U.K. WEA Slices Catalog Prices

By PETER JONES

LONDON - In a move to stimulate a sluggish market and to blunt competition from parallel imports, WEA in the U.K. is cutting suggested retail prices on all catalog albums and tapes by about 20%.

The cuts, amounting to an equivalent of one pound sterling ($2.20) on recommended retail price, will also figure on new product three months after release. In the case of double albums and tapes the price reduction comes to 1.5 pounds.

This is part of a "new WEA pricing structure geared to today's market conditions," which in turn represents a corporate effort by the major to fight the imports battle by offering dealers cheaper home-made product.

Singles are up by roughly 10 cents a copy.

(Continued on page 80)

Stars a ‘Bonus’ For IMIC

WASHINGTON - The broad spectrum of music from Wayne Newton's MOR/pop offerings to Barbara Mandrell's country delights will be highlighted at this year's International Music Industry Conference at the Hyatt Regency here April 23-26.

Newton will present his Las Vegas show at Constitution Hall April 24 in a special T.J. Martell Jr. Leukemia Foundation concert.

Mandrell will treat registrants to her special brand of country music when she tops off IMIC's opening night festivities April 23. Her performance follows a welcoming cocktail reception.

An impressive array of social activities is planned, including a "spouse tour" April 25, 9 a.m.-4 p.m.

(Continued on page 86)

LP Pressing Prices Rise

By JOHN SIEPPEL

LOS ANGELES - An earlier predicted 2½-cent price boost of polyvinyl chloride is a major factor in elevating LP manufacturing prices from 50 to 56 cents each, dependent on the quantity ordered.

Major industry PVC suppliers like Ayerst Century, Tenneco, Borden and Lenahan announced increases ranging from 2½ to 5 cents per pound last week.

Lenahan announced the nickel hike but told suppliers it would be competitive.

The above-a-half-dollar LP price matches for the first time the introductory stereo LP manufacturing price of the mid-'50s, according to John Wagner, vice president of manufacturing at Allied Pressing here. Cal Roberts, CBS, Hugh

(Continued on page 86)

AM Stereo: Salvation Of Industry?

ASCAP AND BMI WIN IN COURT

CBS Confronts Licensing Claims

By IS MOROWITZ

NEW YORK - Retroactive claims totaling many millions of dollars are expected to be pressed against CBS Inc. by the major performing rights organizations following the unanimous decision by the U.S. Court of Appeals here that blanket music licensing of network television does not violate anti-trust laws.

The ruling by the court April 3 caps more than 10 years of litigation between CBS on one hand, and the American Society of Composers, Authors & Publishers and Broadcast Music Inc. on the other, which saw the case carried all the way to the Supreme Court.

While CBS is considering a further appeal, its options are considered few in view of the court's unambiguous rejection of the network's position. CBS, however, can ask.

(Continued on page 19)

Technology, Regulations Facing NAB

By DOUG HALL

LAS VEGAS - It's generally easy to spot the more than 6,500 radio broadcasters among the more than 20,000 attending the National Assn. of Broadcasters convention at the Convention Center here this week. They are the ones who look the most worried.

While everyone is concerned about the economy in general, radio people are particularly worried about the government relations and regulations.

It was only a month ago that representatives of the U.S. government were in Buenos Aires trying to run through new international regulations that would add a host of additional stations to the AM band by crowding stations closer together.

The shift from 10 kHz to 9 kHz spacing didn't go through, largely, some say, due to direct lobbying on the part of the NAB with other nations attending the District II meeting of the

(Continued on page 86)

Magnavox Wins FCC System OK

By JEAN CALLAHAN

WASHINGTON - Magnavox may soon be marketing AM stereo receivers, leaving its competitors out in the cold if the Federal Communications Commission has anything to do with it.

Noting that AM stereo will encourage more music formats on AM radio and even the competition with FM, FCC chairman Charles Ferris instructed his Broadcast Bureau staff Wednesday (9) to rewrite its proposal on AM stereo justifying Magnavox as the chosen system.

In an open Commission meeting, Ferris' motion passed over the objection of Commissioners Tyrone Brown and Anne Jones who argued that the marketplace, not a government agency, should make this kind of economic and engineering decision.

This rewriting will take at least a month. The new Broadcast Bureau proposal, in line with the majority wishes of the Commission, will

(Continued on page 40)
What has happened to Los Angeles, New York City, Canada, Australia and most of Europe must NOT CONTINUE!!!

But what can you do?

- Stay in your home.
- Do not—repeat NOT—turn on the radio.
- If you have relatives in known areas, forget them.
- Avoid record stores.

What are the DANGER SIGNS?

- Albums with bright YELLOW covers.
- Bouffant hairdos.
- ROCK LOBSTERS.

The B-52's "album" is soaring beyond ONE QUARTER OF A MILLION sales and "ROCK LOBSTER" looks like a hit single. The result can be CATASTROPHIC.

B-WARE THE B-52's

Produced by Chris Blackwell for Island Records, Inc. This warning presented by Warner Bros. Records & Tapes.
WASHINGTON--The parties involved in the copyright royalty dispute proceeded Thursday to begin May 6 at the Copyright Royalty Tribunal, which is expected to last for nine to 10 months.

The lengthy hearings are being held by the industry groups which will respond to each other's arguments with rebuttals by Monday.  In a joint filing, the American Guild of Authors & Composers & the Nashville Songwriters Assn. International present an "ec
tonic and sociological profile" of a typical songwriter drawn from a survey of their members. The survey, conducted by Rinfret Associates, a New York firm, tells "the classic story of an individual entrepreneur bucking the system and getting the short end of the stick," according to Pierre Ronnert. The National Music Publishers Assn. sub-

mits a report from Robert R. Nathan Associ-
est, of Washington which combines a histor-
ical study of the mechanical royalty rate with figures on the current economic status of the record industry to justify NMPA's claim that the mechanical rate should be set at 6% of the suggested retail list price of records.

The Recording Industry Assn. of America offers the results of two surveys made by the Cambridge Research Institute of Cambridge, Mass. One survey documents record companies profits and finances and operations for the period 1977 through 1979.

The second details what mechanical royalty rates were paid on approximately 5,000 songs released in 1978. RIAA also files an economic study of record prices and terms based on information gathered by CBS Rec-
ords and an album content and tune length study compiled from Billboard charts.

The Rinfret report, commissioned by AGAC and the Nashville Songwriters group, suggests that a majority of American song-
writers earn less than $1,000 annually that many receive little or no income from mechan-
ical royalties which, when paid, often take as long as six months.

Roughly 1,000 authors and composers, ap-
proximately 25% of the combined two organiza-
tions' membership, responded to the Rinfret survey. The data is hailed as "unique" by its collectors who say that the U.S. Bureau of Lab-

orate has done no such study and "is a pro-

gression and owes parasite of information on songwriters' economic conditions.

The report states that the impact of infla-
tion on the mechanical royalty rate and con-
cludes that a new rate should be set at 8% of the suggested retail price.

NMPA's research argues that record sales for 1979 to 1973 almost doubled and that record companies are able to generate increased sales for the 80's. The report calls the current

(Continued on page 88)

Beautiful Is Winner In 14
U.S. Markets

NEW YORK--Beautiful music continues as the top format in the top 14 U.S. markets with an even larger audience than it had a year ago.

An exclusive Billboard analysis of the Arbitron Ratings reports for January/February shows that a total of 1,419,000 estimated listeners tuned into that format in any average quarter hour during the weeks of the winter measurement period.

The markets analyzed include Baltimore, Boston, Cleveland, Detroit, Houston-Galveston, Los Angeles, New York, Phila-
delphia, San Diego, San Francisco, San Jose and Washington, D.C.

One trend noted in the format playing contemporary and rock music contemporary, Top 40, AOR and progressive rock this category comes out on top with 2,602,500 listeners.

Just by itself, contemporary, or adult contemporary as it so often is known, is in second place behind beautiful music with 1,338,400 esti-
mated listeners. Urban, the next most popular format, came in with 1,286,000 estimated listeners a year ago.

The third most popular format is

WABC-AM Has
A New Problem

NEW YORK--WABC-AM, the once dominant contemporary station in this market, has been pin-
ing its hopes for a recovery on new operations director Al Brady, but general manager Artie Alansey has decided to look now elsewhere for help.

Brady, who had replaced Glenn Morgan in October (Morgan is now with Mutual)--see separate story on page 33, resigned Thursday (10) for personal reasons.

Brady, who joined ABC last April as program director of WRQX-FM Washington, was moved into the New York position with the hope that he could rebuild a sharply eroded audience.

The station has been declining in Arbitron ratings for some time. Its share of listeners in the January/ February Arbitron stood at 4.6 down from the 7.1 share it enjoyed a year ago.

Brady may have halved this de-
cline since the January-February figure is virtually unchanged from the fall share. If he did have a pos-

(Continued on page 16)

Mechanical Rate Boost
Gains Many
Supporters

Groups Offers Studies
From Consulting Firms

By JEAN CALLAHAN

MADNESS REIGNS--More than 400 fans jam into the Village News clothing store in Los Angeles' Westwood area to see Sir group Madness combine its "nitty sound" with the latest in natty attire.

Black Acts Skip Old Process, Hop Up Pop LP Chart

By PAUL GREIN

LOS ANGELES--It's been long
assumed that, with the exception of a handful of acts, a black artist had to go through a definite two-
step process before achieving big success on the pop charts. Now it appears that a third step is needed to first hit the top of the soul chart with a single and then be-

(Continued on page 16)

CBS Launches $5.98
Price For Selected
New Artists Albums

This story prepared by
Roman Kozak in New York and John Sippel in Los Angeles

NEW YORK--CBS has officially unveiled its new $5.98 list price pro-
gram on new artists. As first reported (Billboard, Feb. 23, 1980), CBS will re-
lease selected product by new artists at the $5.98 list price, with the price of an LP to be raised to $7.98 should it prove successful.

The program begins Monday (14) and will be initially available in LPs by Far Cry, Cliff Carter, Tommy Tuone and Leah Kunkel. It is ex-
pected that about 50 LPs will be re-
leased under the program each year. As a special promotion, the first week will carry an "N" prefix. That prefix will be removed if and when the LP's price is raised to $7.98. Two weeks before that, accounts will be given notice for a single shot buy-in.

This price is 100% ex-
changeable."N" product returns do not affect the 20% exchange allow-
ance. All billing on "N" product will be based on the above established credit lines. All initial orders carry 120-day dating. All initial orders, too, are exempt from pick-and-pack charges and minimum order requirements.

The program allows a min-
imum specified quantity of each new "N" release, a 10% additional discount is carried on the opening order and that order can sign up for one of the following repertoire cate-
gories: pop, A/C, rock and country, and A/B.

To earn the 10% discount, ac-
counts will have to take every release, for every category for which they have signed.

To qualify for the discount, sources say, one-week, stops and multiple store must order at least 50 combinations, while single dealers need to buy three.

Early enthusiastic reaction from U.S. retailers indicates the generous CBS $5.98 program will be mimicked by other labels trying to break new tal-

(Continued on page 88)
**VEGAS MUSICIANS OR NEW HOTEL CONTRACT**

BY HANFORD SEARL

LAS VEGAS—Musicians Local 369 voted approval of a new contract Friday (11)—after a 362 to 235 margin—becoming the first major labor union to settle contract differences with 15 major Strip hotels.

The 21,000-member hotel union approved the new four-year contract during balloting late Thursday and early Friday.

According to Mark Massaggi, the Locals president, plans proceeded for contract negotiations after a 12,000 member union signed a letter of understanding with the Nevada Resort Assoc., agreeing to incorporate a controversial no-strike clause ultimately approved by the Culinary union.

The same letter also would grant musicians any favorable economic concessions granted to the 25,000-member Culinary force beyond those already proposed.

The new yearly benefits include a 41/2% wage hike over the next four years, which will be equal to the other trade union wage increases.

The 1,200-member International Alliance of Theatrical and Stage Employees Local 590, which signed a similar letter of intent and was expected to vote on the latest proposal.

Negotiations are continuing with the Culinary Union, Bartenders Local 165, Teamsters Local 959, Operating Engineers Local 501 and Carpenters Local 1789.

For more information, contact....

**GOOD GOLD—Members of Mercury's Con Funk Shun receive their gold LP for "Candy" at PIPs in Beverly Hills. That's Michael Cooper, Paul Harrell, Carl Martin, Felton Pilate II and Bill Haywood, Mercury's rab promotion vice president.**

**NEW YORK—New York Assemblyman Peter M. Sullivan has introduced two bills designed to establish guidelines to insure safety at concerts within the state. He joins Assemblyman Ed Lehrer who recently introduced a bill with similar intent (Billboard, March 29, 1980).**

Sullivan's first proposed bill, Senate Bill 9207, is an act intended to amend the general law in business in relation to ticket sales to certain live entertainment events. The purpose of the bill would be to ban general admission of festival seating at certain live entertainment events involving audiences of 3,000 or more persons.

According to a supporting memorandum, a summary of its specific provisions are:

“All live entertainment events, defined as described by those the main principal of any one of the audience members is to view the performing person or persons, with possible audiences of 3,000 or more persons, must have ticket sales with each individual ticket clearly and understandably marked and corresponding to one specific seat in the facility where the event is held.

“Facility is defined as any building or structure wholly enclosed to the extent that walls surround the enclosed area on all sides. “Dances are excluded from this legislation.”

**IN N.Y. LEGISLATURE**

**2 More Bills For Concerts’ Safety**

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**SCRAMBLED FEET FOR DRG ALBUM**

**NEW YORK—DRG Records is marketing the cast album of "Scrambled Feet," the musical currently featuring the Broadway version of "A Day In Hollywood/A Night In The Ukraine," which opened here May 1. Another release from the label is the soundtrack to "La Menace," with a score written, arranged and performed by Gerry Mulligan. Dave Grusin is also a featured artist on the track.**

**WALK’L IS CHosen**

**NEW YORK—"I Don’t Want To Walk Without You," the standard which is Barry Manilow’s new Arist vocalist, has been selected as the March of Dimes song of the year.**
THE NEW 3 TRACK SINGLE FROM PAUL McCARTNEY

PAUL McCARTNEY

TRACK 1
COMING UP
TRACK 2
COMING UP/LIVE VERSION
TRACK 3
LUNCH BOX/ODD SOX

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

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"Columbia" is a trademark of CBS Inc.
Chicago Mayor Is Tagged In a Lyric

By ALAN PENCHANSKY

CHICAGO—There’s a new set of lyrics for the Jefferson Starship hit “Jane.” On the new version, created by a top Chicago-deejay, the song refers to the turbulent political career of Chicago’s Mayor Jane Byrne.

Author of the revised work is John Records Landecker, WLS-AM afternoon deejay. RCA Records is planning to issue Landecker’s version of the song, which was recorded using the Starship’s original instrumental tracks.

Both the group and RCA gave approval for the remake, which was cut at Dallas’ TM studios. The song has been airing for almost a month on WLS and is on the station’s regular play rotation.

Landecker’s lyrics describe the topsy turvy political life of the dis- taff city boss. “The basic theme of it is that people regardless of how many trials and tribulations they go through usually land on their feet,” explains the deejay.

WLS is the market’s top rated AM music station. Landecker, who has been with the station eight years, cut a parody record in which he imitated former Mayor Nixon five years ago.

The new record is not a parody, says Landecker, who also declines to label it a “novelty record.”

“I would describe it as a social commentary,” he explains.

Landecker says RCA is planning to issue the record within a few weeks. Proceeds from the sale will be donated to a charity, preferably one that Mayor Byrne herself will specify.

BIGGEST R&B SHOW IN THE HISTORY OF PHOENIX

WR

THE GAP BAND

3/22/80 $85,877

VETERAN’S COLISEUM

WHAT A WEEKEND!

WR

THE GAP BAND

3/21/80 $74,114

OAKLAND COLISEUM

WR

THE GAP BAND

3/23/80 $76,656

DENVER COLISEUM

March 27th-April 22nd

Britain, Holland, Germany

with BLOOD, SWEAT & TEARS

May 2nd

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Agency: Regency Artists

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Los Angeles, CA 90069

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FOR A COPY OF THE R&B ROADSHOW ALBUM, PLEASE CONTACT: RCA Records (RCA Camden)/P.O. Box 1510/Nashville, Tennessee 37202/Telephone: 615-383-2000

General News

NEW YORK Strike & Weather Nuisance

NEW YORK—As the New York City transit strike completed its second week, tempers grew shorter and business declined; the transit industry got no better as all of the city’s commerce was slowed by the walkout of bus and subway workers.

In addition, bad weather and a traditional slowdown in retail sales just before income tax deadline time also cut sales.

“This is historically the worse time,” says Ben Karl, head of the King Karl Records chain. “And then we had the terrible rains Wednesday & Saturday. So we had some weak days. But this weekend is going to decide it.

In terms of live entertainment, club operators say business has not been as bad as they had feared. They say that business they have lost from commuters coming out of the city has often been made up by people in neighborhood looking for entertain- ment close to home.

“We’re finally getting the uptown crowd, so we are not hurting at all,” says a spokesman for the Harrah rock disco on the Upper West Side. “As for the downtown crowd, they double up in cabs and get here anyway. Business is not bad.”

Record Releases Drop 5% in 1979

NEW YORK—New releases of singles and albums in the U.S. in 1979 dropped by about 5% from 1978’s figures, according to a survey prepared by the Recording Industry Assn. of America. Singles were up, and LPs were down.

The survey found that the U.S. recording industry released 3,500 new singles last year, including more than 500 12-inch singles, for an overall increase of nearly 8% from 1978’s 3,110.

The 3,600 LPs released last year was 14% less than 1978, the RIAA survey states, when LP releases hit the 4,170 mark.

In tape configurations the industry released an estimated 3,025 prerecorded cassette titles, mostly counterparts of LPs, slightly below 1978’s figure of 3,050.

In the 8-track category the number of releases dropped from 2,450 in 1978 to 2,075 in 1979 for a 15% loss.

The ratio in tape continues to shift, according to the RIAA, with cassettes representing 51% of LP titles in 1979, up from 43% in 1978; 78’s, down from 58%.

For the Record

LOS ANGELES—Neshi Erte- gun, president WEA International, is still on the Warner Communications music division executive committee. The story that appeared last week on David Geffen’s new label inadvertently omitted Ertegun’s name from the committee, giving the impression he was no longer on the WCI body.

5 Cash TV Guests

LOS ANGELES—Kris Kristoffer- son, Waylon Jennings, Larry Gatlin, Carl Perkins and Tom T. Hall are guest stars on “Johnny Cash—First 25 Years” airing on CBS-TV May 8. The 90-minute show is Cash’s silver anniversary special.

FOR A COPY OF THE R&B ROADSHOW BOOKLET, PLEASE CONTACT: R&B Roadshow/6341 Marquette Ave./Minneapolis, Minnesota 55410/Telephone: 612-724-0253

FOR A COPY OF THE R&B ROADSHOW ALBUM, PLEASE CONTACT: RCA Records (RCA Camden)/P.O. Box 1510/Nashville, Tennessee 37202/Telephone: 615-383-2000

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FOR A COPY OF THE R&B ROADSHOW PRESS RELEASES, PLEASE CONTACT: R&B Roadshow/6341 Marquette Ave./Minneapolis, Minnesota 55410/Telephone: 612-724-0253
Anne Murray
her new album
Somebody's Waiting
Produced by Jim Ed Norman
Contains “Lucky Me”
NEW YORK—Album covers by best selling acts and lyrics to hit songs will appear on miniature "Chu-Bops" bubblegum packages in the most ambitious product launch ever by the 40-year-old Amurilo Products Co., a division of the Wm. Wrigley Co.

A novel feature of the 2-inch by 2-inch "miniature album collection," to debut in June with eight "albums," is that the bubblegum itself is in the form of a record, a process that represents a $1 million investment by Amurilo in new machinery. Amurilo is presently test-marketing a 35 cent price for each miniature.

As of April 1, licensing agreements had been signed with CBS, Atlantic, Chrysalis and Island. Contracts in the process of being negotiated include deals with RCA and Arista, while discussions are being held with Warner Bros. Records.

Interestingly, both label and music publishing arrangements are being negotiated by Album Graphics Inc., producers of the packages and displays for Amurilo, according to Gary Mankoff, former vice president of administration/finance for Infinity Records, who is a consultant to Album Graphics.

Under the contract between the individual label and Amurilo, the gum manufacturer is granted exclusive use of the LP cover art in miniature for confectionery product purposes. All deals negotiated with labels include a royalty payment, while publisher contracts call for a flat payment, Mankoff declares.

Album Graphics is also responsible for the marketing and distribution of the product through music distribution channels. Presently, seven miniatures are set for the June debut, all deliberately chosen to reflect widespread pop music leaders. They include Billy Joel's "Glass Houses" (Columbia), "Robert Palmer" (Island), "Dancin' in the Dark" (CBS) by the Spinners (Atlantic), "Journey" (CBS), "Get The Knack" (Capitol), "Head Games" by Foreigner (Atlantic), "Voulez Vous" by ABBA, and "We Will Rock You" by Queen.

An eighth selection, Blondie's "Parallel Lines" (Chrysalis), has been with-held to allow the release of a later date. Meanwhile, a new album selection is in the works.

Mankoff says that eight new albums will be selected every two months with a total of 48 over a year's time. He indicates that past selections may be based on "landmark" status of the product.

Other in-the-poles possibilities include the use of the miniatures as a giveaway within their regular album contracts.

Mankoff explains that the acquisition and selection of the miniatures is in reaction process: meetings with labels to secure an agreement with Amurilo, the selection of product with clearance from artists and graphic designer/illustrator, and securing lyric licensing agreements.

"The label owns cover rights in most instances, but consultation and participation by both parties is an important factor," Mankoff says.

A.G. Atwater, former vice president of advertising for Wrigley and newly named president of Amurilo, declares: "We see miniature bubblegum as an instrument of merchandising potential in recorded music. Our willingness to commit our promotional and merchandising machinery to the project is indicative of this belief."

As a further correlation between bubblegum and records, "Chu-Bops" will be displayed in a miniature counter-top album rack which holds a total of 46 miniatures albums.

The inside of the gatefold cover will also be used to market ancillary products, such as a collector's display album and record company promotional material.

Soon after the introduction of the product in the U.S., Canada, and Mexico, Wrigley's international operations will begin seeking agreements to market "Chu-Bops" abroad.

ON RHYTHM SESSIONS

"I do my basic rundown on the rhythm date. The guys are really coolin' and the groove is there and everything. I come in and take a listen to what kinds of sounds I have. But if that sound is not there, then I don't record until the sound is right. There may be some other producers who would just go with the flow. 'If it's groovin', hey, you know, we'll save it in the mix.' But I've attempted to save things in the mix. It doesn't happen. It has to be on tape."

ON TAPE

"I don't know much about the characteristically, physically, of what tape is made of. I'm not too much into that—the chemistry involved. However, after spending six years at Motown—they had many, many rules and regulations. Now, one is that we always use Scotch Tape. When I ventured off into the world of independent producing, out of habit, and not wanting to change a good thing, I went right back to the same tape, which was 250. And I was then approached by other engineers telling me that if you switched, you could increase your performances here—you know, the bottom end, so forth and so on. And I didn't stray away and I didn't try cutting other projects on different types of tape. And the bottom line is that I came back to Scotch, I can't say that I noticed the difference of, you know, 3 dB and the low end with Scotch, and the other one gave me a dB-and-a-half. I can't say that. I only go with my ears, which tell me that my home is with Scotch Tape."
You've heard of the "out-of-the-box" smash? Tommy Tutone smashed before there was a box.


KROQ played the pre-release cassette. KMET was close behind. Then WXFM, KEZY, KZEW, KILT, KLJB, KSHE, KLOS, WRAS, WHFS, WYYS, KSMB, KWFN, KSJO, KZAP, KZEL and WZXR. All before the record shipped. Looks like if you wanna be first on Tommy Tutone, you gotta stand in line.

And when leader Tommy Heath went live on the air ("play the record... and if anyone gives you any trouble, they're going to have to deal with me"), that sealed it. It's Tutone to the max on WBCN, WMMS, KFML, KAWY, KILO, KBCO, WOUR, WCCC, WZZQ, KRST, WLIR, WBAB, WCOZ, WGVL, WBLM and KUPD.

The orders from retailers are coming in like you wouldn't believe. We've never seen anything like it. But then, we've never heard anything quite like Tommy Tutone.

TOMMY TUTONE


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

Produced by Ed E. Thacker for Opus. Management: Paul Cheslow, Santa Monica, CA.
Sony Budgeting $200 Million For Plant Facilities

CHICAGO—Sony will spend $200 million on new facilities in 1980, 1981 and 1982, a 50% increase from the annual average of the past three years, according to Akio Morita, chairman and chief executive officer of Sony Corp.

Morita, in a talk before the Investment Analysis Society of Chicago on April 3, indicated that the investments will be made primarily to increase video products, magnetic tape and semiconductor device capacity.

Sony’s red outlook, also, which have been increasing and amounted to almost 6% of consolidated net sales in fiscal 1979, will emphasize semiconductor technology, Morita emphasized, because “the future of video, audio and other related fields will depend upon semiconductors and digital technology.”

Sony will also be paying more attention to nonconsumer electronics markets, added the chairman, such as business machines and non-consumer video products, while production facilities outside of Japan will be expanded. (Continued on page 66)

Financial

22% GAIN OVER ’79
Quarter Profits Up
At CBS Records

NEW YORK—The CBS Records Group has rebounded from last year’s slowdown by posting a 22% revenue gain for the first quarter of 1980 in comparison with 1979’s first quarter.

“Records Group’s profits improved significantly from the comparable quarter in 1979 and established a new first quarter high passing the previous high in 1978 by a slight margin,” CBS says. “Although record pressing profits still lagged due to slow demand, label profits rebounded and foreign results continued strong despite increased exchange losses.

The company does not break down Record Group revenues and profits in its quarterly reports. Overall, however, CBS Inc. reached a first quarter high in revenues, but first quarter net income and earnings per share declined.

Data Packaging Profit Sag

NEW YORK—Data Packaging Corp., the Massachusetts-based manufacturer of cassettes and 8-track cartridges as well as other plastic equipment, reports a gain in net sales during the first quarter ended March 31, and a drop in net earnings for the same period.

Sales totaled $8.9 million for first quarter fiscal 1980, compared with $7.8 million in the same period in 1979. Net earnings totaled $390,000 or 23 cents per share in the first quarter compared with $480,000 or 29 cents per share in the past year, a factor attributed to Data Packaging’s sale of its investment in Family Products Inc. in September 1979.

Pre-tax profits decreased from $740,000 in first quarter fiscal 1979 to $670,000 in fiscal 1980 because of reduced profit margins and increased selling and administrative expenses.

ElectroSound Boosting Its Earnings

NEW YORK—The ElectroSound Group Inc. reports higher earnings on reduced sales for the nine-month period ended Feb. 29, 1980, compared with the same period last fiscal year.

Net earnings for the nine months this year were $1.9 million or $1.55 per share, a 15% increase over the year ago period. Earnings were $1.74 or $1.31 per share.

Sales for the three months ended March 31, were $28.9 million, down 7% from the $31.1 million of last year.

Company officials say the increase in earnings was not due to increased sales volume, but to a sharpening of the company’s focus on higher margin products, an increase in the sales of its subsidiary, Commercial Vending Company, and improved cost controls.

The company reports its earnings on a fiscal year ending September 30, and for the nine-month period ending March 31.

U.K. CBS Paring Dealer Margin 3%

LONDON—CBS Records here is the latest major to cut its dealer margins, this time from 30% to 25%, thus lining itself up with big name rivals Polydor, WEA and Phonogram.

Dealer price on tapes in the full price is down 12 pence (around 26 cents) with corresponding decreases in other series and cassettes to be included for the first time in the company’s 5% return plan to dealers.

But dealer price of CBS/Epic and GTO albums and tapes is being frozen at current levels, reducing the dealer margins to 30%. Singles go up to four pence on existing dealer price.

David Bensinger, managing director: “We are reducing dealer margins because it is right in the mood of the 1980s for our company. We’re not just following others.”

For the Record

LOS ANGELES—Maurice Warkins, Dee Murray, Leonard O. Smith and Genevieve Edwards are joining the American Recording Co. (ARC), now 20th Century Fox Records.
It's all been said.
Shattering every myth. The Clash. "London Calling." Featuring the Top-40 smash "Train in Vain (Stand by Me)."
On Epic Records and Tapes.
Produced by Guy Stevens.
Buy it once. Enjoy it a lifetime. Recorded music is your best entertainment value.

"Epic" is a trademark of CBS Inc. ©1980 CBS Inc.
WE ARE PROUD TO WELCOME DREAMLAND RECORDS TO THE RSO FAMILY.
CONSENTING ADULTS
MICHAEL DES BARRES
NERVUS REX
HOLLY PENFIELD
SHANDI
SPIDER
SUZI QUATRO

Our first release—
SPIDER
April 16

(Happy Birthday Robert from Nicky & Mike.)

WE'RE PROUD TO BE PART OF THE RSO FAMILY
Injunction Granted
CBS Vs. U.K. Firm

NEW YORK - CBS Inc. has been granted a permanent injunction in London against Dacrop, Ltd., a British direct marketing company, and one of its directors, for copyright infringement.

The Chancellor's division of Britain's High Court of Justice declared that Ross To Bob Hope,

ROSS TO BOB HOPE

makes Ross To Bob Hope one of the most successful 3-day television appearances and one of the most unique foreign engagements ever. We have been in business for over 30 years.

WE HAVE EVERYTHING-ALL THE TIME-INCLUDING ALL MAJOR AND OVER 1,000 DIFFERENT MINOR LABELS.

IF YOU DON'T KNOW ABOUT US, IT'S TIME YOU DID!

ATTENTION!!!
ALL RECORD DEALERS EVERYWHERE!
WE ARE HERE 365 DAYS A YEAR TO SERVE YOU-BY PHONE, TELEX OR IN PERSON
9:00 AM TO 9:00 PM Daily & Sat.
11:00 AM TO 8:00 PM Sunday & Holidays
We have been in this business for over 30 years.
NO ONE IN THE WORLD CAN MATCH OUR INVENTORY... WE HAVE EVERYTHING-ALL THE TIME-INCLUDING ALL MAJOR AND OVER 1,000 DIFFERENT MINOR LABELS.

WE WILL NOT BE UNDERSOLD
ALL LP's & TAPES

598
$4.00
$7.99
$4.60
$9.99
$5.25

We have a complete selection of Digital, Superdisc and Direct-To-Disc of every known label.

NOTICE TO OUR FOREIGN CUSTOMERS
We can prepare a Pro-forma invoice for you upon which you can make funds available to us on the amount of the invoice. We can ship by C.O.D.-Sight Draft—Letter of Credit. Should you desire any further information or assistance, please feel free to contact us.

ATT: New Accounts—Send 10% deposit with your first order.

Reggae Film Fest

CHICAGO-Music films exploring the world of reggae will be screened here in a three-day festival Friday-Sunday (18-20). Films are being presented at the DuSable Museum by production company Kapsil Group, including the first U.S. showing of the documentary "Dread Beat & Blood," with reggae poet Linwood "Linjah" Linton.

Other films are "Heartland Reggae," "Rasta Rock Reggae," "Dakota," "Reggae," "Kashafa Vibes," "Black Brittanica" and the class "The Harder They Come."
Darío Soria
(1912-1980)

"There is sweet music here that softer falls,
Than petals from blown roses on the grass,
Music that gentler on the spirit lies,
Than tis'd eyelids upon tis'd eyes;
Music that brings sweet sleep down from the blissful skies..."

Alfred, Lord Tennyson

Bhaskar Menon and Angel Records
join in a requiem of gratitude & affection...
Thank you, Darío, for sweet music...
SPECIAL ANNOUNCEMENT

Highlight Productions of Los Angeles has appointed Sessions Records, Inc., as exclusive agent for the licensing of masters by the following artists:

SHANGRI LAS 1910 FRUITGUM CO.
THE LOVIN' SPOONFUL OHIO EXPRESS
LEMON PIPERS DIXIE CUPS
JELLY BEANS BOBBY BLOOM
AD LIBS SOPWITH CAMEL
RUPERT HOLMES

This repertoire is particularly suitable for mail order and direct sales catalogue packages.

All interested parties inquire to:
Richard Blasé
Sessions Records, Inc.
339 Lamp Post Circle
Simi Valley, Calif. 93065
(213) 884-5636
(805) 522-3831

L.A. Publishers Start Seminars

LOS ANGELES—The Organization of Creative Music Publishers will hold the first in a projected series of seminars Thursday (17) in the lower level conference room at CBS Records, 1801 Century Park West.

Speaking on the topic “Rudiments of Creative Music Publishing” will be Barbara Brinnow, vice president of contract and copyright administration, 20th Century Music; Carol Casanno, general professional manager, April Blackwood Music; and Even Medov, vice president, business affairs, Almo/Irving Music.

Altman-Greenberg Form a Rep Firm

NEW YORK—Two music publishing veterans have formed an independent representation firm in New York.

At Altman and Stu Greenberg will work with writers and for individual writers for placement of material on recordings. The firm, Altman & Greenberg, is located at 1650 Broadway.

Greenberg says in some instances the company will receive a percentage of copyright ownership as a result of obtaining a recording of the material through its efforts.

Greenberg was associated with United Artists Music in New York over the past decade, while Altman formerly ran Elton John’s Rocket Music and was associated with Sippel Music, among other music publishing affiliations.

Blue Gem Suing Vocalist, Dreamland, RSO Label

LOS ANGELES—Blue Gem Music, Beverly Hills publisher, has instigated suit against vocalist Shari Sinnamon, Nicholas Chinn, Mike Chapman, Dreamland Records, Chinnispace Inc. and RSO Records in Federal District Court here.

The federal pleading follows a Superior Court filing in January by Sinnamon against McKay Productions, Gem Productions, Blue Gem Music, McGhee Enterprises and Greg McKay, charging breach of contract, which was followed by a cross-complaint by the defendants in the original suit.

In the federal litigation, the music publisher seeks to block the use of nine songs, written by Sinnamon and published by the plaintiff, in a forthcoming Dreamland Records album which would be distributed by RSO.

The pleading contends the plaintiff copyrighted “Love Your Number,” “I Yi Yi Yi,” “Tough Baby,” “Sweet Gigolo,” “Bottom Line,” “Wherever,” “Never Know,” and “Nobody Loves You Better” March 11, 1980. Sinnamon is claimed to be an employee for hire of Blue Gem Music. The defendants illegally recorded the songs and claim they own and control the songs, the suit claims.

The court is asked to enjoin the defendants from releasing the recorded compositions and wants an order prohibiting the defendants from preparing derivative works and from publicly performing the works.

The suit asks $50,000 damages on each composition. The defendants have informed the court that the works are “perishable goods,” immediate release of which is imperative to assist Sinnamon’s career.

In the Superior Court filing March 13, 1980, with the California Labor Commission a petition against McKay and Blue Gem Music, McKay and his production firm to rescind her songwriting and artist binder with them. In the pick to the labor commission, it is charged McKay coerced her into the signings and then never lived up to his promises to get her an album pact.

The Superior Court filing of January 22, 1980, by the artist claims the defendants added their February 1978 pact with her because they didn’t pay union scale nor did they record the required album or render regular arrangements nor pay $50 monthly royalties against her advance August 1979.

Sinnamon asked $1 million damages, claiming too the defendants hampered her career and alleged parties she was under exclusive contract to them.

The defendants’ cross complaint of March 3, 1980, alleges they paid Sinnamon $37,213.35 through Aug. 29, 1979. At that time, they allege Sinnamon breached her pacts by negotiating on her own with labels like Polydor, Casablanca and finally Dreamland.

ATV CONTENTION

‘Outside’ Writers Sought By Rockers

NEW YORK—Publishers may be a “little behind” in recognizing a shift to straight rock writers who can provide material for formerly self-contained acts. Besides a growing realism by acts, their producers and managers that they can’t always come up with the strong commercial cut, the fact that FM radio is turning increasingly to Top 40 albums also fuels this movement.

Gordan decries that this dearth of fresh writing talent has had many artist-turns to such rich oldies catalogs as that of Jophe Music.

The recent acquisition by ATV of another Catalogue I, endowed with old rock favorites, makes it has been to favorably received. Gordon says.

But, ATV wants to add this base with new writer signings. Goodman says, he is signed with Charlie Chase, who, he says, has five songs “cut or frozen” by various acts.

Before his arrival at ATV last year, the company had already signed another writer in the rock mold, Eddie Schwartz. This deal, which also includes production, with Atlantic. The contract was closed by Pat Benatar and Norma Jean.

“Ellison, in fact,” notes Goodman, “is looking at any music publishing deal for the past three years following an original interest in his oldies catalog. He’s tried to develop a sour taste for a publishing tieup, but we convinced him of what we could do with his material.”

Beattles Videotapes Spur An Injunction

NEW YORK—A U.S. District Court judge here has granted a preliminary injunction as well as the sellers, manufacturers and distributors of videotapes that allegedly infringe copyrights by John Lennon, Paul McCartney, George Harrison. The original action, by Northern Songs, Ltd., of March 11, was said to be the first such legal move by a music publisher in the videotape field (Billboard, March 11, 1980).

While Judge Robert J. Ward’s order last week involved all four named defendants plus an unknown number of “John Does,” two of the defendants, Video Tape Network and Media Home Entertainment Inc. appeared in court and did not contest the order. Video Shack, a New York retailer, did not appear in court, while the fourth named defendant, Video Communications, Inc., is contesting the court’s jurisdiction.

Polydor Pact For Roberts & Landers

NEW YORK—Bobby Roberts and Hal Landers have become associate vice presidents of Polydor through a label entity called Polydor/Dunhill, who originated the Dunhill label and later sold it to ABC Records, plan to market the first release under this new affiliation in May with a new band called Jamie Sheriff. The deal is similar to Polydor’s ties with Perren-Vibes in Polydor/MVP Records.

Northern claimed that the defendants engaged in copyright infringement and unfair competition in the sale and manufacture of nine videotapes featuring 37 copyrights by the Beatles.

After hearing evidence in open court, Judge Ward ordered that the defendants be restrained and enjoined, pending determination of the action, from manufacturing, distributing, selling, among other prohibitions, the nine tapes.

The defendants were also ordered to appear in person at the clerk of the court, to be impounded during the pendency of the action, all copies of the videotapes, or erase all such tapes in their possession and notify the court of such erasures.

Al Brady Quits

Continued from page 3
tive effect on the station this should show up in the April/May Arbitron ratings.

Brady, whose resignation is effective April 30, will be going back to the studio when he left to join WRQX program director of WDDH-AM Boston.

Brady said he decided to return to Boston to be near his family who never left when he moved to Washington and New York. Among those who were Bob Christie, who had been programming WDDH in his absence.

There is no successor to Brady at WABC yet. Just before he resigned, Brady hired Jeff Mazzi from WNEW-AM to be production director and assistant program director.
THE SPECIALS

SEE SOMETHING REALLY SPECIAL!
SEE THE SPECIALS ON
SATURDAY NIGHT LIVE APRIL 19TH

Chrysalis

the album CHR 1265
Produced by Elvis Costello
(except "Gangsters")
Editorials

AM Stereo: Coming Of Age?

After four years of development, testing, and melo-dramatic movement through the Federal Communications Commission bureaucracy, AM stereo is about to become a reality.

If all goes well it may come just in the nick of time to save music programming on the AM dial. This could give in the Shadows South Carolina the same sort of success as the country music boom. The remaining 1900 + AM transmitters as well as AM has been steadily losing listeners to FM and was about to be buried by it.

AM stereo itself will not make AM radio out of the dots. AM radio must clean up its act. Entire new broad-casting systems will have to be installed at AM stations representing substantial investments. Set manufacturers will have to redesign AM receivers from the bottom up. The AM side of AM stereo will be no less "jazzy". These filters will have to be installed to eliminate fluorescent lighting, electrical motor, and electrical storm interference.

Like FM stereo AM stereo is that in any way inferior to FM stereo. In fact, AM stereo had better be superior if it is to recapture any of those lost listeners at this late date.

It is little the recording industry can do except to sympatheti-cally patient while AM gets itself organized. We wish AM broadcasters success and luck. They're going to need it.

Erasing the National Anthem

Will the "Star Spangled Banner" be used as a subterfuge to circumvent a possible tax levy on blank tape?

Don't laugh. It's concept relayed to The New Times by an unidentified blank tape manufacturer who claims the company may "stop" manufacturing blank tape at the consumer a recurring performance of the national anthem so that, in effect, it will be offering a "prerecorded" tape to the consumer. The idea is that for something such as a a dozen.

Maybe this is actually an example of corporate levy and a timely one in view of current economic conditions. And if not, then we're not the least we can hope that this tape blank buyers would not be forced to use their record buttons to erase our nation's most prestigious song.

The issue of home taping is, not a laugh, mattering a number of national anthems and surveys in recent months that depict the severity of this practice, in tandem with counterfeiting, pirating and bootlegging is depriving legitimate manufacturers, artists and copyright owners of hundreds of millions of dollars of income.

$400 million in counterfeit goods by one estimate alone from the Recording Industry Ass. of America.

And we're not convinced that the statistical characterization of home dups as among the music industry's most loyal con-sumers of legitimate product really puts the matter in perspective or dollar balance.

Perhaps a tax levy to pay the originators of legitimate record-payment of royalties to the artists and originators is the only way to make the tape blank that does not have a license on its dealers.

But to be fair to blank tape manufacturers, there is some rea-son to believe that many would concede the issue of some form of tax levy to the music industry.

If all goes, we've least hope for an honest and serious dialogue that would express the contentions of both parties.

The tape industry stands as a "symbol of "fair play." Let's erase gimmickry from the home taping tape and seek solutions to the problem that the right of all intentions.

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

Letters to The Editor

Dear Sir:

Radio is once again striving to be the "grand protector" (or should I say "despot") of the American listen-er by public broadcasting by casting blank cassettes and EMF (electromagnetic frequency) in favor of first risk and then of new waves. The sales slump shows that the majority of the country was not ready for it.

New wave rock is just rehashed punk combined with rock 'n roll' it was supposed to be rejected once before for producing nothing but noise and today is being pushed on the public by the record labels. Disc, on the other hand, was demanded by a danceansen-crazy trance.

Disc is still a driving force in the music industry. It is still a healthy format, the one that has made soundcoh-sts what can be done to provide their listening audience with more appeal. While acid-disco hits have made their point with recent series, disco lovers were the countless millions of dancing (or roller dancing) feet to appreciate, for the first time, a rock music genre that was more appealing.

Of course, disco is still a driving force in some of the music industry.

All this has been brought about by the company's new group of record dealers (who are well aware of the selling potential of these discs) of the record labels. Disc, on the other hand, was demanded by a danceansen-crazy trance.

If we are to consider the mass media's capacity to produce a video that has already done so, we have seen this CD that soon will be a household name.

For God's sake, I'd like to add that the British record industry is suffering from the same disease. The companies appear interested in chasing top 50 albums and singles into the multiples (chains), and in the process create a blueprint of a band to the eyes of special-ists dealers.

All this has been brought about by the company's new group of record dealers. The question is: what is the reason for this epidemic-like disease? Is the content of the record companies that can sell it? In other words, to better its service and to complain, if we have not already done so, that the experienced man-sel sold the type of records to the dealer he knew would sell them. In other words, to better its service and to complain, if we have not already done so, that the experienced man-sel sold the type of records to the dealer he knew would sell them. In other words, to better its service and to complain, if we have not already done so, that the experienced man-sel sold the type of records to the dealer he knew would sell them.

Ralph R. Hozier, New York.

Dear Sir:

My boss a radio personality, and I had been interested in the recent voice on a capability project of the Jefferson Starship's Jimi Hendrix.

Since then, we have heard the commentary, "I'm old to rely on music like that". To me, this has been a great way to see the Jefferson Starship's Jimi Hendrix again.

With respect,

Arthur Robinson

Detroit, Michigan

Dear Sir:

I would like to congratulate Bob Godfrey on his com-munity in the March 29th issue. It is obvious that he has a great deal of knowledge of the music industry, which is why he takes pride in being part of his customers—yes, those people who want to get into music. He has done a great job.

To Godfrey's comment I would like to add that the British record industry is suffering from the same disease. The companies appear interested in chasing top 50 albums and singles into the multiples (chains), and in the process create a blueprint of a band to the eyes of special-ists dealers.

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Appeal Decision Leaves CBS Facing Claims

- Continued from page 1

the Appellate Court to reconsider its decision, and still can attempt to return the question to the Supreme Court.

The retroactive claims center on the freezing of CBS performance royalty obligations at the levels of 1969, when the suit was launched. The rates at that time were considered to be interim, pending resolution of the dispute.

As important in the broader, as the immediate financial considerations, is the buttressing of the entire concept of blanket licensing by the court's action. Industry insiders feared that rejection of the blanket license in the case of network television would, via ripple effect, eventually threaten the entire established structure of music performance licensing.

CBS network TV performance royalties to ASCAP were frozen at $4.3 million a year in 1970, and actually have not been paid at all since March 1978 when an earlier Appeals Court decision held that the blanket license was in effect illegal unless a per-use license was also made available. That is the ruling that was subsequently overturned by the Supreme Court in remanding the case to the lower court.

BMI's rate was frozen at $1.7 million; at the suit's onset, although it was granted a temporary adjustment of an additional $900,000 a year last January.

Both organizations will seek retroactive rate readjustments, say executives, that will include such factors as inflation and interest charges.

"There are millions at stake," says Ed Cramer, president of BMI, who notes that in addition to retroactive adjustments the organization also has the right to seek damages from CBS for "failing to pay us properly during the interim period."

And Cramer also points out that BMI has in a holding action a suit against CBS in State Court here on claims for monies owed prior to 1969. That case too has been awaiting resolution of the anti-trust action.

Bernard Korman, general counsel of ASCAP, emphasizes the right to petition for a review of the frozen royalty rate. "We are now in a position to talk about both the past and the future," he says. "We always prefer to license rather than litigate."

Korman takes a calm view of technical copyright infringements by CBS since March 1978 when it stopped paying ASCAP for music played on its TV network. He says talks with CBS have been going on and the problem was considered due for settlement regardless of the outcome of the anti-trust action.

The CBS counsel also holds out the possibility of securing retroactive royalty adjustments from NBC and ABC, whose rates were also frozen at 1970 levels. NBC has been paying ASCAP just under $4.5 million a year, informs Korman, and ABC $3.8 million.

Both Korman and Cramer feel that the Appeals Court decision dealt a strong blow to a related anti-trust action brought in November 1978 by independent TV stations.

That case is still in pre-trial, thought to be marking time until final outcome of the CBS action.

In its April 3 decision, the Appeals Court upheld all pertinent findings by the U.S. District Court here in dismissing the CBS suit in 1975 after a long trial.

The decision found that CBS at any time could have sought performance licenses directly from copyright owners, rather than from ASCAP or BMI, but never chose to do so. There is always the alternative to the blanket license in a per-program license, the court noted.

Abseance of price competition among songs under blanket license is not a "restraint upon any potential competition," said the court. In fact, the court held that a remedy sought by CBS to modify the blanket license "into an option to use all songs plus a charge for each use of any song, would be a clear case of price fixing."

The court also denied CBS claims that "music-in-the-cap" posed a barrier to direct licensing. The network feared that music for which synchronization fees had been paid.

(Continued on page 60)
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- Broadcasting
- Recording
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**The Professional Challenge:** Undistorted playback, even of the toughest-to-track, "hottest" recordings.

**The SC39 Solution:** The Shure-designed shank structure and bearing assembly gives trackability up to and beyond the theoretical cutting velocities of today's recordings. Frequency response is essentially flat across the audio spectrum, optimized for professional applications.

**The Professional Challenge:** Day-in, day-out rigors of slip-cueing, backcuing, and the inevitable stylus abuse that comes with the job.

**The SC39 Solution:** The internal support wire and special elastomer bearing insure stable and accurate backcuing without groove jumping. This, plus the following exclusive features, protect the SC39 from accidental stylus damage:

**SIDE-GUARD Stylus Deflector**
A unique lateral deflection assembly prevents the most common stylus damage by withdrawing the entire stylus shank and tip safely into the stylus housing before it can be bent.

**FLIP-DOWN Locking Stylus Guard**
The exclusive lever-operated, locking stylus guard gives the stylus tip positive protection when not in use. With the flip of a lever, it snaps out of the way, and positions a highly visible cuing aid.

**The Professional Challenge:** Prolonged record (and lacquer master) playability without objectionable noise buildup.

**The SC39 Solution:** A unique Shure MÂSAR™ stylus tip is designed to minimize noise and cue-burn on records. Tests on lacquer masters show that the noise level on a record played repeatedly with an unworn Shure MÂSAR tip is significantly below that of a similar disc played with an unworn conventional stylus. The SC39 also reduces noise buildup on 45 rpm records made from reprocessed or substandard vinyl.

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<td>Biradial (Elliptical)</td>
<td>3/4—1-1/2 grams</td>
<td>High fidelity, or where light tracking forces are a consideration. Transcription, recording lab, playback of lacquer masters, high quality broadcast.</td>
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Manufacturers of high fidelity components, microphones, sound systems and related circuitry.
**Top Adds**

**Northeast Region**

**Top Adds:**
- Gary Numan - Cars (Warner)(30)
- The Knack - My Sharona (W subst)(14)
- Glenn Frey - The Heat Is On (Capitol)(12/3)
- Yoko Ono - I Love The Way You Sleep (Epic)(24)
- Gary Numan - Cars (Warner)(21)
- Michael McDonald - Take It To The Limit (Capitol)(15)
- Yoko Ono - I Love The Way You Sleep (Epic)(20)
- Gary Numan - Cars (Warner)(19)
- Michael McDonald - Take It To The Limit (Capitol)(17)
- Yoko Ono - I Love The Way You Sleep (Epic)(19)
- Gary Numan - Cars (Warner)(17)
- Michael McDonald - Take It To The Limit (Capitol)(15)
- Yoko Ono - I Love The Way You Sleep (Epic)(15)
- Gary Numan - Cars (Warner)(13)
- Michael McDonald - Take It To The Limit (Capitol)(12)
- Yoko Ono - I Love The Way You Sleep (Epic)(11)
- Gary Numan - Cars (Warner)(8)
- Michael McDonald - Take It To The Limit (Capitol)(5)
- Yoko Ono - I Love The Way You Sleep (Epic)(4)
- Gary Numan - Cars (Warner)(1)
- Michael McDonald - Take It To The Limit (Capitol)(1)
- Yoko Ono - I Love The Way You Sleep (Epic)(1)

**Breakouts:**
- The Knack - My Sharona (W subst)(14)
- Glenn Frey - The Heat Is On (Capitol)(12/3)
- Yoko Ono - I Love The Way You Sleep (Epic)(24)
- Gary Numan - Cars (Warner)(21)
- Michael McDonald - Take It To The Limit (Capitol)(15)
- Yoko Ono - I Love The Way You Sleep (Epic)(20)
- Gary Numan - Cars (Warner)(19)
- Michael McDonald - Take It To The Limit (Capitol)(17)
- Yoko Ono - I Love The Way You Sleep (Epic)(19)
- Gary Numan - Cars (Warner)(17)
- Michael McDonald - Take It To The Limit (Capitol)(15)
- Yoko Ono - I Love The Way You Sleep (Epic)(15)
- Gary Numan - Cars (Warner)(13)
- Michael McDonald - Take It To The Limit (Capitol)(12)
- Yoko Ono - I Love The Way You Sleep (Epic)(11)
- Gary Numan - Cars (Warner)(8)
- Michael McDonald - Take It To The Limit (Capitol)(5)
- Yoko Ono - I Love The Way You Sleep (Epic)(4)
- Gary Numan - Cars (Warner)(1)
- Michael McDonald - Take It To The Limit (Capitol)(1)
- Yoko Ono - I Love The Way You Sleep (Epic)(1)

**Mid-Atlantic Region**

**Top Adds:**
- The Knack - My Sharona (W subst)(14)
- Glenn Frey - The Heat Is On (Capitol)(12/3)
- Yoko Ono - I Love The Way You Sleep (Epic)(24)
- Gary Numan - Cars (Warner)(21)
- Michael McDonald - Take It To The Limit (Capitol)(15)
- Yoko Ono - I Love The Way You Sleep (Epic)(20)
- Gary Numan - Cars (Warner)(19)
- Michael McDonald - Take It To The Limit (Capitol)(17)
- Yoko Ono - I Love The Way You Sleep (Epic)(19)
- Gary Numan - Cars (Warner)(17)
- Michael McDonald - Take It To The Limit (Capitol)(15)
- Yoko Ono - I Love The Way You Sleep (Epic)(15)
- Gary Numan - Cars (Warner)(13)
- Michael McDonald - Take It To The Limit (Capitol)(12)
- Yoko Ono - I Love The Way You Sleep (Epic)(11)
- Gary Numan - Cars (Warner)(8)
- Michael McDonald - Take It To The Limit (Capitol)(5)
- Yoko Ono - I Love The Way You Sleep (Epic)(4)
- Gary Numan - Cars (Warner)(1)
- Michael McDonald - Take It To The Limit (Capitol)(1)
- Yoko Ono - I Love The Way You Sleep (Epic)(1)

**Breakouts:**
- The Knack - My Sharona (W subst)(14)
- Glenn Frey - The Heat Is On (Capitol)(12/3)
- Yoko Ono - I Love The Way You Sleep (Epic)(24)
- Gary Numan - Cars (Warner)(21)
- Michael McDonald - Take It To The Limit (Capitol)(15)
- Yoko Ono - I Love The Way You Sleep (Epic)(20)
- Gary Numan - Cars (Warner)(19)
- Michael McDonald - Take It To The Limit (Capitol)(17)
- Yoko Ono - I Love The Way You Sleep (Epic)(19)
- Gary Numan - Cars (Warner)(17)
- Michael McDonald - Take It To The Limit (Capitol)(15)
- Yoko Ono - I Love The Way You Sleep (Epic)(15)
- Gary Numan - Cars (Warner)(13)
- Michael McDonald - Take It To The Limit (Capitol)(12)
- Yoko Ono - I Love The Way You Sleep (Epic)(11)
- Gary Numan - Cars (Warner)(8)
- Michael McDonald - Take It To The Limit (Capitol)(5)
- Yoko Ono - I Love The Way You Sleep (Epic)(4)
- Gary Numan - Cars (Warner)(1)
- Michael McDonald - Take It To The Limit (Capitol)(1)
- Yoko Ono - I Love The Way You Sleep (Epic)(1)

**Southeast Region**

**Top Adds:**
- The Knack - My Sharona (W subst)(14)
- Glenn Frey - The Heat Is On (Capitol)(12/3)
- Yoko Ono - I Love The Way You Sleep (Epic)(24)
- Gary Numan - Cars (Warner)(21)
- Michael McDonald - Take It To The Limit (Capitol)(15)
- Yoko Ono - I Love The Way You Sleep (Epic)(20)
- Gary Numan - Cars (Warner)(19)
- Michael McDonald - Take It To The Limit (Capitol)(17)
- Yoko Ono - I Love The Way You Sleep (Epic)(19)
- Gary Numan - Cars (Warner)(17)
- Michael McDonald - Take It To The Limit (Capitol)(15)
- Yoko Ono - I Love The Way You Sleep (Epic)(15)
- Gary Numan - Cars (Warner)(13)
- Michael McDonald - Take It To The Limit (Capitol)(12)
- Yoko Ono - I Love The Way You Sleep (Epic)(11)
- Gary Numan - Cars (Warner)(8)
- Michael McDonald - Take It To The Limit (Capitol)(5)
- Yoko Ono - I Love The Way You Sleep (Epic)(4)
- Gary Numan - Cars (Warner)(1)
- Michael McDonald - Take It To The Limit (Capitol)(1)
- Yoko Ono - I Love The Way You Sleep (Epic)(1)

**Breakouts:**
- The Knack - My Sharona (W subst)(14)
- Glenn Frey - The Heat Is On (Capitol)(12/3)
- Yoko Ono - I Love The Way You Sleep (Epic)(24)
- Gary Numan - Cars (Warner)(21)
- Michael McDonald - Take It To The Limit (Capitol)(15)
- Yoko Ono - I Love The Way You Sleep (Epic)(20)
- Gary Numan - Cars (Warner)(19)
- Michael McDonald - Take It To The Limit (Capitol)(17)
- Yoko Ono - I Love The Way You Sleep (Epic)(19)
- Gary Numan - Cars (Warner)(17)
- Michael McDonald - Take It To The Limit (Capitol)(15)
- Yoko Ono - I Love The Way You Sleep (Epic)(15)
- Gary Numan - Cars (Warner)(13)
- Michael McDonald - Take It To The Limit (Capitol)(12)
- Yoko Ono - I Love The Way You Sleep (Epic)(11)
- Gary Numan - Cars (Warner)(8)
- Michael McDonald - Take It To The Limit (Capitol)(5)
- Yoko Ono - I Love The Way You Sleep (Epic)(4)
- Gary Numan - Cars (Warner)(1)
- Michael McDonald - Take It To The Limit (Capitol)(1)
- Yoko Ono - I Love The Way You Sleep (Epic)(1)
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ADD-ONS—The four key products added at the radio stations listed, as determined by station personnel.

**Top Requests/Airplay—**The four programs registering the greatest listener requests and airplay, as determined by station personnel.

- **Regional Breakouts—**Selected by the Regional Chart Dept. Summary of Add Ons and Requests Airing information to reflect greatest product activity at regional and national levels.

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**Western Region**

**Top Add Ons—**
- **Genesis**—(Atlantic)
- **KISS**—(Atlantic)
- **Def Leppard**—-(Epic)
- **Van Halen**—(Chrysalis)
- **Melissa Etheridge**—(Asylum)

**Top Request/Airplay—**
- **Bob Seger & The Silver Bullet Band—Against The Wind (Capitol)**
- **Perry Como—Christmas (Capitol)**
- **Bobby Rydell—(Columbia)**
- **The Jackson Five—(MGM)**
- **Michael McDonald—(Capitol)**

**Breakouts—**
- **Def Leppard—(K-Town)**
- **Van Halen—(MCA)**
- **Melissa Etheridge—(Asylum)**
- **Don Henley—(MCA)**
- **John Denver—(Capitol)**

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**Southwest Region**

**Top Add Ons—**
- **Genesis**—(Atlantic)
- **Def Leppard**—(Epic)
- **Van Halen**—(Chrysalis)
- **Melissa Etheridge**—(Asylum)
- **Eric Clapton**—(Capitol)

**Top Request/Airplay—**
- **Bob Seger & The Silver Bullet Band—Against The Wind (Capitol)**
- **Perry Como—Christmas (Capitol)**
- **Bobby Rydell—(Columbia)**
- **The Jackson Five—(MGM)**
- **Michael McDonald—(Capitol)**

**Breakouts—**
- **Def Leppard—(K-Town)**
- **Van Halen—(MCA)**
- **Melissa Etheridge—(Asylum)**
- **Don Henley—(MCA)**
- **John Denver—(Capitol)**

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**Midwest Region**

**Top Add Ons—**
- **Genesis**—(Atlantic)
- **Def Leppard**—(Epic)
- **Van Halen**—(Chrysalis)
- **Melissa Etheridge**—(Asylum)
- **Eric Clapton**—(Capitol)

**Top Request/Airplay—**
- **Bob Seger & The Silver Bullet Band—Against The Wind (Capitol)**
- **Perry Como—Christmas (Capitol)**
- **Bobby Rydell—(Columbia)**
- **The Jackson Five—(MGM)**
- **Michael McDonald—(Capitol)**

**Breakouts—**
- **Def Leppard—(K-Town)**
- **Van Halen—(MCA)**
- **Melissa Etheridge—(Asylum)**
- **Don Henley—(MCA)**
- **John Denver—(Capitol)**

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**Southeast Region**

**Top Add Ons—**
- **Genesis**—(Atlantic)
- **Def Leppard**—(Epic)
- **Van Halen**—(Chrysalis)
- **Melissa Etheridge**—(Asylum)
- **Eric Clapton**—(Capitol)

**Top Request/Airplay—**
- **Bob Seger & The Silver Bullet Band—Against The Wind (Capitol)**
- **Perry Como—Christmas (Capitol)**
- **Bobby Rydell—(Columbia)**
- **The Jackson Five—(MGM)**
- **Michael McDonald—(Capitol)**

**Breakouts—**
- **Def Leppard—(K-Town)**
- **Van Halen—(MCA)**
- **Melissa Etheridge—(Asylum)**
- **Don Henley—(MCA)**
- **John Denver—(Capitol)**

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**Northeast Region**

**Top Add Ons—**
- **Genesis**—(Atlantic)
- **Def Leppard**—(Epic)
- **Van Halen**—(Chrysalis)
- **Melissa Etheridge**—(Asylum)
- **Eric Clapton**—(Capitol)

**Top Request/Airplay—**
- **Bob Seger & The Silver Bullet Band—Against The Wind (Capitol)**
- **Perry Como—Christmas (Capitol)**
- **Bobby Rydell—(Columbia)**
- **The Jackson Five—(MGM)**
- **Michael McDonald—(Capitol)**

**Breakouts—**
- **Def Leppard—(K-Town)**
- **Van Halen—(MCA)**
- **Melissa Etheridge—(Asylum)**
- **Don Henley—(MCA)**
- **John Denver—(Capitol)**

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Phoenix KXTC-FM Veers Into Country

By AL SENIA

PHOENIX—“We’ve been watching the disco situation, both locally and nationally. We consider it to be a dying music fad,” explains KXTC-FM general manager Gary Fries in noting his station’s Marsh format switch from disco music to country. Since the fall of 1978, KXTC-FM had been the only station playing disco and dance sounds in this market. But ratings slid slowly and steadily and Fries says management was convinced the station was losing its appeal.

“The latest ratings showed there was a deterioration in listenership,” he says. Added factors in the switch to country were the strong gains registered by KXTC-FM sister station KJJJ-AM (which is country formatted) in the October-November Arbitron ratings, and the conclusion that there was “no new product on the horizon to rejuvenate disco music,” Fries contends.

KXTC-FM now blueprints itself as KC92 and is playing country-pop material.

“It’s definitely a crossover feel,” he says. “We’re not going back to old country.”

He says the station will play album cuts and will emphasize a local commercial load, a disciplined flow and music sweeps.

Program director Scott Burton says the station’s playlist features about 40 current country and pop hits.

Songs by traditional country artist Tanya Tucker, Johnny Paycheck and Waylon Jennings are being mixed with Eric Clapton’s “Lay Down Sally,” Bob Seger’s “Night Moves” and Steve Miller Band’s “Take the Money and Run.”

Radio Programming At NAB

Chicago WGCJ-FM Climbing After Killing Disco Format

By ALAN PENCHANSKY

CHICAGO—WGCJ-FM is challenging competitors for the ratings lead in Chicago’s black stations market, and WGCJ-FM is the only station in this market, with steady expansion of listener totals over three recent Arbitron periods.

WGCJ was one of the first stations in the country to adopt a disco format. However, disco has been pushed largely into the background in favor of a more balanced mix of R&B, contemporary jazz, oldies and R&B influenced pop.

In the February-February Arbitron survey, WGCJ pulled within a half point of top rated black station WBEM-FM, closing the gap that measured more than three points under the disco format. According to WGCJ program director Barry Mayo, the upwards climb is continuing as Mayo expects to pull abreast of the leader before summer.

Mayo says the station is emphasizing its new programming over any parochial approach to black musical tastes.

“Music is going back towards variety,” Mayo explains. “The station that best mirrors that trend is the one that will be the dominant force,” he contends.

The lure of quick success with an aggressive approach is too strong for some stations to resist. However, both WGCJ-FM and ABC’s WMAQ-FM are moving with some high-energy dance sounds.

Mayo has been with the station for almost 1 1/2 years, a period that included about nine months of getting down and getting up in the market. During his first five months at the station Mayo tried an all-black approach.

Says Mayo, “The disco movement messed up so many people’s heads, today they want to hear anything but disco.”

“And disco never was that popular with black people,” he claims.

Mayo is a 27-year-old Howard Univ. graduate, the former general manager of the station, who has climbed rapidly up the career ladder.

“The only position one ever held in radio was as a program director,” says Mayo, who came to WGCJ from WHMF-AM, Nashville. Prior to that he served with WRAD-AM, Norfork, Virginia, as program director.

According to the programmer, the continued spread of R&B influence throughout the station’s format and the expanded range of black listener’s interests have combined to enlarge the musical base of black radio today.

“For the most part R&B music is the most dominant force in contemporary music today,” he explains.

“Music is coming together for people today. It’s less into categorization. The class distinctions are lessening.”

Mayo says a typical hour of programming might include selections from artists as seemingly diverse as Singer Sledge, Kenny Loggin, Herb Alpert, Tanya Hancock and Blondie. And it’s not unusual for Mayo, who works the late shift, to slip the likes of The Dojo Dance Djs to throw in a Dinah Washington or even Frank Sinatra oldies.

“The base is R&B and jazz,” he explains. “But black listeners no longer want to hear just totally all black music.”

“The ratings started going down as soon as we all disco’d Mayo recalls. “Then we moved slowly to the R&B and jazz format.”

By the time the move is complete about 20% of the music aired filled into the “contemporary jazz” category.

Perhaps another factor contributing to WGCJ’s surge is the recent physical relocation of the station.

Today, Mayo and staff operate from a first floor suite of offices that overlook Michigan Ave. downtown.

“People have heard that between 80% and 90% of the station’s listeners are blacks and Hispanics. However, he adds, “We don’t hear either of those listener segments because of the diversity of the sound.”

WGCJ’s air staff is racially integrated and a specific “black sound” is not cultivated as heavily as it is at sister station WJWQ-AM, which emphasizes its black community public service record.

All musical selections are pre-planned by Mayo and fall into seven different musical styles, such as oldie and R&B. Program sequences are spelled out by the direct- ing the station’s music director, Mayo says, “We’ve been watching the most recent Arbitron and CBS current ratings showed there was a degradation in listenership.”

General manager of the station is Ernest James, a former WBEM/FM program director. Mayo says, “We’ve been watching the most recent Arbitron and CBS current ratings showed there was a degradation in listenership.”

The Arbitron figures just released for January/February indicate that the effort for the young adults will be even more intensified in the weeks ahead.

The move away from disco to a broader formula of dance music proved right for WCAU-FM, a station’s “Fascinating Rhythm” formula by virtually parking the disco sound in favor of a more rhythm-oriented adult sound that draws more heavily from jazz and R&B.

As a result, the 2.8 share in the October-November ’79 book climbed to 3.3 in the more recent January/February rating.

The fact that more and more stations are stocking rhythm and blues on their station’s top 50 hits list as the heavy load eased.

NASA’s WDAI-FM. A black-oriented station that made a move to KYYW-AM, the news station leader, recorded the last two time around, dropped to 5.2 in the newest figures. The fact that the new station’s audience is paying more attention to public service in the black community at the expense of music programming is also seen as cutting into its audience.

New station ownership also knocked down the audience for WZZD, which was just beginning to make it with the disco sound. The AMer showed a respectable 2.9 share in the October-November ’79 book after scraping the bottom of the barrel for a long time. But now, bearing a new flag in its pursuit to become a religious-oriented station, WZZD’s share dropped to 1.9.

And the black-oriented WHAT-AM cutting back on its all-talk to bring on what it calls “Black Adult Contem-

More than a loss of audience to the Mayos of the world, there are based.

One of the more recent examples of this was the NBC Networks Competing For Music Audience

NYW—Network radio is relying heavily on musical programming to reach the vital 18-49 demographic spread, but that’s not the only reason behind the current battle to present music specials to the network audience.

HKO, for example, had its plans for further purchases of radio programs curtailed by the Federal Communications Commission’s “order of creative services, Margaret Digan. “We program for demographics.”

Each network is taking a slightly different approach, but the bottom line is the same. Music is the key to grabbing the young adult’s ear.

“We don’t program for a format, we’re program for the young adult. Music is the key to grabbing the young adult’s ear.”

“Any network that isn’t planning to add a separate network aimed at affiliates in each format cannot operate. But it won’t mean a loss of market if an all-talk or all-disco station takes a format position, it’s an added revenue,” Morgan explains. “In that case we’ll offer a separate network in the market,” Digan explains. “We want to clear the market and there’s no more room.”

(Continued on page 34)
Exhibit Booths, Hospitality Suites At NAB

LAS VEGAS—The following is a selected list of companies at the NAB convention with exhibit booths and/or hospitality suites:

- **AMCO Engineering Co., Schiller Park, Ill.** Exhibit: East Hall, Booth 762. Product: Tape recording equipment and tape.
- **American Audio, Inc., Redwood City, Calif.** Exhibit: East Corridor, Booth 762. Product: Tape recording equipment and tape.
- **Automated Broadcast Controls, Silver Spring, Md.** Exhibit: North Hall, Booth 312. Product: Rock assist automation programmer.
- **Automated Music Prod, Austin, Tex.** Exhibit: North Hall, Booth 410.
- **Bonneville Broadcast Consultants, Ken- nedy, N.Y.** Exhibit: North Hall, Booth 236; Suite: North Hall, Booth 304. Product: Syndicated music formats.
- **Broadcast Cartridge Service, Glendale, Calif.** Exhibit: North Hall, Booth 869. Product: Cartridge service.
- **Concept Production, Rosinville, Calif.** Exhibit: North Hall, Booth 326; Suite: Las Vegas Hilton 302. Product: Voice tracks for automated format.
- **Drake CineExpress Enterprises, Canoga Park, Calif.** Exhibit: North Hall, Booth 116; Suite: Las Vegas Hilton 2875. Product: Syndicated formats and programs.
- **FM 100 Plan, Chicago, Ill.** Exhibit: East Hall, Booth 3035. Product: Broadcasting equipment.
- **Fidelis Corp., Mt. Laurel, N.J.** Exhibit: North Hall, Booth 204. Product: Tape cartridges, related equipment.
- **General Screen Printing, Tampa, Fla.** Exhibit: North Hall, Booth 345. Product: Bumper stickers.
- **Harris Corp., Quincy, Ill.** Exhibit: North Hall, Booth 301. Product: Broadcast equipment.
- **JAM Creative Productions, Dallas, Texas.** Exhibit: North Hall, Booth 121. Product: Jingles.
- **Kensett West Productions, Dallas, Texas.** Exhibit: Las Vegas Hilton. Product: Production music; represents syndicated music.
- **LPF Forestry, Pa.** Exhibit: North Hall, Booth 602. Product: Audio consoles.
- **K.rmko Communications, Minneapolis, Minn.** Exhibit: North Hall, Booth 311. Product: Tape recorders, microphones, headphones.
- **KTRU Productions, San Diego, Calif.** Exhibit: North Hall, Booth 553. Product: Tape equipment.
- **Master Tape Corporation, Baltimore, Md.** Exhibit: North Hall, Booth 200. Product: Microphone, time caps.
- **Modular Audio Products, Bohemia, N.Y.** Exhibit: North Hall, Booth 1735. Product: Audio consoles, components.
- **OCMS Creative Services, Los Angeles, Calif.** Exhibit: North Hall, Booth 4-188. Product: Syndicated programming.
- **Ott Corp., Santa Monica, Calif.** Exhibit: North Hall, Booth 503. Product: Tape recorders.
- **Panasonic, Secaucus, N.J.** Exhibit: North Hall, Booth 600. Product: Tape cartridges, consoles.
- **Proctor, Tacoma, Wash.** Exhibit: North Hall, Booth 315. Product: Cart.
- **Protect Audio Corp., Rockhoma, N.Y.** Exhibit: North Hall, Booth 221. Product: Consoles, Audio engineering systems.

Radio Programming At NAB

Exploitation Will Spotlight Talent Of '30s, '40s, '50s

NEW YORK—Nostalgic music—hits of the 30's, 40's, even the 50's, the big bands and singers like Frankie Laine or Doris Day—continues to grow in popularity on the radio.

At this year's National Assn. of Broadcasters' (NAB) Trade Show, AI Hardware Productions will be promoting its “Music Of Your Life,” which is now carried on 20 stations and growing older listeners. For example, it won a 5.8 share in Arbitron among men 45 to 54. WMAQ in Chicago, Mo., another “Music Of Your Life” station, won a 4.7 share in the January/February Arbitron survey. And in last year's Arbitron it had a 6.6 share overall.

The format was installed on W broadcasting in New York. For almost 11 years the only place a listener could tune in to such music was on WNEW-FM, an otherwise ethnic station. The host of a 10 a.m. to 1 p.m. show was still Danny Stiles, who works between a Greek morning show and a midday Jewish program.

Stiles has now added a Saturday show on WEDM-FM and FM from 10:30 p.m. to 1 a.m. But he did leave room for a lot of new competition, most prominent of which is WNEW-AM, which has shifted its MOR format to a broader mold. Then there is WNEW-AM, a Hempstead, L.I., station that runs “The Music Of Your Life.”


Stiles says he is not bothered by the new competition. “I always wanted to see others do this,” he says and notes his show has grown in success.

Among Stiles listeners is Jilly Rizzo, close associate of Frank Sinatra, who operates the Manhattan club Jilly's. Rizzo called Stiles one morning to tell him he was going to bring Stiles to the club to bear Lily Ann Carroll, who used to sing with Louis Prima. Stiles often picks up old-style sounds.

While it is difficult for Stiles to build numbers in a few hours surrounding a special programming, WNEW-FM will not be the dominant station by any means.

Then new format was added in January/February Arbitron and the station scored a 1.9 share, up from a 0.5 a year ago.

Radio Art'z "Encore" is debuting on KUPL-AM Portland, Ore. "Encore" is the fifth format to be offered by Radio Arts, the others being the "Morning Call," "An MOR Format," "Bright's Easy County," "American Rock," "Sound Ten" and adult classic.

Curtis Stanton has joined Radio Arts as program consultant.

NAB's Cobb Award Will Go To Erick

LAS VEGAS—Erick Erickson, senior vice president and general counsel of ABC, will be presented with the National Assn. of Broadcasters' 1980 Grover C. Cobb Award Wednesday (16), the final day of the convention. The award, created in 1975, is given annually to a broadcaster or public servant who demonstrates unusual dedication to improving broadcasting's relationship with the federal government.
A new standard modular audio console offering full facilities, quality circuitry of proven reliability, comprehensive features and a range of standard, pre-wired options. A maximum of fourteen channels are available along with a convenient centrally-located script board and input and accessory modules to satisfy any requirement. Standardization allows these features to be incorporated into a well engineered, compact, functionally styled package at an unusually economical price.
Radio Programming At NAB

Indie Syndicators Welcome Web Programs

LOS ANGELES—Independent syndicators are by and large not worried about the radio networks moves into specialty music programming. In fact, they see the competition as being good for radio as "low quality" syndicators may now be driven from the market.

"There's a lot of crap out there," charges Ron Nickell, executive vice president of special projects for FM Productions of Dallas. "The networks will raise the quality level."

"I look at the networks as good," voices Tom Rounds, head of Watermark. "They can provide radio with more sources for programming."

"Our first challenge," says Herb Holland, president of the Holland Group in Houston, "is the glut of independent syndicators. Every day there are another five or 15 radio stations which open and then close. Networks are great as far as I'm concerned."

"Greater challenges are what produce quality," adds Paul Ward, now head of his Far West Communications and consultant to Audio Stimulation syndicators in Los Angeles. "The more good syndicated properties there are, the better it is for radio."

"They'll make the whole industry better," concurs Ron Harrison, vice president and general manager of Radio Arts in Los Angeles. "If you have a network syndicator making new inroads, it can be beneficial."

What makes syndicators optimistic about their ability to coexist with the networks is that they feel networks can never duplicate the advantages of syndication.

In addition, they feel networks may use independent syndicators' programming just as television networks often use material from independent sources.

"The advantage to independent syndication," declares Norman Patz, president of Westwood One, "is that we are not limited to a group of affiliates to carry a program. We can go after stations that specifically fit the program. We can be much more selective."

"Networks have to deliver at a certain time," notes Ron Nickell. "Even if it's on disk, it has to be in a certain place. With us, we can counter-program. As an example, he cites his firm's "Album Greats" was used at differing times in various markets. (Continued on page 34)

By CARY DARLING

Attendance Up At Broadcasters N.J. Fame Hall

FREEHOLD, N.J.—After three years of operation, the public is beginning to pay attention to the National Broadcasters Hall of Fame here.

According to Harvey Price, the museum's executive vice president, the hall's Division of Travel and Tourism has taken a special interest in the hall and has recognized its value to attract tourists outside and inside the state.

A non-profit operation, the Broadcasters Hall operates on donations and entrance fees. The attraction honors famous past radio celebrities and offers to listeners a wide selection of original radio broadcasts.

In recognizing the hall's ability to attract tourists, the state Travel and Tourism Division sent information on the hall to 900 newspapers across the nation. Price explains that this must account for the fact that at least three times the number of tourists are visiting the museum on the average day this year compared to last year. Many college and high school classes are also coming here as part of their curriculum.

Price says the Broadcasters Hall of Fame will enter an agreement with several tour operators that will also help bring more people to its doors. Anticipating a federal grant, the hall is also expanding its displays and will hire a curator-director to oversee the operations.

www.americanradiohistory.com
Radio Programming At NAB

‘Psychological Changes Go With Satellite’

WASHINGTON—“There is a psychological change that goes along with this technical change,” Jeff Mill, National Public Radio's performance marketing manager, said last week. He’s talking about how the promise of satellite broadcasting is exciting radio programmers to come up with bright ideas to properly exploit the new technology.

By JEAN CALLAHAN

For instance, NPR has plans to launch a nightly 1½-hour strip which “will do for music and arts what ‘All Things Considered’ does for news and information,” Mill said.

The new show, called the “Satellite Backstage” will combine cultural re- portage with live and pre-recorded performances. Hooking up NPR member stations across the country for live remote broadcasts via satellite. “This kind of program could never have been produced before the satellite,” Mill notes.

Fred Calland, NPR’s senior producer for classical music, reports that on May 25, in conjunction with the National Symphony Orchestra it will broadcast live via satellite Havegall’s “Gothic Symphony,” which is listed in the Guinness Book of World Records as the longest symphony ever composed.

In June, NPR will cover the Queen Elizabeth of (Belgium) Competition, a highly respected annual classical music competition which features violins this year and also celebrates the 150th anniversary of the founding of Belgium. Hooking up to the Westar satellite, NPR will broadcast live the winner’s concert with the (Amsterdam) Harmonic Orchestra of Antwerp.

“Satellite broadcasting will revolutionize the reproduction of classical music,” says Calland. “The quality of sound and the flexibility of space so that we can feel the four walls of the room we’re broadcasting from. When we say we’re sending you to the concert hall in Salzburg, you’ll get an aural sense of actually being there.”

(Continued on page 3)


A
fter extensive consultation with you, the people who depend on a professional audio machinery for their livelihood, we found that a new generation of (S) record master recorder was required to meet your demands. You wanted better tape handling, increased performance, greater creativity, reliability; you needed adaptation to multi-machine interlock, compact design, better serviceability and the number one priority—greater reliability. You felt that contemporary technology could be incorporated into an affordable machine. We felt the same way.

Here is the result of a collective vision—our engineering and your current and future needs—THE MTR-90.

The OTARI Optimal Tape Guidance System

Research has proven that impeccable tape handling can be achieved by a servo-controlled, symmetrical, and uniformly distributed constant tension tape path utilizing a wide diameter (60 mm) pinch-rollerless capstan. This elegantly simple method of controlling tape movement eliminates the problems of stretch and wear, which are generic to many conventionally designed 2” pinch-roller type transports. With the MTR-90 the only tape drive contact is on the tougher tape backing, thus allowing for the first time, virtually unlimited safe stops with your valuable 2” master tape.

The OTARI Unidirectional Transport

The integrity of the entire tape machine is dependent on the long-term stability of the top plate, its supporting frame and the integration of its head assembly. OTARI engineers felt it essential to meet a super-rugged, precision top plate directly to a unitized, welded steel chassis to make it strong enough to withstand the most rigorous studio or remote work.

By engineering single card circuitry, OTARI has refined state-of-the-art electronics by reducing the complexity and expense of multiple card assemblies. Active mixing of audio and bias in the record circuitry and proper utilization of high slew rate integrated op-amps and discrete components at critical stages are your best assurance of aural success.

The modular approach of the MTR-90's digitally controlled transport logic achieves a higher level of reliability along with the "real world" considerations for rapid diagnosis and serviceability.

The Monitor/Interface

Included with every MTR-90 is the CB-104 Remote Session Controller. Offering total flexibility while providing immediate understanding on your first session, the CB-104 accomplishes mode selection faster than any other remote controller. There's "positive feel" switching—important under session pressure; flexible standby monitor, master switching, single control simulated punch in/out and more.

The optional CB-107 Memory Locator, which physically mates with the CB-104 Session Controller maximizes your efficiency and creativity with your clients’ time. It features ten keyboard assignable memories, shuffle function, and independent, built-in stopwatch.

Factory support through a large domestic parts inventory, thorough documentation and comprehensive personnel versed in all aspects of studio equipment, are integral parts of the MTR-90’s presentation to the professional. A network of the finest and most experienced audio dealerships is the final link in your assurance of OTARI’s comprehensive approach to the professional recording community.

The OTARI machine has become The New Workhorse. And now, the advanced MTR-90: The New Workhorse for two-inch, multi-track 16/24 channel audio production.

Contact your nearest dealer for a demo and detailed color brochure. Get your ears on the tape machine you helped design!

The CB-107 Memory Locator and the CB-104 Remote Session Controller.
Radio Programming At NAB

Networks Competing For Music Audience

Continued from page 29

clarity so long as our affiliate gets first right of refusal.”

So far, RKO has presented special features featuring Paul McCartney & Wings, the Eagles and Donna Summer, with 1980 Wonder coming in May. The programs, a careful mix of interviews tied to the performer’s current and lifestyle, and then related to the music, are produced in Los Angeles by RKO Productions and Dave Sholom, the network’s national music coordinator.

RKO provides local stations with promotional materials to support the RKO Updated line-up to 10 hours the norm. Upcoming are specials on the Doobie Bros. and Neil Diamond.

“We’re looking for mass appeal acts,” says Sholom. “We want to reach the widest audience possible.”

ABC has mounted the most ambitious assault in the network wars, with more than 30 musical special programs slated for 1980 so far. The ABC Contemporary Network, for example, kicked the decade off with a 10-hour review of the 1960s music scene aimed at Top 40 stations. The Eagles and Fleetwood Mac are forthcoming among others, and the net will encore its Elvis Presley special.

The ABC American FM Network, aimed at AOR and adult contemporary audiences, plans eight “Supergroups In Concert” specials which will also include interviews. Blondie串联 the series, with the Cars to follow. Styx will debut an artist profile special series, and the net now has added a daily “Inside Rock” news feature aimed at events and personalities of the contemporary music scene. Rock journalist Lou O’Neill will host the one-minute, five times a week.

The American Entertainment Network has a country slant, although there’s a good chance that the series March 8 will be followed by Tanya Tucker, Ronnie Milsap and the Oak Ridge Boys.

The American Information Network is aimed solely at the adult market, with a Danislav Warlock special for May. This web also offers a “Memory Weekend” package of oldies, structured into a special program feature.

ABC uses several production houses to prepare its musical programming, among them the PH Factor of Los Angeles, Narwood of New York, GK Productions of New Hampshire, and Gert Bunche of St. Louis.

“They offer a great deal of expertise in the music programming field,” explains ABC vice president of radio programming Richard Forman. “We like to take advantage of that.”

ABC outlines the basic approach to its music specials, however, and oversees the production of each show. At least three “if not all four” of the ABC nets are represented in the top 100 markets across the U.S., Forman notes.

NBC entered the network fray last year, bowing its news and feature service geared to the young adult listener and following with the Source aimed at the AOR market. Burkehart/Abrams is a consultant on NBC’s musical specials, and the fact that some of the web’s affiliates already employ that firm’s “Superstar” for mat helps.

The Source now lists 166 stations as affiliates, most of the FM stations, and director of program development Ruth Meyer claims that NBC, too, clearly leads in the top 100 markets.

A two-minute “Rock Report” news feature is also part of the package. Starfleet and EDR Productions handle the “live” concert specials while Narwood, TDT Productions, and DHR Broadcasting assemble the other music programs under NBC’s direct supervision.

One of the things that sets the Source apart from the competition is Meyer’s insistence that the network programming is designed by her to be drawn from individual stations, rather than from network vendors.

“They understand the street fighting aspects of the world programming,” she says. “We avoid a network sound.”

Concerts with Paul McCartney & Wings, Whitesnake, John Lennon, George Thorogood, Todd Rundgren, Santana, the Police, Rush, Ted Nugent, Dave Mason and a trio of Barry Manilow special bear out that contention.

“We work closely with the program directors at our affiliates al”

(Continued on page 43)

Psychological Changes Go With Satellite Broadcasting System

Continued from page 32

This way the show aired when the station needed that kind of programing most.

“The networks can’t keep up with a 52-week programming schedule so they’re going to have to pick up some material from independent syndicators,” says Herb Holland.

“I think you’re going to see a network becoming a distributor for independent programs,” agrees Jim Kefford, executive vice president and general manager for Drake-Chenault, “just as television does with Norman Lear.”

“The networks are already shopping,” says Nickell. “They’d be foolish to do all their own stuff.”

However, Pattis takes a different view. “We’re not interested in network distribution,” he says adamantly. “The money is in the distribution.”

The one dark cloud, for barter syndicators at least, is that networks now compete for the same national advertising dollars which independ-

ent syndicators have to share. “It’s going to be a battle between networks and syndicators,” admits Ron Cutler, president of Los Angeles-based Diamond Syndication. “Syndicators are outgunned on a personnel and a sales level so we have to be more creative.”

Golden Egg recently had to cancel the airing of one show, “The Great American Musical,” because of advertising troubles. “Because of the economy, the advertising community is cutting back and it’s cutting radio syndication itself,” Cutler continues.

“It’s tough enough on radio in general because television comes ahead of it and print comes ahead of it. But radio, syndication is at the bottom of the list.”

“The competition is between networks and those syndicators who sell by barter,” says Normn Pattis. “We’re aware of it. It’s one reason why we’ve opened a New York office.”

(Continued on page 43)

Is THE WEEKLY TOP THIRTY as successful in large markets, as it is in medium and small ones?

Ask a Pro.

THE WEEKLY TOP THIRTY is precisely designed to fulfill our station’s needs. It’s our opportunity to offer our audience some real inside information on what’s happening with today’s music...with all of the magic of The History of Rock and Roll, and the same high-caliber production and presentation which makes it a top choice.

Bob Hughes, PD
WASHINGTON, DC

The weekly top 3 hour programming and sales tool that works. Drawing on the weekly’s Superior Paralleled Production features, THE WEEKLY TOP THIRTY is the world’s fastest growing weekly radio show.

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Call 213-883-7400

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STAR QUALITY RUNS IN THE FAMILY

More studios master their hit albums on Ampex Grand Master™ recording tape than on all other tapes combined. That’s why we call Grand Master the tape of the stars.

But Ampex star quality doesn’t end with the tape of the stars. It extends throughout the entire Ampex tape line:

HEAR IT
You’ll find Ampex star quality in professional audio tape in every configuration. And in cassette, 8-track and open reel for consumer use.

SEE IT
Ampex brings star quality to videotape, too. In quadruplex, helical and ¾” U-matic versions for professional use. And ½” Beta- and VHS-format videocassettes for home and industry.

TEST IT
You’ll even find Ampex tape in starring roles recording instrumentation data for critical aerospace uses and other precision applications.

Star quality doesn’t happen overnight. It’s the result of the continuing Ampex commitment to engineering excellence. And it extends from the top of our line right through the entire Ampex family.

AMPEX
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Radio Programming At NAB

BILLY BOARDTON RATINGS

A compilation 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 0.01 people. Figures in lights are from previous year.

Quarter Report January-February 1980

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<th>TOTAL Females 12+</th>
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<th>MALES 45-54</th>
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</tbody>
</table>

Average quarter hour—metro survey area

Radio Review

ABC’s ‘Memory’ On Mark

“Memory Weekend,” ABC Information Network, April 19, 20, Four hours, Production by Ted Red of Narwood Productions, Executive producer and host: Bruce Morrow.

With a well-blended mix of music, news items and actualities along the way such as the Royal Guard’s “Snoopy And The Red Baron” and Jerry SamTERS “They’re Coming To Take Me Away.”

Top singles of each year!!! (Artist, record title, record number. For example only)

1950 – 1973 at $19.50

All seven books for a total of $116.50.

Sale – position with the more than 100 top singles of each year as they were made in the form of an aircheck service on tape.

DOUG HALL

TOP 160 COUNTRY RATING CHART 1980

SINGER FOR WHAT GROUP?

• “HOUND DOG” WAS ORIGINALLY SINGED IN WHAT YEAR?

• WHAT IS FRANKIE LYMAN’S REAL NAME?

• CONTINUED FROM PAGE 3

U.S. Favorite: Beautiful Music

• Continued from page 3

MOR with $19,000 estimated listeners, up from the 790,000 estimated a year ago.

The format is in a power package that ought to deliver an audience of more than 400 stations that will clear the show.

DOUG HALL

BLUERIDGE HILL PUBLICIHPNG Co.

The complete reference books—based upon the TOP 160 Country charts.

TOP 160 Country Surveys

THE TOP 160 CHARTS

SINGERS • SONGWRITERS • PRODUCTION HOUSES • PROMOTIONS • Brill Building

N.Y. WKDU KEEPS LEAD

NEW YORK – The urban sound of WKDU-FM stayed ahead of WBL’s “Sound Of The 80’s” for the third straight month of Medium Trend Reports. But both stations have lower shares in the March report than in February.

WKDU has slipped from a first place 8.7 share to a third position 6.0 share, while WBL-FM slid down from a 7.8 in February to a 5.6 share. WABC-AM is in 10th place with a 3.5, up from the 4th place 3.3 the contemporary station fell in to February.

The market is now led by talk WOR-AM with a 6.9 share and WINS-AM with a 6.2 share.
Panasonic adds a new division:

The Professional Audio Division

Professional audio isn’t new to us. In fact, we’re old hands at it. Take Technics direct-drive turntables. As a recent survey shows, 73 of the top 100 radio stations that use turntables use Technics direct drive. And when it comes to classical music stations, Technics is even more popular.

Now the Panasonic Professional Audio Division introduces two lines of components for the recording and broadcast industry: Ramsa, a new name in professional mixers, amplifiers, microphones and sound reinforcement equipment. And Technics R&B Series, a specialized line of products from a name you already know.

Technics R&B Series The big news is our new professional turntable console, the rugged and totally mobile SL-9560. It consists of two highly sophisticated acoustically isolated sections. The deck section includes a quartz-locked direct-drive turntable, a static-balanced heavy-duty gimbal-suspended tonearm with dynamic damping and a “companion” moving coil cartridge. The control section consists of a phono-equalizer amplifier with a high pass filter, tone controls and a monitor amplifier with speaker.

There’s also the EPA-500 tonearm system consisting of the EPA-501H, a titanium nitride tubular arm unit with dynamic damping for today’s high-compliance cartridges. The EPA-B500 tonearm base with four-point gimbal suspension. And the SH-50P1 stylus pressure gauge, fully electronic and accurate to 1/10 of a gram. Also available are four other titanium nitride arm units with dynamic damping to match the mass and compliance of any cartridge.

Ramsa For remote broadcasts there’s the Ramsa WR-130, an 8x2 portable mixer. It includes -70 dB attenuation for each input, high and low equalizers and a pre/post sub mixer. Plus pan pot, peak-overload indicators, and balanced mike inputs. While inputs 1-4 will accept turntables. There are also two auxiliary inputs. Outputs include high and low equalizers, a headphone output, echo send and receive, and record send.

To complement the WR-130 mixer, use the Ramsa WP-9210 power amplifier. When you do, you’ll get a clean 200 watts RMS per channel into 8 ohms from 20 Hz to 20 kHz with no more than 0.05% THD. You’ll also get electronically balanced XLR inputs with continuous level adjustments, phone-jack inputs, as well as overload and short circuit protection.

To meet high performance standards there are three Ramsa hand-calibrated microphones. The WM-8000 and WM-8050 are designed for vocal use and include floating microphone capsules and triple wind screens to suppress shock and pop noise. For instrument miking there’s the back electret condenser WM-8150 for improved high frequency and transient characteristics. It operates on batteries (not included) or connects to a phantom power source.

For your nearest Panasonic P.A.D. representative and more information, call toll-free 800-447-4700. In Illinois, 800-322-4400.

See us at NAB, Booth 600.
Radio Programming At NAB

6,500 Harried Broadcasters Mix
With Govt. ‘Foes’ in Las Vegas

• Continued from page 1

International Telecommunications Union.
The lobbying promoted Federal Communications chairman Charles Ferris to accuse the NAB of violation of the Logan Act, a law which forbids individuals or organizations to get involved in negotiating for- eign policy.

And Rep. Lionel Van Deelen (D., Calif.), who championed deregulation of radio in Congress for years, entered a statement in the Con- gressional record which said “the NAB strained the limits of propriety.”

These actions and reactions make for possibly the coolest relations be- tween radio people and the federal regulators in memory. Both Ferris and Van Deelen are scheduled to speak at the closing session of the convention on Wednesday (16). It might be an embarrassing situation if the broadcasters are already on their way to the airport while Ferris and Van Deelen are speaking.

In fact, there is a lot less FCC partic- ipation in this convention than in years, about a third less. Says an NAB spokesman, “We had to do some hard and fast talking to get the FCC to maintain a booth on the con- vention floor.”

The 9 kHz spacing schedule is only one of five plans now under consider- ation by the FCC to put more sta- tions on the air. The NAB estimates all of the five plans together could double the number of stations on the air and that radio people wor- ried.

The other four proposals call for expansion of the AM dial to 1760 kHz (already approved by a world regulatory body), squeezing FM sta- tions closer together on that dial, creating directional FM stations to more could share the same fre- quency, and adding AM stations to frequencies existing AM stations now enjoy exclusively as clear chan- nels.

Broadcasters are worried because “this commission has no concern about finances,” an NAB spokes- man comments. “They don’t care that there are already more stations per capita in this country in the world or that one out of every three stations in the U.S. lost money last year.”

As a result, “Broadcasters are showing more interest in lobbying,” the NAB executive says. “The industry is realizing it cannot expect the FCC to look out for its interests.”

One of the hottest sessions is sure to be the one Tuesday morning when 150 audience members are taking part is Richard Hirsch, secretary of communications for the U.S. Catholic Conference and the Na- tional Council of Catholic Bishops, who is strongly opposed to deregula- tion. Dick Shiben will represent the FCC and Steve Simmons the White House.

Another major concern of radio people is AM stereo and discussion of this subject has been heightened by FCC consideration of this matter on the eve of the convention.

While radio now has its own sepa- rate programming conference spon- sored by the NAB, this year’s growing activity and participation in the ra- dio area at this convention.

Also scheduled for this year are 20 radio workshops have been scheduled and radio attendance at the convention has grown at a rate exceeding both the television and engineering areas. Begun Sunday, the convention runs through Wednesday (16).

The convention will also set rec- ords in overall attendance and ex- hibits. More than 400 exhibitors show their wares in 200,000 square feet of exhibit space. Last year, there was only 165,000 square feet of exhi- bit space.

Comic Newhart Billed
As Luncheon Closer

LAS VEGAS—While singer Mac Davis opened the National Assn. of Broadcasters convention Sunday (13), comedan Bob Newhart is on the bill to close the event at the final luncheon Wednesday (16).

Newhart will perform following the final session which will feature Four of NAB’s top television and radio station chairman Charles Ferris and Rep. Lionel Van Deelen (D., Calif.).

NAB OFFERS SYNDICATION TO LABELS

NEW YORK—DIR Broadcasting is drawing on its 18 years experi- ence with syndication of the “King Biscuit Flour Hour” and other shows to offer a new networking and syndication service to record labels. The company will put together at a label request a group of stations. DIR will handle all land lines and satellite hookups.

Its first client is Warner Bros., which has signed for an April 20 live broadcast by David Sanborn from Celebrating Recording’s 25 Years in New York.

Automated System: KLUB-AM/KISN-FM Salt Lake City announcer Howard Bogart catches the microphone and gets KLUB's automated system to start talking into the mike.

KLUB-AM’s Ratings

SALT LAKE CITY—From live to automated, automated to live… the pendulum of opinion swings end- lessly in the radio industry. Probably of greater importance are the pro- gramming methods used by a sta- tion—imagination, personnel to the particular listeners in a given area, smoothness of delivery of a total for- mat to that audience.

Traditionally, more AM stations than FM have been live. Not so with KLUB-AM, which came in this past spring as number one in that tough 32-station market with a totally automated operation. In fact, KLUB was one of the first AMs ever to automate, using an old Schaefer 800 in 1964.

Hoving among the top stations for most of the intervening years, KLUB and its companion station, KISN-FM, went to the most ad- vanced automation system in 1978, taking advantage of the micro- processor, computer-based tech- nology in IGM’s Basic A controller for both stations. The letters KLUB and KISN-FM are owned and for KLUB-KISN, KLUB wrestled first place away from them in the April ratings.

Operations Manager “Bunk” Robinson says that the real point is control—whether you live or au- tomated. If you can get more control with automation, and usually you can, then that’s the way to go. But even when KLUB was live many years ago, the latitude of what the announcer could say was un- strict discipline—what was being said, what phrases, what manner.

“It’s my opinion that automation is the only way to effectively control the format in a disciplined way. Voice tracking before you’re on air doesn’t mean you sacrifice original- ity; it just means you eliminate the tongue-tanglers and the inane re- marks. Your book doesn’t have total freedom to ramble on and on about something he’s interested in—but maybe the audience isn’t.”

Manpower is certainly another factor in automation versus live. Prior to automating KLUB, the sta- tion maintained five announcers to host the format. Although there’s still a hell of staff, there’s no need for the five people that only announce. The creative programmer personnel KLUB does announcing, production, pro- grams the automation, creates short features and whatever is needed. Not chained to a mike for hours on end, such a staff member finds his job more varied and enjoyable and doesn’t feel like a cog.

KLUB-AM and KISN-FM are never totally automated, but use the negin IBM Basic A programmers as live assist. The KISN-FM sound is built around the Churchill syndicated beautiful music format, but KLUB in uniquely Salt Lake City, devel- oped by station personnel with years of local experience. KLUB has been in for 41 years under the same owner—Frank Carman, pioneer broadcaster, member of the Utah Broadcast Hall of Fame, and over the years has served on the ABC, NBC and Mutual affiliates boards. Carman has started 10 different broadcast facilities, beginning with KOAL-AM, Price, Utah, in 1935. Officially KLUB (originally KUTA) wasn’t far behind.

Carman always felt that clever a name was very important to a successful station. Over the years, for instance, his stations reflected local economics—like KOAL, Price Utah; and KQPR-BM, Butte, Mont. When he looked for new letters for KUTA in 1957, he decided on KLUB assigned to an old fishing boat in Chesapeake Bay, one that was “modestly rated” by that. Negoti- ating with the boat’s owner, he ob- tained release of the letters and per- mission from whether KLUB to transfer them to Salt Lake City and change KUTA to KLUB.

KLUB-FM when discovered in “deep freeze,” placed there by the FCC because of controversy over the station, were originally assigned. In March 1978, the FCC made the letters available to the applicant holding the oldest commercial broadcast li- cense—but the announcement was buried in routine FCC public notices. An alert KLUB attorney spotted the notice, and Carman was the only applicant for KISN.

Paul Coburn, KLUB program di- rector, plays cluster music aimed at a 25 plus audience. There is less than three songs per medley, six medleys per hour, with five commercial is- lands and five minutes of news be- fore each hour. There are two enti- rely separate formats for drive time and a substrate for carrying net- work news in the evening.

Here are some of the different la- beled blocks of programming or subroutines used by Coburn, each of which may be aired in its entirety (all the events in that block of la- beled programming) by entering only one command.

A Channel A medley of songs, three to a medley, six to the hour.
• Two subroutines in each hour.
• Two time updates each hour.
In the evening, left to change some portion of any of the formats, he does not have to re-enter the entire set of events. He just activates insert.

(Continued on page 2)
Great Radio Programs for Great Radio Stations.

From WESTWOOD ONE, the nation's Number One Producer of Special Programming. In the past four years WESTWOOD ONE has produced and distributed “Dr. Demento,” “The Great American Radio Show” with Mike Harrison, “Star Trak” with Candy Tusken, “Spaces & Places,” “Special Edition” with Sid McCoy, “In Hollywood,” “The Sound of Motown,” “Shootin' the Breeze,” “The Twelve Hours of Christmas,” and our latest winners “Ace and Friends” and “Off the Record” with Mary Turner. WE'VE NEVER HAD A LOSER!

For information on how your station can receive exclusive broadcast rights in your market — contact your Westwood One representative now... (213) 204-5000.
Radio Programming at NAB

AUDIENCES MORE SOPHISTICATED
live Feel & Local Atmosphere
Sought By Format Syndicators

LOS ANGELES—Due to increased audience sophistication and a need for a clear format, format syndicators are making their programming sound more like that in the marketplace.

“Of course, we never thought our programming sounded canned,” says one major format syndicator president and general manager for Drake-Chenault. “But the biggest problem is that the people don’t want the music to a station but we teach our announcers how to carry our the format. We can give them use as live assist or pre-taped.”

At Audio Stimulation in Los Angeles, former vice president and general manager Tom Conner says Paul Ward, who has used what he calls “reconstructed” syndication to simulate a format, is doing well.

“In a medium sized market,” begins Ward, “there’s a great problem in keeping good people in mornings and afternoon drive slots. That’s how the concept was born.”

“This concept involves a big city air personalities, with a separate voice on and for up to 50 stations. The station actually plays the same music but we pick it up by Audio Stimulation so the personality can tape it intro and outro." Ward adds.

The duo of Charlie and Harrigan was done this way by Audio Stimulation and a new Charlie Tuna show is also being done in this fashion. His show is expected to start in August.

Even contests can be handled this way with a station telling Audio Stimulation what type of contest it is having a contest that a year. During the taping, the air personality promotes the contest. If the phone lines are in, he is hooked up with the personality live in Los Angeles.

“It is a live show,” explains Ward, “But we can’t tell the city to tape it and it tapes his parts in advance.”

“AM is in great need of personality but like oil, it is scarce. However, everything is syndicable,”

Because of the nature of this type of syndication, the client roster can be too large. “We can take 50 stations maximum,” notes Ward, due to the fact each city’s tapes have to be given a local flavor.

“I think there is a move in the direction of live auds,” says Leo Bayley, head of programming for TM Productions. “We supply the format, the concept and the guy who will talk like the people in the area and use the correct colloquialisms.”

The freight plan is to get firm plans yet, head of special TM special projects Ron Nickell foresees the firm tiring in about a year when the live broadcast starts. “That’s something that is a definite possibility,” he says.

CARY DARLING

FCC High On Magnavox AM Stereo

• Continued from page 1

then be submitted to the Commission for approval. In several months before AM stereo gets final approval from the Commission.

The bottomline, according to FCC engineer Robert Powers, is that Magnavox is still in the “simplest and cheapest system.” The Broadcast Bureau originally proposed the idea, but it’s on districts petitioning for approval of their AM stereo system—Belair, Harris, Kain, Magnavox AM and Magnavox—should be given the go-ahead. All five, the Broadcast Bureau says, meet minimum quality standards and since future technological innovations are unpredictable, broadcasters themselves should be left to determine the future of this system.

Chairman Ferris asked his staff whether the incompleteness of the competing systems might not pose problems if more than one system were to be marketed. Agreeing with Ferris, Commissioner James Quello called the Broadcast Bureau’s pitch an “impractical proposal,” arguing that consumers don’t have the technical expertise to choose among a variety of AM stereo systems.

Commissioner Abbot Washburn added his concern that a consumer who had a stereo receiver in New York might find that it doesn’t work when he moves to Chicago. Ferris said that despite Magnavox AM’s plan to use a lottery system to choose among the competitors if, as the Broadcast Bureau claims, all five are “essentially equal.”

But Dr. Robert Powers, the engi-
DIR is for those with rock in their head.

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www.americanradiohistory.com
Radio Programming at NAB

42

By DOUG BALL

Vox Jock

NEW YORK — Howard Stern and Lee Cook have joined the on-air staff of WWW-FM-Detroit. Stern comes to the Burkhardt/Abrams "SuperStars" station from WCCO-AM-Fargo and Cook comes from Chicago.

Recently the station had Johnny and Joanie Ramone do a guest DJ shift for an hour. In conjunction with this the station awarded a julienne to a listener in a contest in which the listener could select the records he wanted in the julep.

WNEW-AM-New York weekend personality Jonathan Schwartz has taken a leave of absence from the station to finish a book he is writing called "Carnegie Hall." It is expected that overnight man Bob Jones, who is in charge of "The Mikeman's Matinee," will fill one of these empty slots.

Marlene Fox is the newest jock on WWW-FM-Cleveland. She is on from 3 to 7 p.m. and comes from WRQX-FM-Washington and WAIF-Jacksonville. Fla.... Johnny Mars has joined the on-air lineup at WXRT-FM-Chicago. He is on from 11 p.m. to 2 a.m. and comes from KPAS-FL-Paso Robles.

Bob Pegas, known as Tom Ricle on the air, has resigned as music director of WTDQ-AM-Toledo to become manager of Shakey's Bar and Steaks, an Ohio chain of hi-fi stores.

Station program director Bill Manders will take over the music director's duties... Bob McClay, former KSAN-FM-San Francisco DJ, is handling the noonday newsmores on KCBS-FM-San Francisco.

James Plesko has joined WCN-FM-Now in the noon to 6 p.m. slot. Clay Darlery has joined the station working weekends...

Bill Cranes, midday personality at WYOS-FM-Charlotte, N.C., has joined WOKO-AM-Albany as program director... Clark Davis, former president of Shamrock Broadcasting's broadcast division, has joined Great Trails Broadcasting as corporate vice president.

Al Green has been named program director of Viacom's newly formed radio division. Greenfield moves up from program director of KIUL-FM-Houston.

The two Houston stations are among eight recently acquired by Viacom from Sounder Broadcasting.

KMYO-FM-Broken Arrow, Okla., program director Tim Couch has installed a new lineup on his station. General manager Christopher Beck is handling morning drive, Bob Braun is doing drive and John Gouge is afternoon personality. Sherry Rogers is doing evenings and Mike Lieson is overnights.

WPIX-FM-New York may have moved away from new wave, but Programming Director Peterik is pushing the music on WHBI-FM-Newark. Barry, a time broker (the backbones of mix and retail) has one or two hours on each morning and expects to expand this music formula, which is basically an ethnic station.

Dan O'Brien has moved from the news department at KIDN-FM-San-Pablo, Calif., to be music director. He is also handling the 2 to 6 p.m. slot... Vernon Paulsen has been appointed general manager of KNEW-AM-Oakland, Calif. Paulsen has been in various executive positions in his 20 years with Metromedia. KNEW is a Metromedia station.

KGGF-AM-Covfeyville, Kan., is celebrating its 50th anniversary with special programming including tapes of anyone who has worked on the station. Past on-air personalities are invited to send tapes to McCord, c/o KRDO, Box 853, Coffeyville, Kan. 67337.

Steve Smith is up at WRTI-AM-Philadelphia as station manager. He was a salesperson for WMJ-FM-Boston.

The first sub-type of this kind of audience is what we call mood/expressive. These are the types of people who are uniquely conscious of what kind of music they need to hear at different hours of the day.

Vocalists can be men and women in the 24-39 age bracket, and generally a bit more upscale socio-economically, tend to avoid hard rock and country music, are extremely aware of their own lifestyles and their relationship to radio listener demographics.

These people are button pushers. They scan a select number of stations, and what they might set the dial on KHTZ-FM, KZ-BX-FM, KLCC-FM, KKFW-FM, probably even KEMP-AM. Their recall of radio listening revolves around musical characteristics of their favorite radio stations, and they are not usually brand loyal. These folks also tend to be opinionated and are well read on radio.
Radio Programming At NAB

BILLBOARD ARBITRION 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.

LOS ANGELES JANUARY 1980

**AVERAGE QUARTER HOUR - METRO SURVEY AREA**

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<tr>
<th>FORMAT</th>
<th>MEN</th>
<th>WOMEN</th>
<th>TOTAL</th>
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<td>14+</td>
<td>18-24</td>
<td>25-34</td>
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<td>AVERAGE</td>
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**SHARES - METRO SURVEY AREA**

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<tr>
<th>FORMAT</th>
<th>MEN</th>
<th>WOMEN</th>
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<tr>
<td>AVERAGE</td>
<td>50,000</td>
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</tbody>
</table>

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

Los Angeles Goes To Contemporary Music

Los Angeles - Beautiful music, which has long been in the forefront on radio listening habits in this market, has been displaced as the favorite format by a blend of rock, pop and contemporary music, according to an exclusive Billboard survey.

Beautiful music fell from first place as its estimated share of listeners fell from 4.9% to 3.7% while contemporary climbed in share from 3.1% to 7.4%.

Contemporary is the favorite format among women 18 to 24 and 25 to 34 with 29.2% and 25.9% respectively.

AOR is the top format among teens with a 31.8% share, edging out contemporary with a 29.8% share.

Looking at estimated numbers of listeners per average quarter hour, Norcal AM stations lead with 81,500 listeners, up from 168,600 a year ago.

Los Angeles - As the 1980s roll in, the population in Los Angeles is expected to grow, creating an even more competitive marketplace for advertisers and radio stations.

**Radio Groups Join To Improve Transmission**

WASHINGTON - A new industry group, the National Radio Systems Committee, has been formed by the National Assn. of Broadcasters and the Electronics Industry Assn. to investigate and recommend methods for improving the overall transmission and reception of both AM and FM radio services.

Wally Johnson, former FCC broadcast engineer and chief and currently executive director of the Assn. of Broadcast Engineering Standards will serve as chairman. James D. Kearney, of General Electric Co., will be vice chairman.

**Automated System**

- continued from page 29

or change (whatever he wants to achieve) at the proper point, enters the terminal and selects the format to memory. If an insect is made, programming merely appears to an automating writer. Working with labeled formats thus saves memory space, but doesn’t sacrifice the flexibility of individual events, because of the insect or change capability.
The singer, with the group five years tending strong lead vocals, says she now plans to pursue a solo career.

Dickey, prior to joining Rose Royce, was a member of John Edwards’ review for five years. Edwards is now lead singer with the Spaniers.

Say Dickey, “I plan to resume my career in a few months but I will handle it differently. I already have an attorney and I’m looking for a good personal manager.”

She notes that Rose Royce has for the most part managed itself with Norman Whitfield, president of Whitfield Records, acting as overseer.

Dickey adds that her departure from the group was amicable, “It’s just that I didn’t agree with some business decisions being made and decided it was time for me to go solo.”

Dickey is not the only member of the nine-member group (eight men and one woman) to leave. Kenji Brown recently split with Rose Royce.

Barry White received the first honorary certificate in recording arts and sciences from the UCLA Arts Extension program.

The award was to be presented Friday (11) at the Faculty Club on the university’s campus.

White received the honor because of the support he has given the program. The Arts Extension program is a two-year program with a series of courses including production, management, performance, artists and repertoire, marketing and public relations as they relate to the recording industry.

White, who reportedly did not complete high school, is an advocate (Continued on page 43)
BRIAN LIGHTMAN
NEW YORK—Larry Uttal's return to the disc jockeys war was his last month in England under an exclusive U.K. licensing deal with Pye Records.

As a disc jockey he spent his time between New York and his office at 14 Bourdon, is launching a new English group, Thieves Like Us, and its single, "Mind Made (ELS 1)."

Following the release of the single Friday (25), the veteran music man will head for European markets to make individual licensing agreements

Uttal's Earpole Soon To Debut In U.K. Via Pye

By BRIAN LIGHTMAN

The musical theatre for the Rev. C.L. Franklin's medical fund at Detroit's Cobo Hall March 24 reportedly grossed $100,000. After expenses, approximately $55,000 will go into the fund, it was said.

If the Rev. Franklin remains in a coma, it's estimated the money will run out in about 10 days.

Franklin has made friends and garnered supporters from around the world through his ministry and recordings, and they packed Cobo Hall for his tribute, sponsored by his friends and family.

Among those performing was his daughter Aretha, the Rev. James Cleveland, the Rev. Cleophus Robinson, the Staples and numerous other artists. Also onhand was the Rev. Jesse Jackson.

War, the Gap Band and the Sugar Hill Gang reportedly grossed $236,533 for three dates March 21, 22, 23.

The three-act package appeared at the Oakland Coliseum, where it grossed $74,000, Phoenix's Veterans Coliseum where it broke the previous 1978 record of $59,162, and the Los Angeles Coliseum, where it grossed $65,622.

The show was held for the benefit of the Boys and Girls Clubs of America. The money will go to help build new clubs.

War immediately left for a European tour with Blood, Sweat & Tears. The show is being taped for play-in play-out.

KACE-FM in L.A. taped into Home Box Office and Six Star cable television simulcasting Diana Ross' 75-minute show, filmed live at Caesar's Palace in Las Vegas by HBO. The show was to air Sunday (13).

Six Star was the cable outlet for the Inglewood, Calif., area, while KACE carried the audio portion of the presentation. This is the first for KACE and believed to be the first for an FM radio station in the area.

WOL-AM in Washington, D.C., has come up with a contest allowing its listeners to win cash prizes ranging from $25 to $100.

The station had yellow WOL buttons made for people to participate. It has assembled sponsors who are in the field looking for those wearing the buttons. The button wearer receives a cash prize.

WBLS-FM in New York is sponsoring a "Celestial Gala" at the American Museum-Hayden Planetarium Tuesday, June 12 to benefit the Planetarium. Set to perform are Phyllis Hyman and Bobby Short. Hal Jackson, vice president, and Pierre Sutton, president of Inner City Broadcasting Corp., owner of the station, will also perform.

Each year WBLS sponsors an affair to benefit an interacial community service. Last year's benefit benefited the National Conference of Christians and Jews and the Boy Scouts. This year's "Celestial Gala" is $150 and tax-deductible.

Freddie Perren's Perren Vibes, Inc., has obtained the rights to the pop musical "Beyond the Wind." The music is comprised of original material penned by Gary Starback, who is signed to Perren Vibes.

The production will feature two males and a female in lead roles. The firm is searching for a major producer and financing to open the production on Broadway.

According to Ron Elliot, vice president, president, marketing at ARC Records, "Unfortunately, Earth, Wind & Fire will be in South America at the time of the Black Music Awards convention this year and will not be able to appear at its benefit concert."

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

LEATHER BACK AS DISTRIB IN CHICAGO

CHICAGO—Independent label distribution pioneer Ernie Leanner has gone full circle in 35 years as a music business executive.

Leanner, who with his brother, George, opened one of the U.S. black-owned indie label distributors, United, here in 1951, has opened Reunited Distributing at 1928 S. Michigan Ave.

Leanner has returned to distribution with Revolution Records, one of Ernie's One-Stop, one of Chicago's oldest black music one-stops founded in 1974.

Reunited is headed by Bill Leanner, Ernie's son. He and Phyllis White and Lynette Benton handle promotion. The operation covers Milwaukee, Indianapolis and Kanawha County for such labels as Malaco, Golden Earth, Janan, Fountain, Joy and others.

There are also two offices, one in Chicago and one in Indianapolis.

To be continued from pg 39
LOS ANGELES—There will be 14 Kool Jazz Festivals in the U.S. this summer. As in past years, George Wein purses them under the financial aegis of Kool cigarettes with the emphasis on soul rather than jazz.

First acts announced to perform at all the shindigs include: Rufus and Chaka Khan, Chic, Sister Sledge, Kool & the Gang, Dionne Warwick, Camilo, B.B. King, Bobby "Blue" Bland, Peaches & Herb, the Brothers Johnson, Gap Band and Angelita Bofill.

The first festival bows May 4 in Detroit at the Joe Lew's Sports Arena, followed by Memphis, May 17, Midtown Coliseum: Wash-ington, D.C., May 25, Capitol Centre; Oakland, May 31-June 1. Oakland Stadium: June 6-7, San Diego Stadium; Houston, June 13-14 the Astrodome; St. Louis, June 20-21, Busch Stadium; Atlanta, June 27-28. Atlanta Stadium, Hampton, Va., June 28, Hampton Coliseum: Kansas City. July 12, Kemper Arena; New Or-léans, July 18-19, the Superdome.

Also: Philadelphia, July 26-27, County Stadium; Cincinnati, Aug. 1-2, Riverfront Stadium; New York, Aug. 23, Meadowlands, Mead-owlands, N.J.

Ticket prices are $9 and $12.50. In addition to the soul headliners, local acts will be hired to augment the bill in various markets.

Kool people say the emphasis on soul acts is designed to attract a larger audience and this has been the modus operandi the past several years, despite the misleading title of the festival.

Henceforth the club must close at 2 a.m., instead of 5 a.m. as before, and the decision came too late to permit cancellation of ap-parances by international artists booked for the remaining evening months. The police cite in defense of their action many instances of bug snatching as the reason for closing the Montmarte—the Montmarte was a theater-restaurant—while musicians perform.

"Who will clean tables while Os-car Peterson is playing?"' return Kay Sorensen, who runs the room. "The stores here have problems with bugs snatching. However, the season is not too close early. Recently we handed a bug snatcher to the police and within half an hour the police was back at the entance to the club."

In spite of a new location in 1976, the Montmarte has experi-enced considerable difficulties and has been supported by Ministry of Culture funds.

It is also a corollary of the jazz festival, by Tuber-Breweries to the tune of $35,000. The Copenhagen Tourist Authority is spending on its use, as is Danish radio, which makes sev-eral broadcasts from there during the course of the festival.

Sunday Series At N.J. College

NEW YORK—William Paterson College in Wayne, N.J., has begun its swing jazz season with special concerts from August 21 through December 18. The George Bouchard quintet opened the series March 23 and was followed by the annual all-woman group Sunday (10). Upping the pi-aniist Jill McManus and her quartet (19), the New Jersey Perussion Ensem-bled Quartet and the New Jazz Chamber Players (27), Sonny For-tunato, It's a Bird, My Friend (34) and the Joanne Brucknau duo (May 11). The 4-6 p.m. free concerts are held in the college's Room in Wayne Hall. According to the college, "Dad" Martin Krivin, last year's Sunday series of 13 drew audiences from all over New Jersey. Mu-sicians performing included: the Ro-land Hanna Dave Rocky Mat Holli-Tro, Rufus Red-Ted Dun Duo, the Warne Marsh Quartet, the Ro-lane Young-Billy Hart duo, the Ju-ea Watson Quintet, Dave Samuel-Boh Davu Duo and the Jai Byrd Duo.

Danish Club Has Police Problems

BY KNUD OBSTED

COPENHAGEN—Police action against the famous Montmarte jazz club in doubt for the future both of the venue and of this summer's Copenhagen Jazz Festival.

Consequently, and brought a storm of protest from (the media).

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"Who will clean tables while Oscar Peterson is playing?" return Kay Sorensen, who runs the room. "The stores here have problems with bugs snatching. However, the season is not too close early. Recently we handed a bug snatcher to the police and within half an hour the police was back at the entrance to the club."

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JazzBeat!

LOS ANGELES—Paul Bailey has donated 30 of her arrangements to Northern Illinois Univ.'s music library. The charts are by Bettie Meldbrooks, Dena Jones and Benny Carter among others. Some ball scores of her book line, performed at the annual spring jazz band concerts April 4. The mass band event was presented in the school's auditorium.

Dave Pil's Pozz Conference played a tribute to Lester Young (12) at Carmel's in Van Nuys, Calif. The band assembled after the last solo. His ensemble includes Frank Capp on drums, But Font on piano. Warren Liston on trumpet, Bob Cooper, Bob Hardway and Paul on tenor saxes and Bob Efford on ban-
Tokyo Music Festival Glitters

Dionne Warwick of the U.S. performs "Feeling Old Feelings" to win the grand prize at the Tokyo Music Festival.

Karla Bonoff of the U.S. performs "Trouble Again" which earns her the gold prize.

Rumiko Koyanagi of Japan, left, sings "Limelight," the silver prize tune.

Japan's Shigeru Matsuzaki, above, performs "Wonderful Moments," a silver prize tune.

Passionata of the Philippines performs "Luna, Luna" to earn a Tokyo Broadcasting System accolade.

England's the Dooleys perform "Body Language," the tune which earns them a gold prize.

Amii Stewart of West Germany, the winner of the most outstanding performance award.

Russell Thompkins Jr. of the Stylistics accepts the best arrangers award for Jack Faith; Jurgen Korduletsch, center, accepts as best composer along with Joe Evers, right, for "You Make Me Feel The Fire."

Guest artists, the Commodores of the U.S. perform during the live telecast of the music awards.

Ryoichi Hattori, standing, the chief judge and Susan Anton, presenter and judge.

Japanese judge Ben Okano of Music Labo with Pele, one of the award presenters.

Dionne Warwick and Karla Bonoff.
FOR WEEK ENDING APRIL 19, 1980

Billboard®

HOT 100

Recording Industry Assn. of America seal of certification as a "million seller."

Recording Industry Assn. of America seal of certification as "two million seller."

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<td>CALL ME---Blondie</td>
<td>DO RIGHT---Paul Davis</td>
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<td>ANOTHER BRICK IN THE WALL---Pink Floyd</td>
<td>ONLY A LONELY HEART SEES---Felix Cavaliere</td>
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<td>RIDE LIKE THE WIND---Christopher Cross</td>
<td>FUNKY TOWN---Lips Inc.</td>
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<td>WITH YOU I'M BORN AGAIN---Billy Preston &amp; Syreeta</td>
<td>THREE TIMES IN LOVE---Tommy James</td>
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<td>SPECIAL LADY---Ray, Goodman &amp; Brown</td>
<td>DESIRE---Andy Gibb</td>
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<td>LOST IN LOVE---Air Supply</td>
<td>HEART HOTELS---Dan Fogelberg</td>
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<td>FIRE LACE---Bob Seger</td>
<td>LONGER---Dan Fogelberg</td>
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<td>I CAN'T TELL YOU WHY---Eagles</td>
<td>ON THE RADIO---Donna Summer</td>
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<td>WORKING MY WAY BACK TO YOU FORGIVE ME, GIRL---Spinners</td>
<td>GIVE IT ALL YOU GOT---Chuck Mangione</td>
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<td>OFF THE WALL---Michael Jackson</td>
<td>LET ME BE---Korona</td>
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<td>TOO HOT---Kool &amp; The Gang</td>
<td>THE SEDUCTION---James Last Band</td>
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<td>YOU MAY BE RIGHT---Billy Joel</td>
<td>WONDERING WHERE THE LIONS ARE---Bruce Cockburn</td>
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<td>SEXY EYES---Dr. Hook</td>
<td>LET ME BE THE CLOCK---Shin Royerobson</td>
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<td>HOLD ON TO MY LOVE---Jimmy Ruffin</td>
<td>TRAIN IN VAIN---The Clash</td>
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<td>CRAZY LITTLE THING CALLED LOVE---Queen</td>
<td>THE ROSE---Bette Midler</td>
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<td>DON'T FALL IN LOVE WITH A DREAMER---Kenny Rogers w/Kim Carnes</td>
<td>IT'S HARD TO BE HUMBLE---Mac Davis</td>
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<td>PILOT OF THE AIRWAYS---United Artists 1345</td>
<td>KEEP THE FIRE---Ramones</td>
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<tr>
<td>WE LIVE FOR LOVE---Pat Benatar</td>
<td>I DON'T WANT TO WALK WITHOUT YOU---Barry Manilow</td>
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<td>I CAN'T PUT A PRICE ON LOVE---The Knack</td>
<td>SOLOTAIRE---Peter McInn</td>
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<td>LOVE STINKS---The J. Geils Band</td>
<td>STEAL AWAY---Robbie Dupree</td>
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<td>SOMEBODY IN AMERICA---Survivor</td>
<td>DON'T SAY GOODNIGHT---The Isley Brothers</td>
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<tr>
<td>LADY---The Whispers</td>
<td>YOU'VE GOT WHAT I NEED---Shooting Star</td>
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<td>IT'S A NIGHT FOR BEAUTIFUL GIRLS---The Fools</td>
<td>DON'T PUSH IT, DON'T FORCE IT---Leon Haywood</td>
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<tr>
<td>YEARS---Wayne Newton</td>
<td>CATCHING THE SUN---Spyro Gyra</td>
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<tr>
<td>GOIN' ON---The Beach Boys</td>
<td>TWI IGNIGHT 70NF---Mohican Sounds</td>
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www.americanradiohistory.com
Intl Stars Shine At Festival

Japan's Noriko Miyamoto, left, performs "Last Train" to win the foreign judges award.

Claudja Barry of Canada wins a silver prize for "You Make Me Feel The Fire."

Elisa Chan of Hong Kong sings "Make Believe" to win a Tokyo Broadcasting System award.

Claudja Barry of Canada wins a silver prize for "You Make Me Feel The Fire."

Park Kyung Ai of the Republic of Korea sings "Papa's Cradle Song" to earn a special Asian award.

Patsy Gallant of Canada wins a Tokyo Broadcasting award for the tune "It's Going To Be You."

The Stylists of the U.S., above, perform "Is There Scratching On Your Mind" to earn a Tokyo Broadcasting System award.

Hiroshi Suma, chairman of the Tokyo Broadcasting System and Tokyo Music Festival Foundation.

Judy Ong, previous festival winner Dionne Warwick, Billboard's Bill Wardlow, one of the U.S. judges, and Masa Watanabe, executive producer of the Festival at a reception.

Judge Susan Anton, Hiroshi Kon, center chairman of the Tokyo Music Festival Foundation, and Momo Okamoto, the Festival Foundation's executive director.

Left: Mrs. Ryoichi Hattori, wife of the chief judge with Masa Watanabe of Watanabe Music Publishing Corp.

U.S. judges Tony Scotti and Sai Chandra.
FOR WEEK ENDING APRIL 19, 1980

Billboard® TOP LPs & TAPE

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1. PINK FLOYD - The Wall, Columbia FC 2-36183
   - ANDY GIBB - After Dark, RSO RS-1-3069
   - KOOOL & THE GANG - Ladies Night, De-Lite DSR 9513 (Mercury)
   - SISTER SLEDGE - Love Somebody Today, Cotillion SD 16012 (Atlantic)
   - BOZ SCAGGS - Middle Man, Columbia FC 36106
   - MICHAEL JACKSON - Off The Wall, Epic FE-35745

2. BOB SEGER & THE SILVER BULLET BAND - Against The Wind, Capitol S00-12041
   - THE WHISPERS - The Whispers, Solar BXL-1-3521 (RCA)
   - THE BROTHERS JOHNSON - Light Up The Night, A&M SP 3716

3. THE WHISPERS - The Whispers, Solar BXL-1-3521 (RCA)

4. THE WHISPERS - The Whispers, Solar BXL-1-3521 (RCA)

5. THE WHISPERS - The Whispers, Solar BXL-1-3521 (RCA)

6. THE WHISPERS - The Whispers, Solar BXL-1-3521 (RCA)

7. THE WHISPERS - The Whispers, Solar BXL-1-3521 (RCA)

8. THE WHISPERS - The Whispers, Solar BXL-1-3521 (RCA)

9. THE WHISPERS - The Whispers, Solar BXL-1-3521 (RCA)

10. THE WHISPERS - The Whispers, Solar BXL-1-3521 (RCA)

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56. FESTIVAL - Evita, RSO RS-1-3061
   - LYNKYRD SKYNYRD BAND - Gold & Platinum, MCA MCA 2-11008
   - THE CLASH - London Calling, Epic E2 36328
   - THE DRAMATICS - 1019, MCA MCA 3-3969
   - RAY PARKER JR. AND RAYDIO - Two Places At The Same Time, Arista AL 9515

57. THE WHISPERS - The Whispers, Solar BXL-1-3521 (RCA)

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84. HIROSHIMA - Hiroshima, Arista AR-4252
   - SOUNETRACK - The Electric Horseman, Columbia JS 36327
   - L.A. BOPPERS - L.A. Boppers, Mercury SSM-1-3816
   - SUPERTRAMP - Breakfast In America, A&M 3708
   - SWITCH - Reaching For Tomorrow, Gordy GB-99361 (Motown)
   - NEIL DIAMOND - September Morn, Columbia FC 36121
   - BANDIDIE - Parallel Lines, Chrysalis CHR 1192
   - HERB ALPERT - Rise, A&M SP 3714
   - DIONNE WARWICK - Dionne, Arista AR 4230
   - GIL SCOTT-HERON & BRIAN JACKSON - 1980, Arista AL 9514
   - ANGELA BOFILL - Angel Of The Night, Arista/GRP GRP 5501
   - HAROLD MELVIN & THE BLUE NOTES -
**NEW YORK**—Call it Polish or polski, it’s Gotham’s newest label, with an industry veteran at the helm and a tongue-in-cheek approach to promotion.

“All That Shines Will Be Polish” in the label’s slogan, and the first release is a seven-inch 33 1/3 r.p.m. single that has the company’s principal executive and arrangers arguing over how to count the beats. “It’s supposed to be funny,” says co-owner Genya Raven, veteran of Sceptor, Polydor, Atlantic, Columbia, ABC/Dunhill and 20th Century Fox Records. “Can’t we laugh a bit? Must we always be afraid of losing our ass because we spent $500,000 in the studio? I won’t spend that kind of money in a studio anymore. There’s no reason you can’t make a record for $35,000 or $40,000.”

Polish Label has already signed singer/drummer Robinne Spector. The other two are relatively unknown groups. Metromen and Man-ner. Raven hopes to break them overseas before affiliating with a U.S. label or arranging for inde- pendent-distribution. Not that Pol- ish would turn a good U.S. deal down beforehand.

“Distribute here and abroad are important to us,” she says. “But I’ve learned that signing with one label worldwide isn’t always the best way to go. If you’re lucky, you’re not in trouble. We would rather make those choices ourselves at the outset.”

Raven is partnered with Steve Musiek, a 28-year-old entrepreneur, who shares her view that Polish Rec- ords will be a “real label” and not a production company. Pol- ish songs “is what they call us when they make, will be the low cost venture using the same recording crew and sound system for the acts, and a reliance on buses for transport.

**MANCHESTER FOR OSCARS**

LOS ANGELES—Melissa Man- still has Academy Awards his- tory April 14 when she becomes the first artist to perform two of the nominees for best original song in one entity on an Oscar show, ac- cording to Solters & Roskin.

Manstill is also believed to be the first artist in the academy’s 52- year history to have introduced two film themes in one year. She was the first to cut “Through The Eyes Of Love” from “Ice Castles” (written by Mervin Harold and Carole Bayer Sager) and “I’ll Never Say Good- bye” from “The Promise” (written by David Shire and Alan and Matthew Bergman).

These are the first movie themes the singer has recorded over the course of eight Bell and Arista LPs.

**BIMMER’S GOOD WISHES**

NEW YORK—A musical adaptation of Philip Barry’s comedy, “Holiday,” shows on Broadway April 27 at the Morosco Theatre. Music and lyrics are by Cole Porter and include some of his greatest songs, well as 36 of his hit, known works.

The production is being mounted by producers Leonard Solomon, Al- lan Francis and Hal Matthews in concert with Marble Arch Pro- ductions.

Eugene Henderson is doing the or- namentations and musical direction.


The show is a well-known and move production company. It was previously involved with the Broadway production of “My Fox” in 1976.

**NEW COMPANIES**

**NBS Entertainment** formed by Thomas Chelko to offer management and booking services to all cir- cus events. Firms will act as a record service and program- ming consultant to clubs and DJS. Address: P.O. Box 521173, Miami, FL 33172, (305) 551-1866.

* * *

**Chicago Ink**, indie public rela- tions firm, is a new company estab- lished by former Infinity Records Chicago promotion manager Walter Marks. Address: Chicago 60611, (312) 944-4325.


* * *

**Remme Inc.**, created by Robert E. Morgan, ed of Canada’s Atlantic Records, is a personal management firm for his new vice president at Epic Records, offers in- dependent promotional services in the Los Angeles area. Address: 14017 Chandler Blvd., Van Nuys, Calif. 91401. (213) 785-6131.

**Jerryl Halton Enterprises, Universal-Atlantic Records and Jersey Mu- sic all** have formed here with dis- tribution in the U.S. and Canada handled by Adelphi Records. Own- ers are Tom Sitter and Jack Hey- rman. Label LP is “Rivers Of Memory” by pianist Jessica Wil- liams.

**Launch Clean Cuts**

BALTIMORE—Clean Cut Rec- ords has been formed here with dis- tribution in the U.S. and Canada handled by Adelphi Records. Owners are Tom Sitter and Jack Heyr- man. Label LP is “Rivers Of Memory” by pianist Jessica Wil- liams.

**SADNESS WITH A SONG**

NEW YORK—For lovers of Jamaican reggae music, and their number is growing, “Reggae” the new Broadway show which opened at the Biltmore Theatre here March 27, is a feast of the ear. Sensuous and sexual and filled with just the right touch of musicianship and social awareness, the show has been a hit and has helped put the island of Jamaica on the in- ternational musical entertainment map.

Unfortunately, there is little more to the show than its music, and that alone is easy enough to appreciate being built between $22.50 and $25 per ticket, es- pecially in view of the fact that 20th Century Fox Records holds the rights to the original cast album and is expected to release it soon. A 45 r.p.m. single, with two of the top songs, “Reggae Music Got Soul,” and “Everything That Touches You Touches Me,”

**New Painted Smiles Out With Show Packages**

NEW YORK—Ben Bagley’s Painted Smiles label dives further into music theatre nostrum with the next two months with four new al- bums.

They include “E.Y. Harburg Resolved” and a complete re-creation of the old show, “Hold On To Your Hats,” with songs by Harburg and Burton Lane. Cuts of both al- bums include Tommy Grimes, Bio- stom, Deerie, Parice Munsell, Helen Gallagher, Carleton Carpenter and Arthur Seger.

Also, the label is releasing “Har- old Arlen, Vol. 2” and “Vernon Duke, Vol. 2.” The Arlen set will in- clude seven songs recently written by Arlen and Harburg.

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### Single This Week

**STOMP**
Brothers Johnson
A&M 2216

Give the gift of music.

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<tr>
<th>WEEK</th>
<th>TITLE-ARTIST-LABEL</th>
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<td><strong>TONIGHT'S THE NIGHT</strong>—Sharon Paige Source/MCA (12-inch) 50R-13952</td>
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<td><strong>AMERICAN GIGOLO (Soundtrack)</strong>—Giorgio &amp; Blondie Polydor (LP/12-inch) PD-1-0329</td>
<td><strong>32</strong></td>
<td><strong>WORKING MY WAY BACK TO YOU</strong>—Spinners Atlantic (LP/12-inch) SD 18564/0800 201</td>
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<td><strong>3</strong></td>
<td><strong>FUNKY TOWN/ALL NIGHT DANCING</strong>—Lipps, Inc. Casablanca (LP/12-inch) NBLP-7197</td>
<td><strong>33</strong></td>
<td><strong>SWEET SENSATION</strong>—Stephanie Mills 20th Century (LP/12-inch) T-503/TCD 106</td>
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<td><strong>TWILIGHT ZONE</strong>—Manhattan Transfer Atlantic (LP/12-inch) SD 19296</td>
<td><strong>34</strong></td>
<td><strong>KEEP IT HOT/HIDE IT AWAY/I GOT FAITH IN YOU</strong>—Cheryl Lynn Columbia (LP) JC 36145</td>
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<td><strong>YOU GOT WHAT IT TAKES/CHECK OUT THE GROOVE</strong>—Bobby Thurston Prelude (LP/12-inch) PRL-12174</td>
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<td><strong>STANDING OVATION</strong>—G.Q. Arista (12-inch) GP-769</td>
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<td><strong>6</strong></td>
<td><strong>TWO TONS O' FUN—</strong>—all cuts—Two Tons O' Fun Fantasy (LP/12-inch) F-9554</td>
<td><strong>36</strong></td>
<td><strong>I CAN'T HELP MYSELF (Sugar Pie Honey)</strong>—Bonnie Pointer Motown (LP) MT 929</td>
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<td><strong>7</strong></td>
<td><strong>LOVERS' HOLIDAY</strong>—Change Warner/Wins (LP/12-inch) WRS 3493</td>
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<td><strong>IS IT LOVE</strong>—Machine RCA Hologram (12-inch) J3 11943</td>
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<td><strong>8</strong></td>
<td><strong>MUSIC TRANCE</strong>—Ben E. King Atlantic (LP/12-inch) 21-8035</td>
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<td><strong>NEW YORK, LONDON, PARIS, MUNICH—</strong>—all cuts—M Elektra/Warner (LP/12-inch) 28R 8084</td>
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<td><strong>9</strong></td>
<td><strong>WALK THE NIGHT/LIVE AT THE OUTPOST/DANCING FOR THE MAN</strong>—Skatt Bros. Casablanca (LP/12-inch) NBLP-7197</td>
<td><strong>39</strong></td>
<td><strong>I HEARD IT THROUGH THE GRAPEVINE</strong>—P'zzazz Roy B Records (12-inch) RB-2605</td>
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<td><strong>10</strong></td>
<td><strong>WHERE DO YOU LIVE (LP)</strong>—(2-LP) Fantasy 4010</td>
<td><strong>40</strong></td>
<td><strong>LET'S GET SERIOUS</strong>—Jermaine Jackson</td>
</tr>
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PARTICIPANTS INCLUDE:

**MARCUS BICKELL**
Managing Director, A&M Records, Europe
Mr. Bickell has held the position of Managing Director since January 1977. Prior to A&M, he was in International Promotion and Artist Development in London, Paris and Frankfurt with CBS, and has been manager of such groups as Genesis, Climax Blues Band and Renaissance.

**Charlie Daniels**
Artist
From 1958 to 1967, Charlie Daniels played with The Jaguars, in every honky-tonk in Texas. In Texas he met Bob Johnston and they moved to Nashville in 1967. From performing on albums by Bob Dylan and Ringo Starr to producing the Youngbloods and Jerry Corbitt, he created his Charlie Daniels Band in 1971 and has since had recording successes that are known to us all.

**John Deacon**
Director General, BPI, U.K.
Has worked in the British record industry for 20 years. In 1961, Mr. Deacon joined Philips as Commercial Planning Manager. From 1969 to 1979, he coordinated the development of A&M Records involvement in the U.K. He was appointed to his present position with BPI in 1979.

**DON DEMPSEY**
Senior Vice President, E/P/A
Mr. Dempsey is celebrating his 25th year in the industry. Prior to his present position, he had the position of Vice President, Merchandising and Marketing, for Columbia Records. He holds a BS Degree in Education and has been with CBS for 16 years.

**Leonard Feist**
President, NMPA, U.S.
Leonard Feist is a second generation music publisher who, since 1966, has been Chief Executive of NMPA, the trade association of music publishers.

**Larry Finley**
Vice President, Membership/Events, ITA, U.S.
Mr. Finley received ITA-Time Magazine's Man of the Decade Award for his pioneering efforts guiding the Home Video Systems Industry since its beginning.

**Kim Fowley**
Director General, Mystery Records, U.S.
Having just concluded a world deal with CBS International for his Mystery Records, Mr. Fowley has produced many of the top rock groups, including the Industrials and the Orchids. He is co-writer of two songs on the current Herman Brood LP, which just went gold in Holland.

**Stanley Gortikov**
President, RAA, U.S.
President of the RAA, Mr. Gortikov was formerly President and Chief Executive of Capitol Records and Capitol Industries.

**JIM HALSEY**
President, Jim Halsey Co., U.S.
Mr. Halsey began his career in talent management and theatrical production in 1963 as President of Thunderbird Artists. The Jim Halsey Co. was formed in 1962. Deeply involved in country music, he holds Vice Presidency in both the Academy of Country Music and the CMA.

**Jack Losmann**
Vice President, A&M International, U.S.
Appointed Vice President in January of this year. Mr. Losmann joined the International Division in 1973 and was named Operations Manager in 1975. International Marketing Director in 1977, and Managing Director last year. He oversees all aspects of A&M's affiliate operations worldwide.

**Barbara Mandrell**
Artist
One of country music's superstars, Barbara grew up with music and by 1968 knew it would be her career. Within four months after moving to Nashville, she was signed to Columbia and became a top star over the next five years. In addition to entertaining she is involved in music publishing and various other enterprises.

**Art Martinez**
Division Vice President, RCA Records Int’l.
Mr. Martinez has been Division Vice President since April of 1978, with full responsibility for all of RCA Records International Operations.

**Tats Nagashima**
President, Taiyo/Thunder Music, Japan
Started Kyodo, the first company in Japan to handle foreign artist tours, in 1957, and founded Taiyo Music in 1961, which was one of Japan’s first publishing firms. In addition to Taiyo and Thunder Music, he is an advisor to Kyodo and Udo Artists, concert promotion firms.

**Michael O’Harro**
Owner, Tramps / Scandals, U.S.
Billboard's Disco Consultant of the Year for 1975 through 1977, President of the Int’l. Discoteque Association and Owner of Tramps and Scandals. Mike was the Official Disco Host and Consultant for the 1980 Winter Olympics.

**Jean-Claude Pellerin**
President, Aariana T.E.E., France
Born in Tunisia, Mr. Pellerin moved to France and created Jean Claude Pellerin Promotion in 1969 after 4 years as a producer, promoter----in the late 70's, joined Jean Van Loo to sign Patrick Hernandez, formed Aariana early this year with 10 albums already to their credit and an office just opened in London.

**Irwin Z. Robinson**
President, Chappell Music, U.S.
Named President of Chappell and Intersong in 1977, Mr. Robinson was previously Vice President and General Manager of Screen Gems-EMI. He was associated with Screen Gems for 13 years. He is currently a Board member of ASCAP, a Board member of NMPA and a Board member of the Harry Fox Agency.
WIM SCHIPPER
Vice President, Arionla International Group
Mr. Schipper started his career at the end of the 50's as the first Dutch radio promotion man. After various advertising activities, he came back to records with Phonogram, after which he joined Arionla. In 1972 he began Arionla's Berelux office. Since the middle of 1979, he has been Vice President of Arionla International Group for A&R/Marketing, operating mainly from Munich. REACHING FOR FUTURE MARKETS

IRVING WAUGH
Commissioner, Dept. of Tourist Development, Tennessee Tourist Development, U.S. Helped establish Country Music Week beginning in 1951 and the Country Music Fanfare celebration in 1971. He sold the first country music TV special, the CMA Awards Show, to Kraft in the 60's and continues as Executive Producer. COUNTRY GOES INTERNATIONAL

...AND MANY OTHERS, PROFILED NEXT WEEK

KEYNOTERS

John D. Backe
President & Chief Executive Officer
CBS Inc.

Coen Solleveld
PolyGram Group

Norman St. John Stevas
M.P. Chairman of the Arts, Leader of the Arts
House of Commons

IN CONCERT

BARBARA MANDRELL
Special T.J. Martell Jr.
Leukemia Foundation Concert
April 23

WAYNE NEWTON
Starring
Constitution Hall
April 24

AGENDA

WEDNESDAY, APRIL 23

10 am–6 pm REGISTRATION
6 pm-7:30 pm COCKTAIL RECEPTION Hosted by Billboard
7:30 pm BARBARA MANDRELL, In Concert

THURSDAY, APRIL 24

8:30 Welcoming Remarks—Lee Zhito, Editor-in-Chief, Publisher, Billboard Magazine
9:30 am STATE OF THE INDUSTRY: CRISIS OR EVOLUTION?
11:15 am COUNTRY GOES INTERNATIONAL
12:45 pm Luncheon
1:15 pm CONGLOMERATES AND INDEPENDENTS: PARTNERS OR ADVERSARIES?
3 pm WHITE HOUSE BRIEFING

FRIDAY, APRIL 25

8:30 am KEYNOTE ADDRESS
JOHN BACKE, President and Chief Executive Officer
CBS, Inc.

9:00 am PRIRACY, A GLOBAL THREAT

11 am REACHING FOR FUTURE MARKETS

12:30 pm Luncheon

1:15 pm PARALLEL IMPORTS

3:00 pm HOME TAPING: CANCER OR SCAPEGOAT?

SATURDAY, APRIL 26

8:30 am KEYNOTE ADDRESS
COEN SOLLEVELD, President
PolyGram Group

9:15 am ARTIST DEVELOPMENT: THE PUBLISHER'S ROLE

11 am PRE-RECORDED HOME TV—WHAT WILL IT MEAN TO YOU?

12:30 pm KEYNOTE ADDRESS
RI. HONORABLE NORMAN ST. JOHN STEVAS, M.P., Minister for the Arts, Leader of the British House of Commons

1:15 pm Luncheon

1:45 pm MUSIC OF THE 80's

6:30 pm COCKTAIL RECEPTION
Hosted by German Record Industry

8 pm TRENDSETTER AWARDS BANQUET
Trendsetter Presentation

Registration Form

Complete this form and mail it to either Billboard's European or USA office listed. Please register me for IMCO '80 Hyatt Regency, Capitol Hill, Washington, D.C. April 23–28, 1980. I am enclosing a check (or money order) for IMCO '80 registration in the amount of:

Note: Registration does not include Hotel or Air Fare Costs.

Name ________________________________
Title ________________________________
Company ________________________________
Home Address ________________________________
City ________________________________ State/Country Zip ________________________________
Telephone ( ) ________________________________

Wish to charge my registration to:
□ American Express □ Bank AmExCard/VISA □ Diners Club □ Master Charge
Card Number ________________________________ Expiration Date _____________

Signature ________________________________
Rates: $450 Regular (after February 22, 1980)
$225 Spouse

MULTIPLE CORPORATE RATE*
□ $550 Regular (after February 22, 1980) $246
□ $225 Spouse $101

*Second and subsequent registrations from the same company.

Billboard will make all hotel reservations. Please indicate the following:
Arrival Date __________ Departure Date __________

ACCOMMODATIONS REQUIRED (check one):
□ Single □ Double □ 1-bedroom suite □ 2-bedroom suite

CONCLUSION: The final registration fee will be sent to you by Circle One:

HYATT REGENCY HOTEL/CAPITOL HILL/WASHINGTON, D.C.

Single Double One Bedroom Two Bedroom
$60 $68 $155–330 $215–360
$27 $31 $70–155 $96–161

Note: Should rooms no longer be available in the price range you have selected, next nearest price will be secured. Prices may vary slightly due to variations in exchange rate at time of reservation.

There will be no refunds on registration cancellation after April 4, 1980, although substitutions may be made. Any cancellations prior to that date will be subject to a 10% cancellation fee.

REGISTER EARLY—REGISTRATION FEE WILL BE $25 HIGHER AT THE DOOR.

Europe and U.K.
F. Clair Boyd
IMC '80 BILLBOARD
7 Camden Street
London W1V, U.K., England
Telephone: (01) 439-2411 Telex: 262100

U.S.A. and Others
Diane Kirkland/Nancy Falk
IMC '80 Conference Coordinators
BILLBOARD
9000 Sunset Boulevard
Los Angeles, CA 90069 U.S.A.
Telephone: (213) 273-7040 Telex: 690669

www.americanradiohistory.com
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<td>After Midnight—Heartbreakers</td>
<td>45 min</td>
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<tr>
<td>7:45</td>
<td>The Blue Alum—Royal Mail</td>
<td>60 min</td>
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<tr>
<td>8:30</td>
<td>Two Places At The Same Time—John Lee Hooker</td>
<td>45 min</td>
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<tr>
<td>9:15</td>
<td>A Face—Fats Domino and His Drifters</td>
<td>45 min</td>
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<td>11:30</td>
<td>Stand By Me—C. C. Baker</td>
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**This week's special: Brothers Johnson**

**American Radio History**, www.americanradiohistory.com
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<td>MIDNIGHT MESSAGE—Ann-Margret</td>
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<td>WITHOUT YOUR LOVE—Cut Glass</td>
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<td>QUEEN OF FOOLS—Jessica Williams</td>
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<td>BACK TOGETHER AGAIN/DON'T MAKE ME WAIT TOO LONG—Roberta Flack w/Donny Hathaway</td>
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<td>WAS THAT ALL THERE WAS/WHAT'S ON YOUR MIND/GIVE IT UP—Jean Carn</td>
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**New Entry**

HANG TOGETHER/DON'T TELL ME, TELL HER/USE IT UP, WEAR IT OUT—Odyssey

TOO HOT TO STOP THE ROCK—Keith Zorros

COMPUTER GAME—Yellow Magic Orchestra

DANCE FANTASY—Free Life

YOU CAN GET OFF ON THE MUSIC/PLANET OF LOVE—LePamplemousse

MEDLEY OF HITS—Diana Ross & Supremes

WINNERS—Kleen

MANHATTAN SHUFFLE—Extensions from Area Code (212)

LET'S FLY—all cuts—Paradise Express

MONY MONY—Vinyl Virgins

AFRICAN SUITE—all cuts—African Suite

GONNA GET ALONG WITHOUT YOU NOW—Viola Williams

WE GOT THE FUNK—The Positive Force

HAVEN'T YOU HEARD—Patrice Rushen

I CAN'T DANCE WITHOUT YOU/THANK GOD THERE IS MUSIC—Theo Vaness

PLANET CLAIR/ROCK LOBSTER/DANCE THIS MESS AROUND—The B-52's

LADY FIRE—Vikki Halloway

GOT TO BE ENOUGH—Con Funk Shun

DON'T BRING BACK MEMORIES/IN NEW YORK—Passion

LOVE INJECTION—Trussel

**NON-COMMERCIAL 12-inch**

---

**Single This Week**

STOMP

Brothers Johnson

A&M 2216

Give the gift
of music.
MARKETPLACE

Check Type of Ad You Want

□ REGULAR CLASSIFIED $1.15 a word mini-
mum $23.00. First line set all caps. Name, ad-
dress, telephone, etc., not included in word count.
□ DISPLAY CLASSIFIED $48.50 one inch, 4
times $43.00; 26 times $40.00; 52 times $32.00.
□ INTERNATIONAL (other than U. S.) Reg-
ular $50. a word, min. $715. Display $38.00
inch, $25.50 ea. inch or more times.
□ BOX NUMBER c/o Billboard, figure 10
times and include $3.00 service charge.

PAYMENT MUST ACCOMPANY ORDER

NAME
ADDRESS
CITY STATE ZIP
TELEPHONE

PREMIUM CLASSIFIED $300.00 minimum Balance due within 30 days of ad placement.

□ Amer. Express
□ Diners Club
□ Visa
□ Master Charge
Bank Draft

CALL TOLL-FREE (except in N.Y. 800-223-7524

□ 2 days prior to issue date

□ PRICING

□ REGULAR CLASSIFIED $1.15 a word mini-
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Employment Director

Heftel Broadcasting

163 Wacker Drive

Chicago, IL 60606

We are an equal opportunity employer—minorities encouraged to apply.
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<th>#</th>
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<td>Rupert Holmes</td>
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<td>CARRIE—</td>
<td>Cliff Richard</td>
<td>1978</td>
<td>EMI-America 8035</td>
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ITD

BILLBOARD’S 1980-81 INTERNATIONAL TALENT DIRECTORY

TOP CONCERT SERVICES NEVER LET A BALL DROP. OR AN OPPORTUNITY SLIP BY.

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- Where your free listing shows your service right under the facilities in your area. Under the appropriate service categories: STAGING & COSTUMES CHARTER SERVICES LIMOUSINES MUSICAL INSTRUMENTS SOUND & LIGHTING UNION LOCALS & TICKETS REHEARSAL STUDIOS RESTAURANTS

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  - Recording Artists & Managers
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  - Facilities & Fairs, Commercial & Campus

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AD DEADLINE: JUNE 27, 1980
ISSUE DATE: JULY 26, 1980

www.americanradiohistory.com
Feyline To Promote At 20,000-Seat Ariz. Venue

By AL SENIA

PHOENIX—Denver-based Feyline Productions will take over the management of Compton Terrace, the largest concert facility in Arizona.

Promoter Barry Fey reportedly plans a full summer schedule for the facility, which seats about 20,000 in an outdoor amphitheater setting.

The facility has been dormant since the fall of 1979. It opened last August under the management of local promoter Doug Clark, who presented several large shows at the facility, including the Cars, Kenny Rogers and others.

But some shows were canceled due to sound and other organizational problems. Traffic problems and congestion plague the facility. Shows presented before the “grassy” amphitheater was finally seated. As a result, some shows were slow and Clark moved some acts into the much smaller Celebrity Theatre in Phoenix.

The final act of the premiere season, the Beach Boys, was lost to Arizona State Univ. and Clark announced no new scheduled shows.

His initial plans to produce 30 to 45 shows per season never materialized and there were rumors that Compton might permanently close down.

Clark’s business partners Jess Nichols and Bill White purchased their share of the company and brought in Fey for a revitalization by offering him a $10,000 retainer.

No specific acts were announced but Wal- den福彩, “We are booking them as fast as we can get them.”

A schedule is expected to be released in May. Walden says rock will be emphasized and he expects acts like the ones who “will go out and sit on the grass.”

But some “pop, MOR and a couple of coun- try acts” will be included in Feyline-produced shows, she says.

However, sources close to Feyline say con- firmed acts include: Townsends, Grateful Dead (June 5, Queen (July 5), Cheap Trick (July 25), Bruce Springsteen (July 29), Boy Scadgey (Aug. 1), Jackson Brown (Aug. 8), George Benson (Aug. 22) and Fleet- wood Mac (Aug. 28). Other likely acts include Jimmy Buffett and Journey.

Feyline reportedly will sell season tickets to the entire schedule of shows. Individual tickets will also be available. At press time, information concerning ticket prices was not available.

It is possible as many as 20 shows will be presented in June, July and August.

Feyline currently produces major shows at Red Rocks, an amphitheater in Colorado. The series presented in Arizona will be patterned after Colorado. Walden indicated Feyline has presented several concerts in the Phoenix market, including several shows at Tempe Stadium in the mid-1970s.

8 Acts Perform On Mich. State Campus

By ED HARRISON

LOS ANGELES—Pop Entertainment Productions, the student-pro- duced concert wing at Michigan State Univ. in East Lansing, is un- der new management. The former group road manager, a student-run entity, has been replaced by a former group road manager, a student-run entity, which will operate under the campus entertainment director.

State President, the “late 70s saw

(Continued on page 64)

Talent

At L.A. Universal Amphitheatre

14 First-Time Topline Acts Firmed For Season

UNIVERSAL CITY, Calif.—The Universal Amphitheatre here has lineuped up at 14 first-time topline acts for its 1980 season.

Among the acts debuting as Amphitheatre headliners are: the Spinners and Phyllis Hyman (June 16-17), the Captain & Tennille (June 19-20), the Crusaders (June 21-22), Little River Band (June 30-July 1), Marshall Tucker Band (July 10-12), Willie Nelson (July 21-22), Jefferson Starship (Aug. 3-4), Poco (Aug. 8-9), Joe Jackson (Aug. 13-14), Bob Hope (Sept. 1-6), Melissa Manchester (Sept. 12-13), Bonnie Raitt (Sept. 18) and Paul Simon (Sept. 20-21).

Rounding out the lineup, which totals three quarters complete, are: Jimmy Buffett (June 25-

Chicago Tuts Opening To New Wave

CHICAGO—During most of the 1970s the Quiet Knight ranked as this city’s premiere showcase for progressive rock acts. Now, the club is being turned into a new showcase venue that will specialize in new wave bookings.

The original Quiet Knight last was active in the fall of 1978. Next month it will reemerge as a presenting and booking mainstay.

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Talent

In Action

LINDA RONSTADT
DANNY KORTCHMAR

 Municipal Auditorium Nashville

 Admissions: $12

 With unmistakable new self-assurance, un- restrained sawdust-cloud views and excellent con- trol, Ronstadt rocked through a 95-minute 20- song set here April 3 that ignited the ready and willing without crowd.

 Rising edges of tougher-than-nails phrasing gave powerful dynamics to her current crop of pop-rock material; even some of the oldest Ron- stadt fanatics took on an uncustomned amaz- ingness and vitality.

 Though numbers such as "Why,' " I Can't Help It If I'm Still in Love With You" and "Blue Bayou," she showed she can summon up that charac- teristic yearning passion when necessary. Ronstadt has developed into an electrifying rock singer.

 Dressed in mod '60s pedal pushers and high- heeled pumps, with her hair flicky-skip, the artist succeeded in putting them in high- new wave tunes, beginning with a hula-torzed "Willow," followed by "Cold Of Love" and "Party Girl."

 Visually and vocally less volatile than in previous concerts-appearances—yet still a quix- tic blend of sensuality, power and little girl gir- liness—Ronstadt delivered a completely con- vincing performance of new songs, with only an occasional ballad or country tune thrown in for balance.

 Even his stage dance and the deft vag- ues behind the microphone proved to be a perfect foil to the plush, glamorous show he gave evidence of a Ron- stadt show that proved to be the pivot of her abilities.

 The singer fronted an eight-piece band; most members knew the star from whom she was born, Ronstadt. The band, with its own set list, kept the rhythm going and provided the atmosphere for the show to be an evening worth remembering.

 And so to the Whispers. These 15-year vet- erans of soul music are currently at their best, and clearly enjoying every minute of it. With an eight-piece band in support, Solomon, Mavis's veteran senior, was in top form and control of his band with a va- se of silk and flower arrangements including silk flowers and silk flowers.

 Though the Whispers' 15-year veteran of soul music are currently at their best, and clearly enjoying every minute of it. With an eight-piece band in support, Solomon, Mavis's veteran senior, was in top form and control of his band with a va- se of silk and flower arrangements including silk flowers and silk flowers.

 Acts Perform

 Continued from page 63

 A maximum of 30 events are listed in the program

 (or in the stadium) and the demarcation of the small hall and club circuit.

 In the era of a tremendous number of excellent new artists, the club cir- cuit has been revived.

 "I'm hoping that by presenting an eight-act show in a college town that other promoters will take heed that ticket buyers will pay $10 to see new talent work out in a multi-act per- formance.

 Bresler reports 1000 tickets sold the first two days they were avail- able.© 1990 Billboard Publications, Inc. No part of this publication may be reproduced, altered, translated, transmitted, or distributed in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

 Stadiums & Festivals (More Than 20,000)

 BOB SEGER & MOLLY HATCHET—ROCKETS—
 MASTERS—Rock Club Booking, Yankelow Lounge, Ormond, Fla., Friday, April 6

 BOB SEGER & MOLLY HATCHET—Rocks—
 Beach Club Booking, Futures, Baseball Stadium, Miami, Fla., April 6

 Arenas (6,000 To 20,000)

 VAN HALEN/ROK—John Bayon Concerts, Colo., Sat. April 6 & 7 (3)

 JOURNEY/BABY—Bill Graham Presents/Avalon
 Attractions, Forum, L.A., Cali, April 3

 JOURNEY/BABY—Avalon Attractions/Bill Graham
 Presents, Area, L.A., Beach, Cali, April 3

 FRANK ZAPPA (with Minnison)—Bill Avelon
 Productions, Area, L.A., Cali, April 6

 LINDA RONSTADT/DANNY KORTCHMAR—D'AMORE
 Engineered, Civic Arena, Pittsburgh, Pa., April 6

 VAN HALEN/ROK—John Bayon Concerts, Colo.,
 Portland, Ore., April 3

 BAR KAYS/SUGAR HILL SLAWE/VANGUARD
 MUSIQ—ROK/Taylor's Productions, Frye
 Presents, Area, L.A., Cali, April 3

 HUMPHREY PIE/MANHATTAN RUSHERS
 FINEST/ANGEL—Brass Ring Productions, Arena.
 Pas, April 6, 1980

 BAR KAYS/VANGUARD MUSIQ/SUGAR HILL SLAWE/ 
 VANGUARD MUSIQ—Taylor's Productions Entertain-
 ment, Chicago, Cali, April 3

 ZZ TOP/SIL/KAROL—Sangria Productions, Civic
 Arena, Chicago, Ill., April 6

 HUMPHREY PIE/MANHATTAN RUSHERS
 FINEST/ANGEL—Contemporary Productions, FINEST, 
 Chicago, Cali, April 3

 LINDA RONSTADT/DANNY KORTCHMAR—Sangria
 Productions, Municipal Auditorium, Nashville, 
 Tenn., April 6

 BOB SEGER/Rocks—Brace Club Booking, Civic
 Arena, Chicago, Ill., April 6

 FRANK ZAPPA—Avalon Attractions/Manz Bermen 
 Productions/Brass Ring Productions, Civic Arena. 
 Las Vegas, Nev., April 6

 TED NEUGEN/APEC—Pat Cosentino/les Mis, 
 Civic Center, Beaumont, Tex., April 6

 TED NEUGEN/APEC—Contemporary Productions/
 New West presents, Civic Arena, Little Rock, Ark., 
 April 6

 TED NEUGEN/APEC—Contemporary Productions/
 New West presents, Civic Arena, Little Rock, Ark., 
 April 6

 TED NEUGEN/APEC—Contemporary Productions/
 New West presents, Civic Arena, Chicago, Ill., 
 April 6

 TED NEUGEN/APEC—Pat Cosentino/les Mis, 
 Civic Arena, Chicago, Ill., April 6

 Studios

 Budweiser

 (April 11, 1980)

 Billboard photo by Richard Minassian

 BAY FEVER—From the left: Francis Coppola, Bob Scaggs, Howard Hesseman, Jerry Garcia and Bill Graham chat back- stage at the recent Bay Area Music Awards in San Francisco. Garcia won for music video of the year, a benefit for the Bay Area Music Archives. Hesseman plays Jerry Johnny in the CBS series, "WKRP in Cincinnati."

 BAY FEVER—From the left: Francis Coppola, Bob Scaggs, Howard Hesseman, Jerry Garcia and Bill Graham chat back- stage at the recent Bay Area Music Awards in San Francisco. Garcia won for music video of the year, a benefit for the Bay Area Music Archives. Hesseman plays Jerry Johnny in the CBS series, "WKRP in Cincinnati."

 "You're No Good," "It's So Easy" and "Poor, Poor Pitiful Me" withattering duskings of mystery and power and volume.

 Manilow continued his effective singing with a love melody consisting of "Who's Been Sleeping In My Bed?" the semi-dramatic "Rain" and the ballad "When I Want You."

 Manilow's polished band, with a pop star turned then turned to his piano for the first time for a 1940s blues jazz sequence which lighted such songs as "What's A Man?" "Downtown," "Everybody Has The Blues" and "Mood's Mood" with backup singer Pat Henderson.

 Metaphorically, "Mood's Mood" is "Sunday Morning," "Sunday Afternoon" and "Ship's" found Manilow on his electric guitar which feature some modernistic styles with his vocal intensity.

 Necingly by the Dick Polonco Or- chestra, Manilow shifted to an epitome mix- ture with the disco-oriented "Cachapaiza" hit prior to a cokke-like sequence which spot- lighted such songs as "Baby If You Want It. This One's For You. Could It Be Magic?" and "Mood's Mood."

 The Bou's of Nevada Las Vegas Strip, a 25-member group, joined Manilow on the anthem like ballad "Dive One." the title track from his latest effort, and during the finale, "I Write The Songs."

 Manilow's polished band included music director Vic Vanacore, drummer Bob Mason, guitar John Polonco, Lou Shack on bass, percussionist Tom and Rob Mari Nov on the front lines.

 The other backup singers include Robin Grant, Ken戈SImore and James Iuill who performed accompaniment throughout.

 For preparing a tour for the last end of June after a date in Reno, Taylor, Manilow's latest act is mostly from his upcoming ABC/TV special. At first it seemed awkward in translation to a cabi- net setting coupled with the absence of Lady Flash, but with Manilow's veteran senior, was in top form and control of his band with a va- se of silk and flower arrangements including silk flowers and silk flowers.

 "I'm hoping that by presenting an eight-act show in a college town that other promoters will take heed that ticket buyers will pay $10 to see new talent work out in a multi-act per- formance.

 Bresler reports 1000 tickets sold the first two days they were avail- able.
Talent

Talent Talk

Elektra/Asylum's Dirk Hamilton tabbed as opening act on labelmate Warren Zevon's 17-date April tour of the East Coast and Midwest.

Jerry Lee Lewis is opening a club in Nashville called Printer's Alley Showroom. The room was called Possum Holler when George Jones owned it. It was subsequently taken over by Kenny Rogers who was forced to close it down after two police raids, allegedly prompted by nude dancing within.

The Specials will appear on "Saturday Night Live" Saturday (19)....

Carla Bley's among the latest jazz oriented artists to play the new wave circuit by appearing at New York's Hurrah... The Plastic, a Japanese new wave band are playing clubs in New York. Los Angeles and San Francisco. During the tour the band has a few interviews set with fashion magazines. The band members are also fashion designers.

One of the songs on the new Bernie Taupin LP on Elektra, "He Who Rides The Tiger," is called "The Whores Of Paris." Says Taupin: "That song basically comes from my experiences when I was hanging out at L'Hotel, a crazy small hotel in Paris, with only 25 rooms, where both Oscar Wilde and Sarah Bernhardt died. While hanging out there I was going to bars and I got to know all the 'bad girls' and we had such great times. They've got a lot more depth and beauty than the women who spend all day shopping along Rodeo Drive."

Frank Zappa was greeted by the U.S. Navy band from Treasure Island playing "Joe's Garage" when he appeared in San Francisco recently.... The Clash is working on its next LP in New York's Electric Ladyland Studio.... Police drummer Stuart Copeland to release a solo LP under the name Klark Kent.... Paul McCartney's playing all the instruments himself on his next LP.

At the request of Cheap Trick's management, L.A. band Fast Fontaine will open for that major act during its five Midwest dates.

Signings

Mercury artist Becky Hobbs to Shelly Bauer pr... Alabama, MDJ recording group, to International House of Talent in Nashville for booking... Brother & Sister, an L.A. r&b duo, to Dru Productions for representation.

Rockville RCA artist Robert Gordon to ASCAP... Arista artist Linda Green to Roger Green for management.

Las Vegas

*Continued from page 63

never really was a working proposition and as popular as ours here at this hotel," says Lane, explaining why the Flamingo's disco was closed. "We still book acts into the lounge over there."

Now bands play the Hilton disco while a female DJ spins records between lounge acts at the Flamingo. Lounges, the one-time training ground for future mainroom stars, maintain a minuscule success rate for artists today hoping to make that transition compared to past days and traditions.

Minor showcases and lounges are still found at the Aladdin, Sahara, Hacienda, Frontier, Dunes and Mint hotels, according to Lopes, where new groups and faces aim for exposure before agents, bookers and managers.

Not just a typical fan extravaganza, contends convention director Dr. David Fletcher, a Chicago physician involved in the treatment of alcoholism and author of a Bowie discography, the 13-hour event is intended to raise funds for the treatment of the aforementioned disease.

The multi-media show will feature full-length showings of Bowie's movies, 10 hours of concert footage, guest speakers, live bands and a costume contest.

ROMAN KOZAK & SHAWN HANLEY

The first international David Bowie fan convention, dubbed Bowie Con I by organizers, will be held April 27 at the O'Hare Holiday Inn in Chicago.

SPOTLIGHT PRESENTS INC.

would like to thank NARM for the privilege of writing and designing as well as producing all of the slides and staging of this year's NARM convention business sessions.

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Sound/Video Business

$200 Mil Will Be Budgeted By Sony

LOS ANGELES—Consumer electronics firm KLH will be entering the professional speaker market within 12 months, according to newly named president Denis Wratien.

Wratien confirms that the Westwood, Mass., company, a wholly-owned subsidiary of Audio Dynamics, is in the middle of an extensive research program to determine professional new product development. Initial products will be speakers for studio control room application and a line of professional electronics equipment for those applications are also under consideration.

"We believe we have something to offer," states Wratien, "and we are studying how best to apply our technology."

KLH took on a high technology profile at the Winter CES with the introduction of the compact computer-controlled speaker system. The heart of that system is the Analog Bass Computer module which "anticipates" the speaker cone motion by reading the output of the power amplifier and instantaneously controlling cone excursion in that system, Wratien explains.

The system, maintains the firm, permits the reproduction of deep bass, which in the field of sound is one of the ways of speakers up to four times as large. Introduced were three systems—KLH-1, KLH-2 and KLH-3—each of which feature a module and a pair of speakers. Suggested retail prices range from $450 to $1,000.

Also featured in the line is the use of polypropylene in the cones of the KLH speaker systems.

driver's voice. Instead of paper or plastic. Developed by BBC engineers in England, the firm indicates that polypropylene virtually eliminates the undesirable cone sound inherent in other materials.

KLH also introduced a moderately-priced speaker—the KLH-4 at $290—system featuring polypropylene cones which can be driven by amplifiers or receivers with as little as 20 watts per channel and which

does not include an Analog Bass Computer.

Wratien, who joined KLH in November of 1978 as executive vice president after having been a vice president of marketing for Infinity Systems, Inc., another Electro Audio Dynamics subsidiary, indicates that new professional products would necessitate separate professional distribution and would not go through KLH, which serves the consumer audio distribution channels.

New Yorkers See Preview Of Sony's Latest Products

NEW YORK—Easy to operate metal casette quadri-recorders and sophisticated turntables that compensate for the technological pitfalls and advances of today's vinyl pressings are all part of Sony's new line for unveiling at this year's Consumer Electronics Show in Chicago.

A digital sound converter for home video cassette recorders and a new component sound system were also among the new lines previewed here Tuesday (6). All are designed for ease of handling and to accommodate new technologies.

Heading the lineup of cassette recorders is Sony's TC-K77R Rotor-Bilateral-head auto-reverse system and the TC-K65 Random Music Selector, which allows selection to be played automatically in any desired order, and is capable of storing 16 different instructions, including replays. The TC-K77R head assembly rotates when the tape reverses, aligning itself with the new direction in less than two seconds. This works in recording, playback and erase modes.

Both machines incorporate all features of the Sony TC-K61, also slated for summer CES debut, including microprocessor control, two-motor transport with capstan motor and frequency servo, automatic replay or memory rewind and timer recording or play. LED meters, Dolby, and optional remote control on the TC-K65 are also included. Price ranges from $500 to $600, with remote control an extra $50 on the TC-K65.

All metal casette decks, including one portable model, make a total of nine new machines. The turntables include five automatic models and one semi-automatic, all with direct drive, speed servo, non-resonant bases and straight line, low mass tonearms.

(Continued on page 67)
Sony Videodisk Production Searches For Technicians

NEW YORK—The decision by CBS to enter the videodisk production and manufacturing field via a non-exclusive licensing agreement with RCA to produce its “Select-aVision” system (Billboard, Jan. 19, 1988) has resulted in an engineering recruitment program to find persons with the technical expertise able to make that system work (Billboard, Jan. 26, 1988).

Since the beginning of the year there has been a “massive drive” to find some 35 engineers, chemists and technicians to work at both the CBS Technology Center at Stamford, Conn., and at the CBS Research and Development facility in Milford, Conn. The recruitment effort has carried through agencies and through ads in both professional trade journals and such publications as The New York Times.

So far the company has found six people, says Sam Burger, senior vice president of manufacturing operations at CBS Records.

Basically the research in the videodisk production and manufacturing process involves work in four areas: mastering, replicating, replication and development of the materials involved, says Burger.

To do this CBS is looking for an analog/digital circuit engineer, an electroplating project chemist, a project engineer knowledgeable in piezoelectric devices, quality control engineers specializing in semiconductors/metalurgy, an electrical engineer knowledgeable in laser scanning systems, a television engineer knowledgeable in VTR and Telecine cameras, an A/V synchronization audio engineer, a television equipment electronic maintenance technician, electromechanical technicians working on transducers, and chemical technicians to work on electroplating equipment.

All of the preceding will be working at the Stamford plant. Available at Milford are positions as an industrial engineer knowledgeable in manufacturing plant layout, a machine design mechanical engineer, an electronic engineer to work in research and development and to trouble shoot circuits, an injection molding engineer to work in design and development, a compression molding engineer to work in process design, equipment and materials, a senior chemist working in the research and development of raw materials, and a chemist specializing in equipment design and process specifications of vinyl.

What exactly will all these people be doing?

“There is no way to talk about that,” says Burger. “It is all complex technology, and if I would tell you what everybody would be doing, what, for instance my radiologist will do, then I would have to define what exactly is our agreement with RCA, and that we agreed would remain confidential.”

FRANCY FRIECEL Conducts a Digital Concert—Aug. 9337751, distributed by Capitol, $10.98 list.

It is one form this is an attractive production, though not one to delight the audio purists. They’ll dislike the multi-microphoning and use of artificial reverberation to enhance the orchestra’s sound. The steely sonic impact of the disk, however, is impressive, and digital technology adds quite a bit of shock-tube clarity. The program is designed for listeners who may be first acquainting themselves with the classics, highlighting for them several aspects of the repertoire. As an all-out sonic blockbuster there’s the feature of “Peter Pan’s Fantasy” opening the program, and such softer delights as Satie’s “Gymnopédie” and Albeniz’ “Tango” are explored.

VITALI: THE FOUR SEASONS—L’Académie Fado, Brussels, Decca 2677140, distributed by Clearchase, $15 list.

The Drawn engineers and producers have been avoiding the skills at the same time that these digital recording systems—introduced commercially in 1972—has received upgrading. Evidence of their new level of expertise is presented in this extremely realistic production. Some previous Pans efforts have sound equalized, but there’s outstanding string section with warm and natural texture in this effort, and the music is beautifully layered by the smooth-blended acoustic. Lovely performance, beautiful coat packaging and the spotless Japanese processing make this a premium offering.

The new 64:1 system is a pacesetter for high-speed duplicating. It’s designed with the most sophisticated electronics and dependable transport mechanisms.

The pacesetting features include an 8MHz quartz bias oscillator in each slave, slanted loopbin with an adjustable capacity and new transport design for improved tape path, built-in variability frequency cue tone generator, all TTL control logic and plug-in electronics.

Behind the DP-7000 stand technology and reliability proven through a wide range of our professional sound equipment up to the 24-track recorder. For details, please contact your nearest Otari.

Introducing the second generation 64:1 duplicating system.

Sony’s Latest

Continued from page 66

The PS-X75 with its computerized Bioracer arm leads the line, using a microprocessor and sensor system to keep stylus and anti-skating forces constant under changing conditions. It controls lateral balance, vertical and lateral cueing and damping and resonance. Stylus force can be adjusted and the arm moved right or left from front panel controls. The PS-X55 has similar options, without microprocessor controls. These models will retail for up to $500.

The TC-D510 cassette deck is specially equipped to handle live recording situations, and is also metal capable. A switchable line output guard against unexpected high levels and a low impedance line input allows the use of longer cables.

The PCM-10 digital audio processor provides hi-fi recording on home video recorders such as the Sony Rerec system. The unit complies with the 14-bit standard format.

[Image]
Name Change At Clement Studios

NASHVILLE—Jack Clement Recording Studios, one of Nashville's busiest state-of-the-art recording facilities, will change its name to Sound Emporium beginning May 1. The name change is expected to correct the confusion that has surrounded the studio since its ownership changed hands five years ago.

The two-studio, 24-track facility has been known as Jack Clement Recording Studios since its 1969 opening by Jack Clement. Clement sold the studio to the producer Larry Butler and financial consultant A. C. Milfin in 1975, retaining the goodwill of the Clement name for five years.

Jim Wilkinson, who has managed Clement Studios since 1974, stresses that the name change is just that. “We want to make it clear in every other respect—ownership, personnel and technical facilities—this studio will remain the same after it becomes Sound Emporium.”

Studio Track

Tom Dowd is producing Chicago at Rumba Recorders for Columbia. Early Mono is slated to produce ellen Duke for Arista there too. Jo Hammack and Greg Falgari are mastering “Court Bass & Oscar Peterson” for Pablo Rec. at A&M.

Norman Connors producing Marilyn McCoo & Billy Davis Jr’s new LP for CBS at Kendun. Other Kendun activity seen Kevin Beamish and Tom Cummings producing Out for Electric/Avery.

The Commodors finishing overdubs and mixing for its 10th LP at the Motown Recording Studios, James Carmichael producing. Carl Morris and Jane Clark engineering.

Bob Leeon mixing the King for Electric/Avery at Producer’s Workshop. Ron Acorns also there producing Charles Veral for Capitol. At Allen Zentz: Engineer Chris Bellman mastering a Barry Gordie-produced Temptations LP & a Harry Mascal-produced Eric Carmen LP. And Stanley Clarke’s new Nipponese/CBS album produced by Clarke and Dennis MacKay. And Brian Gander rendering a George Duke-produced Brecker Brothers album for Abrax, a new Michel Jackson single, produced by Quincy Jones; and a new Rufus/Chaka single.

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Ohioans Nix Rock, Says Larry Pim

NEW YORK—Rock discs may be proving their worth as a viable alternative to conventional clubs in many major urban areas, but in Alliance, Ohio, and surrounding areas, at least one established mobile disco operator is having little success in programming the format to his patrons.

Larry Pim, operator of the Fantastico Disco Machine mobile operation based in Alliance, states that at the time he tries programming rock music for his patrons, “without fail the dance floor ropers appear."

According to Pim, some other mobile operators in his neighborhood have been offering rock music fare with varying degrees of success. This, and the widespread belief that rock discs are the coming thing, have prompted organizers of disco dance parties in the area to request that Pim include a generous helping of rock music in his programs.

They give me lists of what they want played, ” states Pim. “Their requests include tunes by Pink Floyd, J. Geils Band, Blondie, Journey, Aerosmith, Lynyrd Skynyrd and the Knack. However, when the music is actually played, the floor invariably empties.”

To woo dancers back to the floor, Pim finds that he has to turn back to his established repertoire of conventional disco tunes, plus the early R&B and funky dance sounds of artists like James Brown and Sly Stone.

Pim laments the decision by many record labels to cutback on the release of disco-oriented dance music, and urges a return to the policy of reissuing this music for the “consumption of the many people who are still dedicated to the disco sound.”

Kid Performers Air On Pennsylvania TV

NEW YORK—A disco television show, featuring dancers and other performers ranging in ages from 18 months to 12 years is being prepared for airing on local television in Pennsylvania by creator/producer/director Awas Hadi.

The show designated the “Studio II Review,” is billed as a weekly variety and dance show and is being hosted by Buddha Paradise, 12, lead singer in a group called the Sisters Of Paradise, and Baby Dee, 10.

The “Studio II Review,” set to premiere in June, will feature only entertainers in the 12 and under age bracket, except in cases where established adult entertainers make guest appearances.

Auditions for performers and dancers are held each Sunday from 1 p.m. to 6 p.m. at the Club Serendipity in Philadelphia.

N.Y. Police Seeking Man Who Shot Guard

NEW YORK—Police are searching for the man who shot and seriously injured a security guard at the New York-New York disco March 16 following a scuffle at the door where another guard was slightly injured.

The assailant, who was joined by several patrons of the club who apparently were his companions, fled in an auto after the incident. Authorities say the guard intervened when the gunman became abusive to a doorman, who had refused him admittance on the grounds that he was intoxicated. The guard, Peter Torres, 38, was described as being in

N.Y. Xenon Owners Slap Studio 54 Execs With Suit

NEW YORK—In what appears to be the start of an intriguing inter-disco tug-of-war, the owners of Xenon have slapped the new owners of Studio 54 with a $9 million damage suit for allegedly intentionally and maliciously injuring Xenon’s reputation and business.

The suit is a follow-up to a temporary injunction which Xenon’s owners Howard Stein and Giuseppe Vanini won against Mark Fleischman, principal owner of Studio 54, in Manhattan Supreme Court Thursday (3). That injunction temporarily barred Fleischman and Jeff London from backing out of an alleged agreement they had with Stein and Vanini, to establish, under a special licensing agreement, a branch of Xenon in the Virgin Isle Hotel, St. Thomas, which Fleischman owns.

It is claimed that Stein and Vanini had already received their first payment from Fleischman under the agreement, and in fact Studio 54 was put on the sale block, and Fleischman and London stepped in and picked up the option.

$200 ‘Pure Heaven’ For the Catskills

NEW YORK—The promotion firm of London, Metc. & Co., is offering 60 hours of “pure heaven” featuring the Le Clique disco fantasy players at the Homowack resort lodge in Spring Glen, N.Y., April 11-13, described as a total weekend experience featuring “all known forms of entertainment,” the $200 per person affair will offer continuous disco dancing, food, spirits and bedrooms, as well as the fantasy theatre production of Le Clique.

Buses will take revelers from mid-Manhattan to the Catskill resort beginning April 11 at 5:30 p.m. The trip to “heaven” can be charged on any major credit card.

1-YEAR-OLD COWBOY

MEMPHIS—Cowboy, a country disco which opened here last year, celebrated its first birthday with a week-long party March 23-30. The event was cosponsored by F M-100. Promotional events for the celebration included nightly drawings for gift certificates worth hundreds of dollars in merchandise.

Limosine service and tickets for two to the Jimmy Buffet concert and dinner at The Clam are marked the opening night promotion.

Mid-week, CBS Records cosponsored “The Most Outrageous Cowboy Costume Contest.” All participants received an “Electric Horseman” soundtrack and the winners receiving a Columbia Records catalog of 10 Willie Nelson albums.

Funfire, a new Elektra/Curb signee, introduced its new single “I Can See Forever Loving You” at Saturday’s midnight drawing.

Tony Joe White, who recently signed with C Aahlanca, performed his newest release, “I Get Off On It.”

White drew for the week’s grand prize, a $1,000 music system from Modern Music Sound.

Mark LaScola, manager of the Cowboy, says the prizes were just something special they wanted to do in connection with the birthday celebration and were not intended to attract crowds.

According to LaScola, Cowboy, which has a capacity of 250, is filled nightly with a waiting list three or four nights a week. “We have a good crowd of regulars,” he says.

Cowboy operates exclusively as a disco on week nights from 8 p.m. to 3 a.m. The main market is about 50-50 college and business people from ages 21 to 35, Cowboy opens an hour earlier on weekends to a 75% college crowd. On Sunday and Monday evenings Cowboy has live entertainers, Jerry the country band from Tupelo, Miss., usually plays, but bookings are available.

“The theme or feel is to have a good time,” says LaScola, “and I think that’s what accounts for its popularity. A man in a three-piece suit customer drinking Jack and Coke won’t fit in here.”

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Belgians Rally To A National Contest

There was a protest in Brussels yesterday local time when Le Vaudois was behind the first of the Belgian nation's first national disco dancing competition, with the finals televised by RTBF for its "Generation 80" series. The event, with winners Martine Marquet and Eric Koloiko from the Club 27 in Knokke collecting a new Fiat car, was rated a success and there will be a second edition later in the year.

The name is Meteor.
NYC. Switch has come full swing with a humdinger of an LP titled "Reaching For Tomorrow" which blends ska/funk to perfection. From full arrangements, bright orchestrations and light vocalizations, the group swings from one cut to another. The highlight is "How To Dance" with a sound reminiscent of Rosie Pope and the Pointer Sisters. Switch offers a nervous production of this tune. "Don't Take My Love Away" is more feelgood whereas "A Brighter Tomorrow" starts with a slow interlude and gains momentum in an energetic selection. "Reaching For Tomorrow." Smooth and classic harmonies balance both these tunes with latter aiming towards a more funk-oriented beat. Herb Page displays an extensive list of musical instruments on his latest LP from Funkytown. "Stomp Bros". The list of musicians working with him include such notables as Alphonse Mouzon, Funky Stone, Santana and the Watts as backup singers. These accomplished individuals contribute to an overall feeling of the more subtle cuts worth mentioning include "Don't Hold It In" with a funky and sassy rock feel. "Go For It" is the current 12 inch 33 1/3 r.p.m. single which is more rock-oriented and is starting to enjoy major play. With this cut emphasis is on guitar and harmonies balance both these tunes with the artist's voice sounding more mellow.

A new label from Willow Grove, Pa., is BSO Records. Its first album is "Feeling Good" by Sam Barberini and the Royal Company. The title, which is also the lead cut, contains a catchy melody line backed with female vocals and an intense rhythmic track. "Heavy Side" is breaking a lot of possibilities if removed. As a first effort from this new group, a little more work is evinced but the potential is there.

ARM offers Jerry Knight's first LP following the release of his 12-inch single titled "Over Night Sensation" which is reaching a considerable amount of attention. The standout selection is "Just Ride" and "Let Me Be The Reason." Both these cuts have a danceable beat and a definite direction.

Tony LP from Dash (distributed by FY) does not live up to the group's previous work. The only worthwhile cuts are the LP's title "Party Rockers" and "Hippie Time." The group should rely on someone other than themselves to produce its work.

One of the most saleable new wave sounds just released comes from a group called Madhead. The title cut, with a short length of 3:35 should find easy acceptance with rock-oriented deejays and with deejays who program this type of material. The sound is reminiscent of a mid 1960's rock beat with an updated flavor. Other cuts on this 12-inch 33 1/3 r.p.m. disk include a ballad titled 'My Girl' and an essentially fast-tempo cut titled "One Step Beyond." However, the group shows potential and its material is worth hearing.

The Brooklyn-based LP "Sleeping With The Enemy," is from Casablanca and although it is not one of the group's more exciting efforts, it is well arranged and produced by Bob Eddy. Best cuts in clude "That's Not The Way That Your Mama Taught You To Be" and "Brand New Man." All songs written by the group and show more imagination than in previous releases. Also included is a short edit of "In My Everything" from the previous hit, "Heaven Knows."
NEW GROUP FORMED
S.F. Disco Pool Split

By PAUL GREEN

LOS ANGELES—There is a major shakeup in the San Francisco pool scene five weeks after Nick Lygizos went to war with the Bay Area Disco DJ Assn. away from Jon Randazzo (Billboard, March 15, 1980).

Several of the founding members of the organization, including Randazzo, John Hedges and Marty Bleemman, are among 25 DJs who are spinning off to form a new pool, T.O.P. 25, short for The Original Pool.

But that drop in the Bay Area Assn. membership will be offset by six months’ worth of operation (Billboard, April 5, 1980).

The Bay Area group has also dropped 25 DJs from outlying areas from its membership. The number of DJs from San Jose has been cut from 28 to 10, the number from Sacramento from 12 to 5.

While many in the industry view the creation of T.O.P. 25 as a walkout by the gay members of the Bay Area Assn. to form their own pool, Randazzo says other factors played a part.

“The survival of pools requires a trimmed and focused distribution center,” he says. “You need a tighter membership, which is why we intend to hold it to 25 DJs. We want only DJs who spin at top progressive clubs in the Bay Area, not ‘commercial’ clubs from out of the area. The DJs who don’t want to spin at clubs that are in the back rooms of Ramada Inns.

“And we have some straight members in the pool,” says Randazzo. “It doesn’t matter if the members are gay, straight, black, blue, or green.”

Randazzo is founder of T.O.P. 25 with George Ferren, who re-signed his post on the board of the Bay Area group in the wake of Lygizos’ loss of the presidency in a general election Feb. 28. Both spin at DJ’s, formerly known as Toad Hall, on Castro St., in San Francisco.

The other 18 DJs who are reportedly transferring from the Bay Area Assn. to T.O.P. 25 include John Hedges, spinner at Ol’ Can Harry’s and Marty Bleemman, spinner at Alfie’s. The two are principals in Hedberg & Bleemman Productions.

Other departing DJs and their club affiliations are: Lester Temple and Tommy Rivers, Music Hall; Tommy Ridgway and Ken Alexander, Ol’ Can Harry’s; Greg Silvia and Rob Kimbel, DFY; Michael Garrett and Steve Fabus, I-Beam; Vince Carleo and Kevin Burke, Dreamland, Ed Mendez and Cindy Batandies, Bushy’s; and Tommy Williams, Alfie’s.

Other DJs in T.O.P. 25 are Rusty Nails, Gary Tighe and Lenny Tropp.

According to Randazzo, office space for T.O.P. 25 at DJs is being donated by the club’s owner Ron Holmes and manager Michael Ader. He adds that the pool is geared to all kinds of danceable music, from disco to rock to dance-oriented rock.

Membership is $50 to join and $30 a month thereafter. Membership in the Bay Area Disco DJ Assn. is $50 to join and $25 a month, according to president Lygizos.

Lygizos says he’s sorry to lose the departing DJs, but adds: “Why did they wait until after the election to take place to all of a sudden develop a need for an elite pool?”

Juliana’s In Albuquerque

NEW YORK—Juliana’s Services and operations of the Regent of Albuquerque Hotel have entered into an agreement under which Juliana’s will open its 23rd club in the New Mexico hotel.

The new room, to be called Juliana’s, is being created out of an existing lounge. It is being designed by Ellen McCluskey and Assoc., a New York-based interior design firm which is working closely with Juliana’s on the project.

The room, when completed in mid-June, will feature an intimate, European style disco, with a capacity of about 150.

Both sound and lighting equipment are being custom-built by Juliana’s, which will also select and train the personnel.

Juliana’s of Albuquerque will gear its operation to an up-and-coming mobiles over 25 crowd. It will be operated on a membership basis, but Tom Vaughan, president of Juliana’s states that properly aligned non-members will be admitted on payment of a one-night membership fee.

Membership in the club will also assure patrons access to the 22 other Juliana-affiliated discos worldwide. Like its European counterparts, the Albuquerque Juliana’s will offer patrons a wide selection of music.

Memphis Club

Continued from page 69

The ground floor of the Clark Towers in East Memphis, moved in from clan operations in lower level, has been moved to a larger room on the ground floor. Elan, a dance-club, which is operated by the Memphis-Jackson Baptist Church, has a capacity of 350 and operates private memberships at $50. The Cowboy has no cover charge.

Cowboy and Elan are owned by Lance McFadden and Sam Kendrick, partners in a Houston-based operation which owns other Cowboy discos in Dallas, Houston, Philadelphia and Atlanta.

Cowboy has two deejays, Linda Park and Scott Robertson, who compile their own playlists from primarily country tunes.

The Cowboy is equipped with a JBL R-C 35-Vega speaker system with Teazer mixer. MXR 15-hand graphic equalizers, BGW power amplifiers and Shaw-1200 cabinets.

RODEC

First European Audio Mixing-console Mfr. for Discos The

RODEC

www.americanradiohistory.com
**Angel Mounts Exploitation Of Muti**

CHICAGO—Conductor Riccardo Muti is riding strong this month from his American label, Angel Records. Scheduled for release are six albums on the 86-year-old Italian who is the next to take over as principal conductor of the Philadelphia Orchestra. Albums...
Gospel ASCAP, BMI & SESAC Present Writers’ Awards

By MIKE HYLAND

NASHVILLE—The recent Gospel Music Week held its annual awards among prominent presentations by the Gospel Music Assn., but included award presentations by the three performance rights organizations, ASCAP, BMI and SESAC.

The three organizations sponsored luncheons throughout the week to honor the attendees and to present awards to outstanding contributors in gospel music. ASCAP hosted the first luncheon at the Opryland Hotel, with more than 250 in attendance. Plaques were presented to those ASCAP writers and publishers who were nominated for Dove Awards in the song of the year and songwriter of the year categories.


All three organizations also awarded Gaither and Gaither for their contributions for songwriter of the year. Additionally, Bob MacKenzie, president of the Paragon Associates was honored for his long-time service to gospel music, and Dotie Rambo was the recipient for “her many contributions in the gospel music world.”

MacKenzie Commented: Paragon Associates president Bob MacKenzie, right, receives his plaque from ASCAP’s Ed Sheehy, at his six-hour session service to Gospel Music. The award presentation took place at the ASCAP luncheon at the Opryland Hotel.

Southern, traditional and progressive Gospel music. Dallas Holm was recently honored with a luncheon hosted by the Benson Co. in Nashville. Holm has recorded five albums on the Greenleaf label and one on the Benson Impact label. He travels full-time with the David Wilkerson Crusade of London, Tex.

The “Melodies” album recorded by Terry Clark contains 10 songs and is his second solo album for Good News Records, with a release date set for mid-May. Clark will be taking an extension four throughout Europe during May and June.

After a phone conversation with Bobby Boone, Reba Ramie and along with Donny McGuire got together to write a song for Boone. The song, “With My Song,” will be the title song of Boone’s forthcoming Lamb & Lion album.

“Til Standing On The Solid Rock” and “What’s Are You Talking About?” the final SESAC award

Hawkins Awarded: Light Records artist Walter Hawkins, center, receives a Commendation of Exemplary Service from BMI president Frances Preston and director of affiliation relations Joe Moccho at the BMI Springfest luncheon.

Gospel Scene

Andrew Crotch, who was this year’s Grammy Award for best contemporary soul gospel performance for his Light Records album, “I’ll Be Thinking Of You,” writes “The Heavenly Show,” recently completing a month-long tour of England, Holland, Germany, Switzerland and Norway.

In June, he embarks on a tour of the U.S. preparations were made at the Gospel Music Assn. meeting in Nashville to record a new album titled “The Lord’s Prayer,” written by Donny McGuire. The 10 songs on the album revolve around thoughts expressed in the prayer, and also feature various well-known soloists with an emphasis on choral participation.

The Airborne Four are in the process of completing their first album, produced by the General for Lena Square Productions. The album will reflect the versatility of the group with

Copeland Seeing Year Of Impact

NASHVILLE—1980 will be the year of “impact,” claims Kenneth Copeland of KCP Records and SOZO Music Corp. Each company will be making new marks in the gospel music field.

Until this year, the KCP label carried only one nationally released artist—founder Copeland. However, the company plans, before 1981, to introduce a new artist to almost every type of gospel music.

Already released on KCP is “Sing Hallelujah” by the Kenneth Copeland Band. Plans are for a minimum of four albums to be added this year.

To meet the demand for more word-oriented songs, Copeland will now be releasing at least two albums per year. He is beginning with a collection of new material entitled “His Presence.” With the exception of the two songs, none of the material has been previously recorded. Also on the drawing board is a plan for a patriotic album with more new songs.

The material for Copeland’s albums comes from the writers at his SOZO Music operations. The writers include Copeland, Darrell Glenn, Steve Ingram, Carl Vaughan and Dave Smith.

New Top Ten

1. ONE MORE SONG FOR YOU
2. I’LL BE THINKING OF YOU
3. I’LL BE THINKING OF YOU
4. I’LL BE THINKING OF YOU
5. I’LL BE THINKING OF YOU
6. I’LL BE THINKING OF YOU
7. I’LL BE THINKING OF YOU
8. I’LL BE THINKING OF YOU
9. I’LL BE THINKING OF YOU
10. I’LL BE THINKING OF YOU
Harvey Pono Charge Is Refuted By Industries

By KIRBY KIRBY & MIKE HYLAND

The draw of country music and radio will be utilized in many ways this year, according to Larry Schmittou, president of GroundStar, which is an affiliate of the New York Yankees.

They hinted that perhaps Harvey's criticism about country music is "a bit misguided."

"I think," snaps Combine Music president Bob Beckham, "that it's ridiculous to put a giant country and label it "popographic." Country music[a lot cleaner and less offensive than any other form of popular music by today's standards."

"And it's a fact," writes Jenni O'Dell, writer of "Behind Closed Doors," says "If Harvey really wanted to get into the heart of "Country music then, he ought to take a look at some of the new rock stuff."

I believe that Harvey did much more research on his allegations," speculates Elektra's Bowen. "He failed to list a single example of country songs with supposed popographic overtones."

Comments Bob McDill, author of "Amanda" and other country classics. "Country isn't any more tame these days than from the Elizabethan era. Those songs from long ago were about sex and church; it's not a new phenomenon."

Although the country industry as a whole appears to have swallowed the radio commentator's fusillade with a grain of salt, some do say that the general permissiveness of society today makes it imperative for country music to keep a watchdog effort on itself.

"Paul Harvey may have a point," says country radio director Mel Smith. "A lot of songs may be a little overdone, but country music explains where life is, and chronicles where the times are now—not where they've been."

"There may be some suggestive lines from time to time," comments Norro Wilson, ad chief for Warner Bros. here, "but country music reflects real emotions and genuine situations."

Offering a caution note is Cedarwood Publishing's president Bill Denny. "I think there are songs that go far too far in lyrics and in detail. Country music has always allowed its listeners to imagine and expand on what they hear in the song. So it's important for record companies, publishers and writers to use good taste."

Currently the subject of some controversy is Conway Twitty's "I'd Love To Lay You Down." Several program directors mention receiving concerns calls from listeners, although, says one dryly, "Those calls sure didn't prevent the record from hitting No. 1 on our station." (Or for that matter, on the Billboard Hot Country Singles chart.)

On close scrutiny, the song describes a happily-married couple who have been together for several years, but many mistakenly assumed from its title that it contains suggestive motivation. "It's not risque, and it's certainly not a cheating song," says Twitty with annoyance, adding that he thinks women understand the love message of the song better than men.

Moon Mullins, program director of WAFN-AM in Kansas City, Mo., notes that he was worried by a flurry of phone calls he received from listeners about the record and undertook a callout research program on "I'd Love To Lay You Down."
Linda Ronstadt showed she isn’t turned her back on country music in favor of new wave rock during her sold-out concert appearance here at Municipal Auditorium April 1. She sang songs of forms—Hank Williams, “I Can’t Help It if I’m Still In Love With You,” which she dedicated to Roy Orbison, and “Silver Threads And Golden Needles,” commenting to the audience, “It’s good to be back in Nashville. I don’t want you to think I’ve forgotten country music.

Ronstadt also drew a roar of approval from the packed crowd when someone threw a bouquet of flowers to her stage and she quipped with the back of the audience, “Now does that mean I’m going to be a bride? I don’t think so.”

The concert’s musical diversity and Ronstadt’s own vocal strengths proved once again why a few singer she is, regardless of the music.

The pairing of Burt Reynolds as host and Anne Murray as guest April 12 on NBC’s “Saturday Night Live” program was an surprising as it might seem at the time. At least two have appeared several times in the past on other TV talk shows and records, it seems, is a big Murray fan (Of Anne, that is, not BIB) Thus was Murray’s second “Saturday Night Live” guest start—the first was back in 1975.

The Canadian artist recently washed away with four of a possible four June awards when she scored honors for album and single of the year, as well as for top female vocalist and top female country vocalist of the year.

Jerry Seabolt, USA Records Nashville chief, spotted booking in the headline recently in front of the television cameras. His was a hit on the country radio show that sealed his fame. Jerry was appointed as an on-air personality, in fact, by Paramount’s Pat Ormayer, the show was a successful hit, and he became a guest on 750 radio stations in four years. The show’s link, “He Asked Me to Leave the Show,” was written by Seabolt, Wacker, Allen and local group Wabash County.

Freddie Weiler & Spurz breathed new life into AM-FM’s first listenership appreciation concert March 30 at Cedar Rapids, Iowa. According to music di-rector Pat Ormayer, the show was a success with a 75% country music on hand to back up Weiler, Spurz, Am. J. R. Smith and local group Wabash County.

Bobby G. ’s “B. G. ‘s Down and Dirty” tour wrapped up at the end of March on a 75-city tour. The Monterey CA fest’s closing tour, German, Switzerland, Sweden, France, Holland and England it all before American tour to the northeastern part of the U.S. in mid-April.

Tom T. Hall and Ronnie McDowell are the newest members of the Federation of In-ternational Country Music Artists. The organ ization has also announced that it will be sponsoring its second annual radio “Mem-Cor”—aimed at smaller stations and younger deejays—in Gt-Britain, Ohio, in the month of April. The workshops will be hosted by WMMN-AM there, with Carl Mendelsohn moderating the event.

In an effort to score a win for football league recording artist “Tommy Brooks,” with a cop- y of the first single, “Tell You,” and Capital Records’ Beth Nelson Chapman to talk about her new Muscle Shaker produced LP. Bill Quaye, “Funky New Step” album, is to be the next release from Danny Davis & the Nash ville Buss—singer in of his Wilie Nelson tribute album on RCA.

And with ABC TV to spotlight Loretta Lynn on its popular Thursday night program, “39/65,” last month or early May. The fea- ture will interview Loretta, her husband Mooney, her mother and family and, of course, Sissy Spacek, who plays the MCA artist in “Coal Miner’s Daughter.”

Perry Como has had a hit of 16 years, with his title theme from TV’s popular series, “Dallas.” A spokesman for the show’s producer said that Como’s “Rainy Day Blues” was to the tune of "I Can’t Help It if I’m Still In Love With You." In the same month, Como released his album "Havana Moon."
Milsap makes music Magic
featuring the hit singles —
My Heart / Silent Night
BB 22 • CB 28 • RW 35 •
Why Don't You Spend the Night.
RCA
Phase 2 of RCA's Drive On Charley Pride Launched

NASHVILLE—RCA Records has unveiled phase two of its Charley Pride marketing campaign to support his "Little Bit Longer," which is No. 1 on Billboard’s country singles chart. The phase is designed to leverage the country music superstar’s momentum and continue the campaign through April and May. Pride will receive radio, television, and newspaper media exposure through the campaign.

The centerpiece of the campaign is the Academy of Country Music Awards show broadcast on NBC-TV May 1. Haas Media, Inc., has contracted as general sales and marketing firm that will coordinate events in Europe that include stops in Germany, Switzerland, and at Wembley, England. Pride will embark on a coast to coast tour that will stretch into September.

The campaign is in conjunction with Pride’s domestic tour schedule.

The album is also featured in the RCA “Kickin’ Country” program, running through April and May and will receive radio, television, and newspaper media exposure through the campaign.

For the Record

NASHVILLE—The correct telephone number for Jan Rhee Marketing is (615) 329-1325, not back onto the chart, to the top of the country chart.

Country

D. C. Site For CMA Board

WASHINGTON—The week of Tuesday through Saturday (22-26) will be a busy one for members of the country music industry.

The Country Music Assn. is holding its three-day board of directors meeting beginning Tuesday (22). As part of the event, the CMA will host a special board meeting for members of the U.S. Congress. Cohosting the party will be Senate majority leader Robert Byrd, who will perform with his musical group, Harvest.

The board sessions will kick off with a special country music tour, and other related activities are slated for the organization’s officers, directors, and members. The board will also consider the national development committee which represents seven different countries.

The same week, Billboard’s International Music Industry Conference is scheduled to run from Wednesday (23)-Saturday (26). It will feature a country music panel at 11:15 a.m. Thursday (24), moderated by Bruce Lundvall of the Tracey Communications division of The Jim Halsey Co., president and member of the CBS Records Division.

Confirmed to appear on this country panel are CMA board members Ralph Peer, vice president of the Jim Halsey Co.; Jim Schwartz of Schwartz Bros. Distributors; Joe Simone, producer of the Mickey Gilley/Roger Waugh country panel are CMA board members, and Charlie Daniels. During this session, the CMA will unveil its new promotional video presentation, "The Music For The Times."

New Home For 'Hee Haw' Series

NASHVILLE—Opelousa U.S.A’s television studios will be the new filming site for the forthcoming season of "Hee Haw," the syndicated country music comedy show. The program, with an estimated viewing audience of more than 13 million, is now in its 12th season. "Hee Haw''s production was moved from WTDF-TV in Nashville recently when the television station eliminated all production projects. The cast and format of the show will remain the same.
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PARIS—Arguments over the pros and cons of slapping a levy on blank tape rage on in France, specially after Robert Kaplan, of the Syndicat des Industries Electroniques de Reproduction & d'Enregistrement (SIREP) has insisted that its tape manufacturing members would not take on the extra role of "tax collectors."

He says his association lines up with other trade bodies in the fight against piracy in general, mentioning particularly the Société Nationale de l'Édition Phonographique et Audio-Visuelle (SNELP) and the Leo Hendrikers, Compositeurs & Éditeurs de Musique (SACEM). But he strenuously denies that home taping is a key cause of damage to the record trade.

"His view is that the industry is looking for a suitable "scapegoat." There has been a sales fall of around 20% after years of continuous expansion, and the drop is being laid at the door of the home copy," he says.

"But there are worse causes. First, there is the overall economic crisis. And second, nobody in the record companies can come up with anything to replace disco as a booming seller. So if you accept the fact with the free giving out of retail prices in France, the cost of records had gone up to within 15% beyond the reach of many buyers."

He adds that figures being quoted to show that each disk sold was copied three to six times and statistics about the copying of radio programs need to be examined very carefully.

Kaplan says that in 1979 some 150 million records were sold in France and around 75 million prerecorded cassettes. "If these sales of disks and prerecorded tapes were copied three times, then the future of the electronic industry would present a remarkable picture. In fact, sales of blank tape was around 32 million units."

He denies there has been a blank tape sales explosion. Around 24.5 million cassettes were sold in France in 1977 and the total was up to only 32 million in 1979.

"There are many other reasons for using blank tape. But I do admit that disk generally recorded the home so they can be enjoyed by drivers in cars. That makes sense."

Kaplan cites other economic arguments to back up his case. For example, he says, if the top disk-buying age group is made up of the 13 to 18-year-olds, then it’s obvious that records costing around $14 are too expensive. "Maybe three within this group together to buy a disk for copying. Under those circumstances, it can’t be argued that the sale of two records has been lost. On the contrary, one record was bought instead of none.

"Through all the arguments and debates that come up with tax, there are constant references to the French 1957 copyright law which permits copying for personal and family use.

Grant Overcomes To Win Success For Ice

The Associated Press

By DONALD DOUGLAS

DALLAS (AP) - Tony Grant, of Little Rock, Ark., has scored a victory in his first court battle with Ice, the world famous brand of chewing gum. Grant, who over the last year has delegated the day-to-day running of Ice to his brother Alpine and long-time colleagues like business adviser Tony Calder, and resuming instead of the life of an active artist, is keen to tour the United States and the Caribbean this year.

Mixed fortunes have involved ventures elsewhere. Coach Records was set up briefly to go along with proposed economy cuts which included $1 million a year saving through dishing five of the corporation’s staff positions. The cuts would involve around 172 musicians and are but a small part of the total $720 million planned by a team headed by director-general Ian Troughton.

The Musician’s Union has already instructed its 41,000 members (Billboard, April 12, 1980) to strike the BBC if these plans go through. The result would be virtually total chaos, with all music shows off the air and many talk and documentary programs disrupted.

For the record industry, it would mean a loss of important promotion spots. And it is clear that the BBC would not be able to go on extra needtime for live music.

John Morton, general secretary of the Musicians’ Union, said that the BBC should easily save money in other ways.

As a MU press conference here last week, Geoff Lowe, long-time musical director and producer, said that he disputed whether his style of music was "old-fashioned," as suggested indirectly by BBC radio chief Aubrey Sargent. He said he had his albums available on EMI, 20 on Music For Pleasure and singles on other labels.

Wondering who was buying this music, he insisted this market had to be catered to.

"The BBC orchestras are not old-fashioned," he said. "They cater for the people who don’t want non-stop rock and roll all day. And if the BBC insists on cutting back, then do the musicians go to the trade in order to be able to make pop records?"

CBS Jazz Line

PARIS—France, one of the most active companies in repackaging its jazz archive material, has conducted an extensive exercise. "Pocket Jazz," which features compilations specially made for release only on cassette.
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BRITAIN

(Complied by Ken West)
As of 4/5/80

Week
1 3 WORKING MY WAY BACK TO YOU - The B-52s
2 2 DANCE YOURSELF DIZZY, Liquid
3 1 GOING UNDERGROUND/DREAMS COME TRUE
4 9 SEXY EYES, Dr. Hook, Capitol
5 10 KINGDOM OF THOUGHT, UB 40, Island
6 14 NINE DEGREES OF IGNORANCE (CD), Madonna, Sire
7 7 TURNING RIVERS, Isaac Hayes
8 3 POPSON, John Lennon, Jet
9 6 STOMP, Brothers Johnson, A&M
10 8 TUNYA, Glenn Medeiros, Genesis, Charisma
11 12 JANUARY FEBRUARY, Barbara Dickson, Epic
12 13 FILL THE CORN, Elvis Presley, RCA
13 15 TOGETHER WE ARE BEAUTIFUL, Kim Fowey, WX
14 11 ECHO BEACH, Martha & The Muffins, Dunhill
15 17 MY WAY, Frank Sinatra, A&M
16 19 HAPPY HOUSE, Sussex, A&M
17 20 DON'T PUSH IT, DON'T FORCE IT, Pointer Sisters
18 21 SILVER DREAM RACER, David
19 22 ALL NIGHT LONG, Rainbow, Polydor
20 23 NEW MANAGEMENT, B.B. King, Stax
21 25 LET'S DO ROCK STEADY, Johnnie Taylor, Polydor
22 26 ANOTHER NIGHT IN THE HEART, Hooters, Polydor
23 27 MY OH MY, My Sue Cole, RCA
24 29 BABA O'REILLY, Deep Purple, Liberty
25 31 TAKE THAT OFF YOUR FACE, Mark Webster, Polydor
26 32 DO THAT TO YOUR MORE TIME, Catapulte, Casablanca
27 33 SPIRIT OF THE NATION, Reggae
28 36 GENO, Day's Midnight Runners, Parlophone
29 39 MISING ROADS, Select, 2 Tone
30 40 LOVE PARTIES, Roxtons, Asylum
31 41 HIP HOP, Robert Mclaughlin, MCA
32 42 GAMES, Richard Pryor, Epic
33 43 THE JOHN WILLIAMSON, Prins, Capital

CANADA

(Complied by Canadian Country Industry Ass.)
As of 4/5/80

This Week
5 1 ANOTHER BRICK IN THE WALL - Pink Floyd, Capitol
2 2 NEW CALL ME, Blondie, Chrysalis
3 3 CRAZY LITTLE THING CALLED LOVE, Queen, CBS
4 4 MATTER OF TIME, Spandau Ballet, Reprise
5 5 NEW REACH OUT AND TOUCH THE SUN, Elton John, Warner
6 6 NEW SOMETIMES I FEEL LIKE SMILIN', The Guess Who, RCA
7 7 LADIES NIGHT, R. Kelly & the Gang, Epic
8 8 NEW I'M GONNA WORK MY WAY BACK TO YOU, Spinal Tap, Epic
9 9 WITH OR WITHOUT YOU, U2, CBS
10 10 NEW BORN TO ROCK & ROLL, David's Band, CBS

NEW UTTAL Label Is Licensed To Pye

• Continued from page 45

A U.S. deal, Ualt adds, will take place "as fast as a few things" off the ground. He has also formed a music publishing firm, Cambridge, Mass. Hassle, which Ualt, who formerly owned and operated Private Stock Records, says will start a series of singles releases by new acts before moving into album production.

Uttal also has made two independent deals in promotion and publication.

Hansa Records Sets Exec Unit In Growth Push

BERLIN—Hansa Records here has reorganized its key account executive team into a division which joint managing director Hans Blume says has "opened doors for growth plans for the next few years."

Blume and Thomas Meszel are the new tandem, overseeing a management team which includes Robert Winkler, national repertoire manager, and Carsten Meyen, assistant to Winkler; Bruno Wendel, international repertoire; Reinhard Reinhard, head of the Rocktopus label; and Karin Schindeler, press chief.

Michael Kopper continues as promotion chief for radio and television, assisted by Peter Goldbeck and Hans Kessel, national and international repertoire managers respectively. Inga Franko-Schulz is in charge of artists and television co-ordination.

Yet as with the B-S2s, who struck paydirt here last year with their first album and a three-date Japanese tour, Toshiba/EMI promotion team feels it's time for all types of rock to take a larger share of the marketplace, not just the mainstream variety.

The Specials are supposed to tour here early this May or June, at which time television spots, radio and magazine promotion will be organized.

The campaign is also expected to boost sales for other Toshiba prod- ucts closely grouped under the wave umbrella, including Pat Ben trio (Chrysalis), the Motels (Capitol), the Buggles (Island), Selection/Chrysalis, Kraftwerk (Capitol), the new Tom Robinson band (EMI) and local new wave band, Hikusa, seen as similar to the Yelo low Magic Orchestra.

International

Japanese Industry Sparks More New Wave Activity

By ELISE KRENZEL

TOKYO—Now that new wave music has been accepted here by local artists and their production firms, Japanese new wave artists who have licensed foreign labels are seeing to it that they, too, capitalize upon this burgeoning business.

Beginning next month, Toshiba-EMI is launching a "Hello New Wave" drive to focus primarily on acts on such labels.

Heading up the thrust are the Specia ls, rock group from Britain's Atom-in'te-20's 1-line label, licensed to Toshiba via Chrysalis Records. The Japanese company has devised a batch of promotional items, including plastic arm bands. Specials ciga- rettes featuring the 2-tone black-and-white identity, stickers, posters and in-store displays.

Pressing of the group's first album has run to 15,000 copies, rare for such specialized music.

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Belgian Jazz/Rock Fests Attracting More Int'l Talent

BRUSSELS—The rock/jazz festival scene in Belgium continues to grow, with more international names than ever before for the 1980 events, and with increased attendance all around.

Biggest of them all now is Rock Werchter, which is combined with the Woodland Festival, both organizations presenting the same package of artists. Last year’s bill included Dire Straits, Rory Gallagher, Thin Lizzy, and Talking Heads, among others.

This year, Woodland is on July 5 and Werchter the following day. Promoter Herman De Bock projects a total of 30,000 for the two shows.

The noted Bilzen Jazz Festival has run into much criticism in recent years for its musical format. Normally it runs three days or four, regarded as too long by most critics, and last year’s attendances and figures supported that view, down to around 3,000 a day.

This year Bilzen is featuring a one-day rock festival, a one-day jazz event and a one-day free festival within the town, Aug. 1-17.

The third major festival, though less known as in June, is the Fete Des Fleurs at Frasnes-lez-B克思, formerly a folk-only event but now stretched over three days and drew 6,000 patrons each day. Situated on the French side of Belgium, this event runs this year from August 1-3; promoter is Stephanie Gravier.

ITA Adds European Advisory Board

NEW YORK—ITA Inc., the new designation for the International Tape Association Inc., will provide in Europe and the European Community, a new flow of its activities as well as deals with developments unique to its markets.

These goals are to be realized through a new vice president for Europe, a European advisory board and a European central office. In addition, ITA will hold its first audio/video seminar in Europe in the spring of 1981.

Arnold Norregraad has been named the new vice president for Europe and will serve on the ITA executive committee, as well as on its board of directors. Norregraad is managing director of the Bellevue Studio in Copenhagen, a company in the Gutenberg group.

The European advisory board will consist of one representative from each European country in which there are ITA members and will serve with Norregraad in supervising European activities. Its first meeting will be in June.

The ITA European committee will meet twice a year at a place and time to be designated by the European advisory board.

French Pirate Raid

PARIS—French copyright society SACEM has recovered 600 pirated cassettes from three shops in the town of Agen, in Southwest France, the biggest haul yet.

Discovered during a routine check, the tapes included a variety of labels and artists, from Johnny Hal- dydaj to John Travolta. Sound quality was poor but packing and labels were counterfeited with considerable accuracy. Indications are the tapes were imported from Holland and Hong Kong, and police are hopeful of tracking their origin.
AIDS SMALLER DEALERS

Phonogram Offers Incentive Deal

HAMBURG—Trading conditions laid down by the German record and tape manufacturers are worrying the retail trade here, but Phonogram is one company which feels that its new system and policy works well.

So says Horst Dengler, chief sales executive, who explains that the planning started at the end of 1978 when the company specifically wanted trading conditions tailored to meet the needs of the medium and small-sized dealers.

"The trading condition system which had existed until then had, we felt, given preferential treatment to the major dealer. After a lot of work, we came up with a system which will remain the frame for the coming years.

"It is split into what we call the 'bonusstaffel,' a sliding scale of margins; the 'aktion-system,' a margins system we introduced last summer; and the 'nettopreis-system,' a system of net price margins for international pop product which has already had the best possible results."

Dengler believes these three trading policies cover the whole retail trade, giving opportunity to the small and medium-size outlets but in no way cutting a favorable deal to the majors. "And we want to reach into the furthest corners of the local market, from the Friesian Islands in the North to Passau on the Austrian border, Eifel in the Rhineland and to the Bavarian forest in the south. It's very expensive, but it provides a good service."

Phonogram runs what it calls "sortiments-profit," a permanent back-catalog stock augmentation system with a special discount. "This additional margin is applied according to the individual turnover of each retailer. Our margins are not, as is more usual in the record business, based on a simple sliding turnover scale.

"Say a dealer last year had a margin-applicable turnover of 100,000 Deutsch Marks. Now he receives the best additional margins on the equivalent of 10% of that turnover. So, when he orders 10,000 DM worth of product, he gets the best possible margins."

"A dealer with a previous year turnover of 20,000 DM gets these margins when he orders 2,000 DM worth of product."

Through its "net-price," or "net-topreis," system, Phonogram aims to "ensure the competitiveness of pop product which might be endangered by imports. Here, also, the small dealer gets the opportunity of buying at competitive prices."

This system is laid down as a particular selection of catalog material. The dealer chooses from around 20 catalog items and to the "nettopreis" scale is the total number of records ordered.

Says Dengler: "We're not offering any extreme sliding scale of product volume for individual disks, but rather the full scope of the import-endangered pop product."

SUSET 'INSIDE JOB'
40,000 Bogus Cassettes Bagged In French Action

By HENRY KAHN

PARIS—French police, in a dawn raid, have seized in a suburb near the city of Rouen and seized a total of 40,000 pirate recordings, the biggest haul ever in the local battle against piracy.

Three arrests were made in this world of music. The story begins here as "breaking the back" of the illicit record and tape industry. Involved were German police, who were called to "this brains" of the gang, a printer, Jean Noel Gliffant; and Michael Lebert, alleged by the police to be responsible for distributing the product.

David Bounioudis, a photographer, is being currently sought by the police.

As yet, nobody is prepared to say if the "factory" has international connections but a significant find was a number of master tapes. This meant that once the buzz of the operation virtually perfect and suggested the tapes may have emanated from a record company. Police are still working on the "inside job" theory.

It seems that Lebert, aged 52, an unintentionally put police on the trial. Known to the police here, he displayed a taste for fine cigars considered so expensive by far a man who works as a fairground stallholder specializing in sales of cassettes. His fingerprints and police soon realized they were being led to a very important "find."

In fact, the recording studio and equipment capable of producing a cassette every 20 seconds made the police think the equipment was of full industrial status with an output goal of around 30,000 cassettes a day.

Now the tax authorities, copyright society and the association of composers and performers are putting in claims for reimbursement.

While criminal court hearings are awaited, investigations go on about how the cassettes were distributed and in what areas. The cassette shells were official German studio produce. Around 2,000 record sleeves were also found on the premises, the police said.

In musical terms, the raid produced a bag, ranging from the Bee Gees, Elvis Presley and Pink Floyd to Charles Aznavour and Jacques Brel.

**Airplay Study**

HAMBURG—German radio stations prefer international pop product to locally-produced material, according to a report released here. A research program carried out by pop composers here. It found that local stations frequently disregard the entire catalog of music from the U.S. and U.K.

A break-down of programming content for some radio stations shows the following percentage figures for foreign music: Radio Baden-Baden, 62.66; Bavarian Radio Munich, 56.62; RIAS, Berlin, 61.86. North German Radio Hamburg, 69.60. Virtually all the other stations researched showed upwards of 50% in international content.

"This means the individual record is buyable at a reasonable price inside the framework of the applicable margin rules, between the highest and lowest price for a single album in the net price system is 1.55 DM, and 1.10 DM for a double LP. So there is no loophole that could lead to a preferential treatment for dealers who move a large amount of stock. We therefore stay true to our wish to treat all dealers equally."

Dengler feels that a long-standing retail trade gripes stem from the offers manufacturers make to major dealers and those which a small dealer has to take, leading to "distortion" on the competitive market.

"There are really big price differences enough, besides this, the major dealer is naturally able to calculate and fix his prices, so that the other is in a fixed bag, rangen with him. This is why we've gone for a scale of trading conditions which are within reach of all of them."

He claims that "after great initial difficulties," the new Phonogram system has been accepted everywhere in Germany.

1,600 ATTEND
Anne Murray Is Tops At Juno Awards Fete

TORONTO—Approximately 1,600 people turned out in their finery for April 2 at the Harbour Castle Convention Centre here. April 2.

The music awards program, honoring the best and most promising Canadian talent, along with international sales performances from major national stars such as (host of the show) Burton Cummings, Roy Hamilton, Lightfoot and pianist Frank Mills.

Anne Murray emerged as the clear winner, earning four awards: best female and country female vocalist, along with best album ("New Kind Of Feeling" and single ("Just Fell In Love Again") awards.

Murray was unable to be present to pick up her awards because her father had died several days earlier.

The male vocalist award was picked up by Burton Cummings, who, in a storybook setting, received it from the Canadian ambassador to Iran, Kenneth Cajley.

Standing on stage as host, Cummings commented, immediately following his victory speech: "I'm still knocked out by that fellow," a reference to the ambassa-
dor's daughter, while struggling to keep it all together.

If backroom betting on winners has become part of the musical reverie, the junior category of this awards program was Vancouver band Trooper's hand to pick up the group of the year award.

Trooper has sold a staggering 1.5 million records in Canada in the past couple of years; the band has made money on tours and the Alison with their international tours.

The most prominent award to be handed out was on the Sweetheart, a punchy rock outfit from the west. Regina who hit big in Canada and, to a lesser degree, the U.S. with a cover of the Rolling Stones classic "Under My Thumb."

Montreal artists were well represented this year, with two out of three "most promising" awards picked up by France Jolly and Walter Rossi. Jolly's win was no surprise, what with her crossover pop-pot hit, "Come To Me."

Rossi's win was a surprise, however. The veteran rock guitarist has not lost any of his bite over the years, but few could have guessed that he would one day win a singing award.

Two crossover artists won top country awards—Anne Murray and Murray McLauchlan. Top country band was the Good Brothers.

The international sales awards were won by Supertramp for the "Breakfast In America" L.P., and "When Love Comes To Town" for the "Heart Of Glass."

For the first time in the history of the awards a announces an international superstar act. Shaded the Canadian awards program with Super-
tramp's reed player, John Helliwell, the band to pick up the band's Juno award.

Frank Mills, an easy listening pi-
aistic who has been playing profes-
sionally for more than 10 years, won two awards for instrumental artist and composer for his follow-up hit "The Music Box Dance." "Peter Piper."

Bruce Cockburn, now riding the U.S. charts with the album, "Wen-
dering Where The Lion's Are," and breakout single, "Dancing The

4.5

Drunk's Jaw," won the folkinger of the year award. Interestingly enough, Cockburn has since left the same structure but has, indeed, branch off into a fusion blend of jazz and reggae.

Spotify awards were given for comedy and children's recordings. In the former category Rich Little's "A Christmas Card" was the winner, while "Smorgasbord" by Sharen Lois and Brwn won in the later. Producer of the year was Bruce Fairburn, a relatively new name on the scene and his acclaim was mer-
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Looking Sharp—A&M Records’ Joe Jackson, left, pauses during an interview with popular French DJ Bernard Lenoir on the latter’s “Feedback” show among his earliest ones. The broadcast of “Feedback” was performed live for the European audience.

Indie Labels

Bow French Trade Assn.

PARIS—The French independent record companies are banding together into a trade association under the title, roughly translated, French Recorded Music Producers Assn. (SNEPF).

Main aim is the protection of the smaller companies, and only French-nationality organizations are eligible for membership. It looks very much an “independent” answer to the might of the multi-nationals which dominate the Syndical National de l’Édition Phonographique & Audio-Visuelle (SN EPA).

But Serge Letond, of Unidisc and founder of the new organization, insists: “There’s no direct clash, because some companies belong to both. But there’s no argument that the small record producer has problems which are peculiar to this sector of the industry. Together we hope to get round common difficulties.”

Early discussions may well center round how difficult it is for independent producers to get into the supermarkets, which basically want to do business only with the big companies.

New Radio Web

Sets Play Limit

PARIS—Despite the assurance given at MIDEM in Cannes this year by cultural minister Jean Lecat that French radio would never limit the airing of foreign recordings, a new network starting here on June 2 will limit this product to 50% of total broadcasting.

The new wavelength, announced by the President of the Republic, has been set up for French youth and, competing with Radio Luxembourg and Europe No. 1, can be another useful promotional outlet for record companies.

However Jacqueline Baudrier, president-director of French radio, makes it clear that 50% of the music broadcast must be French, which seems a head-on challenge to Lecat’s guarantee that no limits would ever be imposed.

One further policy of the new network is to boost new local talent and the “chanson Française” music format which French record companies see as a positive way out of the gloomy economic situation. "Looking Sharp—A&M Records’ Joe Jackson, left, pauses during an interview with popular French DJ Bernard Lenoir on the latter’s “Feedback” show among his earliest ones. The broadcast of “Feedback” was performed live for the European audience.

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Col Handling Zappa Single

LOS ANGELES—“I Don’t Wanna Be Drafted,” Frank Zappa’s controversial new single which has been declined by PolyGram Records, has been released by Epic Records for distribu-
tion in the U.S.

While the current deal is only for this single, Bennett Cotzler, presi-
dent of Cotzler Management which handles Zappa’s affairs, said the arrange-
ment whereby Mercury distributes Zappa Records label is no longer ef-
fective. “Frank and Phonogram have terminated their relationship,” he says. A permanent deal with CBS is being discussed.

Until now, the Zappa label has been pressing and distributing the slick single records and tapes continue to be responsible for manufac-
turing with Columbia handling dis-
tribution only for相爱 is being handled independently. The deal will have no effect on Zappa’s cata-
log product.

No overseas release is yet planned for “I Don’t Wanna Be Drafted.”

Piano Series Set

PHOENIX—The Century Sky Room Jazz Club has set a four-week piano concert series at the Boojum Tiger on May 28 and has scheduled the series (three-one-hour shows) for May 21-26, followed by Roy Meriwether, May 27-30, Joe Gap Mangione May 3-10 and Monty Alexander May 12-17.

The club is also offering big band nights through Monday (7) featur-
ing local players. The band shows fall under the club’s Roots Of Jazz program.

PolyGram’s Schein Conservatively Bullish

• Continued from page 4

Wild is short on projection; he’d be fired if he didn’t produce all the rec-
ords you needed. Now the emphasis has shifted. True, there are a few people who would find himself in trouble if he were held responsible for huge, excess in-
vestment.

“The thing is that the industry must think about giving up the extra 5% or 10% in sales if the cost for that extra sales is too expensive. You may be better off selling 6% less.”

Schein looks ahead to home video software as “a new technology that will improve the delivery of our product, yet what that delivery sys-
tem in is basically irrelevant to us.”

Regarding the impact of the prerecorded video technology on the audio market, Schein declares, “I think we are in a confusing period and there’s no question that consumers are a little uncertain as to whether they should buy a video recorder and, if so, which one. Should they buy disk, tape or is something else going to come out? It’s inevitable that the tide of home video is coming and we can’t be left behind—although, it may be delayed—it may hurt little bit—but it is inevitable that it will come.”

Schein concludes that the industry will probably require more “specialists.”

“In my experience it’s hard to find someone who has great creative abili-
ty and at the same time have a great legal mind, or accounting mind, or the ability to be an efficient admin-
istrator. The business has become so

complex that it is unavoidable in most cases, so one could attempt to involve himself deeply in all as-
pects of the business even if he could dedicate himself to just one area.

I would advise him to stay in that area because his is a special gift.”

—According to Coen Solleveld, president of the PolyGram Group. Schein replaces Dr. Werner Vogels-
sang, who served as president from 1974 to the present, but who has not been in residence here since 1977. Dr. Vogelsang is also a vice presi-
dent of the PolyGram Group and was recently appointed president of the worldwide PolyGram Record Operation organization, headquar-
tered in New York.

Solleveld also declares that Irwin Steinberg, who has directed day-to-
day activities of Epic Records, has been appointed president of the PolyGram Group and was recently appointed president of the worldwide PolyGram Record Operation organization, headquar-
tered in New York.

Newton & Mandrell Entertain At IMIC

• Continued from page 1

Wives of conference attendees will get a peak at what goes on be-
hind the scenes at the convention as well as meeting celebrities like Bette Midler, the Capitol. Also on the agenda is a tour of Mt. Vernon and Woodlawn Plantation.

An Old Town Alexandria excurs-
ion, complete with a walking tour of historic areas and shopping in some of Alexandria’s boutiques, is also planned for spouses.

The final evening of the confer-
ence will have the German record-
ing industry sponsoring a cocktail reception, followed by Billboard’s Trendsetter Awards banquet and dance.

On another matter, Al Coury, president and chief operating officer of RSO Records, replaces A&M’s president Gil Friesen, on the “Con-
glomerates & Independents—Part-
ners or Adversaries?” panel. April 24.

Pavilion Records Expands Into Rock & Adult Music

LOS ANGELES—Though its first release was by disco artist Barbara Law Pavilion Records is planning to release

its disco base by releasing al-
bums for rock and adult contempo-
rary music.

The CBS-distributed label, founded by producer John Luongo in 1975, aims to be a leader in a market not served by other labels.

The promotion staff of Epic, Por-
trait, Associated Labels is utilized by Pavilion in its other release and per-
son promotion staff. These are Peter Napoliello and Ronnie Feld-
mann in New York and Tam Hatch in Boston.

Luongo, though broadening the base of the label, is not writing off disco. “A market should not be ig-
nored,” Luongo says. “You just have to know how to market it ef-
fectively. I’ve found disco more open to new music than radio stations, for vinyl boost can come in more places, you have to use the clubs.”

The Sorrows’ effort is being sent to the rock disc worlds while the Marlen release will be promoted in disco. “The northeast is the initial region to be programmed.”

The optimum number Luongo wants for the label is eight to nine acts.

‘Wall’ Still No. 1

LOS ANGELES—Pink Floyd’s “The Wall” on Columbia holds No. 1 on Billboard’s Top LPs & Tapes chart for the 14th consecutive week—the longest any LP has re-
educa
d in its current week. Last week on David Geffen’s new label inadver-
bly connected to Elektra’s “Rolling Stones, Steel Wheels,” which appeared last week on David Geffen’s new label inadver-
tedly omitted Ettgen’s “Wall” from its chart. The impression he was no longer on the WCI body.

For the Record

LOS ANGELES—Neshu Erte-
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LOS ANGELES—Neshu Erte-
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sions music division executive charts with a 19-week run since its release. Last week on David Geffen’s new label inadver-
tedly omitted Ettgen’s “Wall” from its chart. The impression he was no longer on the WCI body.
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Mechanical Royalty Arguments

Continued from page 3

24-cent mechanical rate "wholly unreasonable," noting that 2 cents is worth one-tenth of today's value in 1909 when the rate was established.

The mechanical rate has not kept pace with levels of compensation afforded other professionals in the music industry, the Nathan report continues, and is also one-fifth of the royalty paid to presence and artists.

The rate is also lower than comparable European and Asian rates and does not represent a fair share of record company income, according to the report. Nathan concludes that a 6% mechanical royalty rate is "reasonable today" and "likely to remain reasonable for many years" with increasing inflation.

RIAA's financial survey of the recording industry claims a data base of record companies representing 70.9% of industry sales for 1979. The survey, which tracks companies' financial operations back to 1977, concludes that in terms of pre-tax compensation, 1979 was "the worst year for the recording industry in recent history" with an 11.5% loss on net sales.

The survey also reveals sharp rises in the break even point on the sale of popular LPs. The break even figure has increased since 1972.

RIAA's 1979 statistics claim that 140,500 albums must be sold before a profit can be recovered. In 1972, that number was 61,000, according to the RIAA.

In 1963, the record companies lost 18% of their revenue and 70% of their profits. By 1979, 16% of popular albums failed to break even. In 1972, that figure rose to 77% and in 1963, 21% of all albums failed to break even, the RIAA says.

B'way Musicals Look To History

Continued from page 3

Colin's firm may produce a cast album of the show in London. There's a musical called "I," with music by Irwin, which concerns a wife of a U.S. President, "circa 1960," while "Jack The Ripper" will get off Broadway due, with music by Ron Penber and book and lyrics by Denis DeMarne.


The women's rights movement is also represented in "Owed Victory," the story of Victoria Woodhull, the first women to attempt a try at the presidency in 1872, with music by Keith Herreman and book and lyrics by Anker and Irene Rosenberg.

Karl Marx? Yes, and the musical is--yes, "That's Capital," which may feature Liv Ullman, last seen in Richard Rodgers' "I Remember Mama." No composer has been named.


And from the film moguls and some other musicals, there's a planned stage version of "242nd Street," with the original Harry Warren-Mack Gordon score plus other Warren tunes.

A stage version of Michel Legrand's film, "Unbreaths Of Cherbourg," which had an Off-Broadway run, is due for a return, with a translation of the original French libretto by Sheldon Harris and Charles Barr.

Late this spring may also see "Bojangle," about boogie-woogie and jazz singer Bill Robinson, with a score by Charles ("Annie") Strouse and Sammy Cahn. " buried the aduction of King Edward VIII, with music by Irwin Webb and lyrics by Brian C. Cahn. Dreamgirls," about New Yorker writer E.M. Fromm, with a score by Howard Harris and Jim Wann.

EARL'S GANG--Pianist Earl "Fatfis" Hines reunites with members of the Count Basie jazz orchestra he led in the 1930s at Chicago's Grand Terrace. Framing the famed jazz pianist at a surprise get together staged at Rick's Cafe American in Chicago are, from left, trumpeter Shorty McNeice, reedman Franz Jackson and trumpeter George Dixon.

RIAA Tees "Hitline"

NEW YORK--The Recording Industry Assn. of America has established a "Hitline" alert program designed to tell manufacturers and merchandisers the specifics of what counterpart products is product and how to identify it.

As conceived by Stephen Traim, executive director of the RIAA, the plan provides instant information on all album and singles titles seized by law enforcement officials in raids against counterfeiters. Complete descriptions of the product will also be provided to help identify other suspect units.

Whenever possible an actual sample of the confiscated product will be supplied to the legitimate manufacturer for in-house inspection. If the product is unavailable a complete description of the counterfeit will be provided.

A list of counterfeit products will be also made available to the National Assn. of Recording Merchandisers, with NARM taking over the responsibility for alerting its members.

The latest campaign follows the establishment of a toll-free number where anyone can call who sees counterfeit recorded product. Calls have already produced valuable leads. The number is (800) 223-3228 and (212) 763-4330 in New York.

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Contact: Central Room

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CHICAGO--A group of seminars intended to open doors for beginning record producers, novice marketing and promotion managers, artists and aspiring independent label heads was staged at the Pick Congress hotel here last week. In one of the most interesting of the sessions, those hoping to land music business careers benefited from the hard-won knowledge of Fred Hawkins, head of an emerging Chicago-based indie label.

Hawkins, a former musician, is president of Hawkins Records, a label working with three acts and preparing to issue its second album. Hawkins told the April 10 afternoon gathering that indie labels today have a better shot at success than ever before, and he set out to advise about pitfalls he had encountered.

"I made a lot of mistakes, I'm still making a lot of mistakes," Hawkins admitted. "I'm going to try to identify them for you.

Hawkins' suggestions about how to work with limited capital were eagerly received by the young audience. This limitation could be overcome by cutting deals, he said, for example giving percentage points on an album in exchange for studio time. It's important not to be greedy, he points out.

Hawkins advises fledging production firms to avoid the big multicore tape studios. "If you're starting out and you're going to a big studio you're just throwing your money down the drain," he insists. "They're going to use you up.

The seminars, which ran for five days, were staged by local indie promotion company head Meldon D. Barrow. Also on the panel with Hawkins was Ovation Records publicity director Cary Baker, who advised on methods of working with the trade and consumer press.

According to Hawkins, the very first thing to do in record production is find a good lawyer. Next, find an artist you believe in and then a producer who "wants what he's commissioned today, not what was hot in 1950 or what's going to sell in 1990."

A handsome logo and a good pressing plant also are advised by the small label owner. Hawkins' very first LP was scheduled to go on the presses just at the time Elvis Presley died. Hawkins, who was not being wholly facetious, said musical tastes had changed in the three-months time that his album was delayed by the pressing shortage.

Hawkins said he produced 5,000 copies of his first Hawk label LP, "Conversion By Fire," by jazz-fusion group Upwinding, on a rock bottom budget of $12,000.

The group rehearsed "backwards and sideways" for the sessions, and the entire project took only three days in the studio.

Hawkins holds out small hope for placing product with established record companies, noting that there is a deluge of audition tapes. "They'll probably give your product 10 seconds--if it gets to the record player or tape machine." Other Hawk acts are Them, a disco-funk group and singer Robert Thomas. The label has several singles.

Hawkins said distribution was one of the toughest problems. Of indie distributors, he notes, "They wouldn't pick up a small company no matter how hot the product was, you need somebody."
**A Ramone Sound? Phil Says No**

**By PAUL GREIN**

A song by Peter Cetera of Chicago and Rob Tidemerson of Heatwave fame, writer of current top 30 smash "In the Name of Love" with the Brothers Johnson.

Ramone agrees that the mix is a bit eclectic. "They're not necessarily songs that the Carpenters would have chosen," he says. Ramone notes that when he began working with Carpenter, the first non-writer he's produced, he put out a call for middle-tempos ("where she could be languid but not quite as languid.

"It was amazing," he says. "The songs I got back were exactly what she had done before, even though I called writers when she was recording in the MOR field. Once you've been in a mold for a long time, people tend to classify you and don't ever think you can change.

The band on the album contains no cover songs, features Billy Joel's rhythm section, Louis Johnson, Bob James and Brecker, among others.

Ramone has also been working on Paul Simon's "Ode to a Butterfly," the soundtrack album of the film Simon is scripting and in which he stars. The disk, the debut on Warner Brothers, has enjoyed success; in 15 years in Cuba, is due in August, two months ahead of the release.

Ramone will also go out on tour with Simon, as he has on all of the singer's previous solo tours. "I'll change the set, you musically," he says, "including the sound system and the mixing.

Ramone first became involved with Simon when he engineered "Me And Julio Down By The Schoolyard" on the singer's 1971 solo debut. "With Simon, you get the only act Ramone still engineers. "I've eased myself out of it," he says. "I still do a lot of mixing, but think Jim Boyer, who has been with me for about four years now, does a lot of the engineering." Boyer recently cycled as a producer, thanks to back-to-back top 10 hits for Rupert Holmes.

"It's really difficult to engineer and try to go pop simply," says Ramone, who got his start in the early '60s engineering for Getz/Gilberto (which brought his first Grammy awards), Lesley Gore, Connie Francis and others.

The Carpenters' last two albums have been cut in New York, as are almost all Ramone projects. "I designed and worked with the city's biggest Chicago studio (Sound Recording) for quite a few years to get it the way I wanted it," Ramone says. "I'm moving out of the city now and will be experimenting around New York for a while and maybe will end up building another room.

Ramone got into production through the back door in the mid-'60s, handling cast albums and soundtracks. "I had to go that route," he explains. "I used to pay such a stamp on me as an engineer that nobody else would let me produce.

His projects included the cast albums of "Promises, Promises" (this past Grammy winner), "Coppia," "Pippin," and "Chicago" and the soundtrack to "Midnight Cowboy.

That piggieback work led to working with Billy Joel, Ramone notes, which is one reason the two opted for a more rock-oriented direction on their most recent album, "Glass Houses." "There's no way you can pigeonhole this album," says Ramone. "You either like it or you don't. At least we haven't had to pigeonhole 'The Stranger' and The Stranger II.

"An audience gives you a much shorter life as an artist, one pattern," Ramone explains. "I don't think you can hang in five years unless you start moving real quick. We also tend to shoot our horses down faster.

For all his work with CBS acts over the past several years, Ramone says he has no interest in becoming a staff producer with that as an any other.

(Continued on page 92)
DOLLY PARTON — Dolly, Dolly, Dolly! RCA HX13546. Produced by Gary Kief. A highly successful and much-admired diva is back with a third gold LP, showcasing all the characteristics that make her so popular in her earlier projects. The mix of pop ballads laments and upbeat numbers. There's nothing as mawkish as "Great Balls Of Fire" from her last album, but several tunes that show Parton's variety is tolerable, including "Little Sparrow" featuring Lyle Lovett, and "I Will Remember You" with a country-influenced sound. Overall, the album is a pleasant surprise, with Parton's usual charm and talent on display.

ERIC CLAPTON — Just One Night, RSO 8524202. Produced by Joe Walsh. Recorded live at Tokyo's famed Budokan Theatre in December 1979, this two-record set features 14 familiar and some not so familiar Clapton tunes, all delivered with impeccable precision. One of the most renowned guitarists of all time, Clapton's guitar riff, whether in a duet or rock set, comes across with remarkable clarity. Clapton's band, composed of Jerry Stearns on drums, Albert Lee on guitars and keyboards, Dave Mason on bass and Chris Stone on keyboards, deliver the highly powered backing that has always graced Clapton albums. Recent favorites such as "October," "Lay Down Sally," "Tobacco Road" and "Last Night" and old time crowd pleasers like "Farther On" and "Lay Down Sally" are included. With the exception of an unheralded live album a few years ago entitled "E.C. Was Here," this is the first vol 2 album Clapton.

BERNADETTE PETERS, MCA MCA3240. Produced by Barry Beckett. A young woman with a strong voice, Peters delivers a set of tunes that are as strong as her voice. The songs on the album are as solid as the ballads she has been known for in the past. Peters' ability to connect with the listener is evident throughout her career, and this collection of 10 tracks should appeal to the college crowd and young romantics, especially those who share a record collection with those who love her voice.

DANCE REAL — "V.I.P.," "Hard Feelings," "Part Of The Orchesta's Life," "Still" and "I Will Remember You" are dance tunes that will appeal to the col-

SPARK PLUGS — Peace (E.A.S.U. 24401). Another strong album from this band, who have maintained their rock band status. The album consists of new material, but not much, as the band has not released anything since "Battle of the Alcatraz," the song that put them on the map. The band's high energy, the guitar work and the overall sound are still there.

LEAH KUNKEL — Run With Trouble, Columbia CMC31986. Produced by Henry Leavy, Leah Kunkel. A smooth Singer/Songwriter with a touch of Country. Kunkel's voice has a lot of potential, and the songs on the album are well written and performed. The band's musical style is similar to that of John Prine and Townes Van Zandt.

LEAH KUNKEL — Same Time You Think I Am, 20 Century-Fox, TX175. Produced by Edwin Starr. The veteran soul star's career was rejuvenated with "Contact", a hit that blasted the charts. Starr, who had a hit in the late 60's with "Soul Miser" and "Oh, What a Night," has a rich vocal style and a strong sense of rhythm. The songs on the album are well written and performed. The album is a strong comeback for this soulful vocalist.

EUGENE & THE BAND — "V.I.P.," "I Will Remember You," "Last Night" and "Lay Down Sally" are dance tunes that will appeal to the college crowd and young romantics, especially those who share a record collection with those who love her voice.

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Hot Vinyl Label In L.A. Promoting Via the Movies

LOS ANGELES—With the difficulties facing new acts and a new label in securing airplay, David Levine, head of locally-based Hot Vinyl Records is looking to film exposure to supplement radio activity. Levine is also vice president of Talisman Records, which released the latest Billie Holiday album through independent distributors a year ago (though Anita's Melissa Manchester enjoyed the Top 40 single but the artist was recently picked up by Capitol for one Dal Bello LP, with an option for four others, per Levine).

The first Hot Vinyl release is Dwayne Ford's "Roll Me Away" from the film "Horizons," to be released June. Ford also scored the film "Hog Wild," soon to be released by Arco/Embassy, and will reportedly score one more picture this year.

Levine reports that Hot Vinyl will have the same network of distributors that Talisman did until its pickup by Capitol. These include the Pickwick Group in California, Florida, Atlanta and Memphis; All Sound Enterprises in Cleveland, Malverne in New York and Schwartz Bros in Washington and Baltimore.

Hot Vinyl's executive staff includes Henry Less, vice president; Devera Little, assistant and creative services director and Chip Vallas, business affairs director. The label, geared to Top 40 material, is based at 10353 Wilshire Blvd.

CBS Using 23 Cities For Joel 'Glass' Promo

NEW YORK—CBS Records is planning the likeness of Billy Joel on billboards around the country as part of a marketing campaign for his "Glass House" LP.

Some 300 10-foot by 22-foot billboards are being erected for one month beginning Thursday (15) in 23 major markets around the country. This will be augmented by a 10-day television ad campaign as well as radio and print support.

The location of the billboards will be picked by local CBS reps, with emphasis on shopping malls, major accounts and campuses. Many of the billboards will also include ad tie-ups with local accounts.

In addition, CBS has ordered overrun billboards, with giant posters to be used as giveaways in conjunction with stores and radio stations around the country.

The "Glass House" LP has been No. 3 on the Billboard LP chart, and CBS reports selling some 1.25 million units since it was released six weeks ago.

BOOK REVIEWS

2 Fat Blockerbacks Tell All About Contrasting Subjects


LOS ANGELES—Diane Rapport, a former associate of Bill Graham's San Francisco Fillmore Management firm who now teaches music industry courses at Sanoma State University in Calfornia, has authored a beautifully produced, jumbo-size manual which is the result of a year's research into the growing segment of the music industry.

"How To Make And Sell Your Own Record" comprises 11 informative and organized chapters covering promotion, sales, printing, graphics, manufacturing, recording, record companies, recording options, recording home studio plans, song rights, business, planning and an appendix of things a promoter shouldn't understand more and know, especially, by what it might cost Rapport's suggestions, tips and experiences.

The book is well considered, well written and walledd-down; of course, if the reader is a student who doesn't have an artist with a sound that ropes him.

Country music buffs, and those in the trade, may find much of interest in the Carrib-edited paperback which delineates the American folk music scene—much of it derived from Ireland and Scotland—and pursues the music through the decades in the 1980s.

Ramone Sound • Continued from page 89

company "The relationship is much healthier this way," he suggests. "The gambie is high, there isn't a sure way to know then the security of that kind of situation for me would be debilitating." Like-wise, Ramone has little interest in recording for a company or a deal. "I had a production company for a while," he says. "And I don't want to be out there too much. The manager job is a lot better. I am not so sure of the Security of School. But why me? You're a young producer, they tell you to get in your shadow and there's a reason for that too." Ramone also tends to keep himself out of the music business when he's not cutting "You can't be in the studio all the time, this is going to be a No. 1 every time he says. "The guy hasn't been born off the mountain in the last five years.""
Boz. "Middle man." His new album, on Columbia Records and Tapes. Includes the single "Breakdown Dead Ahead."
The Jags/Evening Standards ILPS 9603

Includes the single "Back Of My Hand (I've Got Your Number)" IS 49202
Produced and engineered by Simon Humphrey and the Jags at Marcus Music.
On Island Records & Tapes. Manufactured and distributed by Warner Bros. Records Inc.