy LPs. "It was more on the independent stations," heard three cuts on the radio, and he may really love them, but he is not thinking of making a purchase to buy this off the air, even with an LP.

"So we decided we should have a product that would give them the choice, tell them then the most value for their money. Instead of asking the singles buyer to stop, in effect, asking the LP buyer to say yes."

In the case of disco 12-inch singles, should a title catch on, Harris says CBS will then probably pull the 'nu-disc off the market in favor of an LP.

IFPI Will Now Admit Video Folk: $150

LISBON—The board of the International Federation of Producers of Phonograms and Videograms in conference here agreed to charge an annual $150 subscription to members joining from the videogram production and distribution industry.

And a separate membership category is to be established to cover the home video field.

Trevor Preacey of the London-based IFPI secretariat division said after the conference, "IFPI as a body is to extend its activities in the videogram field. As we are to concentrate on negotiating standard contracts with copyright owners and others involved, plus give emphasis to representing the interests of videogram producers at international meetings."

He said the Federation had wide experience in combating problems of piracy in the record and tape fields, as well as fighting private copying, and this would be vital background in helping videogram producers likely to face similar problems.

Decided in private at the meeting, here was the record industry's basic position in upcoming negotiations March 26-27 in London, with author's societies in establishing a new standard BIEM contract due to take effect July 1, 1980.

The BIEM contracts govern the use of musical works in sound recordings and in television and radio programs. The agreement is between the publisher of the sound recording or television broadcast and the copyright owner or its assignee or agent.

(Continued on page 79)

Gospel Charts Will Run Twice Monthly

LOS ANGELES—Billboard is expanding its gospel chart coverage to a twice monthly schedule to cover all forms of the music.

The new program of listing best selling gospel LP's begins next week to coincide with the album chart.

The next gospel chart will appear in the April 5 issue, the first issue of the month, and the chart will be on a regular first and third week basis every month.

The addition of a second gospel chart will provide sales data for all categories of gospel music, traditional and contemporary. Gospel editorial will accompany the report which is based on sales reports from retail stores and Christian book and record outlets.

Cuba's Irakere Group Attempts Crossover With New LP

By ELIOT TIEGEL

LOS ANGELES—Irakere, Cuba's Grammy winning jazz fusion band, will have its second CBS LP release in April.

The 11-piece group's new work is a studio project aimed more at the American consumer market with a couple of cuts geared for single release, notes Bruce Lundvall, CBS Records Division president, who signed Irakere two years ago.

Lundvall plans going to Cuba in April to present Irakere with its Grammy. When the Cuban band won the accolade at the 22nd annual Grammy Awards, CBS wired the band of its achievement.

Irakere thus became the first Cuban band to win a Grammy for the best Latin recording.

Several weeks ago a group of CBS executives flew to Havana to get final approval on the LP, pick up the artwork and provide some technical assistance to the talent and recording company Irakere. Lundvall missed making that trip, but associate and producer Bert De Coeurex of Pickwick "flew to Havana."

Billboard photo by Las Vegas News Bureau

Controversy Averted Over Bradock 'Kute Klux Klan'

ED HARRISON

"Teach 'em to say 'nigger,' teach 'em how to hate. You gotta start 'em early or it could be too late. Teach 'em how to knock-down and show 'em how to bruis'e. Fill their minds with dynamite and then light the fuse."—LOS ANGELES—Those are the opening lyrics to "Kute Klux Klan," a track on Bobby Bradock's new Elektra album "Love Bomb," which is almost certain to trigger a rash of controversy.

The track is actually an anti-Klux Klan song, yet because of the subtext of the lyrics, the tune is wide open to misinterpretation.

A quick perusal of the lyrics and a casual listen to the record are sure toirk listeners. The offensive nature of the song softens only after more intense scrutiny.

Bradock says he wrote the song because of a resurgence of the Klan in the South which "pissed him off." He feels certain the song will be understood but worries about people who only "half listen."

"If people completely understand the song and then get mad, I don't care about that. But I sometimes worry about people only half listening, the way you do when the car radio is on. The song has the word 'nigger' in it, but I don't want anybody to completely misconstrue what I'm saying."

"When people write books or movies they write a character into it to get the point across. I guess it's harder with a song. This is my way of kicking the Klan in the ass," says Bradock.

Jimmy Bowen, Elektra's Nashville vice president, says the song was played for the regional LP promo.

(Continued on page 73)

Opinion Superstars'

Pickwick And Hotels In Vegas Tie Promo

By HANFORD SEARL

LAS VEGAS—Six major Strip hotels and the Pickwick rack service have joined forces to promote recording artists and their albums at local retail outlets.

These include Sears, Montgomery Ward and Woolworth-Woolooco, among others. "Las Vegas Superstars," the project involves the Riviera, Aladdin, MGM Grand, Las Vegas Hilton, Sands and Sahara hotels, where most top rock stars appear.

Says Eric Peterson, North Hollywood Calif., Pickwick branch merchandising coordinator: "It's a simple and effective means of reaching both tourists and locals."

The program, which will feature hotel/retail tie-ins for Donna Summer (appearing at the MGM Grand), Iron Maiden (at the Las Vegas Hilton) and Debbie Boone at the Riviera.

Says Peterson, the concept utilizes existing record racks that read "Las Vegas Superstars" with headings such as "appearing at" with individual hotel logos.

At a minimal expense Pickwick furnishes the logo sign and racks to the dealers.

Coordinated locally by Pickwick sales rep Joe Perrotti and Neil Commons, the first two hotels to test out the program's concept was Anne Murray, who recently debuted as a headliner at the Riviera.

The Capitol star was one of the first celebrities to cooperate during the initial project which started in January 1978. She appeared at a Sears in-store session which included photos and limited autograph signings.

Formulated by Peterson 18 months ago while a sales rep here with Pickwick, the program at that time involved only the Aladdin with its 7,500-seat Theatre for the Pickwick.

(Continued on page 19)
Major Marketing Thrust On New Motown LPs

New Wave And Jazz Rate Promo

By CARY DARLING

LOS ANGELES—Three jazz and one new wave album have been re- leased by Motown with the label launching a marketing campaign to reach the widest demographics.

The jazz releases are Grover Washington Jr.’s “Skylarkin’,” Dr. Stru’s “Surrunt” and Flight’s “Ex- cursion Beyond.” The new wave re- lease is a self-titled debut by U.K.’s The Planet.

This is Motown’s first major jazz push since it stopped handling the CTI label in 1977. Notes sales vice president and A&R radio Mike Luzhka: “We’re grouping all three LPs together to approach the jazz audience, which makes us much more viable in terms of shipping to a variety of radio formats.” Emphasis is being placed on jazz, R&B and AOR radio.

The campaign is centering on the five markets of New York, Boston, Philadelphia, San Francisco and Los Angeles. In these areas, radio, retail and college newspapers are targeted. On the retail end, Motown is using reproduction of the album cover on light in displays.

For the planets, in-store promotion is also going to be vital: “Our main thrust is going to be retail,” says Luzhka. “Radio may go on it because of retail. I think more and more retail accounts are going to be breaking new product.” Luzhka says.

Touring is another part of the package. Dr. Strut has already done jazz club dates, though the band may not play a lot of rock-ori- ented clubs. No plans are firm for planets or Flight tours, says Luzhka.

Lee Young St., producer of the Dr. Strut and Flight albums, is to be in charge of creative content for future jazz releases.

“We are running a cautious campaign,” notes Frank Ostrowitz, merchandising and ad- vertising director. “We don’t want to jump in the water all at once.”

Radio promotions, being launched in Philadelphia and Bos- ton for the group, which was signed as a result of Don Ellis’ recent Mo- towon affiliate as creative vice pres- ident. A full marketing campaign will happen in each city once the success of radio is gauged.

“We are using Atlanta and San Francisco as test markets to see what happens.”

(Continued on page 12)

BREAKS ‘TAPESTRY’ MARK

Pink Floyd On LP Chart 303 Weeks

LOS ANGELES—Pink Floyd’s “Dark Side Of The Moon” album surpasses Carole King’s “Tapestry” as the rock or contemporary album with the longest run on the Billboard Top 200 LPs chart.

King’s Grammy-winning album rode the chart for 52 consecutive weeks from April 17 to January 1977, the Pink Floyd LP first hit the charts on July 17, 1972, and has now been listed for 303 weeks.

This puts the group’s Harvest/ Capitol album in fourth place in all-time album chart longevity, behind Johnny Mathis’ “Greatest Hits” (490 weeks) and the original cast albums to “My Fair Lady” (480 weeks) and “South Pacific” (401 weeks). Those three ’50s releases are all on Col- uma.

Pink Floyd is also red-hot with its Columbia album “The Wall” now in its 100th consecutive week at No. 1, the longest any LP has stayed on top since RSO’s “Grease” soundtrack had a dozen weeks at the summit in 1978.

The 10 weeks on top puts it in a tie with Simon & Garfunkel’s 1970 smash “Bridge Over Troubled Water” as the CBS album with the long- est run at No. 1 since Billboard merged its mono and LP charts in 1963.

As if all that weren’t enough, the group’s “Another Brick In The Wall” single moves up to No. 1 on the Hot 100, making Pink Floyd the first act in the ’70s to top both singles and albums charts concurrently.

COUNTRY 63

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The Brothers Johnson...Lightin' Up The Night And Stompin' All Over The Land...

THE BROTHERS JOHNSON album, LIGHT UP THE NIGHT is lightin' up radio stations and record stores all across the nation. "STOMP" the single is hot footin' it up the charts and shows no sign of slowing down.

See and hear The Brothers Johnson on their U.S. Tour, "Light Up The World!"
CAL STEREO UP
Troubled Calif. Retail Chain Notes Major 5-Month Profit

LOS ANGELES—In the five months ended Dec. 31, 1979, the troubled Cal Stereo stores here reported gross revenues of $2,421,512.87 with profits of $272,109.43 as a trustee of the local Federal bankruptcy court. Monthly statements for the last three months filed showed gross revenue and expenses as follows:

Revenues Expenses
Oct. 31 $1,088,993.21 $1,088,408.28
Nov. 30 $1,057,040.61 $1,016,456.47
Dec. 31 $1,137,592.98 $1,817,357.11

In a letter to Judge E. Moisturied, dated Feb. 28, 1980, Ed Shapiro, founder and chief operating officer of the stereo hardware retailer, expresses hope the firm could escape its present posture in the continuing Chapter 11 bankruptcy proceeding.
Expect the unexpected from Javaroo.

Javaroo's OUT!, produced by Barry Blue for Blueytunes Productions, Inc., is on its way to your door now.

ST 12052

Contains the single "Change It Up"

1837
Upbeat Music Picture Painted For Analysts By CBS-WCI Execs

‘Hotter Than Ever Before’—Yetnikoff

By PAUL GREIN

LOS ANGELES—Walter Yetnikoff, CBS Records Group president, predicted that marketing costs will show little or no increase in 1980, manufacturing and royalty costs are in line with sales, and that costs will be down significantly from 1979 levels, while addressing a group of security analysts at CBS Television City Wednesday.

The net effect is a mood of “cautious optimism” at CBS. “We learned some lessons in 1979,” Yetnikoff noted. “We’ve undertaken cost management programs; we were the first company in the industry to announce a new policy intended to limit returns; and we reduced the list price on a number of older catalog items by major artists to $5.98.”

Yetnikoff added that the big hits and new acts are doing well. “Radio seems to offer a greater receptivity to new artists,” he said. “And customers still have a definite interest in ‘must-have’ records, though to a certain extent the last of ‘must-have’ records has diminished.”

“It’s the middle-level artists where sales have dropped off substantially. It’s the records where a couple of years ago we would have shipped 300,000 to 400,000 units.”

On another matter, Yetnikoff noted: “Probably some of the counterfeiting which took place last year—as well as home piracy—had a substantial effect on business. Maybe 1979 wasn’t quite as bad as we thought it was.”

The CBS chief added that manufacturing downturns affected the company’s bottom line last year. “We have a large business in manufacturing for third-party labels,” he said, “so the fallout last year impacted us to a greater extent on other companies.”

“Our labels are so hot at the moment that factory costs are

(Continued on page 73)

Returns Are Down By 45%’ Horowitz

By JIM MccULLAUGH

LOS ANGELES—WCI executives painted an upbeat picture of the record industry before a group of security analysts here Monday (10) at the Beverly Hills Hotel.

Among executives in attendance were David Horowitz, a member of WCI’s main office of the president; Henry Droz, WEA Corp. president; Nesuhi Ertegun, WEA International chief, and Stephen Cowyn, Warner Bros. Records executive vice president.

According to Horowitz, record industry sales were softer in 1979 than the previous year but not by a great deal. WCI estimates that industry unit sales were off by 6%-10% as units prices went up 6%.

Horowitz acknowledged that first quarter sales and profits for WCI were down but predicted that 1980 overall sales should be very strong as second and third quarter releases from the company would include many top selling artists.

Horowitz also indicated that he felt the major problem that faced the 1979 retail industry was the striving for profit and the striving by many firms for volume. But the banner 1978 allowed unison business practices such as overbooking to go unnoticed by many companies until it was too late.

WCI, Horowitz further indicated, outperformed the 1979 record industry by a wide margin.

One bright spot both Horowitz and Droz pointed out was that returns for the first quarter of this year were down 45% from the year before, with Droz predicting that product returns would not be a major industry problem this year.

Contributing to a better returns situation, Droz indicated, were more meaningful and realistic returns policies. Video has also become a key facet in an upbeat WEA picture, Droz footnoted, as WEA has begun to distribute video-cassettes.

According to Ertegun, new wave music will continue to play an even increasing role in the music of the 1980s. He also indicated that the word disco was in disfavor but not the music. Disco, he pointed out, would have to be promoted differently.

WEA also intends to open branches in Mexico, Ireland, Taiwan, Zambia, Ethiopia and Kenya. Piracy, counterfeiting and home taping continue to be the biggest international problems for the global industry. Ertegun noted.

According to Cowyn, WCI is continuing its search for a fast发展的 device or method of preventing off-the-air taping.

Finally, Horowitz commented on customer buying habits based on an updating of a 1977 consumer market survey.

Among new insights are: even though list prices for records have remained up, the public will place great value in buying recorded music; the percentage of consumers buying records and tapes has remained constant, meaning that more people are buying since the population of the U.S. has swollen; and buying patterns have remained relatively constant.

Foreign Sales Rise For RCA

NEW YORK—RCA Records for- eign sales increased 13% in 1979 to a new high, but profit declined slightly, according to the parent company’s annual report.

The report further states that results in Italy, Mexico, Spain and Ar- gentina were “particularly strong,” but profit declined despite increased sales in Germany and France.

Brazil, the report continues, experienced a rise in profit on "slightly higher" sales. Brazil is termed the label’s "largest and most profitable" foreign record subsidiary.

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Not just any Wednesday.

ASCAP congratulates its Grammy winners
Beggar's Banquet Rises Fast In U.S.

LOS ANGELES—Spearheaded by the success of British newcomer Gary Numan, the small Beggar's Banquet label is becoming a force beyond its native England. Distributed here by WEA, the label possibly may open a U.S. office and is beginning to sign U.S. acts.

"A minority market is a profitable market for us," says Martin Mills, joint managing director of the label with Nick Austin. "We've hit a gold mine." Beggar's Banquet, and its new British singles only a 4 A. label, dedicates itself to off-center music. However, Numan has been on target for both the English and American audiences. His "Reptiles" and "Pleasure Principle" LPs have topped the British charts and the latter is moving healthily up the Billboard U.S. chart (42 with a star).

Numan has attracted attention here because his initial U.S. 15-date tour has included small halls as opposed to clubs. "Gary's stage act is such that he can't do smaller halls," explains Martin. Most of the shows have sold out.

His tour has been aided by an appearance on NBC-TV's "Saturday Night Live" and phone interviews in the cities he was booked to play. Future U.S. releases include British acts the Dolls, Merton Parkas in April and U.S. band Chrome in May. So far, Mills is unimpressed with many U.S. acts. "But we'll sign them if we like them," he adds. Another British act, the Car Pets, may see U.S. release and Numan's next act effort, "Telemek," is set for October release. A video may be repeated simultaneously.

Sam Label On Its Own: No CBS Renewal

BY RICHARD M. NUSSEY

NEW YORK—Sam Records production and distribution deal with CBS Records has been terminated and the label-based independent label is on its own with several new acts and a new string of distributors. While both Gary's Gang and John Davis' Monster Orchestra remain on the roster, Sam adds the Newsboys, a U.K. rock outfit, and UndeFeated Movement, a New Jersey-based R&B octet.

Initial releases on both labels will consist of 45 r.p.m. singles and 33 1/3 r.p.m. LPs, the latter designed for promos, advertising and limited commercial distribution.

"The EPs come off the market when an LP comes out," adds Daniel Glass, label's vice president of marketing and promotion.

The Newsboys, signed at MIDEM, will be produced by Ian Carnon and Phil Harding. UndeFeated Movement is being produced here by Paul Kyzer.

Sam Records is owned by Sam Weiss, the label's president, who also heads Win Records, a large one-stop and exporter based in Long Island City, N.Y. Sam Records is also headquartered.

While Sam Records clicked with two disc hits while involved with CBS, Glass emphasizes that the label is devoting itself to rock, pop and R&B as well as "anything that's danceable."

"We want to produce good pop records," says Glass. "But we're always concerned about the dance floor."

Glass says the contacts the label developed with disco throughout the country will continue to aid in the promotion of music geared to that market, including the new rock disco.

"We'll continue to support all credible record pools, pools and disco," he adds.

Glass sees the EP format as "a good marketing tool. It provides good initial exposure if you know how to market it and we've proven we know how to do that." Sam Records has already received financial support from several distributors.

Burns Success Fuels Musivibes Activity

By GERRY WOOD

NASHVILLE—With George Burns now safely established as a country, pop and adult contemporary recording artist, Charlie Fach, head of Musivibes, has his sights set on future goals.

The projects for the new Nashville-based production company include a return of Burns' music studio work and development of the black music scene here.

Musivibes is owned by PolyGram, an entity that Fach is familiar with because of his 20 years under that corporate umbrella, including a stint as vice president of A & R for Phonogram/Mercury.

Fach moved to Nashville last year, setting up Musivibes and launching his initial projects. The first to pay off was his off-the-wall idea to have George Burns come to Nashville to record the Sonny and Cher Album. (Continued on page 62.)

Sues For Graphics

LOS ANGELES—Album Graphics has instituted suit in Superior Court here seeking payment of $118,477.08 allegedly due it from C.M. Record Corp., the Big Idea Line, Butterfly Records and A.J. Cerveras.

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Receiving the first time as American Woman has ever been honored on a U.S. coin, The Westport Mint has obtained a limited supply of the Susan B. Anthony dollars released on July 2, 1979.

CERTIFIED FIRST DAY OF ISSUE:

Each uncarved, mint-condition coin honoring the pioneer of Women's Rights is plated with the enduring brightness of 24-Karat Pure Gold. Each coin can easily verify Fach is presented in a special mounting designed to permit viewing both sides of the historic and beautiful coin, and accompanied by a Certificate of Authenticity certifying to its uniqueness as a First Day of Issue. Truly a collector's item for every American.

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(Continued on page 62)

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MAC DAVIS

It's Hard To Be Humble

Includes the new hit single
"It's Hard To Be Humble"
NB-2244

Produced by Larry Butler

Casablanca Record and FilmWorks Welcomes Mac Davis To Its Family Of Artists
The complaint charges Video Shack, Inc., and several other defendants, with selling videotapes containing unauthorized material manufactured by independent video producers and distributors. The defendants are accused of violating the copyright laws, as well as the anti-trust laws, by engaging in a conspiracy to manipulate the market for unauthorized videotapes.

The court held that the plaintiffs had stated a valid cause of action under the copyright laws, as well as the anti-trust laws. The court further held that the defendants had engaged in a conspiracy to manipulate the market for unauthorized videotapes.

The court's decision was appealed to the United States Supreme Court, which reversed the lower court's decision and dismissed the case.

The decision of the United States Supreme Court has had a significant impact on the media industry, as it has established a new standard for what constitutes an unauthorized videotape.

1. The complaint charges Video Shack, Inc., and several other defendants, with selling videotapes containing unauthorized material manufactured by independent video producers and distributors. The defendants are accused of violating the copyright laws, as well as the anti-trust laws, by engaging in a conspiracy to manipulate the market for unauthorized videotapes.

2. The court held that the plaintiffs had stated a valid cause of action under the copyright laws, as well as the anti-trust laws. The court further held that the defendants had engaged in a conspiracy to manipulate the market for unauthorized videotapes.

3. The court's decision was appealed to the United States Supreme Court, which reversed the lower court's decision and dismissed the case.

4. The decision of the United States Supreme Court has had a significant impact on the media industry, as it has established a new standard for what constitutes an unauthorized videotape.
IT'S A MASSTERPIECE!

MASS PRODUCTION presents their latest album, "Massterpiece." And it certainly is!

9 sensational tunes, all written, produced and arranged by Mass Production.
Melodic Hits Boost Sheet Music Sales

NEW YORK—More melodic, G-rated hits are translating into more meaningful sales of single sheet music at Bradley Publications.

The three-year-old print division of RBR Communications is experiencing pop dollar sales of single sheets that are coming close to that of folios, declare the firm's copresidents Bill Bradley and Richard Radics.

The executives point to this boon as one of the key reasons why its sales for the first quarter of 1980 are running 35% to 40% over that of the same period in 1979.

As the print outlet for April-Blackwood Music, the company has rights to Dan Fogelberg's No. 1 hit, "Longer." "Over a 30 day period we've sold 125,000 copies of 'Longer' and we've gone through the first printing. 20,000 copies of the matching folio to Fogelberg's album, 'Phoenix,' Radics reports.

Bradley contends that a tune like "Longer" also rates high with piano teachers, since it's melodic and possesses a non-controversial lyric, which presents no content problems for young students. Reflective of this is the song's appearance in easy-play and organ arrangements.

Also, such other April-Blackwood-published hits, the Barry Manilow-recorded "When I Wanted You," and "Ships" from his "Even Now" album, are also moving well as single sheets (the matching folio is marked by Big 3). Yet, a song that could be defined as PG-rated--Dr. Hook's "Sexy Eyes"--is also showing up well in pre-orders.

Set for release Thursday (13) was Billy Joel's "You May Be Right," the single from his new album, "Glass Houses," the matching folio of which is due in several weeks. Joel has been one of the premiere sellers of print of recent years.

MEMPHIS—Registration is underway for the first Music Industry Symposium to be held here at the Hyatt-Regency Hotel May 1-3.

The symposium, which originated with the NARAS Institute, has been in the planning stages for three years. Attorney Harold Strebich, president of the NARAS Institute, says the institute turned over its participation to the NARAS Memphis chapter which will present the program jointly with Memphis State University.

As legal counsel for the NARAS Memphis chapter, Strebich has continued to coordinate the program along with Judd Phillips, president of the chapter and Dr. Richard Ranta, dean of the College of Communication and Fine Art at Memphis State.

The unique aspect of the symposium will be its coverage of three timely topics not previously presented on one program: "Computer Service In The Music Industry," "Foreign Subsidiy Publishing And Copyright" and "Legal Aspects."

"The three topics we're dealing with are the three things that are probably the most unfamiliar to even the pros right now, particularly the new copyright legislation and the incredible amount of usage that can be obtained from computers within our business," says Phillips.

Special guest speakers will be Jay Lowy, national president of NARAS, who will deliver the opening address, and Al Berman, president of the Harry Fox Agency, who will speak at the banquet.

Participants may register to attend one day or the complete symposium.

The first day will cover computer applications in the music industry and is especially designed to demonstrate the value of computers to small businesses on a cost effective basis. Emphasis will be placed on ways of streamlining business operations, monitoring market information daily, and analyzing current trends and fluctuation in the recording industry.

Speakers and topics May 1 include Wesley Rose, president of Acuff-Rose Publications; "Computer Services For The Music Industry;" Boyce Curtner, district manager, TAI International; "Determining Equipment Needs And Selecting A Vendor," and David Purdue, data processing consultant, "Implementation Phases In Developing Computer Services."

May 2 will involve discussions panels, and questions on foreign subsidiary publishing, international copyrights, foreign exchanges and licensing. Special concentration will be placed on how a small operation can compete profitably in the foreign market.

On the second day Buddy Killen, president of Tree International, and Rose will relate "Current Developments In Foreign Subsidiy Publishing." A panel composed of Lowy, Charles Fach, director of Musicene, and Venezuelan, German and Japanese industry representatives will discuss "Foreign Representation."

Marybeth Fenzl, from the Register of Copyrights office and Jon A. Baumgarten, former general counsel of the U.S. Copyright Office will give an update on "Foreign Marketing Publishing And Copyright."

Mike Milom, adjunct professor Copyright Law, Vanderbilt University, School of Law, will conclude the day's sessions with "International Copyrights."

Saturday's speakers include Richard H. Frank Jr., general counsel for the Country Music Assn. and the Gospel Music Assn., discussing "Negotiations Of Recording Contracts;" Mike Milom speaking on "Management Contracts;" Aiden Underwood, in charge of national tax training for Sedman & Sedman in Memphis, delivering a "Tax Lecture For CPAs And Lawyers;" and Ed Shea and Rusty Jones of ASCAP and Frances Preston, Del Bivitt, and Jerry Smith of BMI presenting the "Performing Rights Societies."
LOS ANGELES—"The slowdown is the best thing that's happened to the music industry," declares producer Roy Thomas Baker. "It's getting to be like the loose ends. No one is going to sign bands anymore on a whim. And for that reason the true talent is emerging. You've got to be good to make it now. It's getting too expensive otherwise."

Talent is something producer Baker can claim to know. A little more than two years ago he braided a Boston billboard for Elektra to audition a little known, passed over band called The Cars. The result was a debut LP that has been on the Billboard Top LPs & Tape chart for 93 weeks.

In fact, the 31-year-old English ex-engineer now owns 1/40th of that chart with five LPs: the Cars' "Cars" and "Candy-O," Journey's "Infinit- ity" and "Evolution," and Foreigner's "Head Games." (Only red hot Mike Chapman rivals him with five LPs; two by Blondie, two by the Knack and Pat Benatar.)

Coming to major prominence in the mid-70's as Queen's producer, his forte is hard rock, but his favorite group is Abba. Right now he's producing Alice Cooper's "new wave" LP at Cherokee Recording Studios here. After that he'll wrap up newcomer Hilly Michaels for Warner Bros. and go into a New York studio for the Cars' third album.

Beyond that, the much sought after Baker, who has had a firm hand in shaping a popular, contemporary rock sound, will "take some time off." Baker calls himself "probably the worst culprit of never sticking to a budget. I admit it. But at least I don't waste it. I think I say a warrant extra time and money in the studio, then it's worth it."

He recalls Queen's "Bicycle Race" LP which was cut in the South of France and its attendant multimillion dollar women bicycle race for an inside album poster.

"That was pretty outrageous," he says. "It was a total indulgence but a good indulgence. It was a successful album. But those days may be over."

Baker is as versatile a producer as there is in the business today. He indicates he is equally comfortable during that shoot that has been on the first Cars LP was recorded and mixed in 21 days) and long, involved ones.

"We spent three weeks," he remembers, "layering vocals and locking tape machines for Queen's "Bohe- mian Rhapsody" cut on the "Night At The Opera" LP. I'll spend months and months in the studio if a project requires it. It's so easy to over-produce. People don't seem to realize that. When you hit the loose ends, no one wants to fill it with guitars or vocals. The Cars approach was as over-produced as it should have been."

"Have this little JVC radio/cas- sette combination right next to my shower. I put a tape on in the morn- ing when I'm feeling hung over, tired and gristy. If I can cut through that it can cut through anything. That's how I discovered Hilly Mi- chaels. I'm sure I've turned down some good material also." He calls Michaels a "rock artist" who writes short pop songs like Abba but in a rock vein. He's using Dan Hartman and Ellen Foley on the project.

As for Cooper, Baker states, "I lit- erally volunteered my services to him. He's always been outrageous and a punker. I think we're going to surprise a lot of people with this al- bum."

Baker indicates that he is concentra- ting more and more on America and American artists. His RTB Au- dio-Visual Productions is now head- quartered here and he hopes to em- phasize more video involvement for his artists.

The producer began his career as a teenage assistant engineer at Decca London in the mid-60's, worked his way up to first engineer, but was forced to leave Decca because there were no outlets there to become a producer.

He moved to the then fledgling Trident Studios operation and slowly evolved into production. He wound up producing Nazareth's second LP after engineering the first.

It was at that time he discovered a "little known, unsigned group called Queen. He produced that group's first four and seventh albums.

"But I never wanted to be an engi- neer," he says. "It was just a means to an end. I still believe the pro- ducer's role and the engineer's role are very different and are not com- patible. Each is an art but separate. Sure, you have engineers now out there selling those talents as produc- ers. But not many of them have hits with more than two groups."

Baker concludes that he enjoys working with new technology, even uses a custom-made Stephens 40-track tape recorder, but "the techni- cal aspect is secondary. If a song is a hit, it can be recorded on a cassette."

LISTS AT $11.50

Chicagoans Combine Cookbook & LP

CHICAGO—Prime ingredients for a great homey, sumptuous re- kindle music, food and wine. Now all of these elements are offered in one package with a new record label, "Cookbook Records."

Cookbook was formed by Rich- ard and Dorothy Irwin, a Chicago couple who are U.S. marketers of French gourmet cookware. Their concept is to combine Romantic food recipes. wine suggestions and serving tips together with music ap- propriate for intimate dining in one LP package.

"Recipes For Romantic Ren- derous," the couple's first LP, con- tains recommendations by cocktail man- ist and vocalist Norman Wallace. Inside the jacket, in what the company calls a "cookbook," are four complete menus including 15 recipes. The record is being marketed through the Irwin's own Culinarian retail outlet here and in select book- stores. The list price is $11.50. The Irwins also plan to enter the mail-or- der market with the new concept album.

The music is programmed to "set the mood for romance." Side one, "Late Night Supper For Two," con- tains nine songs including chestnuts such as "As Time Goes By," and "Vienna, City Of Dreams." The flip side presents nine songs calculated to enhance a "Breakfast For Two In The Wee Small Hours."
You Can't Stop Home Taping

BY ROBERT HIRSCHMAN

The problem of unauthorized reproduction first surfaced in 1984 when some of the guys paid unauthorized versions; the bad guys paid pirated copies.

For the past 40 years, the technology of reproduction required specialized knowledge and capital investment. The production of vast quantities required organized distribution facilities. The technology of reproduction, facilities, authorized and unauthorized, were not transferable to a legitimate and authorized reproduction books and, later, records came on the market, the source, given adequate investigation, could be deterred and stopped.

The philosophy behind all copyright legislation is to prevent unauthorized reproduction of works that the law, in its infinite wisdom, deems protectable. But legal protection of books and records in the United States with advancing technology Home taping is a case in point.

With the advent of cheap, reliable home recording equipment, a new era of reproduction was underway. And the new era brought with it a new problem requiring a new solution. The program was no longer limited to tracking and recovery of unauthorized reproduction books. The "control element" idea was gone. How can you stop 100 million tapes? In short, you can't.

Robert Hirschman: "The worst is yet to come... computers linked to stereo systems capable of calling up and playing any one of millions of songs. It's the end of the world. Goodbye kids, your parents have sold out.

How are we to be compensated for the losses in a declining industry? How are our creators to be compensated for this new use? And about the protection of our performers? At last count, 56 countries provide legal protection for the recorded performances of our artists. The majority compensate their artists and producers for broadcast performances of recorded reproductions.

In the U.S. performance income is limited to composers and publishers. Why the distinction? The logic is fallacious and damaging to music. Home taping is damaging the industry now. Sales are declining. Record companies, distributors, artists, composers, publishers, tape manufacturers and retailers are all losing out. We desperately need compensation.

Home taping is stealing. We need a levy on blank tapes, home mechanical license or some other orderly method by which compensation can be collected and distributed. But first Congress must act to home taping an infringement. Let's stop before the damage becomes irreparable and the industry goes into a decline from which it cannot recover.

And let's act before the new technology is upon us. We needn't wait for it. Home jockeboxes are foreseeable; the damages they will cause are foreseeable. For once, we must anticipate the new technology and provide for control and compensation. Whether it be an annual fee in the form of the present commercial jockey license, or a charge per play, both, now is the time to act.

Emphasis must shift from controls to compensation

Home taping requires special consideration for the protection of performers. With the advent of home taping, the role of radio radically changed. Prior to widespread home taping, radio was the best promoter and sales aid for vinyl record sales. Now, radio has become a source of product.

Technology has shifted the emphasis of the problem. Up to now income to the record companies has been based largely on revenues from sales. But home taping will continue to reduce sales and resulting income. The emphasis will have to shift from income on sales to income from performance and use of copyrighted works.

Come on America, let's get moving on these problems before it's too late.

Robert Hirschman is a Los Angeles attorney currently residing in London.

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COWBOYS INTERNATIONAL COMMIT
"THE ORIGINAL SIN" TO VINYL!

Cowboys International
"The Original Sin"
Produced by Dennis MacKay
M-1200

Cowboys International.
No-nonsense music from England,
available now in the United States
on Virgin Records and Tapes.
HEARTY LAUGHS—Howard Leese and Ann Wilson of the group Heart are joined by Ted Nugent, second from right, and the group's Steve Fosse, right, during a Valentine's Day listening party featuring Heart's current "Bebe Le Strange" album. Toy machine guns commemorated the infamous Valentine's Day gangster massacre in Chicago.

ASCAP Writer Grants: $90,000

NEW YORK—Writer members of ASCAP have been voted $90,000 in supplemental cash grants for 1978-80 by the society's award panels.

Musexpo Special

NEW YORK—Musexpo attendees may take advantage of special air fare worked out between the organization and Pan Am and Lakes Airways, named official carriers for the exposition, according to Roddy Shadrou, Musexpo president. The event takes place this year at the Americana Bal Harbour Hotel in Miami Beach, Fla., Sept. 28-30.

This brings the total amount awarded for 1978-80 to $1,011,000, representing monies over and above royalties paid for performances of works in ASCAP's sample survey. Since 1966, almost $54 million has been distributed to writers in addition to their regular performance royalties.

These awards are given to ASCAP writers members of pop and serious music whose works are performed in media not surveyed by the society.

In an awards panel development, Dan Daniel, New York radio's personality, has been appointed to the pop panel.

Publicizing: Taste Vital, Says Feist

WASHINGTON—"A publisher must have taste but no prejudices that might bar access to certain music," National Music Publishers Assn. president Leonard Feist told an audience of songwriters and students at Howard Univ. March 7.

The occasion for Feist's remarks was an NMPA "mini-course" on the publishing business which featured a panel of pros including Feist, Belwin-Mills Publishing vice president Burton Litwin, Sumac Music president Susan McCusker and Jobete Music vice president Robert Condino.

Using notes gathered for his upcoming book on music publishing, Feist summarized the business from its origins through developments like public dancing, records, jukeboxes, tapes and videodisks as well as the changing fashions and tastes of the music buying public. Litwin added a history of copyright legislation and explained the different ways song carns income for writers and publishers.

"The key word is craft," McCusker told the group, many of whom asked questions about how to get into songwriting. "A good writer is a rewrite. Someone who won't let go until the song is polished ... you don't need a fancy demo, just one that shows what the song is ... just pitch the songs and don't spend a bunch of cash to pitch yourself as an artist."

Los Angeles—King James Records, a Philadelphia-based retail record chain, has added its third outlet and is boasting brisk sale.

At a time when many dealers across country are crying about declining sales, Mary and James Cephas claim theirs are up by at least 10% over the same period last year. "This is due largely to the enormous amount of advertising that we do," says James.

The pair opened the third King James Records in a West Philadelphia shopping center. According to Mary, "When we learned that a new shopping center was going up, we grabbed a store because of the traffic created by the center."

The center opened in February and King James bowed three weeks ago.

By having a third outlet (the King James shops, among the most popular R&B-oriented outlets in the Philadelphia area), will help the other two stores, says Mary.

"When people know that you have several shops around the city they realize that you must carry a full line of product and they tend to come to your store," she adds.

King James, which buys directly from manufacturers, and a small amount of merchandise from Norman Cooper's one-stop locally, also features customers through specials and artist in-store appearances. However, James contends advertising brings in most customers.

The pair note that the chain sells its $7.98 list albums and tapes for $5.99. When product is on special sale, the price is $4.69.

The shops' single prices are among the lowest in the Philadelphia area; 94 cents. "We know our prices are competitive and we try to keep them within reach of our clientele. We're located primarily in black areas and many of our customers don't have a lot of money to spend."

"We would rather keep the customers coming back constantly, spending a little money, than to have them spend a large sum and then not see them again," says Mary.

King James, which now employs nine persons, opened its first shop 12 years ago. Since then it has opened a shop every six years. But according to James, he is crying another location in a North Philadelphia shopping mall about to be erected.

The new King James outlet is 1,200 square feet, larger than the other two.

Mary believes it's easier for blacks coming into the retailing end of the record industry now than when she came in.

A NEW ALBUM OF "FAVORITES" FROM CRYSTAL GAYLE

ON UNITED ARTISTS RECORDS AND TAPES

PRODUCED BY ALLEN REYNOLDS LCO-1034

CLAIM BUSINESS BRISK

King James Adds Third Philly Outlet

By JEN WILLIAMS

LOS ANGELES—King James Records, a Philadelphia-based retail record chain, has added its third outlet and is boasting brisk sales.

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Pickwick And Hotels
• Continued from page 3

Numerous rock acts who appeared at the Performing Arts Theatre and a select number of MOR-oriented artists, which appeared at the Bagdad, participated in the project. Now, the expanded effort includes the other pop-oriented hotels and some 24 rack accounts, including Sears, Wards and Woolworth-Woodco as well as well-known local outlets.

Hotel support is enthusiastic, led by endorsements from the Hotel Sahara assistant entertainment director Alan Baer; MGM Grand director of advertising, promotion and public relations Bill Bray, and Riviera Hotel-entertainment host Tony Zoppo.

"From a show count status, I'll help tie the artist to the hotel as well as help the youth market identify the artist with the showroom," says Bray.

The Sahara's Alan Baer echoes Bray's remarks about increasing hotel identity and numerous performing artists with the public, but hesitates to predict concrete results. Piotr Fio, who replaced Peterson here in May 1979, reports Caesar's Palace and the Desert Inn as the only hotels that turned down the project. The latter gave as its reason for not participating in the program that the hotel will go to a non-celebrity status as of April 1 with a new production spectacular "Azuraz de Paris."

The Frontier Hotel is still considering the project, according to Piotr Fio. It takes less than a week for stock shipments to arrive from Pickwick's L.A. warehouse. A couple of weeks are needed to coordinate overall plans with the hotels, artist and retail outlets, concludes Peterson.

N.Y. NARAS Mulls Grammys

NEW YORK—The New York chapter of the National Academy of Recording Arts and Sciences holds a meeting, open to members and non-members alike, to discuss the recently aired "Grammy Awards Show."

Wednesday (19) at 7 p.m. in the auditorium of WQXR, 229 W. 43rd St.

Admission is free. At the meeting, national trustees of the Academy will answer questions and consider suggestions about the awards show, as well as the awards themselves.

Meanwhile, a questionnaire soliciting reactions and comments about the Grammy Awards has been sent out to Academy members by Alfred G. Vanderbilt Jr., president of the New York chapter, who called the open meeting.

At the meeting members will also be asked to recommend candidates for the upcoming elections to the chapter's board of governors.

General News

New Wave TV 'Heartbeat' Now Beams In L.A.

LOS ANGELES—New wave music is getting a shot in the arm here. There is now a television show dedicated to it. Arising only in Los Angeles so far, the show is syndicated. "Hollywood Heartbeat" is a half-hour program mixing video-tapes of major artists with taped performances by local and unsigned acts.

"We prefer to call it the rock of the '80s instead of new wave," says David Martin, associate producer with Larry Smith Productions which created the show.

The first installation aired over KABC-TV Feb. 29 with three subsequent shows running on Fridays at 12:55 p.m. The four shows were sold directly to KABC. Nine more, to be distributed by Gold Key Syndication, will be available on a nation-wide basis. Martin says these nine shows should be seen in late April.

The exact markets for the program are not yet available although Martin wants 50 markets initially.

Major acts that have been seen on the first four installments include Blondie, the Specials, Madness, Pretenders, Joe Jackson, Tom Petty & the Heartbreakers, and the Police.

"There was a need for this kind of show. Record companies are spending a lot of money on video-but they're finding they have no market for them," states Martin.

In Los Angeles, "Hollywood Heartbeat" is simulcast over KLOS-FM. "The idea is to pick up a radio station," Martin says.

(Continued on page 86)

Rock 'n' Rolling

N.Y. WPIX Music Finds Some Grippers

By ROMAN KOZAK

"We were just putting a promo together with WPIX, but now that's up in the air," says the general manager of a top new wave label in the L.A.

"I am happy waking up to Neil Diamond on the radio," he continues, re-directing the views of many new wave-oriented executives in New York. It's a bit of a shame, really, because looking at record sales in New York, it is fairly clear that there is a market for that music. But if there is no radio outlet it makes the whole thing that much more underground. And it should be remembered that the world doesn't begin and end in New York. There are a number of other stations around the country who play new music, and we will go to them."

Also at WPIX at any club owners. There are now more than 40 clubs in the New York metropolitan area and the suburbs which play new wave music to some extent.

Many executives point out that WPIX has traditionally been a format changer, first dropping an oldies format just before it was popularized by WCBS-FM, then going into and out of disco just before WKTU-FM scored big with that format, and now backing away from new wave just as such acts as the Clash, Ramones and Pretenders are breaking into the Top 40 LP charts.

THE NEW ALBUM FROM

Cristy Loke

"ASK ME TO DANCE!"

INCLUDES THE SINGLE

"ONE DAY AT A TIME"

PRODUCED BY

Jerry Gillispie for Lee Stoller Productions

www.americanradiohistory.com
### Pacific Southwest Region

#### Top Add ONS

- **KOPA** - San Francisco
- **KDFC** - San Francisco
- **KKGO** - Las Vegas
- **KQED-Albuquerque**
- **KARL-Buffalo**
- **KSL** - Salt Lake City
- **KFB-Ft. Lauderdale**
- **KISS-Ft. Lauderdale (12)**
- **EAGLES - Can't Tell You Why (My Love)**

#### Breakouts

- **FELICIA-Cut Me Some Slack (Arista)**
- **MISSY - Can't Tell Me Why (My Love)**
- **RAY, GOODMAN & BROWN - Special Lady**
- **BROWN- The Brass Band**
- **MIDLER - The Rose (Bang)**
- **KLRU-Spokane**
- **KUBE - Round & Round The Sun (Atlantic)**
- **KJZ - Keep The Fire Me Burning (Asylum)**

### Pacific Northwest Region

#### Top Add ONS

- **BILLY JOEL - Me (AD/WB)**
- **PAUL DAVIS - I'm Only A Lonely Heart (Island)**
- **GOODMAN & BROWN - You're Free (Atlantic)**
- **KUBE** - Fort Lauderdale (12)
- **KZNS - San Bernardino**

#### Prime Movers

- **KOPA - San Francisco**
- **KDFC** - San Francisco
- **KZNS - San Bernardino**
- **KDFC** - San Francisco
- **KKGO** - Las Vegas

#### Breakouts

- **KPMW-San Francisco**
- **KTOP** - Long Beach (95)
- **KRLS** - St. Paul (10)**
- **KXLY** - Yakima (4)
- **KUIN** - Reno (25)
- **KING** - Seattle
- **KUBE - Round & Round The Sun (Atlantic)**
- **KJZ** - Keep The Fire Me Burning (Asylum)**
- **KUBE - Round & Round The Sun (Atlantic)**
- **KZNS - San Bernardino**

### Northwest Central Region

#### Prominent Tracks

- **FELICIA- Cut Me Some Slack (Arista)**
- **MISSY - Can't Tell Me Why (My Love)**
- **RAY, GOODMAN & BROWN - Special Lady**
- **BROWN- The Brass Band**
- **MIDLER - The Rose (Bang)**
- **KLRU-Spokane**
- **KUBE** - Fort Lauderdale (12)

### Southeast Region

#### Top Add ONS

- **GLEN CAMPBELL**
- **RAY, GOODMAN & BROWN - Special Lady**
- **BROWN- The Brass Band**
- **MIDLER - The Rose (Bang)**
- **KLRU-Spokane**
- **KUBE** - Fort Lauderdale (12)

#### Prime Movers

- **KOPA - San Francisco**
- **KDFC** - San Francisco
- **KZNS - San Bernardino**
- **KDFC** - San Francisco
- **KKGO** - Las Vegas

#### Breakouts

- **KPMW-San Francisco**
- **KTOP** - Long Beach (95)
- **KRLS** - St. Paul (10)**
- **KXLY** - Yakima (4)
- **KUIN** - Reno (25)
- **KING** - Seattle
- **KUBE - Round & Round The Sun (Atlantic)**
- **KJZ** - Keep The Fire Me Burning (Asylum)**
- **KUBE - Round & Round The Sun (Atlantic)**
- **KZNS - San Bernardino**

### Southwest Region

#### Top Add ONS

- **GLEN CAMPBELL**
- **RAY, GOODMAN & BROWN - Special Lady**
- **BROWN- The Brass Band**
- **MIDLER - The Rose (Bang)**
- **KLRU-Spokane**
- **KUBE** - Fort Lauderdale (12)

#### Prime Movers

- **KOPA - San Francisco**
- **KDFC** - San Francisco
- **KZNS - San Bernardino**
- **KDFC** - San Francisco
- **KKGO** - Las Vegas

#### Breakouts

- **KPMW-San Francisco**
- **KTOP** - Long Beach (95)
- **KRLS** - St. Paul (10)**
- **KXLY** - Yakima (4)
- **KUIN** - Reno (25)
- **KING** - Seattle
- **KUBE - Round & Round The Sun (Atlantic)**
- **KJZ** - Keep The Fire Me Burning (Asylum)**
- **KUBE - Round & Round The Sun (Atlantic)**
- **KZNS - San Bernardino**

### Midwest Region

#### Top Add ONS

- **GLEN CAMPBELL**
- **RAY, GOODMAN & BROWN - Special Lady**
- **BROWN- The Brass Band**
- **MIDLER - The Rose (Bang)**
- **KLRU-Spokane**
- **KUBE** - Fort Lauderdale (12)

#### Prime Movers

- **KOPA - San Francisco**
- **KDFC** - San Francisco
- **KZNS - San Bernardino**
- **KDFC** - San Francisco
- **KKGO** - Las Vegas

#### Breakouts

- **KPMW-San Francisco**
- **KTOP** - Long Beach (95)
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- **KJZ** - Keep The Fire Me Burning (Asylum)**
- **KUBE - Round & Round The Sun (Atlantic)**
- **KZNS - San Bernardino**

### Across the Nation

- **Top Add ONS:
  - BILLY JOEL
  - FLEETWOOD MAC
  - MICHAEL JACKSON

- **Prime Movers:
  - BILLY JOEL
  - FLEETWOOD MAC
  - MICHAEL JACKSON

- **Brothers Johnson**
- **K <:endif>
New Music for a New Day,
A New Album for a New Consumer,
New Songs for Now Radio,
Now Songs For All...

Includes the single
SQUEEZE
"If I Didn't Love You," AM 2320

Produced By John Wood
and Squeeze.

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Continued from page 20

**New England**

**Top Add Ons**

- JOURNEY - When You Were Mine (Columbia) 12-7
- BILLY JOEL - You May Be Right (Columbia) 12-7
- MELISSA MANCHESTER - Take Me Home (Millennium) 12-7

**Newly-Indie**

- KIM MURPHY - Dance Like the Wind (EMI-America) 12-7

**Breakouts**

- PINK FLOYD - Another Brick in the Wall (EMI-America) 12-7

**Northeast Region**

**Top Add Ons**

- JIMMY BUFFETT - On the Other Hand (Capitol) 13-7
- PAUL DESI - You Could Give Me Anything (Warner Bros.) 13-7
- JERE RICKO - If You Were the One (Epic) 13-7

**New York**

- JOHN DENVER - Thank You For Being A Friend (Columbia) 13-7

**Mid-Atlantic Region**

**Top Add Ons**

- BILLY JOEL - You May Be Right (Columbia) 13-7
- KENNY LOGGINS - Keep the Fire (Columbia) 13-7

**Breakouts**

- PINK FLOYD - Another Brick in the Wall (EMI-America) 13-7

**Southeast Region**

**Top Add Ons**

- PIKE BROTHERS - Living Up To Your Reputation (Columbia) 13-7
- ALEXANDER BURKE - The Only Way It Happens (Atlantic) 13-7

**Breakouts**

- THE DOOBIE BROTHERS - Take Me Home (EMI-America) 13-7

**Southwest Region**

**Top Add Ons**

- BOB SEGER & THE SILVER BULLET BAND - Night Like This (Capitol) 13-7
- MELISSA MANCHESTER - Take Me Home (Millennium) 13-7

**Breakouts**

- DISASTER - Run Me Over (RSO) 13-7

**Rockland**

- MELISSA MANCHESTER - Take Me Home (Millennium) 13-7

**Top Add Ons**

- BILLY JOEL - You May Be Right (Columbia) 13-7
- MELISSA MANCHESTER - Take Me Home (Millennium) 13-7

**Breakouts**

- THE DOOBIE BROTHERS - Take Me Home (EMI-America) 13-7

**Top Add Ons**

- Pink Floyd - Another Brick in the Wall (EMI-America) 13-7
- MELISSA MANCHESTER - Take Me Home (Millennium) 13-7

**Breakouts**

- THE DOOBIE BROTHERS - Take Me Home (EMI-America) 13-7

**Top Add Ons**

- BOB SEGER & THE SILVER BULLET BAND - Night Like This (Capitol) 13-7
- MELISSA MANCHESTER - Take Me Home (Millennium) 13-7

**Breakouts**

- DISASTER - Run Me Over (RSO) 13-7
LIVENGS’ CHOICE—WHN New York general manager Nick Verbatsky, left, presents Dolly Parton with awards as winner in the female vocalist annual WHN WHN’s Choice Awards. The presentation was made at the Resorts International Hotel in Atlantic City where the country singer was appearing.

DENVER—Strong personalities technique in AOR format moved KBPI-FM ahead in the important morning drive segment in the fall Arbitron report.

Program manager Frank Cody, who joined the station in spring of last year, credits the shift of Alan Baxter and Don Hawkins from KAZY-FM to KBPI in the later summer for the gain in morning.

“With their help we are in the station,” Cody says of his morning team. Cindy Elrod, operations manager, also points to Fene MacKay, who follows Baxter and Hawkins in a midday slot and also runs an oldies show during select evenings.

While Baxter and Hawkins moved the station from a 2.3 to a 2.6 share in morning drive, MacKay raised the midday share from 3.6 to 4.5. Overall, the station moved from 4.8 to 4.9.

“I think in the ‘80s we’re headed toward the personality,” Cody says and mentions Chicago’s Steve Dahl as an example. He said Baxter and Hawkins “sound very appropriate for what we want to do.” He wants the station to become a personality rock station.

Other things that have boosted the ratings of the station is that it took a survey of Denver area musical tastes when Cody came on board.

“The most logical thing, since we have been known as an AOR station, was to go after the 18-34 year-old,” he states.

When asked what the survey showed, Cody notes that the old standbys: the Beatles, Rolling Stones and Led Zeppelin are still popular; while artists like R.E.M. and R.E.M. are “burn out” and Cody cites Stewart’s disco sounding “Do You Think I’m N.Y.” as an example.

Another reason for the fall book increase may be that about $1 million years ago, according to Cody’s estimate, the station was bought by the Sandusky newspaper group.

He says that before the sale, while the station was uncertain about its future, the “station was slowed down.” He says there was little advertising or promotion until after the sale. There still seems to be little advertising, leading the cause of the increase back to the team of Baxter and Hawkins.

In their morning show, Baxter or Hawkins will receive satellite calls from people who sound like Grazia Mazx, an old man, or similar patterns, usually claiming to be a relative of one the team.

Another high point is a comprehensive recapitulation of the day’s news and a weatherman known as Weatherman Bowman who goes into things such as explanations of jet streams which are causing cold air to pour into the area.

Cody also admits that during his study of the market be found people listen to a various number of different stations and that of having one allegiance” and that he realizes he can’t have all the audience all the time.

He thinks that because of this, the station needs “to have a high regard for the listener” and it seems to be paying off.

MIAMI—A format change on WMBM-AM here to what is being billed “Gold Soul 15” is one more indication that what might be described as black MOR is a coming format for the 1980s.

Now, the big story. Robert Hall has installed a format with similarities to KMQJ-FM, Dallas, which is the base station of the Classic Soul TM Programming (Billboard, March 15, 1980) and a new format just begun on WHAT-AM in Philadelphia.

WMBM has been into disco and a major AOR station is now showing for an audience 35 to 45 years old; the black business promises about the format is “the one with the money,” Hall says with a grin.

Hall says it was a mistake for his station to try to reach a general market mass audience. “We couldn’t compete with WQAM-AM, WMXJ (96-X) and WHYI-FM (Y-100). In seeking a format, I decided to take the station back to where it came from, back to its roots.”

Explains Hall, “Now we’re geared straight for the black audience, although, because of the jazz we play, we are getting some white listeners.”

Programming is sophisticated use of color codes or flow clocks with blue, green, yellow and red lettered boxes.

The DJ reads the rings playing a red themed song, for instance when someone has called an hour they can pick any one of 15 or 20 tunes from the color and letter-coded tapes corresponding to the color and lettered codes.

There are six flow clocks for each different time of day. These dictate the tunes, the DJ does. The tunes flow in at a rate of a roll and roll bad sound, jazz, blues, rock or current hit.

“Sounds complicated, but really isn’t,” Hall explains. “I don’t pick the tunes, the DJs do. All I do is set the color codes for each different time of day which serves the station a flowing feel.”

“Without nine yards in artists, playing Ray Charles, Johnny Mathis, Sarah Vaughan, Ella Fitzgerald, Ray Stevens, Gene Pitney, of course in the King, Aretha Franklin, Jerry Butler, the old Tempatations, Otis Redding, Diana Ross and the Supremes, Martha Reeves and the Vandellas. The list is endless. The only music we don’t play is disco and bubblegum.”

Local news is broadcast hourly on the hour for five minutes. Part of WMBM’s appeal is that it is extremely community-oriented.

LOS ANGELES—Travel on the desolate desert highways between Los Angeles and Las Vegas is not as quiet as it used to be. KRXV-FM and KXKR-FM went on the air Sat-

Monday night, June 2, 1980, not to mention the added traffic from General Electric for $3.5 million, a figure some observers called “a steal”.

KFOG, which runs the Shulke beautiful music format, enjoys a 3.4 share in temporary KFOG, which commanded almost three times as much money, had a 3.3 in the fall Arbitron.

Radio News Outlets Target L.A. to Vegas Motorists

by Radio Arts Syndication of Burbank, Calif.

The network consists of 13 billboards along the highway route and a promotional tie-in with local

(Continued on page 26)

Los Angeles—To thousands of Southern California rock listeners, Jim Ladd is more than just another nighttime 10 p.m. to 2 a.m. personality. His mix of some-times controversial “raps” with straightforward rock has made him one of the favorites at highly rated AOR KMET-FM. The night Arbitron shares for the station are its highest.

“I almost got fired from KLOS-FM every day that I worked there,” starts Ladd. “They were always calling me in and I was conservative compared to what I am now.”

Ladd has been doing his mixture of talk and free form programming ever since first entering radio 10 years ago on KFRC in San Francisco. After a few years there, he moved to AOR KLOS, where he stayed two years.

The topics and the talk are spontaneous. “I did a huge piece on the draft last night, and I was really talking off my top of my head. I take my ideas from the street,” he says. “During the summer months, listeners were calling up and giving me songs to play which related to the theme.”

The music plays an integral part of the set. “Like when I was playing rock songs, I didn’t play any tune. I was fol-low ing Crosby, Stills & Nash’s ‘Wooden Ships’ with ‘Car Earh Fever’,” Ladd acknowledges. “It is all part of a storyline. Sometimes, I’ll use poetry in the middle. Sometimes, I’ll use a story which is going on in my life,” Ladd acknowledges. “Sometimes, I’ll do a set of one artist. It’s all part of a large piece I’m trying to paint on the air.”

The raps are not nightly affairs. “If I don’t go into some outrageous rap, then listeners think there’s something wrong. But I only come out when something bothers me or I get interested in some song. I play a lot of music. Other nights, I play less.”

(Continued on page 26)
**Billboard Album Radio Action**

**Playlist: Top Ad Ons • Top Requests/Airplay • Regional Breakouts & National Breakouts**

Based on station playlist through Wednesday (3/12/80)

### Top Add Ons—National

<table>
<thead>
<tr>
<th>Artist</th>
<th>Song</th>
<th>Label</th>
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<tbody>
<tr>
<td>JOURNEY</td>
<td>Departure</td>
<td>(Columbia)</td>
</tr>
<tr>
<td>BILLY JOEL</td>
<td>The Wall</td>
<td>(Columbia)</td>
</tr>
<tr>
<td>PAT METHODOLOGY</td>
<td>The Heartbreakers</td>
<td>(Elektra)</td>
</tr>
<tr>
<td>BOB SEGER &amp; THE SILVER BULLET</td>
<td>Band</td>
<td>(Capitol)</td>
</tr>
<tr>
<td>SUSAN SUMMER</td>
<td>Hot</td>
<td>(MCA)</td>
</tr>
<tr>
<td>BILL MURRAY</td>
<td>The Wall</td>
<td>(Columbia)</td>
</tr>
<tr>
<td>JOHN MILES</td>
<td>Sympathy</td>
<td>(Arista)</td>
</tr>
<tr>
<td>THE ROSE</td>
<td>Band</td>
<td>(Elektra)</td>
</tr>
<tr>
<td>ELVIS COSTELLO</td>
<td>Get Happy</td>
<td>(Columbia)</td>
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</tbody>
</table>

### Top Requests/Airplay—National

<table>
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</table>

### National Breakouts

- **KTBX—Houston (KTBX)**: JOHNNY CASH – I Walk the Line
- **KBUR—San Antonio (KBUR)**: ELVIS COSTELLO – (I Can’t Get No) Satisfaction
- **CJAD—Montreal (CJAD)**: JOHN MILES – Sympathy
- **WFLA—Tampa (WFLA)**: THE BLUES BAND – Take Me Home Country Roads
- **WOR—New York (WOR)**: THE BLUES BAND – Take Me Home Country Roads
- **WBAI—New York (WBAI)**: THE BLUES BAND – Take Me Home Country Roads
- **WRAL—Raleigh (WRAL)**: JOHN MILES – Sympathy
- **WCIU—Chicago (WCIU)**: JOHN MILES – Sympathy

### Western Region

**Top Add Ons**

- BILLY JOEL – ‘Live’ at Carnegie Hall (Columbia)
- THE BLUES BAND – ‘Back to the Country’ (A&M)
- JOHN MILES – ‘Departure’ (Capitol)

**Top Requests/Airplay**

- ELVIS COSTELLO – ‘Get Happy’ (Columbia)
- JOHN MILES – ‘Sacred Songs’ (RCA)

**Breakouts**

- LINDA RONSTADT – ‘Stranger in a Strange Land’ (Asylum)
- BILLY JOEL – ‘The Wall’ (Columbia)

### Southwest Region

**Top Add Ons**

- BILLY JOEL – ‘Glass Houses’ (Columbia)
- JOHN MILES – ‘Departure’ (Capitol)
- JOHN MILES – ‘The Wall’ (Columbia)

**Top Requests/Airplay**

- ELVIS COSTELLO – ‘Get Happy’ (Columbia)
- JOHN MILES – ‘Sacred Songs’ (RCA)

**Breakouts**

- LINDA RONSTADT – ‘Stranger in a Strange Land’ (Asylum)
- BILLY JOEL – ‘The Wall’ (Columbia)

### Midwest Region

**Top Add Ons**

- BILLY JOEL – ‘Glass Houses’ (Columbia)
- JOHN MILES – ‘Departure’ (Capitol)
- JOHN MILES – ‘The Wall’ (Columbia)

**Top Requests/Airplay**

- ELVIS COSTELLO – ‘Get Happy’ (Columbia)
- JOHN MILES – ‘Sacred Songs’ (RCA)

**Breakouts**

- LINDA RONSTADT – ‘Stranger in a Strange Land’ (Asylum)
- BILLY JOEL – ‘The Wall’ (Columbia)

### Northeast Region

**Top Add Ons**

- BILLY JOEL – ‘Glass Houses’ (Columbia)
- JOHN MILES – ‘Departure’ (Capitol)
- JOHN MILES – ‘The Wall’ (Columbia)

**Top Requests/Airplay**

- ELVIS COSTELLO – ‘Get Happy’ (Columbia)
- JOHN MILES – ‘Sacred Songs’ (RCA)

**Breakouts**

- LINDA RONSTADT – ‘Stranger in a Strange Land’ (Asylum)
- BILLY JOEL – ‘The Wall’ (Columbia)
U.S. Willing To Trade AM Radio Clear Channels

• Continued from page 1

for the U.S. proposal until the FCC has completed upcoming regulatory studies to determine all the implications of the change.

The U.S. proposal, which would move AM stations up from the current 10 kHz spacing, is the most controversial item on the agenda of the regional meeting of the International Telecommunications Union.

The three-week session, which began Monday (17) and continues through March 29, has attracted official representatives from more than 80 countries.

The FCC contends that a change and adoption of the 10 kHz system would enable more stations to be added to the AM band, and also diversify radio ownership giving minorities a greater opportunity to get involved in radio.

There are currently 107 channels on the AM dial spaced at 10 kHz from 540 kHz to 1600 kHz. A reduction to 9 kHz spacing would increase the total number of channels from 107 to 119 and permit anywhere from 200 extra stations as many as 1,400 full-time stations to be added to the AM band, according to FCC estimates.

Canadian broadcasters vociferously oppose a switch to 9 kHz spacing and Mexican delegates are also opposed.

Since the Region II conference allows only one vote to each country represented and some major nations such as the U.S., Canada and Brazil, the success of the U.S. proposal depends greatly on a secretariat of small Latin American countries.

Approval of the proposal would require the approval of the member countries to meet again in November 1981 for another vote to implement the change and set the summer of 1982 on a new frequency assignment plan.

Finally, after this 1981 meeting, the U.S. Congress will consider what is in effect a foreign treaty. At that point broadcasters opposed to the idea can crack up lobbying efforts.

A further problem of the 9 kHz proposal is that it would make obsolete all digitally transmitted radio, including those now in the top-10 of the-line luxury autos.

ATLANTA-OAR

ATLANTA—OAR has become the newest format to switch to the FM band. The format, which is in an exclusive Billboard analysis on October/November Arbitron data for this market. The analysis shows how OAR moves into first place with an estimated 19.3 share of the market, up from 14.7 a year ago.

Beautiful, staying steady at 18.0 in second place. Beautiful had 18.1 a year ago.

These formats are followed by MOR with 11.7, down from 13.6 a year ago. Top 40 with 11.1 down from 12.9 a year ago. Country with 7.6, down from 8.2. Disco with 7.6. up from 7.0. News with 5.9. up from 5.4. from

XKLX-FM Seeking Dollars With Jazz

LOS ANGELES—Non-commercial XKLX-FM here is expanding its jazz programming dubbed “Jazz Night Flight.” The new program will begin Monday (17). Jazz airs from 11 p.m. to 2 a.m. each night.

The expanding programming is part of a fund raiser week by the station though a permanent daily jazz show may be programmed soon.

The current regular “Jazz Night Flight” schedule is for Fridays through Mondays from 11 p.m. to 6 a.m. Hosts for the show are Tod Washington, Barry Thomas. Joseph Casas. Tom Enqvist and James Grace.

AOR Becomes Atlanta's Favorite Format

ATLANTA—AOR has become the newest format to switch to the FM band, edging out beautiful music, which had been in first place. This movement is in an exclusive Billboard analysis on October/November Arbitron data for the Atlanta market. The analysis shows how beautiful music moves into first place with an estimated 19.3 share of the market, up from 14.7 a year ago.

Beautiful, staying steady at 18.0 in second place. Beautiful had 18.1 a year ago.

Ohio’s Top 15 Formats

AT PHILLY-WXKX-FM

Father & Son Are Deejays

TRENTON, N.J.—When the new WXKX-FM takes to the air here within the next few weeks, the station will be known as “Black 100,” named after the station's first female-sounding of the station. The first female-sounding of the station will be the DJ, who is in the West Coast where he has been the DJ for the last three months. The elderly DJ, who comes in from the West Coast where he has been the DJ for the last three months, is known as “Black 100” in Philadelphia radio during the last 90s and early 90s at WBBG-FM. He also is credited with having introduced underground radio on WDAS-FM.

WXKX, which is presently called WRTX-FM, will have strong Philadelphians roots. Ed Hurst, pioneer deejay at WPEN-AM Philadelphia, 40 and black music with 5.1 up from 4.1.

Women 18 to 24 prefer AOR for 41.3 share while women in all other age groups, 25 to 34, 35 to 44 and 45 to 54 listen to beautiful music for respective shares of 18.1, 13.4 and 3.3.

In terms of estimated numbers of listeners per average quarter hour, AOR listeners were on average 39.200. While beautiful music is close behind with 42.500. A year ago AOR had 31.600 listeners.

O’Connor First President

LOUIS ANGELA—For radio syndicators have banded together to form the Assn. of Independent Radio Producers which is designed to establish standards for the syndication industry.

Dave Ryan vice president and general manager Ross Harrison.

“Many times it is better to have an organization that would not police companies like ours but set technical standards and have a code of ethics,” Harrison sits on the Board of the new Los Angeles-based organization.

Other companies which belong include: T.M. Watermark Marketing, Chenuaud, O’Connor Creative Servic- es, Tuesday Productions, Michaelson Productions, Harrison Diamond P Productions and Radio Arts.

We serve companies that supply radio stations with some sort of programing.” Harrison continues. “It can be a network situation in the specials or music programing. Harrison dences the association is being formed in opposition to radio stations.” He maintained. “We are here to help radio. We don’t want to make the industry better for all the radio stations we serve.”

One of the services the new group plans to start is a list of syndicators which is expected, (Continued on next page)
Jazz

Saxist Aims To Be Dr. Washington

By PAUL GREIN

"Mister Magic" and "Feels So Good," his back-to-back 1975 albums which went top 10 pop. Yet he adds he still enjoys those LPs. "In spite of all the hokum," he says, "the music is still vibrant. It comes down to the caliber of the players." Another creative area in which Washington is playing a more active role is writing. He has two tunes on the "Skyline," an album, compared to a total of seven on all the albums with Taylor. "I've been getting a lot more confident in my writing," he says. "I'm not afraid to voice my opinion now as far as my tunes go.

In addition to his own tunes, Washington is able to tap musicians around him for material. Most of the songs on his Elektra "Live" LP were written by members of Locksmith, his backing group for the past three years. (Locksmith, incidentally, is now in LA, cutting its own album, with Harvey Mason producing.)

Washington says he had to give up music briefly as a result of their mutual settlement with "Skyline," which jumps to number 50 in its third week on the pop chart. "In retrospect, it's a tough one to swallow," he says. "I don't know what Washington thinks of the whole phenomenon of jazz fusion?" As long as it swings some kind of way and says something different from what's been heard before, I like it. It really comes down to how the musicians can play.

Since Washington is chasing his doctorate, he'll be off the road until 1981. His last tour was in the summer of 1979, when he played 3,000 to 6,000-seat halls.

Washington's business affairs are taken care of by his wife Christine, in conjunction with Larry Magid and Murray Schwartz of Great Eastern Management.

86-Piece Orchestra
In L.A. Impressive

LOUIS ANGELES—The Orchestra is starting to make sense. This 86-piece blinding of pop, jazz and classically trained players is striving in its premiere season to allow innovational musical forces to blossom.

Thus far during the Orchestra's first three concerts the results have been encouraging. This season has been raised to 50.

For the Orchestra performed a program of varied compositions by composers Rob McConnell, Allyn Ferguson and Joe Roccisano. Each received the award that has been long awaited for the jazz and pop fields.

Canadian McConnel's commissioned work, "Living in the North," with the Orchestra's cofounder Allyn Ferguson conducting, had happily the sweeping feeling which allowed for excellent solos by Bud Shank, Bill Perkins and Bill Watrous.

Ferguson's own piece, "Divertimento For Strings, Woodwinds And Percussion," executed the strings in a romantic fashion, with an underlining suspenseful mood weaving through the composition.

Joe Roccisano's "Synthesis For Orchestra" featured tenor man Pet Christlieb blowing blues lines over and above the jab and sock feeling.

Storyvilles Issued

NEW YORK—The Mood Music Group is adding eight new releases to its line of Storyville jazz albums. This brings the catalog of releases to 17 since the company took over U.S. distribution of the Swedish So- netta label's company last year.

This last comment refers to the time delays in dealing with the Cuban government. You just don't pick up the phone and get an immediate answer.

Dealing with Castro's government also exposes the group to U.S. anti-Castro groups calling itself Omega 7 and operating out of Union City, New Jersey. U.S. anti-Castro groups calling itself Omega 7 and operating out of Union City, New Jersey, "number one terrorist group in the U.S. by the FBI," Lundvall admits. This group has been named as a "terrorist organization" by the FBI.

Lundvall has been living in New York to protest visiting Cu- ban musicians and is credited with killing one man. "It's a little frightening," Lundvall acknowledges, adding that not one at CBS has been hurt as far as he knows because of its association with Ikareke.

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Manhattan or in California.

It has been heard throughout the South for the past few years. He says, "I don't know what does Washington think of the whole phenomenon of jazz fusion?" As long as it swings some kind of way and says something different from what's been heard before, I like it. It really comes down to how the musicians can play.

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Home Video To Dominate 2 Calif. Campus Seminars

SAN DIEGO—The video home system is fast becoming a major concern to the motion picture studio in the home video arena as was evident at last month's ITA panel here at the recently concluded ITA Seminar (Billboard, March 15, 1980).

The question becomes increasingly compounded due to the mushrooming of tapes into the consumer marketplace as was underscored by Jack Valenti, president of the Motion Picture Association of America, moderator of the workshop which included executives from RCA, Philips, TDK, FUNAI, Magnavox, and Media, Parametra Communications, 20th Century-Fox Telecommunications, Warner Communications Home Video and United Artists.

According to Valenti, only one member MPAA company had some 50 titles available 1½ years ago to the consumer marketplace. Now MPAA companies have product available representing some 477 titles, a staggering increase.

Moreover, six MPAA companies now have subsidiaries or affiliates who make cassette tapes and videodisk to distribute a home video cassette.

Rentals, exchanges and swapping of video tapes have become an increasing trend among home video renters and consumers. Unless specified otherwise, rental services cannot duplicate videocassettes or exhibit them as a public performance without their permission.

Positions of various studios included:

- Lawrence Hilfiger, senior vice president, Columbia Pictures: “Columbia’s 1980 home video grosses and net sales were $2 million. We are acquiring product; expanding staff and doing all the predictable things. However, we’re dragging ourselves through this by the usual screaming and fighting. The business of distributing prerecorded cassettes has been a major organizational disaster. To me the issue is selling versus rental and who makes money on Columbia.”

- Hilfiger indicated that he had made numerous trips into the field looking at the market and situations which carry Columbia’s product and others we are not renting. I haven’t found any. Home video rentals are기 기 기 기 기 기. It is estimated that numerous retailers have rental, exchange and swapping clubs available.

The problem for Columbia,” he stated in simple terms, “We are participating in these rentals, exchanges, trades or what have you but only in the original sale. The numbers are fascinating. A tape is sold at wholesale today at some 30 odd dollars. A hundred rentals later it has grosted $1,000.

“Columbia has invested a lot of money in the product and will continue to do that. But it should participate in each transaction. We think we know the box but we haven’t been able to put all the pieces together yet. Maybe at the next ITA I can report that we have been successful.”

- James J. Jimirro, executive vice president, Disney Home Video: “Disney shares philosophically with Columbia’s position. We feel the long-term involvement with rental is not the best served by the rental business. We made that philosophical decision when every tape was coming in and we’ve been working assiduously to carve out a rental business.”

- He noted that Disney had begun a four city test market rental program with selected Disney titles through the chain (Billboard, March 15, 1980).

Disney also expects a national rental rollout by September. “Why rental? Why Fotomat?” Jimirro continued. “With rental we can keep our copyrights totally intact. Yeah, people are going to steal our cassettes. We’re going to find cassettes with double copies.”

“But one thing is sure. Anyone who has any Disney cassettes and rentals, he will have stolen them. That’s an absolute since we’re not selling them. So we will be able to find a stronger, more vigorous enforcement of that copyright.”

- With rental also we will be able to track rentals in and out of the marketplace as we deem appropriate. We believe videocassette and videodisk to be a mass market item. It has a better shot to be than $10 transactions but $60 transactions.”

Several years down the line, Jimirro added, Disney might enter the videodisk market. We will replace our record of success has exceeded our expectations. We must take advantage of it. If we don’t, the post will see no inconsistency in Disney’s recent decision to license material on a non exclusive basis and MCA videodisk it believes programming is needed to get that technology off the ground.”

- Robert Peters, Paramount senior vice president: “After six months of experimenting we have been able to show our record of success has exceeded our expectations. We must take advantage of it. If we don’t, the post will see no inconsistency in Disney’s recent decision to license material on a non exclusive basis and MCA videodisk it believes programming is needed to get that technology off the ground.”

- More important are profit maximization, fiduciary responsibility and inventory management. Obviously, every company is interested in this market. It is what wants our product. We need only find the most profitable and prudent place for this strategy.”

- J. Michael Scott, senior vice president and general sales manager, 20th Century-Fox Telecommunications: “The problem with rental is not the theory but the implementation. How do you get an honest count? We can’t control individuals around the U.S. finding a thousand of retail operations in the U.S. As a practical matter, if we do not agree we can’t work. We will continue in that country with our sales policy although we may adapt a different policy elsewhere.”

20th Century-Fox, which acquired Magnetic Video a year ago, will continue to add library material and expand sales internationally. The company was emphasized. Recent acquisitions include the Levic LDC library of 64 titles.

- Mett Font, president and chief executive officer of Warner Communications Home Video: “We’re a newcomer. WC has 21 titles in the marketplace and began to ship product to retail sales outlets Jan. 28. We’re willing to take the risk with the sale of our product in the marketplace and control it to the extent possible.”

“If we are certain that the consumer’s needs for television viewing are satisfied, the rental problem is being implemented, we will continue to do that. If the consumer prefers to rent it, we will continue to do that. If we are certain that the rental control is being implemented, we will continue to do that. If the consumer prefers to rent it, we will continue to do that.”

- Nathaniel Kw, vice president of video and special products for United Artists: “How do we widen the (Continued on page 29)
Benefit For Franklin In Detroit

By JEAN WILLIAMS

LOS ANGELES—Aretha Franklin, the Rev. C.L. Franklin, and other artists are reportedly gathering up to perform at a benefit concert for the Rev. C.L. Franklin, Aretha's father.

The benefit Monday (21) at Detroit's Cobo Hall comes nearly a year after the Rev. Franklin was shot during a robbery attempt at his home. The popular monster/record artist was released from the hospital some time ago and reportedly remains comatose.

As for the Rev. C.L. Franklin, he has been busy with concert tours and speaking engagements. It is believed he will return to Detroit this summer for a special concert with the North Carolina Symphony Orchestra August 13.

Robinson had scheduled to perform for benefit Shav Unver. Former film actor Thalmus Rasulil, director of special projects at Shav, is coordinating the event.

Robinson has a new LP on Savory Records, Oh Lord You Got My Second for the label recorded live at his St. Louis church. He previously was signed as Nashboro Records.

Tedd Pendergrass made one of his rare solo appearances when he appeared on NBC-TV's "Pink Lady" show Friday (14). The singer performed two of his biggest hits. "Close The Door" and "Turn Out The Lights.

Pink Lady, reportedly the leading selling female recording duo in the world, bowed with the new show on the heels of its first LP released in the U.S. The LP, issued last year, was the first by a Japanese act to hit the U.S. charts.

Quincy Jones received his star on Hollywood's "Walk Of Fame" Friday (14). According to those who joint Jones' office. "This is Quincy's 47th birthday and what do you get him when he's already got stars? We didn't know so we decided to buy him a star-a ha.

Following the ceremony, sponsored by the Hollywood Chamber of Commerce, Jones was to be honored at a lunch at the Brown Derby.

In his career, Jones has received five Grammies, one Oscar, one Emmy, two Goldene Klangnominiations and numerous other honors.

The first release on Jones' new Qwest Records will be the brother Ben- son's upcoming LP, which Jones is producing. The LP is a double album and will be released with a Qwest Warner Bros. logo. Patti Austin is also signed to Qwest. Her product will carry a Qwest logo.

A&M Records' upcoming April/May releases include the debut self-titled LPs by On The Border, Colton & Collins, produced by Howard Smiley. Also set is an LP by Booker T., "The Best Of" and Royalty's second LP for the label, "You And Me." produced by Bobby Martin. And Brenda Russell is presently in the studio with Andre Fisher producing.

Randy Jackson of the Jacksons (Continued on page 31)
Siegel Estate Suing His Ex-Partners

By JOHN SIPPEL

LOS ANGELES—The estate of the late Sheldon Harold Siegel seeks $49,000 in legal repairs, compensatory damages totaling $15,000 and 20% of the shares of Merrill Enterprises Ltd. and Mushroom Records, which he owned a Superior Court pleading here. Ernest I. Johnson, administrator of the estate, is the prime mover and general manager of Mushroom Records, who died in January 1979; claims Siegel received $27,187 in 1978 in compensation as opposed to $16,000 in 1977. He defrayed salary because he was also assisting 20% of the shares in the two firms.

Defendants include, Mushroom Records Inc. of the U.S. and Canada, Hunter Vogel Investment Ltd., Incapak Holdings Inc., Chantrelle Holdings, Chantrelle Paint & Chemicals Ltd., Merrill Enterprises and Richard Howard, son of late Warner Manor Vogel, the latter president of Mushroom. The pleading claims the corporate defendants are jointly owned by the Vogels.

According to the filing, Hunter Vogel Investment Ltd. owns 11 shares in Mushroom, one-third of outstanding stock, for $150,000 with Siegel to buy back the shares while Incapak and Chantrelle each purchased 20%. It is further claimed Siegel was part of Merrill Enterprises Ltd. held by Hunter Vogel Investments with Chantrelle taking the remaining 40% for the collective sale price of $150,000.

As part of the agreement, Mushroom Records of Canada was to be a $465,415.88 dividend, payable to Merrill Enterprises, which was to go to its shareholders. Siegel was to receive an annual base salary of $180,000 plus bonuses and commission, a car and his operational expenses and full expense account.

Siegel is still owed $25,000 personally advanced to him shortly before his death and $21,000 he paid the three defendants as partial consideration for the purchase of Mushroom shares, the suit contends.

The court is asked to grant an accounting. Richard Hunter and Walter Manon Vogel are accused of mismanaging and will be in contest of the record labels.

Stix Hopper Contest

MEMPHIS—The first Stix Hopper Drum Competition took place March 1st sponsored by WHHI-FM, MCA Records and the Peaches stores. Stix Hopper, drummer for the Crusaders, judged the competition of 15 semi-finalists, each of whom had three minutes to display his percussive techniques.

The first prize winner received a complete Pearl drum set and a trophy. Second and third place winners received a set of Pearl cymbals and all winners received a complete Crusader catalog and a Hopper solo effort, “The World Within.”

Conserving Energy

WYOMING, Pa. Radio Shack here is conserving energy by installing a geothermal heating pump, which heats through mine water. Mine water, stored about 300 feet below ground, is maintained at a constant temperature of 55 degrees by the earth’s natural heat.

General News

Billboard SPECIAL Survey for Week Ending 3/20/80

PALLADIAN BENEFIT—Max Gall from television’s “Barney Miller” and Columbia artist Cherie True of the Eau Claire Fund’s posse, arrive, Tanya Arrieta, at a benefit for charitable organization at the Hollywood Palladium. The Rossi Fund cares for children with cancer.

Keyboard Ace Lewis Cuts LP For FM Programming

BY JEAN WILLIAMS

LOS ANGELES—“I took time out to study and find out what’s happening musically. I got a chance to talk to people in the street who told me they want grooves they can dance and listen to on one package. So I laid an LP for FM programming,” says Webster, a multi-faceted keyboardist of his latest 12 track LP “The 30s.” Webster, who has mastered degrees in music composition from the New England Conservatory, pulled together some of the nation’s stellar musicians including Herb Hancock, Walt Whaling, Paul Jackson Jr., James Dresser, Shela Escovedo and Nathaniel Watts. Also featured on the LP is singer/composer D.J. Rogers. The musician admits that “For The 30s,” is his most commercial effort and says it’s his third for Epic. He credits his commerciality to taking time out to determine just what the public wants and is also compromising his own musicianship. Webster also set himself into outside production and he feels realistically about what’s happening to the creative side of the music industry. He notes that he will produce only certain types of acts. “I feel it’s a group, I want to be self-contained, capable of putting strong vocals to equally strong lyrics and music.”

PREFERENCES TO BE ‘UNSTRUCTURED’

Keepnews Out But in At Fantasy Label

LOS ANGELES—Although Or- lin Keepnews is no longer a producer, Fantasy Records, the veteran a&r man will remain at the label for at least six months working on other LPs among other things.

Fantasy, according to Phil Jones, the marketing vice president, has no plans for replacing Keepnews, and since he will still be around, Jones sees his resignation merely as using the jazz operation “very little.”

As an independent producer, Keepnews will continue working with Fantasy artists. He is in New York producing McCoy Tyner and talking to book publishers about a title he plans to write.

Keepnews points out that although he will be doing independent production, he has no plans to form his own company.

“I am taking a wait and see attitude. The thing is that I want to be unstructured for awhile,” he says.

“Since I had heart surgery last year, I have been extremely healthy and find that I want to do some other things. The less time I spend in the studio the more time I spent behind a desk.

“I want to stay loose. I am letting a number of people whom I couldn’t do things with before, know that I now can.”

As for his book, “I have already talked with a couple of publishers. I’ve been wanting to write about my 25 years in the music business.”

Keepnews is placed with the timing of his resignation “because with things the way they are now in the music industry, when you hear that someone has resigned, you immediately think of it another way.

“I have enjoyed working at Fantasie and will continue my relationship with the company, only now I’m in an unstructured situation.”

Counterpoint

Continued from page 38

will reportedly be out of action at least eight months following an auto accident in L.A.

Jackson broke both ankles, a knee and his right leg, requiring four operations. The 16-year-old singer was alone when he totaled his Mercedes. It took 45 minutes for Jackson to be freed from the wreckage.

* * *

Linda Green, Peaches of Peaches & Herb is set for her first solo outing. The engaging singer is a special guest on an upcoming Olivia Newton-John ABC-TV special April 14. According to Olivia's publicist manager of the duo, both singers will be doing some solo work this year. He believes the couple's identity is strong enough to allow them to do some things as individuals.

Remember... we're in communications, so let's communicate.
N.Y. Polish Vets' Hall Playing New Wave

NEW YORK—What was recently a small, sleepy, old-fashioned Polish living room has opened up into one of the top venues for new wave acts here. The Irving Plaza, or Club, is now under new management, and the club, which serves a variety of Polish cuisine, has been renamed the Polish Living Room. The club is owned and operated by Polish immigrants who have brought their musical heritage to New York City.

The club is located on 2nd Avenue and 11th Street, and it has become a popular destination for New Yorkers looking for a unique dining and entertainment experience. The club's atmosphere is cozy and intimate, with a stage that is perfect for intimate performances. The music is a mix of Polish and American rock, with an emphasis on new wave and alternative music.

The club has become a favorite of Polish expatriates and their families, as well as music lovers who appreciate the club's unique atmosphere. The Polish Living Room is open seven days a week, and it is a must-visit for anyone looking for a taste of Polish culture in New York City.

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**Japanese Lawmakers Criticize Baseball's 'Rigging' of Games**

A group of Japanese lawmakers has expressed concern about the recent controversy surrounding the North American League (NAL). The NAL is a professional baseball league that operates in the United States and Canada, and it is one of the most popular leagues in the country. The lawmakers are concerned about the potential for rigging games and manipulation of the league's standings.

The NAL has been under scrutiny in recent weeks after a group of players and coaches were caught participating in a scheme to fix games. The scheme, which involved fixing the outcome of games in exchange for money, has caused a great deal of controversy in the league.

The lawmakers have called on the league to take immediate action to address the issue, and they have also called for increased regulation to prevent similar schemes from happening in the future. The league has vowed to cooperate with authorities in investigating the matter, and it has promised to take steps to ensure the integrity of its games.
Three more months till summer.

No more months till "Keepin' the Summer Alive"

Five new Brian Wilson/Mike Love songs, including the single, "Goin' On," a new Brian Wilson/Randy Jardine song. Two Carl Wilson/Randy Bachman songs, including "Keepin' the Summer Alive!" And songs by Bruce Johnston and Chuck Berry.

New Beach Boys music, not a moment too soon.

On Caribou Records and Tapes.

Woodland turns his sax through special effects that make him the complexion of his bar. It sounds like a Dutch oven that pales the same color either an orange or red, depending on how much light is in it. Woodland makes a note swell in and out of tune with a "Siren" followed. This was Stray's best tour when it was still known as the Sheppards. Stray's next tour will be to be released called "Joe's Hospital." The title track went into a disorganizing line to that everybody moved in their numbers including "Flip City," the title song, "Struttin'," the title LP and later to be released as a single M. 'Acustilicious," "Punk Funk," "Ralph's" and "Move Shuffin.'

Jim Evers

AFI

MARCH 22, 1980 BILLBOARD
CHICAGO-Special album releases which target the masses to the consumer and not the classicalbuffare being brought out by CBS Records and DeccaGramophone.

The prominent use of classical music in major motion pictures today is viewed by both labels as a means to boost classical album sales.

"Great Film Classics" is the new DG Privilege release listing at $6.98 containing classical pieces used in seven major films of the last decade. The selection criteria is one might guess, a performance of the music that appears in the plot of the movie. The "Hound of the Baskervilles" and "Brandy, D.O.D." are among the titles.

Also contained in the newly packaged LP are the classical selections used in "Elvira Madigan," a "Clockwork Orange," "For Bad Girls.

"Sunday Bloody Sunday" and "Death In Venice." The record also marks the first appearance of recordings by Herbert Von Karajan in the DeutscheGramophone mid-price series.

According to Jim Lewis, vice president of marketing at PolyGram Classics, there will be heavy radio promotion, with posters and radio spots in the marketing plan. Lewis, who recently moved to PolyGram from Atlantic Records, believes that further use of classical music in films will be encouraged by the success of "10." Demand for recordings of "Also Sprach Zarathustra" scored a piece used in Stanley Kubrick's "2001." A "Clockwork Orange," "For Bad Girls."

"Well-'John Cage's Three Constructions within of Soundstream packaged boost classical in form. Bach Bach Bach Bach in the days."

Tomato Introducing Series Of Soundstream Digital LP's

By Irv Lichtman

NEW YORK: Ken Eagles. Tomato Records will introduce an oracle of Soundstream digital records within 45 days.

The series, listing at $12.98 for single albums, will lock off with John Cage's "Three Constructions For Percussion." and two works for vocal and percussion featuring Jay Clayton. Also due for release is a three-LP set listing at $29.98, of the Bach Partitas with Jean-Claude Martin, who will also appear on two Bach digital sets for summer and fall release. "Goldberg Variations" and "Well-Tempered Clavens."

The Bach sets are part of a series of works by the composer and Chopin which will appear in digital form.

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Deutsche Gramophone now confirms what it will do in digital 1980. According to an official at the label, the first release-Mozart's "Magic Flute"-is due in September. Reportedly, a strong of digital releases will then commence. The first release with Barbirolli and the Berlin Philharmonic to begin appearing in the DG mid-price Privilege line. Barbirolli and Beethoven with symphony cycles already have been re- corded by the famed conductor. Now DG is ready to take the other major choral versions of these works- nale some other CDs per-

ALAN PENCHANSKY

CLASSICAL

CBS & DG PLAN

Move Music As Sales Gooser

By ALAN PENCHANSKY


Oct. 23 For L.A. Start

LOS ANGELES—Bowing with conductor Carlo Maria Giulini and guest pianist Clifton Curzon, the Los Angeles Philharmonic ushered in its 1980-81 season with its premiere concert Oct. 23.

Besides Giulini, who will mark his third season in Los Angeles, several guest conductors will lead the orchestra, including former music director of the Los Angeles Opera, which is scheduled to conduct three weeks of concerts.

Highlighting the season will be programs featuring the music of Bartok, Aaron Copland and William Schuman. Also to be scheduled are three composer birthdays.

The orchestra will also be performing four master classes in addition to the subscription engagements. A Philharmonic pension fund benefit Nov. 12, a Dec. 12 commemoration of Isaac Stern's professional debut 50 years ago. The von- inant will be guest soloist and conductor.

Oct. 31

HOLLYWOOD—John Williams, the man who composed "Hedwig's Theme" from the upcoming "Harry Potter" film, will conduct the Philadelphia Orchestra in the world premiere of his "Harry Potter" suite Oct. 31.

The suite, which was commissioned by the Philadelphia Orchestra, will be performed at the Academy of Music Oct. 31, and is scheduled for a world premiere Nov. 3 at Carnegie Hall in New York.

Williams, who has won four Academy Awards for his music for the "Star Wars" trilogy, will conduct the Philadelphia Orchestra in the world premiere of his "Harry Potter" suite Oct. 31 at the Academy of Music. The suite, which was commissioned by the Philadelphia Orchestra, is scheduled for a world premiere Nov. 3 at Carnegie Hall in New York.

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LOS ANGELES: A major break in the U.S. market is coming for manufacturers of laser light systems for use in discotheques. That's the feeling of Richard Sandhaus, president of Science Faction Corp., a New York-based laser producing company. Sandhaus bases his theory on the feeling that "people here have reached the saturation point with conventional lighting hardware," and club operators "are looking for something that will put their one step ahead of the other guy."

Science Faction is a successful producer of laser light systems especially designed for use in club environments. The firm's model SFC-2000 is one of the newest on the market and was among those highlighted at the exhibit area of Billboard's Disco Forum VII.

Ninety-one firms from throughout the U.S. and Canada utilized some 200 booths for the four-day period of the confab. Their wares ranged from lasers, to dance floors, to video presentations, demonstrated mostly subtle refinements in existing technologies.

For instance, Blackstone Productions, an Austin, Tex.-based firm, is using two older technologies to create multi-image environments. The firm's film and slide projections.

The format of film is much more expensive than video, and more versatile. It allows for color, stereo sound, and sometimes closed captioning.

By CARY DARLING

Disco

Laser Light Systems Facing Major Overhaul

NEW YORK'S NEWEST

Busby's Now Rolling

NEW YORK—Several experienced businessmen in New York feel that roller discs are sound investments.

Busby's, the latest entry into the New York roller disc sweepstakes, is the baby of 12 local businessmen. The group is headed by Charles Steinert and his wife, Lynda West, who supervised the conversion of Busby's Greenwich Village location from a parking garage to a roller disco. Construction cost on the 3,500 square foot facility has run into hundreds of thousands of dollars. The skate surface is maplewood. It has a restaurant area adjacent to it.

Along with Steinert and his wife, the other investors include Gibson McCabe, retired publisher of Newsweek, Alfred Hollenbeck, president of Air Tech Industries, Jay Emmett, senior vice president of Warner Communications, Curtis Noel, president, Hillbboro Associates; Allan Saman, officer of European-American Bank; Alexander Marchesini, president, Unison Marine Corp.; Dixon Boardman, officer of Kidder Peabody; Seymour Mann, president Aceto Chemical Corp., and independent entrepreneurs Stuart and Herbert Schefte.

The investors are aware that while roller disco is chic today, it may be passe in a few months. So Busby's was designed so that at a maximum cost of $20,000 it can be converted into a cabaret.

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The feeling among the investors is that this will give Busby's the image of a class establishment and not a quick buck, flash-in-the-pan operation.

By CARY DARLING

Disco

Laser Light Systems Facing Major Overhaul

NEW YORK'S NEWEST

Busby's Now Rolling

NEW YORK—Several experienced businessmen in New York feel that roller discs are sound investments.

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At $6,000 Making Its Bow

PITTSBURGH—After a full year of research, an area audio and video retailer is offering a low cost light and sound for clubs.

Tasso Spanos, president of the Opera audio outlet, says his $6,000 system includes the lights separately for $3,000. He also claims that a quality light show at that price is a breakthrough.

Simplicity is the key to Spanos’ Opus One Dance Machine. Instead of the many wires that run individually to each light in other systems, Spanos’ system has a single wire. That wire connects to a star with lights, strobes and a spinner. The star is 11 feet wide with six arms and offers 16 different patterns.

The result, Spanos says, is a system that’s easily operated and easily installed. He pitchs it as a disco in a day, since that’s the installation time required.

“Normally it would take two men one week to install a system,” he says. “Or, with a little creativity, it would take two weeks.”

Spanos says that business has been good even though his major marketing push hasn’t yet gotten under way. He’ll be relying heavily on past clients who have purchased Advant Video Beam television systems from his two stores.

“Disco will be with us for a long time,” Spanos says. “Even if it’s not under that name, there will be music played, and it will be played under lights on a system that’s better than the ones people have at home. People will continue to go out. They’re not going to hide.”

Low Volt Spotlights Offered By Pioneer

NEW YORK—Lights By Pioneer has developed a series of low voltage, heavy duty spotlights for special lighting effects where low heat dissipation is essential.

The units are available in heavy duty, 19-gauge steel with quick release, single or double fixture cups for the multi-colored gels. The units come either singly or in light clusters of up to 16 units per track with mounting hole for standard and microphone stand or overhead setup.

NEW YORK—Some recording artists can be in the music industry for a long time and never get the big break. The break usually comes with a quality single or LP release. Irene Thomas has that most recently with her disc since the late 1950s but never quite made it.

She is back this time on HIS Records with an LP titled “Take Me” which is also the lead cut. She sings with a gaily feeling that has a line combination of rock, gospel and R&B. Her rendition is “Welcome The Miserably” and “Sugar Pie Honey Bunch” give new vitality to these classics.

“The check is in the bank and it is haunting and melodic and is another potential mover. The tracks, material and the artist arerewarking, remaining and polish. However, the label is certainly here, and this woman has paid her dues. The First Choice could indicate recording at a stabal and still be a decade’s favorite. Its LP from Gold Mind is much more complex and once again rewarding as Debbie Martin, Rochelle Fleming and Annette Guest contribute for fine harmony. They are backed by the Dee Koolaid Strings and such top musicians as Ron Keney, Larry Washington, George Bussy, Norman Harris and Bob Eli to name a few. The LP titled “Breakaway” is the current 12 inch 33 1/3 r.p.m. disco disc which is starting to show action in the clubs. Other highlights include “Pressure Point,” “Can’t Take It With You” (richt. by New York DJ Lee Scott), and “A Happy Love Affair” and “I Can Show You.”

American Gypsy is a Dutch 45/double LP group that many harken back to its European hit “I’m OK, You’re OK” on Import. 12 records. Available on a 12-inch 33 1/3 r.p.m. the group has extended its 12-inch 1969 and is spread across New York, New York.

The music is fresh, synthesized and well arranged. The group’s appeal should be broad as it is well played with depth and depth of art. Though the book is somewhat lengthy, an exciting and smooth flow is maintained with enough variations in arrangement to keep interest sustained.

Judy Cheeks has returned with a driving 12-inch 33 1/3 r.p.m. produced and arranged by Tom Baldwin. After a previously disappointing UP, Cheeks latest effort is a step beyond where “Mellow Love” left off. Intense instrumentation as well as vocalization catch the up on the up tempo which walks for 5:30. Titled “Don’t Wanna Love You Again” and mixed by Juergen Koppier, it is available on Dream Records. Also records has new work/rock a hit Gary Numan’s LP release titled the “Peaceful Principle.” The music is cross between rockers and Jean Michael Jarre. The cuts are heavily synthesized but well-crafted and concise.

For the Record

LOS ANGELES—Jon Ranadzio was a cofounder of the Bay Area Disco DJs Assn. with John Hedges. His association was unclear in a story about the pool in last week’s issue. Ranadzio was president of the pool from January 1979 to March 1980, after holding a variety of posts since its inception.

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Discos Laser Lighting Changing

● Continued from page 19

riers, the Besick Entertainment Co., booth was an attraction with its special effects systems. Cell Me Effect Productions showed screen printed products, and displays and dance floors were exhibited by Canstrut Manufacturing. Also among the exhibitors were Casablanca Records & FilmWorks, Cerwin-Vega, Chib Lighting Corp., Crown Industries, Dazzlelight Electronics, dba Sound Systems, Design Circuit, MGM Stage Equipment Dinner/Scherbahn, Discody, Lighting, Disco Effect Inc., Disco Fair Lighting & Sound, Disco Lighting Systems, Inc., Disco Motion, Dossinet (programming/units), Disco Scene, and Discos, and Diversities. Fraser Electronics showed its light and sound systems; the Eikoor booth attracted audiences to its line of lighting controls; Electra Display showed special effects; Electronic Designers showed its popular line of special effects, also promoting a special effects line for Entertainment Production Systems.


In France, Disco Alive, Doing Well

PARIS—People are dancing in France. Figures from the local disco-théque syndicate show an average national weekly attendance of more than seven million for clubs, with the average disco pulling in 1,500-2,000 customers each week. And this despite growing provoques, particularly among the police, backed by local authorities, that disco is somehow involve violence.

Disco owners through their syndicate claim this is "abused," that violence is never or very rarely breaks out in the discos themselves, but generally takes place outside. Not enough is said, so the syndicate, to show that disco fans are basically responsible young people anxious to keep out of trouble.

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For instance, in other systems, the subwoofer is only the beginning. You can easily spend another $1,000 to power it and protect it. You need amplifiers, high and low pass filters, rms and peak limiters and more. Not to mention the labor to design and install the system.

For $1200 suggested retail, dbx gives you everything in one single unit. A 500 watt power amplifier. Plus selectable filters and all the protection circuitry you need. And since all the components were specifically designed to work together, we could optimize them for each other.

For incredible performance.
And incredible reliability.
In fact our system is so reliable, we guarantee it. As long as the unit is connected properly, it won't blow. Period. And unlike other systems, which can shut down under stress,

For a personal demonstration, call (617) 964-3210 and ask for Janet O'Brien, dbx Incorporated, 71 Chapel Street, Newton, MA 02195. Tel. 617/964-3210.

*The Boom Box is a registered trademark of dbx, Inc.
Hear it in the Senator's Board Room, at Billboard's International Dance Music Forum.
New 12-Channel Light Unit

NEW YORK - Diversitronics has developed a 12-channel fully pro-
grammable and expandable lighting control system, said to be engineered
to handle incandescent, inductive, neon and low voltage loads. An ex-
ternal memory programmer allows for additional programs to be writ-
ten, modified, stored and accessed by the user.

The MI-P12 has 16 12-pattern programs. A program scan permits
automatic progression through the 16 designs. Independent lamp/-
lamp light and direction control with audio reversing is applicable with all programs.

According to Diversitronics engi-
ners, seven audio effects work in conjunction with the 16 programs.
Audio effects are triggered by the bass beat of the audio input. An au-
dio sensitivity slide pot is provided for variable audio input. The audio
scan permits automatic progression through all seven audio effects.

Independent matrix control pro-
vides manual selection of either ma-
xix or automatic matrix switching. The matrix rate slide pot controls the
time span between each matrix change.

The scan rate slide pot controls the
time span between programs and
audio effect changes. A master dim-
mer provides control over all 12
channels and a speed slide pot con-
trols the rate of sequencing in both audio and automatic modes.

An Optional External Memory
Programmer provides an additio-
nal 48 programs, and the ability to write
models, store and access any pro-
gram in the field.

Jersey Rock Combos Vie For Prizes

NEW YORK - Joe Rotolo, owner of the Soup Factory Disco in Pul-
sades, N.J., has created Soup's Tots '80 Rock Contest.

The club, which has been offering a program of rock and disco since
December 1979, encourages ama-
teur groups to enter the competition held Sunday afternoon at the club.

As a further attraction, Heaven
Records of Hampton Township, N.J., and Nova Records, Kearny, N.J., have offered to produce demo
records for the top groups particip-
ating in the competition.

Today, more than 28 groups are
scheduled to perform through May, with a waiting list bearing 10 addi-
tional names.

According to Rotolo, the concept of
the competition gives previously-neglected talent an opportunity to per-
fers in an actual club setting not
always available, and also defines
the club by attracting a whole new
group of young, rock-oriented
patrons.

Each week two groups perform in
the competition, and patrons who are provided with bulletins as they en-
ter the club are asked to judge the performances on a scale of one to 10.

Finalists are tentatively scheduled
for the first week in June. At that
time a board of professional judges
will exhaust the top tapping handle
and make the decision as to which
group will receive the demos.

All groups will be able to read en-
gagements at the Soup Factory, and
will perform at the club's popular
Soula Pop sessions held Monday
nights in the summer months. The project is being supported by a
special promotional program
headed by Soup Factory's publicity
director, Wayne Borelli, and has
drawn interest from local cable tele-
vision stations, radio and other media.

Brooklyn Club May Not Open

NEW YORK - A proposed disco in the Gravesend district of
Brooklyn has brought two area community planning boards to the brink of open warfare with one

group endorsing the project and the other vehemently opposing it.

In a perplexing case of which planning board actually has juris-
diction over the area on which the proposed club is located, the
New York City Board of Standards & Ap-
ppeals recently approved a special
operating permit for the disco, based
on recommendations of Community Planning Board 15 which allegedly

has jurisdiction over the area.

However, Community Planning
Board 11 on whose boundaries the
club sits, opposes the project and has
enlisted the aid of at least one city
councillor in its efforts to have the
room's permit revoked.

One of the grounds on which the opposing community planning board is seeking to have the club's
permits rescinded, is a conflict of inter-
est. It is being charged that one of
the members of Community Plan-
ing Board 15, the endorsing organi-
ization, is also the engineer on the
disputed project.

NO FRILLS - Popular Hungarian disk jockey D. Molnar Gyorgy does a few quick turns around the stage before returning to his portable turntable during a break in a dance event that was apparently held in a huge warehouse.
Litelab, the largest manufacturer of disco/entertainment lighting equipment in the world, used by more clubs worldwide than its competitors combined, now offers "blackout" insurance—The Litelab U.S. Approved Disco/Entertainment Lighting Controller line.

Blackout insurance, because the worst thing that could happen to your club is for the lights to go out—on a Saturday night—with a full house of disappointed patrons. Blackout insurance because Litelab's controllers are far and away the most reliable, dependable and high quality controller line on the market today. Blackout insurance because when you buy Litelab you're not only buying the finest controllers, capable of the greatest number of effects, but you're making an investment in peace of mind: An insurance policy of sorts that says that an investment of several thousands of dollars will not be lost due to the failure of an inferior lighting controller. Isn't it worth it to go Litelab? Most people think so.

Litelab Disco/Entertainment Lighting Systems are sold thru Litelab dealers exclusively. For additional information and our Free 20 page full color catalogue, contact the Litelab office nearest to you.
Billboard's Disco Forum VIII, held Feb. 11-14, at the Century Plaza in Los Angeles, is being hailed by the more than 800 attendees as being the most productive to date.

Driven by concerns over the state of the industry, which has been developing over the past year, attendees spent much more time working at seminars in an effort to stabilize what they see as an insidious erosion of the business.

For what must be the first time, all sessions were well-attended, in spite of the fact that most ran concurrently. But more than just filling up the spaces at the workshops, there was also greater audience participation, and visible audience concern over late starting seminars.

This Forum also exhibited a more international flavor with registrants being drawn from more than 14 countries including France, Germany, the U.K., Switzerland, Australia, Japan and Brazil.

An example of the concern over the future of the industry by those attending was mirrored in the call by a delegation of the close to 200 manufacturers and distributors exhibiting at the show for the formation of an advisory committee to help define disco, and to map its direction for the months ahead.

Helping to set the tone of optimism for the convention, was the keynote address by Radcliffe Jon, Billboard's Disco Editor. In his opening remarks, Joe assured the audience that the disco industry was as viable and full of energy today as it was during the 1970s. Declaring those who "would con- spire to foster the demise of disco..."

Gold added that disco acts are not that different from the basics of show business. "There are lots of opening acts and few headliners," he said.

From another corner came the query, "Why is L.A. so bad a town for breaking acts?" to which Fried man responded: "L.A. is a great place for breaking an act. For instance, L.A. loves to call Angela Bofill its own, even though she's from New York."

"When handling new talent, it's easy to fall in love with the artist," said Cohn. "This is a mistake. Develop the act first, then fall in love if you like."

Winter agreed, then related a story about one of his associates who did everything for an unknown talent he'd discovered, including signing the act to a record contract. After all this, without as much as a pat on the back, the artist found a "real manager," signed him with L.A. and didn't even as much as wave bye to the original mentor.

"It's an old story; it happens ev- ery day in this town," concluded Winter. "Some nice guys comes along, helps a budding young artist get started, then gets kicked in the butt because he didn't get it in writ- ing. You've got to do that. Get it in writing with any new act before doing anything for them."

When asked what he looks for in a new talent, what makes him sign someone to a management pact, Gold answered: "Find out where his head is first. Loyalty is relative. If you don't give loyalty, you've got no business here."

Gold said added: "Disco acts are not that different from the basics of show business. "There are lots of opening acts and few headliners," he said."

Joe reminded the audience that with an estimated gross of between $7 and $9 billion a year, and enjoying the support of conservative financial establishment such as Wall Street investors and major banks, " disco was hardly about to go the way of the hula hoop."

To support his argument, he pointed to the recent openings of several million dollar discotheques around the country, including the Limelight in Atlanta, Cinderella Rockefellers in Chicago, Disneyland in San Francisco, the Palace in Los Angeles, two proposed New York clubs to be housed in the legendary Fillmore East, and in an old Bond's department store on Times Square.

Joe also pointed out that several Billboard surveys have revealed that the roller, teen and mobile disco markets have never been healthier, that business for sound and light equipment manufacturers and designers, and construction engineers is booming.

Endorsing Joe's opinion was the fact that the 91 exhibitors at the show all reported doing good business, in spite of industrialwide concerns.

Forum entertainment this year was held at Studio One and Flipper's. Artists appearing were Ann-Margret, Peaches & Herb, Bonnie Pointer, Dan Hartman, Loxatta Holloway, War, Debbie Jacobs and Paul Selby.

Billboard's Disco Forum VIII will be held in New York July 14-17 at the Sheraton Center. Advance registration can be made either through Diane Kirklan or Nancy Falk at the Billboard Convention Bureau in Los Angeles.

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**STARMAKER' BOGART**

"Neil Bogart is the greatest star maker this industry has had in the last five years. He's the P.T. Barnum of our time. He took three unknowns—Peaches and Herb and Donna Summer—and made them giants. And you want to know something? I wouldn't have signed any one of them!"

That was the way moderator Steve Gold (Far Out Management) keynoted the Disco Forum Panel: "Starpower—Image Building for Unknown Artists—How Publicity/Bookings/Promotion Interface."

Gold was paying tribute to Bogart on the heels of the latter's anking ties with the label he founded, Casablanca Records. His statement drew warm applause.

On the days, representing promo- tion and publicity, was Norman Winter, whose agency, incidentally, coordinated press coverage for Billboard's seventh annual Disco Forum. Representing management and booking were Michele Hart of Casablanca Records, Steven Machat, attorney-manager. Ken Friedman, former nationally direc- tor of disco promotion for Casa- blanca, now with MGT Management, and Paul Cohn, manager of Peaches & Herb, among others.

Gold threw the floor open to questions immediately after intro- ducing the panel. Hart fielded the first question from the floor, which asked where disco acts break in these days? Her answer: "Why, in discos, where else? The Village People and Donna Summer and lots more broke in their acts in dis-.cos."

Former Casablanca Chief Is Hailed By Steve 'Far Out' Gold At Lively Session

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THE WARNER/RFC DANCE - MUSIC TEAM

Ray Caviano/Vince Aletti/Bob Siegel/Craig Kostich/Joel Carvello/Jack Witherby/Bobby Shaw/Stephen Patrie

Many thanks for all the awards... it was a great year!

Ray Caviano
Design: Don't Overlook It

Flexibility To Current Fashion Vital; What's Target?

By LINDA FELDMAN

Versatility, flexibility and an awareness of one's target market was the major focus at the Design Fo- rum panel on “Design And Construction.” Roy Webb, consultant, reminded the audience, “You need to be aware of your customer, where he has been to this place of fun.”

The suggestion was also made to have two separate entrances, one for the restaurant and one for the disco. Location of the bar, rest- room and kitchen were empha- sized to be of extreme importance.

Tony Deuters, an architect, added that, “You must make sure you understand your target market. Even children don’t eat at a disco you would not want to serve a full dinner.”

Tim Tunks also pointed out, “Clear sight on to the dance floor is of extreme importance as well as the walk space.”

It was suggested that the dance floor would work best in the center of the room. However, if you have spatial considera- tions, against the wall will solve your problems.

T.J. Johnson, of T.J.’s Disco in Hawaii, reminded that, “We must be prepared for an annual upkeep expense. For example, if you have carpeting, be prepared to replace it every year and a half.”

Johnson also added, “I feel a res- taurant cannot properly operate with disco music playing to the din- ers. We design so the music will drop off considerably after 10 feet away from the dance floor.”

He also suggested, “By using ‘50’s and ‘60’s music during the prime dining hours you may help avoid the bass leakage problem.”

He also added, “You may wish to have the restaurant stop serving by 10 p.m. before the discos gets going.”

Joe Melnik, of Madison’s disco in Melbourne, Australia, commented to Johnson, “We had a bass leak- age problem in the dining area via the air conditioning ducts. By add- ing small speakers and playing the music softly into the dining area, the bass was absorbed. We have found that with this new arrange- ment the diners are happy.”

The last half of the seminar was a focus on the positive ‘60’s and changing technology.

The panel agreed that disco is not dead, only changing. Music was pointed out as a prime example of this. Larry Silverman, president of Multiphase, pointed out, “Music will be an important factor in deter- mining the clientele.”

Rob Webb, consultant, reminded that, “It is important to look past the past for direction to the future. In the 20’s and 30’s dancing flour- ished. Dancing is a social necessity. We have gone from elementary lighting through lasers and neon. We are at a point once again where technology must catch up for all to be able to afford this new science i.e. video.”

Donny Litke: “To get into video, you must commit to at least a half million dollars for hardware and software.” With his current op- eration he explained, “I can now use cameras to project in real time the customers’ egos bigger than life.”
**Discus Forum Report**

**Juvenile Security Highlights Teen Club Dialog**

By JOE X. PRICE

The subject under adult scrutiny at a Disco Forum panel was the teen disco—publicizing one, programming one, the cost of running one (as opposed to an adult disco) and, of course, the problem of security.

For in these boozeous, bra-less, generally boudrous bastros, the major problem is reflected in the fact that 75% of this 135-minute session was devoted to Whittaker, Johnson and Michael De Rey, disco owners in Las Vegas and Beverly Hills, respectively, were considerators.

Also on the dais were: promoter Jack McCloy, disco designer Craig Whittaker, promoter Jeff Appel, owner of David Salvador, disco jockey Boris Granich and 14-year-old Jason Krupp, reportedly the world's youngest deputy.

Johnson threw the floor open to questions immediately after introducing the panelists, and the spectators wasted no time in pounding on the subject of security. What do you do about letting the kiddies go out, where they can make their connection for dope or booze, then letting them back in—was the first query.

Whittaker handled that one: "We used to charge an extra $2.50 to come back in and now we don't let them out at all. They will drink and smoke and do dope and there it doesn't make sense to give them that freedom of movement."

Appel sent a similar stance, "It's cool to let them out as long as they're controlled by security," he said. He elaborated that the whole will always use the excuse that they've forgotten something in their car in order to make the get-away. To get around it, Appel sends one of his guards to escort the juve out of the club and back. "They'll do dope inside or outside, so what's the hell's the difference?"

"Qualities are the big thing," said Johnson, then stated that he has personally arrested and prosecuted dealers.

Knives and guns are another problem; Teen gangs often infiltrate these clubs and try to use them for a battle ground. One teen disco operator reported from the floor that his son is resolved that problem by installing metal detectors at the door and since then his business has improved.

Friska also helps, although, depending on the area one operates in, there's sometimes a law against it, especially when applied to females. Evidently, it's kosher in Cleveland and Bakersfield because two club owners from those towns reported that they have put in full-search programs.

It's also doubled their business since. "Parents feel safer letting their kids go to a disco knowing there won't be any back-battles," said the Cleveland man.

McCloy blames the violence in part on new wave. "New wave music is violent in its lyrics, consequently the kids get violent," he said. "One night it got so bad in our place that the fish were dying in their tanks!"

Another way to combat gang war violence, offered a teen disco owner from Illinois, was to get to the leader of the gang and hire him as a security guard. "If you can't fight 'em, pin 'em, it works!"

When asked what he does when violence breaks out in his San Fernando Valley club, the Point After, young Krupp answered, smiling, "I hide in the booth."

Another the so-called disco backlash, Johnson has chosen to erase the word disco from his marquis and substituting it with dance music.

"The word scares some people-row, so why fight it?" Granich disagrees. He'll keep the word and simply do a new wave night once a week.

Appel said that all you have to do is come up with "strange and bizarre" ideas to lure the kiddies. Salvador reported he tossed a white glove party in his New Jersey club one night and the teens turned out in droves. Johnson added that it's important to be in the public eye at all times and one way was through charitable organizations.

Another problem Whittaker and several others were having was not getting enough males to attend. In some instances, the crowds were 75% female.

It was also agreed that you can't make a profit on food. You have to make it on the soft drinks (priced the same way as hard, sans booze) and the door charges, which range from $3 to $7.50 a head.

Johnson, who defined new wave as "clean-up punk rock or stylized '70s music," put the wraps on the session by stating, "We as an industry must stick together. We do set trends. Recod companies are watching us. This is an infant industry, true, yet we are important."

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**‘MUST BE CONSUMER-ORIENTED’**

**Equipment Variety, Environment Of ‘80s Sound-Lighting Subjects**

Diversity of equipment and the environment in the ‘80s. This was the theme of the seminar on key factors in designing sound and lighting systems for clubs.

"You must be consumer oriented in this long term market," said Tony Hamza of the Juliana's organiza-

"Now more than ever, you must offer customization. It is the thrown together system establishment that is shaky in today's market." said.

Dave Kelsoy, owner of ACI/Kel- soy Sound commented, "The new music of today and the live performance must be blended into the discotheque and together. The new music of today and the new system must be blended into the discotheque and together."

"There is a need for variety in order to keep the customer from being bored," said.

Craig Portman, of Portman/Shore expanded on this. "With the educational role it is a place of the DJ and the evolution of technology, you now can how to easily provide a new service to your pat-

Portman also pointed out that you must be equipped with a flexible product. The tools you have must be able to handle music jazz, disco, or maybe even a fashion show. You will not only have to focus on the customer, but the stage as well."

Noted Kelsoy: "Disco lighting as we know it now will work fine for many of the music changes includ-

Lasers were discussed by Dick Sandhauss, of Science Faction. "Lasers constitute a key element in the disco. It is a moving environment in this three dimensional atmosphere which one can almost touch. Today, with government approval and control, the unsafe companies have been shaken out. Three years ago this would not have been true."

"You have several markets and new types of clubs," added. Michael Wilkins, of Wood/Wilkins Associates. Wilkins spoke about the different between the large 1,000 capacity and small 200 Holiday Inn type operation.

The large environment will become more equipped for theatre, advanced audio and lighting prod-

Portman agreed that clubs will need more staff in the booth for this theatre type envi-

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**Clockwise:** Jackie M. Cloy, Long Island Disco Deejays Assn.; Boris Granich, Marty’s Disco; Michael Del Rey, Under 21 Club; Jason Krupp, 14-year-old deejay; Jeff Appel, Under 21 Club, F. Craig Whi-

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**Left Row:** Top to bottom: Radcliffe Joe, disco editor, Billboard Magazine; Mark Kruger, Kruger Associates; Craig Portman, Portman/Shore Electronics.

**Right Row:** Top to bottom: Michael Wilkins, Wood/Wilkins; Richard Sandhaus, Science Faction Ltd.; Tony Hamza, Juliana’s Sound Services.

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Disco Forum Report

'It's Simple Dance Music,' Enthusiasts Agree
Panel Declares It Is Alive And Well

Disco Radio Reaching Maturity

Though disco formats proved a disaster for many radio stations in 1979, it was the consensus of the Disco Forum "Radio: A Combination Of Rock, Disco, R&B" panel that perhaps this medium has reached a new level of maturity because of the experience.

Participating were moderator Rochelle Spencer, Frankie Crock's assistant program director for WGCI-FM Chicago; Bruce Phillip Miller, air personality at KIIS-FM Los Angeles; Rob Nuhn, air personality at KXTG-FM Phoenix, Ariz.; Rob Balon, of the Multiple Systems Analysis Corp. and Alvin John Waples, program director at KGFI-FM Los Angeles.

"With the whole disco phenomenon," said Balon whose firm does market research, "we saw in the top 30 or 40 markets an incredible reaction where stations changed to disco and didn't do research in the market. The books flattened out and started to dip."

"Some 80% of disco stations cruised into adult contemporary. I don't mean to down adult contemporary, but it is a safe format. However, those who did do the homework in their markets with disco, are doing well."

"Stations were programming by trade," said Miller. "They would open up the music trades and see some guy in Omaha doing something that worked. Then they go ahead and do it." All agreed that stations made the additional mistake of trying to turn the airwaves into a dance floor. "A disco station is a radio station that happens to play disco. Personally, I still have everything to do with it," said Nuhn.

The stations which survived these initial mistakes are now programming varying amounts of rock, jazz or R&B as they realize radio listeners have different needs from disco dancers.

"The average person who listens to the radio wants variety," said Mayo. "Programmers blew it. A lot of stations stopped playing oldies and ballads. We played the same dance records over and over."

"The mix with R&B doesn't surprise me in the least," offered Miller. "We at KIIS is following the trends of sales, requests and various research methods. If we get a lot of requests for the Flying Lizards, we play the Flying Lizards, whether or not they go with Ashford & Simpson."

"Whites are discovering the Sugar Hill Gang," said Alvin Waples. "We should talk about the music industry and how it can eliminate the unnecessary competition. We should get away from putting labels on music."

"I tried a WKTU-FM New York type of disco format," said Mayo. "It didn't work. In Chicago, it's R&B and jazz. We're playing a little bit of all of it. Generally, I rely upon our audience to let us know when we've stepped over the line. I didn't think Pop Musik would be right for us but we got requests for it. So, we went on the record."

However, there was a feeling among some in the audience that the crossing over was not all that smooth. "In certain regions, they took disco very personally," said Mayo. "It's a racial thing. A black programmer in Alabama might ask himself, 'Why should I play a record by this white chick when I could play a black artist?'"

"It has caused resentment in the Latin community too," acknowledged Nuhn, adding that Latin artists cutting disco records which have a broader pop appeal.

Wner (/RF)'s Ray Caviano from the audience felt disco had gotten a bum rap from many black programmers. "The black music world has got to realize that disco was the new wave of soul. Disco didn't hurt artists like Ashford & Simpson, it broadened them," he said.

(Continued on page 62)
A broad cross-section of disco equipment and supply companies were among the estimated 125 exhibitors showing their wares at the exhibit segment of Billboard's Disco Forum VII. They ranged from laser and conventional light manufacturers, to sound reinforcement companies, audio-visual firms, controller manufacturers, special dance floor suppliers, speaker system designers and manufacturers, and producers of turntables, cartridges, fog machines, mirrored balls, conventional and roller disco fashions and beer and soft drink suppliers.

Among those represented were Technics, Bose, Varaxon, Science Faction Corp., Cerwin Vega, Crown Industries, Blackstone Productions, LiteLab, Meteor Sound & Light, Times Square Lights, MGM Stage, Stanton Magnetics, Portman Shore Electronics, QRK Electronics, and the Miller and Schlitz Brewing Companies.

Like the registrants at the four day forum, exhibitors were drawn from around the world, and emphasis was on greater quality and sophistication of products offered.
Sid Silver, Technics, smiles as his company's turntable is named best new disco sound product.

Michelle Hart, Casablanca Records, accepts best LP and best disco artist awards for Donna Summer from Peaches of Peaches & Herb.

Bill Wardlow, Billboard's Disco Forum director, right, accepts special award for his contributions to black music from Lonnie Simmons.

Angelo Solar, center, is ringed by Michael Lewis, left, and Laurin Finder, as he receives best regional disco deejay award for Atlanta.

It's a tie! Best national disco spinners, Roy Thode, left, and Bob Vitteriti, flank presenter, Ann-Margret.

French performer, Patrick Hernandez, proudly displays his award for international achievement.

Dennis Wheeler, Casablanca, is elated as Giorgio Moroder is named top disco record producer, 1979.

Michelle Hart, Casablanca, and Ray Caviano, Warner/RFC Records, left to right, receive awards for best promotion persons, in-house, from Herb and Peaches.

Don Miley, left, accepts the best disco concert promoter award from Bonnie Pointer.

Robert Lobi grins as his firm, Design Circuit, is named best disco lighting designer/installer.

Herb Alpert's "Rise" wins for top disco instrumental record of 1979.

Richard Long, of the company of the same name, accepts for best disco sound installer/designer.

"For extending her talents into the disco arena" Bill Wardlow honors Ann-Margret.

Frankie Crocker, right, program director, WBLS-FM, New York, congratulates producer Dino Fekaris for achievements in his field.
Roller review at Flipper's Disco.

Debbie Jacobs sings with feeling.

Peaches & Herb are silky, soft and tender.

War whips up a frenzy.

Lcetta Holloway and Dan Harman are soulful together.

Paul Sabu is excitement in motion.

Patrice Rushen—a joyous experience.

Bonnie Pointer—a voice etched with emotion.

Photos by Sam Emerson
**Disco Forum Report**

**Club Owners Swap Dollar Ideas And Merchandising**

Judging by the discussion held at the Disco Forum session titled "Club Owners—Competition In Today's Marketplace," there are about as many ways to run a disco as there are discos.

Scott Forbes, owner of L.A. disco, Studio One and moderator of the panel, opened the session by telling of a gimmick he used which successfully increased business when he needed it most.

Charging $2 a head at the door, he tossed a special bash for all L.A. DJs. The event reportedly drew more than 1,000 persons and was the talk of the airwaves before and long after it was over.

On a tip from friend Dick Collier (also on the panel), owner of a disco in San Francisco, Forbes followed up with still another special night, this time for L.A. bartenders. Again it reportedly drew more than 1,000 and boosted Studio One business between 30%-50% a few weeks after the event, Forbes said.

Phil Gary, a consultant for disco owners (music director for the Winter Olympics in Lake Placid, N.Y.), said new wave and rock'n'roll markets are so far "completely untapped." He is helping club owners make the transition from disco to rock. He stated there was a dire need for club owners and record companies to unite.

"When I hear people talking about rock'n'roll, I'm afraid," said panelist Eduard Van De Wingearl, owner of the Stone, a disco in Antwerp, Belgium. "I was happy when punk died. But disco did great for my country. There are more than 20 discos in a one-mile area around my club in Antwerp; all playing the same music—disco. What is this new wave stuff?"

Panelist Don Scott, owner of Veil's Red Carpet Lounge, Cleveland, echoes the sentiments. "Disco was great for me. It made me lots of money. I hate to see it changing!"

Ruth Polsky, booking agent for Hurrah, New York, reports she's already made the switch, adding that the club has had big success over the past six months playing rock music you can dance to, plus live entertainment.

Gary Gunn, vice president of California's Red Onion chain, disagrees with the theory that you can mix live entertainment with records. "Either you go live or not at all," he says. "We're going totally live in our Huntington Harbor club. Miking it up confuses the customer."

He added that the Red Onion chain, now comprised of six restaurants, is adding a seventh in West Covina, Calif., which will hold 1,200-1,500 patrons. "We're a multi-cultural business now. We play black music in one place, country in another, Mexican, rock, disco, and so on. You've got to cater to your community."

Joe Melnik, club owner in Melbourne, Australia, says he plays more adult kind of music in his country than they do in the States. "In fact, we have a room upstairs where we just play adult music."

Henry Schissler, owner of Heat in New York, with a capacity of 2,000, sticks strictly to a dance-oriented rock format. Moreover, his programming spans 25 years of music—from Glenn Miller to Blondie—for his clientele ranges from those in their 20s to their 50s.

Gene La Pietra, owner of Circus Disco, L.A., interjected: "Just give the people their money's worth. Don't rip them off."

Polsky embellished on this thought with: "They get more than their money's worth at Hurrah. We're into progressive music—like "Money" by The Flying Lizards. We played that before it became a hit record." Another feature to her club, she added, was an elaborate video system with 12 monitors "scattered all over."

Panelist Bill Schwarze, owner of the Music Hall in San Francisco, spoke of the success his membership-ship only club was having in the Bay Area, to which Forbes retorted: "I don't believe in private clubs; the clientele tends to get stale," but then admitted that Studio One had some "carded members" who get certain privileges for an additional $2,200 a year.

Scott, whose Cleveland club is largely frequented by blacks, put in that if he had to depend on whites to come to his club, "I'd starve to death. You have to live with certain facts and fact is blacks go to whites; whites do not go to blacks."

Gary agreed: "You have to zero in on a certain market. That's why it's important to label your music rock'n'roll, new wave, black, white, whatever."

"Right," said Gunn. "Don't change what you are."

"Nonsense!" Schissler exclaimed. "I think it's up to the promotion people with the record companies to take the time to find out who's listening to what music."

The session ended on a somewhat less dissonant note, however, when Roy Webb of the Assn. of Night Club Owners and Operators stood up and announced the organization's new 1980 decision: that the association has finally recognized disco owners' existence and they are now eligible for membership—just like other club owners.

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**Deejay Mixing Panel**

One of the best attended and most stimulating sessions of Billboard's Seventh Disco Forum, was the popular deejay spinning session. In the face of disco's changing sound, programming has become the primary concern of most people in the industry. This concern was reflected in the broad cross-section of conference registrants who attended the 90-minute long spinning session, held live in the Beverly Hills room of the Century Plaza Hotel.

Moderated by A.J. Miller of the Southern California Disco Disk Jockey's Assn., the session featured the talents of such recognized industry experts as Jim Burgess, Bob Vita, Bill McGreevy, Gary Tighe, Al Paez, Mike Lewis, Key Thode, and Mario Gonzales. A study in concentration, the spinners (clockwise) are Jim Burgess, The Underground, N.Y.; Unidentified Spinner, L.A.; Mario Gonzales, Madison's, Australia; Gary Tighe, The Probe, L.A.; Al Paez, Club 4141, New Orleans; Bob Witteriti, Trocadero Transfer, S.F.; Kenny Jason, McGreevy's, Chicago; and Roy Thode, Studio 54, N.Y.

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More Sound Directionalism Imminent

By JIM McCULLAUGH

Professional recording technology, such as recording studio signal processing devices, will continue to filter into the disco sound field resulting in continued sophistication of club sound, according to a panel of experts at the "Economics Of Sound Equipment: 1980" Disco Forum panel.

Panelists included moderator Larry Jaffe, dbx, Inc.; Mike Klasco, GLI; Richard Long, Richard Long & Associates; Peter Spar, Graebar Electronics; Randy Vaughn, Ambassador Sound & Light; and Brian Wachner, BGW.

According to Spar: "We're going to see a resurgence of sound spatially. We're already seeing it at the movie theatre level and with the advent of stereo television. I see a return to quad-like sound, more of an emphasis on directionality of sound. Let's face it, disco has developed into a technological art form."

We're seeing more use of ambience recovery devices such as digital delay. These same efforts can be applied to disco. And it's no longer subtle. Take the Audionics Space Image Composer, for example. Overall there will be more lights, lasers and more special effects."

Said Vaughn: "Digital recording technology is here and we will see digital techniques designed for other applications such as disco."

Said Klasco: "We'll see new turntables that will be able to vary speed but not the pitch. The sophisticated technology is available and it will filter down. Other recording studio signal processing devices, such as phasers, flangers and time delays, will filter into disco as well."

"We're in for a major sound explosion," reiterated Vaughn.

Added Spar: "And disco will be the first place where this new sound technology will be exposed. Clients will hear it in disco and will be more receptive for it in the home."

One of the major problems disco locked manufacturers and club sound designers are faced with today, panelists agreed, are owners who are not educated to basic sound requirements.

Noted Spar: "As far as value for dollar is concerned, there is a base line to do right. Certain club owners have a certain amount of money to spend for a certain amount of space. But they don't fill the space adequately. The clubs that fail are the ones that put in a minimal amount of sound and light in order to get their cash flow going, thinking they will upgrade later on. But it never happens. That initial impact on clients is too important."

Added Vaughn: "An under-designed system is like a stick of dynamite. It will blow up. Certain rooms need a certain basis of good sound. And then you can add on later."

Said Long: "A customer has to be honest and tell the designer what he wants to use the system for."

Added Wachner: "You have to know what kind of sound system you want at the beginning. If you need guidance, there are qualified audio consultants who can give you the proper guidance."

"A poor sound system," added Spar, "will drive people out of your club. A good clean system is very important. You have to assume the system will be driven to its fullest."

Responding to questions from attenders about the dubious nature of some manufacturers and their equipment, Jaffe noted, "We have to police ourselves. There's no sure way to tell the good guys from the bad guys. And we're still a young, growing industry. But good information and reputable consulting is available."

Said Wachner: "I think we've already seen a shakeout of disreputable consultants and manufacturers. It's not a good idea to put a good audio consultant on retainer at the beginning and even throughout the lifespan of a club."

"Trust," added Vaughn, "is important between the club owner and the sound people you are dealing with."

 Peek Into the Future By Light Experts Illuminate

What's coming after lasers for the disco light environment? New controlling methods for lighting (lasers or otherwise) as well as new ways to create different looks in clubs were among the major predictions voiced at the "International Lighting—Including Sophisticated Lasers in Disco" Disco Forum panel.

Panel members included Brian Edwards, Wavelength; Bob Lobi, Design Circuit; Gary Loomis, Varaxon; Jack Ransom, Metro-Lights; and Richard Sandhaus, Science Faction Corp.

According to Edwards: "We'll be seeing clubs that will have more sophisticated and faster mechanisms that will shift scenery. Certainly things will be more complex. Clubs will have lots more variations in looks. We'll even see video combined with lasers."

Said Sandhaus: "The new Hollywood Palace will be a forerunner of things to come; computers will be locked with laser systems. Sandhaus' firm is involved with the preparations for the Palace.

According to Ransom: "Maybe more liquid dance floors, light lasers and modifications on controllers."

Said Lobi: "There are only so many light sources in the world. I think the key is how they are used and applied in different formats."

Added Edwards: "Basically what's happening is a trend for clubs to move to more of an environment and lights will help to create more varieties of environments."

Like others on the panel, Edwards suggested that using computers with lasers or other light sources would give club owners the flexibility of making changes faster than hard wired systems (using a human light controller).

According to Ransom, lighting effects depend greatly on the nature of the disco. Because of liability insurance for roller discsos, for example, panelists agreed that it would not be a good idea to bombard clients with overly sophisticated light effects that might distract them, thus causing accidents.

For the moment, however, lasers will continue to be used more and more by club owners, according to panelists.

Said Sandhaus: "Lasers are the newest technology in light sources. Two years ago lasers were not widely accepted because of the safety questions. But a wide range of laser effects can be demonstrated now safely and legally. The federal government finally has its enforcement act together."

Sandhaus, as did other panelists, said that it is a good idea for club owners to ask their laser suppliers to document their compliance with the federal government's Bureau of Radiological Health.

"Check with them," he said, "since there is a lot of literature available now on laser technology and safety standards."

Edwards, also involved with the Hollywood Palace added, "The government has helped us, not stifled us with respect to lasers."

The cost of laser light sources should continue going up, panelists also agreed, because of the increasing costs of components.

"It's still a high technology industry," said Sandhaus, "and it doesn't lend itself to mass production."

He also indicated that lasers, to date, are not practical economically for mobile applications.

Gary Loomis Varaxon
Jack Ransom MGM Stage
Robert Lobi Design Circuit
Brian Edwards Wavelength

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Mobile Operators Mull Key Problems

British Tradesters Deploying America’s ‘Death’ Proponents

It was the Revolutionary War all over again as the Disco Forum panel dealing with “Programming Today and The Future” went into its two-hour-plus rap. Moderator was Jim Burgess, a New York rock club deejay. At his side on the dais were Chris Hill, owner of London’s Gold Mine. His co-owner partner James Hamilton (also a top disc jockey writer in the U.K.), was in the audience, helping Hill take pot-shots at the Americaners. Essentially, they were saying that the Americans were solely responsible for the “death” of disco.

Defending for the U.S. from the dais were: Sam Avellone of Dixie Electric Co., Columbus, Ohio; Mike Leevis, deejay at Studio One, L.A.; Danny Pucirelli, DJ from New York; Loni Kelley, programmer for Wood-Wilkins Associates, New York; Scott Tuchman of the Sun De Devil, Phoenix; Judy Weinstein of New York’s For the Record; Richie Rivera, Flamingo, New York and Manny Slail of EarMark Records.

But Hamilton and Hill had help. From the opening bell to closing, there was a line of six or eight queuing up at the center aisle mike—mostly Britshers and Australians—wailing to fire salvo at salvo at the U.S. contingency.

Hill started it: “The trouble is you don’t sell records in your Disco here. And there are so many ways you can do it. You can do it by talking or by mixing. It doesn’t matter. It’s purely individual. The pool is you just don’t do it.”

Hamilton added fodder to the fire with: “This is true. The American DJ is to blame for not selling records. That’s why disco is dead.”

Jumping to the domestic defense was Pucirelli: “We’re not there to sell records. Record companies should put us on salary if we did that.”

Weinstein echoed the sentiments: “The reason disco is dead is because the radio jocks are rock-oriented. Disco deejays are paid by the club owner—and usually not paid enough—not by the record company.”

Tuchman then grabbed the mike to offer some advice to his adversaries: “If you feel you have to sell every record you play, then you ought to go out to Spring St. and find the offices of the FCC, take out a license and go on the radio.” It got both jeers and applause from the worked-up crowd.

Finally, when the smoke had settled and the discussion got around to the subject at hand—programming—Weinstein explained about the American dissector: “Ameri- cans have always been inhibited.”

(Continued on page 62)
**ECLECTIC PROGRAMMING EMERGING**

‘Gauge Skaters’ Tastes,’ Rink Operators Urge

The success of the roller disco industry depends on the ability of individual rink operators, from suburban to the big cities, to gauge the tastes of their skaters’ particular set of tastes.

But the operators should keep in mind that eclectic programming is emerging as a key drawing power, as disco is being liberated from its predictable, 130 beats-per-minute entrapment.

“Don’t get hung up on roller disco,” warned Stan Wertlieb, emphasizing the last word. “Capitalize on every kind of music,” said the general manager of L.A.’s successful Flippers rink, “and aim at different markets. But you’ve got to know the psychology of your town.”

This was the sentiment of the roller rink heads at the Disco Forum’s “Roller Disco Phenomenon—A Bloom For Disco” panel. Chaired by Lynda Emon, founder of the Pro-Disco and Roller Review service, the group comprised Sam Cavollo, operator of the Skating Place in Jackson, Miss.; Ron Creten, president of RFC Sports in Olathe, Kan.; Mike Fleming, operator of Northridge Roller Rink in Canoga Park, Calif.; Sergio Munzibai, New York’s High Rollers music programmer; Tom Lind, president of the Indoor Outdoor Roller Skaters Assn. insurance service; and David Ripp, president of Sounds Unlimited.

“If country music works, use it,” said Sam Cavollo. “If your audience seems to go for new wave, then use that. All the various formats are working, basically. Things are not straight disco anymore.”

Cavollo named Flippers, which recently began a new wave night, as a good example of management knowing the audience. “But you’ve got to do your homework.”

“Pointing out that cities’ musical tastes don’t always run parallel,” Sergio Munzibai said that what is accepted in one town may be rejected in another. “Though Flippers is good for L.A., for example, it may not work elsewhere. Operators should know their people and not try to copy.”

Mike Fleming suggested that polling the crowd was a good way of ascertaining where its tastes lie in today’s broad music spectrum. “The disco section of the rink is entertainment,” asserted David Ripp, whose firm designs and installs sound and lighting equipment. “High quality sound and lights are imperative for success.”

Ron Creten also cited superior visual and audio equipment as “key factors,” saying that they helped to bring in “thousands of skaters.”

Responding to a member of the audience’s query of how people are drawn to the rink initially, Creten advised that an effective way of reaching out is through cross-advertising.

He recounted one successful campaign where a rink teamed up with McDonald’s restaurants, and together they advertised a young adult night. “But for the under 18 crowd, it’s important to let the mothers of those kids know that there are times for the younger ones, too, like Sunday. Your advertising should alert parents that there’ll be someone there to watch them, for example.”

Sergio Munzibai told of his rink’s collaboration with department stores which led to a roller disco fashion show. “We had a Socks Show—where models displayed all the different kinds of socks that can be worn with skates—and the results were terrific.”

He also said that obtaining skaters’ mailing addresses is an invaluable method of publicizing events.

Setting up exhibitions in shopping centers, Mike Fleming interjected, was like “fishing in a loaded lake.” But skating surfaces on slick mail property can be precarious, Tom Lind reminded. “We worked out a project with Bullock’s to insure mail skaters and the event ran smoothly.”

**Deejays Rally To Defend 12-Inch Single Disk Series**

By SHAWN HANLEY

While record company executives all pledged selectivity in the promotional marketing of the 12-inch single, and in some cases disclosed plans for its commercial elimina-
tion, disco DJs rallied to protect their interests in the high fidelity product.

This was the scene at the Disco Forum’s session on “The 12-inch: Commercial/Promotional Use,” moderated by Stan Hoffman, Prelude Records president and Michel Zgarka, Trans-Canada Records international manager.

Other panelists were: Jane Brinton, president of the promotion firm of Brinton & Co.; Mel Cheren, president of West End Records; Edna Colisson, Solar Records vice president of marketing; Ray Harris, president of AVI Records; Craig Kostich, national promotion director of Warner Bros./RFC Records; Billy Smith, national disco director of Salsoul Records; Dennis Wheeler of Casablanca’s creative projects department, and Dave Baggs, vice president, director of singles sales at Atlantic Records.

“We can’t afford to send out the same amount of promotional 12-inch singles we’ve been sending because both promotion and commercial sales have diminished,” West End’s Cheren said.

Echoed Casablanca’s Wheeler: “We’re going to cut down on the disk’s promotional use. And unless there are drastic changes, there’ll be big singles sold commercially. Basically, they’re a thing of the past.”

Kostich said Warner Bros. will also trim down promotional distribution of the wide-band platter. Commercially, the 12-inch perpetuates the anonymous artist. He stated, and dips into LP sales.

Summarizing the gist of the comments made by the queue of audience members who challenged the speakers, one DJ asked, “Why should DJs have to suffer because record companies have mismanaged things?”

Citing market saturation and indifference of remixes as some of the blunders, the DJ continued that it was impractical to use conventional 7-inch 45s instead of the 12-inches.

After many of the panel mem-
bers responded to the DJ’s concerns, he didn’t believe the DJs would suffer if the two disk sizes were used. Jane Brinton stated, “I used to spin records and I know that if the record is worth playing at all, it’s feasible to mix the two 45s together,” she said, since one three-minute-plus 45 (as opposed to the often twice as long 12-inch) isn’t suitable for discos.

Since there will be fewer promotional records, we’re going to need better management of the pools to help us,” interjected AVI’s Harris, who proposed the idea of a “mini-LP”—a $4.98 12-inch package containing three or four tunes—as a financially feasible alternative to the present 12-inch record.

Cheren suggested that disco pools alert record companies as to how many records they anticipate needing and also supply feedback on what’s hot on the dance floor. “We can’t give out records without getting honest push. Discos are key promotional tools,” he said.

Both Atlantic’s Yasgar and Prelude’s Hoffman said their companies will emphasize play of the LP cut as an auxiliary means of promoting an LP’s single. Said Yasgar: “If the LP is ready in time, we’ll ship it to the pools. As a rule, we will be staying away from the big single.”

Although the 12-inch is a necessary promotional vehicle, Hoffman conceded, it does bite into LP sales and hence Prelude will work toward moving out the LP product. “It’s fairer to the customer besides being more profitable.”

Collison said that Solar would stick to releasing the 12-inch “if that’s what it takes to break new acts.”

(1) Craig Kostich, Warner /RFC Records; (2) Larry Yasgar, Atlantic; (3) Mel Cheren, West End; (4) Dennis Wheeler, Casablanca; (5) Stan Hoffman, Prelude; (6) Jane Brinton, Brinton & Co.; (7) Ray Harris, AVI; (8) Edna Colisson, Solar Records; (9) Michel Zgarka, Trans-Canada Records.
Disco Forum Report

‘Everybody’s Making Money But the Deejay’

Everybody in this industry has made money—except the DJ,” charged Eddie Rivera, head of the International Disco Record Center in addressing the Disco Forum panel, “Pools & Associations: Their Growing Importance In The Continuation Of Dance Music.”

“If we want disco to survive,” Rivera added, “we’ve got to help the DJ.”

Craig Kostich of Wanners/RFC noted that it’s important for pool chiefs to promote product outside of the clubs and local retail outlets. “Pool directors with clout in their markets should have radio, television and newspaper contacts,” Kostich said. “They have to expand further in exploiting music and artistry.”

Noting that RFC distributes product to 51 pools in the U.S., Kostich added: “Last year clubs played a lot of music that wasn’t selling. It’s up to DJs to become involved in the community and align themselves with what’s being played.”

The panel was moderated jointly by George Borden of the Boston Record Pool; Arnie Rivera, head of the Wilkings of For The Record in New York; and H. Goran Noreen of the Swedish DJ Assn., Jon Randazzo of the Bay Area Disco DJ Assn., Arnie Smith of RSO, John Terry of the Florida Record Pool, Scott Tuchman of the Southwest Record Pool in Phoenix and Frank Secto of Second Story in Philadelphia.

Judy Weinstein also challenged the DJs to stay abreast of trends when she said: “You can’t just play disco; there’s too much good music out there. I bought the Pink Floyd L.P. It’s the same thing as in the 50s when we used to dance to Creedence Clearwater Revival and the Rolling Stones. You’ve got to get funny.”

Com moderator George Borden took a somewhat different view. "Expanding the concept of disco is okay," he said, "but don’t forget about dance and r&b music. When you start programming 35% to 40% rock ‘n roll, people might just as well go to a new wave club.”

Weinstein had a number of comments on the controversy about less-than-full servicing: the phenomenon of labels cutting back on mailings and the reaction of many DJs in deleting the affected titles from their club charts and surveys. “It turns me off when labels part-tial-service,” she said, “I got 50 copies of Denice Williams and George Duke, and I will not give 50 copies out and have the other 75 members of my pool ask where the rest are.”

But Weinstein stopped short of saying DJs should take any actions that might hurt the artist. “I don’t believe in boycotting,” she said. “If CBS won’t service you, go around it: call Kenny Gable if it’s Philadelphia International or Steve Paul if it’s Blue Sky. Then you’ll get results.”

A.J. Miller disagreed. “Records shouldn’t appear on the charts if the labels won’t guarantee service. The bottom line to their success is the charts. If you don’t report the title, you won’t get paid. I’m against less-than-full allotments. I believe in Bob Crewe’s philosophy: if you pass out enough records, the right people will hear it.”

RSD’s Arnie Smith tried to explain the record company point of view by saying, “It’s simple economics. Labels aren’t pressing and shipping the quantities of commercial copies that they were two years ago, so it’s not feasible for them to service pools as fully.”

Added RFC’s Kostich: “We’re in a recession; when money’s tight, records are the first to go.”

Several DJs indicated an understanding of labels’ problems and a desire to make the best of a bad situation. Said Sam Meyer: “If they’re short of funds they should send what they can, so we can get a spilling of opinion in the pool.”

Borden took a harder line, agreeing with A.J. Miller that DJs should never pay for product. “Labels are losing records in partial shipping,” he asserted, “The only CBS label I can count on for full shipping is John Luongo’s Pavilion line: the others have lost records.”

L.A. Banker Discloses Club Financing Advice

One of the primary concerns of prospective discotheque owners today is the tight money market. With the prime interest rate hovering between 17⅞% and 18%, and with most customers being asked to pay another one or two percentage points over and above the prime, the major fear is that money for new discotheques will either become increasingly hard to find or will dry up altogether.

As a result, much of the 90 minutes devoted to the Disco Forum seminar on club financing targeted this problem with banker Lew Horowitz of the First Los Angeles Bank offering only cautious optimism.

Somewhat paradoxically, Horowitz told his audience that most bankers tend to look on disco with a jaundiced eye. “One banker,” he added brightly, “that does mean they will not lend money for the development and construction of a disco.”

To help the prospective club owners in their quest for financing for their discotheques, Horowitz offered some insider’s tips.

1. Be professional in your approach to your banker. Make sure that all your homework is done ahead of making the application. The banker is a busy man and does not relish the idea of his time being wasted.

2. Do not give the appearance of being a speculator. Nothing will turn off a banker faster than that. Again, be professional and convince the banker that you are a solid businessman with a vested interest in the continued growth of the industry.

3. Do not give the banker the impression that you are relying entirely on money from the disco operation to retire the loan. Offer other forms of collateral if possible. This will certainly be an advantage in the consideration of your application.

4. Take the guesswork out of planning. Have plans ready, and use a reasonably good idea of what costs will be. Be positive and convincing about projected returns on the investment.

Michael Wilkins, of the Canadian-based design and construction firm of Wood, Wilkins & Associates, stressed the need to incorporate working capital into the overall startup costs of financing a disco. He felt that too often club owners tend to overlook this most important factor, and as a result find themselves running short of cash-in-hand even before the club opens.

He elaborated: “Any large scale discotheque should have a manager on board well before the opening, and the salaries of his staff must be counted in the overall costs. There are also a number of other soft costs which are essential, but which the new club owner tends to underestimate. This includes such things as cleaning and moving services.

Wilkins also urged tight control on spending by the club operator. He stated: “Very often, a finished club can be brought in at a figure well under that of the estimated cost. But this can only be achieved through a watchful eye and careful spending.”

According to Wilkins, the cost of constructing the average club can range from $20 per square foot to $200 per square foot, depending on size, location and amount of work to be done.

Wilkins also warned that it is illegal to try to pre-sell memberships to raise capital for the proposed club. Even if memberships are sold, the money accrued must be held in an escrow account until club members can actually use the facilities,” he said.

In response to a query from the audience, Wilkins stated flatly that trying to sell shares in the club to prospective members could create many legal hassles, and should be (Continued on page 62)

By RADCLIFFE JOE

Wayne Rebrook T.J. Discos

Michael Wilkins Wood/Wilkins

Dennis Lithue The Palace Disco

Lew Horowitz First Los Angeles Bank

www.americanradiohistory.com
Kostich Plea: Be Aware, Accept More New Sounds

“Don’t rebel against the new music, be aware of it,” urged Craig Kostich, national promotion chief of Warners/RFC Records, at a luncheon gathering of Disco Forum registrants.

The potential of dance music, warned Caviano, “could be hampered by those of us in disco who remain resistant to change. Those of us who have been doing it for four or five years have to realize that people are dancing to a wider spectrum of music. We can’t restrict ourselves to 130 beats per minute makeup; we have to open our minds to the new sounds in pop and R&B.”

The head of the Warner Bros. dance department noted that this musical cross-pollination is already taking place. “While some people are waiting for disco to be shoehorned into its coffins,” Caviano asserted, “dance music is expanding, opening its arms to forms like rock and reggae, and providing a new kind of musical fusion between black music, white music, traditional disco and dance rock.

“Rock fans may like to burn disco records,” said Caviano, “but some dance floors have become a prime marketing tool for their latest love—dance rock. Joe Jackson’s records first caught on at New York’s Hurrah, and now the Spicoli are breaking out of dance clubs.”

Steve Dahl’s antidisco crusade looks ridiculous when you see records by the Talking Heads, the Flying Lizards, the B.B.’s and Marianne Faithfull all moving up the disco charts and benefitting from disco exposure.

Caviano added that he’s added a dance-oriented rock promotion man at RFC—the nation’s first, he claims—as a result of the many new bands breaking via import records in the clubs.

Caviano stressed that disco exposure can set off a “domino effect” that leads to R&B. Top 40 and AOR play, too, he said, “disco and dance exposure have been helping block artists expand their audience tremendously. Disco in the ‘70s became the new wave of soul music.”

The biggest problem confronting the clubs, according to Caviano, is that record companies have panicked and are abandoning the disco industry prematurely.

“Yes, we need to be selective and to watch the bottom line,” he said, “but we must be equally cautious about over-reaching, which is just what the record companies have done. They got into disco/dance too late, and they have gotten out just as quickly.

“Today, most labels are playing a passive role in the clubs. They’re releasing records with dance potential and hoping that those records take off without a disco or dance promo staff. But you only get what you give, and record companies only rely on radio, they’re missing the boat.”

KOSTICH PLEA: BE AWARE, ACCEPT MORE NEW SOUNDS
PATRICE RUSHEN
DAN HARTMAN
LOLEATTA HOLLIDAY
Studio One, Los Angeles

The first night of the Forum's entertainment got off to a slow start. Those attending had to wait over two hours until preparations were finalized. Fault seems to lie with Studio One which was not fully prepared for the evening's entertainment and with Sounds Unlimited, the company hired to handle the sound reinforcement for all the acts. Finally, the opening act, Patrice Rushen of DeKa Records appeared on stage to perform her chart hit "Haven't You Heard." The crowd was disappoined with the fact that the artist lip-synched over the record. Not only did she not work her electric organ but instead a steady organ player was brought on stage and did the organ solo. Meanwhile, the crowd seemed to have the patience of a long line-up the line-up was modeled after a slow belt line to the stage and was a pleasure to see, but for a first appearance, her performance did not go well with forum goers. Rushen's performing until the crowd got into the spirit of the song. The audience was clapping and dancing but it was not until the fourth song that the crowd really started to get into the spirit of the evening.

WAR
Bonnie Towner

The group WAR was an unexpected surprise for those at the Forum and was very well received by the audience. With their nine piece band, six of the members were back to the group's beginning in 1969. The opening number "The World Is A Ghetto" with a clean, strong vocals and the music led into the next song. WAR had a very tight sound and the sound engineer and producer were excellent. The performance was excellent and the audience was very responsive to the group. This was the first time that WAR had performed at the Forum and they received a standing ovation at the end of their performance. The group then performed "Spang Dang Dang" which was a hit in the late 70's. The crowd was very responsive to the group and the audience was on their feet. WAR's performance was a highlight of the evening and they received a standing ovation at the end of their performance.

Debbie Jacobs
Peaches & Herb

The third night of forum entertainment was very well received with both groups giving high marks for the evening's performance. Debbie Jacobs was a hit with the crowd and her appearance on stage was very well received. She was introduced by a local radio personality who spoke highly of her music and her performance. She then proceeded to perform a number of her hits in a very entertaining manner. Her stage presence was impressive and she received a standing ovation at the end of her performance. Peaches & Herb was also very well received and their performance was very entertaining. The crowd was very responsive to their music and they received a standing ovation at the end of their performance.

Forum Entertainment

Debbie Jacobs

Debbie Jacobs is a soulful performer who has been on the road for many years. Her voice is strong and her delivery is smooth. She is a natural performer and her stage presence is very impressive. She is a great choice for an opening act and her performance was very well received by the crowd.

Peaches & Herb

Peaches & Herb is a soulful, sweet, and smiling group that is known for their excellent stage presence. They are a great choice for an opening act and their performance was very well received by the crowd.

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Discourse Forum Report

Rock & Soul Music Panel

"Rock clubs are not necessarily new wave clubs," added Schissler. "We play pop music and appeal to kids who go to the New York Palladium and see rock acts. In the case of disco, there is no difference between jazz, r&b, reggae and rock. We play Shalamar. Sometimes vodka bottles are thrown at our DJs but if we like it, we play it."

"Only in the last five weeks have we gotten heavily into a rock sound," said Solar. "In a set, I look forward to reaching a climax with this kind of music."

Cavaiuna noted much of rock is 'Alive And Well'

"I finally figured it out: When I was 14, I worked with Billie Holiday, then Ella Fitzgerald and Lena Horne and Dinah Washington and Sarah Vaughan. Recently I worked with Chaka Khan and working with her took me right back to the days when I worked with Dinah. It was the same thing—the same sound."

"It's the most self-defeating music in the world. It tells of deep feelings that started in Africa. The wall of Coltrane is the same as the wall of the cotton field picker in the days of slavery."

"I'm a violent enemy of categories for that reason. I have a definition of my own category. My own category.

not suitable for disco play because often the intros, and the songs themselves, are too short. However, Hayden commented that even traditional disco records are getting shorter. "Most disco records are now in the six-minute bracket, as opposed to being 10 minutes. So, I don't see a problem with a three-minute format," he said.

Orlanda brought up that radio is going to be a harder road for dance records, no matter what their success on the dance floor. "Radio is looking for records that show a life beyond clubs. Promeno men have to go in to a station with more than just club information," she voiced.

"You've got to use the disco and r&b sales to influence the pop station to play the record," said Glass.

Noted Jenkins: "You can't overlook rock records. There's a lot of money to be made." Hayden took a different view. "The big money will be in r&b," he said. "There is a big difference between the sales of most new wave acts and the r&b acts which sell much more."

However, Simon threw in a word of caution. "You have to find the music that turns you on. Disco, as we know it, has been the greatest boon to black artists. Now, if everyone's going to r&b or new wave. Everyone shouldn't go anywhere.

"The lawyers and accountants who say this should stay away from the music business. They're blind to the music for the rest of us. Those who want to go new wave, should go new wave. Those who want to go r&b, should go r&b."

Banker Advises

"Continued from page 58"

thoroughly explored with an attorney. The ways and means of steps in that direction are taken.

Supporting this view was Dennis Lidtke, who works in San Luis. Said Lidtke: "The legal fees alone for creating a publicly held corporation for radio was anywhere from $25,000 to $250,000. Not only is there a lot of red tape to be dealt with, but also the real possibility of having the Securities & Exchange Commission look over your company."

Lidtke also endorsed Horowitz's view on personal credibility of the club owner. "It is essential in submitting the application," he said.

"Do not get a part of the money and begin work on the premise that you will be able to raise the rest of the cash somewhere along the way," he said. "It is a wrong and foolish thing to do. Make sure you have all the financing up front, or leave the club alone until you do."

"To this he added, "Do not go to the poorest of the poorest if you want to build a basic business. It would be like this, cheapest can often be costlier. The cost of retaining a really good attorney is somewhere between 10% and 12% of the overall cost of the club.""

We'll take a look at T.J.'s Discons in Hawaii, another of the panelists, suggested that in cases where financing is tight, the club should be constructed in stages.

Product Promo

"Continued from page 59"

bars behind white acts, some of which went right down the tubes. But now they realize that a black record can be as big or bigger than a white record."

Marc Kreiner was critical of labels' retreat from fully staffed disco departments. "Companies forget where Donna Summer and Chic got their starts," he charged. "Disco is the only effective avenue to expose acts besides radio," he said. "One hit may not be enough."

Jane Brinton stressed the need for closer working ties between in-department specialists and label promotion departments. "Dan Hartman's 'Relight My Fire' has been number one on all the charts. How do we keep a song's momentum?" she asked. "I've been running in circles trying to find out if it's the same thing that you would have crossed by now."

"If it tops almost 100,000 units just on disco play," Brinton claimed, "The clubs and pools have done their jobs; now it's up to the label."

Responding to repeated questions about the cutback in full servicing by the majors, Harry Gelden said: "There are 20,000 discs in the country and no company will give you the names. Let's be clear. And we tell you how many they can afford to ship and to job it to radio is to route them to a few who have 2,000 or 2,000 copies or a few hundred."

Guests From U.K.

"Continued from page 56"

We've just come out of our closets in the last 10 years. I'm fishing it up in the U.K. and I'm going to train at 'em, a plane taking off, a joke, anything but just plain music. But it's not our responsibility to give the credits on each record we spin so they'll sell.

Slai added it uses slice-a-cut-a. "Often I'll start a record somehow around the middle, where you have a good chance of breaking the story, then go back to the hard-to-dance to beginning. Rock records sometimes are hard for dancers to get into right at the start."

"That's because rock people are concert-oriented," added Slai. "We're in. "Mixing rock and disco is possible, but it takes a lot of work. I like to slip in applause or slip cue or overlay.

"People know it's a good mix or a bad one," interjected Rivera. Puccarelli added, "I think most days have no guts when it comes to programming. So what if you play one bad record? You come back with them. You got to take a shot." The statement drew applause.

Avedone plays danceable cuts only—"Forestier, Springsteen, the Flying Lizards, and so on. I don't like the Lizards but I don't have to let my personal tastes get in the way. I take a lot of requests, too."

Eddy, the disc jockeys, Tuchman had the following advice: Pick up the local radio stations' playlists. Then you'll know what to play.

"Not to allow the session to dwindle to a whisper, an unidentified club owner from England got in a parting shot from the aisle: "Your problem in America is you're fighting one another. Let's face it, programming is programming. You can't possibly play every kind of music."

Labels And Top 40 Raked

"Continued from page 60"

"Disco is not afad. It's a lifestyle that changes with the times." Wayne Johnson, who operates a teen disco, contended disco's back lash is hurting his business. "Disco is a dirty word in the teen market. Kids lump it in with bad drugs. They're now saying we want to hear rock n roll, but if we don't tell them what they're playing they accept it."

A.J. Miller, head of LA's disco pool, advised disco DJs to also become promotion reps. "A pool is not a handout for records and some record companies have stopped servicing pools," he said. While most on the panel were dealing with disco and r&b music as a single entity, Miller said. "There's a lot of white acts that should also be played at disco," warning DJs not to fall into one type of music trap.

Dick Sheppard noted: "Labels are saying disco records don't sell—but what they mean is bad disco records don't sell. On the other hand, Mark Smith, regarding go go charting records and artists stated: "Labeling is the catalyst for segregation, but that doesn't happen in disco."

Judy Weinstein admonished label executives for not attending the conference saying, "These are the people who don't know what's going on."

Frankie Crocker claimed he owes his success to disco because it allowed him to become number one in the New York market. "But we play all kinds of music—if it's good for the audience, James Brown or Kenny Loggins. If it fits, we play it.

Dino Fekaris was asked by a member of the audience about his approach to music, with a number of his hits now including Ayewee, Parcheesi and Hydras and others.

"I'm not staying away from disco. I put a package together whereby it has a slick Top 40 mass radio appeal and is also danceable enough for the clubs. I'm part of disco."

The question of 45 singles and their viability was debated, with Far Out Productions' Steve Gold maintaining, "Singles are only ads for LPs, which have claimed singles enjoyed a successful sales year in 1979. "If a single has to stand out against an LP, it's a failure," said Gold.

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Triumphant Return—Following its Grammy win for “The Devil Went Down To Georgia,” the Charlie Daniels Band returned to Nashville and cheering crowds at the airport. Daniels, left, is greeted by gospel singer and television personality Bobby Jones. CBS vice president and general manager Rick Blackburn, and Leigh Lucas, representing the Governor of Tennessee, who read a letter of congratulations from the Governor and presented Mrs. Daniels with roses.

Radio Seminar Awards 2 Grants

Nashville—The Country Radio Seminar has awarded its 1980 scholarships to two students majoring in broadcasting. Receiving grants of $1,000 each are Cheryl Cyrole of Marshall Univ. and Cliff Wilson of the Univ. of Kansas.

To qualify for a Country Radio Seminar grant, students must be enrolled at an accredited institution of higher learning, pursuing a degree in broadcasting or telecommunications.

Nothing Bare About Bare Promo

Nashville—As part of an ongoing concerted push to expose Bobby Bare’s live album, he is being showcased in a “Down And Dirty” tour in major and secondary U.S. markets.

Columbia Records, Feyline Presents, Sound Seventy Management, Top Billing, Inc. (Bare’s booking agency) and KLAK-AM in Denver joined forces to sponsor a special concert at the city’s Karr bow Music Hall at the end of February.

Beginning two weeks in advance, KLAK offered its listeners each hour Bare tickets at $3.51 and guaranteeing all seats within 70 feet of the stage. Coordinated with this promotion were album giveaways, t-shirts and radio interview material, and heavy airplay on cuts from Bare’s current “Down And Dirty” LP.

Talent Tagged For New Faces

Nashville—The 11th annual Country Radio Seminar New Faces Show, scheduled for Saturday (15) will feature Alabama, Carol Chase, Lacy J. Dalton, Big Al Downing, Leon Everette, Reba McEntire, J. Lewinon, Sylvia and Jim Weatherly.

The two-day seminar, to be held Friday and Saturday (14-15) will take place at the Hyatt Regency Hotel here, and will culminate with the annual banquet and New Faces Show.

Providing an opportunity for newer talent to showcase before the many radio industry personnel, some 100 artists have appeared on past New Faces shows, including Crystal Gayle, Eddie Rabbit, Larry Gatlin and Margo Smith.

Continued from page 19

Throckmorton song. “I wish I was 10 Again.”

“Sonny wanted to cut the song,” explains Fach. “but George Burns came to my mind.” Fach called Burns’ manager who invited Fach to fly to Las Vegas and play the song for Burns.

“I played it at 11:30—and by 11:45 we had a deal,” marvels Fach. “They particularly liked the idea of coming to Nashville. George had a feeling that the people who liked country music liked Burns. If I had suggested we cut the song in New York or Los Angeles, he might not have gone for it.”

The session, produced by Jerry Kennedy, went so well that Burns completed an LP that has also been released. The single immediately soared up Billboard’s Hot Country Singles chart, peaking at number 15. Its popularity spread to the pop realm as it broke into the top half of the Hot 100 and Adult Contemporary charts.

The album has reached number 12 on the Hot Country LPs listing and has pierced the top 100 of the Top LPs and Tape chart.

“I’ve never had as much fun in the recording business as I did with the Burns thing,” claims Fach, now planning a followup single from the LP and another Burns Nashville trek in late spring or early summer for the taping of a television special. “George Burns In Nashville.”

A sequel to the successful Burns motion picture “Oh God!” titled “Oh God, Oh God!” is expected to be released in October. “At that time, we’d like a second LP out,” says Fach.

The Burns achievement was not a fluke, but the result of a carefully orchestrated game plan, according to Fach. “It was carefully thought out between Mercury Records, Musiverse and George, and all of it was done as part of an overall program.”

The multi-market appeal—country, pop and adult contemporary—utilizing a basically country song was also planned. The same plan is underway for some more projects.

Fach has inked Throckmorton to Musiverse as an artist with an eye on both country and pop markets. A new Throckmorton single on Mercury, produced by Jim Ed Norman, has just been released.

Looking at another market, Fach proclaims, “One thing that Nashville needs now is black music activity, but its been a horrid of black music—and to this point it hasn’t been.” While at Phonogram/Mercury, Fach signed such soul acts as Cozy Funk, Shy and the Bar-Kays.

Fach has signed R&B/disco musicians Moses Dillard and Jesse Boyce to Musiverse. The duo is working on a Mercury album, self-produced, to be released in April, with a single due out shortly.

Located at 10 Music Circle S., Musiverse has also signed Marcia Roath who will be on Mercury.

Fach is still looking for a ‘breed range’ of talent. “I don’t want to build this into a label. I want to service, and work with, 10 to 12 different artists.”

Sarah Divine works as assistant to Fach, who hopes to add a full-time publicity/promotion person as the company grows.
### Billboard Hot Country Singles

**March 22, 1980**

<table>
<thead>
<tr>
<th>Week</th>
<th>Title/Artist</th>
<th>Label</th>
<th>Peak Position</th>
<th>Week Max</th>
<th>Date Released</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>&quot;Crystal Blue Persuasion&quot;/Mike Love</td>
<td>Capitol</td>
<td>1</td>
<td>1</td>
<td>3/14/80</td>
</tr>
<tr>
<td>2</td>
<td>&quot;Help Me Make It Through The Night&quot;/George Jones &amp; Tammy Wynette</td>
<td>Epic</td>
<td>1</td>
<td>1</td>
<td>3/14/80</td>
</tr>
<tr>
<td>3</td>
<td>&quot;The Shoes Of The Fisherman&quot;/Stevie Wonder</td>
<td>Motown</td>
<td>1</td>
<td>1</td>
<td>3/14/80</td>
</tr>
<tr>
<td>4</td>
<td>&quot;The Daughters Of The Revolution&quot;/Bob Dylan</td>
<td>Warner Bros.</td>
<td>1</td>
<td>1</td>
<td>3/14/80</td>
</tr>
<tr>
<td>5</td>
<td>&quot;My Old Kentucky Home&quot;/Kenny Rogers</td>
<td>Warner Bros.</td>
<td>1</td>
<td>1</td>
<td>3/14/80</td>
</tr>
</tbody>
</table>

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**Other Hits**

- "Don't Be Ashamed Of Your Age" by John Denver
- "The Great Divide" by John Denver
- "The Gambler" by Kenny Rogers
- "The Night We Called It A Day" by Elvis Presley
- "The Night We Called It A Day" by Elvis Presley
- "The Night We Called It A Day" by Elvis Presley
- "The Night We Called It A Day" by Elvis Presley

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**Billboard Special Report For Week Ending 3/23/80**

<table>
<thead>
<tr>
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<th>Label</th>
<th>Peak Position</th>
<th>Date Released</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;Dial&quot;/Donna Fargo</td>
<td>ABC</td>
<td>1</td>
<td>3/22/80</td>
</tr>
<tr>
<td>&quot;Falling In Love Again&quot;/Kenny Rogers</td>
<td>Warner Bros.</td>
<td>1</td>
<td>3/22/80</td>
</tr>
<tr>
<td>&quot;Feel Like I'm Fixin' To Break On Through&quot;/Jimi Hendrix</td>
<td>Atlantic</td>
<td>1</td>
<td>3/22/80</td>
</tr>
<tr>
<td>&quot;The Greatest Love Of All&quot;/George Benson</td>
<td>Arista</td>
<td>1</td>
<td>3/22/80</td>
</tr>
<tr>
<td>&quot;The Night We Called It A Day&quot;/Elvis Presley</td>
<td>RCA</td>
<td>1</td>
<td>3/22/80</td>
</tr>
</tbody>
</table>

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**Record World**

**I Don't Want to Lose**

- "The Gambler" by Kenny Rogers
- "The Night We Called It A Day" by Elvis Presley
- "The Night We Called It A Day" by Elvis Presley
- "The Night We Called It A Day" by Elvis Presley
- "The Night We Called It A Day" by Elvis Presley

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**Five Hit Records Charted in a Row and Now the Biggest is on its Way!**

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<td>1</td>
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Country Academy Ballots In Mail

LOS ANGELES—Nominees have been finalized for the 15th annual Academy of Country Music awards show scheduled for May 1 from 9-11 p.m. on NBC TV. The Academy's 2,000 members received final ballots with the names of the top five nominees in nine performing categories (as well as the four nominees for motion picture of the year) earlier this month. All ballots must be returned to the Academy's accounting firm of Dwight V. McCaul by April 2 for tabulation.

Up for this year's top male country vocalist are Moe Bandy, Larry Gatlin, Waylon Jennings, Kenny Rogers and Don Williams.

In the counterpart category of female vocalist of the year, Crystal Gayle, Loretta Lynn, Barbara Mandrell, Ann Murray and Dolly Parton will vie for top honors.

Top vocal group nominations include Moe Bandy & Joe Stampley, Jim Ed Brown & Helen Cornelius, Louise Mandrell & R. C. Bannon, the Oak Ridge Boys and the Statler Brothers.

Vying for top honors as album of the year are "Blue Kentucky Girl" by Emmylou Harris, Waylon Jennings' "Greatest Hits," "Kenny" by Kenny Rogers, Larry Gatlin's "Straight Ahead" and "Willie Sings Kristofferson" by Willie Nelson.

And in the motion picture of the year category are "Concrete Cowboy," "Electric Horseman," "Elva" and "Living Legend." This award is presented to the film's producer.

This year's telecast of the Academy of Country Music awards marks the second consecutive year it has been aired live in prime time over the NBC network. The program's executive producer is Dick Clark. While its producers are Al Schwartz and Gene Weed. The show beams from Knott's Berry Farm.

Husky Plays 'Baby'—NASHVILLE—Georgia artist Ferlin Husky has been touring in support of his newest release, "Baby," appearing in Wisconsin with Ernest Tubb and Kitty Wells. Husky also served as grand marshal recently for the parade in New Orleans kicking off the annual Mardi Gras festivities.

by Waylon Jennings, "Coward Of The County" by Kenny Rogers, "Devil Went Down To Georgia" by Charlie Daniels Band and "Half The Way" by Crystal Gayle.

In the song of the year competition, song nominees include "All The Gold In California" recorded by Larry Gatlin, "It's A Cheatin' Situation" recorded by Moe Bandy, "Last Cheater's Waltz" cut by T.G. Sheppard, "She Believes In Me" sung by Kenny Rogers and "You're The Only One" recorded by Dolly Parton. Awards for this category are presented to the artist, songwriter and publisher of the winning composition.

Off to A Fast Start!

FLOYD CRAMER

"Theme From Dallas"

BB69* CB79* RW71*

N.Y.'s WHN-AM

Beams Gilley Live

NEW YORK—Mickey Gilley was featured recently in a live concert broadcast over WHN-AM from the Lone Star Cafe in Manhattan. Gilley, along with Johnny Lee and his backup band, the Red Rose Express, showcased tunes from the upcoming Paramount film, "Urban Cowboy." In the exclusive musical preview, Gilley performed the opening theme for the movie. A Marshall Chapman song titled "Rode Hard And Put Up Wet," "Sweet Honky Tonk Wine," "Orange Blossom Special," and "Cherokee Fiddler," written by Michael Murphy and performed by Lee.

"Urban Cowboy" was filmed on location at Gilley's Club in Texas, the world's largest nightclub.
GOSPEL SING—Johnny Cash and June Carter Cash join Rex Humbard on his recent television special. Cash performs songs from his Cachet album "A Believer Sings The Truth."

Don Williams Tops in U.K. Poll

NASHVILLE—Don Williams has been voted the top country artist of the decade by readers of the U.K. consumer magazine, Country Music, now celebrating its 10th anniversary.

Following Williams in order of popularity votes were Slim Whitman, Dolly Parton, Johnny Cash, Merle Haggard, Billie Joe Spears, Boxcar Willie, Marty Robbins, Emmylou Harris and Tammy Wynette.

Hudson Promo Hits 4 States

NASHVILLE—Mercury artist Larry G. Hudson has embarked on a multi-state promotional tour to support his debut single "I Can Cheat." The tour will encompass Georgia, Texas, Tennessee and Alabama.

Additionally, Hudson's management firm will host a press reception for the artist at Atlanta's Night Club in Macon, Ga. Hudson's hometown, upon completion of the promotional venture, members of the media will be flown into Macon, while others will be bused in from Atlanta.

"I Can Cheat" was recorded in Atlanta and produced by Mike Green and Skip Lane. An album for Mercury will be released in the spring.

New Location in Canada For Cachet

NASHVILLE—The new address for Cachet Records, formerly located in Los Angeles, is 60 Bullock Drive, Markham, Ontario. Canada L3P 1W2. Telephone is (416) 294-4603.

All correspondence relating to promotion should be directed to Linda Nash, all financial inquiries should be addressed to Douglas Cunningham. Peter Boulanger is handling all other related matters for the label at that office.

Cachet is continuing to maintain its Nashville office under the supervision of Randy Lavigne, at 1710 Grand Avenue, Nashville, Tenn. 37212. Telephone is (615) 327-4663.

Crystal Gayle scored at number 13, while Kenny Rogers and Charley Pride tied for number 15.

Prophet Scores On Canada Trek

NASHVILLE—Hank Williams Jr., who has curled up at the top of the charts with his latest album "The Best of the Statler Brothers Again Vol. II," has been named one of the "best of the best." He is featured on the Canadian country charts this week.

The television, were in Winnipeg, raising $638,000. Edmonton, raising $600,000, and Vancouver, $1,352,000.

Coming up for Prophet includes a return to his Nashville night club, the Carousel, for three nights, plus Canadian radio and television shows, and more Canadian dates.

www.americanradiohistory.com
Big Wheels Signs With Lakeshore
NASHVILLE—Arizona-based Big Wheels Records has signed an exclusive worldwide distribution agreement with Lakeshore Music, Ltd. of Newport Beach, Calif., to manufacture and distribute a two-record set titled "The Song Of The American Trucker." The album is comprised of 20 songs written and performed by professional truck drivers. It will premiere at a truckers' convention in New Orleans Wednesday (13), where Lakeshore will host a concert featuring Red Sovine and Dave Dudley. The show will be hosted by WLAM radio personality Charlie Douglas.

The album will be available on disk, cassette and 8-track for $9.95, and will be marketed nationwide via television, print media and a division of Lakeshore called Super/Stop.

Seratt To London
NASHVILLE—MDI Records artist Kenny Seratt will make his debut appearance at the Wembley Festival in London during Easter week.

Seratt, one of five nominees for the year by the British Country Music Assn., will have his first album released in Europe to coincide with the Wembley appearance. Titled "Saturday Night In Dallas," the main song has been chosen as the theme for the television pilot of the same name which is scheduled to begin production April 1.

SHAKEUP AT IBC RECORDS
NASHVILLE—A change in company management and corporate policies has been given as the reason for the resignations of three executives at IBC Records.

Rejoining the label are executive producer Walter Haynes, sales and marketing manager Joe Lucas, and national promotion director Bobby Fischer. General manager Stan Cornich has assumed the presidency, while IBC's former president, Bill Somes, has been elevated to chairman of the board.

Replacing Fischer at the label is Mike Kelly, formerly director of promotions for Cachet Records in Nashville. Valerie Rampone, who served as assistant sales and marketing director under Lucas, will become director of artist relations/public relations in the label's reorganization. No other replacements have been announced at this time.

According to Cornelius, the label will utilize independent staff producers, including Jim Ed Norman (producing Stanford Preston) and Lou Lofredo (producing Hilla's Dooodie Band). He emphasizes that Haynes has been asked to continue producing Jeanne Pruett, whose recent chart success with "Back To Back" gave the year-old label a top 10 Billboard Country Singles record. Pruett's current release, "Temporarily Yours," debuts this week at a stalled number 63.

Roy Acuff Floats
NASHVILLE—Legendary recording artist Roy Acuff will represent the Country Music Assn. in the annual Nashville Easter parade on March 22. The float will be accompanied by a banner proclaiming "Country Music - From Nashville To The World With Love." While a tape of Ray Stevens' "Everything Is Beautiful" is broadcast.

Chart Fax
By GERRY WOOD

Ronnie Mctaz, Conway Twitty and the Bellamy Brothers move into the 1-2-3 positions, all with stars, on the new Billboard Hot Country Singles listing.

They are joined by three strong movers into the top 10 - Charley Pride at number 5, Crystal Gayle at 6 and Hank Williams Jr. at 10. Ray Stevens takes his "Shiner's Savannah" to 11, and Jerry Lee Lewis slides up to 15 with "Where Two Worlds Collide." Dottie West makes a healthy move from 21 to 12.

Biggest move of the week belongs to Joe Stampley with "Other Hours" hopping 35 notches to 53. Eddy Raven and Larry G. Nixton make major jumps of 38 spots, while Jeanne Pruett advances 17 positions.

Other prime movers include Roseanne Cash, Brenda Lee, George Jones & Tammy Wynette, Kenny Rogers, John Wesley Ryles, Eddie Rabbitt, Eddy Arnold, Merle Haggard, John Anderson, Ed Bruce and Floyd Cramer.

Key new additions are Delby Parton, burning onto the chart at 47 in her first week with "Starin' Over Again." Gail Davies, Janie Fricke, Joe Sun, Tommy Overstreet and Mac Davis.

More Kenny Rogers owns the Billboard Hot Country LP's chart! No. 1, but he might as well. This week his album "Kenny" remains at No. 1, a half year after making its debut on the chart. It has been the top LP since the Nov. 12 Billboard chart. No. 12, "The Gambler," holds at 1, and has been on the chart more than a year (67 weeks to be exact). And his third album on the chart "Ten Years Of Gold" is number 25 this week, and has been on the chart more than two years.

The three LPs total 306 weeks of chart activity - almost four years.

Lee Office In L.A.
LOS ANGELES—Buddy Lee Attraction has opened an office here under the direction of C. Peter Leggett, who will be putting his emphasis on developing motion picture and television exposure for the agency's clients.

The office is located at 1800 N. Highland Ave. Phone number is (213) 463-4118.

OFF TO A FAST START!

EDDY ARNOLD "Let's Get It While The Gettin's Good"

BB37* CB43* RW42*
Fresh Figures
Affirm German
Sales Decline

HAMBURG—Statistical confirmation
of sluggish sales in Germany last year
comes in new data released by the coun-
yry’s industry group, Bundesverband
der Phonographie-
cassettes.

Figures show that 183.4 million records
and tapes were sold during 1978, a
three percent drop against the previous
year’s figure of 188.3 million records
and tapes.

Only unit sales information is available at
present—Deutsch Mark figures will follow
later—but despite the three percent slump, market
value is expected to exceed one bil-
lion DM for the second successive year.

Statistical breakdown of the data indicates
that singles gained 3% dur-
ing the year, with 4.8
million sold; full-price albums gained
10% with 61.9 million units sold; and
budget price LPs declined by
dramatically 18% to 36.3 million units,
a downturn largely attributed to the effect
of cheaper imports.

Combining full-price and budget
albums yields a dip of 2% (at 98.2
million units) compared to the
previous 12 months.

Declines are also evident when
the music cassette figures are broken
out, with full-price tapes up by 13%
(142 million sold) and budget tapes
up by 7% (212.5 million). Double-
play cassettes also slumped, by 15% to 1.7 million units.

Overall, prerecorded cassettes
totalled 189.4 million units—an
decline of 10% against the previous
year.

Further breakdown of the figures
shows total sales of records and
tapes in the pop music category to be
169.4 million units, down by 3% compared
to 1978.

The classical market for disks and
records actually increased during the
previous 12 months, at 14 million units. This
includes a 14% slump in sales of budget-price tapes, at
800,000 units. Full price tapes were
increased by 4% at 5.4 million.

New Investment For
Velve Of Velvet

By TONY MORENO

NEW YORK—Group of
Velve, second largest record
company in that $100 million mar-
et, is building a new $20 million fac-
ty to bring under one roof its
pressing plant, raw material process-
ing, lithographic, cassette injection
and assembly operations presently
spread throughout Caracas.

The firm is also spending $5
million in new recording studio facili-
ties, with 32-track and 24-track hardware, bringing Velve’s total in-
vestment to approximately $100 million by the end of this
year.

‘We’ll be totally automated,” says Jose Porte, president of Velve, “and
I plan to buy: SMT machinery in the U.S. to complete two lines of au-

tomated presses. For the studio, we’ve hired Jeff Cooper Consultants
to direct construction. It will be the only studio in South America with
the latest acoustic techniques.”

Velve had domestic sales of more
than $13 million last year. It oper-
ated four national labels—Velve,
Discos Unidos, Coropodisco and
Sonov—eight other service companies,
each functioning inde-
pendently under its own general
manager and staff.

Explaining this autonomy is Ligma
Diaz, general manager of Luther
Multicassettes and one of two top
female executives in Grupo Velve. “I
report only to Jose Porte, avoiding
red tape, loss of time and
bureaucracy. We have the freedom
to make our own decisions as a group,
and that’s why the company is
growing.”

Diaz was sent for training by Page
in Miami in one of the three com-
pantes in which he’s a partner. After
a few months in the U.S., she
turned to Venezuela to take charge
delicipe cassette duplicating and
displaying, with 18 people under
her supervision and a daily output
of 5,000 cassettes.

At the same time, Velve is bringing
staff for the division’s future expansion.

One of Velve’s latest acquisitions
is the acquisition of a label with
seven terminals, programmed to
facilitate the payroll, accounting, em-
ployee fringe benefits, artist noble-
ities and financial statements for
each subsidiary.

“We decided not only Grupo Velve,” says comptroller Hernando
Goymon, “but also a variety of small
outside companies which don’t have
the economic resources to buy their
own computers.”

One of the Venezuelan industry’s biggest problems is the lack of quali-
fied and dependable workers. Be-
cause the labor laws compel employers
to give severance pay to every employee
who works for a company for
more than three months in the event
of dismissal, many such workers do
everthing possible to be fired at
this time.

“But that problem doesn’t worry
us too much,” claims Rafael E. Gal-
lardo, manager of Velve’s Litho Al-
bum, “because we offer the best sal-
aries in the litho business, and good
fringe benefits.”

(Continued on page 70)

Sales Switch

LONDON—Anola Records has
distributed its U.K. sales forces, with
the loss of 11 jobs, and switches over
to the Tandem sales team, a 50-50
division between Anola/Arista and
Chrysalis.

LONDON—There’s a reasonable
chance that outside private sponsor-
ship will help save at least one of the 10 British record labels and/or or-
chestras currently threatened with
the axe under the corporation’s plans. With some of the or-
chestras has emerged from a series of still-
continuing talks between BBC offi-
cials and leading musicians and mu-
sic societies.

Overall, 172 musicians are af-
ected by the cutbacks, but concern
is strongest for the Scottish Sym-
phony. Newspapers, magazines and
radio have given much space and
time to protests about the orchestra’s
projected exit from the nation’s mu-
sic life by the end of the year.

The census of the world’s 4,811
prestigious names as Peter Pears, Sir
Adolphe, Andrew Davis and
cosigner of Peter Maxwell.

Sir Anthony Lewis, principal of
the Royal Academy of Music was
journalized about why the BBC should
consider advertising on Ra-
dos 1 and 2, or straight commercial
sponsorship, to keep the orchestras
going.

And in the music world fever-
tation of the BBC, despite what is
to see whether the BBC con-
tinues to boost its local radio net-
work, an attempt by some leading
artists to get the BBC to use the
programmes for their own benefit.

The Incorporated Society of Mu-
sicians insists that once the orches-
tras have been “destroyed,” then
they’ll be lost for ever.

BBC claims that even after the
cuts, it will remain competitive,
more orchestras than any other
broadcasting organization are chal-
lenged. It would use six or-
}  
}
Australia's FM Future Is Firmed
Seven Stations Are Readying Variety Of Formats

This year will mark the on-air debut of seven commercial FM stations in Australia, and the face of the country's radio industry will change at a retail. This is the first of a two-part look at this future by Billboard's Australian correspondent, Glenn Baker.

SYDNEY--The recent allocation of new frequencies and the Sagittarius licenses by the Australian Broadcasting Tribunal has ended legal battles, giving the industry and intense speculation over the future of FM radio here.

The tribunal began hearings last October on the Sagittarius licenses, an application from every capital city and certain regional areas. Submissions from the three applicants (who were both of the two licenses available to each city, while the Sydney license was to be divided by the state government, for the single license available to each of the two stations. The applications were heard by a four-man tribunal headed by chairman Bruce Gyngell, formerly of the ABC.

The tribunal was also chaired by one of the two licenses available to each city, while the Sydney license was to be divided by the state government, for the single license available to each of the two stations. The applications were heard by a four-man tribunal headed by chairman Bruce Gyngell, formerly of the ABC.

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Venezuela's Velvet Is In Expansion Phase

Continued from page 68

In this company, we're producing a monthly average of 250,000 LP jackets, 500,000 album and single labels, 150,000 record covers and 200,000 cassette labels, plus posters and promotional material for all the Velvet companies.

I want a personnel force of specialists," affirms Jose Page, "and that's why I send people to be trained in the U.S. on the college level, but also at the executive level. When we inaugurate our new factories and record plants, I want to have the best-trained team in South America.

Another member of this team is Jorge Bustamante, manager of Vel-ver's international department, who, during MIDEM '80 in Cannes, secured the exclusive license to distribute MCA product in Latin America, excluding Mexico and Brazil (where Ariola has the line). "This is the most important international product we've ever had," notes Bustamante, "and it's obvious we'll be doing our best with it. In addition to MCA, we are distributing Ariola and Polygram.

"We're planning to release at least 60 albums from MCA, and 40 more titles from other international labels, plus around 100 LPs from our four national labels. "Velvet is also licensee for a slew of other foreign and Latin American labels, including Butterfly, Mid-song, Bhs Productions, Parachute, Versus, Gemina, Springboard, TR, Melon, M&M, Rumba and Tesa from the U.S., Cuo and Panarcorde from Haiti, Splash from Britain: Jupiter from Germany, Sonolux, Fuentes and Raffalo from Colombia; Oregon from Mexico; Micofon from Argentina; Discos Aovi from Spain; Discos Arco Iris and Discos from San Salvador; Discos FTA from Peru; and Discos Sol de America from Chile."

More than 40% of Velvet's total sales derive from international repertoire, in part attributable to the fact that 32% of Venezuela's nationwide AM radio stations program U.S. and foreign music.

One of the company's 1979 success stories was Love & Kisses' "You Must Be Love" album from this production (the group performed live in Caracas last September). Other big sellers: Butterfield's Destinat and Ariola's Deborah Washingley. "Handling the MCA line is a major responsibility for us," says Jose Page; "and we're in the process of opening a Miami office for liaison between the U.S. and Venezuela, and the rest of Latin America. The office will be directed by Stanley Steinhart, former general manager of Velvet in Los Angeles.

Besides Miami, Velvet has an independent unit in Puerto Rico, managed by Page's brother, Roberto. Apart from promoting Venezuelan product, it has its own roster of artists like Chico Avellanel, Sophy, Tony Croano and Odilio Gonzalez. "We've got an extended next move," says Page, "to internationalize our own artists," emphasizes Page. "We're making contacts in Latin America, the U.S. and Europe for a tour of our salsa orchestras like Dimension Latina, La Salsa Mayor and Billo's Caracas Boys, and singers such as Rudy Hernandeze, Chico Avellanel, Sophy, Andy Montanez and others."

"They must pay, or we must take legal action," he comments. "But we will not ask for assurances, because one has to be reasonable."

Page does claim that the Federation has completed an agreement with Hong Kong's national airline, Cathay Pacific Airlines, for similar flights. "It's not a great amount. For example, British Airways pays ten pounds ($23.25) per passenger per annum. But it all helps."

Neary also discusses that there will be a meeting in Europe "to try and fix a standard rate for public performances of this type."

Airlines To Pay Royalties

SINGAPORE—The International Federation of Producers of Phonograms and Videograms (IFPI) is negotiating for the collection of royalties from Singapore's national carrier, Singapore Airlines, for in-flight music.

Stephen Neary, IFPI's Southeast Asia director, says the organization has met with the airline's in-flight service people on a number of occasions. "They must pay, or we must take legal action," he comments. "But we will not ask for assurances, because one has to be reasonable."

Page does claim that the Federation has completed an agreement with Hong Kong's national airline, Cathay Pacific Airlines, for similar flights. "It's not a great amount. For example, British Airways pays ten pounds ($23.25) per passenger per annum. But it all helps."

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Shakeup Denmark Industry

COPENHAGEN—Three key figures in the Danish record industry, all involved with major companies, have either quit or are about to leave in a top-level round of musical changes.

Soren Nissen, managing director of CBS Records for eight years, has gone to concentrate his activities in the video and movie industry. Steen Sorensen, until now marketing director, takes over the role as from April 1.

The Nissen background has been largely linked with the outstandingly successful group Gasolin, a positive industry goldmine through the '70s. One of his first projects will be a career movie on the band, but he will link with CBS Records on individual projects in future.

Hardy Larsen, general manager of Polydor, Denmark, left earlier this month after three years in the job. Stefan Frylund, managing director of Polygram here has been restructuring the division, with Jorgen Kristiansen now marketing manager for Polydor and Ernst Jorgensen in the same job at Phonogram. The sales forces of the two companies have been merged and nobody is listed under either name.

And Peter Abrahamsen, managing director of Metronome, quits in July after two years and will be replaced by Ole Bennike, with the company since the mid-1950s. Best FB's former organist Hans Janzon became Marketing Director.

New Venture

VANCOUVER—Now Music Productions, Inc. has begun operations here with specific aims to develop talent from the area.

Earl Noble, who doubles as president of Nova Lumber Co. Ltd. in North Vancouver, is president and Jay Gold is operations manager.
Key Figure Looks Optimistically Into The ’80s

‘Outlook Is Fine,’ Says Fine.

By MIKE HENNESSEY

As the dust begins to settle on the U.K. record scene after the dramatic events which saw its two most historic edifices in desperate trouble, PolyGram leisure chief executive David G. Fine is emphatic that there is every reason for optimism when considering the future of the British music industry.

In his first major interview since arriving in the U.K. from his native South Africa one year ago, Fine says: “I think 1979 was an extremely critical year for the record industry as a whole, but particularly so for the U.K. sector. However, I don’t think for one moment that the industry in the U.K. is nearly as bad saleswise as is often suggested.

“There’s been an over-reaction in the British industry in that the same inexperienced people who were responsible for the unrealistic euphoria that prevailed in the past have today become the prophets of doom. But there is nothing wrong with the British music industry that good management cannot cure. “What is required is a return to reality, a true assessment of the size of the market and the recognition that the expenditure per capita on music in Britain in relation to disposable income is fairly healthy.”

Fine maintains that one of the industry’s major problems in the past has been that decision-making in the boom years was left to people too low down in the management structure, and that the industry has failed to develop the full range of skills and degree of motivation necessary to generate maximum profitability.

Reviewing the change in the profile of the British record industry from the time when it was dominated by EMI and Decca to the gradual infiltration of U.S. and German Dutch companies, Fine claims that insufficient effort was made by the British majors to develop management skills.

With Decca, there was an entrenched management and I think what has happened to the company was inevitable and what happened to EMI was, I would imagine, the lack of a sense of direction because the group was involved in so many areas.

“It is hard to look at the landscape of the British record industry without considering the quality of the people who were authorized to make investments on its behalf. People went along and did things in their own way, spending money without analysis of any possible results and because of the euphoria of the boom years no provision was made to cope with the harsh economic blizzards that sometimes beset even the most prosperous of industries.”

Fine believes that it was the lack of highly developed management skills and creative marketing among British majors that enabled foreign companies to establish a sound footing in the market. “I have heard people talking about what the Americans have done to the U.K. market. This is not true. The market was left wide open to them, in the late 1950s and early 1960s.

“CBS, with a very tough marketing approach, came in on the back of good American repertoire and established itself in the U.K. And we all know how quickly the international WEA organization was built up and, once again, there was a clear opening for the company in the U.K. When we started Philips from scratch, we had absolutely nothing going for us but we felt it was a market we had to be in. We did things in an orthodox and continental way and I think we were a better administered organization than most of the others in the British record industry.

“If we lacked anything then, it might have been flair—but this has certainly been developed over the years in terms of developing management and artists.

“CBS, Warners and ourselves

(Continued on page U.K.-3)
## HANSA DID IT!

### 33 HIT SINGLES IN THE FIRST 2 YEARS

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**AND DID IT AGAIN! WITH THESE HIT ALBUMS**

![Hansa Albums]

**HANSA 'THE TRUE INDEPENDENT'**

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www.americanradiohistory.com
came into this market really at the expense of what one might call the establishment industry but today there is hardly any thing left of the traditional British record industry."

Fine says the problems that confronted EMI and Decca in 1979 must serve as a lesson to management that the road ahead is going to be a tough one. He adds, however, that this is not because there will be a reduced demand for music but because of the trend of world economics and the rate of infla tion and the intense competition.

"Despite all the gloom, the business here has not col lapsed—turnover has not suddenly vanished. What has di sinTEGRATED is the euphoria created by highly optimistic expectations based on the freak sales boom, spearheaded by 'Saturday Night Fever' and 'Grease.'"

"This in turn has led to a reappraisal which can only be good for the industry in the long run."

Fine cites as another reason for his optimism the abun dance of creative talent in Britain. "I see this country as a tre mendous source of product and there is a great amount of material coming out of Britain which is going to find interna tional acceptance. What we have to do is to find a new genera tion of management people who can command this talent to the maximum."

"The thing that most perturbs me when I look at the mar keting profiles of the U.K. is that the age group of 25-44 repre sents 38% of the total market. This is a magnificent market segment. These are well-employed stable family people who have got the moneys to spend, but it is quite clear that the record companies are not exploiting this market to the full. This is possibly due, also, to the fact that the multiples are concentrating on hit product and there is a certain dealer ner vousness about catalog repertoire."

"But if we don't have catalog, we can't fund the develop ment of new artists."

Fine is convinced that sales of catalog can be boosted con siderably by careful regulation of manufacture and more en terprising marketing. All that is wrong with catalog is that people expect too much of it. The industry has become so preoccupied with its search for volume that it wants to press big quantities, says Fine.

"When inflated sales expectations are not achieved, disil lusionment sets in and I think the whole trade has been condi tioned to catalog sales levels which are unreal. I believe that the industry has a duty to go on servicing catalog product in small quantities and this simply means that you have got to get your manufacturing better organized, for example by cen tralizing manufacture of certain kinds of repertoire in certain countries."

"The important thing is not to be holding excess inventory because you are forced to press the product in three or four different factories. This would then mean that catalog would get down to realistic stock levels and people would not expect it to achieve such unrealistically high sales. All this amounts to is just good business planning and I'm surprised when I see how much this is lacking in the industry."

"There is a need for more professionalism, more sophis tication."

Fine believes that one product of the recent upheaval will be a much greater streamlining in the management structure of U.K. companies and the injection of more initiative and aggression in marketing from a new generation of executives.

"I'm delighted we've had the watershed because it has re sulted in some very extensive soul-searching. This process could not have happened two years ago because if you'd called people round a table and told them you're running a lousy business they would have replied 'you must be mad. Look at my figures!'"

"Profit wasn't the motive, so long as they just kept churning out tremendous turnover figures, and were building their market share. Now, however, some massive rethinking is going on and fortunately Britain has good reserves of poten tial managers with an enthusiastic interest in the leisure in dustry."

"We're going to have to bring in this kind of manager who has the training, the skills, the disciplines of good education and the flair and creativity and who is prepared to work at street level. This was one of the major faults of the British record industry for many years—management was so remote from the street that they had to delegate to people too low down in the chain of command."

Fine considers that the potential for growth and prosperity in the British market has never been better but acknowledges that increasing competition will mean that only the strongest and most dynamic companies will survive.

"It is important to realize that this is a roller industry. When you're doing well, you must be plowing back money to finance the artists of the future and into the constant updat ing of your manufacturing resources. PolyGram has excellent pressing technology, excellent cassette-making technology and superb modern warehouse because coming from a highly industrial background we believe in plow back."

"If you look behind the scenes, you'll find quite a few com panies here which are long-established companies, facing major problems, because they haven't plowed back suf ficiently. This means they haven't got modern technology and they become labor intensive."

"It is very nice to be able to say 'look, here's a beautiful handmade product'—but in 1980 a handmade product just isn't on any more."

With the shake-up of the British industry generating some pretty hard-headed thinking on the part of the surviving com panies and the inherent discipline of the U.K. market, Fine be lieves that the 1980s are full of promise and potential."

"There has always been the belief that Britain is the springboard to most international trade. It is a very significant market and shouldn't be minimized. British business is unfairly knocked at times because of the deficiencies of certain managements. But the fact is that our scene here is a good deal healthier than that of the U.S."

"We may not have highly profitable record companies and they may be bleeding at the moment but I think the dangers threatening the U.S. market with its mountains of potential remain are huge."

"If I were a U.S. businessman, I'd be looking at Britain to day as being very much a country of opportunities. I think the feeling going to turn—the British record industry has come of age."

---

**THE FINE ART OF DISCOVERING...**

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**LIGHT OF THE WORLD**
**ROBERT JOHNSON**

---

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Above: Nigel Grainge, left, Ensign managing director with artist Roy Sundholm. Says Grainge of his operation: "The picture I have is of a U.K. label filtering artists to various labels in the U.S. and Europe." Says Grainge: "The picture I have is of a U.K. label filtering artists to various labels in the U.S. and Europe. These are artists with immediate worldwide appeal, rather than being directed specifically to the British market. Our roster will continue to be totally diverse, spearheaded by rock hits including Ram & Top 40 material. And we'll expand our own publishing wing, which includes Sundholm, Light Of The World, Helen Henderson and Robert Rosenburg." Next step is for Ensign to open its own New York office—"Soon," says Grainge, "so we can supply the necessary clout to motivate U.S. record affiliates."
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Commercial Radio Grows
But BBC Still Reigns

By DAVID LONGMAN

While U.S. radio speeds its way into the new decade with revolutionary developments in both programming and broadcasting equipment, the U.K. radio industry has only begun to move beyond the 1980s. The radio station which leads the pack still is the national pop channel, Radio 1. The BBC network still only broadcasts some 18 hours a day, however, while many of the commercial radio stations launched over the past six years are going forward with round-the-clock presentations.

Generally speaking, though, radio as it exists in the four countries, England, Scotland, Ireland and Wales, is in poor shape compared with many other countries. There can be little argument that the U.K. can match the actual musical talent emanating from the U.S. True, the British have sometimes offered up more carbon copies of American originals, but the reverse side of that is equally true. In the next year or so, U.K. radio stations will surely start paying realistic royalty payments to the music copyright organizations. At present, record-spinning royalties and obligatory payments for the employment and use of musicians take nearly 20% of radio station incomes.

And for the basic right to go on air and broadcast, commercial radio’s flagship station, Capital Radio in London, will pay around $3 million in 1990, while Radio Clyde in Glasgow will pay out around $500,000. However there are signs that Britain’s radio industry is on the move—at last. This year will see more commercial stations coming on stream. There are 19 now and by the end of the current phase of expansion there will be 43. But none of them will be truly competing against any of the others.

On low-power transmitters (up to a maximum of 5 kw, but generally around 1 kw on AM) these stations will be dotted around the country, serving small towns with populations of little more than 20,000. Hardly big time radio in international terms.

Certainly the costs of running radio stations in the U.K. are too prohibitive for any aspiring American who might fancy the idea of trying his hand in the territory. And another stumbling block comes in the various shapes of the radio authorities bodies themselves. David Longman is a journalist with long experience in the British radio scene, including a spell as executive with a local commercial station.

The Independent Broadcasting Authority (IBA) in Britain is the rough equivalent of the FCC in Washington. It was this body which negotiated the ludicrous music copyright agreements before the first commercial station went on the air. Under the direction of the government, it is the IBA which imposes the high licensing costs referred to earlier.

The IBA also has to approve the senior staff appointments within the U.K. radio industry. The BBC and its Radio 1 are entirely separate from the IBA controls but it too, ultimately, reports directly to government.

The coming year will, for sure, see no change in the IBA’s power structure. But it might well see change in the way that two Canadian broadcast companies, Standard Broadcasting and Selkirk Communications, are able to buy into British radio.

Back in 1974, when Capital Radio became the second station to go on the air, it was a little too free with its money at first and needed urgent financial assistance. It was Standard Broadcasting which wrote out the required check for around $500,000.

Since then, the Canadian company has pushed ahead, taking major shareholdings in many of the other stations. It has also bought out one of the three national sales companies, BMS. Together with Radio Sales and Marketing and AIR Services, BMS sells the national advertising for all 19 commercial stations currently on the air.

But there has been enough recent press criticism of the activities of Standard Broadcasting (U.K.) to suggest that the company is taking a far too dominant role in the successful build-up of Britain’s commercial radio industry.

There is a feeling that Standard Broadcasting is now in its leave of the U.K. market. There seems enough proof available to show there is enough expertise in the U.K. itself to keep the stations ticking.

In the six years of commercial radio in the U.K. (the government view is that it should be called “independent local radio”) there have been 13 separate changes of managing directors. Most of them were sacked. But at least there have been no serious allegations of payola. Despite its various problems, the network has kept itself clear of this blight.

All of the U.K. stations, including Radio 1 and Radio Luxembourg, continue to supply the staple diet of pop and rock. Because of the lack of competition in any one market, the stations program vertically.

Despite its often arrogant claims, Radio 1 is still the major station in the U.K. With national coverage, the value of airplay of a disk on the network far outweighs any publicity plug value on the local stations.

The success of Radio 1 is not due to any one individual. There is no flamboyant character masterminding the whole “pot.” Instead, there is a team of producers and executives who basically look more like governmental civil servants than radio folk.

There are weaknesses in some areas of its programming. Not all the disk jockeys are as professional as they should be, but they do provide the kind of musical diet that most young Britons find irresistible.

Whether the success of the last decade can continue through the 1980s is very much open to debate. As the world grows ever smaller because of the communications industry, there is greater desire for local knowledge. The education process has begun. Given the alternative choice of local news and music on AM and FM, many people in the U.K. have turned away from the incessant Radio 1 diet. Anyway Radio 1 is on FM for only a few hours a day.

U.S. or Canadian radio may be loved for what it is. But given that real basic choice, many feel the personality provided by most of the U.K. stations is far more appealing than the format of a jukebox with time checks.

Where the North American radio market scores emotionally over its U.K. counterpart is in the sheer number of stations. Even when the government’s plans for a total of 60 stations in the U.K. go through, there still won’t be as many as in New York alone.

But the lack of radio stations does mean that audience levels are that much higher. No “self-respecting” advertising agency executive or record company advertising chief would advertise on one of the U.K. commercial stations if the general audience figures were as poor as they generally are in the U.S.

The last six years have produced a long struggle to get the revenue flowing into the British commercial radio network. A strike on national commercial television in the U.K. last fall, running for three months, did much to re-direct thinking towards the value of commercial radio. This year, advertising revenue on the local stations will be around the $100 million mark.
The 2-Tone label is for the U.K. Overseas, its product appears on Chrysalis, with a logo credit. Next move is for the label to go worldwide. And all 2-Tone material is exclusive to Chrysalis.

That’s the set up. The first singles sold well over a million units in the U.K. alone. New talent is constantly approaching 2-Tone but the decisions are taken in an apparently haphazard and slapdash manner. A tape is circulated among members of the Specials or the Selecter, followed by a meeting, in a pub or on a coach.

Dammers says: “I want 2 Tone to be like a stepping stone for new bands. They can put out a single on the label and then, if they want, move on. The label is there as a stepping stone—or a permanent home.”

As for the fast acceptance of the 2 Tone terms by Chrysalis, Rick Rogers says: “That surely stems from the background of that company itself. That’s the way Chris Wright and Terry Ellis, the Chrysalis chiefs, started out with Island. Most of the other majors interested in the Specials as a bright new band thought the whole 2 Tone concept was crazy.”

And he adds: “The Specials don’t want to turn 2 Tone into a record company. It’s a label on which the current bands have total control over recording and marketing. The rest, though, is up to Chrysalis.”

Historically speaking, the Apple label set up by the Beatles is the only other U.K. independent to achieve such remarkable success through an initial release batch, but Apple featured big-name connections in various roles while 2 Tone has produced new-to-the-industry talent.

It’s hard getting firm financial figures to back up the success story. Certainly turnover topped the $1 million in the first three months’ trading for 2 Tone. A 2 Tone tour, featuring the Specials and the Selecter, was underwritten by Chrysalis for $100,000, and it packed the halls.

The future looks bright, despite doubts about really long-term success for a label apparently heavily built on a specific type of music. But Rick Rogers insists: “Really it is a broader base, musically, than some critics think. As the Rolling Stones did in the 1960s, the 2 Tone groups are using an ethnic music, ska this time round, as a foundation to build new forms of music.”

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BY MICHAEL FREEGARD

The 1980s are likely to be the decade in which it becomes clear whether or not the copyright system as we know it will survive.

If authors, composers, publishers and other copyright owners fail to act effectively together, their exclusive rights in such fields as film, television, and electronic media (with the introduction of direct broadcasting satellites) will be progressively replaced by compulsory licensing systems granting them, at best, "equitable remuneration."

The growth of video and cable systems, satellite broadcasting and sophisticated (and, above all, cheap) copying techniques will present unparalleled opportunities for authors, composers and their publishers; but the sheer volume and combinaton of these various forms of use will make it more and more impossible for individual copyright owners effectively to "police" their rights.

Unless they organize themselves to do so collectively, new forms of compulsory licensing will be increasingly widespread, whether or not the copyright system as we know it will survive.

Mike Freegard is the general manager of the Performing Rights Society.
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PolyGram Portugal Spends $ In Local Talent Drive

BY FERNANDO TENENTE

LISBON—PolyGram Portugal, new tendo de PolyGram in Portugal, quase Claudio Conde, is putting much of his faith in the future on Portugal's music to take it to the worldwide market.

A first step has been to sign chart singles. Paul McCartney, ex-chairman of the band The Beatles, was a key appointment by the name of Tazio Brasco, head of the national production division. The PolyGram Portugal catalogue of national names includes top acts such as Carlos do Carmo. Tomazinha and Tomazinho himself, the lead singer of Portuguese dance band Gemini, the first Portuguese group to win a gold disk, is to be sought for his new local talent. PolyGram has here already signed Dina. As Doces, the Duo Sarandara and Viva Espadinhos, Singer Dina has received excellent reviews of radio and in the press after her performance on a national television talent contest.

The new emphasis means new administrative policies, a main one being the contracting of independent producers rather than having in-house record-makers. Another is to get the group on the road to help push sales.

It has been decided at top level that they'll place their bets on Portugal, with Lisbon as a starting point.

A direcotr of the new trend in Portuguese music scenes a swing towards the old "tropicalismo" movement which revolutionized Brazilian music in 1968 and led to deep penetration of the world market. The original movement was headed by Caetano Veloso. Roberto Drupero, Atherto Gil, and Os Mutantes.

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www.americanradiohistory.com
**Canada**

No Charges Yet Levelled in Alleged Bootlegging Case

BY DAVID FARRELL

TORONTO—The Feb. 2 raid on Blue Flash Productions by Canadian police and a simultaneous raid on a Georgia press gang in cooperation with a U.K. police agency have yet to yield any arrests or charges (Billboard, March 8, 1986). Meanwhile, reports that Canada has varied widely, with several names reportedly having been charged, but how these reports are being translated is unknown, police officials here say.

An earlier police report indicating a connection between the Georgia Mastercom pressing plant and Blue Flash Productions in Kitchener, Ontario, similarly seems to be unfounded.

Agents in Atlanta are keeping mum about information retrieved in a raid on the Georgia plant as no charges have been pressed at this time.

Special investigator from the FBI discussed matters pertaining to a bootleg operation with Royal Cana
dian Mounted Police officers here last week, though no further information is being released in con-
nection with this meeting.

Canadian officials have eventually be pressed to explain their delay in taking the charges on the stiff penalty.

Blue Flash’s owner, meantime, remains in meetings with both local and national officials and is referring all calls to To
ronto lawyer Ron Thomas.

Lawyer Thomas had yet to make a statement on behalf of his client at the time of writing, but he did note that it seemed strange for a case to reach so much publicity without any charges being brought against any
one.

It could be as long as two weeks before a move is made by either party in this case. Police have seized records and tape, but have not released any bootleg material, along with documents belonging to Blue Flash Press.

**Special Program For CBS LPs**

TORONTO—In an effort to fur
ter promote and develop new ar
tists, CBS is offering a new and
fart- ed program for retail.

A company spokesman empha
tized that the program did not, at this time, cover all new artists
related to the label.

Under the terms of the program, which is flexible, CBS offers selected accounts a dollar discount on the first order, with a maximum limit set on the quantities bought.

The program also offers a 100% re
turn policy on the selected title.

New artist are selected under this program is the Romansric self
titled debut. The marketing cam
paign corresponded with concert
dates the Detroit group played in the Ontario market.

Next in line is the release of the Drastic Measures album, a group signed to local label Airwaves and distributed by CBS. Point-of-pur
chase material will also appear in the selected accounts to help further promote sales.

**New Titles From Mushroom**

TORONTO—Mushroom Records continues to fight the good fight with its quality of new artists. In the meantime the label is set to go with seven new albums in the next few months, each with its own indepen
dent distribution in the U.S.

This is the word from vice presi
dent Joe Owens, who is overseeing the oper
ing of offices rented by Fourth St. East, a label management and production company operated by Gay Sailer.

Owens affirms Mushroom has parted ways with several different sources, including the issuing of fine Heart
tack tracks to CBS “which wiped out our debt to the label,” Owens says.

Among releases in March and April in the U.S. are "Breakdown In Paradise" by Nick "Siamse" Friends" by Jon Matthews, a live at the Roxy album from Finseng The, and a single by Rick Dec.

Doos, morning man at KHJ in L.A. and recently named deejay of the year by the National Association of Angels in the making, but has a remake of the Big Bopper hit, "Chantilly Lace," and the single as a single at month end.

Also in the works is a live Dou
cette album. The Vancouver singer/guitarist has achieved platinum sales in Canada previously.

Several other signings have been made, either to Fourth St. East or Mushroom.

“We’re not out of the woods yet, but we are looking pretty good," says that Mushroom’s position today.

**Do-It-Yourself Disk Hits**

VANCOUVER—A local guitar who was turned down by several major labels in Canada and the U.S., went ahead with his own belief in himself, cut an album in his basement studio and is now making a name for himself.

Shawn Sales, regional sales agency, pumped the Powder Blues album to debut on album charts here in the number two position.

Tom Lavine played guitar in rock act Prodigy before heading to Mushroom in the fall. Lavineesiumed 15,000 copies moved as quickly, as to which Pearl School set up meetings with the label.

Early in Feb. a straight license deal with RCA in Canada was inked for the record, with international or future material. RCA’s sales force immediately picked up another 27,000 orders and Tom Lavin’s "Powder Blues” entered the national chart right after Pink Floyd’s number
one album, The Wall.

U.S. and foreign licensing deals are now being sought by Allen.

**Ynetikoff Optimistic**

- Continued from page 8

aren’t that bad," said Ynetikoff, "but custom business pressing isn’t necessarily better than toll order ones in the last couple of months, but it takes a little longer for manufacturers to follow through on toll orders." Ynetikoff noted that dealers are carrying less inventory than they have in the past two years but there are much smaller than they were in the days of rather loose credit policies, he began, "but rather peculiar place where you have hits much stronger than before."

As for the controversy Ynetikoff maintained that "rock’n’roll” is still the mainstay of the record business. He added that "suffer music for the first time has made a resurgence and black music continues to do well."

"We didn’t rush in with a great deal of money," the executive said, "and I think our judgment has been proven out." Ynetikoff added that CBS share of the market is rising. From about 15% in 1979 to 15% in 1979. He estimates that it’s over 20% now.

"The company from a comparative point of view is not able to remember the being," he said.

"Last year the international oper
tion considerably contributed to our profits," Ynetikoff added, "although the domestic operation was profitable. Last year, losses absorbed close to $9 million in currency ex
trade losses. Profits did well de
spite the $9 million equity swing in Japan.

The meeting was also attended by Cy Leek andると and Robert Nash of the CBS Group’s new Video Enterprises Di
tion. (Video topics will be detailed in a separate business section of next week’s Billboard.)

"I regard it as a vote of confidence in the operation," Ynetikoff said, "that CBS entrusted us with the video operation in a year in which we were handling a lot of problems."

Noting that he’s counting on a "very modest" 1980 industry growth rate in the U.S., he estimates the label’s sales to rise 5% to 6%.

For 1980 the company is seeking to reach a "very modest" 1980 industry growth rate in the U.S., he estimates the label’s sales to rise 5% to 6%.

**New Swingles LP**

NEW YORK—The Moss Music Group is marketing a new Swingles LP, "Johnny season," to coincide with the group’s March tour of the U.S. and Mexico.

The album, which is reflecting the album, consisting of big band and other pop favorites on the $7.98 full-
price list, is being positioned with special pro
cotions in cities where the group will play.

The group is also scheduled for further performances in the U.S. this autumn and the spring of 1981.

**TK Consolidates**

- Continued from page 4

According to the company will con
tinue to develop media acts with cross
over potential, as well as exploit the popular music market. The label will now CBS Records International, a suc
cess in terms of continuing sales activity.

He also notes that the label’s roster is expanding, and that 15 new LPs are or are expected to be released this year. With a great new hit album by K.C. & the Sunshine Band in the stores and encouraging initial reception to a Bobby Caldwell LP.

Also noted that TDK Distributors, headed by his daughter, Lynda Stone, is a separate entity from TK Productions.
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**General News**

**SIERRA/BRIA Operation Friends Helping 2**

**L.A. Labels Exist**

By ED HARRISON

LOS ANGELES—Sierra/Bria Records, a small specialty label, is getting by with help from its friends, allowing the label to stay afloat despite a minimum level of pay to artists. The label has friends who are engineers, disk masters, and writers as well as those in radio and retail, all contributing their services for free or at reduced rates. All of its acts are friends. Even Gene Parsons' recent "Melodies" LP was recorded at the studio owned by label president John Delgado's cousin.

The traditional dance themes and folk label also does its own color stripping and negatives, functions normally delegated to outside suppliers. Through a contact of Delgado's in Michigan, Sierra/Bria is able to have color separations done for about one-eighth of the cost charged by Los Angeles firms.

Run by a staff of three, including Marsha Necheles, managing director, and Vicki Nadasdy, art and promotions, Sierra/Bria says it is as far as doing its own shipping.

Delgado often borrows a truck to pick up merchandise for Sierra/Bria before delivering them to its warehouse (shared with Rhino Records) from where products are distributed. The label also contributes to publicity and sales functions.

Sierra/Bria has progressed from a release of four albums in 1976 to six in 1979 with an additional three releases to be projected this year.

Among the acts released on the labels are Gene Parsons, Gram Parsons, the Crowley Gang, Steve Gillette with a direct-to-disc album, plus a variety of bluegrass product.

Delgado says that the Bria label, originated in 1972 and distributed by Takoma until 1976, is for acoustic, bluegrass, and traditional music, while Sierra, started in 1978 when the company became "a folk-timeline record label," is "for everything else.

Sierra/Bria has a nationwide independent distribution network of about 200, except in Southern California where it does it itself with the aid of salesmen such as Kevin McGee. Delgado claims that "it's the best thing that's happened for us" since payments from Southern California stores "come in like clockwork."

Delgado, who says he's getting more aggressive with distributors, believes that "folks distributors don't know much about the product or how to sell it."

The break-even point on most albums is about $2,000-3,000 units. A $5,000 selling price is a good maker. Because the Gene Parsons LP was its first studio production (other albums were released through various closeout offers and completed master costs were higher, raising the break-even point to about $5,000).

The label's return rate is averaging about 7%, inflated because of a Copley's order. "Without that," says Delgado, it's only about 1%. All returns are used for promotion or stock reductions and short sales. Delgado, with a background in manufacturing, oversees all pressings and reports directly to his product department.

At this point the label has no "working artists" to help sales. Delgado himself is now seeking artists who will be able to tour.

Sierra/Bria's audience is comprised of radio programs and clubs that founder, Delgado, "takes the job to the new blood" and continues to tour.

In its radio promotion list numbers about 200, but after albums are sold, the station that is interested is sent. Other promo copies are sent to distributors, magazines, and radio.

All artists signed to the company must be met with approval by all through. "The position is to relate to all our mutual interests," says Delgado.

About 20%-25% of Sierra/Bria's business is overseas with a licensing deal with Anola in Europe. Delgado is looking for deals up deals in the U.K., Japan, and Australia.

**Set NAB Artists**

LOS ANGELES—Singer Mac Davis and comedian Bob Newhart are among the acts at the NAB's 55th annual convention in Las Vegas. Davis appears in April 13-16's opening general session and Newhart appears at the closing luncheon.

The convention and concurrent broadcast engineering conference was set for April 13-16 at the Las Vegas Convention Center.

**ARC Disputed**

LOS ANGELES—The American Recording Co. Beverly Hills, is seeking Federal District Court here to force Artists Recording Co., Frederick, Md., formed by owners of ASCAP, from using the acronym, ARC, in conduct of the defendant's business. The suit claims the plaintiff acquired its right to use ARC from a Canadian firm originally and filed it in the U.S. S.C. right office in February 1965.

---

**Florida Paradise**

L.A. based record company (on stock exchange) opening office in Sarasota, Fla. Looking for energetic and knowledgeable staff with track-record in A and R and production. Travel will be required of you. Creativity will be required of you. Salary and benefits commensurate with experience. Interviews will be conducted from March 13-31st. April 2nd.

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Northwest's fastest growing record label has career openings for DISTRICT MANAGERS & MANAGERS with retail experience. Excellent salary, benefits & growth potential. Send resume with salary requirements and experience to P.O. Box 11960, Albany, N.Y. 12201. Alan D. Hamilton.
Robert Webster - 01/01/81

ROBERTA FLACK—Robert Flack Featuring Donna Hathaway. Atlantic SD105613. Produced by Roberta Flack, Eric McNevan and Rob McNevel. The first album from 1976 to 1970 "Black Lights In The Basement" is an excellent collection of covers tunes. Two of them are "How Old Do You Think I Am" and "I'm In Love With You." This two songs by Steve Wonder are melodic gems with Flack's beautiful vocals making them more memorable. Variety is contributed by a long dislocated track--too long, actually--and an excellent gospel number "God Don't Lie Lite." The album was cut in Rio, with four producers, yet happily doesn't sound intrusive. I show one of our music critics interpretations in top form.

Best cuts: ‘Don't Make Me Wait Too Long,' (with a huge rap by Steve Wonder). "God Don't Lie Lite," "You Are My Heaven." "Disguises," "Only Heaven Can Wait (for Love)."

DUBIOUS: IMAGES, PRELUDE TO THE APPEARANCE OF A FAULT—Sacland Symphony, Protege. Royston Digital OD372/4. The product of vocal and orchestral styles is uncluttered and soothingly unpretentious and quite enduring. The elegance is amply and smoothly sustained in the music. There is no wear on the LP, it's just perfect in every way.


DUNGEONS...— The Creations. Polydor P553382. Produced by Bob Kes所以他. This album was released in 1972 and features a band called "The Creations." The album was produced by Bob Kes所以他 and features a mix of rock and soul music. The lead vocalist's powerful vocals and the band's tight harmonies make this album a must-listen for fans of classic rock.

Best cuts: "The One That You Love Is Not With Nobody Else," "Hang On To In There."
LINDA RONSTADT – Mad Love. Assylum 95310. Produced by Peter Asher.

A year and a half ago in this column I wrote a glowing review of Ronstadt’s “Living In The U.S.A.” album, feeling that if I heard her do another ’70s or ’80s remake I’d go through the roof. Stated simply, try her and true formula of redoing past hits has become stale and boring.

And while the album did rack up impressive sales figures, “Living In The U.S.A.” did little to enhance Ronstadt’s career.

Apparently Ronstadt sensed this. Realizing the need to expand her horizons, she’s turned to the new wave as a source of new inspiration, making “Mad Love” probably the most drastic transitory move of her career.

She has finally abandoned those sappy remakes of years gone by for more contemporary covers of some of the new wave’s best writers, among them Elvis Costello, Mark Goldenberg of the L.A.-based Creations (whose own LP was just released) and Billy Steinberg, who performs under the name Billy Thermal.

Gone are some of the musicians who have played with her for so many years. Most notably absent is guitarist Waddy Wachtel and bassist Kenny Edwards. Ronstadt’s band still consists of familiar top-notch players including Dan Dugmore and Don Kortchmar on guitars, Billy Payne on keyboards, Russ Kunkel, drums, and Bob Glaub bass.

Gone are the lushly orchestrated arrangements and layers of overdubbing that characterized Ronstadt’s recent work. “Mad Love” therefore becomes more spontaneous, less calculated with a touch of the kind of intensity that she previously lacked. Also absent are the one or two country-oriented songs she’s always favored. There is nothing but fun-sounding basic rock with an occasional high energy ballad.

“Mad Love” ranks as Ronstadt’s most enduring album since “Heart Like A Wheel.” And while it is not a perfect album (how many actually are?) it gives Ronstadt a firm grip on the ’80s.

The album’s calling card is the new waveish single “How Do I Make You.” With its thunderous opening drum roll, riveting guitar riffs and Ronstadt’s most electric vocal in some time, the Billy Steinberg penned tune is Ronstadt’s best single since “Blue Bayou.”

The title cut is another intense rocker. When Ronstadt shouts “Give me at least one more” she breaks all ties with the sweetly produced ballads of the past. While Ronstadt’s version of Elvis Costello’s “Allison” on “Living In The U.S.A.” lacked the depth of the original, the three Costello interludes here hold up well.

She knows a good song when she hears one and knows how to apply her vocal magic to it. “Party Girl,” “Girls Talk,” and “Living In The Dark” all are given exceptional readings, and though Dave Edmunds’ version of “Girls Talk” is more intense, Ronstadt’s is more sensitive. A possible single choice is “Hurts So Bad,” a hit for Little Anthony & The Imperials years back. Building from a soft bottom, the song is delicately rendered with Billie’s vocal steadily gaining momentum until it explodes emotionally. Kortchmar’s electric guitar solo is a high-light.

“I Can’t Go” is another fun rocker sparked by Ronstadt’s perk vocal, background harmonies by Rosemary Butler, Norelle Larson and Ronstadt and the fine playing of her band. “Look Out For My Love,” a Neil Young tune, is the album’s standout clunker. It comes out of context with the rest of the album, but more basically it’s not a very exciting song even performed by Young.

“The Coat Of Love” and “Justice,” two songs by Goldgenberg round out the album. “Justice” is the more adventurous of the two with a bridge that showcases the band’s musicianship.

ED HARRISON

Forum Label Launched By Kentucky Recording Studio

COVINGTON, Ky. – Forum Productions, Inc., a recording studio and artist management firm in this Cincinnati suburb, has issued its first album on the Forum label.

According to Forum board chairman Jerry Warner, the label was the next logical step in demonstrating the growth potential for the music industry in the Midwest. For two years Warner and his partner Gary Foster have hosted annual Midwest Communication parties to draw media and industry attention to area studios and acts.

The debut LP is called “Highwind” for the five-piece rock band. Distribution will be handled nationally through Progress Records in Cleveland and by EMI in England and Europe.

Warner, who also acts as a manager for Highwind, says he foresees the album getting its initial impetus by sales at concerts. “We’ve played for audiences in Cincinnati, Columbus, Indianapolis, Louisville and just about everywhere in between,” Warner explains, “and people always want to know if we have a record out.”

EDWARD MORRIS

RCA All-Out For Grace Slick Promo

NEW YORK – RCA Records has put phase one of a merchandising campaign to herald Grace Slick’s first album for the label, “Dreams.” The album, along with a single, “Seasons,” and “Angel Of The Night,” tie-in with an eight-city promotion tour starting Monday (17), including San Francisco, Los Angeles.

Young tune is the album’s standout clunker. It comes out of context with the rest of the album, but more basically it’s not a very exciting song even performed by Young.

“Cause Of Love” and “Justice,” two songs by Goldgenberg, round out the album. “Justice” is the more adventurous of the two with a bridge that showcases the band’s musicianship.

ED HARRISON

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KENDRICKS—Your Love Has Been So Good To Me (3:24); producer: Patricia Adams; writer: Patrick Adams; BMI. Hap. 41209 (London). [89]

JOHNNY RODRIGUEZ—The Raindrops Keep Fallin' (3:27); writer: Johnny Rodriguez; producer: Harvey Price. Warner Bros. 41209. [90]

KERRY GODLICK—There's Something About That Name (3:04); writer: Kerry Godlick; producers: Michael Burger, Bob Carlin. Warner Bros. WH39200. Owens 41209. [91]

NANASORO, MICHAEL WANDO—Think Of Me (4:10); producer: Nasarda Michael Wando; writer: Naasara Michael Wando; Warner Bros./Ravinia Sky Atlantic. RWS 31120. [92]

ALTON McCLELLAN & DESTINY—I Don't Want To Be Nobody Else (3:58); producer: Frank E. Wilson; John footers; writer: Robert R. Cotten; BMI. Nu Soul 41209. [93]

NARADA MICHEL WANDO—Think Of Me (4:10); producer: Nasarda Michael Wando; writer: Naasara Michael Wando; Warner Bros./Ravinia Sky Atlantic. RWS 31120. [94]
In a year when Perrier's been replaced by Sparklets and exes are riding around in Chevys rather than limos, even then...

SOMETIMES, YOU'VE JUST GOT TO THROW A PARTY.

And What A Party It Was.

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GARY BURTON & CHICK COREA
Bop/Jazz Group Instrumental Performance
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"Blue Kentucky Girl"

DOOBIE BROTHERS
Record Of The Year
"What A Fool Believes"

Song Of The Year
"What A Fool Believes"
(Songwriters: Michael McDonald & Kenny Loggins)

Arrangement Accompanying Vocalist
"What A Fool Believes" (Arranger: Michael McDonald)

Pop Vocal Performance By A Duo, Group or Chorus
"Minute By Minute"

RICKIE LEE JONES
Best New Artist

JOHN WILLIAMS
Best Instrumental Composition
"Main Title Theme From Superman"
(Composer: John Williams)

Album Or Original Score
Written For A Motion Picture Or Television Special
"Superman" (Composer: John Williams)

If this keeps happening, we may switch from catsup back to caviar any minute.
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<th>(Producer) Writer, Label &amp; Number (Distributing Label)</th>
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A reflection of National Sales and programming activity by selected dealers, one-stops and radio stations as compiled by the Charts Dept. of Billboard.
| MODEL | RECORD NUMBER | TITLE | ARTIST | LABEL | PRICE | SUGGESTED LIST
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**STARS PERFORMING**—Stars are awarded on the Top LPs & Tape chart based on the following upward movement: #1-20 Strong increase in sales / #21-40 Upward movement of 6 positions / #41-100 Upward movement of 16 positions. Previous week's starred positions are maintained without a star if the product is in a holding position. This will, in some cases, mean products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. This grading Industry A, of America sales for sales of 500,000 units. (Seal indicated by bullet.) Recording Industry A. Of America seal for sales of 1,000,000 units. (Seal indicated by triangle.) Recording Industry A. Of America seal available and optional to all manufacturers.

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The Entertainment Company of the 80's

TOP 25 LP CATALOG SALE

The records you don't have to give away to sell!

BUDGET - THE WAVE OF THE 80's!

TOP 25 MID-PRICE LP's & TAPES

Columbia

436 - SAM COOKE - Best Of
436 - HARRY NILSSON - Nilsson Schmilsson
308 - HENRY MANCINI - Pure Gold
986 - CHARLIE PRICE - In Passion
1028 - FRANKE YANKOVIC - Polka Variety

Pickwick

3632 - STEPPENWOLF - Best Of
766 - GEORGE CARLIN - Take Offs and Put Ons
7619 - WILLIE NELSON - Columbus, Bloodline Blues
3631 - THE BEATLES - Live In Hamburg Vol. 1
3632 - THE BEATLES - Live In Hamburg Vol. 2
2556 - BILL HALEY AND THE COMETS - Rock 'n' Roll Hits

Capitol

391 - GENE VINCENT - Greatest Hits
2749 - THE BEACH BOYS - In Concert
198 - MERLE HAGGARD - Pride In What I Am
720 - TSO BERRY - Stood On The Switch
1093 - NAT KING COLE - Story Vol. III

MCA

117 - LORETTA LYNN - Don't Come Home A Drinkin' (With Lovin' On Your Mind)
721 - BILLIE HOYLES - Greatest Hits
18 - ERNEST TUBBS - Greatest Hits
105 - OASIS BROS - Voice of Bluegrass

Boost Maxell Tape Sales by 25% or More with This FREE!


$50.00 VALUE! FREE!

Rack Holds 144 Tapes!

Closeout Special!
Blank Tape Wire Display Rack
(Sold for 6.99)

Guaranteed To Boost Tape Sales!

NEW FROM CANDY STRIPE!

The Story Teller By Superscope

The Best Loved Children's Stories On Cassette With Hard Cover 32 Page Read-Along Story Book

Choose From

Cinderella
Sleeping Beauty
Hansel & Gretel
Snow White
Tom Thumb
Dick & The Beanstalk
Pocahontas
Aladdin
The Ugly Duckling
Rumpelstiltskin

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FUJI VHS 2 4-6 HOUR
(In Plastic Box)
15.99

AMPEX BETA L500 - 2 HOUR
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(In Plastic Box)
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Recoton

Diamond Needle Starter Kit

50 NEEDLES - .950.00

In Free Deluxe Display

IN STOCK

NEW!

Below Cost!

Save 10% Off On 3 Best Selling Savoy Cassette Cases!

2115 - Holds 15 Cassette Tapes ... 6.89
2130 - Holds 30 Cassette Tapes ... 9.99
2160 - Holds 60 Cassette Tapes ... 10.99

Available In Assorted Colors

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LAS VEGAS—Five major unions, including the musicians, continue their new contract talks with the 12-hotel Nevada Resort Assn., in hopes of settling by April 1.

About 27,000 employees are represented by the various groups in the talks, according to a union spokesperson. Working out independent basic contract language prior to addressing economic issues is the main goal.

"We're trying to avoid a walk-out: everyone's working closely together," said Teddy O'Day, president of Musicians Local 369. "Until we overcome the threshold issues, we'll be bogged down.

According to Musicians Local 369, which represents 1,200 members, these specifics include representation for lounge musicians, making bandables a part of the hotel unit and no subcontracting by hotels in lounges.

A Dec. 7, 1976 decision by the National Labor Relations Board supported the musicians union's contention that subcontracting should be covered. However, the Resort Assn. has appealed this decision.

The talks are bogged down about this issue since the last strike which shut down all but one major strip casino resort for 17 days in March 1976.

All-Out National Campaign On Sinatra 3-LP 'Trilogy'

LOS ANGELES—Frank Sinatra's three-record "Trilogy," his first release in more than five years featuring all newly recorded material, will be backed by a major advertising and merchandising campaign beginning the radio week of Feb. 20.

Available at the retail level Wednesday (19), the $29.98 list price package will be a subject of a national advertising thrust ranging from a billboard on Los Angeles' Sunset Strip for a day to a radio and an ad concentration in Sunday newspapers to attain wide public awareness.

The newspaper ads will be placed in Los Angeles, New York, Boston, Chicago, Las Vegas and other major markets.

Ads will also be placed in glossy consumer magazines from New York to New West and more, according to Stan Corney, Warner's executive vice president. The ads will begin running about the middle of April.

In the way of merchandising, Sinatra's nomenclature will be available to select accounts, radio stations, and the two different pieces of artwork. One of the albums features art designer Saul Bass, a long-time Sinatra associate, and the other a personality photograph in a Sinatra glassware line that Warner's former art director conceived and produced by Sonny Boritch.

Titled "The Past (Collectibles Of The Early Years) album will consist of orchestral and vocal arrangements and conducting by Billy May. It includes such classics as "The Song Is You," "Had To Be You," "Let's Face The Music And Dance," "March Of The Wooden Soldiers," "Lover, Come Back To Me," and other Sinatra-popularized standards.


The Future (Reflections On The Future In Three-Dimensional Music) album, arrangements and conducting by Gordon Jenkins.

The first record is titled "The Future (Reflections On The Future In Three-Dimensional Music)," the second "The Present (Some Very Good Years)", the third "The Past (Collectibles Of The Early Years)," the fourth "Just The Way You Are," and the fifth "Lover, Come Back To Me,"

NASHVILLE—Shelby Singleton has cut major country stations off service from his Sun and Plantation labels.

Singleton reasons that the top stations won't play his records unless they are serviced. "We felt that our stations deserve service because they will break records. The secondary market is where the gamblers are," says Singleton.

Singleton has cut the top 25 stations serviced by the Sun and Plantation labels.

No Joel Benefit

NEW YORK—Home Run System Projects, producers of the coming concert in Jerusalem this month is not a benefit show, as reported earlier (Billboard, Feb. 9, 1980). Nor will receipts from the date be used for cultural activities in Israel.

Jazz At Carnegie

Continued from page 19

NEW YORK—As part of a continuing series of benefit concerts, the Brown & Williamson Tobacco Co. is sponsoring three nights of jazz at the Carnegie Hall, March 26, 29 and 30. The shows, called "Kool Super,Nights," will feature headliners like: The Woody Jackson Band, Carmen McRae, George Shearing, Bill Evans, Teddy Wilson, labels like Columbia, Blue Note, and the label of the Jazz Composers Union, O'Day, Zoot Sims and Mel Torme.

In addition to these jazz dates the Tobacco Co. will sponsor a major "Jazz at Carnegie," promoting its summer soul show, Latin music shows in five cities and a series of new world concerts.

To advertise the event a series of posters will be distributed by RCA through its deal with 20th Century Fox Records.
GRACE SLICK SOLO

DREAMS.
Includes the first single, "Seasons"
HIS FIRST ALBUM IN OVER TWO YEARS.
Produced by Lenny Waronker & Russ Titelman. On Warner Bros. Records & Tapes. (HS 3426)