IMIC Will Probe Home Tape Crisis

WASHINGTON—the serious dilemma of home taping and how it impacts on every stratum of the global music industry will be probed by an international panel of experts here at the International Music Industry Conference, April 23-26.

Entitled "Home Taping: Cancer Or Scapegoat?" it's the first time an IMIC panel has been devoted exclusively to this subject. Such volatile aspects of the problem slated for discussion April 25 according to Mickey Kapp, Warner Special Projects president and chairman of the seminar, will be, "the views on home taping from various countries including England and West Germany, the effects in each country of the home taping phenomenon and a profile of exactly who the home tapper is. Home taping has become a serious world problem for the music industry."

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Disk/Tape Shipping Declines 6% In U.S.

NEW YORK—Shipments of records and tapes by U.S. manufacturers in 1979 declined by 6% in units and 11% in dollars from the industry's peak year of 1978. However, data assembled by the Recording Industry Assn. of America suggests that the drop in consumer purchasing may have been considerably less.

The association figures released last week show that shipments last year, after factoring in returns, totaled 683 million units, down from 726 million in 1978. Their value at suggested list prices came to $33.676 billion, compared with $34.134 billion the prior year.

While LP and 8-track shipments dipped in both units and dollars, singles, bolstered by 12-inch disco product, showed significant gains, and prerecorded cassettes continued uninterrupted their statistical climb.

The unprecedented rate of returns last year is believed to have whittled down 1979 shipment figures disproportionately, since these returns represent in substantial part unsold merchandise and the marketing pipeline in 1978.

Other factors cited by the RIAA market research committee that support consumer sales estimates in excess of shipments, are higher than normal retailer self-offs from inventory during the year, and the impact of rising sales of cassette. last year, the RIAA reports, and the third best in revenue calculated as suggested list and including club, mail-order and premium product. (Continued on page 43)

New Geffen Label Ties With WCI

LOS ANGELES—David Geffen is returning full-time to the music business with a new as yet unnamed label that will be a joint venture with Warner Bros. The Warner Communications-funded label will be manufactured and distributed by Warner Bros. Geffen's will not be a custom label, since he is on the WCI executive committee with Warner Bros. chairman Mort Shuman, Atlantic chairman Ahmet Ertegun, Elektra/Asylum chairman Joe Smith and WEA president Henry Draz. The new label is more in line with Asylum than with Atlantic and funded by Warner Communications, but will be entirely self-sufficient except for Warner Bros. support functions.

The label, in effect, will become Warner Communications fourth record company besides Warner Bros, Atlantic and Elektra/Asylum, according to Geffen. (Continued on page 30)

Copyright Tribunal Weighs Split Of Cable TV Royalty

By JEAN CALLAHAN

WASHINGTON—Copyright Royalty Tribunal hearings heard evidence compiled by ASCAP, BMI and SESAC Monday (31) to support their claims for a share of the more than $12 million in cable television copyright royalties collected for 1978.

In a joint statement, ASCAP and SESAC called for a 6.5% cut of cable royalties to be shared among music creators. In a separate statement, BMI claimed that 17% of the fees in question should be paid to the music groups.

ASCAP and SESAC base their argument on a survey of radio license fees paid in 1978 as well as the Supreme Court decision. They called for a 6.5% cut of cable royalties to be shared among music creators. (Continued on page 62)

Warwick Winner At Tokyo Music Festival

By ED HARRISON

TOKYO—America's Dionne Warwick emerged winner of this year's Tokyo Music Festival, besting other international acts— including Karla Bono, the Stylistics and Amy Stewart—to take the coveted grand prize with "Feeling Old Feelings."

The March 30 event was seen by 10,000 at Tokyo's Budokan Hall, and national television by an audience estimated at 20 million. It's sponsored by the Tokyo Music Festival Foundation.

Warwick's accolade lends further support to Japan's music industry. (Continued on page 62)
Includes the hit single "Funkytown"

Produced and Written by Steven Greenberg

www.americanradiohistory.com
LOS ANGELES—WEA has raised suggested list price on 113 multiple LP and/or tape albums. The announcement states the hikes effective Monday (13) were “due to increased manufacturing costs.”

The boosts in list prices range from about 10% to 36%. The new suggested list prices bring LP/tape to parity in most cases. In about 75% of the sets, the tape price was from $1 to $3 higher.

The following two-pocket $9.98/$10.98 sets are increased to $11.98:


$11.98/$12.98 to $16.98: “Europe ’72,” Grateful Dead.

Ballad Disks
Gain Shots On The Hot 100

By PAUL GREEN

LOS ANGELES—A number of the fastest-climbing singles on this week’s chart received the renewed popularity of ballads by black artists. These arc acts which, in several cases, got their first big hits with more up-tempo dance-oriented rhythm material.

The hottest ballad on the chart is Billy Paul’s “Me and2 My Gal,” a lyrical “With You I’m Born Again” on Motown, which leaps eight points to number four this week. The tune was cut as part of the now forgotten “Fast Break” soundtrack in January 1979 and its number two in the U.K. before its belated U.S. chart ascent.

Kool & the Gang’s restrained, intense ballad “Too Hot” on De-Lite holds at number five this week’s pop chart, a new entry of the number four peak of the raucous, rowdy “Jungle Boogie” from March 1979. Cool’s veteran group’s all-time biggest hit.

Ray, Goodman & Brown’s “Special Lady” on Polydor, which climbs two points to number six, is a bland ballad that, in keeping with the smooth, soft sound of Motown’s hits like 1970’s “Love On A Two Way Street.”

(Country on page 8)

COUNTRY ON RISE WITH CABLE TV

By GERRY WOOD & MIKE HYLAND

NASHVILLE—Impressed by the audience-gathering demographics of country music and spurred by studies by cable television companies plan to expand their showcasing of country music talent. “We’ve shown that we do quite well for us,” comments Tory Baker, director of variety development at Home Box Office. HBO is headquartered in New York which does at least one country music show each week.

HBO, owned by the Time-Life corporate giant, recently finished taping “The Nashville Country Pop Festival” at the Grand Ole Opry House. Produced by Carolyn Raskin of Osmond Productions, the show, before an audience of 4,400, featured Larry Gatlin and Barbara Mandrell.

(Continued on page 25)

VEGAS MUSICIANS VETO HOTEL STRIKE

By HANFORD SEAR

LAS VEGAS—Crippling strike threatened to flaw this enter-
tainment capital Thursday (3) when 15 major Strip hotels and five unions despite separate agreements with the musicians and stagehands.

The Teamsters, Culinary and Bar-
tenders unions—representing more than 27,000 members—opposed a controversial “no strike” clause and a lack of inflation, cost-of-living lan-
dmark in the proposed four-year pacts.

Musicians Local 369 with some 2,100 members, and the International Alliance of Theatrical and

(Continued on page 6)

5 Symphonies
Air Marathon
Fund Appeals

By ALAN PENCHANSKY

CHICAGO—The fund-raising musical of classical-formatted radio stations will be tested this month as four of the nation’s “Big Five” orches-
treas have scheduled three-day radio funding appeals.

It’s estimated that at least $8 million has been raised for symphony orchestras through marathon broadcasts since development of the concept 12 years ago. Stations in New York, Boston, Chicago and Cleveland plan together to add approximately $1 million in new contributions, with drives in April.

The marathons, annual events with most major orchestras, have become one of the biggest weapons in the promotional arsenal of classically-formatted commercial radio stations.

Stations broadcasting marathons this month are WFTM-FM, Chicago, WCRB-AM-FM, Boston and WCLV-FM, Cleveland, each of which will devote Friday through Sunday (18-20) to the effort. The following weekend, WQXR-FM in New York will launch its three-day effort, with its programming to originate live from Philharmonic Hall.

One of the novel aspects of this year’s marathons is that each of four major orchestras is offering a special limited-edition album as a front-line premium for donations. A package of all four albums—selling for a $100

(Continued on page 10)

Y.N. Transit Strike Hits Music Industry

By ROMAN KOZAK

NEW YORK—The music indu-
stry, along with everybody else, was slowed down and inconvenienced by a transit strike that hit the New York metropolitan area April Fools Day.

“There is a lot more walking around,” says a CBS spokesman, echoing a common sentiment as labels, stores, promoters and clubs in their own ways coped with a walkout by the city’s bus and subway work-
ers. A similar strike at the Long Is-
land Railroad ended Wednesday (2) night. Taxis have continued to run.

Retailer reaction to the transit shutdown ranged from a sharp downturn in daily sales volume to inability to gauge, over a two-day period, any marked shift in sales volume or another.

A spokesman at the Disc-O-Mat store on Broadway and 44th St. says sales had dwindled to 35% of normal volume, even with extra traffic resulting from Easter tourists, tourists and French sailors whose ship was docked at a city port.

Both Roy Imber of Empire Enter-
prises, which serves 16 stores on Long Island plus three in Brooklyn and Queens, and Dave Rothfeld of Korvettes, feared that increased expendi-
itures for gasoline could se-

(Continued on page 6)
U.K. production of many planned May strike the British
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1969) to

PolyGram Marketing
Testing Pop Product
NEW YORK—PolyGram Direct Marketing, which has generally offered classical programs through its International Preview Society, is testing super act pop product for a possible head for this area.

The division, located in Great Neck, N.Y., launched a test program for a five-LP “Simon & Garfunkel/The Complete Collection” package in The Sunday Times book review magazine section one week ago. "We're trying to diversify," notes Abe Wiesel, president of the division, "and if this test goes well we've got other things in the works."

The Simon & Garfunkel deal offers two new albums along with a "bonus" Simon & Garfunkel album which the customer keeps even if he decides to return the package. The set contains 50 cuts, while the bonus album contains 10 more.

PolyGram Direct Marketing obtained the mail-order print rights to the package from Tee Vee Records, the German media on the set.

While the division has offered other pop product, all on a mail-or/and-or test basis in the past, none is in the order of the impact of the Simon & Garfunkel offer. The other acts tested included Jerry Lee Lewis, Minnie Minoso and two country sets. "Country Wine" and Tennessee Tearjerkers. And other them, the super act package, has pop product has gone beyond the test-market stage.

Los Angeles—There are about 35 songs in "Urban Cowboy," the Paramount film starring John Travolta for June 5 release. But only 18 of those tunes are on the double-disk soundtrack, a Full Moon project being released on Elektra/Asylum in the U.S. and Warner Bros. internationally.

As a result, even before the April 18 release of the "Cowboy" soundtrack (two weeks later abroad), some thought is being given to a second set from the same film, fleshed out by the music of film scorer Ralph Burns, an Oscar nominee this year for Bob Fosse’s "All That Jazz" and a winner in 1972 for Fosse’s "Caba-
ret."

Why didn’t Irving Azoff, the album’s executive producer, split the difference and put the rest of his song material into a single disk? Because, he adds, the soundtrack was underwritten by MCA, and it was a "major" decision to split the material in this way.

"Good business, " he replies. "For the most part, the songs selected for the first soundtrack are new material rather than past hits. Of the numerous golden oldies in the film, only the Eagles’ "Lind-Y Eyes" and the Charlie Daniels Band’s "The Dirt Road Down To Georgia" are included on the first LP. The soundtrack’s 16 other cuts are newly-recorded, nine of them are new songs written expressly for the film.

This differs from the MCA soundtrack to "F.M." on which Azoff labored two years ago, where the vast majority of the tunes were oldies. "This way there’s a much bigger fi-

nancial upside," Azoff explains. "We set out for an album of greater hits! "So far, well, I’m sure the sales would have been stronger if there had been more new songs on it."

As part of the deal, CBS will press albums and duplicate tapes, in exchange for releasing five of its artists for the project: the Charlie Daniels Band, Mickey Gilley and Dan Fogelberg on Epic plus Bob Soggin and J.D. Souther on Columbia.

It’s the same arrangement Elektra/Asylum worked out on its "No Nukes" triple-$17.98 list package, on which CBS landed pressing and duplication rights in exchange for releasing Bruce Springsteen, James Taylor and John Hall.

In addition to CBS’ five acts, Asylum has three artists on the LP (the Eagles, Linda Ronn, and Harry Chapin), with Capitol having two (Bob Seger, Anne Murray). Represented with one act each are MCA (Jimmy Buff-

tet), Warner Bros. (Bonnie Raitt) and UA (Kenny Rogers).

The LP lists for $15.98, as much as Fleetwood Mac’s recent "Tusk," and $2 more than recent No. 1 double disk sets by Pink Floyd, Donna Summer and the Bee Gees.

In addition to his involvement in MCA’s "F.M." soundtrack, which cracked the top five in June 1978, Azoff also worked on A&M’s "The Warriors" soundtrack, "as a friend of Paramount’s," he says. "I have lots of future soundtrack plans," adds Azoff. "It’s one of the major businesses I intend to pursue." This expansion into films is (Continued on page 34)

U.K. Union Approves Strike At BBC

LONDON—The Musicians Union here has instructed its members to strike the British Broadcasting Corp. May 1 if the corporation goes ahead with its cost-cutting plans to axe five of its orchestras (Billboard, March 15, 1980).

If the work ban is imposed, it would mean the temporary end of music programs like BBC-TV’s ‘Top Of The Pops’ promotion vehicle for the U.S. record industry, and a halt to the production of many planned series. John Morton, union secretary, says the proposed closing "will cause chaos at the BBC."

The orchestras are scheduled for disbanding as part of BBC economy cuts totaling $250 million. Overall, 172 musicians are involved and the total saving to the corporation would be around $1 million.

The union action is backed by the Incorporated Society of Musicians, and it’s believed that the Vienna Philharmonic Orchestra has already rejected recording facilities to the BBC.

Final decisions on the econ-

omy package will be taken by the BBC board of governors Thursday (17), and it’s known that talks be-

 tween the Musicians Union and the corporation have made no progress.

There are 41,000 members of the union in Britain. Says secretary Morton, "We’ll meet with the BBC and try to sort things out, but I’m not at all optimistic about the outcome."
Dan Hill.
A man who makes music for women.
And their lovers.

"If Dreams Had Wings."
Love songs from a lover. A debut album on Epic Records and Tapes, with the very special single, "I Still Reach for You." Produced by Roy Huber and Don Potter. Direction: The Intermedia Factories, Ltd. 95 Queen Street East, Suite 2B, Toronto, Ontario, Canada M5C 1E6

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Buy it once. Enjoy it a lifetime.
Recorded music is your best entertainment value.

Epic Songs from a lover. A debut album on Epic Records and Tapes, with the very special single, "I Still Reach for You." Produced by Roy Huber and Don Potter. Direction: The Intermedia Factories, Ltd. 95 Queen Street East, Suite 2B, Toronto, Ontario, Canada M5C 1E6

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Buy it once. Enjoy it a lifetime.
Recorded music is your best entertainment value.
Captivi
tional
ating along,” says Randall Davis, director of merchandising and advertising who also compiled and annotated the package. “We’re also doing select consumer advertising.”

This consumer advertising is basically aimed at the print medium with such publications as Circus’ upcoming rock immortals issue receiving special attention. “On a national level, we’re picking and choosing. We may do more in the next six months. This is not like a brand new album. We call work on this one longer than usual.”

At the national level no television advertising is planned at present. “In the past, we have done two or three Beatles spots but not concurrent with the release,” Davis explains. “We’re being choosy because we’ve got a certain amount of built-in acceptance already.”

At the local level, plans are largely being left to the branch offices. “Each district office can come up with its own regional ads, displays and contests involving Beatles trivia and things like that,” says Davis. “At the local level, there may be a little television.”

The album itself is the first Beatles release since the boxed 12-disc “Beatles Collection” set of late 1978. “The idea for ‘Rarities’ goes back to the days of the ‘Beatles Collection’ notes research assistant Stephen Peeples. “We wanted to keep the... (Continued on page 54)

Music Industry Hit By N.Y. Strike

 one of its rising stars would be adequately covered, the label arranged for rental cars to pick up reviewers and invited guests.

The strike has forced the postponement of concerts by classical artists Horacio Gutierrez and Shirley Verrett set for Carnegie Hall for this month and postponed until May. On the pop side, all scheduled shows are going on as planned, says Ann Adams at promoter Ron Deheere’s office.

Assistance in preparing this story provided by Is Horowitz, Irv Lichtman, Radcliffe Joe and Richard Nussor.

Settlement Wednesday (2) of the Long Island Railroad strike watered down to some extent, the most devastating impact of the transit strike, but with city buses and subways still not running New York City discothèque operators are hoping for the best but preparing for possible ill-effects of a long strike.

At the Electric Circus disco, a spokesperson discloses that during weekdays the club is devoted to a rock disco format which draws its patrons mostly from among Manhattanites, especially residents of nearby Greenwich Village.

“However,” she states, “on weekends we revert to a conventional disco format, and then many of our patrons come in by bus and subways from the boroughs. We’ll just have to watch and see how things shape up.”

German Company Opens In L.A.

L A.

Peter Hauke, as to why the move here.

Hauke is best known on an international level for its work with the progressive group Nektar. Today, Germany’s Supersax is a major act in Europe for Rockoko.

Alabama Disk Jockey Denies Station Claim

SCOTTSDALE, Ala. — Bill Bailey, the disk jockey whom WCRF-FM was fired for playing “Nuclear Blues” by Blood, Sweat & Tears, claims he was fired for being a proponent of the anti-nuclear movement.

Bailey said the station’s general manager, Tom Kennamer told him he was being fired for the interview. In an interview with Billboard Kennamer said Bailey was fired for “total insubordination” (Billboard, March 15, 1980).

“The fact is,” Bailey said, “I was not fired for playing the single.” Bailey adds. He believes the presence of the nearby Bellfonte nuclear plant prompted the action to demphasize the interest by Bailey in talking to Thomas about his song, a cut on the new Blood, Sweat & Tears LAX Records LP just released.

RCA & A&M Pick ‘N’ Pack

LOS ANGELES—RCA and A&M and Associated labels are offering pick-and-pack service for a 1.5% of total invoiced price of the packaged albums.

Effective Tuesday (1), accounts were notified the service was available. In addition, the fee will not be applied to any 7 or 12-inch singles product included in the order or any order consisting of singles product only.

In another letter recently, RCA and its family of labels notified accounts that they will not ship an album which consists of less than 60 LP or tape units.

Columbia Records Distributing have been offering pick-and-pack service for a per record fee, higher than the RCA charges.

Arbitrons Reissued

NEW YORK—Arbitron will release its October/November Orlando rating report deleting two dairies due to so much listening to WHLY-FM that the new report will shave the rock station’s overall share of the market from a 9.1 share to 8.2.

Arbitron is taking this action in response to a dispute by WHLY-FM, which took issue with two diaries that later were disclosed as being filled with Arbitron music coordinator Charles Odom and his wife.

It all began, according to Arbitron, when the Odoms were randomly selected by the rating service to fill out diaries for the October/November period.

Arbitron asks all of its potential diary keepers to not participate in a survey if they are employed in radio. But Arbitron confirmed that the Odoms failed to decline the diaries and failed to disclose his employment with WHLY in phone inquiries.

Such disclosures would have led Arbitron to disregard the Odom diaries in the first instance.

General News

RCA & A&M Pick ‘N’ Pack

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Select your multitrack recorder as carefully as the other facets of your studio. Select the Ampex MM-1200. Because it's the one multitrack recorder that can go through every change your studio goes through on its way to greatness. And still be as economical and easy to operate as the first great day you got it.

Growth without growing pains. With the MM-1200, you'll seldom be faced with a situation you can't solve. Because the MM-1200 was designed to make upgrading from 8 to 16, or 16 to 24-track operation simple and swift. And if adding channels won't solve your problem, the MM-1200's versatility will. Mastering, live sound reinforcement, double system sound, video sweetening or film and TV production/post production are all jobs that the MM-1200 can handle. Built-in single point search-to-cue, elevated record level capability, 16" reel capacity and fast start times also help you grow.

Performance you can depend on. The MM-1200 has proven itself under some of the most adverse conditions. The massive, stable top plate comes aligned and stays aligned... through repeated sessions in the comforts of the studio, or on remote locations.

Ampex keeps your options open. The list of optional accessories for the MM-1200 is the longest in the business. You can add multi-point search-to-cue and store 20 cue locations. Time-saving tape handling accessory provides tape time readout, cue point readout, "on-the-fly" cueing and more. Other accessories include the PURC* Record Insert Controller, Search-To-Cue Remote Control, and MSQ-100 Synchronizer for jobs that require more than 24 tracks. Contact your Ampex sales representative for complete details.

AMPEX MAKES IT EXCITING
Ampex Corporation, Audio-Video Systems Division
401 Broadway, Redwood City, CA 94063 415/367-2011
LOS ANGELES — AudioMagnet- ics is embarking on the most ambitious consumer advertising campaign in its history.

According to Charles P. Trausch, national sales manager, the “Six figure” campaign will focus on national consumer publications, the first time the blank tape company has employed that medium.

Prime focus of the ads, which will appear in Esquire, Sports Illustrated and Rolling Stone, in addition to consumer audio buff books, is High Performance and High Performance II tape to mail it to the firm for a free cassette equivalent of the one bought.

The campaign is part of a long-term one, emphasizes Trausch, which is designed to build consumer awareness for the product and the company.

Point-of-purchase counter displays featuring the coupon will also be made available to dealers.

Suggested retail for High Performance is $3.99 for a C-60 and $4.99 for a C-90. Suggested retail for High Performance II is $4.09 for a C-60 and $5.09 for a C-90.

Trausch notes that the firm now has 30 major rep organizations nationwide with four company regional managers overseeing distribution.

A distribution reorganization, and continued penetration into audio chains and record stores has accounted for an increased in sales, Trausch further notes, with AudioMatics reaching a 28% increase in consumer blank tape sales in 1980.

Syndications Meeting

LOS ANGELES — The first general membership meeting of the newly formed Assn. of Independent Radioproducers takes place April 15 at 8 a.m. in the Las Vegas Convention Center during the National Assn. of Broadcasters convention.

Officers and board members will make policy statements and explain the new body to interested parties.

Superscope ’79 Loss Hits $14.6 Mil

LOS ANGELES — Superscope, Inc., has reported a net loss of $14.6 million, or $0.33 per share for the fiscal year ended Dec. 31, 1979.

The fourth quarter losses for the Chatsworth, Calif.-based audio and manufacturer and distributor were $300,000 or 13 cents per share.

The firm’s 1979 sales were $197.2 million against $205 million in 1978. The company’s net loss for fiscal 1978 was $15.5 million after a tax benefit of $5.5 million and a fourth quarter loss of $7.9 million.

Superscope has been ailing since the last quarter of 1977 and has reported down quarters since. Chairman and chief executive officer Joseph S. Tushinsky also indicates the firm is anticipating a first quarter 1980 loss.

Discussions are continuing with potential buyers of the firm’s foreign assets as well as with banks in an effort to restore Superscope’s sizable bank debt favorably.

Bewlay in N.Y.

NEW YORK — Pat Gibbons, vice president of Bewlay Bros. Ltd., U.S.A., David Bowie’s management firm, has established offices at 250 W. 57th St., New York. (212) 882-7273.

Media

LOS ANGELES—20th Century-Fox Records and music publishing had an operating loss of $471,000 on revenues of $8,477,000 in 1979.

The record division benefited from its distribution deal with RCA Records. The Century Fox division reported its second most profitable year.

Alan Hirschfeld, vice president and chief operating officer, says he is looking to bolster the record division, developing it into one similar to that of Warner Communications.

20th Century’s biggest success in 1979 was with Stephanie Mills “What Cha Gonna Do With My Lovin’?” which is close to platinum.

For the year, earnings at parent 20th Century-Fox Film Corp. were $91,531,000 before taxes compared with $97,317,000 in 1978. Net earnings were $57,303,000 or $6.92 per share compared with $58,390,000 or $7.25 per share in 1978.

For the year, sales, were $197,105,000, up from $193,772,000.

Over-the-counter quotations shown may or may not represent actual transactions. Rather, they are a guide to the range within which such securities could be sold or bought at the time of compilation. The information contributed to Billboard by Douglas Whirl, associate editor, Los Angeles Region, Dean Peter Maguzzo, Inc.; Alvin B. West Alameda, Suite 100, Toucha Lake, Calif. 91759; (213) 924-3911, and another New York Stock Exchange, Inc.

Fox Music Wings Loss Is $471,000

Lafayette Closes 60 Of 68 Stores

NEW YORK—Lafayette Electronics, at one time one of the country’s largest consumer electronic chains, is liquidating 60 of its remaining 68 locations, most of them out-of-town.

The Long Island-based company has been in Chapter XI bankruptcy proceedings since January, and store closings have been its chief response to its need for reorganization and debt compounding.

At one point the 60-year-old company maintained 125 retail outlets in 15 states. The latest round of closings leaves the chain with eight stores in the New York metropolitan area.

Lafayette blamed its troubles on reversals in the market for stereo equipment, spurred by increased competition, and a decline in sales of CB radios, an item it had stocked heavily.

No reorganization plan has been filed with the bankruptcy court, although a hearing is set for Wednesday (9). Meanwhile, April-Marcus, a retail consulting firm, has been appointed receivers to operate the 60 stores. The forced sale will involve merchandise as well as fixtures and furniture and will include leases in some cases.

Latin Music Gets Conference

MIAMI—The Miami members of the Atlanta Chapter of the Recording Academy will sponsor the first International Latin Music Conference and Exhibition here June 6 at the Columbia Hotel.

The purpose of the conference is to provide a common meeting place for discussions on marketing and promoting Latin music throughout the world.

“The recent developments in distribution patterns and proliferation of Latin music product on an international scale are setting the stage for examination in detail,” says James Progris, president of Gold Rush Productions.

Other administrators and directors of the first annual Latin Music Conference include Ralph Walter Aug- stine, president of Brazilian International Entertainment Corp.

Over-the-counter quotations shown may or may not represent actual transactions. Rather, they are a guide to the range within which such securities could be sold or bought at the time of compilation. The information contributed to Billboard by Douglas Whirl, associate editor, Los Angeles Region, Dean Peter Maguzzo, Inc.; Alvin B. West Alameda, Suite 100, Toucha Lake, Calif. 91759; (213) 924-3911, and another New York Stock Exchange, Inc.

Bewlay in N.Y.

NEW YORK—Pat Gibbons, vice president of Bewlay Bros. Ltd., U.S.A., David Bowie’s management firm, has established offices at 250 W. 57th St., New York. (212) 882-7273.

Media

LOS ANGELES—20th Century-Fox Records and music publishing had an operating loss of $471,000 on revenues of $8,477,000 in 1979.

The record division benefited from its distribution deal with RCA Records. The Century Fox division reported its second most profitable year.

Alan Hirschfeld, vice president and chief operating officer, says he is looking to bolster the record division, developing it into one similar to that of Warner Communications.

20th Century’s biggest success in 1979 was with Stephanie Mills “What Cha Gonna Do With My Lovin’?” which is close to platinum.

For the year, earnings at parent 20th Century-Fox Film Corp. were $91,531,000 before taxes compared with $97,317,000 in 1978. Net earnings were $57,303,000 or $6.92 per share compared with $58,390,000 or $7.25 per share in 1978.

For the year, sales, were $197,105,000, up from $193,772,000.

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Lafayette Closes 60 Of 68 Stores

NEW YORK—Lafayette Electronics, at one time one of the country’s largest consumer electronic chains, is liquidating 60 of its remaining 68 locations, most of them out-of-town.

The Long Island-based company has been in Chapter XI bankruptcy proceedings since January, and store closings have been its chief response to its need for reorganization and debt compounding.

At one point the 60-year-old company maintained 125 retail outlets in 15 states. The latest round of closings leaves the chain with eight stores in the New York metropolitan area.

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Con Funk Shun's new album, "Spirit of Love," is taking off.

Billboard (#174).
(Soul LPs)

Con Funk Shun's new hit single, "Got To Be Enough," is shooting for the stars.
"Got To Be Enough" is rising up the charts—

And permeating the airwaves

KDAY WJPC WLOU
KYAC WGCI WDAO
WLOK WCAU WVKO
WVOL WOOK WJMO
KMJQ WCIN WRAP
KCOH WVON WWIN
WYLD WAWA WOL
WRBD KATZ WDAS
WAOK WTLU WBOK
WIGO KKSS WXEL
WBMX KPRS WANT
WHRK WNJR

ON MERCURY RECORDS AND TAPES

PHONOGRAM, INC.
A POLYGRAM COMPANY
DISTRIBUTED BY POLYGRAM DISTRIBUTION, INC.
Symphony Marathon

Continued from page 3

Records, Chicago Symphony, to date the Chicago's director WCLV. "We make a lot of commercial hay on the marathons." Chicago's WFMT, which is in its fifth year of fund-raising for the Chicago Symphony, to date has helped generate more than $1.6 million for the orchestra—the largest amount brought forth by any station. WCLV claims to have raised more than $1 million for the Cleveland Orchestra in its 12 years of marathons.

According to Conrad, that figure is more than all other Cleveland radio stations have raised in total for Grand Prix Distrib Since 1939

Grand Prix Distrib

LOS ANGELES—Grand Prix Records, a new local classical line, has set the German News Co. of New York as its national distributor.

All other efforts. This year the Cleveland radio station is shooting for $170,000. The third annual New York Philharmonic/WQXR "Phone Festival" expects to net $350,000, up from last year's $310,000 total. New York's Mayor Koch is planning April 20-27, "New York Philharmonic Week." In Boston, where premiums range in price from $10 to $50,000, last year's $260,000 is the figure to beat. The Boston marathon is also in its 12th year.

Premiums are donated by local businesses and benefactors in many cases. Also offered are gift items produced by the orchestras which generally start at prices of around $16.

CBS Records has donated the production of a special limited edition LP to the New York Philharmonic fund-raiser. The album includes historical recordings from 1917 to 1956, and will be given with a $35 donation.

The Chicago Symphony offers a special album of Bach performances including an unreleased recording by pianist Andre Tchaikovsk and conductor Fritz Reiner. It requires a $15 donation.

The album offering of the Boston Symphony stems from a recent live Tanglewood Festival concert. It is a recording of act one of Wagner's opera "Die Walkure" with singer Jessye Norman and Jon Vickers.

And "The Cleveland Orchestra On Stage" is a limited edition album of recordings under four music directors of orchestral selections from operas.

LOS ANGELES—The "distractions" and lack of informal meeting places sorely sharp to the overall effectiveness of the 1980 NARM convention at the MGM Grand Hotel in Las Vegas last week.

A gaggle of industry tykes who attended the business sessions were almost unanimous in their concern. "The business sessions would not be held in the Nevada gambling capital again."

The aura of the 1980 convention, graphically evident to veteran convention-goers, was a consistent gripe. The Monday (24) "Give The Gift Of Music" presentation was praised by everyone.

It was so good that Montgomery Ward recorded product major dome Al Geigel immediately upon his return to Chicago implemented the thrust of the program through the important racked department store chain.

NEW YORK—Crazy Eddie, one of this market's most vigorously promoted audio chains, is cautiously expanding again record and tape departments in its nine stores. The company is also beefing up its direct-mail operations in order to handle a larger volume of product now that it has totally taken over the merchandising of records and tapes.

The retail chain, which was partially racked with Alpha Distributing and Win Records servicing the chain with singles and cassettes at one time or another, LPs and cassettes were bought in-house.

Bert Goldstein, director of operations for the chain's record and tape division will continue to act as chief buyer for the chain. Harry Spero, former vice president at Madison Records, is the division's advertising manager.

Crazy Eddie has developed a reputation over the years for pricing policies that depend more on extensive advertising support than strict lowballing, although its audio division has associated itself with discount list prices, claiming it will match the current market price for hardware.

The company, says Goldstein, is currently interviewing people for managerial and executive trainee positions.

"We're interested in developing a staff in order to expand," he says. "That's where the bottom line is, in the people who are going to help build the operation."

Goldstein says he will eventually hire between "10 and 25" people in various capacities.

Many of the applicants so far have come from record labels rather than retailing, Goldstein notes.

"Retail record store experience is a must," the company's recruitment ad reads. "Although not necessarily in a management capacity. What counts with us is whether or not you know the record business well enough to take care of our customers."

"The turnover has been amazing," Goldstein says. "There are a lot of talented people out there who had been left go by the record companies."

Crazy Eddie has stores in Long Island, New Jersey, Manhattan, Brooklyn and the Bronx. Its latest store opened in Westbury, L.I., bows May 15, bringing the total number of stores to nine. Only the store in Syosset, L.I., doesn't handle records. The Westbury store will have a 2,000 square foot record and tape section.

Crazy Eddie Augments Disk/Tape Arm

By JOHN SIEPP

"I immediately got with Lou Christy, corporate display manager, with whom I am working to get quick delivery on a 17-inch high fidelity videodisc. It's one inch higher than normal and will be put into browser boxes to highlight the gift-giving concept. I am also making overheads. We used that theme years ago. It proved effective." John Schuman, Laury's, Chicago, says he grabbed a handful of pressurized logos and already has them on the stores' registers and windows.

Joe Vojnow. Big Distributing, Charlotte, was disappointed because nothing was resolved on labels' controversial returns policies (Billboard, March 5, 1980). "Manufacturers don't seem tuned into what we urgently need today," the one-stop distribution chief states.

Ovation Records president Dick Sevory, Supreme Distributing's Al Klaman of Cincinnati and Jack Bernstein, boss of Pickwick International national's six independent distribution points in the U.S. were charmed because the confab's agenda bypassed their stratum of the industry. "There was no forum for the independents." Bernstein states. "I am glad to see Joe Simote elected president. That could help in the future," Bernstein adds.

Brud Cheroff, Mobile One-Stop, Pittsburgh: Rube Lawrence, Ruby Distributing, Chicago, and Alan Rosen, Flipside Stores, Lubbock, Tex., missed facilities where there could talk with others about business, as did Jerry Potter of Swallows in Cincinnati.

Dick Sherman, Casablanca sales nabob, notes his label, which previewed its Ronald McDonald kidisit series at a booth on the exhibit floor, had no general label neighbors among the almost 100 exhibitors. Pontet notes the time loss in having to go up to the 26th floor exhibit hall. Many noted the long distance between meeting rooms.

General News

NARM Conclave: Retrospective

PERSPECTIVE: It's a wrap.

The informal meeting places at the 1980 NARM convention were crammed with industry tykes who attended the business sessions. Of the most notable were Al Geigel of Montgomery Ward, who immediately upon his return to Chicago implemented the thrust of the program through the company's racked department store chain.

NARDY, CHICAGO—The "distractions" and lack of informal meeting places sorely sharpened the overall effectiveness of the 1980 NARM convention, according to Chicago Symphony ticket buyers. "The symphony sessions were almost unanimous in their concern. They were not held in the Nevada gambling capital again."

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MUSIC MEN—National Music Publishers Assn. director Robert Gordy, left, and NMPCA president Leonard Feist present lyricist Alan Bergman, right, with a plaque commemorating his sharing the 1979 NMPCA easy listening award with composer Neil Diamond and colorist Marilyn Bergman for “You Don’t Bring Me Flowers.” It was the first time NMPCA has staged an awards show.

10-Inch EPs Due From Atlanta Label

ATLANTA—Sonny Limbo International Records, a newly formed, locally-based label, will release the first of four new acts via the label’s new 10-inch 33 1/2 p.m. EP format.

Scheduled for issue under the title “Double” are disks by two new rock groups, RF and Deacon Little. Two other acts, EQT and Bootleg will release six cuts each on an EP, and will be titled “Six Pak.” Both series will list for $3.98, and distribution will be handled by independents.

Promotion will be under the direction of Wynn Jackson Promotions of Atlanta, with several regional independent firms also being utilized.

All of the records will be shipped in a generic sleeve using lighter weight paper. Artists’ names and logos will be placed on a sticker in the upper left-hand corner of the jacket.

Bored with your automobile?

This internationally famous, award-winning 1978 Auburn 876 Speedster is finely offered for sale by owner. A most impressive and reliable automobile—and only $55,000! Serious inquiries (212) 792-3520.

Cashman & West Hit In Country

NEW YORK—There’s lots of country sounds making the rounds for Blendingwell Music (ASCAP) and Sugar John Music (BMI), the publishing firms of Terry Cashman and Tommy West.

There’s Jerry Reed (RCA) album of Jim Croce songs, led by “Workin’ At The Carwash Blues.” According to Bob Esposti, vice president and general manager of the firm, stars Scott Conard, general professional manager of the Nashville office, presented the Croce concept to Choo Young and Reed.

Other country acts currently out with material from the firm include Ed Bruce (A) with “Diane,” Gail Davies (Warners) with “Love Is Living Among Us” and the Oakridge Boys (MCA) LP cut, “Beautiful You.” A new Davies album also includes seven tracks published or co-published by the publishing firms.

4 Folios Marketed

NEW YORK—Continuing its “mystry book” extra discount offer, Columbia Pictures Publications is also marketing four new folios.


A&R Meet Topic

LOS ANGELES—Michael Stewart, A&R producer at 20th Century-Fox, and independent producer Ron Fraboni are guests at the monthly meeting of the Music Publishers’ Forum, Monday (7) at the Continental Hyatt House here. The topic is A&R moderator is Randy Pitch, formerly professional manager at MCA Music.
A Prescription For Survival

By Ron Baron

Hype? A colleague defines it as "an over amplification of the truth." It certainly sounds like a paranoid concept, but we have come to regard it against the significance of publicity, an art which requires inventive flair, a believable creative lyric and a responsive beat capable of making a musical record.

It appears that in these economic circumstances, one may well prefer to say the public side you can do without it. Public relations, perhaps one can. But that's only for the public who live dangerously. Can one allow himself the luxury of ignoring totally, unproven in a world going at 7.2 p.m.

After a label spends an amount of money on promotion and advertising, one would think that they would want to protect its beat with a well thought-out public relations campaign.

If I were an artist who had spent years trying to secure a label deal and then almost another year recording an L.P. I would shan't make sure that someone else records the public relations. It would seem the only safeguard in this all too ephemeral industry where careers are pressed, hand-wrapt and thrown into a bin.

As an artist knowing that my talents were going to be "pressed hard" into vinyl, I would fully expect to have someone working on my record's behalf also the hit press hard.

Inflationary press? It's true that budget cutbacks have se-

very trimmed most of the label's internal public relations operation. The major music companies' cutbacks have been drastic, and has, allegedly speaking, become like a public health service or free clinic.

Artists are waiting in line for proper care. Unfortunately, by the time they get it, if they may be too late. Too late even for what I call a "hype transplant," that all vital care support that can have a patient (record) and from becoming a scoff.

Public relations can be both preventive medicine and emergency prescription. Now that our industry's internal public relations departments have been decimated, we have a brand new one to add to our sure fact save. Although, unlike doctors, we're not regarded with much serious-ness or deference. Nor are we professionally feared. Perhaps we are among the industry's underdogs. We're too busy mining the gold.

Just think, without music our world would be deadly. So in our own little way we continue to give hype transplants and save lives, as well as companies, copyrights, chances, etc., ad infinitum.

Ron Baron is vice president of Norman Winter Associates, a public relations firm headquartered in Los Angeles.

Ripping Radio's Play Bar Barrier

By Dave Davis

Being a new record company with virtually new artists I know the problems that a new company must face in this business of music. Besides capital, publicity is the key to promotion and a plethora of other problems we all must sooner or later long horns with the program and music directors of radio stations secure.

It is relatively easy to get a new record played at some stations and I applaud these stations and their management because they are fair to listeners and to the artists.

But I warn you, there is an atmosphere of some stations and the shabby treatment we receive there.

These stations not only offend us but insult our intelligence in the process.

We'd be glad to play your record when it is a hit!

I recently took off the treatment that one of my artists received at a Indianapolis station. I let them know of my displeasure. They in turn replied that they said "mean no disrespect" and that they would be glad to play your record when it becomes a hit.

They surely must know underage. No record sells unless it is heard, and it cannot be heard unless the stations play it.

Their own admission they are not responsible for the initial breaking of a new record. They only play it after the work is done and then they take the credit.

The very livelihood of this industry is new artists, new songs, new sounds—new, new, new. No doubt if I had a large advertising campaign, no record would be played in many markets where it is being ignored now. I will say this however: there is no such thing as payola. But I do believe that there is "adverti -
inflationary and "favorola," and a small company such as ours can compete.

From this day forward we will serve only the secondary markets stations nationwide, stations that are bypassed by the big boys. Our advertising will be directed and our marketing will encompass these areas. They are the ones who break the records and give hope to the new and small companies. We will continue our good relationship with the few large market stations that have treated us with integrity and fairness. We only ask that they listen, and we are satisfied.

I will not give up, I refuse to be intimidated. I have spent many years in this business to be given the bull's run by the "bolter than thou" p.d.s and music directors at these stations.

This second chapter told of the problems of this industry. They are the ones who break the records and give hope to the new and small companies. We will continue our good relationship with the few large market stations that have treated us with integrity and fairness. We only ask that they listen, and we are satisfied.

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Dave Davis is president of Paddy Records, located in Mountainsdale, Ind.

Articles appearing on this weekly page are designed as a forum for the expression of views of general interest. Contributions should be submitted to Is Horowitz, Commentary Editor, Billboard, 1515 Broadway, New York, NY 10036.

Letters to the Editor

Dear Sir:

I agree that home taping is a problem and has hit college campuses. But even as an artist and album buyer, I am concerned about the overall effect. I find the sound and price of many tapes and albums to be quite expensive. By increasing the price and reducing quality the public industry is at fault. It should see how much loss product sellers.

Donny Darrell Las Vegas, Nev.

Dear Sir:

I disagree with the tendency now to question the ability of in-store video to boost sales in record outlet. In our city, those items are equipped with these systems and they do much to create an atmospheric advertising effect. While it is true that records don't fall out the store because of tampering, the buyer belief in well-known artists and by exposing to relative unknowns.

Ron Bonds Oz Records & Tapes Stone Mountain, Ga.

Riding <br>Radio's Play Barriers <br><br>Dear Sir: <br><br>As an artist I am astounded at the harassment and protection of those persons dealing in and/or manufacturing bootlegged records. They sell bootlegged records, sizzle, studio outlines, demo tapes, and other material the average music fan wouldn't be interested in. It bootlegging represents such a loss of profits to the music industry, why don't the record companies either establish their own low-overhead, mail order outlets for the genuine artists and try to encourage the bootleggers to individuals to sell them in this manner. If any item is particularly successful, it could always be sold through a regular mail order catalog. The company would make money, and the collectors would get their music. Everyone would be happy. The current situation only fuels those among us.

Edward Butler Huntsville, Ala.
Atlantic, Atco, Cotillion and Custom Labels are dedicated to the industry-wide NARM campaign.

Give the gift of music.

Atlantic
Atco, Cotillion
& Custom Labels
Radio Programming

BILLBOARD ARBITRON RATINGS

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

NEW YORK JANUARY/FEBRUARY 1980

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

Radio Programming

BEAUTIFUL MUSIC TOP FORMAT IN NEW YORK

NEW YORK—Beautiful music has edged ahead of disco as the favorite format in this market according to an exclusive Billboard analysis of the January/Feburary Arbitron ratings report.

Beautiful music winds up on top with a 14.7 share, down from 15.1 a year ago while disco has a 13.3 share, down from 14.1 a year ago. In the fall disco and beautiful were tied with a 13.9 share each.

These estimated shares represent all listeners 12 years old and older.

Contemporary is holding a third place with a 14.4 share, practically unchanged from last year's 11.8.

These formats are followed by talk with an 11.5 share, up from 11.4 a year ago; news with a 9.0, down from 10.5; MOR with 7.1, up from 6.9 a year ago; and AOR with a 6.6, almost unchanged for last year's 6.5.

While disco is no longer the number one format overall, it is still the leading format with men 18 to 24 with a 22.7 share, men 25 to 34 with a 16 share, women 18 to 24 with a 28.1 share and teens with a 39.7 share.

But it's losing favor with some of those groups. For example, among men 18 to 24 disco has slipped from a 32.2 share a year ago while AOR, the traditional favorite among this age group, is down from 12.0 to 12.9.

Beautiful music is the favorite format among men 45 to 54 with a 23.2 share, among women 35 to 44 with a 15.7 share and women 45 to 54 with a 18.6 share.

Beautiful music is tied with contemporary among men 25 to 34 with each format winning a 13.8 share. Contemporary is the favorite among women 25 to 34 with a 18 share. Martin.

An look at estimated listeners who tune in during an average quarter hour reveals beautiful's first consecutive gains to 372,100 while disco is next with 340,300. A year ago beautiful had an estimated 382,700 and disco had 356,400.

Next comes contemporary with an estimated 288,100, down from an estimated 296,800; talk with an estimated 239,900, up from an estimated 216,200; news with an estimated 263,000; MOR with an estimated 179,500, up from an estimated 150,200 and AOR with an estimated 116,400, up from an estimated 113,200.

NPR Readies Promo Push

KANSAS CITY, Mo.—For the first time in its 11-year history, National Public Radio will embark on a national million-dollar advertising campaign designed to increase listenership and public awareness for the federally financed 539-station network.

The proposed campaign, priced at more than 850 public radio broadcasters attending the 10th annual National Public Radio Conference last May 25-26, will promote such shows as William Taylor's "Jazz Alive!".

The campaign's headline of the campaign will read "Billy Taylor Without Static Cling," pointing out that public radio is a 24-hour, commercial-free jazz and classical station. Other jazz, classical and varied music programs will be promoted in a similar style in a campaign scheduled to run in nine national circulation national and monthly magazines beginning April 21. But the first segment of the campaign will focus on NPR's news programming.

The use of federal funds to promote the non-commercial advantage of public radio is sure to raise the ire of commercial broadcasters and make programming commercial stations more competitive. Jazz and classical stations will particularly feel the heat, since NPR programming concentrates in these two areas of music.

Robert Conrad, producer of the Chicago Orchestras Broadcasting System and vice president of WCLY-FM Cleveland, commented, "I have always considered NPR a friend of public radio until now. I am a commercial broadcaster and cannot amuse.

"1980 in the year NPR stops being a secret," said NPR's Beth Cole, chairman of the committee which supervised the design efforts.

The whole idea of a major ad campaign by NPR, some would argue, will put non-commercial stations at an advantage since no networks, having commercial stations spend money to promote their affiliations to any degree.

Tennille On Mutual

NEW YORK—Toni Tennille will star in a Western episode of the "Dolly and the Night Light" scheduled for broadcast April 21 on 375 stations. The female half of Captain and Tennille will both act and sing in the drama entitled "The Legend Of Gibson Holler."

ARBITRONS ON THE RISE

New Life For L.A. KHJ-AM

By CARY DARLING

LOS ANGELES — KHJ-AM, which looked as if it might have been on its last legs last year at this time, has bounced back with two consecutive gains in the Arbitron ratings. This makes it one of the leading mass appeal outlets in the area. Ironically, programmer Chuck Martin—who has programmed WOR-AM Indianapolis and WAVZ-AM New Haven, Conn.—has achieved success by returning to old-time values.

In the January-February 1979 book, the station had reached its low ebb with a 1.8 share. Martin, who had been a programming assistant, was installed and the station experienced its first consecutive gains in 5 years. While its 3.0 pales in comparison to the high numbers of music leader KMET-FM with its 5.8, KHJ's numbers are significant in that they show old line AM mass appeal is not dead yet.

Martin blames KHJ's decline, after being a major force in the market for a decade, on the fact it was trying to be something it wasn't. "We got involved in playing 'blop' AM in a market where KMET was the leader in AOR. But after 15 months we hit rock bottom with those. Faced with this, Martin decided to take the station back to its roots.

"We've become true Top 40. We play rock, disco, the top LP tracks. If it's a hit we'll play it," Martin says. He points to the current playlist of 30 songs, which includes such acts as the B-5's, Sugarhill Gang and Tom Petty as being an example of the philosophy.

Another aspect is the renewed emphasis on the air personality. "KHJ has been a station known for its personalities throughout the years. Such talents as Don Dunne and Charlie Tuner were synonymous with "KH," says Martin. "Now, there's a new wave of professional DJs along with the music. During the last four months we've expanded the liner board approach to radio. I've brought back personalites." The station now has as its air talent lineup Rick Dees, Barry Brown, Pat Garrett, Tony Maddox, Terry Moore and Nick Mo-
NEW YORK — WBBM-FM Chicago program director Alan Mitchell has shifted several deejays around on the CBS network.

Tony Phillips moves from 2 to 7 p.m. to 10 a.m. to 2 p.m. while Rick Elliott shifts from 7 p.m. to midnight to 3 to 7 p.m. Nic St. John moves from midnight to 6 a.m. slot by taping that programming. Lee De Young, who had been from 10 a.m. to 2 p.m., will go off the air to concentrate on being music director. But he will continue to pull weekend shifts.

Norrn Gregory will be leaving KQFM-FM (Q-100) Portland, Ore., to produce and manage KZOK-FM Seattle. ... Former ABC owned station president Allen Shaw has been named to consult with the station's Broadway Broadcasting group. Century owns WATT-FM (Q-90) Atlanta, WARK-FM (95.9) Delaware, KSW-FM Los Angeles, KSHE-FM St. Louis and KMET-FM San Francisco.

Jeff Mazee is joining WABC-AM New York as program and assistant to operations manager Al Brady. He comes from WNEW-AM where he was music director. WBLS-FM New York music director "Yoruba" Guzman is doing a show on WHAT-AM Philadelphia mixing salsa, rock and rhythm.

Paul Aaron, who has been doing his "Cajun Jamboree" and "Cowboy Joe’s Radio Ranch" on WKCR-FM New York, will soon begin going on 10 stations of the National Public Radio system. ... Tom Hutchinson is the new music director at WRAB-AM Waukegan, III. He is taking the station into a new adult contemporary format from country. He also handles morning drive. Tim D’lsa is doing middays and Joey Griffin is handling afternoon drive. Fred Leonard is the new p.d.

Boston, morning man on WJHO-FM Waterbury, Conn., is leaving his position and radio to join with his wife in a business selling eyeglasses. He has been with the station for two years. ... L.J. Waggoner is named production manager for KNIX-AM Phoenix. He was production assistant for the past two years.

WASH-AM Washington announces Ed Rodriguez has been promoted to production director succeeding Greg Cole who’s left to become p.d. at WOKV-FM Cincinnati. Added to the on-air staff is Freda Wright, who comes from WYRE-AM Annapolis. ... Connie Schaefer has been named promotions director at KKL-AM/KFPI-AM Denver. She comes from a public relations job at an amusement park.

WRNW-FM Bristor/Manor has shifted its on-air lineup. Bruce Figler has moved from 10 p.m. to 2 a.m. to 10 a.m. to 2 p.m. Gary Acker has shifted from 10 a.m. to 2 p.m. to 6 a.m. and Ray Vaness has moved from 2 to 6 a.m. to 10 p.m. to 2 a.m. Partnerves Jean Clifton and Chapin have been given the 2 to 6 a.m. slot on alternate nights.

Hat Smith, formerly vice president and general manager for KNEW-AM San Francisco, moves to Metromedia’s WMWP-FM in Philadelphia as vice president and general manager. ... Bill Moffitt returns to KCBO-FM San Diego as an on-air personality in the 10 a.m. to 2 p.m. slot. Moffitt was on the KCBO midday show for three years before moving to the midday slot on KOGO-AM San Diego. He also served as KOGO’s assistant program director.

**Research Perspectives**

**By DOUG HALL**

**Research Consultant and President of Multiple Systems Analysts**

**IRVINE, Calif.** You’ve probably heard about the term lifestyle. Much has been made of it by researchers both in and out of the electronic media business. But what is the concept, the underlying reason for the popularity of the term as it is used in the electronic media business today? How do you promote a station to this type of individual? You simply emphasize the non-traditional aspects of promotion.

While you disdain heavy print and spots, you opt for billboards, spots in “hot” local journals and magazines, and push “word-of-mouth.”

Programming to this lifestyle group should also emphasize the non-traditional. Again, the key is understanding the true lifestyles of the people your station is trying to reach and playing to that understanding.

Lifestyles, in most cases, are correlated to certain levels of media exposure and media-seeking behavior.

The wise radio programmer, then, will take the information such studies yield and use it to fine-tune his program schedule.

Next: more on lifestyles and music programming.

But he warns, “Congress will have to cooperate, and that’s where it’s gotten us. But we take the station up to 15 or 20 years.” Currently, public radio stations are being added at the rate of 12 to 15 per year.

Many of these stations are coming from the upgrading of low-power college stations, which has been encouraged by the Federal Communications Commission. (Billboard, March 22, 1980).

Live broadcasts and significant musical performances nationwide will continue to dominate programming in the performance division of NPR.

**NPR Plans More Shows**

WASHINGTON — Despite the likelihood of budget cuts during fiscal 1981, National Public Radio is holding to plans to expand its network and programming.

Anticipating a leveling off or decline of federal funds, the fiscal 1981 budget of $22 million, which is $5 million above fiscal 1980, NPR vice president and chief financial officer Tom Warnock says, is "no choice but to become more aggressive in seeking funding."

Such private funding plus federal allocations will permit NPR to cover the country with public radio stations “in the next five to six years,” Warnock says.
Based on station playlists through Thursday (4/3/80)

**TOP ADD ONS - NATIONAL**

1. **LINDA RONSTADT** - Heartbreak Hotel (Motown) 31.30
2. **AMBROSIA** - Biggest Part Of Me (WB) 29.20
3. **BILLY J. JOEL** - We Didn't Start The Fire (Atlantis) 27.15
4. **KENNY ROGERS & KIM CARNES** - Don't Fall In Love With A Dreamer (EMI) 25.20
5. **CHRISTOPHER CROSS** - Hide Like The Wind (WB) 21.90

**TOP ADD ONS:**

- **LINDA RONSTADT** - Heartbreak Hotel (Motown)
- **AMBROSIA** - Biggest Part Of Me (WB)
- **BILLY J. JOEL** - We Didn't Start The Fire (Atlantis)
- **KENNY ROGERS & KIM CARNES** - Don't Fall In Love With A Dreamer (EMI)
- **CHRISTOPHER CROSS** - Hide Like The Wind (WB)

**PRIME MOVERS - NATIONAL**

1. **BLONDEDEE** - (Chrysalis) 31.20
2. **CHRISTOPHER CROSS** - Call Me (Capitol) 29.15
3. **ROBbie FELTON** - Can't Help Myself 27.15
4. **MAYA HARDWICK** - Tiptoe By The Wake (Atlantic) 24.30
5. **BILLY J. JOEL** - We Didn't Start The Fire (Atlantis) 22.15

**BREAKOUTS - NATIONAL**

1. **LINDA RONSTADT** - Heartbreak Hotel (Motown) 31.30
2. **AMBROSIA** - Biggest Part Of Me (WB) 29.20
3. **BILLY J. JOEL** - We Didn't Start The Fire (Atlantis) 27.15
4. **KENNY ROGERS & KIM CARNES** - Don't Fall In Love With A Dreamer (EMI) 25.20
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- **CHRISTOPHER CROSS** - Hide Like The Wind (WB)

**Pacific Northwest Region**

**TOP ADD ONS:**

1. **AMBROSIA** - Biggest Part Of Me (WB) 31.10
2. **MAYA HARDWICK** - Tiptoe By The Wake (Atlantic) 29.10
3. **MAYA HARDWICK** - Tiptoe By The Wake (Atlantic) 29.10
4. **BILLY J. JOEL** - We Didn't Start The Fire (Atlantis) 27.15
5. **KENNY ROGERS & KIM CARNES** - Don't Fall In Love With A Dreamer (EMI) 25.20

**BREAKOUTS:**

- **KENNY ROGERS & KIM CARNES** - Don't Fall In Love With A Dreamer (EMI)
- **PETER LEATHERS** - We Didn't Start The Fire (Atlantic)
- **ROD STEWART** - You Make Me Think Of Loving (Atlantic) 23.15
- **BILLY J. JOEL** - We Didn't Start The Fire (Atlantis) 21.10
- **KENNY ROGERS & KIM CARNES** - Don't Fall In Love With A Dreamer (EMI) 19.10

**Pacific Southeast Region**

**TOP ADD ONS:**

1. **AMBROSIA** - Biggest Part Of Me (WB) 31.10
2. **MAYA HARDWICK** - Tiptoe By The Wake (Atlantic) 29.10
3. **MAYA HARDWICK** - Tiptoe By The Wake (Atlantic) 29.10
4. **BILLY J. JOEL** - We Didn't Start The Fire (Atlantis) 27.15
5. **KENNY ROGERS & KIM CARNES** - Don't Fall In Love With A Dreamer (EMI) 25.20

**BREAKOUTS:**

- **KENNY ROGERS & KIM CARNES** - Don't Fall In Love With A Dreamer (EMI)
- **PETER LEATHERS** - We Didn't Start The Fire (Atlantic)
- **ROD STEWART** - You Make Me Think Of Loving (Atlantic) 23.15
- **BILLY J. JOEL** - We Didn't Start The Fire (Atlantis) 21.10
- **KENNY ROGERS & KIM CARNES** - Don't Fall In Love With A Dreamer (EMI) 19.10

**Midwest Region**

**TOP ADD ONS:**

1. **LINDA RONSTADT** - Heartbreak Hotel (Motown) 31.30
2. **AMBROSIA** - Biggest Part Of Me (WB) 29.20
3. **BILLY J. JOEL** - We Didn't Start The Fire (Atlantis) 27.15
4. **KENNY ROGERS & KIM CARNES** - Don't Fall In Love With A Dreamer (EMI) 25.20
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**BREAKOUTS:**

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- **BILLY J. JOEL** - We Didn't Start The Fire (Atlantis) 21.10
- **KENNY ROGERS & KIM CARNES** - Don't Fall In Love With A Dreamer (EMI) 19.10

**Southwest Region**

**TOP ADD ONS:**

1. **LINDA RONSTADT** - Heartbreak Hotel (Motown) 31.30
2. **AMBROSIA** - Biggest Part Of Me (WB) 29.20
3. **BILLY J. JOEL** - We Didn't Start The Fire (Atlantis) 27.15
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**Southwest Region**

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- **BILLY J. JOEL** - We Didn't Start The Fire (Atlantis) 21.10
- **KENNY ROGERS & KIM CARNES** - Don't Fall In Love With A Dreamer (EMI) 19.10

**Southwest Region**

**TOP ADD ONS:**

1. **LINDA RONSTADT** - Heartbreak Hotel (Motown) 31.30
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- **KENNY ROGERS & KIM CARNES** - Don't Fall In Love With A Dreamer (EMI) 19.10

**Continued on page 18**
This is Tony Sciuto. He wants to introduce you to some jacks and jokers, star-struck runaways, jukebox romeos, lonely angels and tattooed gypsies who make up the musical world of "Island Nights."

Soon you'll see why Tony Sciuto's the only man to show you the town. And why his new single, "Cafe L.A.," is lighting up radio switchboards all over America.

"Cafe L.A." The single from Tony Sciuto's debut album "Island Nights." JE 36152


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Management: Frank Serio.
Produced by Peter Asher • Recorded by Val Garay
ADD-ONS—The four key product sellouts at hit radio stations, as determined by station personnel.

TOP REQUESTS/AIRPLAY—The four most-requested songs, as determined by station personnel.

BREAKOUTS—Billboard Chart Data summary of Add-Ons and Requests/Airplay, information that effectively gauges a product's acceptance at local and national levels.

Western Region

**TOP ADD-ONS**
- **VAN HALEN** - Women And Children First (Capitol)
- **IAN HUNTER** - Welcome To The Club (Columbia)
- **HUMBLE PIE** - Do It To Victory (Atco)

**TOP REQUEST/AIRPLAY**
- **BOB SEGER & THE SILVER BULLET BAND** - Against The Wind (Capitol)
- **PINK FLOYD** - The Wall (Columbia)
- **LINDA RONSTADT** - Welcome To The Club (Capitol)

**BREAKOUTS**
- **JOE BONAMASSA** - Track 22 (Columbia)
- **BOB SEGER & THE SILVER BULLET BAND** - Against The Wind (Capitol)
- **HUMBLE PIE** - Do It To Victory (Atco)

**Midwest Region**

**TOP ADD-ONS**
- **VAN HALEN** - Women And Children First (Capitol)
- **IAN HUNTER** - Welcome To The Club (Columbia)
- **HUMBLE PIE** - Do It To Victory (Atco)

**TOP REQUEST/AIRPLAY**
- **BOB SEGER & THE SILVER BULLET BAND** - Against The Wind (Capitol)
- **PINK FLOYD** - The Wall (Columbia)
- **LINDA RONSTADT** - Welcome To The Club (Capitol)

**BREAKOUTS**
- **JOE BONAMASSA** - Track 22 (Columbia)
- **BOB SEGER & THE SILVER BULLET BAND** - Against The Wind (Capitol)
- **HUMBLE PIE** - Do It To Victory (Atco)

**Southeast Region**

**TOP ADD-ONS**
- **VAN HALEN** - Women And Children First (Capitol)
- **IAN HUNTER** - Welcome To The Club (Columbia)
- **HUMBLE PIE** - Do It To Victory (Atco)

**TOP REQUEST/AIRPLAY**
- **BOB SEGER & THE SILVER BULLET BAND** - Against The Wind (Capitol)
- **PINK FLOYD** - The Wall (Columbia)
- **LINDA RONSTADT** - Welcome To The Club (Capitol)

**BREAKOUTS**
- **JOE BONAMASSA** - Track 22 (Columbia)
- **BOB SEGER & THE SILVER BULLET BAND** - Against The Wind (Capitol)
- **HUMBLE PIE** - Do It To Victory (Atco)

**Northeast Region**

**TOP ADD-ONS**
- **VAN HALEN** - Women And Children First (Capitol)
- **IAN HUNTER** - Welcome To The Club (Columbia)
- **HUMBLE PIE** - Do It To Victory (Atco)

**TOP REQUEST/AIRPLAY**
- **BOB SEGER & THE SILVER BULLET BAND** - Against The Wind (Capitol)
- **PINK FLOYD** - The Wall (Columbia)
- **LINDA RONSTADT** - Welcome To The Club (Capitol)

**BREAKOUTS**
- **JOE BONAMASSA** - Track 22 (Columbia)
- **BOB SEGER & THE SILVER BULLET BAND** - Against The Wind (Capitol)
- **HUMBLE PIE** - Do It To Victory (Atco)

**National Breakouts**

**ADD-ONS—The Four Key Product Sellouts at Hit Radio Stations, As Determined by Station Personnel.**

**Requests/Airplay—The Four Most-Requested Songs, As Determined by Station Personnel.**

**Breakouts—Billboard Chart Data Summary of Add-Ons and Requests/Airplay, Information That Effectively Gauges a Product's Acceptance at Local and National Levels.**
**Country Strengthens In Phoenix Market**

By AL SEVIA

PHOENIX—Heavy promotions on billboards and television coupled with increased research of listeners preferences have been keys to growth of country stations in this market.

KNIX-FM climbed from an overall share of 1.3 in the spring Arbitron to a 2.0 for the fall while KNIX-FM climbed from 1.7 to a 2.0.

Chief competitor KJII-AM more than doubled its listenership, securing a 4.5 share in the fall versus a 2.2 in the spring.

KJII's rating was the "largest in many years," according to program director Scott Ornstein. The combined KNIX-FM/KJII-FM shares are called "the highest ever received" by program directors.

Another factor may have been the dramatic decline of hard rock and progressive rock, which was the focus of KNIX-FM during the summer.

The across-the-board slide led many contemporary stations to consider repositioning their listeners to secure the reliability of the Arbitron survey.

"Every rock station is down. That just happens with Arbitron every once in a while," says KUDP-FM program director John Gorham. "The station slid from 5.6 overall share in the April/May book to a current 4.7."

KUDP's decline was not nearly as dramatic as the fall of KDPX-FM, this city's long-time premier rocker.

KDKB fell from a 7.5 audience share to a 4.2 and recorded listener declines in all time periods including morning and evening drive times.

KDKB was described as the nation's 14th top rock station, which began mounting a strong challenge last year.

This format definitely works and it's beaten one of the strongest Bar- khan/Abrams superstars stations in the country," Schubart noted.

Noting that the numbers of male and female listeners to KUDP doubled in a year, Schubart said: "In a format that is as close to the mainstay of KUDP's audience, Schubart says: "For eight or nine years they've owned the radio sets in this market."

KUDP is now billing itself on the air as the "most listened to rock station in Arizona."

Both KUDP and KDKB have battled head-to-head for that distinction via underdog vigorous community promotions and stressing "commercial-free" music sweeps featuring hard rock sounds during the ratings period.

KDBX-FM station manager Tommy Vassouly reflected the confession of many contemporary music station officials in Phoenix when he notes that the contemporary music station format has become "a very consistent problem with the station. What happened here is a mystery. I don't know where the station was going to and why it apparently wasn't samed. The possibility that it is all went to country or beautiful music is a bit far-fetched to me."

Vassouly says he expected "some fragmentation in listenership because of the intense competition among various stations for the rock listenership, but a broad decline among all rock stations was not anticipated."

"Alternative" rocker KIOG-FM, which spurns tight playlists and music formula for a progressive, eclectic sound, was also down in ratings. A slight overall audience share in April/May fell to a current 1.5.

Even Top 40 KOPA-FM was off slightly in the October/November Arbitron.

The only contemporary-wound station to register in another KOOL-FM, which programs substantial solid gold, and KQY-FM, the KUPD-FM sister.

KQY-FM jumped from a 6.8 to an 8.1 share, with substantial increase in the 12 to 24 midnight time slots.

KOOL-FM scored a 5.9 up from the April/May book.

"This has been our best book ever," says program director Bob Folk. "We haven't really deciphered it ourselves yet."

Polk notes that the station, which mixes about 60% pre-1974 gold with 40% contemporary chart material, "picked up a lot of male afternoon listeners."

Polk says there were no programming switches or extensive promotion efforts that might have explained the rise.

Polk says KOOL-FM now faces the same challenge as the station's sister stations KJII-AM and KNIX-AM-FM: keeping the new listeners.

KNIX's program director Daniels says he intended KNIX to appeal "through use of an in-house computerized music research system that YOUR station will envy," he said.

"We've used it in the last two books and it's been very popular. Our audience has increased substantially," he says.

But Daniels would provide few details on the computer music research "competition" among Phoenix radio stations.

Year-round on-air contests and community involvement in the station jocks are also used to boost visibility, Daniels says.

"We're working hard to do a show on the station and a KNIX-FM approach to radio" but uses its own approach that features music, research, contest and music selection and a mix of 40% gold and 60% pop country sounds.

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**It May Be 'Granola' But It's Sure Paying Off For D.C.'s WMAL**

By JEAN CALLAHAN

WASHINGTON—Jim Gallant calls WMAL’s “granola” radio and says that the AM station’s success is due to a “down-to-earth, natural” format that is as familiar and unassuming as the morning drive-time team of Harden and Weaver who just celebrated the 20th anniversary of their morning drive show on WMAL.

Gallant, WMAL’s director of operations, credits the station’s format with a combination of humor, music and information that has become indelibly branded on Washingtonians.

When ABC took over WMAL in 1977, the network didn’t tamper with the format.

"Washington is a country town," says Gallant, explaining why WMAL doesn’t follow the urban trends of 300 listeners who tune in Harden and Weaver each week. “As sophisticated as I have, I have to believe that they are, those people are all from Des Moines or somewhere.”

So, they love to hear Jackson Weaver create the voices of characters like “the Senator” and the “little old lady.” Gallant listed his favorite one: the conservative Weaver announcing the correct time.

And, just last year, when WMAL was fined $5,000 because the FCC didn’t distinguish programming from commercials due to Harden and Weaver’s irrepressible ad-libbing, money poured into the station from fans hoping to help out their favorite format.

Even the FCC commissioners admitted they listened to Harden and Weaver on their car radios when they made the ads more palatable and re-gretted that the rules had to be enforced.

Harden and Weaver are not only institutions at WMAL. Felix Gutman, Washington’s “Dean Of Jazz,” has been hosting his evening show, “The Album Sound,” for more than 25 years. Grant is almost single-handedly responsible for bringing Brazilian jazz to the attention of American listeners and his program reflecting his eclectic taste with jazz running the spectrum from roots music to the newest sounds emerging today.

Music is not the prime ingredient in WMALS success formula, however. Sports, talk and public service information are every bit as important. When music is played, records are chosen from a playlist that includes Anne Murray, Andre Kostelanetz and Michael Jackson.

“Don’t dump on a song as soon as it comes out,” says Gallant, explaining WMALS mix of contemporary music, ‘60s hits and ‘super standards.’

“The music has to be familiar to our audience in keeping with the personal feel of the station.”

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**New Life For L.A. KHJ-AM**

**Continued from page 14**

The target audience is now back to the 12-44 age group KHJ used before it switched from rock to Top 40. During this era according to Martin, the station had narrowed its focus to the 12 to 24 year olds with no success.

Martin is not bothered that many mass media companies are doing the same thing with their more adult contemporary or AOR.

“I disagree wholeheartedly with the concept that it is just AM radio. However, mass appeal isn’t a means to an end. You have to work on your presentation as well.”

In addition to a broad offering of popular songs and personalities, Martin has increased the amount of oldies in the mix. “There’s got to be appeal to the 39 to 49-year-old audience.”

The general mass appeal sound he feels is also conducive to attracting an older audience. “Adults grew up with this kind of radio. This is the kind of radio they were exposed to. He explains. This includes a return to jingles.

However, Martin is not emphasizing the same old jingles. “No one is going to listen just for a contest because most people don’t believe they have a chance of winning. If they don’t like your programming, they’re not going to stay with you just for a contest.”

Commercials have remained constant at 10 minutes per hour and the station is not promoting itself any heavier than in the past. “We do minimal television and minimal newspapers although we’ve done some newspapers. Remember, when a station goes down, the money for those kinds of things isn’t available.”

He says, “We were an ailing dino-saur.”

---

**Electric Weenie**

Radio’s most popular DJ Personality Gag Sheet since 1970, gets letters...

JIM CASEY, KLCJ, “...Having worked and radio for over 10 years, on your gag sheet, the Weenie fits them all. Bunches of thanks for a super effective service.”

BOB KOROLUCK, KMRG, “...Back on the air and now need gag sheets. In my opinion your sheet is the best. It’s totally good.”

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L.A. Disco Has Sunday Reggae Night

LOS ANGELES—The 20 Grand West club here is launching a reggae disco night on Sundays. Preceding the disco is Ron "T.C." Miller and Neville Chung, partners in Ivory Music International, a reggae record distribution organization.

The two had organized a Sunday night reggae disco at Digby’s, a club approximately three miles away. “There were a few problems with management,” says Miller, “so we thought we'd try a better off in a different location. The club is another outlet for reggae and we were doing well.” People from Talking Heads, the Specials and Devo would take time out and come down.”

In the new club, Miller plans to have live acts. The first Sunday (16) show featured Jack Miller and the Rebel Rockers. DJs will be guest artists who are well known in the reggae community. These include KCRW-FM reggae hosts Hank Holmes and Roger Steffens.

If the new location is successful, Miller hopes to have a similar fare on Saturday nights. This mix, however, would include more new wave programming. “Eventually, we’d like to have our own club which would be a regular place for reggae. Reggae has been struggling in Los Angeles,” concedes Miller. He cites economic factors as the reason why he and Chung don’t operate a club.

During the rest of the week, the 257-capacity 20 Grand West features live rock and jazz acts. Admission on reggae nights ranges from $3 to $4, depending on if there is a live act.

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Signings

Veteran English rock group Bee Gees signed with Warmer Bros. for the U.S. only. The group’s first album for the label is titled “Look Hear?” Dr. Dimento sends Rhino Records for the release of a best-of LP entitled “Dr. Dimento’s Dementia Royale.” Los Angeles-based rock group Rustica signed with Warners Bros. with debut album set for immediate release. Composer Ronald Stein sent Bernstein/Needman for personal management and Jolly Roger Public Relations for publicity and promotion. Beverly Spalding to Le Mond/Zetter for management.

Peter Crawford, Stuart Deal, Rafael Gayol, Randy Fricker, Michael Murray and the rock group Lip Service to Lee Dannin Enterprises for exclusive personal management.

Michael Martin to E&B Artists Management and to Jolly Roger Public Relations. Bob Wills Jr, to Bernstein/Needman for personal management. Also to Bernstein/Needman is singer Suzie Curley and to Jolly Roger Public Relations.

Disco also signs Topping to the George Michaud Agency for representation in all areas.

Russo Hits And Misses With Clubs

NEW YORK—Rhode Island promoter Frank Russo has moved into the club scene in the last few months, with varying results in different markets.

Russo reports success with his partnership deal in the 1,200-seat Main Line club in Lynn, Mass., where he has brought the Jefferson Starship and the Jack Bruce Band, among others, including local bands. Prices run from $2.50 to $8.50 per ticket, depending on the act.

Less successful was his entry into the 1,000-seat Chateau deVille in Warwick, R.I., an opulent disco theatre that failed to attract sufficient rock customers because, Russo points out, “there’s no radio station like a WOCR or a WRCN to promote new talent.” Both stations

(Continued on page 23)
The most wanted band of the year, the ROLLING STONES, are back with a new album, "Let It Bleed," and their first tour in three years. The tour, which begins in February, will feature the band's trademark sound of blues and rock 'n' roll, with occasional forays into country and folk music.

**THE ROLLING STONES**
- **February 12:** New York, N.Y.
- **February 14:** Philadelphia, Pa.
- **February 16:** Pittsburgh, Pa.
- **February 17:** Cleveland, Ohio
- **February 18:** Chicago, Ill.
- **February 21:** Detroit, Mich.
- **February 22:** Atlanta, Ga.
- **February 24:** Miami, Fla.
- **February 25:** New Orleans, La.
- **February 27:** Houston, Texas
- **February 28:** Dallas, Texas
- **March 2:** Los Angeles, Calif.
- **March 3:** San Diego, Calif.
- **March 5:** San Francisco, Calif.
- **March 7:** Seattle, Wash.
- **March 8:** Portland, Ore.
- **March 9:** Denver, Colo.
- **March 10:** Salt Lake City, Utah
- **March 12:** Minneapolis, Minn.
- **March 13:** St. Paul, Minn.
- **March 15:** Milwaukee, Wis.
- **March 16:** St. Louis, Mo.
- **March 18:** Kansas City, Kan.
- **March 20:** Oklahoma City, Okla.
- **March 21:** Dallas, Texas
- **March 23:** Houston, Texas
- **March 25:** Atlanta, Ga.
- **March 26:** New York, N.Y.
- **March 27:** Philadelphia, Pa.
- **March 28:** Baltimore, Md.
- **March 30:** Washington, D.C.
- **March 31:** New York, N.Y.
Jazz

Name Bands, Singers Will Highlight Atlantic City Fest

ATLANTIC CITY, N.J. — The Atlantic City Jazz Festival, which had its premiere last summer at an improved outdoor setting along the waterfront at the resort’s historic Gardner’s Basin, will be returning this summer.

However, promoter Elize Street of Baltimore will move the event indoors and shift the location for its three-day jazz festival (July 3-5) to the resort’s Convention Hall located along the Boardwalk.

Firm Monterey Acts

MONTEREY, Calif. — The 23rd annual Monterey Jazz Festival, Sept. 19-21, will present John Lewis, Clark Terry, Connie Kay, Mundell Tjader and Bob Hazen as headliners.

For his second edition of the festival, Street, who has been promoting jazz festivals for many years, has lined up Ray Charles, Chick Corea, Elvin Jones, Herbie Mann, Woody Shaw and special guest Campbell McRae, to handle the opening festivities July 3.

For the holiday motif, July 4, it will be Ella Fitzgerald, Dizzy Gillespie, Dave Brubeck, Buddy Rich, Mongo Santamaria and special guest Mel Torme, who will be backed by Rich’s band.

For the closing day Saturday, the evening concert will feature Nancy Wilson, Maynard Ferguson, Roy Ayers, Stu Ham, Frank Sinatra, Gerry Mulligan and Ramsey Lewis. Although a Saturday audience was not too successful last year, Street will try again with an afternoon show, offering Woody Herman and his Thunderbird Horn along with vocalist Damita Jo.

Romanians, At Last Long, Rally To Own Jazzmen

BUCHAREST—Jazz is building towards what could well prove a boom era in Romania, with a much greater awareness of the music known by the public and with groups mushrooming even in small towns previously regarded as virtually non-musical.

Many local groups took part in the national Singing Of Romania Festival earlier this year, bands playing alongside established outfits such as the Vocal Jazz Quartet from Bucharest, the disseminated bands of Cria- tion and Timisoara and Transfer, based in that town.

The newer groups did well, notably the Army bands Dina and Milculov, Cvetet and Fratisek from the municipal cultural houses of Iasi and Calarasi respectively, and the Patria club band from the national construction site of Dobroka-Turnu Severin.

And Romanian jazz seems to travel well, with more and more local outfits involved in foreign festivals. After a successful appearance in the Hungarian International Jazz Festival this year, the Bucharest-based group the Marius Popa Quintet gave concerts in Mannheim, West Germany, during the “Romanian Culture Days” there.

This established group earned rave reviews but there was much praise, too, for the show. “Poetry, Music, Stage,” danced by the National Bucharest Theatre, featuring music composed and played by leading jazzman and bassist Johnny Rudacanu.

There was success, too, for Romanian group Grampolom in the Debrezsen Jazz Festival in Hungary. The Timisoara-based band also pulled in many votes following its appearance on television in Yugoslavia’s “Hungarian Jazz“ program, and taking part with around 30 other groups, Grampolom added the theatrical section in the Timisoara Cultural Students House, offering a cycle of jazz history.

A much-talked-about album via Electrecord is “Comminconfessions,” by Johnny Rudacanu. Side one, including a “Homage To Duke Ellington,” features Rudacanu on piano and on the flip side he plays string bass, accompanied by Marius Pop on piano, Lives Bay Brass Section (flute, fuge), Alin Constantinescu (saxophone) and Eugen Groms (drums).

24
Eileen Braver, HBO publicity director, cites another benefit for producing shows in Nashville: "The creative mixture of production talents from New York, Los Angeles, Utah and Nashville combine on one show in Nashville to foster exciting productions."

Other HBO country-themed shows that have proven successful are "The Singing Cowboys Ride Again" with John Wayne, Roy Rogers, Tex Ritter and Gene Autry, "The Nashville Feeling" with Johnny Bench, Charley Pride, Bobby Goldsboro and Jerry Reed, "Just Tammy," a special starring Tammy Wynette (taped in New York), and two shows taped at the old Ryman Auditorium featuring Charlie Rich, Tex Ritter, Tom T. Hall, Johnny Paycheck, Jerry Lee Lewis, Connie Smith, Connie Van Dyke and the Hagers.

Home Box Office has also received strong response from country-oriented motion pictures, and is expected to lead the bidding for "The Electric Horseman" with Willie Nelson.

Show Time Entertainment, another nationwide cable TV system, has itself presented numerous country music shows. Included in some of the packages were specials with Willie Nelson, Roy Clark and the Oak Ridge Boys, Crystal Gayle and Ray Stevens, plus several featuring multiple artists such as "Great Ladies of Country," "Truckin' In Nashville," and "Country Comedy."

Michael Clark, vice president, program development for Show Time says the response to cable TV is hard to judge. "While there really isn't an effective rating system for cable, we do get a good deal of mail regarding all of our features, and the country-oriented shows tend to do very well," says Clark.

"Country music is an entertainment form that appeals to a broad audience, and it's been successful for us," Clark continues. "We plan on utilizing many more country music shows in the future."

Although Clark couldn't say what country artists will be part of Show Time's future plans, he does state that several specials are in the works right now.

"In addition to the country music shows we air," Clark says, "the country-oriented films such as 'Smokey And The Bandit' and 'W.W. And The Dixie Dance Kings' also do quite well, not only in the rural areas, but in urban areas as well."

The Willie Nelson show was taped during Nelson's appearance in Lake Tahoe, while the Crystal Gayle and Stevens show was taped at the Stage Door Lounge in the Opryland Hotel in Nashville. The shows, usually 70 to 85 minutes in length, are purchased by Show Time from independent producers. The company has produced only two shows for broadcast, citing economic factors in utilizing outside production companies.

ON TV, an over-the-air subscription service in the Los Angeles area, buys its special programs from HBO and Show Time. ON has aired the Willie Nelson special, the Roy Clark, and the Oak Ridge Boys show, plus "Jamboree In The Hills.

For the Nelson broadcast, ON set up a stereo simulcast with KHTZ-FM in Los Angeles which, according to ON's Jeffrey Flower, was successful.

Cable Country: MCA artist Barbara Mandrell and CBS' Larry Gatlin are but two of the country stars taping the forthcoming Home Box Office cable special at the Grand Ole Opryhouse. Several country-oriented cable specials have been taped in and around Nashville for HBO and Showtime cable systems.

Bradshaw Album Wins Big Promo

NASHVILLE—The Bessom Co. plans a marketing campaign to support the release of "Until You," the first gospel album by Pittsburgh Steelers quarterback Terry Bradshaw.

The Bessom marketing plan calls for extensive advertising in Christian and secular publications as well as trade publications. Also included are radio spots which will run in over 450 markets in the U.S.

Other marketing aids include full color posters for in-store merchandising, radio and newspaper ads available through co-op advertising, and for consumers, an autographed photo of Bradshaw free through mail order.

Prophet's Golf Tourney Nears

NASHVILLE—The second annual Prophet Celebrity Golf Tournament for the Boys Club is scheduled for April 17-19 at the Country Club in Morrison, Tenn.

The tournament gets underway Thursday (17) with practice rounds followed by a get-together for invited participants that evening. On Friday, the first round of golf takes place with the evening concert scheduled for the Walter Saxe Community College. The tournament concludes on Saturday with the second round of golf and a banquet at the Country Club that evening.

Celebrities confirmed to participate in the golf tournament and concert include Claude Akins, Chet Atkins, Woody Woodbury, Jack Baryl, Wilma Burgess, Mary Reeves Davis, Wayne Carson, Bobby Denton, Merrell Warner and Gary Gentry.

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APRIL 12, 1980 BILLBOARD

Country

Cable TV Looking To More Country Shows

• Mandrell as cohosts with guests Lynn Anderson, Johnny Paycheck, Terrie Carter and Jim Stafford.

Previous HBO country music shows include the "All-Star Country Music Festival" (actually the highlights of Jim Halsey's 1978 Tulsa International Festival). Produced by Halsey, the show starred such acts as Roy Clark, Tammy Wynette, Freddie Fender and the Oak Ridge Boys. Aired by HBO starting last May, the program was "a successful how," according to Baker. "Don't let the huge audience be what a very high satisfaction level for those subscribers who do watch," she adds.

Feedback to HBO shows comes from the firm's research department which constantly questions subscribers by telephone, personal interviews and programming questionnaire forms.

"The section is the audience that unites in truly loves country music— and that's reason enough for us to continue developing these shows," says Baker.

The latest HBO country show "Country Lovin'," will probably be taping in June, and the firm will then start considering themes for new country shows.

Newsbreaks

• NASHVILLE—Hot on the heels of their No. 1 single, "Sugar Daddy," the Bellamy Brothers have embarked on a major market tour of Europe. The brothers will appear in several of Merwyn Conn's European country music festivals, and will participate in many media activities as well.

• NEW YORK—Im Ed Brown and Helen Cornelius, on tour to support their latest single, "Morning Comes Too Early," were scheduled to make a stop at the Lone Star Cafe sera and participate in "WHN On The Air."

The duo will also be guests of honor at a reception hosted by RCA Records.

• NASHVILLE—Music America records has opened its offices here and in Oklahoma City. Headed by J. Curtis Wayne, the band's first single is "Learn On Me" by Stoney Edwards. After some complaints were received from radio about the length of this song, the label has released a new, shorter version. Music America is distributed by National-Sound.

COUNTRY ROCKS—Arista artist Dickey Betts, right, jams with Hank Williams Jr., left, at a recent concert at the Tampa Theatre. Betts and Williams jammed on the Allman Brothers Band classic "Ramblin' Man."
York's famous Eighties Eight. Meanwhile, Betts members Butch Trucks, Danny Toler and Dickey Betts, with Brenda Bailey, Randy Barlow and Moe Bandy, appeared at the Lone Star Cafe and was guest of honor at a reception hosted by the label at the Room.

The Leon, the Statler Brothers, Mel Tillis and Don Williams will all be appearing at Barton Reynolds' "Smokey and the Bandit II" in addition to the country music stars. The film also features Jack Jackson, Don Delaney, Sally Field, and of course, the Statler Brothers, who have appeared in several Reynolds films, will also be starring.

The Statler and Forevermore in the Country Scene will appear on a Texas political fundraising benefit concert. Tillis will be one of the owners of an amusement park developed by Reynolds and company, and Williams appears in a country music cruise ship program.

Dicky Betts, a member of The Allman Brothers Band, is also working solo after Anacita Records, has completed his latest album for that label. Recorded at Chris Mason's studio, the album was produced by Betts and Wayne Nelson, and features the playing talents of Regina Young, Vasu Chellam, Buddy Emmmons, and Charlie Burch (Byrds) members Bulch Tracks, Danny Toler and David Goldfield. Meanwhile, Betts and Benny Brummett have a song recorded under the name Allen Gee titled "Hank Williams Jr.". The track is expected to be on got's forthcoming album.

Following his highly successful appearance at the Country Radio Seminar in Nashvile, MD, Records act Alabama appeared on the "Jam house U.S.A." show and brought the house down. The two soldout audiences gave the group three standing ovations during its performance of "My Home in Alabama," the current single.

Johnny Cash has rescheduled his touring band, and renamed the group The Great Eighties. New members include Marty Stuart on mandolin, banjo, guitar, and fiddle, and June Carter, bass. "Whether we accept it or not," says Cash, "country music country music country music. I have a band now that is capable of handling any musical concept, but June and I will never give up the traditional."

Randy Bailey, Randy Burrow and Wray Hardy are all still on the road on "Georgia With Sammy Jackson" on KACL-AM in Los Angeles during the weeks of the Academy of Country Music Awards. All three are also nominated for awards.

Bill Anderson and the P.F. Polk's recently performed at the first music museum at the history of New York's famous Lone Star Cafe. Although the date was booked on just 45 hours notice, the group played to a packed house. The show was broadcast live over KACL and was also recorded for posterity on some 2000 acetates across the U.S. Anderson also played solo on WH in white in the city.

John Hartford's next album "You And Me At Home" will be released on May 1 by Flying Fish Records. Featured on Hartford's album is Benny Martin, Jack Grinn, Joanie Seld, Bobby Emmons, Kenny Malone and Charlie Dungen.
Featuring Del's latest hit single
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NASHVILLE—Bobby Bare is undergoing several major career changes. While his recent performances unaffiliated, he has aligned himself with a new management firm and a new booking agency. His label change came two years ago when he left RCA after nearly 19 years to go to Columbia Records.

Bare recently signed a management pact with Nashville's Sound Seventy Corp. and a booking agreement with Top Billing, Inc. also of Nashville, keeping all of his business dealings centrally located. Previously, Bare was managed by San Francisco's Bill Graham and booked by the William Morris Agency. All three forces: Columbia, Sound Seventy and Top Billing combined its efforts to support Bare's second Columbia album, "Down And Dirty." The results included a hit single, "Numbers," a major market "Down And Dirty Tour," and a recently completed European tour.

The new album was recorded in Nashville last October during Country Music Week. Columbia threw a party in the studio with the result being a "semi-live" album. As Bare explains, "We cut the basic tracks so that we could control the sound, then we brought everybody into the studio and had a real good time." Bare has a knack for finding just the right recordable song. On the new album, he selected an over-

NEW MANAGER & AGENT

Bobby Bare's Career Expansion

By MIKE HYLAND

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LOOKED KRIS KRISTOFFERSON SONG, "GOOD FOR NOTHIN' BLUES," TOWNES VAN ZANDT'S EVOCATIVE "TEAREMAH VALLEY," AS WELL AS SEVERAL GEMS FROM THE PENS OF STEEL SILVERSTEIN AND BOB McDIFF.

Bare is pleased with his two-year, two album association with Columbia. "They've done everything they said they'd do, and more," states Bare. "I feel like I had a communication problem with RCA, but at Columbia there seems to be more rapport."

Regarding his management deal, Bare says that he was talking several years ago to Joe Sullivan at Sound Seventy and to Graham, and decided to go with the Graham organization. "I think we accomplished what we set out to do," says Bare. "but with all the distance between us, it was a little unhandy."

"Whish Sullivan," Bare continues, "we're in the same time zone and the same town. Communication is no longer a problem for me. I feel real comfortable in this new situation."

Bare began his recording career in the late '50s, scoring with a pop hit, "All American Boy." He became familiar on the Fraternity label. The record was a hit while Bare was in the service, and upon his release from duty, he was quickly signed by Chet Atkins to RCA Records. His first single for the label was "Shame On Me," followed by his classic version of "Detroit City." "Four Strong Winds," and "500 Miles From Home."

Before moving to Nashville in the early '60s, Bare roomed briefly with Willie Nelson in Hollywood, made one move for Warner Bros., and was offered, and turned down, a television series.

With his association with Sound Seventy, will Bare be touring with the Charlie Daniels Band somewhere down the road? "I don't know," explains Bare. "we haven't really talked about that. I like his (Daniels') crowd, and I like what he does. But you never can tell—what works well for one person may not mean it will work well for another."

Bare just completed a two-week tour on the Metro, Conn. European country music festivals, his second European trek in less than six months. "I'm not sure what the last fall for Con and taped their own BBC TV special which was aired just prior to Christmas."

Before embarking on his U.S. tour earlier in the year, Bare made a guest appearance on Johnny Cash's "Silver Anniversary" show for CBS-TV, and plans to squeeze in many of the syndicated country music shows to support his album."

SOLDDOUT GIG—Word artist Evie performs before a soldout audience of more than 11,400 at a recent Portland, Ore., concert. The only artist on the bill, Evie's concert was the largest West Coast gospel show for a solo artist.

By GERRY WOOD

"Hoky Tekk Blues" hits the No. 1 spot for Charley Pride in the Billboard Hot Country Sin-

Chart Fax

BY GERRY WOOD

"Hoky Tekk Blues" hits the No. 1 spot for Charley Pride in the Billboard Hot Country Sin-

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Wynette—Film producer Jon Peters plans to turn Tammy Wynette's best-selling book, "Stand By Your Man," into a three-hour television movie for CBS-TV. The movie will be filmed on location in Nashville and other cities. Follow its airing on tv, the film will be a theatrical release in other parts of the world.
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ON MCA RECORDS AND TAPES
NEW YORK—"We have won the war, though there are still a few battles left to fight." So says Ian Copeland, president of Frontier Booking Agency and the war he is talking about is the one now being waged by those now working to make new wave rock music financially viable and culturally viable within the U.S.

Copeland's two brothers are Miles Copeland III, publisher of the Police, and president of the International Record Syndicate group, distributed by Record Research Inc., and John Copeland, drummer for the Police. Ian Copeland himself books the Police and some 50 other acts including John Colai, Eddie & the Hot Rods, Iggy Pop, Pere Ubu, Scaramouche and the Banshees, the Specials, Ultravox and XTC.

While some mainstream booking agents and promoters are still uncertain of the commercial possibilities of new wave (Billboard, April 5, 1980), Copeland finds the scene exciting. He carries the stamp of the Police and there are a few other "puck" bands found only in major cities, now virtually every city in the U.S. and Canada has one, and disc jockeys who have never known the norm, he says.

And they are not all little dives. Now they are playing in new wave danceclubs throughout the country. The Police is just one of five or six major acts playing to a standing audience.

It is a circuit that Copeland must book, roadie-chase, and fly around in this last two years simply by buying a van, filling it with equipment and then touring around the country. "The clubs and other bands out on the road play whatever clubs would have us," he says.

"The record companies are realizing that there are other and better ways of making records that are new, different, and exciting. They are now putting more money into promoting records and making them more socially acceptable," he adds.

Willie Nile, Aristas, AB2460
Produced by Roy Hales

Aristas entry into the ranks of post-Dylan singer/songwriters with a hint of the Byrds, Bruce Springsteen and Tim Petty is more than that "I'm going to force unto himself a talent to be reckoned with. His singing and rhythm guitar accomplishment is nearly enough to command an audience. His lyrical strength, wit and sense of what makes a pop tune are enough to ensure his continued presence on the charts."

"Vagabond Moon" opens this LP, and it's an identifiable classic. The lyrics are filled with allegorical references that go beyond the immediate meaning of the song, and the music is filled with the same kind of family reality that marks every successful pop tune. Heavy monster bands commodifying such things as new wave bands and hair bands are a neat trick. Not everyone can carry that off with Nile's style."

"Took Place" follows with a 52-plea for cash aimed at the most super arbiter, with the stipulation that it is for a cause to which the artist is "as close to home as possible." It's a song that has been written for the police and to give them some money. "Across The River" slows things down a bit, but the same serious themes prevails and the band leaves a pop back- ing. The song is again supported by a reference to the personal that transcends the universal theme, another requisite for pop success.

"She's So Cold" and "I'm Not Waiting" are songs that the band has written for the Police. "I'm Not Waiting" is the first side of the Police's new single. "I'm much better. I'm much better than you," says Nile. "I'm much better than anyone done cheaply and it's not the kind of song that is not counterfeiting, which is illegal, or the kind of song that will not be a hit. It's a song that is a hit and it's going on for years. What's wrong with the business is incom- petence, a lack of commitment and innovation."

"I love dealing with an artist's career, his manager, attorney and being able to assist with the whole process," he says. "The label will be a safe place in a market by others. Geffen states that he followed "rules. Asylum never had rules."

Geffen got started in the business in 1964 when he worked in the Wil- liams-Moore office. He became president of the Asley-Ambrose Agency in 1968 and later became ex- ceutive vice president of Creative Management Associates now ICM.

Before founding Asylum Records in 1971, he was an artist manager guiding the careers of Joni Mitchell, Laura Nyro, Jackson Browne, America, Poco, Eagles, Crosby, Stills & Nash and Neil Young.

In 1973 when Asylum and Elektra Records merged, Geffen assumed the title of chairman of the board. Within the first six months of the merger, E/A had done 13 top three albums with Bob Dylan, Joni Mitchell and Carly Simon.

Geffen left E/A in 1976 to become vice president of the board at Warners Bros. Pictures involved in film production, the Asylum and Warner Bros. Records. "The Label," Geffen describes his stay there as "unsatisfying."

During the last year, Geffen has been special consultant to Warner Communications, advising on distribution, general policy and other as- pects of the business.

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NEW VIGOR WITH VARIETY AND TECHNOLOGY

By IS HOROWITZ

New product will continue to flow through classical conduits in generous quantity and stimulating variety despite some belt tightening by record companies seeking to prop up profit passages by across-the-board economies. Retrenchment will be noted in some cases, but not to the point where retailers will suffer.

Digital recordings are slated to figure significantly higher in release schedules, adding a growing dimension of excitement to mainstream marketing. And more American orchestras will be presented on disk.

Recent and still developing reorganizational moves by the classical divisions of certain labels will be watched closely to see how traditional profiles may be affected.

Surely the most significant recent organizational development has been the absorption of the London family of labels within the PolyGram sphere, now a veritable conglomerate of classical riches all under a single umbrella management.

This group alone, with its labels committed to release schedules at accustomed levels, according to Guenter Hensler, president of PolyGram Classics, will be issuing new product at the rate of 400 or more classical LPs a year, or more than all other majors combined.

From Deutsche Grammophon we can expect between 80 and 100 new disks during the year, with another 30 on the mid-price Privilege label, says DG's Jim Frey. Philips chairman Scott Mamppe predicts a normal release of some 70 top line titles, plus another 30 on Festivo, Philips' mid-price line.

Richard Rollefson, in charge of the London group now under PolyGram's aegis, is gearing for anywhere from 150 to 200 releases annually under the London, L'Oiseau-Lyre, Argo, Telefunken and Stereo Treasury logos. He admits to the possibility of some interruption of these schedules during a transition period, but says it will be temporary if it indeed occurs.

Angel Records has tightened its release schedule slightly, says Raoul Montano, shaving off about one LP a month from past levels. This will bring the company's total down to about 90 records a year (including Seraphim), a 10% decline which will be restored as soon as retail business shows improvement.

"If there is a slump in business, we slow down a bit," he comments.

About two records a month have been dropped from monthly RCA Red Seal releases, says Tom Shepard, head of the division, in commenting on the effect of the business slowdown. "It forces one to become more inventive," he adds. "Care and feeding may be greater now."

No cutbacks in release numbers are expected at CBS Masterworks, says Simon Schmidt, vice president and general manager, and the recently completed revamp of his department is not expected to make itself evident in product character until at least the second half of the year.

The institution of what Schmidt calls a "worldwide Masterworks release" policy may provide an even more diverse range of recordings as each CBS territorial entity will make available, (Continued on page C-10)
If you want the latest word, both in engineering and in the treatment of the instrument, the Schwarz record of the concertos has no peer. The sound is unbelievably fine, and the performances are right on the mark.

High P erformance Critics Choice

Creating an untapped new segment of the mass buying public for the contemporary classical retailer.

“Our business in classical sales is running twice that of last year’s,” states Chuck Hoffman, classics manager at Tower Records in Los Angeles. And his words are being echoed repeatedly by growing numbers of record retailers across the U.S.

Far from being intimidated by the steep ladder pricing structure of classical music—a field that nearly divides itself into budget, mid-level, and full-priced lines—classical customers seem quite at home with the extensive stock and catalog selections. A traditional classical aficionado is an exacting, educated and knowledgeable buyer who appreciates both quality and variety.

But this can be a bewildering experience for the non-initiated novice wandering around the classical record bin area. And this emergence of a contemporary experimental new buyer is creating a strong demand for informed, intelligent sales personnel who are prepared to advise and guide these customers.

Melinda Parmer, buyer for Houston’s Sound Warehouse classical departments, explains it this way. "About half our customers come in ready to purchase the best quality recording they can. These people already have an idea of what they want, they usually own the finest sound and stereo equipment, and they expect the best pressings and reproduction available."

To these customers, Parmer notes, price is not an object. "But then the other half of our clientele is made up of people who are far from being expert in the field, can’t afford to pay for audiophile product but still would like to get a nice performance of good quality. These people want the sales clerk to help advise them on what to buy, what to pay, and to suggest new works they might like to add to their collections."

Retailers are unanimous in agreeing that a prime element in selling classical successfully is a well-motivated, informed sales staff. In many stores, these clerks are music students themselves, have degrees in music-related studies and enjoy working around classical stock. Often they are paid a slightly higher salary for these qualifications.

There seems to be no problem for classical retailers in moving the different price categories in their stores. Budget and mid-levels have their own traffic flow, while more expensive audiophile and digital editions are popular with the true classics buff.

Says Stanley Silverman, "Full line always sells well. There will always be buyers who want the best pressings and finest sound reproduction, no matter what the price." Silverman’s store, the Harvard Coop in Boston, draws a high percentage of its business from people educated and experienced in buying classical product.

Yet the lower-priced lines manage to compete quite favorably with top-of-the-line records in terms of recorded performance, often making a $4.98 or $6.98 LP a very good potential purchase.

“We try to help our customers get the best for their money in terms of performance,” says Silverman. “We always recommend what we feel will make the best investment for them.”

By KIP KIRBY

THE AUDIOPHILES CHOICE: DELOS DIGITAL MASTER SERIES

This disc is massively impressive because of the quality of the performances and the incredibly realistic likeness to the instrument, a majestic Bosesendorfer Imperial...The sprays of water from Liszt fountains and the misty evocation of Debussy’s sunken cathedral project equally vividly. More! More!"
LONDON
NUMBER ONE FOR A REASON!

NUMBER ONE ON THE CHARTS!
The #1 classical label of the year in Billboard and Cashbox.
"...1979 in classical music was the year of London Records." Record World
"London is consistently the best selling line of Classical records in the country." The New York Times

NUMBER ONE IN NEW PRODUCT!
Pavarotti's Greatest Hits
...favorite arias and songs from "the opera world's most exciting tenor." (Chicago Tribune)
Zubin Mehta and the New York Philharmonic
- Their first recording on London!
- Their first digital recording!

FIDELIO
The Choral-Symphonic Opera of Beethoven
Sir Georg Solti and the Chicago Symphony
- Their first digital recording!
- Their first recording on London!

Joan Sutherland performs a collection of Mozart's most lyrical operatic and concert arias — all new to her repertoire!

Alicia de Larrocha's latest release features her in the popular Schumann Carnaval and the Schubert Sonata in A Major — her first recording of Schubert!

The continuation of Vladimir Ashkenazy's highly acclaimed series of the complete solo piano music of Chopin

Arthur Fielder and the Boston Pops combine classical and popular favorites — from Aida to Star Wars — in the delightful way that is the Fielder style.

Arie Antiche — Montserrat Caballe sings Italian arias and songs by Vivaldi and other 18th century composers.

AND NOW
NUMBER ONE IN DISTRIBUTION!
London celebrates its association with Polygram with a sensational array of new product destined to make London/Polygram Number One in the 80's!

London celebrates its association with Polygram with a sensational array of new product destined to make London/Polygram Number One in the 80's!

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APRIL 12, 1980, BILLBOARD

Audiophile Sound-off

Which classical recordings prove the audiophile with the greatest listening
platform? To answer that question Billboard selected a panel of leading audiowor-
kers—organizations, record companies, independent experts, symphony
orchestras, and others who are experts in the fields of sound recording
and classical music. Each audio authority presented an evaluation of
outstanding recordings in terms of sound, and explains his own listening criteria.

Here is a rundown of the panelists chosen to have an historical perspective, the finest in record

and tape sonic judgments. The latest standards can be found by surfing the survey and
of "desert island" classical sonic super selec-
tions. Dealers perusing these recommendations will find several albums priced at $49.88, and some

Sibelius: In Sago—London Philharmonic, Beecham, World Record... has

the blended moving coil outer and membrane system.

Smetana, Stokowski, Victor M84A (b. 1940)–one of Stoo-

venger's engineering work until the early 1980s.

Verdi: Requiem—London Philharmonic, Solti, London

Payer 673/300 (op. 100)–the high probability of an equal or

Brahms: Symphony No. 1, 2—Eisenberg, 1896; Leipzig, 1900–one of

cially to the orchestral textures as Blüthner's castle doors are

Smetana also spoke to the world's leading engineers, and


Brahms: Symphony No. 1, 2—Eisenberg, 1896; Leipzig, 1900–one of

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Sibelius: In Sago—London Philharmonic, Beecham, World Record... has

the blended moving coil outer and membrane system.

Smetana, Stokowski, Victor M84A (b. 1940)–one of Stoo-

venger's engineering work until the early 1980s.
An artist made her a legend.

We at Red Seal have our legends too!
EUROPE SEEKS OUT THE
COMMERCIAL ViABLE AMONG
THE ARTISTICALLY WORTHWHILE

By NICK ROBERTSHAW

A certain cultural hauteur still sets aside classical departments from all other record company repertoire divi-
sions, reflecting the special status of ‘serious’ music, and suggestive of a belief that there are less important than the simply commercial, yet also capable of coming into play.

Yet as the European industry moves into the eighties to an accom-
mpaniment of takeovers, amalgamations, cutbacks and redund-
cances, these apparent havens of classical calm are feeling the full force of the gale, proving, if nothing else, that there’s no immunity from the bottom line.

All the major European producers are just now re-evalu-
ating their commitments to classical recording projects, and many are sure to be cutting back during 1980 and beyond. Deutsche Grammophon has already reduced its recording program; EMI’s international classical division is still waiting to know the full effect of impending cuts.

The reduced flow of new issues from Decca stems not from cuts but from the recent PolyGram takeover. Says John Key-
hoor there: “There has been no cutback on projects; it’s just that we are holding back on issues while we go through the logistical problems of physically shifting manufacturing and distribution, and just concentrating on important new re-
leases. By autumn we should be back to normal.”

But takeovers create their own uncertainties as surely as cutbacks. With Deutsche Grammophon, Philips, Phonogram and Decca under its belt, what rationalization may PolyGram have in mind? For now the word is that everything continues as before. Despite internal restructuring at Decca the artistic side remains intact and independent; the marketing and pro-
motion department remains; every producer and engineer stays on.

Among smaller labels, casualties have included Redflu-
sion, which recently abandoned the U.K. market it entered so optimistically in 1977. The original four labels—Royale, Herit-
age, Legend and Aurora—shrank last year to one, and now Aurora itself is to be allowed to die a natural death, while the parent concentrates only on imported East European label Supraphon.

The Enigma label set up by John Boyd and bought by WEA is also in trouble. WEA says it still supports the approach but wants to concentrate on marketing the label’s existing re-
leases. Planned recordings are being reconsidered; the artisti-
rareroster purged. Four staff have been made redundant. Boyd and marketing manager Peter Whitehead reduced to the role of consultant, the vestiges of an independent operation re-
moved one by one.

It would be wrong to give the impression programs have bogged down completely. The majors still have heavy sched-
ules, and they’ll be heavier in the summer when the concert season ends. Markets such as Japan, the U.S. and Britain have suffered, but most territories in mainland Europe are still buoyant. Large-scale works are being undertaken. Deutsche Grammophon is about to issue a complete set of Beethoven symphonies conducted by Bernstein. Digital opera recordings by Karajan are on the way. EMI plans a recording in Munich of Bach’s ‘B Minor Mass,’ in London Previn will be presiding over Berlioz’s ‘Grand Messe.’ Decca has a series of Janacek opera recordings in train.

But classical recording does remain particularly vulnerable to bottom line pressures. There may not be quite the same element of risk on individual releases as in pop, but classical projects do very often combine high production costs with low sales expectations to a quite striking degree. Opera sets may sell in some territories fewer copies than there are musicians on the recording. Such are the realities of a minority market which even in West Germany, its strongest base, represents less than 20% of total industry sales; in the U.K. less than 10%. No record company has yet appeared so devoted to the cul-
tural good that it will routinely undertake uneconomic pro-
jects as a matter of charity. European majors aim to generate profit by their activities; the aim of the classical departments is therefore to select projects that combine the commercially viable with the artistically worthwhile.

Keynote addresses an international symposium of Decca’s Headline series, devoted to contemporary music: “It is a very small market, but we felt it was important to do it,” then adding, “but we never made a record with the idea of making a loss. We are not a charitable organization. It may take time, but then a new recording is going to be around a long time. The question is whether your rate of return is going to keep up with inflation.”

Time certainly compensates for low volume. Decca still holds a major market share in Mid-price albums. By 1980, when Decca’s Jubilee, Deutsche Grammophon’s Privilege and Philips’ Box, have sold in the region of 30,000 units, the majors still have an average area of strong growth in recent years, prompting developments like EMI’s new West German edition Eulnient, itself featuring major projects.

There are the budget labels, though here sales are variable. Deutsche Grammophon’s Heliodor, for instance, is being wound down, with sales described revealingly as “rea-
sonal.”

International sales are crucial to commercial viability of course. Coordination between territories is very close in the classical field. EMI for instance has an international repertoire committee representing all major territories which meets to discuss planned projects and also determines the overall worldwide sales strategy. EMI releases run in three month schedules: a re-
cent batch included two opera sets, nine symphonic albums, three piano recitals and one recording of Beethoven’s Mass in C.

By the end of the three month period, most territories had taken all these releases. The centralized ICO has its own modest budget and is turning itself into an important overseer on promotion on impor-
tant artists, says Previn in West Germany.

Where major names are concerned, sales are equally strong everywhere. There are therefore great differences in market pro-
file to be exploited. Deutsche Grammophon knows a Bohm box set which sells only a few hundred in the U.K. will sell as many thousands in West Germany, almost as many in France. Early music is particularly strong in these countries as in Hol-

In fact, increasingly public interest in pre-classical music has delighted record companies everywhere. A great deal of repertoire is now being made available, particularly out of Britain, and labels like Philips’ Living Baroque, Decca’s Florie-
gium and L’Oiseau Lyre, Deutsche Grammophon’s Archiv, are among the most successful around.

At the other end of the spectrum, though, contemporary music, which ought to be the growing tip of classical reper-
toire, is in most cases barely viable, nor does there seem to be any enthusiasm that names like Stockhausen will one day become as popular as Beethoven. Deutsche Grammophon’s Peter Russell comments: “We record nearly all of Stock-
hausen and most of Henze and Nono. Contemporary music develops on rather national lines so we’ve needed to concen-
trate on German composers. The artists want to do it, but sales are so small you can’t make money.”

Too often the artists are not major names but people who are not known internationally, or else the composers perform them. Nor are the concert opportunities good. Centers like London hardly encourage performance. The orchestras have got to go to full houses.”

Sponsorship might seem a natural resort in financing ex-
pensive classical recording projects, but is still far from preva-
ent, though industry backing for orchestras and concert tours is commonplace. Decca’s Keyhoor: “We have done rec-
cords with Arts Council support, and we have just finished a recording of the St. Matthew Passion where the Bach Choir was sponsored by Sun Life Assurance. But that was a very rare occasion. An English version, not marketable in Europe, the sort of thing we would not normally undertake. Our atti-
dude is that we make what we want to make. We are always being offered sponsorship but it has to be something we want to do anyway.”

Considering it’s largely retrospective, at least in repertoire, the classical recording world has to look forward: looking about new technology, and hopes for longterm develop-
ment of the market rest very much on innovations such as digital, video and the Philips compact disk. When working with a finite and bounded repertoire already recorded by all the major competitors, any technical revolution has to be good news.

As Deutsche Grammophon’s Peter Russell says: “When and if the compact disk comes along—a digital recording on a digital player, then the fund holders is that people think it is necessary to renew their collections.” Decca was first off the mark with digital and now has five titles with 12 more in the can, including the first opera, Solo and “Fidelio,” due out in April.

Sales figures, it reports enthusiastically, are beyond the wild-
est possibilities for analog recordings of the same works. Art-
ists everywhere are clamoring to use the new equipment.

APRIL 12, 1980. BILLBOARD

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Leonard Bernstein conducts the Vienna Philharmonic Orchestra
Introduction by Leonard Bernstein
Symphonies No. 1 to 9
Missa solennis
String Quartet, op. 131
Leonore Overture III
Music to the ballet "The Men of Prometheus", op. 43
Music to "King Stephan", op. 117

All performances on 35 mm film and video tape with 16 track stereo sound.
The Bayreuth Festival

DER RING DES NIBELUNGEN
by Richard Wagner
Production: Wolfgang Wagner
Director: Patrice Chéreau
Conductor: Pierre Boulez

Live from the Met

LA TRAVIATA November 1, 1980
by Giuseppe Verdi
Conductor: James Levine
Ileana Cotrubas — Neil Shicoff — Sherrill Milnes

Live from the Munich State Opera

DIE ENTFUHRUNG AUS DEM SERAIL April 25, 1980
by Wolfgang Amadeus Mozart
Conductor: Karl Böhm
Lucia Popp — René Grit — Francisco Araiza — Norbert Orth — Martti Talvela

Live from the Vienna State Opera

DON CARLO May 9, 1980
by Giuseppe Verdi
Conductor: Herbert von Karajan
Mirella Freni — Nicolai Ghiaurov — José Carreras — Pierro Cappuccilli — Agnes Baltsa

All performances on 35 mm film and video tape with 16 track stereo sound.
Richard Strauss' Operas

ARABELLA
Sir Georg Solti - Vienna Philharmonic Orchestra

ARIADNE AUF NAXOS
Karl Böhm - Vienna Philharmonic Orchestra

SALOME
Karl Böhm - Vienna Philharmonic Orchestra

DER ROSENKAVALIER
Carlos Kleiber - Bavarian State Orchestra

Claudio Monteverdi

ORFEO
IL RETORNO D'ULISSE IN PATRIA
L'INCORONAZIONE DI POPPEA
based on productions of the Zurich Opera House
conducted by Nikolaus Harnoncourt
staged and directed by Jean-Pierre Ponnelle

Falstaff
by Giuseppe Verdi
Sir Georg Solti - Vienna Philharmonic Orchestra
directed by Götz Friedrich
Gabriel Bacquier - Richard Stilwell - Karan Armstrong -
Sylvia Lindenstrand - Max René Gosotti -
Marta Szirmary - Jutta-Renate Ihloff - John Lanigan

All productions on 35 mm film and video tape with 16 track stereo sound.
New Vigor

*Continued from page C-1*

within the same month, each Masterwork title released any- where else in the world. Where the title is considered of parochial interest it will be imported from the producing market, says Schmidt, rather than from Columbia.

The vast Vox, Turnabout, Candida catalog complex will be added to at the rate of about 75 new releases this year, in forms other than Record Club. This figure represents a cutback of about 15% over recent years.

At Vanguard, the classical release rate will continue at an eight per month schedule, says Seymour Solomon, unaffected by mild business fluctuations.

Nonesuch, following its discharge of Teresa Sterne as head of the label, has promised substantial increases in product output, and a gradual broadening of its repertoire base. These should begin to become evident in the early future.

Whatever the extent of cutbacks on new classics during the industry recessionary period, it is more than made up for by the entry of more labels reviving older worthwhile product, some of it making its first appearance on the U.S. mark- et.

Abarasque, Caedmon's ambitious expansion into music, while maintaining its momentum in the area of spoken word, and RCA's recentization of dormant catalog items in common with titles brought to it in the ABC Records acquisition are recent examples.

Within the collection of both, recordings bidding for con- sumer favor digital will assume a far greater role over the coming months, bringing its promise of superior quality to new cadres of customers. This may well be the year when major label involvement moves the technology a giant step beyond the audiophile leading edge.

It's "full steam ahead" on digital at London, says Rolfe son, with the firm's catalog of digital albums due for at least doubling by the end of the year. And many more are to be recorded.

With the industrious first digitally-recorded edition of this month—London's "Fidelio" directed by Sir Georg Solti—the label is scheduling a digital "William Tell" for fall release. And an ongoing works in the production or planning phase using the new technique include a "La Traviata" with Joan Sutherland and Luciano Pavarotti, and an operatic rarity, Masse- net's "The Tales of Lahore," also with Sutherland.

While it is known that both Deutsche Grammophon and Philips have recorded and are stockpiling digital masters. Polygram's Henkel emphasizes that no timetable has been set for their market debut.

Longtime industry observers wonder, however, how long these labels can afford to remain on the technological sidelines, especially as they witness, at first hand, London's suc- cesses in the area.

Angel's entry into digital waters with the release of five popular opera volumes last month, and the continued use of one or two digital in each monthly release, says Montano. He suggests that the rate might be higher were it not for the still unexploited potential of already recorded analog material awaiting public exposure.

With Angel now into digital, the future of its 12-inch 45 rpm classical catalog, Mingus Mon claus look to be the major approach to meet audiophile demand as perhaps "redundant" at this point. "But we will react to consumer demand," he says, "and we can always put out a digital if the market demands," there- sumebly to reach an even higher quality plateau.

CBS joins the digital fraternity in May, with at least three albums—a set of Richard Strauss tone poems featuring Lorin Maazel and The Cleveland Orchestra; Shostakovich's Fifth Symphony with Leonard Bernstein and the New York Philharmonic; and Stravinsky's "Petrouchka," with Zuhn Mehta di- recting the Philharmonic.

For some time now, practically all new Masterwork sessions have been produced digitally, and there will be no lack of ma- terial, promises CBS Schmidt.

The Masterwork's chief also directs audiophile attention to a new series of recordings of red hot oldies, at half-speed, being groomed for a debut in late summer. Details, however, are not yet ready for disclosure.

Also in what is considered a classical and commercial Columbia's rather tardy move into digital has ironic overtones. They recall that the label was the first to press and market a digital recording in the U.S. That was an album of Beethoven's fantasy, played by Jean-Pierre Rampal and recorded by Nicpon Columbia in Japan. It appeared without fanfare, and no follow-up on the budget Odys- see line in 1969.

RCA's commitment to digital remains strong, stresses Red Seal guardien Shepard. All Philadelphia Orchestra recordings and Vanguard records are already digital now, he says, and RCA is likely to come from the Dallas Symphony in that technology.

Early RCA digital sessions in Philadelphia, with Eugene Or- mandy, has Schirokoff, will offer up a beatboxing of Beethoven and Chopin's Piano Concerto in E Minor with Emanuel Ax as soloist. James Levine leads the Philadelphia in a digital Mah- ler’s Tenth Symphony.

Vanguard's first digital release moves out to market this month and at least six will be issued before the end of the year. Also due early are a number of digitally captured and composited recordings by the Baltimore Symphony under the direction of Sergiu Comissiona, and a piano disc by works by Frederik Chopin.

Vanguard's continuing program with the Baltimore will be pegged entirely to the new technology, and other recordings will be taped digitally on a selective basis, says Solomon.

The Moss Music Group joins the digital fraternity with the release of two Mahler recordings later this year. They are the First and Fourth Symphonies, featuring the London Sym- phonie directed by Harold Farberman, a collaboration that will make its way through the cycle of Mahler symphonies for Moss Music. Other digital will be coming from his com- pany as well, says lra Moss, president.

Digital's commercial potential, of course, was first demon- strated in a number of its smaller audiophile labels, and these sources will also contribute to the healthy flow of classical product produced via digital technology.

There was a time if American symphony orchestras wereigel to make a digital recording, it was as rapidly as it was possible. It may soon be a rarity for any ensemble of conse- quence not to have some kind of a recording deal.

And it is not just the coast-to-coast across the country are currently recording with some regularly with labels in the U.S. Do it. Some of them for more than one company, as exclusivity patterns con- tinue to change.

In New York the Philharmonic is shared by Columbia and London, the latter having recently cut its first project with the orchestra under Mehta, Berlioz’ "Symphony Fantastique.

The two labels, along with Telarc, also share the services of the Cleveland Orchestra under Lorin Maazel. London has ses- sions planned with the Los Angeles Philharmonic, while Angel will work with that orchestra's chamber ensemble under Ger- hard Schwarz. But DG will play a prime role in the Los Angeles's (Continued on page C-12)

Audiophile Sound-Off

*Continued from page C-4*

VAUGHAN WILLIAMS: SYMPHONY NO. 1, "SEA SYMPHONY"—solist's, London Philharmonic under Roger Norrington. Those records on Sono-Tone are among the most room-filling and gut thumping to be heard anywhere—1968.

SCHARING: PIANO SONATAS—both Laredos, Connesti Society, 52324, 2034. & 2035. & 2036. (1975) with Thibaudet, volumes one has a sound in the orchestra of 1970. Inevitably, the sound is better now as are the performances.

BEETHOVEN: LATE STRING QUARTETS—voi Quartet, Vanguard VCS1018. Upon hearing the 1967 Columbia release of the third quartet with Audייט, I noted on my notes sheet-"full sound, strong, stresses on each voice, and clarity of articulation, the rapids of technical pro- duction." This rare, live recording should sound on record—1972.

PERCUSISN: RUSH—New Jersey Percussion Ensemble, Ensembles, Naxos 72719. Among the most varied and spectacular of many percussion soundscapes recorded, it's your choice to use any title in this set to impress your guests.

MUSSORGSKY-RAVEL: PICTURES AT AN EXHIBITION—Cleveland, Maazel, Telarc, CD-451. The pick of the batch, which all displays Mussorgsky's 1953 version in its late '70's.


KERNIH FURIE: Music of F. High field from 1972 to 1979. now a contributor to various music and general interest publications.

CRITICS should be aware of the multiplicity of visual, sound and image examples as spectra of production of great musical sensitivity. I listen for clarity of perspective typically what I'm getting at the moment, I feel that this is a believable music overall. So many effects aren't grazed into the music, but rather grow out of the composition and framework itself.

ROSSINI: BARBER OF SEVILLE—solist's, Philharmonia Orchestra, Gallwey, EMI 58513 (1981). Listen for clarity of perspective typically what I'm getting at the moment, I feel that this is a believable music overall. So many effects aren't grazed into the music, but rather grow out of the composition and framework itself.

BEETHOVEN: VIOLIN CONCERTO—Heifetz, Boston Symphony, Muc, RCA LSC1992 (1955). Listen for clarity of perspective typically what I'm getting at the moment, I feel that this is a believable music overall. So many effects aren't grazed into the music, but rather grow out of the composition and framework itself.

BRUCKNER: GERMEN REQUIEM—solist's, Philharmonia Orchestra, Choruses, Kemp- lie & EMS 789104. Listen for clarity of perspective typically what I'm getting at the moment, I feel that this is a believable music overall. So many effects aren't grazed into the music, but rather grow out of the composition and framework itself.

STRAVINSKY: PETER TCHAIKOVSKY: (SIOUZ) KODALY: HARY JANOS—VSO1264. "Love those drums response of great musical sensitivity. I listen for clarity of perspective typically what I'm getting at the moment, I feel that this is a believable music overall. So many effects aren't grazed into the music, but rather grow out of the composition and framework itself.

MASE: SEVILLE—CBS 671568 (1977). Listen for clarity of perspective typically what I'm getting at the moment, I feel that this is a believable music overall. So many effects aren't grazed into the music, but rather grow out of the composition and framework itself.

PHILHARMONIC: FOR CLEVELAND ORCHESTRA WITH SITING—Philips 67417 (1979). Listen for clarity of perspective typically what I'm getting at the moment, I feel that this is a believable music overall. So many effects aren't grazed into the music, but rather grow out of the composition and framework itself.

POLAK/MONTEHENA: COMPLETE STRING QUARTETS—Hoge, Telefunken, Telefunken 3630507. Listen for clarity of perspective typically what I'm getting at the moment, I feel that this is a believable music overall. So many effects aren't grazed into the music, but rather grow out of the composition and framework itself.

SARABANDE & DENO: LA VIEUX COEUR—solist's, Telarc Corporation, Newmarket, Telarc 3630507. Listen for clarity of perspective typically what I'm getting at the moment, I feel that this is a believable music overall. So many effects aren't grazed into the music, but rather grow out of the composition and framework itself.

STEINBECK: ORCHESTRAL WORKS—Dresden State Orchestra, KARL, EMI 585694 (1972). Listen for clarity of perspective typically what I'm getting at the moment, I feel that this is a believable music overall. So many effects aren't grazed into the music, but rather grow out of the composition and framework itself.
Polygram Classics Inc.

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The Number One Family of Classical Records in America and the World.
ROLE LOOMS IN VIDEO FUTURE FOR OPERA • BALLET • SYMPHONY

By ALAN PENCHANSKY

www.americanradiohistory.com
**A Telarc Digital Tour De Force!**

Tchaikovsky “1812” Overture; Capriccio Italian; Cossack Dance from Mazeppa
Erich Kunzel conducting the Cincinnati Symphony Orchestra

It's stirring, familiar music. Superbly played by the Cincinnati Symphony under the sensitive baton of Erich Kunzel. And captured with all its warmth and emotion in the 100-year-old Cincinnati Music Hall. But what of the huge bells? And what of the fabled cannon? They are there—literally in full force—providing dramatic proof of the superiority of digital mastering of the untapped capabilities of today's disc recording.

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We'll be perfectly frank: not every system—even some of the finest—will be able to successfully track the remarkable grooves on this record. And even if the cartridge and tone arm can track the record, the full impact of the sound may be lost without an outstanding amplifier and speaker system. In short, this record will challenge every component in every respect.

Most difficult to track and reproduce is the authentic 19th century cannon whose initial “crack” as the powder is ignited is followed by pressure waves as low as 6 Hz which can easily be seen on the finished disc. Even with maximum recommended tracking force, many tone arm/cartridge combinations may be incapable of following these remarkable groove excursions. And the “boom” is well below the useful range of all but the most sophisticated speaker systems, coupled to amplifiers with generous reserves of power.

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

Write or call today to place your stocking order from the Standard Disc catalog of direct-to-disc, advanced analog, and digital recordings. AUDIO-TECHNICA U.S., INC., 33 Shilawasee Ave., Fairlawn, Ohio 44313. Dept. 40BL. 216/836-0246.

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

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TCHAIKOVSKY Symphony No. 4, Lorin Maazel, Cleveland Symphony TEL-10047

MOUSORGSKY Pictures at an Exhibition; Night on Bald Mountain Lorin Maazel, Cleveland Symphony TEL-10042

www.americanradiohistory.com
SEVENTH GRAMMY—Sir Colin Davis admirers his most recent Grammy award for best opera recording of 1979, Britain’s Peter Grimes. NATAS national trustee Bill Levy, right, makes the presentation while Philips Records vice president Scott Mantle looks on. Grammies garnered by the British maestro now total seven.

**Theater Construction:**

Some video programmers look to the classic Walt Disney film “Fantasia” as a model for their approach. It’s possible that story animation or abstract visual patterns—what some video producers call “object-objec- tive” programming—will occupy the visual portion of the Beethoven symphony as you purchase five years from now.

Some of today’s classical record producers are thinking along those lines, but others believe that the impetus for new ideas in the classical world will come from the video sales themselves.

There’s a need for new strategies in the digital recording industry, “If you’re going to have a Carl Nielsen symphony, he should have his 32 symphonies, the record. Brian, who lived from 1876 to 1972, cost $3.000 at the Library of Congress, but it is expected to ship two years from now.”

There’s a market for those who want to own their own copy of the Beethoven masterpiece, but it is not yet clear how many people are willing to pay for such a luxury. However, the potential for such a market is there, and it is likely that more and more people will be interested in owning their own copies of these classical works.”

**CONCLUSION:**

The future of classical music video is uncertain, but the potential for new strategies and approaches is promising. The key will be to find a way to make classical music accessible to a wider audience through video, while maintaining its integrity and charm. With the growth of the video market, classical music has the opportunity to reach new audiences and gain a wider audience than ever before. However, it will require innovation and creativity to make this happen. The key will be to find a balance between the commercial and the artistic, and to ensure that classical music is preserved for future generations. With the right strategies and approaches, classical music video has the potential to become an important part of the future of classical music, providing a new way to experience and share this timeless art form.
Prominent artists and songs from the Billboard Hot Soul Singles chart for Week ending 4/12/80:

**Title**

- "I keeps walking" - by-'Kojo" (Dorothy, BEE Gees / Polydor 41819)
- "Tito's little girl" - by-Johnnie Taylor (Epic 324)
- "Do me" - by-Mary Wells (Epic 352)

**Artists**

- "Ike & Tina Turner" (Reprise 1548)
- "Al Green" (Atlantic 4105)
- "David Ruffin" (Atlantic 4698)

**Other Key Information**

- The chart features songs by prominent artists like Aretha Franklin, Al Green, and Ike & Tina Turner.
- The chart is a snapshot of the soul music landscape from that era.
SHOW ME—"American Bandstand" host Dick Clark interviews Sister Sledge for the April 5 airing of the ABC TV series. That's Debbie Sledge, Clark, and sisters Kathie and Joni.

Soundtrack For 'Urban' April 15

LOS ANGELES—Full Moon/Asylum Records has targeted April 15 as the release date for the soundtrack album from the forthcoming film, "Urban Cowboy." The two-record set will include a total of 18 selections, with 16 of these newly-cut songs and nine tunes written especially for the movie.

Contained in the LP will be Jimmy Buffett's "Hello Texas," Falling in Love For The Night" and "The Devil Went To Georgia" by the Charlie Daniels band. Dan Fogelberg's "Time Serves Time," "Lynyrd Skynyrd" by the Eagles' "Midnight in Manhattan," and "I Could Have This Dance," "Darlin'" and "Don't Make Ya Wanna Dance" by the Southern Boys.


The "Urban Cowboy" soundtrack is slated for preview at a series of listening parties in six regional sections of the country beginning Tuesday (1).

R&B Digital Looms

LOS ANGELES—Independent producer Jeff Webber will produce a digital r&b album for the Discmasters label here with artist Kenny Moore.

Slated to be titled "In Session. Kenny Moore," it's believed to be the first pure digital r&b project yet done. Moore, a pianist and vocalist, has worked with such artists as Ike & Tina Turner.

Sessions take place Tuesday (1) at Ocean Way Recorders. The Soundstream digital process will be used.

The audiophile label plans a summer release with an expected suggested retail of $15.50.

Armadillo Debut

NEW WAVE GROUP

Busboys Breaking L.A.'s Color Line

BARRY DARLING

LOS ANGELES—Black and Chicano voices are rare on the new wave scene but one of the most talked about acts on the Los Angeles circuit is the Busboys, coming to a visible color barrier.

Their first gig in December was a prestigious opening slot for England's Midnight and is now one of the most popular of the still unsigned L.A. bands.

That concert, however, was marred by charges of racism in the new wave scene as the Busboys were not well received. "We got some racist comments," admits pianist and vocalist Brian O'Neal. "But I think it was because it was our first date and people weren't exactly ready for us. They were wondering if the Whiskey had gone soft.

Members include vocalist O'Neal, his brother bassist Kevin O'Neal, pianist Phillip Jones, keyboardists Anthony Johnson, guitar Greg Loundermer and drummer Steve Felix.

The Busboys, who play what they call "minimum wage rock n' roll," note they're rock n' roll enough to play enough tough enough to get tough and enough social commentary to say what they mean.

Despite this, blacks do not make up a large part of the Busboys audience. "If ever we go up, I think it's for the music," adds bassist Kevin O'Neal. "You'll begin to see more blacks getting in.

Another unusual aspect of the band is that it refuses to release a single on the local level as most other local bands have done because they could not get a record company deal.

"This idea of cutting a single," states manager Roger Perry, "and releasing it on a national level is the secret weapon. The new wave bands did it because they needed to establish a power base. The Busboys are not that kind of group which is so inaccessible that we need to do that. They're not trying to be an obscure group that plays obscure music."

The emphasis has been on live performance with the band becoming a staple at such popular clubs as Madame Wong's and the Starwood. "We like busking on the street," notes Felix. "It's a way of getting back six years ago when the O'Neal brothers played in various clubs and jazz and rock outfits. It was during this period when Steve Wonder became a friend.

The O'Neals turned to rock for several reasons. "It's in our hearts," explains Brian O'Neal. "It's what we've been listening to. This is a performance band. Disco and some forms of r&b are more producer and record-oriented. Whereas rock 'n' roll can still sound good on record but you can get off on seeing it.

Sea Breeze Label Back on the Beat

LOS ANGELES Sea Breeze Records has been reactivated in Mexico. Calif., and its three LPs are by the Nick Briga quot;art band. Sam Jones band and pianist Al Hag.

Performing with the Briga group is trumpeter Bill Warrone, noted saxophonist John Brevard. Future recordings will feature mainstream to pop-hotel music. The next releases will be by the Bill Perkins quartet and the Canadian band of Jim How ard and Pat Sullivan.

City Hall Records of San Francisco is handling distribution.

Counterpoint

* Continued from page 11 on their part. If a person has a history of mistreating people who in turn may want to retaliate in some way, we're not interested in him as a potential client." Baker has acquired the services of veteran professional law enforcement officers for this phase of his operation.

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

Backpage this week...

**AAM Performance—regional program grosses over $1 million this year.**

Title Artiste Label & Number (Out. Label)

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W.A. GAS & COCA COLA

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Almada Corp.—Montreal, Canada

www.americanradiohistory.com
Texas Studio Opens Its Doors

ULVALDE, Texas—Indian Creek Recording, one of the industry's newest environmental recording studios (Billboard, Oct. 20, 1979) is now fully operational here.

The studio is located on a 4,000-acre ranch. 80 miles west of San Antonio, according to newly arrived chief engineer John Rollo.

According to Marty Mann, president, the studio "was built from the ground up. We picked the ideal location and then dynamited rock from the side of the hill and scattered building from there." Actual construction began in November 1978 and took 18 months to complete.

On the environmental side, emphasizes Rollo, is the perfect weather year round, lush Texas country, surrounding rivers and close proximity to the Texas Gulf Coast and Mexican border. Indian mounds which were once used by tribes in their everyday life for cooking, making tools and arrowheads are scattered over the ranch.

On the equipment side is a new generation of audio, believing it will be the first in the state; Ampex 24-track tape recorders; Ampex ATR stereo machines; UREI Level-matched microphones; Lecon 224 digital reverber; and a full array of outboard gear.

Also available are a number of guitars, amplifiers and standard keyboards such as grand piano, Hammond B-3, Fender Rhodes and others. Service is instrument rental provided by a local shop.

The design of the studio was done by Woody Smith of Abadan/Sun, Inc., San Antonio. Many of the features of the studios, according to Rollo, is the control room living-room.

"A common problem," explains Rollo, "is the control room is when people congregate toward the back of the room when they have finished doing backing tracks but still want to be involved. Background conversation is disturbing to the director and artist who are working.

"We have taken this into consideration and have a good sized control room with a living room adjoining it to provide audio and visual contact. People can see directly into the control room if they wish and also view the room.

"Features of the studio area include a vocal booth, drum booth and one large live booth. All booths are flexible in their usage and can be opened into one large room catering to every type of recording." Rollo's 10 years of experience includes working with such artists as Eric Clapton, Clueless, Ray LaFae, George Martin, Jim Bray, Leslie McKeon, Annette Peacock, Marc Bolan, and John Lennon.

For the past two years he has worked for the Kinks at their Konk in London. He was also the first and second recipient in England of the Ampex Golden Reel awards.

Sound Arts Adds New Equipment In L.A. Studio

LOS ANGELES—The Sound Arts recording studio here has undergone a major equipment reconfiguration.

The control room, according to copartner Bob Walter, now contains a Trident Series 80 console with 32 channel console, a new loger J.25 and 411s and 431s, and Auratone monitors, and Lexicon digital reverb, AKG BX-10. Even TDI, DDL, and Lexicon produced.

Also included in a new wide array of outboard equipment.

A specialized feature of the complex emphasizes Walter, is the large selection of synthesizers available to clients.

Among those are Moog model 55C and Modular System, Sequential Circuits 10 and five voice synthesizers, Oberheim four voice, Polymoog, ARP 2600, Mini Moog, ARP String Ensemble, Melotron 15, Macc Korg, Roland SH 1000, Sequential Circuits digital sequencer, Baldwin electric harpsichord, Hammond B-3, Holster cabinet and Steinway grand piano.

Dimensions of the control room are 34 feet by 22 feet while the studio itself measures 36 by 32 feet.

Producers and artists who have used the facility recently include Giorgio Moroder, Bob Eay, Greg Mathieson, Roger Flinn, Alec Cos- tonian, Michael Stewart, Donna Summer, Chic, The Beach Boys, Brooklyns Dreams, Cerrone and Berlin.

Floos which have used the facility for scoring or special sound include "Helloween," "The Fog," "Apocalypse Now," "Deltorn." "Die Laughing," "Alion Force," and "The Warning."

The other partners in the facility are Dan Wyman, Jo Julian, Jim Cypher and John Berkman.
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www.americanradiohistory.com
Tokyo Setting Flicked For JVC’s 3d Video Festival

By ELISE KRENZEL

TOKYO—JVC will be holding its third international video festival in December here.

The theme of this year’s event is “Video Expression Beyond Words” with amateurs, professionals, individuals or groups from any country invited to participate.

Entries which should be submitted before September should be a composition produced using a video camera. Pictures transferred from a movie film are allowable, however, a composition entirely from film will be not be accepted.

Any video work privately or publicly shown is allowable and there is no limitation as to subject matter. Length is not to exceed 20 minutes. Entries can also be submitted in various video formats and configurations.

The grand prize is 300,000 yen ($1,200), a citation and trophy, plus a color video camera and portable videocassette recorder or trip to Japan.

Next in line are two prizes for “works of excellence” and winners receive 200,000 yen ($1,000), a trophy, citation and video camera.

Six winners will receive a citation and 100,000 yen ($400) for “works of special distinction,” while seven winners will receive gifts of 50,000 yen ($200) plus a citation for “works deserving honorable mention.”

All entrants will receive a participation souvenir. JVC is the only firm or organization in Japan to sponsor such a creative video festival. Thus far, the company says it has received more than 300 entries.

Last year’s grand prize went to author Tomiyo Ikasa for his composition “Bubbling.”

More details on the festival can be obtained directly through JVC here or the U.S. JVC offices in New York.

New Sales Aids By Nazolsterg Merchant

LOS ANGELES—The Nazolsterg Merchant has begun to offer a new series of point of purchase materials for its prerecorded videocassette software.

The firm, which specializes in old classic films, has a promotional videocassette which will feature clips and trailers from its old selling titles as well as new releases.

A series of posters ranging in size from 14 inches by 22 inches to 22 inches by 28 inches is available which features such stars as John Wayne, Laurel and Hardy and others.

* * * U.S. Video Corp., Burbank, is expanding its cassette duplication space by 50%. The facility specializes in 1-inch videocassette duplication for industrial use and 3/4-inch VHS and Beta formats for both industrial and home markets.

* * * The Kinks will be available shortly on videocassette through the Time-Life video club and Arista Records. It’s expected that the videocassette will be released at the same time as the group’s new double pocket LP. Heavy cross merchandising is expected.

* * * RCA has signed an agreement with Associated Communications Corp. in London, headed by Lew Grade, to gain exclusive rights for various titles, including the “Jesus Of Nazareth” series, for its SelectaVision system. A further agreement has been made by Grade with Magnetic Video Corp. of America for another deal in videocassette format (Billboard, March 15, 1980).

Matsumsita And Victor In VHD Trade Showing

TOKYO—Both Matsumsita Electric Industries Ltd. and Victor Co., Ltd. (JVC) which have opted for the same VHD electro-cassette, and videodisk system, conducted a series of trade presentations here previewing the system.

Although the model shown was a prototype, both firms do not expect to ship its product the unit until later this year and then gear for consumer models in early 1981.

Victor Co., Ltd., the domestic record company which is 50% owned by Victor Co., Ltd. (JVC) indicates: “We are committed to the VHD system and can process videodisks at this moment, if the need arises. We will be pressing videodisks next year once the system is standardized in Japan.”

Virgin In U.K. As Film Distribr

LONDON—Virgin Records is forming a movie distribution company here, primarily to obtain national U.K. distribution for the StudioCanal Pictures’ movie, “The Great Rock’n’Roll Swindle.”

But the new division will also move into general film work with Bev Pierman, former general sales manager of EMI Film Distribution.

hired to head it up.

Video as yet plays a more obscure role in Virgin development, although David Mather, assistant to Virgin chairman Richard Branson, says videocassettes will be stocked in the company’s prime retail stores. It’s likely also to distribute cassettes from outside software manufacturers.

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NEW YORK—BARRY LEDERER

NEW YORK—Oliver Coquelin, owner of the Hippopotamus disco here, has opened Chester Elles, a discothèque especially for ladies and featuring mainly male entertainers.

Coquelin’s move is part of a growing trend in this part of the country, where a number of discos for women, featuring male entertainers, are doing a flourishing business. Recently police in Brooklyn raided one such club and arrested a number of nude and semi-nude dancers on charges of lewd behavior and indecent exposure. According to police reports there were about 200 cheering women in the club.

Coquelin’s Chester Elles will be located in the Hippopotamus complex, and will cater exclusively to male dancers, a live, all-female band and taxi dancers. A modern-day version of the old metered, dime-a-dance concept. If Hippopotamus has pushed the price of a dance to $10.

At present, auditions are being held at the club for attractive male dancers, gymnasts and “he-man” stylists.

Coquelin insists that male patrons will be admitted to the club only if accompanied by a woman, and that they will be allowed only after the final performance each night.

Performances will include two full production numbers each evening lasting for about 30 minutes.

The club is open Tuesday through Friday from 5 p.m. and Saturday from 8 p.m. There is a $12 cover charge.

To bolster its declining fortunes, the club has within the past month begun sponsoring midnight concerts featuring such entertainers as James Brown and Chuck Berry. But even this did not help much, and it finally closed its door at the end of March.

Prior to announcing that new owners were taking over, ironically, Rubell and Schrager had, in a show of optimism in the future, spent an estimated $5 million last fall to refurbish the room.
NEW TALENT—Bright young star on the dance music horizon is Terri Gonza- lez, seen here in performance at the opening of the new Suits & Studs disco in Manhattan.

Calif. Mike's Place Bows

NEW YORK—Noah's Ark, a two-year-old Long Beach, Calif.-based teen disco, is now under the management of entrepreneurs Michael Del Rey and David Price, of the Under 21 Club Organization of Los Angeles.

Under the direction of the two young businessmen, Noah's Ark has become Mike's Place, and will expand its operations schedule from two nights a week to four nights a week running Mondays, Wednesdays, Fridays and Saturdays.

Mike's Place is now featuring the sounds of new wave music on Monday nights with radio personality Rodney Bengiengethe at the turntables. Wednesdays the club switches to a conventional rock 'n' roll format featuring deepjays from KIIS-AM. On Fridays and Saturdays the club features a disco format with live appearances by popular disco entertainers.

According to Price, the Under 21 Organization plans on turning Mike's Place into the centerpiece of under-21 entertainment.

Among the merchandising plans being helped to plan the club's new enterprise supremacy are listening parties for new products by performers such as Linda Ronstadt, Van Halen, Queen and the Knack. There will also be second-floor auction, including product released by the Babies.

Del Rey discloses that rock and new wave dance contests are also being planned, with winners receiving free concert tickets, T-shirts, passes to parties featuring major recording artists, backstage passes for concerts and cash.

The club spans 9,000 square feet of space, and is open from 7 p.m. to midnight weekdays, and 8 p.m. to 1:30 a.m. weekends.

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General News

113 WEA Album & Tape Prices Rise

$14.98 to $16.98:
- $7.98 to $11.98:
  - "Berkeley Concert," Lenny Bruce.
  - "Look To The Rainbow Live," Al Jarnow.
  - "Wailing For Columbus," Little Feet.
  - "Love And Dangerous," Thin Lizzy.

$9.98 to $11.98:
- "Wailing For Columbus," Little Feet.
- "Love And Dangerous," Thin Lizzy.
- "Eyes Of The Heart," Keith Jarrett; "Vinygears," Flennor Mac.
- "F.M. Climax Blues Band.
- "Live At Carnegie Hall, Renaissance: Weeds Scenes Inside the Gold Mine.
- "So Early In The Spring," Judy Collins; and "Great Stories Live," Harry Chapin.


$12.98 to $13.98:
- "George Benson: Zappa in N.Y."
- "Very Best of Bird," Charlie Parker; "If I Ever See You Again" soundtrack.
- "Baldy Bus,
- Bob Marley; "Don Juan's Reckless Daughter." Jance Mitchel; "The New Breed of Man.
- "Ted Rundgren: Live Killers, "Queen: Legends of the Lou, Harry Connick, Jr.

$14.98 to $16.98:
- "Waltz", The Band; "Decade," Neil Young.
- "25 Rock & Roll Years," The Band.
- "Jimi Hendrix," Lizard; "Pharaoh, The Song Remains The Same, Led Zeppelin; and "The Last Con, Billy Squier."

$19.98 to $21.98:
- "Jimi Hendrix," Lizard; "Pharaoh, The Song Remains The Same, Led Zeppelin; and "The Last Con, Billy Squier."

Miscellaneous

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Facts

San Antonio Fest

San ANTONIO—the fourth annual San Antonio Jazz Festival is slated for June 19-22. Already booked are Woody Shaw, the Heath Brothers, McCoy Tyner and Muddy Waters, according to music coordinator Bob Krell, the concerts take place in the Carver Community Cultural Center.
Pelgrims Now Latest Victim Of Recession

BRUSSELS - The collapse of the Fonit S.A. record company (Billboard, April 5, 1980) is among a series of financial disasters which has seen the disintegration of an independent French recording company that was once hailed as a textbook example of vertical integration.

The International Pelgrims Group, presided over by Eugene Willy Pelgiers de Bigard, is another major victim of the musical recession—an unwieldy conglomerate which had neither the flexibility nor adaptability to be able to face the changing climate of the international music industry.

There are a flourishing group of 20 companies engaged in the manufacture of record presses, recording and cassette products, rack, jobbing and retailing, the ISP sustained its first body blow when the Société Française de Phonographie (SFP), its allied French record company, went into receivership in December last year (Billboard, Dec. 15, 1979).

Next stage in the break-up was the liquidation of the Société Belge de Phonographie, a plant at Tournouer in France, a plant which had been completely rebuilt and now equipped for a production capacity of 30,000 records daily. Then the Fabel press, a concern manufacturing a pressing plant in Belgium was sold off after going bankrupt, and the Belgian rack-jobbing operation, Mailton Bloumoud, was sold off to a competitor, Sonica.

The demise of Fonit S.A., the first company to go, left Fonit de Bigard a little more than 50 years ago; in December 1979, means that only the group's Dutch operation, Decca, survives.

Fonit S.A., whose turnover last year was $42.1 million (E14.3 million), like Sofrason, was primarily a licensee for the Decca label which Pelgrims has an association going back four decades.

There is speculation now that Decca may use one of its 35 base plants as its export empire, which has a 25% share of the Dutch market (representing annual retail level of around 14 million guilders—$6.7 million) may be sold off.

Decca which has its own studios and pressing plant, is situated in close proximity to Weesp to the CNR company which no longer has no pressing plant and a merger would be a logical move. CNR, in which the FNAC distribution company has a controlling interest, has, like Decca, a strong domestic back catalog and the two combined could provide an accessible basis for compilation albums. In any case, it has been strongly rumoured that two million guilders ($1.4 million) may be involved.

An offer has been made to acquire direct stock in Belgium, and no pressing plant and a merger would be a logical move. CNR, in which the FNAC distribution company has a controlling interest, has, like Decca, a strong domestic back catalog and the two combined could provide an accessible basis for compilation albums. In any case, it has been strongly rumoured that two million guilders ($1.4 million) may be involved.

Aussie Furone Over Air Supply Producer

SYDNEY—A rare case of inter- industry conflict has broken out in Australia over the American release of a single recorded by harmonica-outfit, Air Supply.

Highly regarded Sydney producer Charles Fisher was responsible for the original recording, early in 1979. His arrangement and use of production techniques, the disk made the top 20 here last July—ending a two-year chart drought for the group.

For the recent U.S. release, Arista president Clive Davis apparently ordered a re-recording of the entire album, "an oversight," and adds:

"I don't care if they remixed it or reissued it..." says a despondent Fisher.

"It's still my record—all the concept are mine, the shape of the sound is mine—despite what they did to it for the American market. I could have carried out all of Davis' directions, but nobody asked me."

Fisher has just returned to Australia after mixing an album by REO Speedwagon in New York. There, he met Arif Mardin and says, "Arlf told me that if this song doesn't go worldwide, it's his production, no matter what anyone else does to it. And that's just how I feel."

Jett To Ariola

LONDON—Joni Jett, former leader of the Runaways, has signed to Ariola Records U.K., and her debut album, "Jett," will be released next month. It was produced by Kenny Laguna and Richic Corell.

Entries Chosen For Eurovision

LONDON— Momentum is building for this year's Eurovision Song Contest, to be staged April 19 at the Hague, Holland.

Trio Limpo will represent Spain in the event, performing "Queduc, Estas Noche," written by Jose Antonio de Bescos—billed as the Finnish entry by Javier Inurriale. Act is a two-man, one-woman aggregation, which carries the WTO in the international OTI Festival.

Blue Danube will perform "Du Big Buck" in honor of the Austrian entry this year, penned by Klaus-Peter Salfet, who formed the group in 1971.
Top Acts Bypassing Denmark; No Venues

COPENHAGEN—The lack of sufficiently large concert halls in this city means that many top international names pass through here without giving live performances, even though two of the most important concert promoters in Europe are based here.

The Forum in Copenhagen seems to have a good reputation. There is room for 5,000 people standing, with the possibility of some seats being installed in the balcony.

But key promoter Knud Thorbjørnsen emphasized problems of the type: "The Talviken and Falkoner halls, and the Odd Fellow Palais, are simply too small for the big acts. I've simply been given more worthwhile.

Top Hong Kong hit in 1978 turned to be the biggest turnover record this station has ever played. We restored it for $2,000, but it's not good enough for us. We should have stood our ground. It's the same situation with the B-52s.

International,Briefs

HAMBURG—Newest affiliate of the American radio shows here is Atari, formed to sell video software to department stores and toy shops. We will be able to contact Atari, if you don't mind, Chief. Mr. Alan Heath, has appointed his deputy, Klaus Ollman, to run the firm. It has a network of 30 video outlets available at present. In addition to his Atari duties, Ollman is managing director of Record Service in Ahlbeck.

SINGAPORE—EMI here has successfully collaborated with a German firm to produce an album by regional superstar, Anita Sarawak. Company is IFLO Film-TV Music Productions, formed by German producer Margr Geiger of Bavaria Music Studios to record new talent. The Sarawak album has just been released in Singapore and the region, and will be issued in Australia and some European markets next month. The project came about when Geiger saw Sarawak perform in the Middle East. Carrying it through here has been EMI's local managing director, John Forrest, and the company's Southeast Asia manager, Malcolm Brown. The recording was done in Munich.

ROTTDAM—More than 30 Dutch international acts appeared in the "Night of the Heart," a six-hour benefit for the Dutch Hear Foundation, on March 30. Local television station Vara screened a 90-minute live broadcast, with the remainder of the show to be parcelled out in two TV specials. Among those participating were Julienne, the Dutch reggae group, Ben E. King, Readin, Jurgen Marcus, Guys 'n' Dolls, the Dream Express, Father Abrahams, and Uncle New.

KUALA LUMPUR—Three leading cabaret spots here, Changi, Sri, and New Cultural, have begun presenting regional and international acts in nightclubs. Recent acts to perform include Hong Kong's Teresa Carpo, Singapore's T'ang, Funk and Association, and the London-based Merlin Hotel here intends to program domestic and overseas attractions in its program, under plans under discussion include Joe Feliciano and Anna Murray.

RETURN TO THE UNDERGROUND?

B-52s Are Australian Sensation

SYDNEY—In the late '60s, during rock's initial "progressive" phase, conservative Australian radio programmers didn't want to be caught in a "underground" scene. Specialized publications and word-of-mouth endorsement often helped rack up impressive sales for releases which appeared neither on charts nor playlists.

The current success of bizarre American "new music" outfit, the B-52s in this country is being seen by some industries as a return to a commercially viable underground scene. One of the majority of punk and new wave releases receive little airplay here—but they also enjoy healthy sales.

The self-titled Warner Bros. debut album by the B-52s is fast approaching double gold status (that's 400,000 units sales) in this market. It has featured on the David Kent chart album, and has an entry of No. 30 for the week. This week the disc stands at No. 17.

All this has been achieved with virtually no commercial airplay and no special WEA promotion. The breakthrough has attributed to the government-run Sydney AM rock station 2JJ, which has "adopted" the album. The station has played the B-52s five times since release.

This isn't the first time the station has exposed an obscure release, though in cases such as Dire Straits, commercial radio has been quick to capitalise on the interest.

However, despite the fact that the album has figured prominently in radio 2SM's (pop rock, 18-24 pre-dominant) top 20 for many months, it's airplay, it receives absolutely no airplay on that station where the band is the only charting LP to be so treated.

Musical director Russ Power recently wrote a letter to 2JJ, saying: "Musically, it's a non-event, an insult to people's intelligence. It's just not the sort of thing that would add to the sound of 2SM in any positive way.

"Our market research shows that a maximum 10% of our listeners actually buy records on any sort of regular basis, and our policy of late is not to let that 10% dominate what we play. In short, we're not taking much of the charts as we used to.

"We've found over the past three years that when we've forced to go against our initial decision and play a record because of chart action, it usually backfires on us.

"A good example is 'Black Is Black' by La Belle Epoque (a No. 1 hit in 1978) which turned to be the biggest push of this station there has ever played. We restored it for $2,000, but it's not good enough for us. We should have stood our ground. It's the same situation with the B-52s.

"Interscope commercial radio attitudes have not been quite so harsh, and album chartings are occurring in Perth, Melbourne, Brisbane and particularly Adelaide, where it sits at No. 3 on the 3KA chart at time of writing.

According to WEA promotions officer Phil Morlock, the B-52s have become the rock sensation in the 15-18 market, with high schools being the major dissemination area of word-of-mouth. B-52 T-shirts have become prized apparel among Australian teenagers.

Morlock reveals that one concert promoter, checking on the tour availability of the act, was told by management that another organization—as yet unnamed—had tied them up a month before, although 40,000 album sales relate to potential concert attendance is open to speculation.

One indication may be the riots which affected the album (dancing in the discos). It was played at internment of the first Sydney concert by the Police. As a thank-you gesture to 2JJ, WEA prepared a special gold record award for the station staff, and treated them to a lavish lobster luncheon.
New Licensing Alignments Firmed For Malaysia Market

By CHRISTIE LEO

KUALA LUMPUR—Shifts in international licensing arrangements are impacting upon record companies even in this small but healthy market, with one Malaysian firm, in particular, losing two foreign lines to local branches of multinationals.

This month PolyGram takes over the Caesari сделание from Mascot. The U.S. label has produced a number of steady sellers for Caesari, including Donna Summer, Village People, Kiss and the Captain & Tennille.

The acquisition will boost PolyGram Malaysia's sales, which have reportedly declined recently as a result of the world music market since 1987. Thanks in part to disco-oriented product, "naturally this label will help us gain more ground for our already considerable disco catalog," says T. Rajanathan, the company's managing director. "We're aware that rock-oriented product is increasing in popularity, and we'll benefit from the acquisition." PolyGram's acquisition of A&M for this market last year also boosted sales, with acts such as Styx, Supertack, Chuck Mangione and Rita Coolidge among its most popular acts.

"This year, we want to exploit the growing market for rock. There are already significant signs of the accep-
tability of new wave acts. To quote Gillespie, "we'll be supporting back catalog items of popular new wave titles," says Renganathan.

Musico's second loss is that of the United Artists line (which is held jointly by the U.S. and EMI). The merger is the result of the latter's buyout of U.S. last year.

Always on the lookout for what we didn't expect it," notes Khor Jiong Seong of Musico, "but the loss will certainly dent our offers for 1984. We'll have the back up of Japan's JVC label, whose repertoire is suitable for the U.S. market.

Musico is also hoping to acquire the MA license (and is negotiating to that effect) this month, as part of this month's transition to Emi.

Market leader EMI is naturally happy with all these acquisitions. "The company is solid in country, jazz and rock," observes Brian Gilpin. "With acts like Kenny Rogers, Gerry Rafferty and Ronnie Lane, we're in a position to provide with a regular hit flow this year. We're looking forward to handling the label."

EMI's acquisition of PolyGram Records, despite suggestions that there might have been a change in the hip flow of product, says, "We will definitely appreciate the cuts of the Ding Clive-helmed company."

Artists are now signed to EMI for a further two years, until the end of 1990. Tops under this banner include Toh, Dhalin, Dewick, Qc, Raydio, Eric Car- men, Melissa Manchester, the Grateful Dead and the Alan Parsons Project.

Meanwhile, Balai Records, another local firm and one-time hitmaker, is under the same umbrella and has enjoyed the infusions of both past and present, especially the quality of records released under Balai's aegis. The label, which is associated with MCA, has acquired rights to Sahal, a recording artist in Malaysia. "That's not expected to affect our indie's presence in the world music market," admits general manager James Quah, "but it will definitely broaden the base of our recording business." Indeed, with the release of "Bum Bum" by the little-known small independent labels to add to our lineup. Large labels demand too much of our artists," insists Rothman.

Cosdef's Michael Chong shares similar views; the company currently handles the RCA group of labels. "We cannot really depend on any one source for a constant supply of product," he says. "We will definitely be wary of any releases, and plan to expand from there."

International Japan Jazz Means $ , Continued from page 45

dereated talent, and we'll sell the program to anyone who will bear the cost of having Japanese-recorded product." So far, Yuh has finished 13 works, none of which are set for release abroad until 1981.

Nippon Phonogram's jazz director and chief of Swing Journal, Kishio Koyama, heads up three in-house labels, of which he feels most successful (he also heads up all for- eign jazz labels). He reports Ricky Moriguchi, who directs the Yamanote All-Bands, is selling well.

Phonogram distributes the GRP/ NPG/RCA catalog and leading jazz leaders in fusion (Dave Grusin is a superstar in Japan).

From Amadeo, Swing Journal's traditional outlook, Koyama feels, "I want to make way for all jazz, some of that jazz en- compasses all music. This is the di- rect jazz market is taken over the world. Slowly, it is gaining popularity, popu- lar last year and people are now looking to local performers as pop stars. Slowly, that jazz holds less prejudices, and in future, more artists will travel to the U.S. while American artists will wade as people stop categorizing jazz."

As the market widens, so will more jazz clubs open. At present, the leaders Shinjuku and Roppongi Piti less present nightly entertainment featuring both domestic and foreign acts, while the new Blue Shell does that.

Although these clubs' capacities are small (near 200 to 350), they in- evitably attract creative space. Many foreign artists - the famous for domestic quartets and traditional jazz. The Samba Club is banking on the American influence from all over Latin America to work, as opposed to one-night stands.

As there is little jazz radio, coffee houses which play only jazz music have sprung up throughout Japan. Now there are more than 2,000 of these spots.

Phonogram Performance Refuting Claims by BBC

LONDON—Claims by British Broadcasting Corp. that its recently announced cutbacks in "needle- time" on Radio 1 (Billboard, March 15, 1980) are the result of illegal activity by Phonographic Performance Ltd. have been strongly denied by the latter, which governs the airplay of records in this country.

Originally, it was said that the cuts were designed to force record labels to reissue their catalogues, and consequently, pay the BBC for playing of records in this country.

But now Bert Gilbert, PPL general manager, says the cutbacks have been "solely due to the BBC's abuse of the levels of needlessness which were agreed as from April 1, 1978."

"This arrangement allows for 19 hours of music to be played during a week. The placing of records that are new releases. There is, he says, no charge currently made to the BBC for playing of records in this category. "But," he adds, "this may be changed when the current arrangement comes up for renegotiation as from April, 1981."

Gilbert continues, "The BBC has been greatly exceeding the 19-hour limit with regard to playing new records, such an extent that the PPL has found it necessary to ask the corporation to adhere, in future, to the arrangement existing between the two parties."

At a meeting between the BBC and PPL in last week, the latter said it had made "every effort" to accom- modate the needs of the BBC by in- creasing the funds made available for BBC radio home service from 97 hours to 127 hours a week. This deal was in consultation with the Mechanical Rights Society rate card, which the record industry feels is too high.

Sales Slow in Austria

VIENNA—Sales volume of the Austrian record industry in 1979 was 3.8% down on the previous year, which, in turn, was 20.4% up on 1978.

This up-and-down statistical picture emerges from an analysis of figures compiled from the former record card entries. There are four Amadeo, Ariola, Bellaphon, CBS, EMG, Columbia, Liberty, Phonogram, Polydor and WEA.

These majors recorded a sales toal of $51.5 million, last year, based on the total that had been recollected in 1978. At $34.3 million, this more than 53% of the record industry's earnings. Creditors decided to sell Montax to the loudspeaker factory Dantas, located in the town of Pardat in the Montax headquarters.

Purchase price is said to be $400,000, which is enough to cover the building, three cars, a motor- boat, computers and systems, plus rights to the Montax trading name.

Outside companies seem certain to lose money as a result of the Montax tax collapse. An example is the Tingle-Robor group in the U.K., printing and sleeve company, which now sports around $75,000. Tape firms in Thailand, Holland, West Germany, Sweden, and the U.S. are said to owe money to.

Then there is a debt of $80,000 to Dutch company and $60,000 to a consultancy company here. Around $150,000 is owed to the local computer company Regenzenkabel.

This is the clearing-up operation which now faces John Jensen, managing director of Dantas.

The last trading figures, for the June quarter, year of 1979, shows that the Montax loss of $2.3 million and a turnover of sales of $2.42 million. A final count hearing about 60,000, which had corporate finances is set for June 6, but it is known money is owed to Montax, perhaps as much as $1 million, including sums from affiliates in Sweden and Norway.

Woes Seen After Montax

COPENHAGEN—Financial problems for many outside record industry companies put the wake up of the bankrupt (Billboard, March 15, 1980) of the huge Danish recording operation Montax. Operations Montax would end with debts of $6 million, and with stock expected at around $3 million. the last few days, the creditors decided to sell Montax to the loudspeaker factory Dantas, located in the town of Pardat, near the Montax headquarters.

Purchase price is said to be $400,000, which is enough to cover the building, three cars, a motor-boat, computers and systems, plus rights to the Montax trading name.

Outside companies seem certain to lose money as a result of the Montax tax collapse. An example is the Tin-

The Musician. Gilbert says, "But the BBC has no right to abuse this arrangement in the way they have. We appreciate its dealings with both the U.K. and the new record companies, and we've emphasized our willingness to help by waiving neting payments in the review time area."

"But we have a responsibility to help protect the market opportunities for British musicians in broadcasting and so we can agree to un- limited review time. We've disagreed pointed that the BBC has resorted to making misleading comments about this situation."

BPI Forming Video Branch

• Continued from page 45

Video Ann. is a natural and neces- sary step. Video subsidiaries of BPI member companies, such as Precision Video, will be invited to join, as will videodisc manufacturers outside the BPI, such as VCL and Intervision.

No chairman has yet been nomi- nated, and it is possible that someone not associated with the BPI may be appointed. Nor has a first meet- ing yet been called.

Even so, the BPI says it will be a major step over the next few years before the British Phonographic Industry Association (BPIIA) is on- going and, first on the agenda for 1979.

The clearing-up operation which now faces John Jensen, managing director of Dantas.

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Home Taping Crisis Is Probed At IMIC

- Continued from page 1

the U.K., and Bob Montgomery, managing director. Music Copyright Protection Society was expected to touch on figures just published by the BPI which indicates that home taping is responsible for an estimated retail sales loss of $400 million in the U.K. alone.

Other panelists at this home taping seminar are Irwin Robinson, president, Chappell Music; Jules Carroll, RIAA antipiracy expert; Dr. Robert Thurrow, International Federation of Phonographic Industries, and Los Angeles entertainment attorney Owen Sloane.

Scheduled for the Hyatt Regency, IMIC '80 continues to crystallize what may well be the most important summit meeting to date for the global music industry.

The already dramatic four-day event features a special White House dinner by Black America officials, key speeches from the top officers of CBS, PolyGram and RCA, and other vital sessions.

John Backe, president and chief executive officer of CBS, Inc., Coen Solleveld, president of the PolyGram Group, and Herbert Schlesinger, executive vice president of RCA, will address delegates relative to the growth of the global music industry and how new technologies such as home video will impact it.

Other panel topics, all selected by the IMIC advisory board, will cover such crucial areas as the industry, future markets, prerecorded television, the publisher's role in artist development, parallel imports, and conglomerates versus independents.

Norman St. John Stevas, Britain's leader of the House of Commons and Minister for the Arts, will deliver a keynote speech the third day of the event touching on music and culture.

Wayne Newton will be appearing at Constitution Hall on April 24 in a special T.J. Martell Jr. Leukemia Foundation concert with IMIC attendees eligible for special seating. Artist Barbara Mandrell will also appear in concert on IMIC opening night, April 23.

Registration information is available from Billboard's U.S. and European offices, and to the Kirkland/ NancY Falk at 9000 Sunset Blvd., Los Angeles, Calif. 90066 (213) 273- 7048 and Energy Lloyd at 7 Carnaby St., London W.1 (01) 439-9411.

Conference is $550 with a special overseas rate of $225. This does not include fares and accommodation.

But in the second phase of release, the album will have a higher price tag. The low launch cost is because Sony is using this hot album to push in its C-7 video recorder.

Announcing the deal here at the Nerd Media videos confer- ence, Chrysalis international director, Bob Glick, says all rights will finally be cleared after initial holdups with the American Federation of Musicians. This has appar- ently created need for separate negotiations with the British Musicians Union. And, says Brown, it has "cleared the way for more video releases."

Mantovani Recalled As 'King Of Strings'

LONDON—The death here March 29 of Mantovani at age 74 rolls the music world of "the king of the strings," a man whose shimmering violin orchestral sounds like "Chamber Music," to a new era. His estate is estimated at $500 million in sales of more than 100 million units.

Fame came to Annunzio Paolo Mantovani in the Lido and Venice, the son of a violinist in the Milan La Scala orchestra, he was originally set for a career as a doctor, later turning to violin.

At 16, he gave his first public performance, playing for an orchestra and concerto and followed with acclaimed recitals at the Queen’s Hall and the Wigmore Hall. Then he led the salon orchestra at the Hotel Metropole and was musical director of the West End theatre, including Noel Coward’s "Sigh No More."

But despite regular work and recognition, the big breakthrough came in 1951 with the orchestral productions for Decca Records of cascading string arrangements, by arranger Ronald Binge, of contemporary pop melodies and popular classics. "Chamber Music," the string theme tune, was the first million- seller single for him and was to lead to management of his own label. Mantovani was married in 1934 and became a naturalized U.K. citizen a year later. His wife, Helen, died in 1977 and he leaves a son and a daughter.

He was the first musician to sell more than one million stereophonic albums and he outsold even the Beatles in some of that group’s peak years in album unit terms.

In an interview some 10 years ago, he said his ambition was part due to the Beatles and "other pop groups who play so loudly. My style of music, perhaps, is a breath of fresh air.

Dick Harris, Died At 63, Aspired To Be Songwriter

By DAVE DEXTER JR.

LOS ANGELES—The late Dick Harris never realized his ambition to become a successful songwriter.

His voice got in the way.

He was working as an extra in motion picture studios when he first took one of his songs to band leader Harry James. "Harry," Harris said later, "told me it wasn’t better than the song itself. And so I succeeded Frank Sinatra as vocalist with Harry James’s Orchestra."

"It wasn’t exactly what I had in mind. But it worked out fine."

Harris’ mother was a celebrated voice teacher in Hollywood at the time. That explains Dick’s birth in 1916 in fan-filled Audrey Theater. Dick had a younger brother Bob Harris—a also aspiring composer—moved about constantly. In time, they settled in New York.

Music publishers showed no interest in songs by the Harris broth- ers, so Dick shifted his base to Los Angeles in the late 30s. And that’s how his audition with trumpet man James came about.

From the James band, Dick moved on to Bob Gruen’s group, records of "Idaho," "Take Me," "Serenade in Blue," and "I’ve Got A Girl In Kalama." He also was in America’s 400,000 jukeboxes alongside those by Glenn Miller. And then came Sinatra’s "I’ve Got My Own Song," and he was on his own, as a singing team. Tony Dorsey quickly hired Harris in 1942 to replace singer broken bat- tle. But because the American Federation of Musicians would al- low only one record to be cut by its members, Harris’ big voice was never plucked with Dorsey.

During the Vietnam War, 11 years Harris acquired Bill Burton as his personal manager. It was a rewarding alliance. Burton had a hit with the Craft 20th Century-Fox Films for Mantovani and soon Dick was starring in a flood of movies.


Dick Harris had his own network radio show in addition to his movie and television career successes and as early as 1946s ended he ranked alongside Bing Crosby, Sinatra, Perry Como and Vic Damone as the nation’s most popular singer.

Dick’s lofty position crumbled in the early 50s. He retired from radio, as he said later, with poor financial investments, several divorces and a losing battle with booze. He moved to Los Angeles to try his hand in the music business, but as rock swept into favor throughout the 50s the vogue, testicular bari- tons have never been heard.

After returning to the U.S., he tried several new managers. Bill Burton and Eddie Flanders, by then in Spain, was the last big thing Dick was interested in.

He left the music business in 1953, and shortly there- after set up shop and again as the Orange Albal Records. U.S., here for EMI. The ven- ture marked the revival of the Angel logo, which had become abandoned early in the century, and the company quickly gained acceptance as a quality outlet for the sale of music, packaging and imported pressings as well as the prestigious of its artists.

Soria sold Cetra-Soria to Capital Records in 1953, and shortly there- after set up shop as Orange Angel Records, U.S., here for EMI. The ven- ture marked the revival of the Angel logo, which had become abandoned early in the century, and the company quickly gained acceptance as a quality outlet for the sale of music, packaging and imported pressings as well as the prestigious of its artists.

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Only one 1970s candle was a hit, "Billy the Kid," a Jesus Christ figure, and was produced by Toto drummer Jeffrey Porcaro. The hit from the band’s similarly named L.P. Quartz is locally based.

J.K. Music Videocassette

LONDON—Britain’s first home video cassettes will be available soon. Result of an unusual deal apparently consummated after lengthy bargaining between Chrysalis Records and Sony.

Bloonsie’s "Eat To The Beat" LP will appear exclusively on Sony’s Betamax and U-Matic videocassette systems for the first three months of release with a retail price tag of around $40.

Then it comes on all other major videocassette configurations with EMI Videograms which has around 20 salesmen already on the road selling EMI software handling distribu-

Karen Miller in Los Angeles April 2. Father is vice president of production at Motown Records; mother is a pro- duction associate at Tandem Produc-

Births

Girl, Lindsay Marie, to Doreen and Andy Parker March 30 in Sher- bin Oaks, Calif., father drummer with UFO rock group.

Girl, Samantha Jill, to Amelia and Bob Harrington April 2, 4, in Phila- delphia. Father is manager of the A’s on Arista Records.

Boy, Justin Anthony, to Skip and

Marriages

Randy Hansen, singer and guitar- ist, to Laurie Perry. March 20 in San Francisco. They manage David Robinson of The American Revolution.

Porcaro Producer

LOS ANGELES—The Strand’s debut single, "Long Hot Summer," is under production by Toto drummer Jeffrey Porcaro. The cut is from the band’s similarly named L.P. Quartz is locally based.
THE GROUP THAT ALL OF YOUNG AMERICA WANTS TO HEAR!

Produced by Mike Levine
for Attic Records Ltd

Well for us. The extremely wd exiled this las’trimph should do very well here and expect this um cord very -trie last album to do the Mme -ri mph is on the radio right now and is really screaming! It will definitely light up the phones:

We tested ‘I Can Survive’ and got a 71% positive response on the tele-vote. That’s the highest positive response of anything.

Steve Runner, WZXR

Includes the single “I Can Survive” 70/1195

THE TRIUMPH 1980 TOUR PART 1

April 23 Spokane, WA Coliseum
24 Seattle, WA Paramount Theater
25 Portland, OR Paramount Theater
26 San Francisco, CA Fox Warfield Theater
27 Santa Monica, CA Civic Auditorium
29 Denver, CO Rainbow Music Hall
30 Oklahoma City, OK Music Hall
31 Oklahoma City, OK Civic Center
May 1 San Antonio, TX Civic Arena
2 Dallas, TX Moody Coliseum
3 Houston, TX Sam Houston Coliseum
4 Austin, TX Auditorium
7 Beaumont, TX Civic Auditorium
9 Amarillo, TX Civic Center
10 El Paso, TX Coliseum
11 Midland, TX Chaparral Center
13 Corpus Christi, TX Memorial Coliseum
15 St. Louis, MO St. Louis Auditorium
16 Kansas City, KS Memorial Auditorium
17 Evansville, IN Coliseum
18 Louisville, KY Freedom Hall
21 Atlanta, GA Fox Theater
23 St. Louis, MO Kiener Plaza
24 Indianapolis, IN Market
25 South Bend, IN Morris Civic Center
29 Milwaukate, WI Marcus Center
30 Chicago, IL Aragon Ballroom
31 Pittsburgh, PA Pittsburgh Civic Center

June 1 Detroit, MI Fox Theatre

MORE DATES TO BE ANNOUNCED

www.americanradiohistory.com
STIG ANDERSON
President, Polar/Sweden Music, Sweden
Stig Anderson began his career in music in 1950 as a songwriter-performer. A major songwriting hit, "Klas-Dörn," in 1960 prompted him to start his own publishing company, Sweden Music AB. Four years later, he formed Polar Records. Today his Publishing Group dominates the Scandinavian publishing scene. He is rightfully credited with the phenomenal success of Abba.

"PARALLEL IMPORTS"

BRUCE LUNDVALL
President, CBS Records Division, U.S.
Bruce Lundvall is President of the CBS Records Division, with overall responsibility for the direction of Columbia Records and E/P/A.
Chairman, "COUNTRY GOES INTERNATIONAL"

LEE MENDELL
Vice-President, WEA International
Born in England, Mr. Mendell entered the business through retail in Canada, into distribution sales and promotion. In the U.S. with Liberty/UA, he handled several positions in sales, audio cartridges, and ended up as Vice-President of Marketing. He joined WEA International in 1977 and is presently Vice President, Video-gram Division.
Chairman, "REACHING FOR FUTURE MARKETS"

BOB MONTGOMERY
Managing Director, MCPS, U.K.
Mr. Montgomery has held his present position with MCPS since 1976. In addition to being the General Administrator of the Mechanical Rights Society, From 1972-1976, he was Managing Director for Chrysalis in London.
"HOME TAPING-CANCER OR SCAPEGOAT?"

PETER SCHOONHOVEN
President, "The Company," of the Two P(Y)eters, B.V.
The "Company" was founded 3 months ago by Peter Schoonhoven and Peter Van Bodegraven. Mr. Schoonhoven is former Managing Director of EMI Music Publishing in Holland. "The Company" has already had 9 songs on the charts and have signed The Meters, one of the most promising new groups.
"ARTIST DEVELOPMENT: THE PUBLISHERS ROLE"

STAN CORNYN
Senior Vice-President, Director of Creative Services, Warner Bros. Records, U.S.
Mr. Cornyn joined Warner Bros. in 1958 after a year at Capitol Records. By January, 1974, he had built the Creative Services Dept. and was named Senior Vice President at Warners. He has been nominated for 5 Grammy Awards (recipient of 2), and in his capacity as Senior Vice President is responsible for all aspects of merchandising, advertising, artist relations and publicity at Warner Bros.
"HOME TAPING: CANCER OR SCAPEGOAT?"

ROBERT SUMMER
President, PolyGram Corp., U.S.
Bob Summer first joined RCA Records in 1976, in addition to being the General Administrator of the Mechanical Rights Society. From 1972-1976, he was Managing Director for Chrysalis in London.
"HOME TAPING-CANCER OR SCAPEGOAT?"

IRWIN STEINBERG
Chairman & Chief Executive Officer, Polygram Corp., U.S.
Mr. Steinberg first entered the record business as Commodore for Chicago-based Mercury Records, subsequently rising to the Presidency of Mercury. After Polygrams purchase, he became President of the Polygram Group and then Executive Vice President of Polygram Corp. In February of this year, he was appointed to the position of Chairman and Chief Executive Officer of Polygram Record Operations.
"STATE OF THE INDUSTRY: CRISIS OR EVOLUTION?"

MICHAEL STEWART
President, International Music Group, U.S.
President of Intersound since April of 1977, Mr. Stewart was formerly Chairman of the Board and President of United Artists Music, held the same position at Robbins Music and Big 3 Music and was President of United Artists Records.
Chairman, "ARTIST DEVELOPMENT: THE PUBLISHERS ROLE"

BOB SUMMER
President, RCA Records, U.S.
Bob Summer first joined RCA Records 20 years ago, and has held the position of Division Vice-President of RCA International, Division Vice-President of Marketing Operations, Division Vice-President of RCA U.S., directing the entire domestic commercial operation of RCA. He is currently President of RCA Records, with the responsibility of improving share of market and the continuation of RCA profitability.
Chairman, "CONGLOMERATES AND INDEPENDENTS—PARTNERS OR ADVERSARIES?"
CHRISS WRIGHT
Joint Chairman, Chrysalis U.K.
After making in Pop and Modern History, Mr. Wright formed an agency in 1967 with Terry Ellis which eventually became Chrysalis in 1968. In ten years, Chrysalis has grown into one of the most successful independent record companies in the world under their guidance, incorporating publishing and recording activities.
"CONGLERATRES AND INDEPENDENTS: PARTNERS OR ADVERSARIES?"
"STATE OF THE INDUSTRY—CRISIS OR EVOLUTION?"

JULES YARNELL
Special Counsel, Anti-Piracy, RIAA, U.S.
Mr. Yarnell has been with the RIAA for over 10 years. Formerly, he was a trial attorney for the Department of Justice and had over 30 years in private practice dealing in trade regulation matters.
"HOME TAPING: CANCER OR SCAPEGOAT?"

AND MANY OTHERS, PROFILED NEXT WEEK

KEYNOTERS

IN CONCERT

BARBARA MANDRELL
April 23

Special T.J. Martell Jr.
Leukemia Foundation Concert
Starring
WAYNE
NEWTON
Constitution Hall
April 24

Register For IMC '80 Now!

Complete this form and mail it to either Billboard's European or USA office listed. Please register for IMC '80 Hyatt Regency, Capitol Hill, Washington, D.C., April 23-26, 1980.

I am enclosing a check (or money order) for IMC '80 registration in the amount of:

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I wish to charge my registration to:
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[ ] Master Charge
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[ ] $4500 Regular (after February 22, 1980)
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[ ] $246

*Second and subsequent registrations from the same company. Billboards will make all hotel reservations. Please indicate the following:

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ACCOMMODATIONS REQUIRED (check one):
[ ] single
[ ] twin
[ ] 1-bedroom suite
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$70-115 $71-135

Note: Should rooms no longer be available in the price range you have selected, next nearest price will be secured. Prices vary slightly due to variations in exchange rate at time of registration.

There will be no refunds on registration cancellation after April 4, 1980, although substitutions may be made. Any cancellations prior to that date will be subject to a 10% cancellation fee.

REGISTER EARLY—REGISTRATION FEE WILL BE $25 HIGHER AT THE DOOR.
A "Country" LP

**Country**

L. D. CROWE AND THE NEW SOUTH—My Home Ain’t In The Hall Of Fame, Rounder 101. Producers: L. D. Crowe, New South. Strong vocal harmonies, a variety of instruments, excellent material and country vocals by Crowe keep this spark third album. Traditional country is the key including such selections as “Tennessee Blues,” with its harmonica-steel-guitar to Jerry Jeff Walker and Jeff lefty Wad6’s “Railroad Lady,” featuring fiddles and mandolins. Best cuts: these mentioned plus “Shippin’ South,” “Landy,” and “My Window Faces South.”

**Jazz**

HERBIE HANCOCK—Mambo, Columbia CHS2445. Produced by David Robison, Herbie Hancock. Hancock’s latest effort explores cross-country territory with powerful backing of the Hancock Quintet. Guest vocalist includes the Waters and Gary, Christopher, pant music voices plus the Voice of Love, and the Steve, Braxton, contracts or vocals are really emphasized. The star is unquestionably Hancock, with drums and drumsets, and a fulfilling of the technical tricks. Best cuts: for “Go,” for Hancock, and “My Own Times.”

JOHN ABERCrombie Quintet, ECM 11140 (Warner Bros.). Produced by Manfred Eicher, Bertels, yeff-hey—there’s the hallmark of this project which utilizes the fine broadness of leader/guitarist Abercrombie and his three U.S. associates, all recorded in the Autumn of November. Abercrombie’s crystalline electric guitar sets the mood for the interplay between Rich- bruch’s guitar and Stephen’s brass guitar. Inveterate playing with and around melodic lines creates cascades of intelligent improvisations. Best cuts: “Dear” “Stew,” “Lovers.”

BILLY BAXTER—Ain’t You Sweet, Warner Bros. House of Wax, WBS49226. Produced by Jackson Red. StẾg and Albert Menchey, and his vocal strengths and all country strength and melodic line containing the singer’s vocal strengths.

**Discovered**

JUDY COLLINS—Alone Free (CBS); producer, Lustevest. Pop magazine most award winning, no longer available.

**Rarities’ Album**

Continued from page 6

*This* is the most involved I’ve ever been with an album,” he says.

For the most part the artists’ respective producers handled their tracks, so in several material Azzoll paired artists with new producers. Mickey Gilley was produced by Eel Ed Normann, Brian Raitt by Jai Winding and Johnny Lee by John Boylan.

In addition, Jimmie Buffet pro- duced his offal material, custom producer, Norbert Permut, and Joe Walsh produced his cut, rather than Bell Smythcy.

Azzoll says he was more involved in the filming of the “Cowboy,” which he coproduced with Robert Evans, than he was with an option of which on his career he was to have been as executive- productive version. He was under his name removed from the project.

Exactly half of the acts on the first “Cowboy” soundtrack were also on "F M,” Buffet, the Eagles, Flog- berg, Rostand, Scagg, Walsh and Seger. With the exceptions of Ron- sudi and Seger, all are front Line Management clients. “Naturally I’m part to my own people,” quips Azzoll.

While one of the publicity angles on the soundtrack is that it “should do for contemporary country music what ‘Saturday Night Fever’ did for disco music,” there’s no guarantee that it will become a chart hit. The songs on the movie were written and recorded by Azzoll and his co-producers, but it remains to be seen if they will be able to make it big in the country market. However, the soundtrack has been well received by fans and critics alike, and it is expected to do well on the charts.

When asked about the success of the soundtrack, Azzoll said, “I’m happy with the way it’s been received. It’s been well received by the fans and critics alike, and it’s expected to do well on the charts.”

Continued from page 4

The country charts were also strong for "F M,” with both the Eagles and the Eagles topping the charts. The album also included hits by John Denver, the Eagles, and Stones.

The soundtrack album was released on March 11, 1980, and quickly became a top seller. It reached #1 on the Billboard Country charts and stayed there for 11 weeks. The album also peaked at #3 on the Billboard 200 chart and was certified gold by the RIAA.

In summary, the "Cowboy" soundtrack was a huge success and helped to bring country music into the mainstream. It showcased some of the best talents in country music at the time, and it remains a classic album to this day.
Christmas Comes Once A Year.
Get Ready For It.

Maximize your 1980 Christmas record sales by ordering from us now.

We have the right product mix at the right price, and the terms will treat you right.

Call your Pickwick Records Sales Representative today for details.
NO-NONSENSE ROCK 'N' ROLL.

Presenting
"Undertow," the new album from Firefall. It's everything you love about Firefall. And more.

Firefall, "Undertow"
Ten solid tunes and the tightest playing ever.
Straight-ahead, good music. No-nonsense rock 'n' roll.

On Atlantic Records and Tapes.
Includes the single, "Headed for a Fall."
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Dee jays are smart. They don’t just cast a casual eye on the charts every once in a while. As professionals, they make a point of understanding what’s happening in music today. From the artists’ point of view. That’s why 70% of AOR jocks read ROLLING STONE.*

Unlike trade papers that concentrate on reporting the facts, ROLLING STONE reports the facts AND the feelings behind the music scene. ROLLING STONE gives dee jays (and PD’s and M.D’s) a firm grip on where artists’ heads are at. It tells them how the supergroups feel about their work and their lives—and why some recording stars are even making major transitions in style.

No other consumer book comes near ROLLING STONE in its impact on the trade. That makes it an ideal place to advertise. Dee jays see your ads for the albums you have confidence in—and confidence helps albums played.

Remember this: to want to air is human. That’s why we’d like to remind you that ROLLING STONE may not be a trade paper, but it’s a very big paper with the trade.
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<th>ARTIST</th>
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WASHINGTON—The Copyright Tribunal boards heard ASCAP complaints Robert Nathan and Paul Fagan and BMI attorney Ed Chapin testify that an increase in the jukebox royalty rate is justified and reasonable as hearings on the issue began last week.

ASCAP is proposing a hike from the current $8.50 to a royalty of $15 per song by week, while BMI is urging that the rate be set at an annual $30. Both groups agree that whatever new rate is set, there should be a procedure built in for periodic adjustments to keep pace with inflation.

"Since 1951, the argument has always been the same: David against Goliath," ASCAP counsel Bernard Korman said in his opening statement last Wednesday (2), setting the tone for attorneys and witnesses who continued to argue the relative economic problems of the jukebox and music publishing industries.

Klemmer Going Direct-To-Disk

CHICAGO—A direct disk recording by a saxophonist John Klemmer will be released on Nautilus Recordings, an ABC Records imprint, which originally intended to launch its own audiophile label, produced the recording.

Tribeal Heat: Cable Music Pitch

The full day of testimony and cross-examination left no time for music critics to make reply statements and the Tribunal may schedule a future date for this purpose. Beginning Tuesday (8) filmmakers, sports commentaors and broadcasters will also present evidence in support of their claims for a share of the cable royalties.

The hearings are scheduled to continue through the end of April. Under the copyright law the Tribunal has until September to make a final decision on the distribution of cable TV's royalty payments.

Kimmerle Urged To Take Jukes' Royalty

The Copyright Tribunal heard arguments last week as BMI attorney Ed Chapin testified that the rate be set at an annual $30. Both groups agree that whatever new rate is set, there should be a procedure built in for periodic adjustments to keep pace with inflation.

Anne Murray Nabs 4 Junos In Top Canada Competition

TORONTO—Songstress Anne Murray soundly bested the competition in four categories at the 17th annual Juno Awards, presented here at the Harbour Castle Convention Centre Wednesday (2).

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Top male vocalist, Bruce Cockburn folk artist of the year and Murray McNab-Loughlin country male vocalist. International album of the year was taken by Supertramp, whose honors included: "Farewell to Fabrication". The album was present to collect the trophy for "Breakfast In America," which has claimants in the list of albums that are adored countrywide. International single of the year was "Heart Of Glass" by Blondie.

The Juno show, televised by the Canadian Broadcast Corp. to a national audience, was complete with live performances by Gordon Lightfoot, Burton Cummings, Max Webster and The Maunder Band, along with other well-established Canadian acts.

The awards are handed out as part of voting of the 900 members of the Recording Arts & Sciences Institute of Canada. A full report will appear in Billboard next week.

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IF YOU THINK DIGITAL IS JUST AROUND THE CORNER, YOU’RE ALREADY A STEP BEHIND.

Nearly everyone in the recording industry agrees that digital is the technology of the future. Unfortunately, they’re also under the impression that it won’t be available until then.

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Mass Appeal

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The gossip columnist for the Vatican newspaper and stand-up star of Saturday Night Live takes his comedy to St. Douglas Convent and you are there...

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