Govt. Luminaries Keynoting IMIC

WASHINGTON—Late additions to the IMIC keynotes lineup are James T. McIntyre Jr., director of the Office of Management and Budget, to discuss the national and international economic picture and Sen. Alan Cranston of California, to discuss the state of the nation. They will both speak on opening day, Thursday (24).

WASHINGTON—Two topics from today’s headlines, the Warner Communications reward fund for counterfeiting, piracy and bootlegging convictions, and the union of three European independents to counter the hegemony of multinational companies (see both stories on this page), are certain to spark debate this week at Billboard’s International Music Industry Conference, which begins here Wednesday (23).

Both touch issues vital to the global music industry, leaders who gather here, with particular relevance to two of this year’s IMIC panels, “Piracy: A Global Threat,” chaired by (Continued on page 37)

WCI Posts $100,000 Counterfeit Bounty

By RICHARD M. NUSSE

NEW YORK—Sharp-eyed retail and warehouse clerks are expected to be in the forefront of a $100,000 drive against counterfeiters, pirates and bootleggers mounted by Warner Communications Inc. While the dramatic bounty program unveiled Thursday (17) by WEA’s corporate parent is open to anyone providing information leading to the arrest and conviction of so-called “music thieves,” WCI is clearly hoping to enlist the cooperation of those on the marketing firing line.

The unprecedented program provides for cash awards totaling $100,000 payable to persons supplying information on illegal duplication that results in conviction. The amount of the rewards will be determined by a panel of experts drawn from within and outside the recording industry.

WCI’s bounty program is a result of the disclosure at the recent National Assn. of Recording Merchandisers convention that 40% of 200 retail outlets surveyed revealed some form of counterfeit stock. The survey was carried out over six months by the Recording Industry Assn. of America.

“In view of this evidence and our major stake in the record industry we felt it incumbent upon us to take this step,” explains David H. Horowitz, office of the president at Warner Communications.

“The virus of counterfeiting and piracy has so infected our industry that severe steps must be taken to help stop its spread,” adds Horowitz. “We believe our offer of cash rewards will help spur the flow of information needed to convict those who deal in counterfeit recordings.”

(Continued on page 25)

NAB Probes AM Spacing

By DOUG HALL

LAS VEGAS—From the kickoff speech of National Assn. of Broadcasters president Vince Waskellowski Sunday (13) to the final day (16) remarks of Rep. Lionel Van Deerlin (D—Calif.), 9 kHz dial spacing was on the tongues of speakers at this 58th annual convention and international exposition of the broadcast industry.

And it was on the minds of many of the 6,500 radio broadcasters as they arrived and went home. 9 kHz spacing of the AM band is a method to crowd stations closer together so more can go on the air. It is a system used in Europe.

(Continued on page 29)

U.S. Jazz Floods Europe

LONDON—This summer Europe will see the biggest ever invasion of American jazz musicians for a mammoth festival program which runs from April to October. The activity extends from Porto in Finland to Pisa in Italy, from London to Ljubljana in Yugoslavia, from Willeau in Switzerland to Warsaw in Poland.

Impresario George Wein will be promoting major jazz festivals in London—Alexandra Palace, July 11 to 13. Nice (July 12-22) and Munich (July 10 to 12) and “syndicating” many of his acts to smaller festivals around Europe.

(Continued on page 3)

RED RIDER/DON’T FIGHT IT, ST-12028. When the heat is on—Don’t Fight It! Red Rider, they’re about as hot as you can get. White Hot—the new single (4452). On Capitol Records & Tapes. Produced by Michael James Jackson. (Ad)
Q. What's Chick Corea up to this time?

A. The man who started the legendary Circle (with Anthony Braxton, Dave Holland, Barry Altschul); taught at Boston's prestigious Berklee School of Music; founded the electrifying Return To Forever, with which he took fusion music to its summit; introduced such virtuoso players via RTF as Stanley Clarke, Al DiMeola, Bill Connors, and Flora Purim; set new standards of improvisation in solo and duet albums (including 1979's Grammy-winning Duet with Gary Burton); who has recorded in contexts ranging from Flamenco to free jazz to rock; who took a 13-piece band with brass and strings on a record-shattering world tour, has, not surprisingly, done something NEW.

It's called Tap Step.
And Warner Bros. Records is staggered to have released it.

CHICK COREA. TAP STEP
Produced by Chick Corea.
On Warner Bros. Records and Tapes. (BSK 3425)
**TIME-LIFE INTO RETAIL WITH VIDTAPE**

BY IVY LICHTMAN

NEW YORK—Time-Life Video will enter the retail level for the first time in June with a videotape line of 74 titles. The Kinks, called “One For The Road,” several weeks after Atlantic Records markets a new LP set by the group of the same name.

The company, having tardied in its planned videocassette debut to direct response sales, particularly its Video Club, will follow this with a release of up to 12 videocassette titles for retail sale. The series will be accompanied in the Fall with a series of publicity releases.

**SURVEY SHOWS POWER COLLEGIANS CONSTANT BUYS OF RECORDS**

BY ANTHONY BISHOP

Los Angeles—A comprehensive survey on college student listening habits and consumption reveals that 478,000 college students (based on an estimated 150,000 students) purchased one or more records or tapes within the past year. The survey, conducted in the spring of 1978 by Marketing & Advertising Services to Students, utilizing the research by Belden Associates, randomly selected samples at 237 colleges and universities across the country.

Some 20% or 2,070,000 of those polled bought 19 or more records, 16% or 2,538,000 purchased 16 or more records, 13% or 1,228,000 purchased 13 or more, 54%, or 6,229,000 purchased seven or more, 77%, or 8,803,000 purchased four or more, and 92% or 10,613,000 bought at least one record or tape a year.

A monthly polling, 64% or 5,076,000 bought one or more records, 13% or 1,500,000 purchased four or more, 3% or 346,000 purchased seven or more, 2% or 230,000 purchased 13 or more, and 1% of 100,000 purchased 16 or more pieces of recorded product.

The survey also reveals that 57% listen to radio less than two hours a day and 5% of the figure listens less than 30 minutes. Some 36% listen for two but less than six hours while only 3% listened for more than eight hours a day.

More than eight million students or 70% own stereo equipment.

**Breaking Up—Neil Sedaka, right, watches as pool champ Steve Miserak, brother of the Elektra artist, celebrates the release of Neil's latest album, "In The Pocket."**

**LOS ANGELES RECEPTION—BMI, Film Group Host Chinese Arts Educators**

Los Angeles—BMI and the American Film Institute are honoring a music education delegation from the People’s Republic of China with a reception at the American Film Institute here Tuesday (29).

The delegation is in the U.S. to attend the Music Educators National Conference to visit key institutions of music education throughout the country.

Since normalization of diplomatic relations between the U.S. and China, the Chinese Ministry of Cultural affairs has been sending art materials to China.

The Chinese Ministry of Cultural affairs has also provided the Ministry of Education with information on American arts education practices and has been consulted by the Chinese Ministry of Education with requests to recommend artists and teachers for assignments in America.

**Antipiracy Move Gains Steam In Africa's Kenya**

By Ron Andrews

NAIROBI—In what's considered an antipiracy first in Africa, Kenyan police have arrested the manager of the International Federation of Phonographic Industries (IFPI) and AIF (Kenya) has engaged the assistance of a local attorney, W. Deverell, who through close liaison with IFPI and the Office of Copyrights and Copyrights Office of Copyrights and Copyrights of Kenya, have obtained several rulings or settlements in favor of the record companies.

Concerned at the piracy of an already small market, the chief executive of the Kenya (IFPI) and AIF (Kenya) have engaged the assistance of a local attorney, W. Deverell, who through close liaison with IFPI in London and close cooperation with the Office of Copyrights and Copyrights of Kenya, have obtained several rulings or settlements in favor of the record companies.

Piracy in Kenya takes the form of un Bespliced record labelings on recordings sold at kiosks, and further duplication of high-speed copies, allowing pirates to offer for sale any selection of printed and recorded material not available on legitimate tape labels. In Kenya, the problem has affected both national and international artists.
Cetec Gauss Big In East Europe
U.S. Tape Duping Equipment Firm Succeeding In Bloc
By ELIO TIEGEL

LOS ANGELES—Cetec Gauss, American manufacturer of tape duping equipment, has business in five Eastern European nations: Hungary, Yugoslavia, Poland, the German Democratic Republic and Czechoslovakia.

This strong penetration within the Eastern Bloc means that we know 11 companies in West Germany.

Cetec Gauss is also the only American tape duping company to have a London sales and service office which provides customers with associated service.

The satellite countries don’t look to the Soviet Union for technology and to get in some deals, whereas in past decades, they could not get involved with American firms.

Cetec’s equipment is in the Series 1200 duplicator and it can be found in these Eastern European countries:

Hunagortor, Dorog, Hungary, the state run record company and the first East European installation, Jugoton Records, Zagreb and RTV Ljubljana Records, Ljubljana, both Yugoslavia, Prima-Tongue, Warsaw, Poland; VEB Deutsche Schallplatten, East Berlin, East Germany; Gramophonov, Zavody Records, Lodzene, Czechoslovakia.

The duplicators turn out prerecords.

(Continued on page 48)

HE’S NOT TALKING

Fraid Out At RCA?
Exec Shuffle Seen

NEW YORK—Although Bob Fead, former Eastern regional sales manager for RCA, was reported to have stepped down as division vice president of RCA Records, U.S.A., his departure date and posting to an April 21 release of the double-pocket soundtrack of "The Stripes Strike Back," the sequel to "Star Wars," there will be major promotions tie-in with the motion picture.

In-studio inclusion will include mobiles, two different 2 by 3 posters, 3 by 3 posters, pin back header cards, photo booster strips containing 25 different scenes from the movie and self-shipper cards. Video scenes from the movie will be on display in select locations.

Lucasfilm Ltd. and 20th Century-Fox are teaming up to leave RCA in prime position with the soundtrack of "Stripes" and its availability prominent on the teaser newscast, national television radio spots and billboards throughout the U.S. and the world.

The first back cover of the soundtrack tie-in will tie with the motion picture’s advertising campaign.

The packaging of the soundtrack also includes a 12-page book full color photo novel attached to the inner fold of the jacket. The brochure depicts scenes from the film along with printed dialog from the script.

John Williams composed the original musical, including the original... (Continued on page 16)

RSO DRIVE ON 'EMPIRE'

LOS ANGELES—In addition to the $1 million marketing and promotion budget RSO Records is allotting to its April 21 release of the double-pocket soundtrack of "The Stripes Strike Back," the sequel to "Star Wars," there will be major promotions tie-in with the motion picture.

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John Williams composed the original musical, including the original... (Continued on page 16)

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Top 50 Adult Contemporary... (Continued on page 78)
THE SINGING SINGLES!

MANHATTANS
RETURN TO
SUPERSTARDOM!

“SHINING STAR”; A SECOND
MAJOR CROSSOVER SMASH
FOR SUPER VOCAL GROUP!

From “After Midnight.”
A sweet-as-honey new album
that America can
fall in love with.

TOP-40 ACTION!
WKMX, WVLD, Y100, FM99, WSGA(30-20),
KAAY(20), WGLF, KRLA, KFI, WHBQ

TOP-10 REPORTERS!
WSOK (= 1), WGOK, WLOG, WBLC,
WOKS, WXVI, WHCB, WKWM,
WORL, WANM, WJMI, WOKI, WOIC
and KDAY.

On Columbia
Records and Tapes.

AMERICA
DEMANDS MORE
AL JOHNSON!

“I’m Back for More”
a top vocal performance
by Al Johnson with Jean Carn!

A debut album that you’ll
be hearing a lot from.

WKJU, WDAS, WCW, WLW, WLS, WNY, WKS, OK-100,
WWW, WIL, WHU, WYX, OK-100, WENZ, WAO, WGO, WVE, WJC,
WIL, WGN, WMD, WIV, WPG, WLC,
WMDX, MLB, WOP, WBP, WDC,
WBDQ, WOGH, WIRK, WBOC,
KMAM, WLOG, WIR, WBOC, WDBR,
WYLD, AM, WGB, KDAY, KQIA, KSOL,
KYAC, WWDR, WIRR, WY4, WED, WVL,
WORL, WGG, WCHB, WANO, KATZ,
WDSL, WDI and KJLH.

Produced by Norman Connors for Norman Connors Productions, Inc.
Exclusives Representation: Portfolio Management Consultants.

“Shining Star”
Produced by
Leo Graham
Executive Producer
Mickey El:hoer
Management: Hennie Hanic (212) 973 7179
“Columbia” is a trademark of CBS Inc. © 1980 CBS Inc.

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

www.americanradiohistory.com
21st Harmony Hut Open In Maryland

NEW YORK – Schwartz Bros. extended its Harmony Hut retail chain to 21 with the opening April 10 of a 4,200 square foot store in Fireosnville, Md. The new mall outlet carries musical instruments, sheet music, audio equipment and accessories, in addition to the "area's broadest selection" of records and tapes.

The new opening comes a month after the launch of a Harmony Hut store in Charlottesville, Va., where first month sales estimates have been exceeded, according to company officials.

Additional store openings are slated for later this year in Montgomerry, Md., and Fairfield, Va.

BARRY MANILOW

--WELCOME BACK

It's quite a fascination to see it all again the lights and sounds and energy pulsing from within. The music that surrounds you and makes you feel at home, makes you once again aware that we are, none of us, alone.

It takes a talent quite unique to hold in his hands and ease away the tensions and chaos of the land. It requires someone who has himself been through the pain and strife, to take you just outside yourself and help you cope with life.

It makes a man who will stand on stage and say "I need you too," to make a hectic world believe we indeed can make it through.

General News

Judge Refuses Aristà Request For Tax Data

NEW YORK – A U.S. magistrate has denied a request by lawyers for Aristà and its sub label, GQ, to have the group's former management concern produce tax records in connection with the label's claim that the management firm failed to properly promote the act and its product.

Aristà lawyers made the charge in an affidavit filed in U.S. District Court here in response to a suit charging breach of contract brought by Muter Vee Productions and Vee Records by GQ singer Gabor Vigorito. Vigorito says he also has a claim on the group’s hit, "Dixie Nights (Rock Freak)," which he says was originally produced by the group as "Soil On Your Side.

GQ now contends that those concerns due to Vigorito's "self-dealing" and allowing Vigorito "to decline into a state of inactivity without funds and without support staff" when it entered the group into a prior Phonogram distribution deal.

However, Magistrate Joel Tyler ordered that a cassette tape relate to a deposition made by songwriter Billy Terrell, a former employee of the plaintiff corporations, be made available to the defendants. Terrell, says the plaintiffs, courtoured the song in dispute.

Retailer & CBS To Court Over Returns

NEW YORK – A veteran New York retailer and former one-stop operator is challenging CBS Records' assertion that the merchant must pay for the label's inventory he currently possesses, or arrange for a limited return on the goods and for both further dealing with CBS.

The claim and counterclaim is part of a suit filed in state Supreme Court here in response to an effort to collect $909,781 that the distribution arm of the record manufacturer asked for. It is filed by Sam Fitchelberg, who owns and operates (Continued on page 15)

N.Y. Union Cries 'Foul'

NEW YORK – Local 802 of the American Federation of Musicians here has requested the AFM be involved in the cast albums of "They're Playing Our Song" (Casablanca) and "Fosse" (CBS).

The local claims a violation of a contract with the New York League of Theatrical Owners which requires that Broadway cast albums use members of the original Broadway theatre orchestra.

Both albums, featuring lead performers of the original Broadway casts, were taped in Los Angeles before their Broadway debuts.

The local further claims that Victor Fierstauba, president of the AFM, interfered with local autonomy by giving the two producers authorization to record in violation of the local's contract. "We consider this meddling with our contract," a local spokesmen says.

The local says its claims would be satisfied if either the Broadway musicians are paid as if they had actually recorded the albums or if the cast albums are rerecorded, an unlikely prospect.

The arbitration decision is to be made Tuesday.

N.J. Firm Demonstrates Checkpoint Claims Fake LP Detector

BY JOHN SIPEL

LOS ANGELES – An electronic circuit, printed on a two-inch square paper and incorporated into an album during collation, could thwart counterfeiting and pilferage, according to Ben Barone, marketing director of Checkpoint Systems Inc.

The Barone systems firm is a pioneer in providing libraries with book protective devices and systems. It began equipping retail record/tape/accessories chain stores, such as Tower, Sam Goody, Busch & Bubba, and Record Town, Albany, N.Y.; Wall To Wall Sound, Cherry Hill, N.J., and Jungle, Knoxville, two years ago.

Barone attended the recent National Assn. of Recording Merchandisers convention where he was an exhibitor. Last week he demonstrated his device to Stan Gortikov, Steve Trajman and Jules Yarnell of the Recording Industry Assn. of America.

The tiny paper circuit carries self-adhesive backing and may be imprinted with a company logo, price or picture. Barone points out it would be most inexpensive—from $1 to $3 cents—if the device could be inserted inside the album as it is being collated at a pressing or duplicating plant. Presently, small orders for the two-inch square circuit run 12 cents with orders beyond 500,000 at 7 cents. As a counterfeit deterrent, Checkpoint claims its portable large wallet size detector or a stationary mounted one, both of which cost approximately $500.

These enable a person moving among inventory to check single albums for damage and/or inventory moving on a packing line. When a package does not clear a beep, it could be checked as a possible counterfeit if the goods inside are from a label with a "pre-duplication" "tenny" beeper into each album.

Retailer benefits doubly. Not only can his album merchandise be routinely checked for counterfeits, but the device is also a basic anti-pilferage aid, the company says. By mounting a 66-inch by 6-inch wide silver or gold trombone-like detector on each side of any store entrance, persons attempting to leave the store with stolen albums would trip the beeper. The detector system costs from $3,600 to $4,200 per store.

Retailers presently are supplied with "thank you" stickers which are applied over the tenny beeper contacts.

In the works Barone says, is an electronic tuner which would automatically operate, with thealbum is punched out on the cash register.

PROJECT 3 DISTRIBUTING

Hindsight Label Shifts To 1980 Jazz

NEW YORK – Hindsight Records, with more than 50 swing era albums of radio and private artist transcription masters, is launching a new label for newly recorded jazz material.

The new label, yet to be named, will also be distributed through Project 3 Records. It's scheduled to make its bow in about a month with an album by Ray Rivera called "Let Me Hear Some Jazz" plus several other releases.

Meanwhile, Herb Linsky, president of Project 3, reports strong sales level response to Hindsight since the company took on the line five months ago. The label includes producer and saxophonist Tom Groggglina, who bought the label from Wally Heider a year ago. Linsky continues to produce other records, and has a tape duplicator located in Rochester, N.Y. (claims clearance on Hindsight product.)

"I think we've got a new market for the line, consisting of post-war Websters who are about 23 or 25. It's not a market we were courting, but I think they like the swing era sounds, especially as a danceable beat with which you can hold your partner," Linsky says.

Although Project 3 has a 100% exchange policy on returns, Linsky says returns have averaged less than 1% and that there's been no consistent reordering pattern.

As with Project 3, the label formed by the late Enos Bixley and acquired by Linsky and Gordon Bon- sin, vice president and general manager last year, sales are made direct to accounts and through a lineup of 100 independent distributors.

Linsky includes Malverne, N.Y.; Pikes, Cleveland; Pickwick, Minneapolis and Dallas. Associated in Schwartz, Baltimore-Philadelphia, Tarta, Atlanta; West- ern Distributors, Denver; Progres- sive, Chicago, and AIM, Detroit.

Among the bands represented in the Hindsight catalog are Jimmy Dorsey, Hal Kemp, Barry James, Les Brown, Artie Shaw, Duke El- linson, Larry Clinton, Claude Thornhill and an album featuring Mildred Bailey, among others.

Muscle Shoals Seminar May 14-16

NASHVILLE – A slate of promi- nent record industry leaders has been lined up as speakers and panelists at the third annual Muscle Shoals Music Assn.'s Records and Producers Seminar scheduled for May 14-16 at the Joe Wheeler State Park Resort in Alabama.

Among those confirmed as panel participants are Barry Beckett, pro- ducer, Muscle Shoals Sound Stu- dios; Rick Blackman, vice presi- dent, CBS Records; Rupert Perry, vice president a&i, Capitol Records; Jim Ed Norman, independent pro- ducer; Ron Hafke, independent producer; Ken Werner, General News

Aristà's assertion that the song is available and/or the "Aristà" group's petition to the Copyright Office of the Library of Congress by Warner and Gleber of the Copy- right Service Bureau; Bill Lowery, president, the Lowery Group; and Ed Deloy, vice president a&i, RCA Records.

Muscle Shoals artists Amazing Rhythm Aces and Lenny LeBlanc will provide entertainment at the seminar. The deadline for registra- tions has been set for May 1.

Muscle Shoals Seminar May 14-16

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STEP INTO PARADISE WITH
PEABO BRYSON

Minute by minute, Peabo Bryson transports you to his lover's paradise!

The album: Paradise 500-12063
The single: Minute by Minute 4844

Produced by Peabo Bryson & Johnny Pate
**Financial**

**WCI Quarter Highest In Its History**

NEW YORK—Warner Communications Inc. reported that quarter ended March 31, produced the highest net income and earnings per share of any quarter in the company’s history.

Declines in both operating revenues and income were registered. However, WB recorded music and music publishing divisions.

For the quarter, revenues for its label and music publishing units dipped to $170,547,000 from $174,827,000 during the same period in 1979. The decline had come from $20,510,000.

Steven J. Ross, chairman of the board, declared the label and music publishing results reflect the "absence of major new releases in the quarter," but noted that upcoming releases from "many top artists on WCIs roster, and the continuing costs of the company should help the division's results over the remainder of the year."

For the company as a whole, the quarter's showing, excluding the gain on the sale of 30% of cable operations, implies a meaningful decline in its net income of $35,015,000, a rise of 14% to $30,818,000 in 1979's first quarter.

Earnings, per share of $1.23, were 6% above the previous record of $1.15, reported in the first quarter of last year, to reflect the recent fourth-for-three stock split. Revenues of $427,040,000 compare to $435,144,000 in 1979.

**WB Music Revenue Skies To $31 Million**

NEW YORK—Warner Bros. Music revenues for 1979 hit a record $31 million, but profits failed to grow for the first time in many years due to a 25% decrease in mechanical royalties.

The 10% increase in revenues over 1978 is regarded, however, as a "substantial achievement" in view of the decline in mechanicals, according to the annual report of parent Warner Communications Inc.

The report attributes revenue gains to three factors: growth in foreign operations, operation of Radio City Music Hall, and increased outlays for records and special projects.

In 1979's $21.79 million, or $1.79 cents per share, was above the 1978 figure of $20.510,000.

RCA SALES, EARNINGS UP FOR QUARTER

NEW YORK—RCA Corp. reports sales and earnings for the three months ended March 31. Although the report did not offer a breakdown of RCA Records showing in this period, Edgar Griffiths, chairman of RCA, says that the company's consumer electronics division, of which the label is a part, had turned in a strong performance.

An RCA spokesman says the company often does not announce record division results in quarterly reports.

Net income at RCA for the first quarter was $37.8 million, or 89 cents a share, compared with $62.1 million, or $1.28 cents a share a year ago. Sales reached $1.97 billion from $1.79 billion a year ago.

Griffiths notes that the first quarter improvement was achieved despite "a sharp rise in interest expense and increased outlays for research and development and for the Select-A-Vision video disk system, which RCA plans to market nationally in the first quarter of 1981.

**West Coast Sales Manager**

Position in Los Angeles area for saleswoman, 2.5 yrs. experience, preferably in music industry. Salary and commission plus excellent fringe package. No resumes considered unless salary and work history included plus two active references.

Box 886, Billboard, 1515 B'way, N.Y. 10036

**Higher Wage Scales OKd By L.A. Musicians Union**

By DAVE DEXTER JR.

LOS ANGELES—New minimum wage scales for members of AFM Local 47 here raise a musician's pay for playing three nights of a concert to $50.

A musician who plays alone for a one-night act or a single singer must be paid $60 for an hour's work or less.

If a musician buys a New Year's Eve gig, he is to be paid double his usual scale fee.

If for the union the term "casual" of jobs at parties and social events, scale becomes so complicated one needs a computer, a shrill rule, a Chicago advance and the help of the UCLA math major to ascertain the dollars one must pay a sideman.

A leader blowing as his two days a week, including Friday and Saturday, rates a remuneration of $132. For three days it's $187.50. For four it's $229.25 and for five it's $282.75.

If he can stretch the gig to six nights his paycheck moves up to $324.75.

But all those figures are meaningless if the leader hired other nights of the week. If his employment program is: pay $60 for one night, $115 for two nights, $171 for three, $222 for four and $272 for five.

The men who tell for the leader must accept smaller checks. The Sunday through the Thursday pay, blowing four hours or less, are to be rewarded with $40 for one night, $77 for two nights, $114 for three, $148 for four and $180 for five nights.

Local 47 has numerous wage scales for a prospective employer of musicians to choose from. Grand opera promoters pay $65 per man—or woman—for 3 1/2 hours of music by a sideman in the orchestra pit. If it's an automobile show, eat show, light opera, dog show, opera, sportsman's show, hobby show or home show, basic pay is not to be less than $65 for a period of three consecutive hours. Or less for lute of 45 minutes, or if it's skiing, playing with cold feet and rigid embouchures, rate $65 for making music three consecutive hours or less.

For playing a concert in a park it is to be no less than $50 based on two or fewer evenings, or if one is hired at a park and in the annual Pasadena Tournament of Roses parade's check must be at least $90 for the five-hour period.

The union stipulates that employers of musicians must be obligated to pay employer taxes, and that there are withholding fees attached to each musician's job, like health and welfare fund contributions.

The Los Angeles local has about 10,000 members. It is in session all year only to New York's local 822.
1979, the best “bottom line” in our 50 year history. ...And 1980 looks pretty good, too!

#1 Country— "Sugar Daddy"—Bellamy Bros. (Warner/Curb)
#1 Pop— "Call Me"—Blondie (Chrysalis)

Barry Manilow’s
"I Don’t Want to Walk Without You" (Arista)

- "Seduction," James Last (Polydor)
- "Just Had You On My Mind," Billy "Crash" Craddock (Capitol)
- "Night Drive," Giorgio Moroder (Polydor)
- "Love Injection," Trussel (Elektra)
- "Hard Rock," Trampps (Atlantic)
- "Tomorrow’s Girls," U.K. Subs (RCA)

Hit LP’s
- “American Gigolo” Soundtrack (Polydor)
- "Suddenly," Arrogance (Warner Bros.)
- "Roberta Flack featuring Donny Hathaway" (Atlantic)
- "Mood Swing," Robert Kraft & The Ivory Coast (RSO)
- "You Can Get Crazy With Me," Bellamy Bros. (Warner/Curb)
- "One Voice," Barry Manilow (Arista)
- "Star Trek" Soundtrack (CBS Records)

Our fabulous 50th would not have been possible without Famous Music’s talented worldwide professional staff and the continuing support and faith of the Paramount Pictures Corporation.

Marvin Cane, President, Chief Operating Officer
Sidney B. Herman, Executive Vice President, Finance and Administration
Burger King, CBS Records
Link Promo
NEW YORK—CBS Records and the Burger King fast food chain have launched a joint promotional campaign whereby 300 Burger King locations in the New York area are giving out coupons worth a 30% discount off the shelf price at major area retail outlets.

Retail accounts participating in the promotion include Korvettes, Sam Goody, Record World/TSS, Harmony Hut, Alexanders, King Karol, Carl Graff and Discount Records. Altogether, 132 stores are involved.

Under the terms of the promotion, anyone who buys a "specialty sandwich" at a Burger King location gets a coupon to take to a participating retailer where it can be redeemed for the 30% discount on 10 top recent CBS releases.


The promotion began Sunday (13) and will run through June 7. It is the most extensive such cross-merchandising campaign ever attempted by CBS, claims Ron Piccolo, Norforkat regional marketing vice president at CBS Records, who is among the executive officers of the plan along with Burger King and the Walter Thompson ad agency.

ATTORNEY KATZ
He Does It All, But Refuses To Rep Non-Southern Acts

By MIKE HYLAND

NASHVILLE—Entertainment attorney Joel Katz of Atlanta has established record production, television production and publicity relations companies. He has acquired interest in a retail record chain and plans to put a pilot television show together within the next two months.

Additionally, Katz represents close to 50 recording artists as well as representing label executives, managers and concert promoters.

Katz's record production company, Katz Family Productions, has entered into a three-year, non-exclusive deal with Phonogram/Mercury Records and has placed such artists as Lenny G. Hudson, Mylon, Billy Joe Royal, Teddy Baker and Darryl Kutz with the label.

A partner in the firm of Katz and Weisman, he represents Willie Nelson, the Outlaws, B.J. Thomas, Dixie Dregs, Sea Level, Delbert McClinton, Kozma, Hamilton Bohana and others, negotiating new or renewed label associations.

“All the artists I represent are located in the South,” states Katz, who is licensed to practice in Georgia and Tennessee. “I'm not interested in non-Southern artists.”

Additionally, Katz represents the production team of Dillard and Boyce, the Rogers Agency. Pace Concerts of Houston, Nashville manager Don Light and a variety of music-related clients.

Katz's production deal is filming a half-hour pilot for Ted Turner's superstation, WTBS in Atlanta. The pilot show, a music-oriented format, will feature an interview with Phonogram/Mercury president Bob Sherrwood and live music from Southside Johnny and the Asbury Jukes, with WTBS Bill Tush serving as host.

At the moment, plans call for 26 shows per year, utilizing videotapes supplied by record companies, plus interviews with record and publishing executives, artists and songwriters.

Katz Family Public Relations, headed by Doc Field, represents many of Katz's clients as well as several outside clients. The firm is one of the first agencies in Atlanta with worldwide contracts.

In addition to his Atlanta headquarters, Katz maintains offices in London with managing director Charles McCutcheon overseeing international releases of Kat Family product.

Katz's interest in the retail field began when he assisted in the acquisition of the Emerald City chain of Otis and Music Scene stores for Video Vision. Stephen Flaks, president of Video Vision has asked Katz's concentrated assistance in acquiring additional chains coast to coast. The firm maintains 110 stores throughout the country.

“I like to be involved in many different phases of the music business,” says Katz. “I want to learn about all facets of the industry and try to avoid conflicting situations.”

In addition, Katz is a national trustee of NARAS, co chairman of the entertainment division of the Blue Bar of Georgia and active in the American Bar Assn.

Oscar Music Winners: Mostly Record Vets

By PAUL GREN

LOS ANGELES—C craftsmen with extensive record backgrounds captured most of the Oscars in the music categories at the 52nd Academy Awards here Monday (14).

“It Goes Like It Goes” from “Norma Rae,” the winner for best original song, was cowritten by David Shire and Norman Gimbel. Shire is cowriter of Billy Preston & Syreeta’s current top five hit “If You’re Born Again” and earlier wrote or adapted three tunes on the biggest-selling album in history, “Saturday Night Fever.”

And Gimbel won a Grammy before he won an Oscar, sharing the 1973 Neil Diamond song for best song with Charles Fox for “Killing Me Softly With His Song.” This was Gimbel’s fourth Oscar bid since “I Will Wait For You” was nominated for the Oscar and Grammy as best song of 1965. Last year Gimbel & Fox’s “Ready To Take A Chance Again” was nominated for the 1972 Tony award.

“IT Goes Like It Goes,” one of the least-known best song winners in Oscar history, was sung on the ABC-TV telecast by Dionne Warwick, marking her first Academy Awards appearance since she sang the nominated “Alfie” in 1966. Warwick seems to be charmed as she has won three Grammys in February and two weeks ago took the grand prize at the Tokyo Music Festival.

Ralph Burns was again the winner in the best adapted score category for his work on Bob Fosse’s “All That Jazz.” Burns won the same award in 1972 for Fosse’s “Cabaret.”

Most recently Burns provided the additional music for “Urban Cowboy,” alongside Paramount film due to open June 5 in Houston.

“The Jazz” soundtrack, which sold at number 36 on this week’s pop album chart, is on Casablanca. Ironically its featured cut is a Warner Bros. hit from 1978. George Benson’s “On Broadway,” a Grammy winner that year for best male R&B performance, was the winner of the Oscar for best original song was Georges Delerue for “A Little Romance.” Delerue had been nominated in three previous years, but this year, for his scores to “Anne Of The Thousand Days” and “Day Of The Dolphin” and “Julia.”

The “Romance” soundtrack is on Varèse Sarabande, a small independent label based in L.A. headed by president Chris Kuchler. Its distribution is derived in New York City, California, in L.A. Kinnara in Chicago, Universal in Philadelphia, Zanuck in Los Angeles, Amsden in Cleveland, House in Kansas City, Associated in Phoenix, Rounder in Boston, One Stop in East Hartford and Tone in Miami.

Varese Sarabande recently issued the soundtrack to Delerue’s latest score: “An Almost Perfect Affair.”

KEY TO HIT RECORDING STILL ‘LOVE’

LOS ANGELES—Love is the key to the Hot 100 this week, with sensibilities ranging from Pat Benatar’s “We Got Love” to the J. Geils Band’s “Love Stinks.”

Love has always been music’s mother, and that seems especially true this week as 11 other charted tunes have the word love in their titles.


Hearts and arrows are also on the mind of songwriters responsible for several of the tunes bubbling under this week’s top 100. Among them: Mary MacGregor’s “Dancin’ Like Loves,” the Creations’ “Real Love,” Crown Heights Affair’s “You Gave Me Love” and Pat Travers’ “Is This Love.”

HOT NIGHT—Pat Benatar and band members receive her gold LP for “In The Heat Of The Night” from Sal Licata, Chrysalis Records president, left. At the ceremony are Neill Gerlando, Benatar, Scott Sheets, Myron Grombacher and Roger Capps.

Koppelmann & Bandier Tce New Talents

By JEAN WILLIAMS

LOS ANGELES—The Entertainment Co., which has worked with superstar acts, including Barbra Streisand, is now launching new acts.

In addition to record production and publishing, the firm, headed up by Charlie Koppelmann and Martin Bandier, handles marketing, merchandising and record promotion. And it has pulled out all the stops, using all of its resources to launch a new group on MCA Records called Heat.

“It’s not difficult for superstar acts, but a new group like Heat

(Continued on page 16)
THREE SMASH ALBUMS IN A ROW.

It started with their gold Arista debut, featuring the million selling single "Jack & Jill."

Then came Rock On, another gold LP, with another across-the-board hit, "You Can't Change That." And now...

TWO PLACES AT THE SAME TIME.

Triumph number three for the group led by one of contemporary music's most extraordinary writer-singer-producer-players. Their third album is highlighted by such top-notch songs as "It's Time To Party Now," "A Little Bit Of You," and "Two Places At The Same Time," already an R&B-pop hit. It all adds up to...

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Give the gift of music.
Ian Hunter couldn’t have been upstaged… as he teased, cajoled and badgered his audience into exuberant submission.”
— David Fricke, Rolling Stone

"After listening to two hours of the best rock and roll music to hit the Bay Area this year, the audience screamed, stomped and cheered its agreement with Hunter."
— Larry Keip, Oakland Tribune

"Lashing, sneering, going straight for the throat… Hunter... benefitted from his keen sense of drama and a deeply ingrained bond with his audience."
— Richard Cromelin, Los Angeles Times

"Hunter — Ronson band lights a flame… I had to tear myself away for deadline… please don’t tell me I missed the best after I left. It couldn’t have gotten any better."
— Dale Adamson, Houston Chronicle

"The Ian Hunter Band played (a show) that inevitably quivered with tonight-legends-are-made vibes."
— Ken Tucker, Herald Examiner

"...Ian Hunter is turning out such gutsy, intense rock 'n' roll these days, that it's not his fault if he makes other bands look just not quite as good."
— Phil Kloen, Jacksonville Times-Union and Journal

Ian Hunter proves he puts on the hottest show in town on this double live album, "Welcome to the Club." It contains 18 of your favorite songs, including 4 new ones and features "We Gotta' Get Out Of Here." By the way, if you want to know why all of these critics are raving, Ian Hunter will be back on tour beginning in June.
NEW YORK—Music publishing in the 1980s will realize greater integration of writers, publishers and the company with writers of another.

This is both a creative and economic necessity. It means that the publishing house of Richard K. Kaye, president of Irving/Almo/Rondon, is the era of the ‘max’ manager, which means that you’ve got to go for a big hit with every single and hardly anyone can write 10 hits in a row.

“Publishers can no longer afford to be so self-contained with their sales and writers stuff. We’re not dealing with people around. Yes, you’re going to give up some of the publishing pie—but I feel you’ve got to give it up in order to get it. It’s the only way to get more coverage.”

This process is well underway at Kaye’s operation, with an obvious direction of teaming the company’s writers with artists—the more important, of course, the better.

David Foster, the hit song-writer, is given a contract with Bob Scaggs, while Allen Willis has signed lyricists with Maurice White of Earth, Wind and Fire; Herbie Hancock and Lani Hall. Will Jennings, who wrote “T’ll Never Love Again” for Barbra Streisand, will write with Joe Sample and Steve Winwood, while Hal Davis, who worked with Michael Jackson, including “Off The Wall” and “I Wanna Rock.”

Dave Ellington and Kim Carnes penned Kenny Rogers’ songs on his new “Gideon” album. David Foster is writing with Peter Allen and David Lasley with Gary Wright.

Kaye says you have to focus on the music instead of these copublishing arrangements are “negotiable,” although he adds that many deals are made with other writers, particularly artists, who control their own music.

In Kaye’s report a strong 1979 for Irving/Almo, including 14 film, theatre and pop songs. The songbook, which features a biography and photos along with the composer’s own comments on each song, retails for $6.95.

Chicago David Bowie Bash April 27

CHICAGO—An international collection of fans of rock star David Bowie will converge here in a one-day festival honoring their idol, Sunday, (27), at the O’Hare Holiday Inn in suburban Rosemont, Ill.

Feature films, concert footage, live bands and speakers, and a costume parade will be part of the convention, called The 1980 Floor Show. Bowie Fans.


Screenings of Bowie’s feature films, including “The Man Who Fell To Earth,” “Just A Gigolo,” and “The Virgin Soldiers” will be offered in addition to a variety of video footage. The event is organized as a fundraiser, with proceeds to benefit Operation Outreach, a local teen alcohol abuse program.

According to Fletcher, a continent of Australian fans is flying in for the event, along with several other foreign parties. Bowie himself is not expected to appear but former associates of the rock avant garder Kenneth Pitt and singer Cherry Vanilla will be on hand along with deejay Rodney Bingemer and music writer Randall Wixen. Station WLS-FM is helping promote the event.

PUBLISHERS

Rodgers & Hammerstein Albums Revolt To Estates

NEW YORK—Recording rights to nearly a dozen Rodgers & Hammerstein Broadway cast albums, “Flower Drum Song” and “The Sound Of Music,” are being challenged by Columbia Records to the estates of Richard Rodgers and Oscar Hammerstein.

In essence, the estates’ claim is that songwriters could make a deal with another label, although Columbia can supply off the same masters requiring permission from the estates to press or duplicate further copies.

Both albums, by the way, are retained by the team, were recorded by Rodgers & Hammerstein Records Inc. and released by Columbia under a 10-year deal, according to the Rodgers & Hammerstein office.

“The Flower Drum Song,” recorded in 1958, expired in 1968 and was renewed for another 10 years at the time, thus making 1978 the cutoff year for this album. The Sound Of Music rights expired a year later.

A spokesman at the Rodgers & Hammerstein office here confirms the expiration of rights, but adds there’s no idea of forcing our

CBS-Burger King

Continued from page 10

The promotion has been marketed in Boston where a dollar discount was given at participating retail locations.

Under the terms of the New York plan, if a retailer has his own special offer, he can offer the promotion. If not, then the coupon becomes invalid.

This is because, says CBS, CBS is not offering any discounts to the retailer, so it is up to the retailer to make up the 30% discount. This the retailer eats in return for the traffic brought in.

CBS and Burger King are heavily advertising the campaign on television and radio and CBS is rotating its co-ops with the local retailers to tie into the promotion.

Hamlisch Songbook

NEW YORK—Chappell Music has marketed the first songbook de- voted to the songs of Marvin Hamlisch, including 14 film, theatre and pop songs. The songbook, which features a biography and photos along with the composer’s own comments on each song, retails for $6.95.

Moss Group Moves

NEW YORK—The Moss Music Group has moved its offices here to 48 W. 38th St. The new telephone number is: (121) 944-9560. The company produces the Vox, Turn- about, Candidie and MMG lines and distributes the Storyville jazz, pop and blues label in the U.S. and Canada.

Rodgers & Hammerstein Albums Recto To Estates

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A spokesman at the Rodgers & Hammerstein office here confirms the expiration of rights, but adds there’s no idea of forcing our...
Los Angeles—Rock dominates Billboard’s Top LPs & Tapes chart, accounting for 52% of the week’s 200-item survey. Rock has an even more commanding 75% lock on the Top 10 albums.

Black music—a combination of R&B and disco—is second with 26% of the Top 100. 79% of the top 20 Jazz has 8% of the top 200 and 5% of the top 20. Easy listening music—an average of 60% tops for the past five weeks—has 4% of the top 200, while country claims 8%. Neither category is as strong as the Rock albums.

Rock also accounts for the week’s top seven new entries and most of the biggest jumps within the chart. The highest debuting LPs are by Genesis, Ian Hunter, Red Rider, John Fieghner, Jimi Hendrix, Squeeze and the Greg Kihn Band. The fastest moving titles include Van Halen’s Black & Blue, Beach Boys’ Little River Band, the Joe Perry Project, Ambrosia and BAND Speed!

The artists responsible for rock’s dominance of the top 20 are Pink Floyd, Genesis, Billy Joel, (3), Linda Ronstadt (4), Blondie, highlighting the “American Gigolo” soundtrack, and, as this year’s “American Psycho” and “American Grafitti,” the Rose. “Quadruphonia,” “Apocalypse Now” and “American Grafitti” show, serious films can use a rock background to good and telling effect. Also the film soundtracks that sell are rock or pop.

But you wouldn’t know it from watching “Saturday Night Fever,” which will receive the Oscar Award presentations. Every song and score nominated this year sounded as though the last 25 years of popular music never existed.

It is a situation that two years ago raised a legal outcry from Robert Stigwood, who, “Saturday Night Fever” was not nominated. This year when the “Fever” music peaked at “The Rose.” “Quadruphonia,” “Apocalypse Now” and “American Grafitti” were nominated and eliminated, and only the final five nominees in each category will be announced.

Writes The New York Times: Vincent Canby, “The Academy that in the past has seen fit to bestow its highest honors on music. Play Never Love Like This Again” (from the “Towering Inferno”) and the “Morning After” theme from “Presidents’ Adventure” must still be capable of astoishing us. The members of the Academy of Motion Picture Arts and Sciences, by their own admission, has noticed the nominated songs, are to be stuck in the “Love Is A Many Splendored Thing” era. They resolutely refuse to be hustled out of it.”

Sidney Skolsky of the New York Post was more concise: “Worst collection of songs in the last ten years to try and whistle one of the bad lot.”

A look at who nominates songs and scores and who wins and who loses. The songs which are eligible to win, provides a clue as to why this situation developed.

All the music nominated is picked by the music branch of the Academy of Motion Picture Arts and Sciences. There are about 220 members of that branch, including such composers as Paul Williams, David Rose, Nelson Riddle, Cy Coleman and others.

It is a talented lot, but the members of the Ramones fan club isn’t it? And, say industry observers, this is not a group that will pick Joe Ramone’s “Rock & Roll High School” theme over something else written by one of its peers.

Another factor is that most rock that appears in films is not rock written for the films. Rather, it is existing songs used as the soundtrack, i.e. “American Graffiti,” “Quadruphonia” and “Apocalypse Now.” And the rules say that songs, or a score must be original and be made especially for the film. Consequentlly “The End” by the Doors and “Satisfaction” by the Rolling Stones, both used in “Apocalypse Now” may be among the greatest矶n the history of rock but they are ineligible for an Oscar.

The situation is not likely to get better soon. For there to be an info-rap, there must be a huge surge of blood into the academy depends not on the young blood but on the academy itself. It is the academy’s own members via a stringent procedure that requires at least two sponsors, and elections by the membership and the board.

Next year it will be even tougher for any song for some favorite bit of rock music. Until this year the music branch would first select 10 semifinalists and scores, and then by a new process known as the Academy Award Tour, make the final five nominees. Beginning with the next Academy Awards, that no longer happens, and only the five final nominees in each category will be announced.

Ironically enough as the Oscars were announced, the top song in the country was “Call Me” by Blondie, a tune written specifically for the film, “An American Gigolo.” It was released after the new year, so “Call Me” only becomes eligible now for next year’s ceremony.

Any bets it will ever be nominated? 

One thing that new wave has taught us is that the more it is pushed, the less can sometimes be more; smaller halls or clubs, lower ticket prices and fewer awards. It is just the thing for these financially strapped times when many fans want more simplicity in their lives.

It is a lesson not lost on the folks at Contemporary Communications Corp., who have decided to give up the “Beatlemania.” Ted Nugent and Aerosmith.

Neil Aerosmith (which did play clubs in 1977) will do a small club tour of New York, New Jersey and New England. During the tour, beginning Sunday (20), dates and cities will be announced in advance. Specific cities will be kept secret until the last moment.

Meanwhile, the company has sent out some of its lesser known acts: Frank Marino & Mahogany Rush, Humble Pie, Mothers Finest and Angel on a 100-date cutrate tour of America. This “Rock’s Roll Marathon” is playing at lower ticket prices, but to make up for it is there also a “rock & roll supermarket where one can buy first rate authorized rock & roll merchandise such as ‘Fleetwood’ t-shirts, tour books, hats, etc.” the company says.
Isaac Hayes. The man is incredible. Flying high off the gold album and top 10 success of "Don't Let Go." Gold records and Grammy Awards galore. Now his new album "And Once Again" takes him even higher. Singing, rapping, writing and producing. "And Once Again" featuring "I Ain't Never." PD 2090 Isaac Hayes puts it all together.

"AND ONCE AGAIN"
ISAAC HAYES RISES TO THE TOP ON POLYDOR RECORDS & TAPES.
Over the past several months, we have noticed a number of Billboard articles reporting a rising interest in disco, both as a musical format and as a social activity.

Disco music as released by the various record companies suffered from a sense of over-production and over-promotion problems in 1979. Based on the success of a few artists—mainly in disco/soul rock or disco/soul category—the record companies rushed to sign virtually any artist available with even the faintest hint of disco orientation.

A massive promotional effort was launched and the market was flooded with product in the (false) expectation that disco record purveyors would buy anything with a hint of disco because the market is now so vast.

Sales of well-produced, talented artists have been good and sales of disco hit products have been devastating to the whole market. The uplift of this record company marketing failure has been an industry declaration that disco is dead. Nothing could be farther from the truth. “Disco” means music. A disco is a place to go to dance to recorded music. The limits placed on the type of music were placed by the record companies—not the DJs, the club owners or the patrons.

Flavours of a changing radio landscape may seem a wise move to those who run a station. If a station is not successful in attracting advertisers or high Arbitron ratings, perhaps a format change or even capitalization of an old crowd-pleaser would bring in the ads and the cash.

More listeners mean more advertising, more ads mean more money for the owners or the patrons. More money and everybody's happy, right?

Now what? Despite all the confusion, there is a certain formula that stands. And if the station's format is unique in that market, a change in programming can alienate the loyal fans who keep their dials at its frequency. These fans may never be replaced.

 Arbitron ratings can't measure listener loyalty

But management is not happy. It notices the audience and ads and it wants them now. Instant success is more gratifying than slow and steady improvement. So, a change is made. Heads roll and management is off to create a new format to wow the public. Management is wildly optimistic; a transitional format marks time for a couple of weeks and soon the new sound rules the roost.

By DIANE LESNIEWSKI

Now it's the fans turn to be miserable. Something is wrong. The news that something is different spreads like wildfire among the kids who supported the old format; critics offer their opinions.

The fans are agitated and nervous, snappish and moody. They turn the dial frantically, trying to align themselves with another station. But it is just the same; the radio has lost its appeal. Something great is gone from the airwaves. That common bond the listener had with others who appreciated the same music is gone.

DJs are despised, lost and mad as hell, the fans now vow never to listen to that station again. They've been deserted. Whatever their friends turn to that station, they will reach over and turn the dial again.

Of course, commercial radio is part of the free enterprise system; it exists to make a profit for its owners. But if it is not the same; the radio has lost its appeal. Something great is gone from the airwaves. That common bond the listener had with others who appreciated the same music is gone.

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### Extravagant Buys + Bonus = Inflation Fighters

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- **25% OFF**: 4.69
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**Bonus Box #5**: Buy any 6 kits get the sound guard economy cleaner kit for 1.99

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- 40 Min. 8 Track Tape: 59c
- 40 Min. 8 Track Tape: 9c

#### Supreme Scope

- Tele-Story: 1.99 ea.
- Teaches children to read, book follows cassette
- 12 Classic Fairytales

#### Tracs

- 8 Track 4 Pack 90 Min.: 4.19 reg. 4.69
- C90 Plus Series 3 Pack: 3.49 per pack

#### Imports

- JETHRO TULL - Best Of
- THE WHO - Tommey Vol. I
- BEATLE CATALOG
- JIMI HENDRIX CATALOGUE
- 3.99

#### Bonus Boxes

- **BOX #1**: Buy 20 LPS get 1 free
- **BOX #2**: Buy 12 packs at the super sale price get 1 free
- **BOX #3**: Buy 12 packs at the super sale price for 99c
- **BOX #4**: Buy 5 LNC X at super sale price get the 6th for 29c
- **BOX #5**: Buy 5 LNC X at super sale price get the 6th for 29c
- **BOX #6**: Buy 3 at super sale price get 1 for 79c
- **BOX #7**: Buy 6 packs at the super sale price for 99c
- **BOX #8**: Buy 3 AD C90 get the 10th for 49c
- **BOX #9**: Buy 13 HS 120, get a leather look upright video holder for 69c reg. 1.89
- **BOX #10**: Bonus buy at super sale price, get 1 for 9c
- **BOX #11**: Buy 20 LPS get 1 free
- **BOX #12**: Buy any 2 Savoy Cassettes at super sale prices get a TDK DC 60 2 pack for 79c
- **BOX #13**: Buy 10 TKC C90 3 pack get a cassette head cleaner for 24c
- **BOX #14**: Buy 1 Maxell C90 3 pack get a cassette head cleaner for 29c
- **BOX #15**: Buy 5 Superscope Cassettes, get a TDK DC 40 4 track for 2.49

#### Calls

- Toll Free (outside N.Y. State)
  - 800 645-3747
  - 800 645-3748
- Canstripe Free
  - 371 S. Main St., Freeport, N.Y. 11520
  - (516) 379-5151 - 5760 - 5761
  - (212) 895-3930 - 3931
  - Telex: 126851
  - Canstripe Free
  - DeLear & Institutional Accounts Only
  - Expiration Date: May 10th 1980
  - www.americanradiohistory.com

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**3 Big Weeks**

- We reserve the right to limit quantities - not responsible for typographical errors

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*Candy Stripe Records* - 371 S. Main St., Freeport, N.Y. 11520 - 800 645-3747 - 800 645-3748
THE WORLD OF ENTERTAINMENT

Rick Stevens Doc McGhee: a unique combination of creative talent and energy uniting one of the music world's top hit-making A & R executives with one of the business world's most successful entrepreneurs.

Stevens McGhee represents a major financial commitment and a new, multifaceted structure whose separate divisions work together to form a new entertainment complex.

ARTIST PRODUCTION
The Stevens McGhee Production Division will be the most prolific independent supplier of finished masters to the U.S. record industry. There are nine albums currently in production and pre-production including projects produced by Barry Mraz, Isaac Hayes, James Brown, Butch Tavares and an exciting new adult/contemporary approach by international star Melanie, produced by Peter Schekeryk, distributed in North America by Epic Records. Stevens McGhee has slated a total of 35 albums to be completed in 1980.

The Production Division will sign major stars and promising new artists, marry them to the ideal producer and create finished products for sale to record companies. In today's economy, record companies can no longer afford to sign an artist and take the risk that the artist's music will not turn out as envisioned or that their LP will run over budget. With Stevens McGhee, record companies will have all the finished creative elements before them. So they know exactly what their dollars are buying and exactly how much the project will cost.

PRODUCERS
Barry Mraz: The strength of Stevens McGhee is in its A & R and production experience. And the cornerstone of that strength is the exclusive management of Barry Mraz. He's produced or engineered 27 Gold and Platinum records, including the quadruple Platinum "Grand Illusion," the triple Platinum "Pieces of Eight," and three other Platinum albums by Styx, as well as million sellers for The Ohio Players, Uriah Heep and others.

Isaac Hayes: Isaac Hayes, Grammy and Gold Award winner and Top 10 artist in his own right with "Don't Let Go" is also one of today's hottest producers, recently gaining a Grammy for composing Dionne Warwick's, "Deja Vu." Hayes will produce two exciting new artists for Stevens McGhee in 1980.
Helping artists chart the right course is the key to success. That's why Stevens-McGhee provides creative, well-connected management services. Among the clients already managed are:

**Niteflyte:** Signed to Ariola Records, their first single, "If You Want it," climbed to the Top 10 R&B, then crossed over to the Top 30 in the Pop charts. Now, their hit is currently bulleting up the U.K. charts.

**Christie Allen:** Her debut record, "Goose Bumps," rushed to the No. 1 spot on the Australian charts, and the follow-up is Top 5 in that country. Produced by Terry Britten of Cliff Richards fame, "Goose Bumps" will soon be released in the United States by Polydor Records and internationally by WEA.

**Bernie Worell:** As co-writer of the majority of Parliament/Funkadelic and Bootsy's Rubber Band music, and as keyboard star of P-Funk, Bernie Worell has clearly established himself as a major force in the contemporary music world.

**Bait:** Currently in negotiation with major record companies, this exciting rock group is produced by Barry Mraz.

**RECORDING STUDIOS**
Currently under construction in Miami, is a state-of-the-art studio complex. Designed and built to the exacting standards of producer Barry Mraz, the studios are scheduled for a mid-1980 opening.

**BROADWAY PRODUCTION**
As a total entertainment entity Stevens-McGhee is working with McGhee can assemble contemporary hit soundtracks for film producers with the kind of hit singles that can give a film extensive free radio exposure and promotion and add millions to their profit.

**U.S. REPRESENTATION**
With its extensive contacts and expertise in the international recording business, Stevens-McGhee offers U.S. representation and liaison for producers, artists and managers located outside the United States.

**FILM SOUNDTRACK DEVELOPMENT**
Drawing on the talent of today's greatest recording artists, Stevens-McGhee can assemble contemporary hit soundtracks for film producers with the kind of hit singles that can give a film extensive free radio exposure and promotion and add millions to their profit.
<table>
<thead>
<tr>
<th>Region</th>
<th>Top Add ons</th>
<th>Prime Movers</th>
<th>Breakouts</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Pacific Southwest Region</strong></td>
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<tr>
<td><strong>Top Add ons</strong></td>
<td>LIPS, INC. - Funkytown (Casablanca)</td>
<td>NEIL SEDAKA &amp; SYREETA - Go On (Stax)</td>
<td>ROBBIE ROBINSON - Funkytown (Casablanca)</td>
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<td></td>
<td>BROTHERS JOHNSON -分析</td>
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<td></td>
<td>BONNIE JAMES -分析</td>
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<td><strong>Prime Movers</strong></td>
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</tbody>
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| **North Central Region** | | | |
| **Top Add ons** | ROBBIE ROBINSON - Funkytown (Casablanca) | NEIL SEDAKA & SYREETA - Go On (Stax) | ROBBIE ROBINSON - Funkytown (Casablanca) |
| | BROTHERS JOHNSON -分析 | | | |
| | BONNIE JAMES -分析 | | | |
| **Prime Movers** | | | | |
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| **Breakouts** | | | | |
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| **Southeast Region** | | | |
| **Top Add ons** | ROBBIE ROBINSON - Funkytown (Casablanca) | NEIL SEDAKA & SYREETA - Go On (Stax) | ROBBIE ROBINSON - Funkytown (Casablanca) |
| | BROTHERS JOHNSON -分析 | | | |
| | BONNIE JAMES -分析 | | | |
| **Prime Movers** | | | | |
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| **Breakouts** | | | | |
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| **Midwest Region** | | | |
| **Top Add ons** | ROBBIE ROBINSON - Funkytown (Casablanca) | NEIL SEDAKA & SYREETA - Go On (Stax) | ROBBIE ROBINSON - Funkytown (Casablanca) |
| | BROTHERS JOHNSON -分析 | | | |
| | BONNIE JAMES -分析 | | | |
| **Prime Movers** | | | | |
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| **Breakouts** | | | | |
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Bram "Tchaikovsky keeps the high energy turned up full with their new album, "Pressure." On their last album and tour, Bram Tchaikovsky took the United States by storm matching the enthusiasm of the British Empire for the great rock and roll Bram made famous. "Pressure." Bram Tchaikovsky keeps it up. On Polydor/Radar Records & Tapes.

WIN GREAT PRIZES. ENTER THE BRAM TCHAIKOVSKY DISPLAY CONTEST. SEE YOUR POLYGRAM DISTRIBUTION REPRESENTATIVE FOR ALL THE DETAILS.
WEA organization. This will be done via posters and leaflets that will be included in shipments of records to accounts coming from the WEA organization. This will alert retailers, one-stops and other volume handlers to the drive.

The WCI campaign has the support of the RIAA and the Justice Dept. which oversees the ongoing drive against pirates and counterfeiters spearheaded by the department's special strike force.

Although Warner Communications is the only recording corporation to mount such a campaign so far, its move comes as no surprise to industry observers familiar with the vigorous antipiracy stance held by WEA International president Neil Portnoy.

Ertegun, current president of the International Federation of Phonograms and Videograms, has been a major force in the global battle against pirates and counterfeiters. He chairs a panel Friday (25) on the subject at Billboard's International Music Industry Conference in Washington.

Under the WCI program, anyone with information about persons engaged in any area of counterfeiting—from sellers and distributors to manufacturers—are encouraged to send such information to the Anticounterfeiting Project, Warner Communications Inc., 75 Rockefeller Plaza, N.Y., N.Y. 10019. The deadline for submission is May 1, 1981. All information must be postmarked no later than that date to qualify for the cash awards. When requested, the name of the person providing the information will be kept confidential.

As the information is received, all letters and other correspondence will be forwarded to the proper anti-crime units of national and local law enforcement authorities.

The imparcial blue ribbon panel of experts will then determine, after a conviction is obtained, the amount of the award. The decision of the panel WCI points out, will be "final and binding."

The WCI program is the latest move in the industry's efforts to thwart counterfeiting, which the RIAA estimates costs the industry an estimated $400 million a year in the U.S. alone.
**Top Add Ons - National**

<table>
<thead>
<tr>
<th>Artist/Group</th>
<th>Title</th>
<th>Source</th>
</tr>
</thead>
</table>
| Eric Clapton | Just One Night | WNEW-FM
| Genesis | Duke | WNEW-FM
| Phillip Ramon | Shooting Gallery | WNEW-FM

**Top Requests/Airplay - National**

<table>
<thead>
<tr>
<th>Artist/Group</th>
<th>Title</th>
<th>Source</th>
</tr>
</thead>
</table>
| Bob Seger & The Silver Bullet Band | Against the Wind (Capitol) | KMOD-FM
| Billy Joel | Glass House (Capitol) | KMOD-FM
| Van Halen | Women and Children First (EB) | KMOD-FM
| Linda Ronstadt | Mad Love (Arista) | KMOD-FM

**Midwest**

<table>
<thead>
<tr>
<th>Artist/Group</th>
<th>Title</th>
<th>Source</th>
</tr>
</thead>
</table>
| Bob Seger & The Silver Bullet Band | Against the Wind (Capitol) | KMOD-FM
| Billy Joel | Glass House (Capitol) | KMOD-FM
| Van Halen | Women and Children First (EB) | KMOD-FM

**Southeast**

<table>
<thead>
<tr>
<th>Artist/Group</th>
<th>Title</th>
<th>Source</th>
</tr>
</thead>
</table>
| Bob Seger & The Silver Bullet Band | Against the Wind (Capitol) | KMOD-FM
| Billy Joel | Glass House (Capitol) | KMOD-FM
| Van Halen | Women and Children First (EB) | KMOD-FM

**Northeast**

<table>
<thead>
<tr>
<th>Artist/Group</th>
<th>Title</th>
<th>Source</th>
</tr>
</thead>
</table>
| Bob Seger & The Silver Bullet Band | Against the Wind (Capitol) | KMOD-FM
| Billy Joel | Glass House (Capitol) | KMOD-FM
| Van Halen | Women and Children First (EB) | KMOD-FM

**Western Region**

<table>
<thead>
<tr>
<th>Artist/Group</th>
<th>Title</th>
<th>Source</th>
</tr>
</thead>
</table>
| Eric Clapton | Just One Night (EG) | WNEW-FM
| Genesis | Duke (Atlantic) | WNEW-FM
| Phillip Ramon | Shooting Gallery (Capitol) | WNEW-FM

**Regional Breakouts**

<table>
<thead>
<tr>
<th>Region</th>
<th>Breakouts</th>
</tr>
</thead>
<tbody>
<tr>
<td>West</td>
<td>KRON-FM - Los Angeles (T. Hubek)</td>
</tr>
<tr>
<td>Midwest</td>
<td>WBBM-FM - Chicago</td>
</tr>
<tr>
<td>Southeast</td>
<td>WBFS-FM - Fort Lauderdale (M. Wilkens)</td>
</tr>
<tr>
<td>Northeast</td>
<td>WNEW-FM - New York (M. Wilkens)</td>
</tr>
<tr>
<td>Northwest</td>
<td>KJAZZ-FM - San Diego (M. Wildman)</td>
</tr>
<tr>
<td>Southwest</td>
<td>KGUN-FM - Tucson (A. Kleinman)</td>
</tr>
</tbody>
</table>

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**Additional Notes:**

- Breakouts include chartbusters of the tape, top requests, and add ons.
- The chart includes top add ons, top requests, and regional breakouts.
- Regional stations also serve as a source for the chart.

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**Add Ons - National (Contd):**

<table>
<thead>
<tr>
<th>Artist/Group</th>
<th>Title</th>
<th>Source</th>
</tr>
</thead>
</table>
| Eric Clapton | Just One Night | WNEW-FM
| Genesis | Duke | WNEW-FM
| Phillip Ramon | Shooting Gallery | WNEW-FM

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**Regional Breakouts:**

- The chart includes regional breakouts from various stations.
- Stations such as KRON-FM in San Francisco, WBBM-FM in Chicago, WBFS-FM in Fort Lauderdale, WNEW-FM in New York, KGUN-FM in Tucson, and KGUN-FM in Las Vegas are featured.

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Radio Programming

Objections To FCC Magnavox Choice Heard

Kahn Communications Chief Protests

By ELIOT TIEGEL

LAS VEGAS—The losers are starting to be heard from now that the Federal Communications Commission has given its approval to the Magnavox AM stereo system.

Leonard Kahn, head of Kahn Communications, one of the five systems which had been in competition for FCC consideration, told four FCC commissioners here at an NAB panel Tuesday (15) that he planned filing a petition for an oral meeting to discuss the FCC’s decision.

Kahn told Commissioners Richard E. Lee, Tyrone Brown, James Quello and Joseph Fogarty that he had had 14 stations using his system on a test basis, including WBZC-AM New York and KDKA-AM in Pittsburgh. He said it was possible that the engineers working for radio stations themselves might be better technical persons than the FCC’s own engineering staff which did the testing.

Kahn, patiently holding back his motion, said his petition for an oral meeting with the government prior to its final vote on Magnavox’s AM system would show that the FCC’s initial ruling was “not in the best interest of the industry and the American people.”

“Do you think I have a chance for an oral hearing to tell our side and to let you know how my children will suffer?” he asked the FCC panelists.

Responded Commissioner Brown: “The Commission will give it every consideration and if warrant- ed, we will order a hearing.”

Echoed Commissioner Lee to Kahn: “We always favor oral arguments.”

Dave Obergonner, chief engineer of KIIS-AM in Jackson, Missouri, stated from the floor that he believed the majority of AM engineers feel the Magnavox system was “one available because of technical and financial problems.”

Commissioner Brown told him to file a pleading for reconsideration. Added Commissioner Lee: “If every AM engineer in this country files a pleading we could get a lot of work.”

Noel Quello: “This is open to reconsideration, but our live five FCC commissioners will not be able to hear AM stereo, Brown replied. “It depends on any reconsideration that comes in.”

To which Commissioner Lee interjected: “We don’t know of any.”

NAB Exhibitors Say Sales Set a Record

LAS VEGAS—As the NAB convention drew to a close Wednesday (16) the Convention Center was filled with smiling faces. Just about everyone judged the exhibit to be the biggest and best ever with a record amount of business written.

No one was talking about specific figures, but orders totaling close to $500,000 were reported to be net unusual among the larger equipment companies which shared the 200,000 square feet of exhibit space with more than 400 exhibitors who showed broadcast-related products ranging from home stereo to TV receivers.

Exhibitors were buoyed in orders by the coming of AM stereo which will require the typical AM station to revamp its equipment setup, the introduction of FM to Australia this summer (the show was heavily attended by foreign broadcasters), and a growing interest in audio quality by both radio and television broadcast- ers. A number of new exhibitors, who was not showing at the recording industry in the past, joined the NAB show this year and did well selling multiple-track consoles which only a few years ago would not have interested broadcasters.

One such company took 36 orders on consoles that range in price from $14,000 to $17,000. There were no spectacular technological breakthroughs at the exhibit, but general interest and developments in the lines being shown.

Syndicats seemed pleased with traffic and business both in the exhibit hall and the hotel suites (most were located in the nearby Las Vegas Hilton). A striving to offer a wider type of syndicated formats was evident with Radio Arts introducing its Encore format, which has just debuted on KUPL-AM Portland, Ore. This MOR-style format includes music from Al Jolson to Johnny Mathis and from Kate Smith to Barbra Streisand. At the same time Drake-Chenault found growing interest in its big band format, which is now on 13 stations.

Drake-Chenault was also promoting its “Weekly Top” show, which is now past 200 stations. Seven were signed up for the convention. To promote this program and gather data for further programming Drake-Chenault is staging a contest in which listeners send in their three favorite songs. These will be compiled for a special countdown for the July 4 weekend. Listeners who send in their entries will be entered in a contest to win a Magnavox stereo system.

(Continued on page 29)

MAGNAVOX SYSTEM UNPOPULAR

Bright AM Stereo Hopes Fade As Situation Unfolds At NAB

By DOUG HALL

LAS VEGAS—Any hopes that preliminary approval two weeks ago of AM stereo would mean that AM stations could soon move into stereo broadcasting and regain parity with FM has been dashed by closer scrutiny of the situation at the four-day (13-16) NAB convention here.

While the usual observer might expect AM broadcasters to be joyful over the FCC's approval of Kahn Communications' step toward approval of AM stereo, there was actually a mood of gloom and doom at a management AM stereo session Tuesday (15).

An engineering session on the previous day produced cries of revolt from the more than 1,000 radio engineers, many of whom swore the FCC had adopted the wrong system.

While an optimistic prediction from Wilson Lafollete, chief of the technical and international branch of the rules division of the Broadcasting Bureau of the FCC, suggested the Commission could give final approval to AM stereo in a few months, Lafollette could not take much longer if developers of losing systems appealed the FCC decision. The Commission voted to approve the Magnavox system over four other competing systems: April 19, (Bitelli), June 19, (Kuble), and August 19, (Jones).

And appeals are sure to be filed. Leonard Kahn, who developed the Kahn AM System, told Billboard he would appeal to the Commission for a reconsideration of its decision. Kahn said he would contest it in court, Kahn said he was “open” on future action.

But Billboard’s doughy AM Eric Pa, speaking during a question and answer period from the floor, said he was depressed. “I have been looking forward to this (the FCC’s approval) but I’m getting the feeling that the approval is too late.”

Specifics from the FCC’s rules which will be put on our system will be to the detriment of our stereo casts. If we have to weaken our signals to the cheap radios that are out there, we have to do it, and we will lose money. By the time we have any AM stereo generation in our stations, things will be different,” he said.

Panelists agreed that the Magnavox system will require stations to re-use their original broadcast bands of 5 kcs.

Credit Box

Coverage of the NAB convention provided by Doug Hall. Ed Harrisson, Hanford Searl and Eilot Tiegel. Photos by John McDonal of the Las Vegas News Bureau. ABC and the NAB.

Strength In Unity? Radio Producers Assn. Sets Up

LAS VEGAS—The newly formed Assn. of Independent Radio Producers is planning to form a profit-based non-profit organization comprised of producers and syndicators of radio programs and broadcast materials for radio held its first general membership meeting Tuesday (15) dur- ing the NAB convention here.

The association represents years of planning among these producers and syndicators to bring credibility to independent radio production which has failed to gather the recognition it feels is needed.

The Assn. of Independent Radio Producers seeks to unify producers and syndicators by setting forth a standard contract and its legal and code of ethics.

Among the immediate goals of the association is to provide its members with the Assn. of Independent Producers (Continued on page 30)
Small Radio Grows Larger Using Clever Promotions

By HANFORD SEARL

LAS VEGAS—Maintaining an overall promotional theme, the benefits of printed imagery and providing limited budget promo campaigns was detailed during a small radio NAB session Tuesday (15).

Peggy “I Didn’t Know That Turkeys Can’t Fly,” the two-panelled group was chaired by Dan Craig, general manager of KASH-AM Eugene, Ore., and addressed its main concerns to economical projects.

“Promotions will increase billing but also raise your Arbitron ratings,” reported Bob Gaty of WMOP-AM Ocala, Fla. “Each and every listener and advertiser is made to feel a part of the station.”

A country music station in existence for 27 years, the station’s format relies on Top 40 hits, oldies but goodies and other country features such as a live bluegrass hour, according to Gay.

She listed several promotional projects, from a yearly national trip contest to roadshow re-creations and station newsletters. Hurricane charts, pencils and country outfits for station personnel also were covered.

Jack Miller of KCOL-AM Fort Collins, Colo. endorsed the use of printed promotional material from telegrams to books, squared this promotion and welcomed brochures to 500 daily news sheets.

“Too many factors are limitless for this type of promotion,” said Miller. “Public service announcement is the greatest appreciation of airtime. It’s a sizable, tangible contribution.”

According to Miller, the adult contemporary station is expected to gross $1 million in 1980 with a 3.5 net sale outlay, or $30,000 in budget planning for promotional and related efforts.

Miller maintained his competition were nearby Denver and Cheyenne markets as well as local media in the $5,000 peak market area of 1,300,000, which is projected to progressively grow larger.

Congratulatory mailings, especially made for the station, also were shown by Miller. Recipients of this promotional item include such people as newly elected officials and high school honor students. Craig concluded by listing numerous promotions at KASH-AM, which competes with 13 other radio stations, two television outlet stations and newspapers in the Eugene, Ore. market.

The first direct mail plan, “Hot Stuff,” was reported by Craig along with a cash coupon tie-in with stores for merchandise and the creation of an earlier, successful “Top Banana” campaign.

Givaways of LPs, T-shirts and balloons at the state fair were detailed by Craig, who admitted making hairy, experience-learning financial setbacks at the annual event.
Rep. Van Deerlin Urges More Stations, Tougher Competition

LAS VEGAS—Congressman L

Custom Research Is On Upbeat In 1980s

By ED HARRISON

LAS VEGAS—Radio stations in both large and small markets will rely more on custom research in the '80s to augment Arbitron ratings and provide more accurate sales tools on the nature of its listeners, program preferences, audience purchasing habits and other useful information.

In two separate NAB convention sessions, one devoted to "Measuring Small Market" and the other to "Custom Research for the ABC Radio Network," outlined a four-step approach when buying custom research.

According to McClenaghan, the first step should be writing a statement of the object's interest in laying man's terms so that the research company and the station have them clearly defined.

When looking for a research company, sources could include a ratings company, but also a local college who can conduct the study as part of a class project or a noncommercial group that has the name of a research company they might have used.

Of course, the point is reviewing the study's specification as a general rule of thumb, 200-500 sample intercepts, well listed and unlimited telephone numbers the opportunity to be included in the sample.

Random digital dialing will give home owners a chance to respond without a lower response rate. Telephone interviews are quicker but more expensive, while personal interviews may prove restrictive. (Continued on page 30)

The member of the House Subcommittee on Communications stressed the need for including smaller and minority-owned stations in the broadcast picture while endorsing deregulation.

Van Deerlin underscored the importance of deregulation as a "two-way street," emphasizing competition. And he argued that as the law now stands, there's no other choice.

Taking advantage of broadcast changes in the last year, the congressman then listed certain developments, such as the opening of AM stereo and the teaming of RCA with CBS for the home video market.

Cable television and AM stereo were also covered by Van Deerlin, who tackled the recent 9 kHz decision.

Meanwhile, FCC Chairman Charles Ferris spoke about "the First Amendment in a changing communications world," endorsing the desire for less government intervention and control.

"I would love to see the usance of a few bad words than foster a society of governmental fettered ideas," he said. "You have my pledge to continue to resist the pressures on the FCC to engage in more control of speech on radio and television."

According to the FCC chief, a policy of too much regulation means major policy since his taking over of the office as chairman two years ago.

Ferris promised a continued effort to study licensing requirements while encouraging minority ownership.

Tour and entertainment programing were measured by Ferris as to their development and cultural importance, while the commissions also touched upon the emergence of satellite and other technical advancements.

"You who were in radio three decades ago survived and became part of television, while radio's changed programing strategies and emerged stronger than ever," reported Ferris.

Deregulation/Cues Church Query

Shiben, who identified himself as a Catholic, countered that for the Catholic church to look for special treatment for the poor and elderly was "condescending if not insulting as if the poor and elderly were some strange visitors from an other planet who could not share in interest in general programing with the rest of the population."

Lerner, who served as moderator of the panel, assured Hirsch that "we will continue to air religious programing, news, offer time for public service announcements, broadcast public affairs programs and impose upon ourselves reasonable restraints on the amount of commerical time."

One broadcaster who spoke during the question and answer period complained that the problem with religious broadcasting was one of quality. "We bust our cans to provide quality programing all week long and then we are asked to provide time for the church and we are given crap," he said.

Another broadcaster, who said he was a Catholic first, said he suffered "two years of hell with the FCC" for taking a strong pro-life stand on the air and now "I don't understand what the church is trying to do me."

A discussion of ascertainment (a formal method of ascertaining community needs would be abolished under the FCC proposal) brought charges from broadcasters that the "ivory tower" Hirsch comes from did not ascertain the wishes of parish priests in development of the deregulation stand.

One broadcaster commented that his local bishop wrote to the FCC in favor of deregulation after the bishop asked, "Does this mean that I won't have to talk to all of you broadcasters each year?" Hirsch, who had been on the spot for most of the session, broke into laughter.

The panel was rounded out by Steve Simmons, the White House domestic policy staff. He explained that the various agencies of the executive branch supported deregulation in differing degrees. These agencies are the National Tele
WLPX-FM RISE

**Milwaukee AOR Station Goes To 8.1 From A 5.6 Low Arbitron**

By MARTIN HINTZ

MILWAUKEE—Consistency in programming and strong promotions are paying off for AOR-formatted WLPX-FM here.

"From the moment we started, we stayed with our format and stayed true to it," asserts John Hinkel, general manager. The station went into its format in December 1977. Since then it has climbed in the Arbitron ratings from a 5.6 share to an 8.1.

The station's music is consistent across the dayparts and soars to a 14.0 share during the 7 p.m. to midnight shift, up from an 11.7 last spring.

Hinkel holds that personalities are important but the music is the strength, although the two have to blend well. "When I hired (program manager) Tom Daniels away from WAIF-FM in Wooster, I told him to get me the people we needed. We put out feelers and drew in folks from competition to WMPX.

Station staffers have been with the facility since it got off the ground. But this January, Daniels shuffled some bodies. Currently, Bernie Lucas (who doubles as WLPX production director) is directing morning drive, midday is handled by Chris Dixon; Bobbin Bean, formerly of WQFM and a Milwaukee personality for 10 years, handles the 2 to 6 p.m. slot; grizzled Jim McBean is on the 6 to 10 p.m. shift. Cassandra Stancil is the 10 p.m. to 2 a.m. personality, and part-timers hold down the 2 to 6 a.m. gray area.

"When we started, WQFM was our biggest competitor," recalls Hinkel. "We've just blazed our way, true," he claims. WQFM had a 4.4 share in October/November which is still a rise from 3.5 in the spring.

Promo man Lucas further explains the importance of keeping the WLPX name in front of the public. Dick jockeys make numerous personal appearances and are heavily involved in community projects. Through WLPX-sponsored events in 1979, the station helped raise more than $2,000 for local chapters of the Cystic Fibrosis and Kidney foundations and the Muscular Dystrophy Assn.

Lucas points out the station has also greatly increased its community involvement, working closely with the 1812 Overture record store chain in peddling hats, shirts and similar items. "We're trying to create the image of a rock uniform," says Lucas.

Yet it all goes back to the basics of wall to wall music, says Hinkel. "We have only eight commercial units an hour, so there are few interruptions. I think we'll get stronger, maybe even move into third or fourth place next to WTMJ-AM or WSIN-AM. In fact, it's not unusual for this kind of album rock format to be number one," Hinkel predicts. "But it's one step at a time. Just give us until next year."

Another powerhouse rising on the Milwaukee dial is light country WCBS-FM, nailing down a 7.1 overall share, up from 5.9 two years ago. Sister station, the traditional country WBCS-AM, pulls a 2.9 overall in the latest Arbitron. The stations simulcast during morning drive (and Rock and Ellery Show's talk/music show until 10 a.m. The stations also simulcast from 3 to 7 p.m., with Jack Jay and Michael. The combined AM-FM ratings place the station in one of the top slots in the market.

The Stouts, from Salt Lake City, are cited by program director Bill Conway as bringing in listeners who hang on throughout the remainder of the morning. Something must have clicked because the spring book for last year made a mere 5.5 for the FM outlet and 1.5 for the AM. The latest fall 16 to 10 a.m. slot shows a 7.4 on FM and 2.2 on AM—catching up with even the masterful Barry "The Legend" Johnson on competitor WZUU-FM.

"We changed our peak from midday to morning with the Stouts, especially after the local broadcast critics on the newspapers gave them rave reviews," says Conway, who handles the next time period. The Stouts are on from 5 to 9 a.m., with Conway from 9 a.m. to noon. Con- way (who in mid-March departed for WDGY in Minneapolis as program director there) adds that WBCS-AM will continue its strong traditional country flavor, aiming to draw in a 3.5 or 4.5 share by next year. The same format will be kept on the FM band, he promises.

The station is also heavily into promotions. Sponsoring such gimmicks as weight loss contests and picking Milwaukee's most watchable man during National Man Watching Week. "We like to involve listeners," says Conway.

For its paying program director for WOKY-AM, also reports a strong year, especially with the rehiring of morning jock Barry Barrs after Barry's three-year stint as WEMP-AM, and with Steve York on midday in December. Sister station Milwaukee's WSIN-AM, says Brown. The personalities have a heavy hometown (89) and 6.8 respectively in the fall book.

The station pulls in a 7.2 on the 7 p.m. to midnight slot, up from 5.5 in A.M. The station's goal is to get rid of the midnight cuts we play," says Brown who directs the format. "We really don't have a lot of local programming at that time, only an automated station.

Listeners also seem to appreciate the penchant for showcasing new records. "We've got new music, fresh personalities, combined with news and info that people want," says Brown.

Seasonal trends show up with WZUW-FM's Pep Squad.) The station still manages to keep a grand 10.3 share overall, up from 9.8 in January. A fall slot Switches, and the station is doing worry about," says Paul Fiddick, general manager.

To demonstrate his point, Fiddick cites the past few books on how a spring slot: the 10 a.m. to 3 p.m. slot went from 3.8 (fall 1978) to 5.8 (fall 1979) to 5.0 (fall 1979) and 5.7 (fall 1980)."We're third overall in morning drive and the top FM in the market, which is exceptionally strong for around here," he says. "People like the easy listening.

Mike Elliott, program director for WTMI, says the city's leading station "is consistently strong for years because of its combination of news, information and music. We've always been popular with the Milwaukee crowd, we never really bounce out," says Elliott. The station has an overall of all 15.3 share, with a massive 20.2 for the 6 to 10 a.m. slot, a 12.4 for 10 to noon; a 14.2 for 3 to 7 and 11.7 in the 10 to midnight (a drop from the spring 21.3).

LICENSE TALK—Paul Bernard, BMI's Houston regional director, right, explains the licensing society's programs to Robert Sadowski of the Houston school system at BMI's NAB booth.

**Custom Research Is On Upbeat In 1980s**

- Continued from page 29

When all results are in and tabulated, they should be analyzed with the research company, "Research should make you smarter about your station," said McLennahan.

Curtie Tarleton, of Jefferson-Pilot Broadcasting, an advocate of qualitative research, said his biggest concern was that the Arbitron books reflected listening habits that were six months old.

"This no longer accurately reflects listening habits. Qualitative research is costly. But what it brings back makes it a sound investment and not six months ago. You can turn qualitative research into sales dollars," said Tarleton.

Earne Merker, Cox Broadcasting, questioned the validity of Arbitron's ratings and stated that there should be careful reconsideration on whether the diary is the best research for the '80s.

In an NAB workshop Monday (14), Las Vegas' all-news KNUU-AM was used as a case study on how a small market station can do its own research. A two-day research project conducted by NAB vice president Larry Patrick and KNUU personnel yielded a low-cost method of improving station effectiveness. According to Patrick, factors in selecting a particular method of research, be it by telephone, in person or by mail, depended on timing, geographic location and convenience.

The KNUU survey, completed at a cost of between $200-$300, was done by telephone in which 400 randomly picked residents and unlisted numbers were called, but yielded only 70-80 actually contacted with the remainder not home. Of those, 86 had not heard or listened to KNUU which pointed out a serious promotion problem. The station must become more visible. The remainder of the survey proved that the station was for the most part giving its audience what it wanted to hear.

Based on the study's results, station personnel will further emphasize its position on the AM dial in hopes of just referring to itself as all-news.

**Strength In Unity? Radio Producers Assn. Sets Up**

- Continued from page 27

Radio Producers directory which will list every independently produced audio product, program or service available to individual radio stations.

Other services the association plans to provide its members are detailed descriptions of special programs, program series, documentaries, short features, audio news services, network programs, automated formats, music, i.d. packages, music production packages and public affairs and religious programs.

The directory will be cross-referenced by producer, distributor, format compatibility, type of program or package and name of program or package. The directory, slated to be ready by August or September, will be updated and mailed twice a year. It will include member companies and the association code of standards and practices.

Other committee assignments in process include the establishment of a data processing system for an accurate mailing list which will include every licensed commercial station in the U.S. and its principals and personnel, legal concerns, publicity and an association code of practices.

The association will make available to members copies of contracts used by others with a standardized language of contracts.

Other plans under consideration are a group medical plan, a work shop at NAB's radio programming conference in August and easily accessible exhibit space at future NAB conventions.

Membership dues are $300 a year. Officers are Harry O'Connor, O'Connor Creative Services, president; Bob Donovan, Tuesday Productions, vice president; Tom Round, Watermark, secretary; and Harvey Mednick, RKO Radio, treasurer.

On the board of directors are Jerry Atchley, TM Productions; Ron Harrison, Radio Arts; Charles Michelson, Michelson, Inc.; Harvey Palash, Diamond P Enterprises; and Paul Earl. Radio Artist. Alternates are Peter Hartz of Golden Egg and Jim Keffer, Drake-Chenault.

According to O'Connor, membership is expected from the U.S., Canada and as far as Australia, giving the association an international flavor.

ED HARRISON
**Radio-TV Programming**

**Radio**

- **REEL PROGRAMS**—Dave Scott, left, Century 21 Programming’s vice president, shows off how a format works with automated equipment to Tom Wesseney of the Univ. of Nevada at the NAB convention.

**Pro-Motions**

LOS ANGELES—To honor the arrival of the J. Geils Band which played three soldout nights at De- troit’s Cobo Hall, WWW-FM played every song by the group in alphabetical order. Throughout the 10 hours, WWW-FM air personalities relayed information on the band. Also aired was an hour of music and conversation with group members Peter Wolf and Magic Dick.

- WLR-FM Hempstead, N.Y., in cooperation with Record World stores and Chrislans Records is giving away a new Fender Stratocaster guitar in “The Robin Trower Victims of the Fury Guitar Giveaway.”

**FCC Panel**

- Continued from page 28

The system was selected indicating the qualities varied slightly in all five systems.” Brown said he felt it is better not to cut technological breakthroughs by having to decide on one system now.

The commissioners were asked about the possibility of Congress passing legislation to break up AM and FM combinations in the same market. Responding Commissioner Inzer Lee said it is a subject of discussion but nothing is pending. We are not ready to separ- ate at this time period.” Added Fong- gary: “It doesn’t seem equitable to have stations which were told to expand into FM now have to divest them.”

- Notes Brown: “We are not proposing existing combinations be broken up. An AM daytime and an FM combination can be held, by my feelings are that existing combinations should not be held inequitable in future sales transactions.”

- FM: noted. Lee are now more profitable in some markets than AM and “we seem to be going around full circle where FM is supporting AM.”

On the matter of nine kilo dial positioning, Commissioner Lee noted nothing new is happening, but the topic needs more study and “it’s an all or nothing thing.” He said he was convinced it will be approved at the next session of international broadcasters in November of 1981.

- Lee also tossed out the estimate of between 200 and 1,400 new stations coming on the air in the U.S. if nine kilo spacing is approved. Lee also indicated the FCC would give priority to minority owners and daytime stations when giving out the new dial positions. The panel was moderated by NAB’s president, Vince Wasilewski.

**ABC Shows**

- Continued from page 28

rock and country specials on its network, the latter of which is provided at what has come to be one of the biggest parties of the convention Sunday (12) night, concentrated on disco and big band sounds.

ABC has in the past featured contem- porary music at its parties, but ABC executives said there was no significance to the live big bands that played hits ranging from Clyde McCoy’s 1930s “Sugar Blues” to Count Basie’s 1950s “April in Paris.” Disco tapes filled in when the band was on break and station managers and owners danced enthusiastically to both types of music.

**Jazz Via WSRZ**

LOS ANGELES—AOR WSRZ-FM Tampa, Fla., is now airing a weekly jazz show dubbed “Tampa Bay Jazz.” Airing each Wednesday at 11 p.m., it is hosted by morning man “Jackson.”

The type of jazz will range from the earlier styles to fusion. Jackson has worked in jazz formats previ- ously at WRR-FM New York and WJZZ-FM Detroit.

- NEW YORK—Mary Ann of the “Jim and Mary Ann Show” on W92-FM in Rockford, Ill. is retiring so program director Curtis King has decided to look for a replace- ment within the community. “What we are looking for,” King says “is someone who is cheerful and has an outgoing personality.”

- Stoney Richards has resigned as air personality on WQX-FM Washington Heights, N.Y. “He is looking for part-time radio work in New York,” Philip Hunt is the new 9 a.m. to 2 p.m. disk jockey on WJRR-FM Nashville. . . . Darryl Bowman has been named music director of WYWC-FM in New York. “He is looking for a change,” You want from WJED-FM Chicago where he was a morning man.

- Mary Vidas is upped to program manager at Radio Arts, Inc. syndicators in Barbark, Calif. Vidas joined the company as programming department assist- ant.

**Small Station In Spotlight At a Seminar**

- Continued from page 30

Philadelphia markets, underlined simple, direct promotion methods. Recent image-improving steps included such items as reflective bumper stickers for kids’ bicycles “live” remotes of news events and special features.

According to Davis, KACE-FM concludes are necessary to deter- mine program format design while adding such listening-building spe- cials are the “first step” of a Diana Ross/Home Box Office taping from Vegas.

A director for London bus has also been utilized by the Los Angeles station, christened the KFACE-FM Express, to widen the station’s iden- tity with English audiences. “We had to develop our credi- bility while asking listeners about the choice of format, like to hear,” reported Davis. “Our telephone lines lit up with the Diana Re Ripa.”

- Entitled “If Your Signal Doesn’t Cover the Metro, How Do You Compete with 50-kw AM?” the panel’s other two speakers con- cerned about the importance of radio’s role in the creative director and his creative output.

R.K. Bonebreak of KOCY-AM Oklahoma City, Oklahoma, which includes the need for good attitudes and keeping staff and community relationships on a one to one basis.

-Sometimes big stations are more sluggish and slow to move out, choosing and sel- ecting small stations. You can’t have not a small station unless you think you are,” maintained Bonebreak.

Program creativity and the use of radio advertising as opposed to newspaper, was covered by Steve Downes of WGCH-AM Greenwich, Conn., at a question and answer segment.

- HANFORD SEARL

**Chicago**

- Continued from page 29

communications Information Ad- ministrator for the Federal Trade Dept. of Wage and Price Stability and the Office of Consumer Affairs. Earlier, the First Horizon (O.- S.C.) chairman of the Senate Com- munications Subcommittee, told a television audience (April 16) that he is optimistic that the Senate will have a good communications bill that will include deregulation of radio licensing.

Radio and television stations must now apply for renewal of licenses every three years. The Hollings proposals would have tv apply for li- censes every five years.

- DOUG HALL

By DOUG HALL

Bob Dayton now an air personal- ity in the 6 a.m. to 10 a.m. slot at WBBM-FM Chicago. Dayton comes from WJED-FM Chicago where he was a morning man.

**Vox Jox**

- Continued from page 30

**Bubbling Under The HOT 100**

101—REACH YOUR PEAK, Stetson Saddle, Colt- ing
102—DANCE LIKE LOVERS, Mary MacGregor, RKO 1075
103—MORE THAN A RENDEZVOUS, The Babys, Chrysalis 2425
104—REAL LOVE, The Crotens, Planet 43911
105—A LITTLE NIGHT DANCIN’, John Cougar, Mercury 19169
106—STREET LIFE, Herb Alpert, A&M 2221
107—YOU GAVE ME LOVE, Crown Heights M 1078
108—I’D LOVE TO TRAVEL, Pat Travers, Polydor 2080
109—I’D RATHER BE LUPPA, Mercury Records
110—SPLITSTREAM, Allen Clark, (Enters 46517

**Bubbling Under The Top LPs**

201—BERNADETTE PETERS, Bernadette Peters, MCA 3230
202—BARRY MANEY, There’s A Little Bit Of Harm In Me, RCA =HL 3348
203—FATHER GUARDIAN SANDUCO, Live At St. John’s College, Dis- co 3460
204—FELIX CAMILLERI, Castles In The Air, Epic 35695
205—JIMMY COLLINS, Running For My Life, Elektra 6E 253
206—BARRY MANEY, On Through The Night, Mercury SMH 8282
207—THE TOURISTS, Reality Effect, Epic NIE 3636
208—GALLAGHER, Gallagher, United Artists LT 1019
209—JERRY KNIGHT, Jerry Knight, AAM SP 4178
210—ANGEL CITY, Face To Face, Epic NIE 36346

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ANDY MONDAY, KISW... "Please sign off hit songs from the 1960s of Weenies. I guess you don’t listen to the news. We’re in the middle of sticking corrections and rising inflation and you’re still charging the same this year as last. What a shock that the price of gas is increasing so quickly you’re the best..."

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www.americanradiohistory.com
Continued from page 3 of KC's Jazz Messengers, the Sam Rivers Trio, the Art Ensemble of Chicago, the Gerry Mulligan Big Band, Milt Jackson's Big Band, Don Chilens, the Harry Connick Quintet, John Lee Hooker, Mal Waldron and Steve Lacy.

The main jazz event is the International Jazz Festival at Mid- dleheim (Aug. 11 to 16) which this year will have as the main attractions the Antonio Brotto/Hamnet Bluet Quartet, the Gerry Mulligan Big Band, Jimmy Giuffre's Red Holloway/Big Nice Nicholas Quintet, Azimuth from the UK with Norman Winstone, Kenny Wheeler and John Taylor, and the Jack Wilkins Quartet.

Other events:
- Sept. 6 & 7: 10th International Honky Tonk Festival at Dender- monde, and the 20th Golden River City Jazz Festival at Kortrijk with Clark Terry and the Pasadena Roof Orchestra.
- Oct. 18: First International Jazz Festival of Namur, with the Dexter Gordon Quartet and the Dutch Swing College Band.

CZECHOSLOVAKIA
Lubomir Doruzka writes:
Main event of this Czechoslov- akian jazz calendar is the Prague Jazz Festival which was inaugurated in 1964 and is usually in Octo- ber in the Lucerna Hall. Although there was no festival last year, the event is expected to be revived this year and will feature two or three top U.S. jazz acts. The concerts in the 3,500 greater hall are almost invariably sellouts.

DENMARK
Knut Østergaard writes:
Denmark's biggest festival is that of Roskilde, which features rock, folk, and classical music. The festival attracts 25,000 people. Roskilde, a town 14 miles from Copenhagen, will give the annual Roskilde Festival on the first weekend of July.

Also set for July is the Copenha- gen Jazz Festival, sponsored by the Tuborg Brewery, which will feature major jazz names in concert at the two Giants Gardens in the hall, the Montmartre Jazz Club and in a number of other venues around the city.

The annual jazz festival of the small island of Fømø is held in Au- gust. Just as Heverhoj Jazz Festival is set for September.

FINLAND
Kari Hepolaito writes:
Finland's major annual jazz event is the Porvoo Festival, whose 15th edition will be held this year from July 10 to 13. From its humble begin- nings in 1986 when it presented U.S. trumpet star Ted Curson and attracted just 600 people, the Porvoo Festi- val has become one of the most im- portant annual jazz events in Europe with a total attendance each year ranging from 35,000 to 45,000.

This year's event will feature George Coleman with Hilton and Finland's own Heikki Surtmar and the DTT Jazz Band. At the fes- 

Firm N.J. Acts
ATLANTIC C.I., N.J.—With the debut of Barry Manilow and Engelbert Humperdink and return stands by Frank Sinatra, Steve Mar- tin and Donna Summer, Tibor Rudes, vice-president of enterprise, has completed the roster of summer stars for the company's International Hotel Casino here.

Performing at the casino's 1,700-sea- son showroom throughout the month of August are: Manilow, June 30; July 6; Tom Jones, July 7-12; Cher and Bette Midler by Harry Harkness, July 14-19; Hump- erdink, July 21-26; Don Rickles, July 28-Aug. 2; Steve Martin, Aug. 4-10; Donna Summer, Aug. 11-16; Diana Ross, Aug. 18-23; Sinatra, Aug. 25-31.

Annual Detroit Jam Set For April 28
CHICAGO—The annual jam ses- sion sponsored by Detroit's non- profit Musicians Referral Service, open to all musicians seeking job placement and group's recruiting new members, will be staged Monday (28).

Preston-Syreeta Hit Long Time Making It
BY CARY DARLING

LOS ANGELES—"With You I'm Born Again" is an ironic hit for Billy Preston, the 26-year-old keyboardist who began them back from near obscurity as far as the general public was concerned and restored them at the top of the pop charts.

The two peg the success of the song and its version on the album "You Are an Outcast," which radio listeners and record buyers.

"People is everything coming back toward the Fantastic," says Syreeta. "People are getting back to songs."

"I see a renaissance in ballads."

The tune is unusual in that it has taken more than a year to be. It was originally part of the "Fast- break" soundtrack in 1979. Though both liked the song, they never dreamed of it being a hit single, "I knew it was a beautiful song," says Preston. "And after the film didn't do very well, the album didn't sell well, the song I put it on mine. We wanted to give it more time. But we still didn't think of the "hit.""

However, airplay in Europe changed that. "I was surprised," says Syreeta. "I thought everybody wanted to hear it. I started getting airplay overseas."

Success is doubly sweet for Sy- reeta, who has put out a top 10 pop single. Preston, on the other hand, had a string of hits in the early 1970s. She has joined in with John Lennon and George Harrison's Plastic Ono Band in the 1970s but between those and "Fastbreak" kept a relatively low profile. "I was sort of retired due to no major hits," she explains. "I had nothing to talk for me." Now, she and Preston are managed by Su- zanne dePase and Tony Jones.

One of her first activities with G.C. Cameron who released several albums in the 1970s for Motown. "They wanted to get my career going and his going at the same time but the vehicle used wasn't as good as it could have been," he says.

On her latest album, two cuts are duets with Preston. One of the songs is written by Cher and David Shire, the team which wrote "With You I'm Born Again." Also, Syreeta and Cher recorded a song as writing together and Syreeta may even show up on some of his tours dates this summer.

However, both are aware that their two careers must remain sepa- rate. "People will tend to link us auto- matically," comments Preston.

“By releasing our own solo al- bums and doing things separately, I think we’ve done as much as we could for each other," his says. "It’s all about time to work around that."

"With You I'm Born Again" can be in- terpreted as a love song, a religious song or both. "When we saw the film I thought it was a religious song," says Preston, who has his gospel material released on a separate record label. "But, I think of it as being religious because God is love so it all inter-relates."

Syreeta herself may do some gos- pel work in the future though nothing is set. Concludes Syreeta: "After all, he is the one I really have my contract with."

www.americanradiohistory.com

CHAIRMAN OF COBRA PRODUCTIONS

Dave Parker Or Pirates Goes To Bat As Concert Promoter
BY SHAWN HANLEY

LOS ANGELES—When he’s not dazzling baseball fans, Dave Parker, celebrity golfer and world golf champion Pittsburgh Pirates, pro- motes concerts.

The two-time National League batting champ is chairman of Cobra Productions, operational since last January. The firm, which is focusing on developing major black acts in the Midwest and Southeast and records also containing dormant in the black concert area.

The 28-year-old athlete reveals that he’s a frustrated singer himself who’s always been “intrigued by the entertainment world,” but what is different about Parker’s straddling of the two worlds is that while he brings his celebrity and his talents, he’s also possessing a musical element he believes is flagging lackey in cer- tain genres of this kind of concert.

Teaming with Concert Consult- ants of Dayton, Ohio, Parker has looked to that firm’s president, Jerry Dickerson, “He explained the business. This is Parker’s first venture into concert promotion. Dickerson will help steady Cobra while it explores new territory, and hence all booking operations are coordinated through his Dayton office.

Considering the scant sprinkling of black acts in the market, Parker didn’t take the ballplayer long to find Dickerson. But Parker was ulti- mately convinced by the firm’s grasp of the music business and wanted to get more things accomplished.

Competing the triangle is Albert Sewell, Cobra’s vice-president, who administrates the company’s daily activities.

Dave Parker: building in Midwest and Southeast.

By breaking open markets such as Dayton, Cincinnati and Pittsburgh through consistent staging of black talent since January, Parker hopes to attract the top, hottest selling acts.

Anisoun touring concerts range from The O’Jays, Phyllis Hyman, B.B. King, Johnny Taylor, Millie Jackson and the Solar Galaxy of Stars.

Spanning into the Southwest re- gion, the Orchestra, the Base Alumni, the Savoy Val- tians, the Adderley Brotherhood, Destiny Gillespie, Freddie Hubbard, Zoot Money, Alice Cooper, Carmen McRae, Rose Murphy, B.B. King and Wal- lace Davenport.

The next event is the Nimes Festival (July 10 to 16) which will feature many of the Nice stars plus the Gipsy jazz Sexas. (Continued on page 53)
THE AMERICAN SONG FESTIVAL OPENS DOORS

"WHY CAN'T I GET SOMEONE TO HEAR MY SONGS?"

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The doors were open for Jack Sawyer when, even though his song "All I Ever Need" didn't win a prize, his entry caught the ear of noted music publisher Lucky Carle. His entry is now published by United Artists Music and has been recorded by Helen Reddy and is on Johnny Mathis' PLATINUM (over 1,000,000 units sold) LP, "You Light Up My Life."

Between our judges and Final Judges, just about every major music publishing company and record company have shown their interest in hearing the American Song Festival entries. We've built a track record of seeing songs go on to be recorded on four PLATINUM and three GOLD albums. For five years in a row, Grand Prize winning singer/songwriters have recorded their winning entries for major record companies: ASYLUM, WARNER BROS., A&M, MERCURY AND PORTRAIT (CBS).

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Spectrum's Seating Policy Plays It Safe

PHILADELPHIA — Although rock concerts are back at the 19,500-seat Spectrum, and all the attractions coming up are selling reserved seats only, the city's major entertainment and sports complex is still bleeding money to fix a seating policy that the Spectrum reserves the right to make. The Spectrum is perhaps the most expensive venue in the area for a rock concert to procure for the same cost that it incurs for other purposes. No one is sure how much money the Spectrum has spent on the fix, but it is probably a lot of money. The Spectrum is still bleeding money to fix its seating policy.

The Spectrum reserves the right to make the seating policy, and it has done so for all rock concerts. And until such time a definitive policy is announced, all seats are up for grabs, and the Spectrum is ready to corncob with your promoter.

All rock concerts presently booked are being performed by Electric Factory Concerts, the locally-based firm headed by Larry Magid and Alan Spavak.

It was Electric Factory which promoted the Who concert that struck a tragic note in Camp Hill just December. The first rock concert this year was staged May 29 at the Spectrum with ZZ Top and the Rocks.

Linda Ronstadt plus Danny Kortchmar were set for Thursday (10), the Beach Boys Saturday (12), and Todd Rundgren & Utopia Monday (13). Van Halen is set to check in May 7, staying over to do a second show May 9.

While ticket prices vary from show to show, all seating is reserved.

Others alleged to have possible involvement in skirmishing from the now-defunct Spectrum, but who were not purchased in 1988 are Mickey Rudin, Sinatra's attorney and manager, and Billy Rasso, the singer's bodyguard and friend.

The government rejected an effort by Linda "Louise" Donnelly-Paccia to overturn a civil contempt citation issued because he invited the fifth amendment when asked if he knew Sinatra. Paccia, an alleged figure in organized crime was called before the grand jury last month.

Sinatra Probe By Grand Jury

LOS ANGELES — A federal grand jury in New York is investigating Frank Sinatra's possible involvement in an alleged kickback of receipts from New York's Westchester Premier Theatre, with Sinatra allegedly receiving over $50,000 under the table.

Others alleged to have possible involvement in skimming from the now-defunct Spectrum include the late Perry Como, but who was not purchased in 1988 are Mickey Rudin, Sinatra's attorney and manager, and Billy Rasso, the singer's bodyguard and friend.

The government rejected an effort by Linda "Louise" Donnelly-Paccia to overturn a civil contempt citation issued because he invited the fifth amendment when asked if he knew Sinatra. Paccia, an alleged figure in organized crime was called before the grand jury last month.

Brian Johnson tabbed to replace the late Bluesbreakers drummer, and moving toward hard rock direction after listening to Jimi Hendrix's LPs. REO Speedwagon to be the grand marshall of the March of Dimes Walkathon in Columbus, Mo., this week. Chili's, a Mexican restaurant near Times Square is looking for blues and rock singers. Billboard staffers Shawn Hanley and Atlanta singer Bill King are among five winners in a contest looking for the name of the designer of the Beatles "Revolver" LP. It was, incidentally, Klaus Voorman. Zahn Artman, who formerly headed Bill Graham Presents's publicity wing, is press and media relations consultant for several San Francisco performers. Artman, who formed AIO (Zahn Artman Presentations) in San Francisco, is working with the San Francisco Opera, Esterhaz Seminars Training (EST), the San Francisco Symphony, the Grateful Dead's special projects and the San Francisco Gay Freedom Day Marching Band & Twirling Corps. Touring nationally for the first time are WB's Urban Voices, sailing from radio to the middle of the U.S. And EEO and the Sacs & the Next . . . Clint Eastwood is cool being dueted with Merle Haggard in the forthcoming Elektra soundtrack LP, "Bronco Billy."

ROGAN KOZAK & SHAWN HANLEY
JAMES BROWN
Studio 54, N.Y.
It was more than fitting that the grand master of funk capped a decade of decadence March 23 by staging one of his periodic comebacks in the pleasure palace that helped turn America’s passion for dancing into a jet set routine. Despite the fact he’s past the half-century mark himself, Brown proved once again the vitality of the rhythms that earned him the sobriquet of the “Godfather of Soul” in a 90-minute, 10 song set that was to be the last public performance at the old Studio 54.
A nine-piece band plus a backing vocal quartet warmed the air with a few introductory numbers in preparation for Brown’s entrance which was rather few key considering the dose and precision of the ensemble that provided the overall. But he eventually overshadowed all that.
Opening with a series of songs devoted to the themes of having “A Funky Time” and being a “Monkey Man,” Brown gradually worked himself into the same frenzy that wowed audience in the past. He ticked the microphone stand as if it were a rubber band. He dropped his gait and swung back again to his feet in quick, breath-taking moves, and he punctuated the lyrics with graps of “Good God” and “Yah!” that intensified his performance. He swung into “I’m Back,” “Sea Machine” and several other standards with the vigor a man half his age Midway through the set he was actually enjoying it.
Brown brings a flair for showmanship to the stage that is lacking these days. He is very much in command of the strutting backup singers, the synthesised horn section stepping neatly behind him, and the rest of the chugging, puttering crew that provides him with the musical foundation he needs. After a five minute rest he returned with “It’s A Man’s, Man’s, Man’s World” and the patented litany of departed soul stars that vents the emotional, rather than the dramatic, side of his personality. The set concluded with his stag-gening finale, complete with two changes of capes (one black, one red). The audience went home satisfied. That’s show biz.

KEITH JARRETT
Royal Festival Hall, London
Tickets: $15
Aside from his incomparable jeans and sweaters, the Festival Hall made an apt setting for Jarrett’s usual solo piano concert March 29. This is a premier classical venue for a music that’s rooted not in 1928—though it’s still categorized that way—but in a tradition of classical improvisation that classical musicians themselves abandoned around the time of Lutoslawski. To compose and perform two richly structured 45 minute pieces plus encore is an amazing feat by any standards, and needs to动感 criticism. The wonder, as the old tag says, is not that it’s done well, but that it’s done at all.
Jarrett’s almost obsessive use of pedal often calls for comment, though. One can see the practical advantage of establishing a recurrent left-hand pattern with a strong tonal center to serve as a continuing foundation for thematic development. But used consistently, pedal point becomes oppressive, a kind of emotional monotony.
The way Jarrett bends and sways at the piano testifies to the enormous concentration required in performance. To his credit he makes no big thing of the suffering artist in the throes of creativity, and he communicates in words and mime with a light, humorous touch.
This meant that a considerable number of $15 ticket holders caught in London’s subway strike or guilty of ill-timed cloakroom visits spent much of the evening watching closed circuit television in the foyer, not everyone’s idea of a good time.

THE STATLER BROTHERS BARBARA MANDRELL
Mid South Coliseum, Memphis
Tickets: $8.50, $7.50, $6.50
Fans took advantage of one of the hottest tickets in country music when the Statler Brothers and Mandrell appeared here March 22. The Statlers’ 18-song, 80-minute set (excluding three encores) was a well-balanced combination of music and comedy. Harold Reid’s pipes, conicality and popular bass voice provided the comedy teamed with front man Don Reid. Bandleader Phil Balsley and Lew Delkitt, tenor, blended into the compatible until one as Mike song after another was energetically shared with the responsive audience. Their four-man band simply provided a back-

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LONDON—With its unprecedented four-day length, promoter Mervyn Conn's Wembley Festival ending April 7 drew an all-time record ticket sale of 37,700 ears. The British event successfully blended many different areas of country music, with particular emphasis on traditional and contemporary sounds falling on the Saturday and Monday night concerts.

Among the 40 U.S. artists attending the festival, Texas performer Boxcar Willie once again earned outstanding crowd response, attracting wild crowds that he walked away from. The Wembley stage and a standing ovation a half-hour later as he concluded a set consisting of honky and train songs, as well as material from Hank Williams and Jimmie Rodgers.

Another memorable highlight of this year's Wembley fest was the appearance of the recently-reunited Tompall and the Glaser Brothers. The trio's fine harmonies brought the arena audience to its feet, showing clearly that the British fans had not forgotten the longtime country act. The Glasers provided an encore.

Mutual Network's Airing Country Acts In Future

- Continued from page 28

Show," which originates in Wheeling, W. Va., on WWA-A.

The Opry is also being telecast into The Hills," a two-day outdoor country music festival, will be held July 19-20. Mutual will tape the entire 18 hours of performances by such country entertainers as Loretta Lynn, Larry Gatlin, Tammy Wynette, Mel Tillis, Buck Owens, Donna Fargo and Ray Stevens. These recordings will be peeled down to a six-hour show for the Labor Day weekend.

Hougen also announced that effective May 16, "Jamboree U.S.A." will be presented as a 35-minute show on the network. It is presently in two 24-minute segments.

The show is also being restructured so that one top country artist will be showcased each week. Opening acts will be dropped from the broadcast. Recent performers include Barbara Mandrell, Tom T. Hall, Bill Anderson, Ricky Skaggs and Ronnie Milsap.

Hourigan said Mutual is also putting in place new production facilities to record the large concerts with "the best-state-of-the-art equipment with resulting improvement in sound quality."

"Jamboree U.S.A." is carried by 225 Mutual affiliates across the country with weekly concerts recorded at the Capital Music Hall in Wheeling.

Mutual president Marty Rubenstein, noting the large lunchtime turnover, said: "It confirms our faith in radio and in radio as Mutual's only business, when so many of our stations turn out in order to learn about our plans for the future."

- ATLANTA—Mercury artist Larry G. Hudson has continued his promotional tour to support his debut single, "I Wish I Was Eighteen Again," reached number 16 on Billboard's Hot Country Singles Chart. His next single, "A Real Good Cigar," is taken from his debut Mercury album.

BURNS JOINS—Film, television and recording star George Burns joins the Country Music Assn. Looking over Burns' application is Ralph Peer II, president of CMA. Burns' country single, "I Wish I Was Eighteen Again," reached number 16 on Billboard's Hot Country Singles Chart. His next single, "A Real Good Cigar," is taken from his debut Mercury album.

which showed them emotionally overcome from the tumultuous re- response.

Jimmy C. Newman entertained Friday, making his English debut with a mainly up-tempo set of Cajun songs which the crowd enjoyed. An- other artist on the Wembley billing for his first time was Charlie Pride, and his 50-minute set earned strong audience reaction.

The Saturday night concert kept mainly to traditional realms, with appearances from country music hall of fame members Roy Acuff, Kinky Wells and Bill Monroe, along with Charlie Feathers, Roy Clark, Bobby Bare, Mickey Gilley and Johnny Gimble. MCA entertainer Roy Clark's brief set hardly gave him time to unwrap his diversified musi- cal talents but showed him a crowd favorite, nonetheless.

Monday night, the concert swept to the other end of the music spec- trum, with a seven-program that indicated British fans are quite willing to accept helpings of rock 'n' roll in their country diet. With British rockabilly band Matchbox leading off, the evening carried with a stylish six-song set from Canadian artist Colleen Petersen. The superheroes of Country Broth- ers, and newcomer Joe Sun on Ova- tion matching up to the buzz that had preceded them, plus Roy Clark and the other prominent Canadian, Commander Cody strutted from piano to stage front in over-the-top production that concentrated heavily on boogie woogie.

Concluding the four-day musical spectacular was Emmylou Harris, described by promoter Conn as "the best female country singer in the world." During her perfor- mance, Harris presented a well- balanced repertoire of traditional and country music, plus the fine, pure vocal, winning a standing ova- tion at the end of her performance.

Peering over the crowd to Ronne Prophet, who seems to be building a reputation within Eng- land equal to that of his own country. A six-week tour which Prophet is on will be with the Mike and the Mechanics which he has formed and consisting of his own original songs, plus some re- duced and rearranged country hits.

Cherished photos of the past and present were shown on the screen at the end of the concert, climaxing with the British fans had not forgotten the longtime country act. The Glasers provided an encore.

Wembley Festival Draws New Crowd Mark: 37,700

Global Country: Left to right, country emcee Ralph Emery, singer Barbara Mandrell, British journalist Tony Byworth and David Burns, Window of Eng- land's Country Roads Enterprises check out Window's plans at a Nashville reception.

COUNTRY ACTS STARRED

"U.K. Firm Into New TV Skein"

BY GERRY WOOD

NASHVILLE—The international exploitation of country music con- tinues to grow, with the latest addi- tion to the handbag being Brit- ain's Country Roads Enterprises. In Nashville to tape a "Music City Special" starring Tammy Wynette at the Grand Ole Opry House, David Windsor revealed his plans at a reception Monday (14) at Mary- land Farms Country Club.

The first plans to reach fruition in- volve a two-hour television featuring country music stars. Other sites for tv pro- duction over the next two years in- clude Los Angeles, Toronto, Lon- don, Amsterdam and Frankfurt, according to Windsor. Also in the tv realm, is a planned pilot program for a 26-time-half-hour international series centered on country music.

Becoming a possible competitor for Mervyn Conn and his famed Eu- ropean country music festivals, Country Roads plans to stage a ma- jor international festival in Europe for the summer of 1981. "We'll be family-oriented like an American state fair," noted Windsor. The site selected is Birmingham, England. Windsor said he will soon an- nounce plans for distribution of country product to the "new home video market in North America and Europe," a record production and distribution venture in Europe, a tour by a major U.S. artist and a country music-oriented publication venture.

Windsor plans to develop his own artist agency, noting: "If we can ex- port the Boys, I'd like to be able to export a good British country band.

With 10 years background in the tv industry, Windsor remarked, "Country music is very popular in Europe, but it's not really being developed comprehensively. We're looking for a more intelligent way of developing shows."

Also representing Country Roads in its Nashville debut were directors James C. Wright and Tony Byworth, who, as British journalist considered an authority on country music.

The reception drew such artists as Barbara Mandrell, Ronnie Prophet and Terry Bradshaw, Pittsburgh Steelers quarterback, now on Bill- board's country chart with his latest release.

Newsbreaks

- PORTLAND—Mercury artist Larry G. Hudson has continued his promotional tour to support his de- but single, "I Wish I Was Eighteen Again," reaching number 16 on Billboard's Hot Country Singles Chart. His next single, "A Real Good Cigar," is taken from his debut Mercury album.

- LOS ANGELES—Presenters for the May 11 release of the Acad- emy Of Country Music Awards show will include Melissa Sue An- derson, Susan Anton, Moe Bandy, Bobby Bare, Barbi Benton, Charlie Daniels, Crystal Gayle, Bobbie Gentry, Mickey Gilley, Sonny James, T.G. Sheppard, David Soul, Sissy Spacek, Jan Michael Vincent, Katy Wells and Dottie West. Per- formers for the awards presentation include the Dallas Cowboy Cheerleaders, Donna Fargo, Janie Frickle, Larry Gatlin and the Gatlin Brothers, Barbara Mandrell, the Oak Ridge Boys, Eddie Rabbitt and the 10 nominees for top newcomer of the year.

Rodriguez Judge

NASHVILLE—Epic artist Johnny Rodriguez is scheduled to join Lee Majors, Mac Davis and Jayne Kennedy in judging the finals of the World Wide Talent Competition of the Armed Forces Tuesday (1) at Travis Air Force Base, Calif.

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Ray Stevens’ top 10 RCA single, “Shiner’s Convention,” with its novelty lyrics about the antics of ten Nashville Temple members, has tapped newfound fame upon the tiny town of Nashville, Ga. Although the song didn’t exactly put the town on the map, it’s felt Nashville’s name on the lips of everyone’s tongue—“People come by and want to know where it is,” says Mayor Ray Day. And tourism there is, ah, booming, you might say.

So, to recaprocate, little Nashville is planning a big Ray Stevens Day celebration, replete with a “Shiner’s Convention” and other festivities, scheduled for early May. Meanwhile, Stevens has been busy donating his time to public service with a number 10 position contest, including personal visits to their facilities as well as tributes to help raise funds for the welfare clinic. The contest, which started on Monday, April 21, is a letter to Bill Anderson’s campaign. It marked its first ever appearance on the “Tough Star” on NBC. And Anderson’s current RCA single, “Make Mine Night Time” won’t be long.

World-FM’s new “Tough Star” contest features Nashville for holding the number one position for the most innovative radio promotion of the month. Seems the station’s listeners stand a chance to win any fortune from the Stations of the Zodiac. Yes for some, treasure hunter in the Caribbean... for search of the Loch Ness monster in Scotland, join a pit crew for the Indy 500, ride the bunny, through the streets of Venice... shoot the white water rapids of the Sauron River... search for "Bigfoot" in Oregon... take a photographic safari to Mount Kilimanjaro... even throw a pic for a "Snow-Covered Caribou"... and 'sno cover!" The contest is sponsored by WDBH in Nashville and a West Kentucky Food Chicken outlets.

McGovern recorded two Layton’s latests debut tour break with a solo kick-off date in Cincinnati and other packed houses in Piftsburgh, Oklahoma and Chicago. The tour also included McGovern with local tv exposure and press interviews. Also adequate Dom King on tour with McGovern. The gig was taken over by Ray prior to his debut album in mid-month.

Weber Nelson (plus “family” friends) brought a lot of music industry heavies down to the Municipal Auditorium recently for his Nashville performance. Ran on the show was a song during "It's Not Supposed to Be That Way" (their first epic song on which they had no harmonies). Others spotted with Weber during the concert were Barbara Mandrell, Tracey Nelson and little Trini Almonte.

Once done Donna Summers is the author of "Starting Over Again," now climbing the charts on the Daily Part. Parton’s effort to do her new RCA album back in Nashville later this year. Also, program, take note. If you enjoy a good game of Scrabble, contact RCA’s Saba. A recent 1,700 mile bus ride gave her plenty of experience in it.

FEMALES

RUL3456

NASHVILLE: The top five records on the Hot Country Singles chart this week are all by female artists or female-partnered duets.

These records include Dottie West’s "A Lesson In Leaving," the covered No. 1 position, followed by Debby Boone, Emmylou Harris, Tammy Wynette and George Jones and dropping back off the top into the unsung hero, Kris. Gaye in the complete top 10 lineup. "Morning Comes Too Early" features Cornelius and his partner Jim Ed Brown, while Dolly Parton’s "Starting Over Again" moves into the chary No. 4 spot. Females thus account for 70% of the Billboard Hot Country Singles chart activity in the top 10 spots.

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BORN AGAIN

NASHVILLE—“Mellowing and maturity” are the reasons singer Ed Bruce is giving these days for the building momentum of his rejuvenated career. The niftily attired Bruce, well-known songwriter (“Mamas Don’t Let Your Babies Grow Up To Be Cowboys,” “She’s Got Whiskey”) and television actor (“The Chisholms”), yet recording efforts in the past sent him hopscotching through four different labels before he signed last fall with MCA Records.

Now it looks as if the pieces are falling into place. “Diane,” Bruce’s debut single—a hit single standing steadily up the country charts (a starred number 29 this week on the Hot Country singles chart), attract national attention to Bruce as a country artist.

The venture marks the first time Bruce has worked in the studio with producer Tommy West, whom he met several years ago. “I heard a pop version of ‘Mama Don’t Let Your Babies Grow Up To Be Cowboys’ on the radio,” West recalls. “He invited me to come by and meet him, and we’ve been friends since.”

The collaboration has resulted in “Ed Bruce’s All American Cabin,” an album containing six Bruce originals penned with frequent writing partners Ron Peterson, Rhonda Vincent, and wife Patsy (who co-wrote “Mamas with him.” Bruce feels that West’s clean, uncluttered sound and the authentic sound he’s striving for on this project.

Bruce began his recording career in 1967 as a rockabilly artist on Memphis’ legendary Sun Records, 62 with his band, “The Sheilas.” Moderate success found Bruce guesting on Dick Clark’s “American Bandstand” and writing the “B” side of a hit for Brenda Lee, “Sheila.” But eventually, Bruce

found himself leaning more toward country.

He moved to Nashville in 1966, settling down to write a string of him such as “Mamas Don’t Let Your Babies Grow Up To Be Cowboys” (a song cut by numerous artists, including Willie Nelson for use in the movie. “The Electric Horseman”), “The Man That Turned My Mama On” and “Texas When I Die” for Tanya Tucker. “Resolutely” by Gayle Guycker. and “Working Man’s Prayer” which became a great hit for Arthur Prysock.

The laconic 62-year artist identifies closely with the cowboy/country theme. Cowboy images thread through many of his tunes, including one on his new MCA album titled “The Last Cowboy Song.” His rugged appearance earned him a part in the grand opening sec- tion on NBC’s mini-drama, “The Chisholms,” as well as the role of “the Tennessee,” a coosin- gared Daniel Boone-type charac-
ter, in a highly popular tv spot pro-duced for the state’s tourism department several years ago.

Bruce continues to maintain an active schedule of concert and recording voice-overs and on-camera work for national clients such as Burger King, Sprite, Ford and Maxwell House Coffee. “But right now, it’s the elusive recording career he’s pursuing hard.

“You’ve proved I can write, and I’ve shown I can act,” he says. “but I still have to make a single record.”

Preparing to change that, Bruce has put together a backup group called the Tennessee Cowboy Band, featuring the drum work of his 20-year-old son. In May, Bruce began his marketing campaign and promotional tour throughout the U.S. MCA has also committed the artist to a number of radio station listener appreciation concerts to promote him with addi-
tional exposure in key markets.

Bruce is managed by the Bruce Agency in Nashville, and is cur-
rrently looking for another booking,

firm to handle him. Bruce’s Thunderbird Agency closed its doors abruptly last month.

RA Muscled On Parton & Cramer

NASHVILLE—Dolly Parton and Floyd Cramer are the subjects of an intense dual marketing campaign by RCA Records, touting in market-

ing and promotion at the radio and retail.

Coordinating with the current re-lease of Parton’s latest RCA album, “Dolly Dolly Dolly,” the label has launched millions of ad appearances, in-ads and consumer print buys, coupled with a multi-format radio spot buy in 110 out of 115 major markets.

RCA will put up a special bill- board promoting the LP on Sunset Blvd. In Hollywood, CA, managing the and the label is providing supportive retail materials, including a one by one-foot and two by two-foot cover poster and a two-color logo center- piece.

A second marketing campaign is the coupling of RCA artist Floyd Cramer’s newest album, “Dallas,” along with its successful single with the same name. The Cramer effort include a two by two-foot cover poster showing the terrier-like dog who is the cover single sent out on the initial radio servicing.

Cramer and his single, “Dallas,” are also being showcased in trade ads with varied format placement, supporting the record’s popularity on top 40 and adult con-
temporary radio. Commercial copies

of the single have been packaged in picture sleeves similar to the album cover showing the “Dallas” tv fam-

ily.

RCA Records and Lorimar Produc-
tions, producers of the show, are developing a concept for radio, which will hinge on listeners identi-
ing the “Dallas” theme song every night and calling into the station. Each winning caller receives a copy of Cramer’s “Dallas” LP and is eligible for the grand drawing. Fri-

nal winners of the contest will re-
cieve a trip to L.A. and a tour of the MGM studios where the tv program is filmed. Runners-up will win “Dals-

is” LPs and autographed pictures of Cramer and “Dallas” cast mem-
bers.

Simultaneously, RCA is running an in-house contest with its field merchandisers, offering prizes of Steen’s cowboy hats patterned after the one J.T. (flying tac- tor Larry Hagman) wears on the show.

Country Dr. Moves

NASHVILLE—Country music program consultant Don Thompson, also known as the Country Dr. Moves, has moved his base of operation from Fort Worth to Ar-
ington, Tex. The new mailing add-

dress is 1105 Depauv Dr., Arling-

ton, 76107. The new phone number is (817) 261-5209.

Launch: Singer Ed Bruce en-
joys a quick break in the studio while finishing up his debut album for MCA Records.

By GERRY WOOD

Would you look at the top 12 songs on the Billboard country chart this week? None of them have stars—a rare happening. But look at the No. 1 song, starred songs on the chart will probably make upward move-

ment rather sluggish for the next couple weeks. The song “I’ll Stand By Your Side” by Sandy Bailey’s “Too Old To Play Cowboy”—(burnt at 71 for 5). It’s not surprising, Bruce West, at No. 1, leads a bevy of female singers as the higher ranks of the listing.

Debbie Boone, Emmylou Harris, Tammy Wynette (with George Jones), and Anne Murray (after a pause at No. 1 last week) put the hammer on the No. 5 positions.

Other prime movers are Eddie Rabbitt at 6, Merle Haggard at a lucky 7. Jim Ed Brown & Helen, and Country Joe and the Fish round out the Top 10, Jenny Freet, making an impressive move to 11 with “Fireside.” Dennis Winters is strong at 12, and Mac Davis—with less and less to humobble about—has a shaved 20 with “It’s Hard To Be Humble.”

Tammy Wynette and the Jim Reeves/Debra-

Allen single takes major jumps of 17 posi-
tions. Marty Robbins moves up a dozen places, and the George Jones and Mac Bandy/Joie Starn-

sing single.

Mel Tillis makes the biggest splash of the new chart, entering at No. 12 with “Your Body’s A Million Places” and a strong note are Larry J. Dallen, Futahn, Sofia, Mac Bandy and Sissy Spence with “Cowgirl’s Daughters” from the outstanding movie same of the name. It’s the second time that song has hit the Billboard chart (No. 10 in 1970). Loretta Lynn’s original version hit No. 1.

Congratulations to Bobbie Wayne, as Billboard reports “Bobbie Wayne Is An American Teenage Idol.” Her recording is on Atlantic (affords No. 8) and is beginning to get some play on the 40 stations, some of which have been passing on her. One of the most traditional country singing since Willie Nelson went in Texas. Again, was begun because of the strong festival in Europe. On the Billboard LP chart, Kenny Rogers is in good shape again at No. 1, and his “Gideon” album with the country hit “Cowboy” is getting some play. Billy Joe Shaver is still at 4 with “Stevens County” and the “Godd’s Daughters” soundtrack move up a point to reach No. 7. Al Jolson’s “Hit-Missy Magic,” and the new releases by Larry Gatlin and the Gatlin Brothers Band, Bobby Bare and Don Williams. The biggest new, though, belongs to Mac Davis—a major jump of 22 notches, from 39 to 17, with “It’s Hard To Be Humble.”

Favolites—by Crystal Gayle is the strongest new entry on the album chart—No. 38.

Push On 17-Year-old Carlile

LOS ANGELES—Frontline Records is promoting “Stay Until The Rain Stops,” its debut single by 17-

year-old Kathy Carlile, with a pro-
motion consisting of 300 folding umbrellas.

The promotional effort, coord. ~ and to press, trades and tippers.
The first name on the list is Arthur Alexander. "Every Day I Have To Cry Some." A great soul chart hit that spread to the Billboard pop chart.

The last name on the A-Y list is Neil Young. "There Comes A Time" and other pop hits put him on this impressive list. Scattered between Alexander and Young are such names as Joan Baez (How about "The Night They Drove Old Dixie Down"), Teresa Brewer, James Brown (many call him the king of R&B), George Burns (many call him the king of comedy), the Byrds, J.J. Cale, Don Cherry, Perry Como, the Crescendos, Mark Dinning (remember "Teen Angel," nostalgia buffs?), Dr. Hook, Bob Dylan, Dan Fogelberg, Steve Forbert, Connie Francis, Bobby Goldsboro, Grand Funk Railroad, Dobie Gray, Slim Harpo, the Hilltoppers, Frank Ifield, Burns Ives, the James Gang, Kansas, Robert Knight, Buddy Knox (reunite, nostalgia freaks, for "Party Doll"), Snooky Lanson, Gordon Lightfoot, Lobo, Loggins & Messina, Paul McCartney (anybody out there remember the Beatles?), the Monkees, Olivia Newton-John, Nitty Gritty Dirt Band, Freddie North, Roy Orbison, Marie Osmond, Elvis Presley, Arthur Prysock, Paul Revere and the Raiders, Ronny and the Daytonas, Buffy Sainte-Marie, Seals and Crofts, Joe Simon, Nancy Sinatra, Ringo Starr (remember the Beatles, Part II), Joe Tex, B.J. Thomas, the Tune Weavers, Billy Vaughn, Bobby Vinton, Gene Vincent, Tony Joe White, Andy Williams, Johnny and Edgar Winter and Peter Yarrow.

What is this list?
It's a listing of artists who have recorded Billboard Hot 100 pop chart songs in Los Angeles? No. New York? No. Make that Nashville.

(Continued on page N-3)
Burbank to Nashville?
We made it in record time.

Warner Country...

Rex Allen, Jr.  Donna Fargo
John Ancerson  Don Gibson
Bellamy Bros.  Emmylou Harris
Deboy Boone  Con Hunley
Carlene Carter  Gordon Lightfoot
Guy Clark  Buck Owens
Rodney Crowell  Margo Smith
Gail Davies  T.G. Sheppard
Big Al Downing  Stephanie Winslow
NASHVILLE!

*Continued from page 51*

Nashville, Tennessee?

That country music capital of the world?

Everyone from the rolling hills of Tennessee, to the dusty plains of Texas, to the hustle and bustle of Tokyo, knows about the country music that beams from Nashville.

But it seems that no one—no practically no one—knows about all of the other forms of music that beam from this wildly, diverse, creative cosmos called Nashville.

Would it surprise you to learn that most of the music recorded in Nashville is NOT country music?

Would it surprise you to learn that the favorite radio format in Nashville is NOT country?

Would it surprise you to learn that the most popular music sold in Nashville record stores is NOT country?

Would it surprise you to learn that a pop music town?

Nashville is without question the country music capital of the world. But in the beginning it was a pop music town—and a pop music town it remains.

The sad fact of the matter is that there are still record companies that produce country only music.

Nashville has become stereotyped as a country only music center. And that sometimes works as a handicap on those dedicated souls trying to gain success with other types of music. The sad fact of the matter is that there are still record companies headed by six- and seven-figure executives.

The Nashville sound is on, but Nashville remains a pop music town.

The look of now—Crystal Gayle meets with Greg Alman at premier Nashville rock event. Charlie Daniels's Volcanoes Jam. The television network executives. And... You name it, it's all in your show business category here.

Gerry Wood is Billboard's Nashville Bureau Chief.

Recent from page 51

1943: New partners in publishing company Acuff-Rose, Fred Rose and Roy Acuff, wrote such stand-bys as "Blue Eyes Crying in the Rain."

1958: Brenda Lee & the Casuals, in the midst of their string of pop successes. Standing second from left is J. J. Cate, now a leader in the Nashville pop music scene. As Gary Miles, he had a hit called "Look For A Star."

1957: Elvis Presley and the Jordanaires at the RCA studios in Nashville.

Near You," recorded in 1948, in Nashville, was not a country hit at that time. It was a pop hit. It's remarkable in an era of print, radio and tube communications, that a city can be so stigmatized as Nashville has.

But there are reasons for it. First, is the tremendous surge that country music has made as one of the favorite sounds of the World. There are many reasons behind this coalescence of country, not the least of which is the effect of the pop music movement performed by the Country Music Assn.

With Jo Walker as executive director, and a president and chairman and board that has consistently claimed some of the top business and creative names in country music, the CMA serves as an example of how an organization can best achieve its objectives.

It has done such an excellent job of promoting Nashville music that some Nashville music dealers believe they need their own organization to similarly promote what's happening in the non-country sector.

Enter NARAS, and enter the Nashville Music Assn. Enter some producers, writers, publishers, artists who feel they have much more to offer than country, noble as it is.

And it all leads to one of the most interesting questions you may be surprised to see in this music business today: Some of the founders, and lifetime board members, and ex-presidents of the CMA, are the first to herald the advance of the pop music movement in Nashville.

Unlike other "music cities" where the factions have conducted open warfare, Nashville has benefited from an intelligent, visionary, leadership that, with a flashback of yesteryear, sees beyond today, and touches on tomorrow.

After all these years, America still hasn't realized it. Memphis was hotter than Nashville at one time—and look at it now. Memphis is a ghost, grabbing at a golden ring. Miami and Muscle Shoals are long-time challengers, but, analyzing their form of music they aren't really challenging at all... They're more coverts than challengers.

Nashville's success as a country music center is only in indication of what's to come for Nashville's success as a total music center.

(Continued on page N-34)
Crossover Sparks Label Boom

Nashville is fast becoming a total music center for the world. The seven major record labels based here have been aware of this growing trend for the past several years and are preparing for it. In the last five years, there has been an increase of pop and rock recording in Nashville, as well as disco, gospel, jazz and R&B.

While Nashville has been described as the country music capital of the world, a title that the industry won’t deny, it also encompasses the various musical genres—utilizing many of the creative means at its disposal including songwriters and publishers, recording studios and some of the finest players in the world.

Many of the label executives agree that there is a boom going on in Nashville. While the music industry is in a state of flux, the Nashville labels are proceeding with optimistic caution, keeping in mind that Nashville is not recession proof.

The Nashville recording industry got underway in the late 40s and 50s with Decca, RCA and Columbia leading the pack. During the early years, very few publishers and recording studios were located here, but it didn’t take long before the great migration of labels, publishers, songwriters and players took place. Labels such as Kapp, Dot, MGM, Columbia, Viva, Smash, Chart Cadence and Royal American, as well as Mercury, and Capitol began opening offices and putting out hits.

Acuff-Rose, the first publisher in town, was soon joined by Pamper Music, Cedarwood, and Tree International, and were later joined by other publishers from New York such as Peer-Southern, Hill & Range and Shapiro-Bernstein, opening offices here.

As for the studios, most early recordings were done either at the WSM radio studios or Castle Studios, the first “real” recording operation in Nashville. Owen Bradley built the Quonset Hut Studio, which was followed by the RCA and Columbia studios.

In the early 60s, the country music industry in Nashville exploded with a continued migration of still more studios, artists, writers and publishers.

The term “crossover” is a relatively new term for country music reaching the pop charts. Country artists such as Kenny Rogers, Waylon Jennings, Willie Nelson, Dolly Parton, Eddie Rabbitt and Crystal Gayle have all recently crashed the barriers by landing records on the pop charts enhancing the image of country music all over the world. The success of these artists has been a boon to the Nashville industry.

However, crossover records are not exactly new in country music. Webb Pierce, Faron Young, Buck Owens, Sonny James, Donna Fargo, the Statler Brothers, Roger Miller, Jeanne C. Riley, Flatt and Scruggs, Eddy Arnold and many others have all enjoyed crossover success dating back to the ’50s and ’60s.

With the increase of its popularity and acceptance, country music is finding more on adult contemporary and pop stations all around the world. Many of today’s records are a hybrid of country and pop music, which is appealing more and more to young adults burnt out on rock ’n’ roll and not totally prepared for traditional country sounds.

The making of this new form of country music as well as the increased awareness of the creative forces available in Nashville has helped the city to become a total music center—total because the industry is no longer limited to country, but aware that any other form of music recorded here can be just as good, if not better, than if it was recorded elsewhere.

Nashville today reminds me of Los Angeles in the early 60s, relates Rick Blackburn, vice president and general manager of CBS Records. “With the city’s creative energy, it is fast moving toward becoming a total music center.

Jimmy Bowen, vice president of Elektra-Asylum Records agrees. “Although Nashville is a total music center now, it still is in its infancy. While country music is the base of this music center, the other forms of music will quickly grow and within three years. Nashville will be turning out major pop, jazz and R&B hits.”

(Continued on page N-14)

WHATEVER YOU CALL US...

WE’RE STILL TOP OF THE LINE in RECORDING

SOUND EMPORIUM (FORMERLY KNOWN AS JACK CLEMENT RECORDING STUDIOS)
3102 BELMONT BOULEVARD • NASHVILLE, TENNESSEE 37212 • PHONE (615) 383-1982
Studio's: Making Tracks In & Outside Country

By KIP KIRBY

Newly remodeled CRS studio A, with sand filled floor, low frequency traps, new ceiling acoustics and glass enclosed vocal booth.

The Four Freshmen graduate to Nashville, with producer Pete Drake (seated, right) at the controls at his own Pete's Place studios.

In the darkened isolation of the studio control room, it's difficult at first to make out the figures of the engineer and producer as they bend together over the console. "Okay...we're rolling," comes the quiet command from the engineer. His hands slide quickly over the controls, adjusting faders, monitoring levels, checking meters. The producer leans closer and whispers something to him, while out beyond the control room glass, the artist takes a deep breath and begins to sing.

A minute later, the producer nods, smiling, and the engineer stops the tape. "Perfect—that's great!" says the producer, and the artist smiles back, as she removes her headphones. Helen Reddy has just wrapped up the last of her overdubs on her first Nashville recorded album. Helen Reddy? In Nashville? You bet her boots, and if you think that's surprising, well, you aren't (as they say) heard nothin' yet. Because Helen Reddy is only the latest in a steady procession of pop acts who have been making beeines into Nashville recording studios.

A visit to one of Nashville's 60 plus recording facilities will show platinum and gold trophies lining the walls, earned for singles and albums that never gave a thought to turning up on a country chart.

For starters, here's a little quiz that may raise more than a few eyebrows in the "Go I Didn't Know That Was Cut-THERE!" department:

1. "Come Monday" by Jimmy Buffett, "Lay Lady Lay" by Bob Dylan, "Sally Gee" by Paul McCartney & Wings, "Last Date" by Floyd Cramer. "Please Come To Boston" by Dave Loggins. "Wake Up Little Susie" by the Everly Brothers and "Bread And Butter" by the Newbeats were all Top 40 hits cut where?

2. The rock group Kansas took home a triple platinum album for its "Point Of Know Return" LP. Where was it recorded?

3. Steve Forbert's recent Top 40 hit, "Romero's Tune," and the album from which it was pulled, "Jackrabbit Slim," used local musicians and studio facilities...where?

4. Neil Young's "Comes A Time" album helped spur his own recording career along, as well as that of an unknown background singer named Nicolette Larson. Where did they record this project?

5. The unlikely teaming of Dan Fogelberg and Tim Weisberg created an unusual musical melding titled "Twin Sons Of Different Mothers." Where did the pair go to cut this album?

6. Where were the rhythm tracks cut for last year's No. 1 smash, "Just When I Needed You Most," by Randy Vanwarmer?

7. Pop group Dr. Hook has had a barrage of hits in its red hot career comeback during the past several years, including...

Kip Kirby is a reporter in Billboard's Nashville office.

"A Little Bit More" and "Sharing The Night Together." In fact, the band and its producer, Ron Haffkine, like the city where these records were cut so much that they've now moved their entire base of operation there. What city is it?

If you answered "Nashville" to all of the above questions, congratulations! You are now eligible for membership in the Music City Appreciation League, an informal (and completely unofficial) group devoted to reinforcing Nashville's across-the-board music image.

The city, or "town," as it affectionately still likes to call itself, is justifiably proud of its track record in the pop recording field. And if it seems just a trifle boastful of these Top 40 accomplishments, perhaps it's because there is still a vague myth that clings to this recording center, a holdover from earlier days that says, "If it comes out of Nashville, then it must be country."

In fact, Nashville studio owners, producers, artists and engineers shake their collective heads in agreement when they refer to the unspoken and hard to dispel stigma that seems to be attached to liner notes on pop albums that read: "This album was recorded in Nashville, Tenn...."

Comments Chet Atkins, Nashville's first big producer and still very much an active part of the local recording scene. "It's sad that some artists still have to be afraid to publicize that..." (Continued on page N-49)
A long and successful tradition in Nashville

CAPITOL
Deborah Allen
Glen Campbell
Lee Clayton
Jessi Colter
Billy 'Crash' Craddock
Kenny Dale
Dr. Haak
La Costa
Mel McDaniel
Anne Murray
Diane Pfeifer
Ray Sawyer
Don Schlitz
Keith Stegall
Genie Watson
The Whites

EMI-AMERICA/UNITED ARTISTS
Susie Allison
Michael Johnson
Cristy Lane
Richard Leigh
Bill Medley
Charlie Rich
Kenny Rogers
Bobby Smith
Billy Jo Spears
Saundra Steele
Dottie West
David Wills
Bobby Wright
Nashville is big on organizations. There’s NARAS that has recently developed a multi-field music slant through attorney Bob Thompson’s NARAS Music Committee. The most noted, most powerful group thus far has been the Country Music Assn. Their leadership is solid, their accomplishments are legendary. It has a nationally-aired television awards show, a spectacular hall of fame and museum, and a professionally staffed research center that would be the envy of many small colleges. CMA executive director Jo Walker says even though the organization doesn’t promote pop music, CMA welcomes anything that will make Nashville better known around the world. “CMA realizes that Nashville is more than a country music center,” states Walker. “We don’t have the name Music City for nothing.”

Elektra/Asylum vice president Jimmy Bowen feels that “CMA has done a great job—but they don’t make the world aware of all the other forms of music coming from Nashville.” So, Bowen and about 25 other Music City pop producers, writers and performers are putting together the bylaws of the new Nashville Music Assn. NMA’s aims, once it’s organized, are twofold: 1. To make the members aware of each other’s activities and 2. To make non-Nashvillians aware of the total activity in Music City, its professional facilities and the economics that allow a 25% to 40% savings over New York or Los Angeles efforts.

Bowen, who has also been active in CMA and produces country acts Hank Williams, Jr. sees no reason why CMA and NMA can’t both function in the Nashville environment. Like wise, the NMA and Thompson’s NARAS committee have all ready discussed cooperating in efforts to pull the picture of Nashville as a total music community.

A former president of MGM Records and a Los Angeles producer of note (are Frank Sinatra and Sammy Davis, Jr. suit able creditables?), Bowen believes that Nashville is going to be the entertainment “growth center” of the 80s.

Maggie Cavender, executive director of the Nashville Songwriters Assn., International, feels, “we can no longer put labels on our songwriters” The NARAS writers compose right in the middle of the spectrum. We just write the songs, after that, they go anywhere and don’t come back to us.”

And write them they do. Nashville ASCAP writers scored in the pop charts with such hits as Anne Murray’s “Shadows in the Night” by Royce Rourke and Charlie Black, Lebo’s “Where Were You When I Was Falling In Love” by Jeff Silbar and Sam Lober, and, on course, Kenny Rogers’ “The Gambler” by Don Schlitz. Then there’s “She Believes In Me” by Steve Gob and “You Decorated My Life” by Bob Morrison and Debbie Hupp, two more hits for Rogers.

To demonstrate: the national power of Nashville songwriters and publishers, just check the results from the recent song of the year honors from the National Music Publishers Assn. The New York-based organization, with members in 20 states, voted for the best song of the year, and announced the award at its first annual awards presentation at the Plaza Hotel in New York.


Bob Thompson, chairman of the NARAS Music Committee, offers some poignant views on the NARAS role in the Nashville pop music movements. His perspective comes from working in the music business in its three major centers: New York, California and Nashville. “From the standpoint of what kind of organization has the opportunity, as well as the background, to provide the educational knowledge about the scope of recording activity in Nashville, I guess that NARAS is the most suited. NARAS is probably the only music organization that deals with every thing in the way of recorded expression.”

Since Nashville is known worldwide as the home of country music, it’s obvious that “the Country Music Assn. is one of the most effective trade organizations in the history of our business. But there’s a lot more that goes on here—and will continue in the future—that doesn’t have anything to do with country music. Nashville has a great opportunity to expand its media and entertainment involvement on a very broad scale. But there are certain things that need to be done.”

An important step is the recent naming of a Tennessee film, tape and record commission by Gov. Alexander. It’s necessary to have both governmental and private sector awareness of the economic value of these industries to the community.

“Our future growth in television and films is going to depend on our ability to attract from other places the creative talent represented by writers, particularly screen writers, as well as directors and behind the camera people not only narrowly associated with the technical crafts. We will have to be developing an awareness on the part of unions, merchants and the populace that this kind of enterprise is very valuable to the total economic spectrum of the community.

“There have been some instances where people coming here from out of town to shoot film have been accused as fair game to be plucked. They have been charged prices and hit with problems they shouldn’t be hit with. Hopefully, the film commission is the first step toward getting that message across. The pop music business outside Nashville has become largely controlled by lawyers, managers and the so-called self-appointed. Nashvile is the only music center in the U.S. where the music publishers continue to play a prominent role.”

There was a time when a major company to be a major company had every idiom of expression represented in its artist roster—from a solo piano player to a symphonic orchestra. There may be a return to that. If so, then some of the other kinds of recording that are being done in Nashville are going to offer an enormous opportunity to expand. Any competent accountant or lawyer familiar with tax statutes, can figure out for himself the enormous tax benefits in being based in Nashville, as opposed to New York or California. There is no state individual income tax in Tennessee—an extraordinarily attractive lure to creative talent.

“The real problem exists in the decision making control of the major record companies being located in California, New York, and in some instances, even further removed to Europe. The people in those responsible positions have no idea what Nashville is.”

Any recording here is immediately labeled country or gospel.

Meanwhile, there’s a reawakening of the value of country music. It has remained among the most stable items in our recently unstable economic times. We need to build on the tremendous base and stability that country music offers here.

We’ve got to encourage some of the major record companies to consider Nashville as corporate headquarters, to make some moves. With the real property values here—compared to Sunset Blvd. or 52nd St. in New York—they could move to Nashville in a very profitable sense.

A nebulous award? Not quite. As NMPA president, Leonard Feist proclaimed, “These voters are an elite group of peer professionals, who judge not the songs as such but the ASCAP Southern executive director Ed Shea points to Nashville and the South as the site for many more pop hits to come. “The pop music movement has been growing here for years—and now it is reaching a peak,” says Shea.

(Continued on page N-24)
NASHVILLE & ASCAP

WE'VE COME A LONG WAY TOGETHER
Nashville began. There are more than 350 publishing firms in Nashville that specialize in all forms of music. While country music is the prominent music published here, gospel, rock, pop and R&B are also represented. Many firms represent all forms of music, while there are companies that strictly publish country. In recent years, several publishing companies have located in Nashville to tap and promote their pop and rock catalogs, the only music in which they deal.

The publishing business here has gotten quite sophisticated within the last 10 years. Slickly produced demos are sent to producers and A&R directors everyday. The Nashville publishing executives spend time in New York, Los Angeles and other cities around the country and around the world pitching their wares.

In the early days of Nashville, the songwriters would hear that a producer or label A&R executive would be coming to town, and literally camp out at the hotel to play their songs. One producer reported that a writer entered his room one morning and remained the entire day waiting for the producer to return. When he finally did return, the writer played the songs he wrote that day, with one of the tunes becoming a major country hit that is considered a standard today. Scenes like that were commonplace in Nashville in the '50s. It wasn't uncommon to see Willie Nelson, Hank Cochran or Mel Tillis hanging out in hotel lobbies or coffee shops, singing songs for executives. On occasion, several writers would entertain producers with a "guitar pull," passing an acoustic guitar around while singing their latest compositions.

The magnet that drew the writers to Nashville was the "Grand Ole Opry." Through the "Opry," country music reached every state in the South, and when it went network in the late '30s, the entire nation listened. The potential songwriters headed to Nashville to pitch their songs to the "Opry" stars. While the Nashville publishers—Acuff-Rose, Pamper Music, Cedarwood and Tree International—began signing writers in the early days, many firms from New York came to Nashville, opened offices and started signing the local writers. Several of these firms included Peer Southern, Hill & Range and Shapiro/Bernstein.

The publishers in Nashville today see the city growing bigger than ever before. Many of the writers are turning out pop and rock songs in addition to country. They feel that Nashville will never lose its country image, yet it will emerge in the '80s as a music center of the world where producers can pluck any type of song from the files of the Nashville publishers.

"Many more and more that everyone is really wide open to Nashville songs, pop songs in particular," says Bob Montgomery, executive vice president of House of God Music. "They know there's a wealth of pop material here."

Rok Block and Picalic, Inc. are two examples of predominately pop organizations that have recently established offices in Nashville to take advantage of the creative resources here. Both firms have found considerable success in presenting their music to producers and artists here and in other cities.

"The South is the home of rock 'n roll," states Ralph Murphy, who along with Roger Cook, operates Picalic. "We came to the source to establish our company." While the company has been in Nashville for a relatively short time, they have had many successes in both country and pop. Their major country success was pitching songs to Crystal Gayle, including her first Columbia single "Half The Way."

Rok Block has been successful in pitching songs to McGuinn and Hillman, Loser Helm and southern rockers, Hotel. "There aren't a lot of places to pitch pop material in Nashville," says general manager Billy Martin. "However, more and more pop records are being cut here, and it's growing." (Continued on page 9.)
WHERE LEGENDS ARE MADE

STEVE SHOLES
VERNON DALHART
WILLIE NELSON
CHET ATKINS
ELVIS PRESLEY
DON GIBSON
SONS OF THE PIONEERS
THE CARTER FAMILY
HOMER & JETHRO
MINNIE PEARL
JIMMY DEAN
JIMMIE RODGERS
ARCHIE CAMPBELL
ALABAMA
EDDY ARNOLD
CHET ATKINS
RAZZY BAILEY
JIM ED BROWN
HELEN CORNELIUS
FLOYD CRAMER
DANNY DAVIS
DAVE & SUGAR
DEAN DILLION
RANDY GURLEY

SYLVIA PORTER
WAGONER
STEVE WARNER
DANNY WOOD
STEVE SHOLES
VERNON DALHART
WILLIE NELSON
CHET ATKINS
ELVIS PRESLEY
DON GIBSON
SONS OF THE PIONEERS
THE CARTER FAMILY
HOMER & JETHRO
MINNIE PEARL
JIMMY DEAN
JIMMIE RODGERS
ARCHIE CAMPBELL
ALABAMA
EDDY ARNOLD
CHET ATKINS
RAZZY BAILEY
JIM ED BROWN
HELEN CORNELIUS
FLOYD CRAMER
DANNY DAVIS
DAVE & SUGAR
DEAN DILLION
RANDY GURLEY
TOM T. HALL
WAYLON
ZELLA LEHR
RONNIE MILSAP
DOLLY PARTON
CHARLEY PRIDE
JERRY REED
JIM REEVES
HANK SNOW
RAY STEVENS
GARY STEWART

RAY STEVENS
GARY STEWART
SYLVIA PORTER
WAGONER
STEVE SHOLES
VERNON DALHART
WILLIE NELSON
CHET ATKINS
ELVIS PRESLEY
DON GIBSON
SONS OF THE PIONEERS
THE CARTER FAMILY
HOMER & JETHRO
MINNIE PEARL
JIMMY DEAN
JIMMIE RODGERS
ARCHIE CAMPBELL
ALABAMA
EDDY ARNOLD
CHET ATKINS
RAZZY BAILEY
JIM ED BROWN
HELEN CORNELIUS
FLOYD CRAMER
DANNY DAVIS
DAVE & SUGAR
DEAN DILLION
RANDY GURLEY
TOM T. HALL
WAYLON
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RONNIE MILSAP
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CHARLEY PRIDE
JERRY REED
JIM REEVES
HANK SNOW

We’re Proud to be a part of Nashville.

Keepin’ America Country
**Publishers Paradise**

*Continued from page N-19*

With pop hits such as "Jealous Heart" by Al Morgan in the '40s and "Tennessee Waltz" recorded by Patti Page in the '50s, Acuff-Rose is the granddaddy of Nashville publishers. The firm has chalked up the amazing record of 21 BMI million performance songs. "This is the mecca of country music, but it has always been a total music community," comments Wesley Rose, president.

Two of the oldest and largest publishing firms here are Tree International and Combine Music. Tree's Jack Stapp and Buddy Killem and Combine's Bob Beckham envision Nashville as a total music center, and are prepared for its growth.

"Nashville is unlimited in its growth because of all the great material and the studios," states Beckham. "The only limit we have here is what we put on ourselves. More and various kinds of music are being written and recorded in Nashville, and the world is beginning to recognize the talents of the people of this town."

"Hollywood and N.Y. vocalists came here to record pop type songs, and it melded into the overall picture," recalls Jack Stapp, Tree'sboard chairman (Killem is president). "So people here started singing MOR songs that could go either way. It started very slowly, but the trend should grow even stronger.

Killem adds: "I've recently got back from Los Angeles, and it seems slow out there. In Nashville, everything is popping up and down the street. We have a great supply of producers, studios and of course songs—all kinds of songs. I see Nashville now as being right up there with other recording centers."

As Nashville began growing in the '50s, and country music was becoming more popular—with early records breaking into the pop charts—publishers in New York and Los Angeles were quick to realize the potential of the city. Like the California gold rush of the 19th century, music firms started setting up affiliated offices in Nashville up and down Music Row.

While many of the companies were guilty of referring to their Nashville operations as their "country divisions," now these companies are referred to as the Nashville division, encompassing all the music forms that are found here.

"We were guilty of being known as the "country division," explains Harry Hurt of Chappell/Intersong Music. "As recent as two or three years ago, we were the country division. Now, we are the Nashville office, providing material for all recording centers in the world. We maintain close ties with our New York and Los Angeles offices, but I feel the barriers of the "made in Nashville" stigma are coming down."

Charley Feldman, general manager of Screen Gems/Col/Gems EMI here, says, "Our writers here are creating all kinds of music. We have provided material for country, pop, rock, R&B and adult contemporary artists and we don't, nor do our competitors, predominate in only one area. We just happen to be a part of the Nashville music center."

"The songs are what make Nashville special," comments Tom Collins, president of Pi-Gem Chry Music. "Now that the disco phase has slowed, people are getting back into the songs—the lyrics. Nashville is now a total music center, maintaining our leadership in country music."

The Nashville publishers have increased their efforts to get cuts by non-country artists. Their methods in pitching material range from going door-to-door to the East and West coasts, constant telephone communication and closer rapport with producers and A&R representatives. All the publishers strive to make the industry aware of what is available here, and continue to attempt to gain pop and adult acceptance industrywide. In essence, the Nashville publishers function as an unofficial Chamber of Commerce on behalf of the city's music industry.

Countless artists worldwide have recorded Nashville tunes. Europe is currently having a love affair with country music, and the hit songs of Nashville are covered by artists in Germany, France, England, Holland as well as Japan.

The artists and producers tend to be more receptive to Nashville songs today. Now, if producers are looking for outside songs, they are eager to see what is happening and available in Nashville.

"The amount of publishing companies in Nashville, there are literally thousands of songwriters. Buddy Killem at Tree estimates that his firm has around 100 writers, including Sonny Throckmorton, Red Lane, Bobby Braddock, Vale Van Hoo, and Killem himself. House Of Gold has 14 exclusive staff writers who include Kenny O'Dell, Bobby Goldsboro, Larry Henley, Larry Keith, and Bobby Springfield.

"Boz Scaggs, recent Grammy winner for "You Decorated My Life," along with Larry Gatlin, Kris Kristofferson, and many others are writers for Combine Music. Eddie Rabbitt, Paul Overstreet, Even Stevens and David Maiby write for Deb/Dave/Briarpatch Music.

Cedarwood represents Billy Joe Burnette, Zach Van Andel, Dewanye Orender and Dale Royal. April Blackwood represents the writing talents of producer of the year Larry Butler, plus Dottie West, the team of Foster and Rice, Keith Stegak, Chris Waters and Roger Murrer.

The Southern Writers Group, headed up by Buzz Cason, consists of 10 publishing companies which were set up to administer several writer owned catalogs. Included in the group are Buzz Cason Publications, Steve Gibb's Angel Wing Music, Freddy Weller's Young World Music, plus companies owned by Spud O'Day, Len Penn and Donnie Fritts.

England Dan and John Ford Coley, Jermaine Jackson and Olivia Newton-John are three pop acts that have cut recent songs from the Famous Music catalog in Nashville, according to Bill Ficks, Nashville director of creative affairs and Judi Gottlieb, Nashville director of operations.

Screen Gems and its affiliates administer the writings of Gail Davis, Mark James, Rayburn Anthony, Charlie Craig, John Grazier, and the team of Jim Valentine and Frank Saulino, better known as Val and Birdie.

The Welk Group represents Bob McDill, Don Williams, Dickey Lee, and Mark Wright. Writers at Pi-Gem/Chry include Kye Fleming, Dennis W. Morgan, Dean Dillon Charles Quillen, Don Protheroe, the Jordan and Kent Robbins.

While much of the music in Nashville is home grown, many of the affiliated companies also represent the major pop and rock stars from around the world. Nashville's ATV music can get you any song from the John Lennon and Paul McCartney Maclen catalog, as well as almost any Buddy Holly song. April Blackwood can provide you with Billy Joel material, while Screen Gems represents the Carole King catalog.

"Nashville isn't just Nashville anymore," says Jimmy Gitter, vice president of United Artists Music here. "Our base has expanded. We are enjoying a new credibility on every format level in every place."

"What people don't realize," says April Blackwood's Charlie Monk, "is that some of the biggest copyrights in music have come out of Nashville. This is a song town, while other cities are production towns. Lyrics are most important here."

Nashville affords songwriters an almost unique opportunity for creativity. The relaxed atmosphere is most conducive for writing. Many of the publishers have daily workshops in which the writers get together and bounce ideas around. Consequently, many of the songs will have more than one author.

You can go into any publishing office on Music Row at any time of the day and hear music being created. The energy level in Nashville for creativity is perhaps at an all time high. Visitors to the city are amazed at the activity going on here.

"I see more of everything happening here in '83," says Combine's Beckham. "There will be more and varied kinds of music written and recorded here, and we will be recognized for it."

"What is happening here now," explains Roger Sovine of the Welk Music Group, "is just the tip of the iceberg—it's just getting started."

Bill Hall, also of the Welk Group, agrees, commenting fur..." (Continued on page N-14)

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**Conrad thanks you—Nashville's Music Publisher.** And as Nashville enters its third century as a city, we pledge to work with you in creating an even more successful Music City, USA.

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NASHVILLE'S PRIMARY

Lynn Anderson
Bill Baldwin
Tracey Balin
Moe Bandy
R. C. Bannon
Bobby Bare
Johnny Cash
Rosanne Cash
David Allan Coe
The Coulters
Lacy J. Dalton
The Charlie Daniels Band
Johnny Duncan
Freddy Fender

Janie Fricke
Raymond Froggatt
Larry Gatlin
and The Gatlin Brothers Band
Crystal Gayle
Mickey Gilley
George Jones
Don King
Kris Kristofferson
Louise Mandrell
Charly McClain

Tommy McClain
Ronnie McDowell
Willie Nelson
Nightstreets
Johnny Paycheck
Marty Robbins
Johnny Rodriguez
Pam Rose
The Earl Scruggs Revue
Joe Stampley
Warren Storm
Freddy Weller
Tammy Wynette

THE PEOPLES CHOICE
Great American Music in 80

From CBS Records, Nashville.
Publishers Paradise

The city has made great inroads over the past few years," says RCA's marketing vice president Joe Galante. "And while it has been an uphill struggle, due mainly to the prejudices of the outside world regarding the 'made in Nashville' tag, the city is and will continue to evolve during the course of the '80s."

Jerry Kennedy, vice president of Phonogram/Mercury Records feels, "the capabilities for Nashville are here now. There isn't a field in which Nashville is limited," says Kennedy. "We have state of the art studios, musicians and the music, but the acceptance of Nashville as a music center will be another story."

"We're located in middle America, and its easy for us to keep our fingers on the pulse of America," states Jim Fogle, president of MCA/Nashville. "We have a country music image and I hope we never lose that. I feel the creative talent here is very capable of producing any kind of music."

Norro Wilson, A&R director for Warner Bros. Records is also bullish on Nashville. "It all relates to the songs," says Wilson. "One thing I own about Nashville is that this town is on the verge of a very large explosion, but it will be a very control led explosion."

"I see Nashville making a considerable amount of adjustment within the next 10 years," claims Lynn Shults, vice president of Capitol/UA/EMI. "While the talent here will tell what strength Nashville will have. I see the city going from a so-called country music capital to enhancing its position in the world as a total music capital."

While some of the labels have come and gone during the last 10 years, the Nashville music industry has weathered the unpredictable storms of last year almost without a scratch. Only a few layoffs at the major labels took place, and while country music record sales continued to rise, more and more of Nashville's writer-artists, be it country or pop, were signed in almost record numbers. Writers such as Bobby Braddock, Kafe Kam Hay, Rock Killough, Dean Rambler, Sonny Throckmorton, Deborah Allen, Sonny Curtis, Keith Stegall, Diane Fiebel, Sterling Whipple, Randy Goodrum, Don Schlitz, Larry Keith, Dennis Wilson, Michael Johnson, Jim Weatherly and many others have been signed to deal labels.

These newcomers have, for the most part, been involved within the Nashville music industry for a number of years. They all began as writers, and through their own recordings, have created a fusion music encompassing country, pop, rockabilly and adult contemporary, which appeals to the traditional country record buyer and increasing numbers of young adults.

(Continued on page N-24)

www.americanradiohistory.com
CURRENT RELEASES FROM THE NEVER ENDING SOURCE

Acuff-Rose Publishing Group

1. "HONKY TONK BLUES"—Charley Pride—RCA—Hank Williams
2. "BENEATH STILL WATERS"—Emmylou Harris—Warner Bros.—D. Frazier
4. "TENNESSEE WALTZ"—Lacy J. Dalton—Columbia—Pee Wee King & Redd Stewart
5. "DEALING WITH THE DEVIL"—Eddy Raven—Dimension Records—Eddy Raven
6. "SWEET SENSUOUS SENSATION"—Don Gibson—Warner/Curb—Kenny Walker
7. "CATHY’S CLOWN"—Springer Bros.—Elektra—Don & Phil Everly
8. "DO YOU WANT TO SPEND THE NIGHT"—Mitch Goodson—Partridge Rec.—Eddy Raven
9. "COLD COLD HEART"—Charlie McCoy—Monument—Hank Williams
10. "OLD MILWAUKEE’S TALKING"—Kitty Wells—Rubaca—Kallie Jean
11. "ANY PORT IN THE STORM"—Leona Williams—MCA—Eddy Raven
13. "MAKES ME WONDER IF I EVER SAID GOODBYE"—Kin Vassy—International Artists—Mickey Newbury
14. "OUR BED OF ROSES"—Glenn & Renee—Diggin’ Records—Glenn & Renee Shell
15. "MANSION ON THE HILL"—The Drifting Cowboys—Standing Stone Records—Fred Rose & Hank Williams
16. "SING ME A LOVE SONG"—Gene La Vern—Master-Trak Records—Eddy Raven

POP

1. "CATHY’S CLOWN"—Tarney Spencer Band—A&M—Don & Phil Everly
2. "DARLING, WILL YOU MARRY ME AGAIN"—David Frizzell & Shelly West—Casablanca West—Sanger D. Shafer & Warren Robb
3. "BLUE ANGEL"—Denny Martin—Spoonfer Records—Roy Orbison & Joe Melson

POP GERMANY
"INDIAN RESERVATION"—Orlando Riva Sound—Ariola—John D. Loudermilk.

POP HOLLAND
"CRYING"—Don McLean—EMI—Roy Orbison & Joe Melson

POP BRITAIN
"SINGING THE BLUES"—Dave Edmunds—Swan Song Records—Melvin Endsley

Acuff Rose

PUBLICATIONS, INCORPORATED

2510 FRANKLIN ROAD, NASHVILLE, TENNESSEE • 37204
Producers Channel The New Nashville Energy

When soft-spoken producer Larry Butler carted away his Grammy as producer of the year, the moment was an emotionally moving one for the Nashville music community.

It was an unexpectedly sweet triumph, considering the formidable competition in that category by the four other nominees, whose records regularly keep company together up around the higher regions of the pop charts.

And especially since Nashville is a recording town not exactly...well...what you’d call famous for its pop production.

But if producers like Norbert Putnam, Brent Maher, Steve Gibson, Chip Young, Kyle Lehning, Fred Carter, Ron Haffkine, Rob Galbraith, Moses Dillard, Jesse Bayo, Chips Woman, Buzz Cason, Ralph Murphy, Roger Cook and Randy Goodrum have their way, Butler’s Grammy won’t be lonely for long.

For these talented and determined producers are changing the face of the Nashville production scene. Raised on rock ’n’ roll and R&B/soul music, they are quietly turning out hit records that carry not the slightest pretense of country overtones.

Maybe this is one of the reasons there’s an electricity and excitement whipping through Nashville these days at a low key fever pitch.

It originates from the cartel of capable new musicians who’ve been steadily drifting into town during the past few years from Los Angeles, New York, Memphis and Muscle Shoals.

It carries over into the fresh breed of original songwriters who write music that can only be classified as pop. And it’s affecting everyone from record label executives to the producers themselves, whose job it is to channel this enthusiastic talent.

“...as far as I’m concerned, everything you need to cut great records is right here in Nashville...” says Ron Haffkine, Dr. Hook’s ebullient producer—and more recently, Helen Reddy’s. “The musicians and studios are excellent, and I can cut great records here with a lot less expense than I could anywhere else...”

Haffkine likes to recall with a smug sense of amusement the initial reaction of his East and West Coast music business friends when he decided to relocate to Nashville two years ago.

“They said, ‘Ron, you’re crazy! You won’t cut any hit records down there!’ Well, you can bet no one’s saying that any more—the group’s never done better! I love working in Nashville, and I’m not even thinking of going anywhere else for my productions.”

“It used to be you could count on one hand the number of pop producers we had here in Nashville,” comments Brent Maher, who co-produces Michael Johnson, David Loggins, Bill Medley and Dottie West.

“So, though we’ve got a crop of good ones, and there’s more coming here all the time, we’re still in the forefront of the industry’s view of Nashville.”

Butler, that appears to be the most talked about problem facing Nashville: the simplistic image of the rest of the music world attaches to Nashville like an unwanted appendage.

More than one producer interviewed for this article cited examples of well-known artists cutting albums in Nashville and then substituting the names of Memphis or Muscle Shoals on the record jacket.

“When I was in Nashville,” says Allen Reynolds, producer of Crystal Gayle’s producer and former Memphis songwriter, “do they think that Memphis and Muscle Shoals are a thousand miles away from here? That everyone else is cutting southern music but we’re only cutting country?”

Reynolds adds that when he got ready to form his own production company, he very nearly named it “The Law of Averages,” because, he claims, “those are the odds everyone’s gone against me over having major pop hits out of Nashville.”

Time and concentration consistency will probably do the most to erase any lingering smudges of bias toward Nashville musically. Local producers say, for the truth is, the combination of great songs—and first and foremost, Nashville. Nashville is a song town—coupled with its studios, musicians and producers, makes for a winning hand in any musical game.

Bill Justis, the legendary arranger (who also produced his own hit record, “Raunchy”), moved to Nashville in 1959 when he left Sam Phillips’ Sun Records. Justis is unequivocal in his enthusiasm for Nashville.

“You can get a good feel here on a record, a good groove,” he says... “and feel is probably the most important thing besides the song itself.”

Nashville producer Norbert Putnam originally came to Nashville two years ago to produce “Young Love” (Suburban Records) with Buddy Miller and have his first hit record for attorneys...

(Continued on page N-16)
Premier Nashville concert engagement

An evening with Anne Murray
and members of the Nashville Symphony
May 21, 1980, Grand Ole Opry House
Nashville, Tennessee
Flourishing Formats Stir Radio Scene

Whatever their radio stations' formats, program directors agree that Nashvillians demand far more variety than country music alone offers. But most of them admit there are advantages to being located in this music and recording center.

"Music is more fragmented now than it has been in a long time," says Mark Damon, program director for WBQY FM. "A lot of people are punching the dial, and a lot of stations are sharing audiences with each other."

Prior to adopting its Top 40 format, WBQY was contemporary/solid gold. "We switched," Damon explains, "because we felt the old format had run its course, and we went from automated to live programming that featured personalities."

Damon maintains that running a station in Nashville is not much different from running one in any other city of the same size. He does concede, however, that there is more access to performers than there would be otherwise.

As Damon reads the signs, Nashville is moving toward a loss of its country music identity. "In 10 years, this town will be an across-the-board music center—maybe even a movie center, too."

Butch Brannum, program director for WKDA AM, says that listeners are more concerned with sounds than categories. "If a record sounds good," he argues, "people will sit through it—no matter where it's being played on the dial." WKDA has programmed country music for "about 12 years," Brannum says. He adds that although the station still plays the old standards of country music, a lot of attention is being given to the "new Nashville sound" with its crossover potential.

The "hardcore" fans of traditional country music must turn nowadays to the "Grand Ole Opry."

Among the virtues of having a Nashville location, Brannum lists better service from record labels and greater availability of recording artists for interviews and promotions.

Despite the fact that its call letters are virtually synonymous with country music, WSM AM did not fully embrace the country format until last October. "In the past," explains music director Diane Kelly, "we tried to appeal to the metro audience and to the national country market."

Retail: The Natives Want Rock 'N' Roll

By PAT NELSON

This may be the Country Music USA by the rest of the world, but when it comes to record sales, Nashville natives want to rock 'n' roll.

Of the record outlets surveyed, most stores accredited 60% to 90% of sales to rock 'n' roll with country music accounting for five to 15% of business. Only two stores—owned by country artists and geared toward Nashville's tour business—cited significant sales figures of the music this city has become known for making.

Keith Hollifield, manager of Camelot Music, says that 90% of its sales are rock 'n' roll records, with disco and country accounting for most of the other 10%.

Pat Nelson is a former Billboard staffer now freelancing in Nashville.

We're Proud To Represent The Best In Nashville The Total Music City

Skippy Barrett  Gene Dobbins
Charlie Black  Jerry Gillespie
Rory Bourke  Randy Goodrum
Tim Daniels  Barbara Wyrick

Nashville Division: Henry Hurt, Pat Rolfe, Celia Hill, Charlene Dobbins, Sharon Percifull
21 Music Circle East/(615) 244-3382

Polygram Companies

Guest Alan King with Mouse Pearl and Ray Acuff, on the nation's longest running show (heading toward 55 years). "The Grand Ole Opry."

Bill Anderson and Willie Nelson chat over an NBC radio live broadcast following the CMA awards.

Rock is the ticket at this Nashville Record Bar outlet.

"We do sell more country music during the summer months, though," Hollifield points out. "When the tourists are here, May through September, country sales probably surpass the rock and disco albums.

The store doesn't do much country promotion because "co-op dollars aren't as available from the labels as rock 'n' roll dollars," according to Hollifield, although he adds that "the rock dollars aren't as available as they have been."

"Lack of label support is our biggest retail problem right now," Hollifield notes. "The cuts in merchandising staff and money spent for promotion and advertising have been tremendous," he continues. "WEA is about the only company giving any kind of support these days."

Hollifield feels "Nashville consumer tastes are more divergent".

(Continued on page N-58)
OVATION RECORDS
Country Music's No. 1 Independent Label, salutes our friends in MUSIC CITY, U.S.A.

CURRENT ALBUM RELEASES

THE KENDALLS
The Kendalls won the 1977 Grammy Award & the 1978 CMA "Single of the Year" for their monster hit, "Heaven's Just A Sin Away." Since then, the rich harmonies of Royce & Jeannie have won over the Heart of America. With their current smash single, "I'm Already Blue" (OV 1143) and LP, Heart Of The Matter (OV 1746), the Kendalls enter the '80's as country's No. 1 duo.

Joe Sun has earned his place in the country limelight with two critically-hailed LP's (Old Flames and Out Of Your Mind) and hits like "Old Flames," "Shotgun Rider." Called the greatest new talent in 20 years by Johnny Cash, Sun is certain to be a major voice in the '80's.

MAX D. BARNES
A songwriter and session musician well known in Nashville circles, Max D. Barnes makes his album debut with Rough Around The Edges (OV 1749). Barnes' voice is a pastiche of many of country's most influential vocalists. Combining traditional and contemporary country elements, he serves up an album full of the material classics are made of.

The Cates—Margie & Marcy—came to the attention of country and pop audiences with last year's "Make Love To Me" from their debut album, Steppin' Out (OV 1740). For years one of Nashville's leading vocal & instrumental session duos, The Cates are steppin' out and the music world is taking notice.

Sheila Andrews' debut album, Love Me Like A Woman (OV 1738) has won some of the finest critical acclaim of any country LP of the past year. "An extraordinary intensity of feeling, sadness, bitterness and anger," writes the Chicago Tribune's Jack Hurst. With her bluesy, unforgettable voice, Sheila Andrews is winning fans across the nation, as well as overseas.
Pressing More Than Country Vinyl

Dave Harrison of Harrison Systems shows the prototype production input module PP1 that incorporates new digital/analog technology.

WE'VE ALWAYS KNOWN

THAT THIS IS A ROCK & ROLL TOWN

ALL QUAD'S CHILDREN

period. Cann's best clients are gospel groups, which account for 54% of his total output. Top 40 gets a 40% share, miscellaneous receives 9%, and lagging way behind with 1% is country.

Not only are records pressed in Music City, but record presses are designed and built in Nashville.

Bill Westermann, age 42, came to town to go to Law School and before graduation discovered the music business. Westermann now designs and manufactures every piece of product used in the manufacturing of phonograph records—from lathes to automated presses.

Westermann's BMI presses are now found in 14 different countries.

Southern Machine and Tool was founded in 1968, and employs some 25 people in its design and assembly facilities.

Southern American Record Pressing Co. president Jim Avantis states that his business is split equally between singles and LPs, most of which are gospel. His six presses and 12 employees can turn out 10,000 pieces a day.

Nashville's pressing plants further broaden the scope of Music City's involvement in the business of making records—all the way from creation of the songs themselves to putting shrink wrap on the finished product.

The technical area of this fertile middle Tennessee region seems to be growing as fast as the creative.

Nashville's newest tape duplicating facility is MagnaCom, Inc. At a full in the recording industry, this company, now one year old, is growing quickly.

In 1979, Abby S. Kennedy, general manager, walked into an empty building with a swivel master technician—and decided to duplicate. She soon met Bonnie Bubot, and a production team was established, with an emphasis on the gospel music industry.

Nashville is quick to break the Southern stereotype of a turtle-paced way of life and progress. Success came quickly to MagnaCom. "Does anyone really work for women?" Abby Kennedy offers as a rhetorical question.

She answers it best herself: "All I can say is you've come a long way MagnaCom—and nothing's stopping us now!"

Meanwhile, at Harrison Systems, the firm headed by David Harrison continues to gain international recognition for its state of the arts recording consoles for studios.

"If we didn't have the Harrison console, we wouldn't be able to make it," comments John VanFrey, supervising recording mix engineer at Walt Disney Productions. He's referring to the Harrison system used for Disney's epic movie "The Black Hole."

With Harrison's unique PP1 post production module that incorporates new digital/analog technology, all analog signal processing is under the control of a hierarchical system of microcomputers. It has been winning raves for use in film sound (Continued on page N-28).
“LIKE STRANGERS”
Sung by GAIL DAVIES
HEAVY PLAY/HEAVY CHARTING/HEAVY SALES
COUNTRY AND ADULT CONTEMPORARY

“I CAN HEAR KENTUCKY CALLING ME”
Sung by THE OSBORNE BROTHERS
CONTEMPORARY NEW GRASS
BREAKING FAST IN WASHINGTON D.C. AFTER TWO WEEKS PLAY
HEAVY ADD ON BOTH TRADITIONAL AND MODERN
COUNTRY STATIONS

FELICE & BOUDLEAUX
RARE PERFORMANCE BY THE COMPOSERS THEMSELVES

A TOUCH OF BRYANT

Pure Enthusiasm

SINGLE from the album
“WHEN I STOP LOVING YOU”
c/w “RAINING IN MY HEART”
Sung by FELICE & BOUDLEAUX

BMI
This is the ad we ran years ago: All we had to talk about was our dream — Welcome to our dream.
Opryland—the park the Grand Ole Opry built. It's a beautifully planned theme park, and the theme is American music. From gospel to folk, rock to Dixieland to bluegrass, every part of our musical heritage is presented, in 10 separate theatres. Some of our shows are major productions, and every year we travel the country to audition talented kids. The best 400 make up our casts, and it's a terrific training ground for young talent. In fact, many of our Opryland kids have gone on to successes on Broadway and in Hollywood.

There is the best in country music here, of course, and live broadcasts of the Opry every week. But there are also touring Broadway shows, dance companies, ballet, and other attractions—many in the 1,600 seat Roy Acuff Theatre.

The Grand Ole Opry House, home of WSM's Grand Ole Opry, is also the country's largest TV studio. We have the most sophisticated taping facility in the country, plenty of studio space, CMX editing suite, and mobile capacity. "Carol and Dolly in Nashville" was taped here, as were Ann-Margret's "Rhinestone Cowgirl" special and "The Unbroken Circle," to name some recent ones. And TV spot production goes on all the time, too.

Finally, there is the elegant Opryland Hotel with 614 rooms, 36 suites, 90,000 sq ft. of exhibit space, and a main ballroom which accommodates 2,200 people. The appointments are luxurious, the food superb, and the atmosphere relaxed.

From a cow pasture in 1969, the Opryland complex now spreads over 406 leafy, rolling acres along the Cumberland river. And every year over 3 million people come to visit us.

The truth is, our dream turned out to be bigger than we ever dreamed.
Total Image Push

Continued from page N-14

surface has barely been scratched by these great music-makers who are equally at home in the fields of pop, adult contemporary, soul and country.

Across Music Row is BMI's Nashville office, which lists some 38 writers involved in pop music. Some of BMI's pop award winners include Joe Melton and Roy Orbison for Linda Ronstadt's "Blue Bayou," Roger Cook and Bobby Wood for Crystal Gayle's version of "Take In Your Sleep," and Dolly Parton for her own "Two Doors Down."

BMI's Frances Preston (referred to as "Mother Music" by her admirers) says she is elated by the pop fortunes of the Nashville music community.

"In ever increasing numbers, the producers, artists, managers and record labels are looking to Nashville for the hits songs which build and revive the careers of superstars."

"It can never be overemphasized that the key which unlocks this treasure box called Nashville, is none other than the songwriters themselves," states Preston. "In ever increasing numbers, the producers, artists, managers and record labels are looking to Nashville for the hit songs which build and revive the careers of superstars. Also there has been a new and dramatic trend toward the use of Nashville songs in major motion pictures."

Previous formal efforts to spread the word about Nashville's strong pop momentum go back five years. Her leadership, combined with the efforts of other "all-market" advocates led to Bob Thompson's NARAS Music Committee, which is charged by the Nashville Chapter to gather and disseminate data on all forms of music recorded in Music City. "We want to let everybody know that Nashville is a music center dealing with the total spectrum of recorded music," says Thompson. Part of that spectrum is represented by the Gospel Music Association. GMA's executive director Don Butler says, "We are reaching out to anyone who records gospel music."

GMA's Dove Awards programs now include a category called "Secular Artists Performing A Gospel Work." And nominees have included everyone from Bob Dylan to Joan Collins. Dianne Petty, director of country music for SESAC, says that even though Nashville's SESAC office is mainly focused on country product, she and SESAC's Jim Black are working on the development of all types of writers.

Black's activities on behalf of pop music have taken him to Memphis and Muscle Shoals. As a member of the Muscle Shoals Music Assn., Black has put together a seminar for May that brings together such rockers as the Amazing Rhythm Aces, Dobie Gray and Jeannet Greene.

Petty says that the new staff at the Nashville SESAC office is the "new kid on the block" and they are making the music community aware that their doors are always open to all comers, with writer development a viable part of their program. Knowing which publisher will be interested in which material is of paramount importance, says Petty. "And we know." Nashville music sweetened the coffers of the local American Federation of Musicians members by more than $7 million last year, according to Johnny DeGeorge, the local 257 presi- dent. The Nashville A&M is one of that union's strongest branches and the operation recently moved into sparkling new offices.

Despite the general economic downturn in 1979, Nashville members of the American Federation of Television and Radio Artists earned more than $2.6 million in calendar '79. The earnings came from phonograph records, radio and tv programs and commercials, and educational, training and industrial programs.

"The production of radio and tv commercials, especially jingles, has become an important area of employment for Nashville's over 1,000 AFTRA and Screen Actors Guild members," comments David Maddox, executive secretary of both AFTRA and SAG. He cites such national accounts as United Airlines, Holiday Inns, Ford, Chevrolet, Coca-Cola, Budweiser, McDonalds, Bell Telephone, Citro, Chrysler and even the Internal Revenue Service.

"Due to the growth of film production in Nashville, the Screen Actors Guild expanded into Nashville by opening an office as a joint operation with the existing AFTRA office last year," notes Maddox. "Together, AFTRA and the Screen Actors Guild are developing a series of conservatory or training programs to help area performers develop and sharpen the skills of their craft to increase the depth of the local talent pool."

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Nashville from Muscle Shoals because he felt the music scene would be more diversified and offer more possibilities for different kinds of music.

Putnam built Quadraphonic Studio in the early 1970s with arranger and keyboardist David Briggs. They were among the strongest proponents of pop music in Nashville. Putnam's first production effort was the million-selling, "The Night They Drove Old Dixie Down," by Joan Baez; since then, he's followed that with such hits as Don Fogelberg's "Netherlands" and current "Phoenix," "Changes in Attitudes, Changes in Latitudes" and "Volcano" by Jimmy Buffett, and projects with Toby Beau and the Prussivaille-Datt Band. He's about to go into the studio again to produce a solo album for former Wet Willie singer Jimmy Hall.

Putnam, a mild-mannered but strongly motivated force on the local recording scene, says there was a time when he became highly discouraged about the progress of rock music in Nashville.

"I decided to leave because I thought things were moving too slowly here," he recalls now. "I felt it was taking too long to get radio play, and attitudes from the people I'd been here for 20 years were holding things back."

What changed his mind? "Well, I suddenly realized that it was people like me who could really make things change in Nashville," Putnam smiles, obviously relishing his decision to "stay and fight."

"There were too many good things about this town that I like. Too much incredible talent and creative ability here, for me to walk away. So I'm staying, and I think you're going to see some real rock 'n' roll coming out of Nashville before long."

On his agenda is a project that may well give Nashville its first "homegrown" rock band. Called, not unpredictably, "Nashville," the band is comprised of top local players, and Putnam expects it to storm the Hot 100 like gangbusters when he finishes with its album.

Another person who can't seem to find enough good things to say about Nashville is producer Jim Ed Norman. The young whiz behind Anne Murray's streak of gold. Norman is opening a production office in Nashville and intends to spend "a whole lot more time" around the local scene.

"I want to get involved with everything that's happening in Nashville," says Norman, "I'm completely changed my mind from what I'd always heard Nashville would be like."

"Can you quote me for this article? Sure. Just make sure that what you print is positive, because personally, I couldn't be any more positive about the future and importance of Nashville as a music center."

"Call us pioneers," chuckles Fred Carter, who just finished an album on ex-Band drummer-turned-tourer Leon Helm at Bradley's Barn in Nashville. "Maybe Nashville hasn't been known for its contributions to the pop field before, but look out, son, it's only beginning!"

Even among Nashville's most established producers—and producers long associated with predominantly country acts—the winds of change are being felt. Synthesizers and syn- drums are showing up on country records right along with steels. And the highly publicized "crossover" contagion has, if nothing else, at least smoothed the lines of denigration that used to separate Nashville's music from the general mainstream. These days, it seems, "Nashville" has become easily synonymous with "appeal."

Among the names of Nashville's best-known producers are those of Bob Montgomery, Tom Collins, Ron Chancey, Billy Sherrill, Don Gent, Larry Butler, Jimmy Bowen, Norro Wilson, Jerry Crutchfield, Bud Logan, Brien Fisher, Ken Laxton, Pat Carter, David Malloy, Jerry Kennedy, Jerry Bradley, Danny Davis and of course, Buddy Killen, who is responsible for two of Joe Tex's biggest &B smashes, " Ain't Gonna Bump (With No Fat Women No More)" and "Hold On To What You've Got," along with what is generally considered Nashville's first country/disco hybrid record, "I Can't Wait Any Longer" by Bill Anderson.

Two producers who must be mentioned in the same breath as forerunners of all Nashville production qualify as genuine legends in their own time: Owen Bradley and Chet Atkins. Their efforts were instrumental in measurable distances toward putting Nashville on the music map.

Bradley's incredible track record spans the entire Decca catalog of hits from 1945 straight up until his retirement from RCA Records in the mid-1970s. Included in this remarkable career are monster sellers as "Crazy" by Patsy Cline, "I'm Sorry" by Brenda Lee, "My Special Angel" and "Jingle Bell Rock" by Bobby Helms and everything ever recorded by Loretta Lynn (to name only a few). Bradley's records never seemed to trouble about whether they were supposed to "cross over"—they just did.

Chet Atkins first began recording for RCA Records as early as 1945, arriving two years later permanently in Nashville. His sideman status with RCA producer Steve Sholes in New York and his work with Nashville producer/publisher Fred Rose (of Acuff-Rose) led to a barrage of sessions here with artists ranging from Hank Williams to Elvis Presley.

However, his best break as a producer came with Don Gibson's classic "Oh Lonesome Me," backed by an equally classic "I Can't Stop Loving You." Through the years since then, Atkins has continued to produce artists such as Perry

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rangement on a song kind of spontaneously, usually without anything down on paper. The vocal group would have its own arranger, and things sort of naturally just came together. Everybody contributed something to the record.

This close-knit singers and efficiency among Nashville's various "A teams" of musicians still characterizes its studio sessions these days.

Producer Larry Butler freely credits his regular rhythm section players and arrangers on whom he regularly depends for the success of his records with artists like Kenny Rogers. And this sentiment is echoed frequently by other Nashville producers in talking about their country, pop and MOR records.

Besides the superb musicians who have always been a part of the local recording scene, Nashville's Shelly Rusland Strings bring in a volume of annually that finds his players working on up to 300 sessions each year.

Another factor in Nashville's popularity is the wealth of background singers who have contributed a big measure of success on records cut here.

The unofficial "mama" of background vocalists is Alcyone Bate, daughter of Dr. Humphrey Bate. Besides being a practicing physician, Dr. Bate also happened to be an accomplished musician, playing harmonica, piano, guitar and flute. Dr. Bate was the bandleader on a radio show in the early 1920s called the "WSM Barn Dance," later to become the "Grand Ole Opry" by 1936. Alcyone formed a quartet with Jack Shook, Dee Simmons and Nap Bastien, and for years their distinctive "oohs and ahs" were familiar backgrounds for some of the Opry's big-gest stars. Her group, known as "Betty and the Dixie Doors," has always played a part in the success of WSM Radio's popular "Sunday Down South" show.

The Alcyone Quartet also earned universal acclaim across the country for their vocal expertise, and Kerr also worked closely with producers like Chet Atkins all through the early days of Nashville music right up until she left in 1965 for Hollywood. Her group works today under the name of "The Nashville Sounds."

Registration of Nashville production would be complete without a tip of the hat to the Jordannaires, a quartet whose identifiable gospel-tinged vocal sound helped make records like "When the Saints Go Marching In," "The Holy Roller" and "Heartbreak Hotel" by Elvis huge successes. The Jordannaires are still one of the industry's most versatile and in-demand background singing groups, holding the record for more performances than any other group in the world.

As the 1960s fed into the 1970s and musical influences changed, so too did Nashville. Musicians and producers like Chet Young, Chips Moman, Bob Montgomery, Larry Butler, Norbert Putnam and others dotted the local recording picture, bringing roots from Memphis, Muscle Shoals, California, New York, Florida, Texas—anywhere where there was music being made and music being played.

Following along were the musicians who cut their teeth playing on records by Aretha Franklin, Otis Redding, Percy Sledge, Sam & Dave, the Boxtops and Wilson Pickett, and as they blended into the studio scene, they began to make their mark on Nashville recording.

Today, with a minimum of fanfare and a straightforward concentration, the Nashville music community goes about its business of making records. In the process it sometimes forgets that perhaps a little publicity about some of these lesser-known efforts could go a long way toward beefing up its overall image outside the local industry.

Moses Dillard and Jesse Boyce (who have sent more than one of their disco records sailing into the top 10 of the national charts in the last year or so) are involved with making disco/jazz/fusion albums here that they don't think to send out a press release. Norbert Putnam receiving a platinum certification for a Jimmy Buffet or Dan Fogelberg LP doesn't turn around and advertise his success. Brent Maher receiving a gold record for his production of "Bluer Than Blue" with Michael Johnson is already hard at work on his next project in the studio. Chip Young finishes cutting the Dick Clark film soundtrack for "Elvis!" and neglects to shout it from the rooftops.

But maybe, in the long run, it really doesn't matter. Country music will always thrive here and recent years indicate that its bedfellows of the future—rock, pop, you name it—will have no problem co-existing.

"We do what we do best here," says one producer, "and so what if we aren't another Los Angeles or New York? We aren't supposed to be. Nashville has its own style, and that's why it will continue to succeed."

And one thing is certain, Nashville is succeeding.

In the words of arranger Justis, who has a penchant for nailing things squarely on the head: "As long as people no longer get off the airplane and expect to see Roy Rogers standing there with a guitar, we're making progress!"—KIP KIRBY

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Labels Boom

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sensation capabilities. When an artist reaches a certain degree of success, they tend to look to Los Angeles or New York for strong personal management. While there are some excellent managers in Nashville, an influx of creative artist representation is needed to build and guide careers from Nashville.

The demise of Free Flight Records points out another problem area. Launched by RCA in 1978 as the first pop Nashville label under a major national label, it died some nine months later; a victim of the economic times and RCA's refusal to bankroll it for a justifiable period of time.

Another problem, pertaining strictly to the country music area, is the fact that no new artists were broken in 1979. Says Bowen, "We must solve the problem of breaking new country acts. Not one new artist cracked the top 10 on the country charts last year. While a big problem, not many seem concerned. The industry must address itself to this problem in the very near future."

Addressing the outside barriers on Nashville product, Norro Wilson states, "There's good music being made all over this town, but there are barriers out there classifying all Nashville music as country. Sure, we're country music, but we're pop and 45s, too. Those barriers are falling, but until they do, Nashville still has to fight for its complete identity. The people in New York, Los Angeles and even Europe have no idea of how hot this town is."

"The barriers are still up around Nashville, but they seem to be slowly coming down," says Blackburn, "I'm expected to soon lead CBS Records more heavily into the pop realm. 'Hit records will cure that better than any PR campaign. Hit records will put Nashville in a different posture.'"

While the labels gear up for a successful decade, the city's publishers and writers, studios and producers are also geared up for what could possibly be the biggest boon to the world-wide recording industry.

"I'm a real Nashville fan," says Jerry Kennedy. "I think and feel positive that the '70s will flop together very quickly. In 1962 we had a flood of new artists and Nashville exploded. The same thing can happen again. Technically, we're (Nashville) second to none in the world. Only New York can possibly be the biggest boon to the world-wide recording industry."

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Actor Hal Holbrook strolls along Toledo's waterfront and muses to the television cameras on the civic optimism of a local bank.

Meanwhile, in a recording studio in Wembley, England, a 49-piece symphony orchestra has assembled to perform a Beethoven-like theme for a Sabena Airlines radio commercial.

What these two situations have in common, other than their intent to sell something, is that they are being directed by commercial-making professionals based in Nashville. In fact, many of the most seen and heard commercials in America are being put together in whole or in part by a half-dozen or so production houses in Music City.

Some of these firms provide the full range of commercial services—from writing the copy to delivering the finished audio or video tape—while others specialize in particular links of the production chain. Their in-house staffs number from 2 to 50, but all of them use freelance assistance.

One such freelancer is composer/arranger/performer Bill Pursell. One of Pursell’s most recent jobs was providing the background music for the first series of Firestone Tire commercials featuring Jimmy Stewart. Usually, Pursell handles all of the music for an ad from composition through final mix.

“For the Firestone commercials,” Pursell says, “I tried to create music that would describe the kind of guy Stewart is. What I want to do is create a kind of Tiffany product that can sell to people without insulting them—a little bit of art. In advertising, we’re literally brainwashing people, so we ought to make it as nice as possible.”

Pursell, who also holds an associate professorship in music at Nashville’s Belmont College, has been freelancing for advertising agencies since 1969. He lamented the tendency of outsiders to write Nashville off as “a hardcore country music town.” When that happens, he says, “It not only limits me—it limits everyone else. There’s a lot of talent here that’s never been tapped.”

Pursell says he believes much of his success as a freelancer is attributable to his pre-production preparation. “I make sure my stuff is properly recorded so that when I go into the studio I’ve done my homework and correcting parts. There is no reason why you can’t cut a 60-second commercial in an hour of studio time.” He says that the session for Sabena Airlines went so smoothly that he was able to get the whole show in a half day.

Among Pursell’s other commercial credits are Fresca, Coca-Cola, Six Flags Over Georgia, and Busch Beer. In 1978, he was nominated for a Grammy for his arrangement of “We Three Kings” for the National Geographic album, “An American Christmas.”

Although it has been turning out network specials and syndicated TV series for a long time, Opriland Productions is just completing its first year of commercials. Sales manager John McCorkle reports that Opriland has done commercials for Faya Shoes, Burlington Industries, Quaker State, First Alabama Bank, and the Hal Holbrook series for Toledo Trust.

“We offer full-service videotape production for ad agencies,” McCorkle says, “and sometimes we work directly with the advertiser. We do a lot of location work—with our battery-operated equipment we can get almost anywhere.”

According to McCorkle, more and more commercials are being cast with Nashville talent. This, plus the availability of superior musicians and technicians, McCorkle says, makes Nashville a complete center for commercials. “We can pretty much offer turn-key production here,” he says.

Even with a production crew of 50, Opriland still relies occasionally on the freelance services of stagehands, grips, and directors.

McCorkle notes that Opriland promotes its commercial offerings both by word of mouth and by ads in such trade journals as Advertising Age and Backstage.

Video South is keying much of its current commercial activity to Nashville’s entertainment industry. Lynn Bennett, the

(Continued on page N-33)
Growing Exposure On The Big And Little Screen

Through Nashville does not appear to pose a serious threat to Hollywood in the foreseeable future, the availability of skilled personnel both behind and in front of the camera, and of constantly improving production facilities has made Music City a center for an increasing amount of television and film production.

In the last year alone several films were partially shot in Nashville, as were an increasing number of tv shows, both live and taped, in addition to the healthy syndication atmosphere—exemplified by “Hee Haw,” “Pop Goes The Country,” and the like—that continues to prevail. Several more are in production at the present, and plans are in the works for other Nashville-oriented films.

As John McCormick, sales manager for Opryland Productions, puts it: "Recognition factor is growing year by year, as is business. There are many reasons, of course, but Nashville is becoming a production center of major proportions, despite dreary economic forecasts."

Although this has accelerated rapidly in the past decade it is actually an outgrowth of Nashville's longstanding tradition as a media center. The “Grand Ole Opy” went on network radio—then, of course, as popular as tv is now—in 1939, a half hour show sponsored by Prince Albert. Network radio continued to play a part well into the age of tv—"Sunday Down South" was also a popular network feature on Sunday afternoons in the late 1950s.

In regard to film, probably the first Nashville-oriented feature presentation was Republic's 1940 feature "Grand Ole Opy," which featured Roy Acuff, Uncle Dave Macon, and others. It, however, like the eight Republic features Roy Acuff made in the mid 1940s, was shot in and around Hollywood, as were Eddy Arnold's two starring features of the late 1940s. Even the major production "The President's Lady," the 1953 film starring Charlton Heston and Susan Hayward as Andrew and Rachel Jackson, was not shot in Nashville despite the emphasis in the story on Nashville and the Hermitage, Jackson's Nashville area plantation.

In the late 1950s, however, a trend began, as several low-budget quickie films were shot here. Thin on story line and heavily on music, they were pretty much intended for the country music loving drive in crowd, and films of this type include titles like "Country Music On Broadway," "That Nashville Beat," "The Nashville Sound," "Second Fiddle To A Steel Guitar," and an early, if forgettable, appearance by Waylon Jennings, starring in "Nashville Rebel." Country music's second "major" film would probably have been "Your Cheatin' Heart," but the film's box office if not particularly accurate 1965 biography of Hank Williams was not filmed here either. Nevertheless, shortly thereafter several Nashville-based films were produced, including "Playday" (now an underground classic), "W. W. And The Dixie Dance Kings," "Nashville," and most recently, "Coal Miner's Daughter."

There is a pleasant irony to the fact that Owen Bradley, who is musical director of "Coal Miner's Daughter" (Nashville's latest film) was the man who pretty nearly started Nashville as a film and tv center. Although he is best known for setting up Nashville's first full time recording studio, it is not as well known that this studio was designed and equipped for film and tv work as well. Bradley and his brother Harold both felt as early as the 1950s that these were the coming industries, as far as Nashville was concerned. It wasn't long before work came their way, either; Al Qanno way began a series of color programs for tv syndication around 1955, filmed at the Bradley Studios, and syndicated... (Continued on page N-36)
Nashville’s Film Future
By ERNIE FRANKEL

One of the nation’s most respected film producers, Ernie Frankel is owner and executive producer of Frankel Films based in Studio City, California. The company’s current release, "Nashville," has shot seven films in Nashville: "Mister In Music City," four episodes of "Nashville 99," an episode of "Moving On," and also a Daniel Boone series in Tennessee. The following frank viewpoint on the advantages and disadvantages of Nashville’s future as a film production center gain even more credibility because of his experiences, not only in California, but in Tennessee.

With inflationary costs, Nashville and any other distant (from Hollywood) locations will have to find a way to make up the difference for transportation costs, housing and feeding so that they will be mitigated by reduced costs in other areas.

It’s not mandatory to go on location. Hollywood has been doing Paris on the back lot for a long time—and "Dallas" isn’t being shot in Dallas.

There’s got to be economic parity. Nashville has a weather problem. Sometimes it contributes to the look of a picture. With big budget feature films, the producer decides whether the autumn look, snow, or whatever is worth the trouble.

I shot "Nashville 99" in Nashville three years ago when the wind chill factor was 30 below. We got some beautiful film, but the crew was paralyzed with the cold. It’s difficult to work and move equipment in snow and ice.

Nashville must cease depending on people coming there because it’s a Nashville picture or the locale is Nashville. In "Mister In Music City," part of the picture took place in New York. We shot some exteriors and interiors in New York and matched them in Nashville—"it’s possible to do that.

The catering and equipment facilities are not there yet—and Nashville is going to have to make accommodations with the unions situation. Hollywood companies like to work under one set of rules, rather than some working on New York rules, and the L.A. people on Hollywood rules. Under Hollywood rules, they work time and a half for Saturdays. Nashville people want double-time for Saturdays.

These problems can be worked out. The producers have had to sit down with union reps and point out the problems. These situations cause additional money expenditures after you’re already on location.

Hotel facilities are another problem. In certain times of the year, hotel accommodations are practically impossible to get. You’ll take 45 rooms and still end up paying more money for each room than a salesman. The hotels will have to accommodate for the needs of the crew by keeping food facilities open—both earlier in the morning and later at night. Also, in most towns, your offices are given free.

Whether a state film commission is helpful depends on the professional caliber of the people heading the commission. The most valuable ones concentrate on the practical aspects of attracting a movie company. They’re knowledgeable and know your needs. They get the script and look up locations, so when you come to town they’ll have several possibilities for each location, as transportation to fly there, they’ll know where to obtain special skills and props, and will provide liaison with local people.

The biggest advantages of Nashville are the people and their attitude. They’re terrific—polite, lovely and thoughtful. I’ve shot all over and I’ve never had more enthusiasm and help—from the people, police department, and mayor’s office.

We’ve also had good cooperation from the Opryland group. But we haven’t been successful getting cooperation from the Country Music Assn. It’s a question of not really caring about your problems and not going out of their way to assist you. When I wanted to photograph their audience one night for a picture, they had to read the script and pass it around and deliberate. They have no sense of time.

It’ll take time for all the organizations in town to realize that most picture firms leave a lot of money behind—and they don’t pollute.

Nashville also has some wonderful things to shoot—interesting historical sites, beautiful scenes like waterfalls, lakes, forests, and opportunities in the downtown area to shoot city scenes.

And there’s a great storehouse of talent in Nashville in terms of performers. A lot of country music people are natural actors. I haven’t met one Nashville star who isn’t a thoughtful, talented and helpful person. People like Barbara Mandrell, Tammy Wynette, Boots Randolph, Mel Tillis, Larry Gatlin, Charlie Daniels, Ray Stevens.

There are also technical, creative people who are very good—as good as you can get in L.A. The recording facilities are as good as L.A. and New York, and in some cases, better. Both the equipment and personnel.

I love Nashville. We’ll be shooting a sequel to "Concrete Cowboys" called "Concrete Cowboys 2" starring Jerry Reed. It’ll be shot in New Orleans or Nashville. If we do a series on Concrete Cowboys (which we have an option), I’d plan to shoot it in Nashville, assuming I can work out the problems I mentioned.
Versatility is the key word for Nashville. It has the best creative talent, the ultimate singers, the finest musicians, and the most able technicians.

With a staff of six, Video South offers services in writing, scoring, producing, filming, videotaping, editing, and distributing. Bennett says he subcontracts all of his music and graphics work and about half of the writing.

Bennett, who has a background in TV news reporting, says the availability of TV gadgetry leads too many people into believing they can produce their own original tapes. "You can spend a lot of money and end up with a worthless product." He adds that effective TV and film production is a sophisticated undertaking and that he is constantly travelling around the country to keep up with new techniques and capabilities. He says he reports his activities to current and potential clients via a newsletter.

Besides ads and record labels, Video South's accounts in Nashville include Carstner Knott department stores, Commerce Union Bank, Dury's photo supplies, Elm Hill Meats, and Purity Dairies. Bennett estimates that his company produces 125 to 175 commercials each year.

Soundshop, according to its president Craig Deitschmann, has done audio tracks for such accounts as Budweiser, Cummins Engines, Annapolis, Calirol Herbal Essence, Kentucky Fried Chicken, Pizza Hut, First American National Bank, and for Lamar Alexander in his successful campaign for the governorship of Tennessee.

Deitschmann says that his in-house staff of 10 (including two arrangers) turns out the musical tracks for 300 to 400 commercials a year, relying on only a minimum of freelance help. He maintains, only half facetiously, that his biggest service to advertisers is overcoming the language barrier that exists between them. "I've learned that when a 55-year-old man tells me he wants a 'contemporary sound,' he means 'rock 'n' roll.'"

Then, there's the "baby alligator syndrome." Deitschmann says he's had to learn to deal with it. "It gets its name from the fact that when a baby alligator leaves the egg it thinks that the first thing it sees moving is its mother. A lot of advertisers are like that. If I make the original contact that results in a commercial they really like, they don't want to deal with anyone else in the company—not even when I point them toward the one who actually did the creative work."

Because of these linguistic and psychological loose ends, Deitschmann says, there's a lot of shopping around before an advertiser settles in with a particular production facility.

Deitschmann says that about half of Soundshop's studio time is devoted to commercial production and half to recording sessions. Most of the company's production is through direct mail and word of mouth.

G. Hill & Co., one of Nashville's busiest and most respected commercials producers, operates with a full-time staff of two, including its president Gayle Hill. The company has been in business since 1970.

Says Hill, "Versatility is the key word for Nashville. It has the best creative talent, the ultimate singers, the finest musicians, and the most able technicians." Naturally, Hill uses freelance songwriters, musicians, engineers, and arrangers, although she does "a lot of the writing" herself.

Hill's accounts include, or have included, Wearwear, Rub- bernard, GMC, Kraft, Chevrolet, and Coca-Cola. Her "Country Sunshine" series for Coca-Cola earned a Clio award for excellence in advertising. The company's average annual output is 40 to 50 commercials.

Hill says that while there is a need for creativity and innovation in commercials the shape they ultimately take must depend on the product being sold and the target audience. "There is," she says, "a wide range of approaches."

Ketlo Herston Enterprises specializes in complete musical services for radio and TV commercials. Schlitz has been a client for almost two years. Others include Red Lobster, Kawasaki, Burger King, Pizza Hut, RC Cola, 7-Up, S&H Green Stamps, GMC, Budweiser, Exxon, and Firestone.

Of Nashville's climate for commercials Herston says, "I like the attitude of everybody involved—they want it to happen. Everybody's so pleasant to work with. And there's so much talent. You can get any sound here that you can get anywhere else in the world." Herston reports that his company even does commercials in other languages, including a recent one in Spanish for Service Merchandise to air in its Florida market.

Herston works with a staff of five and uses freelance copywriters, songwriters, arrangers, and musicians. He says there has been "no drastic change" in the kinds of music written for commercials. "But we can get by with more rock beats now," he adds.

Among the prices netted by Herston for his commercials are Diamond awards for Burger King, RC, Firestone, and Schlitz projects and an IBA award for Burger King.

Bob Farnsworth of Hummingbird Productions and Ron Chancey of Ron Chancey Productions are two more producers involved in Nashville's jingle industry, along with Ed Labusnik, Bergen White's talents are often used in composing and arranging, and among the talent agents specializing in advertising are Betty Clark of Spotland and Patsy Bruce of Ed Bruce Enterprises.

"You can get any sound here that you can get anywhere else in the world."

Like most of the production houses in Nashville, Creative Productions works primarily through advertising agencies and does not create the original concept. Dale Morris, a partner in the company, reports that Creative has produced music for Schlitz, Coors, United Airlines, and Kellogg's commercials, among others.

Morris says he believes that music for commercials is being written and produced to have the same sound and appeal as hit records. "There's less hard sell," he says, "more emphasis on being attractive."

If there is a disadvantage to producing commercials in Nashville, Morris thinks it is in hiring people from the outside. "Outsiders tend to be real frantic, but people who do work here like it—if for nothing else than the relaxed atmosphere." Creative Productions maintains a staff of three. "There are hungry people here," says Morris, "who want to do creative work—who will even do it on speculation. We'll even do spot work in the hope of getting a national account. It looks to me like commercials are getting better and better in Nashville."
Music center. The future and past of pop is now merging with the present omnipresence of country to put this mid-America chunk of earth into orbit as one of the three top music centers in the world, regardless of titles.

Another reason for that country tag is the international repu-
tation of the nation's longest running radio show—the
"Grand Ole Opry" which will celebrate its 55th birthday in a few months.

The "Opry" is more popular than ever—both over the radio and at its modern, 4,400-seat Grand Ole Opry House. Sum-
er shows are usually soldout months in advance.

The "Opry" continues to preserve some of the best ele-
ments of traditional country—from Minnie Pearl to the Stoney Mountain Cloggers—yet has become flexible enough to open
its stage to such non-country performers as James Brown and
Alan King.

Nashville is the only music center where the various com-
ponents of musical styles—country, pop, rock, jazz, folk and
bluegrass—are all being successfully created, produced, and,
most importantly, synthesized.' That's the view of Frances Preston who shares in the diversity
through her roles as vice president of BMI, lifetime board
member of the CMA, recent chairman of the board of the Gospel
Music Assn., past board member of the Nashville Sym-
phony Assn., past president of the Country Music Foundation,
lifetime board member of the Nashville Songwriters Assn.
International, past board member of the local NARAS chapter,
and a member of the Black Music Assn.

"It's by way of these sometimes unlikely mixed marriages
that Nashville's position continues to grow at an unrepre-
cented rate—and likewise music itself," concludes Preston.
Or, as Preston's counterpart at ASCAP, Ed Shea observes,
Nashville songs are now national songs. We're reaching all
parts of the spectrum.'

The success translates into money. AFM local 257 reports
its Nashville members earned more than $3.6 million from
recording and demo sessions last year. Earnings from net-
work tv surpassed $1 million, while radio and tv single work
yielded some $750,000. Syndicated videotape paid
$654,521, tv film $263,843, motion pictures $167,457 and
$236,124 for symphonies.

A recent communitywide survey by Shockey Research, Inc.
confirmed the musical diversity in Nashville. The survey
showed that easy listening led the preference poll with a total
of 42.9%, followed by country at 30.8%, rock at 17.2%, classi-
cal at a healthy 12.6% (outdoor signs erected by the Nashville
Symphony proclaim—"The Nashville Symphony—The Other
Nashville Sound"), and jazz at 9.5%.

On a positive note for the country music industry is the
combined figure of 80.4% representing those who either favor
country music or listen to it on an occasional basis. Favorite
entertainers for the cross-section ranged from comedy to
country, in order, Bob Hope, Kenny Rogers, Johnny Carson,
Steve Martin, Carol Burnett, Richard Pryor, Lawrence Welk,
Bing Crosby, John Wayne, Roy Acuff, Elvis Presley, Dolly Par-
ton and John Denver.

"Music City U.S.A. is becoming more and more what that
broad descriptive name connotes. Its growing involvement in
a whole range of popular music is being felt around the
world—and the future for further growth seems assured.'

Is that laudatory statement from a p.r. flack for Nashville's
pop music movement? A biased view from a subjective Nash-
ville southerner?

No, it's neither. It comes from none other than Leonard
Fest, president of the New York-based National Music Pub-
lishers Assn. The NMPA, under Fest, has increased its Nash-
ville projects and communications. Little wonder. Two Nash-
ville songs by Nashville writers tied for national song of
the year honors at the NMPA awards in New York.

With the rise of adult contemporary music to the top status
in radio and retail markets, Nashville has been on the
rise as a major supplier of this music.

In a recent Billboard Adult Contemporary chart, 11 of
the top 50 songs were recorded in Nashville studios, seven
were written by Nashville writers, and nine featured Nashville-
based producers.

Steve Diener, when at the helm of ABC Records, predicted
that Nashville music would some day become the "MOR mu-
sic of the future." That future is now, according to such au-
thorities as the ASCAP great, Hal David of New York. "The
musical expertise of the creative community in Nashville
is equal to the finest I've seen anywhere," claims the former
writing partner of Burt Bacharach. "Every kind of record
can be made in Nashville's past long being the regional place
it may have once been.'

Ever since Owen Bradley pioneered the Nashville use of
sessions on a shuffle, and Chet Atkins and Anita Kerr com-
bined their remarkable talents in evolving a smooth, profes-
sional sound, Nashville's music has been moving in an up-
ward spiral of universal acceptance.

Actually, Nashville's "overnight" success is more like a half-
century musical drama. Let's take a trip down Memory Lane.

Francis Craig recorded for the old Columbia label in the late
'20s and early '30s (both in San Francisco and in Atlanta). His dance orchestra en-
joyed its most permanent gig in the Hermitage Hotel ballroom
in Nashville. The Craig orchestra was featured on extensive
national network dance remotes on NBC and CBS. In the '40s
he ran a popular show called "Sunday Down South" that went
network.

Craig's vocalist in the early '30s was Kenny Sargent who
went on to sing with the Glen Gray Casa Loma Band and was
known for the song "For You," "It's The Talk Of The Town," and "Under A Blanket Of Blue." Craig's alto sax player was
James Melton who later became one of the Metropolitan Op-
era's greatest stars and had his own radio prime time variety
program in the late '30s. Other big bands were featured six
weeks a week at the Andrew Jackson, Maxwell House and
Noel Hotels, but they were traveling bands.

The night club scene was dominated by the Plantation Club
(no relation to the present Plantation). It booked national acts
and the biggest name bands—for example, Jimmy Dorsey
would come in for a two-week stand. The club met a fiery fi-
nale in the early '50s.

Even earlier, Nashville was also high on the routing of the vaudeville circuits. The top local house was the Vendome, fol-
wowed by the Knickerbocker Theatre.

Nashville, with its large black population, has always been
a factor in black music. Chattanooga's Bessie Smith, the Em-
press of the Blues, recorded "Nashville Woman's Blues" on
May 26, 1925 with Louis Armstrong on cornet and Fletcher
Henderson, piano.

She sang: "Down in Nashville, Tennessee, every night 'bout half past
three,
The women down there do the Shiveere
If you go down there, you have no time to lose,
Just go uptown and buy a new pair of shoes,
Folk's down there they drink a lots of booze,
You can catch what you choose, I've got those Nashville
women's blues."

Bessie, hailed by aficionados as the all-time No. 1 blues
singer, was not the only one to cover "Nashville Woman's Blues" that other blues singers covered it. The song was composed by
Fred Longshaw, a black pianist.

In the early '30s at Fisk Univ., an institution that owes its
life to music (fund-raising efforts centered on far reaching
tours of the famed Fisk Jubilee Singers—a group still singing
its heart, and soul, and at Fisk a music instructor formed a band
from students to play dances, mostly during. During the sum-
mer vacations the band, under Professor Jimmy Luncendorf,
played around the country and became so good that the
group left Fisk and made the band scene.

They signed with Decca and cut about 55 records that are
still available today as examples of the best swing/jazz music.
in the U.S. In that Nashville orchestra of Luncford were many men that were soon to go on and become famous: musicians such as Sy Oliver whose arranging skills propelled the Tommy Dorsey Band ("Opus One" and "Well Git It"), Willie Smith (Harry James' star soloist), Joe Thomas on sax, and Jimmy Crawford on drums. The Luncford style was imitated by Billy May and established him successfully in the record business.

Because of radio, Nashville became an R&B center in the '50s.

WLAC-AM, with 50,000 watts beamed one of the nation's strongest signals after sundown. A rather sedate daytime station, LAC pulled a Jekyll-Hyde at night following CBS prime time radio. Late night radio shows aimed at the black audience, spilled over to immense popularity with whites—and all shades in between. It was some of the best radio that nation has ever heard, and caused listeners in more than 30 states to slide their dials to 1510.

The deejays were classics. Personality plus. Gene Nobles having a field day with double entendres involving sponsor White Rose Petroleum Jelly. John R.'s gravelly voice conjuring up visions of a man who had tasted it all, Hess Allen, sometimes outguffing John R.

Three extremely competitive record dealers experimented with mail order R&B records (called "race" records then), and enjoyed immediate success. One of those was Randy's in Galatin, headed by a man named Randy Wood who later became a famous music man with his Dot Records. There was Ernest Young's Ennie's Record Mart in Nashville, and Buckley's with two local locations, owned by the wily Louis Buckley who retired from the record business only three years ago.

All sponsored an hour or more on the station—and they had it down. Each had his own deejay. Gene Nobles was Randy's man. John R. was Ennie's man on the air, and Hess Allen was Buckley's. Each dealer offered packages (78 r.p.m. singles) or pre-selected blues records, and would plug these packaged sides until they became national hits.

If Randy or Ennie or Buckley happened to run out of a record, suddenly you wouldn't hear it on the air again until it was back in stock. Tight control.

Soon after Wood cleared enough money to establish Dot, Thompson started two highly profitable firms—Nashboro and Excello Records. Many blues artists were first recorded in Nashville for these Nashville labels, including John Lee Hooker and Slim Harpo.

Nashville's radio clout with two 50,000 watters has had an immense effect on the music industry. Thousands of present day music business performers and executives cut their teeth on the late night offerings of WLAC or its down-the-dial counterpart, WSM, home of the "Grand Ole Opry." WSM can be

(Continued on page 3-36)
Blues Society, an organization that for the past seven years has held a Jazz Festival that has brought to Nashville such attractions as Duke Ellington, Stan Kenton, Dizzy Gillespie, Thad Jones Mel Lewis, Stan Getz, and their groups.

McCuen and Bruce Davidson have a National Public Radio network show on jazz that originates from the studios of WPLN-FM, Nashville, and is syndicated.

Jazz is still being recorded in Nashville. Some of the LPs that have been cut here in the last few years include “Earwitness” by George Tidwell and Dennis Sodie, “S Wonderful” by Joe Venuti/Curley Clifton/Jethro Burns/Edson Shamblin, “Nashville Jam” with Vassar Clements, Doug Jerimgan and Buddy Spicher, “Minors Aloud” by Buddy Emmons and Lenny Breau, “Me And My Heroes” by Buddy Spicher, “Bills Or Percussion & Jazz” by Farrell Morris/Stan Getz/Ron Carter, “Yesterday & Today” by Buddy Spicher & Friends, and the most recent, a direct-to-disc recording by Dave Brubeck.

Almost a decade ago, Mega Records, a Nashville label, released printed and leased LPs by Larry Coryell, Bernard Purdie, Benny Goodman, Eddie “Cleanhead” Vinson and Leon Thomas.

Some early pop product emerged from Nashville with Snoopy Lanson in the ’40s. Woody Herman’s orchestra also cut a session at the Ryman Auditorium in those days. Ball cut many pop sessions in the ’40s, including Dean Hudson’s band. The major studio then was Castle Sound in the Old Tulane Hotel, used by Decca, Columbia and others. Later, RCA set up its own studio in a large garage on Broadway before moving to its new studio on 17th Avenue South.

Gospel music in Nashville also dates back to the mid-’40s. The first gospel group to record in Nashville was Wally Fowler and the Oak Ridge Quartet. In 1945, Fowler formed a record label known as Wally Fowler’s All Night Sing Record Club, and recorded his Happy Goodman Family.

Fowler, a well-known entrepreneur of country and gospel music, formed Bullet Records with Jim Bulliett, one of the early recorders of gospel music in Nashville. Fowler brought the Goodmans to the label, and later became exclusively involved in gospel. In 1946 he produced recordings for Columbia Records in the studio located in the Tulane Hotel.

The same year, the Speer Family began a radio program of gospel music on WSIX AM five days a week. On one 60-second spot they drew 140,000 mail-in votes. The Speers also began a daily morning television show over WLAC TV.

In 1948, Fowler began the original First Friday Night gospel sing each month at the Ryman, broadcast over WSM.

Nashboro became a pioneer in the black gospel music realm, instituting the first nightly radio show, ”Good Mornin” high via radio, utilizing WLAC radio. Shannon Williams has reigned as chief producer for Nashboro.

The Miami Florida was another Nashville-based company dealing with black gospel. The company, H.S.E., has recently been purchased by a group of investors.

In the ’60s, Sunlight Recording Company began its label, selecting Brocks Speer to produce most of its product in Nashville studios. RCA was active in gospel music in the ’50s and ’60s with the Blackwood Brothers, the Statesmen, the Speer Family, George Beverly Shea and Wendy Bagwell and the Sunlighters.

Columbia, from the ’40s to ’60s, contracted the Chuck Wagon Gang and recorded the group in Nashville.

The Benson Co. was involved in the printing and publishing of gospel music from the ’40s under the stewardship of John T. Benson Jr., and in the ’60s, formed Heartwarming Records, later launching such labels as Greenstreet, Impact and Cross Country.

Calvary Records and Supreme Record Co. are two other exclusive labels headquartered in Nashville, a town that has become a mecca for gospel artists, writers, publishing firms, talent agencies, management firms and related industries. It’s also the home of the Gospel Music Assn. GMA’s president is W.F. Myers of SESAC and the organizations executive director is Don Butler.

The GMA promotes gospel music internationally with functions ranging from Congressional Breakfasts in Washington to the annual Dove Awards.

Nashville management, led by Joe Sullivan of Sound 70, has moved into the Dark Ages in dealing with pop acts to a new plateau. A few years ago, Dolly Parton left Top Billing while expanding her career. The table turned recently, though, when Bobby Bare left Left Graham of San Francisco and ICM of L.A. to come to Top Billing and Sound 70 which are mapping a pop/country career slant for the veteran entertainer.

Nashville. You can’t tell what’s going to happen next. George Burns comes to town in his 80s, and records a country hit that sells over to adult contemporary and pop. Under the guidance of former Phonogram/Mercury vice president Charlie Fisch, Burns is due back in Nashville soon for more recording. It’s a heady mix of talents who, contrary to the Nashville play-it-by-the-ear’s stereotype, DO read music.

From Richard Nixon’s visit to the “Grand Ole Opry” stage to the ranging of the Chinese Ambassador at the invitation of the CMA, the unusual becomes the usual in this city with no city limits.

The town is in ferment—and that brings problems as well as potentialities. The following deals specifically with some of the highlights. But even an issue this large can’t begin to touch all areas and all of the creative people who are contributing to the total Nashville scene.

How about the organizations, producers, labels, studios, motion picture and tv productions, publishers, writers, commercials and jingles, technical facilities, retail outlets and radio stations? Not to mention such educational institutions as Belmont College—the first U.S. university to offer a four year degree program in music industry management—and Middle Tennessee State Univ., Vanderbilt Univ. and Fisk where the Jubilee sound is still单项。What’s believed to be the nation’s only recording studio for high school students has been opened at Nashville’s Hillbrow High School.

This week in Nashville is celebrating its 200th anniversary. The Century III parade will feature what else? eight musical attractions, ranging from rock to the Tennessee State Univ. Band.

The Nashville spectrum of sound is spread across the broad sweep of musical and human colors, tastes and abilities. This Grand Central Station of creativity is nearing rush hour.

There are fast trains arriving and departing. And, for once, all are on time.

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Nashville Pops
Artists who hit Billboard’s Hot 100 pop charts with Nashville-recorded songs

Addrisi Brothers
Alexander, Arthur
Ames, Ed
Anderson, Bill
Anderson, Lynn
Anthony, Ray
Apple 300
Arnold, Eddy
Atkins, Chet
Baize, John
Bare, Bobby
Baretto, Jerry
Blanchard, Jack & Misty
Morgan
Blaine, Paul
Bradley, Owen
Bradshaw, Terry
Brecker, Terri
Brown, James
Brown, Jan Ed
Browns
Buffett, Jimmy
Burnette, Johnny
Burns, George
Butter, Carl
Byrds
Cale, J.J.
Cangelos, Hansen
Cash, Johnny
Cash, Tommy
Cherry, Don
Clark, Roy
Cline, Patsy
Collins, Jessi
Cono, Perry
Cotton, Gene
Cotton, Lloyd & Christian
Cradock, Billy ‘Crash’
Cramer, Floyd
Crescendos
Denham, Charlie Band
Davis, Mac
Davis, Skeeter
Dean, Jimmy
Dean & Marc
Dickers, Little Jimmy
Dinning, Mark
Dixiebelles
Donovon
Dr. Hook
Drake, Pete
Droz, Dusty
Dudley, Roy
Dudley, Dave
Dybin, Bob
Eden, Barbara
Eldred, Jimmy
England, Dan & John Ford
Coley
Eubanks, Jack
Evany Brothers
Fanchett, Barbara
Fargo, Donna
Ferter, Dick
Fender, Freddy
Flatt, Lester & Earl Scruggs
Foglia, Dick
Fogelberg, Dan
Foley, Red
Fordert, Steve
Ford, ‘Tennessee’ Ernie
France, Connie
Fraizer, Dallas
Frazee, Lefty
Gallin, Larry
Gayle Crystal
Gene & Debbie
Gibson, Don
Giley, Mickey
Gless Brothers (Tompall)
Goldboro, Bobby
Gore, Leslie
Grammar, Billy
Grand Funk Railroad
Gray, Dee
Green, Jack
Guinn, Ronnie
Haggard, Merle
Hall, Tim
Harrington, George, IV
Harden Trio
Harpo, Slim
Harris, Emmylou
Hawkins, Hawkshaw
Hersch, Buddy
Hilltoppers
Horner & Jeffro
Horton, Johnny
Houston, David
Husky, Ferlin
Huddie, Lead
Inman, Audrey
Ives, Burt
Jackson, Stonewall
Jackson, Wanda
The James Gang
James, Sonny
Jennings, Waylon
Johnson, Michael
Jones, George
Kansas
Kendalls
Kerr, Anta
Kirk, Claude
Kip, Webb
Knight, Robert
Knoblich, Bud
Kris Kristofferson
Kristofferson, Kris
Lasson, Smokey
Lee, Brenda
Lee, Dickey
Lewis, Jimmy Lee
Lightfoot, Gordon
Lobo
Locklin, Hank
Loggins, Dave
Loggins & Messina
Loudermilk, John D.
Luman, Bob
Lynn, Loretta
McAlpin, Mike
Meddles, Johnny
Maggioro, Cledus
Mandrell, Barbara
Margione, Chuck
Martin, Gene
McCall, D.C.
McEnery, Paul
McDowell, Ronnie
Medley, Bill
Meeks, Garry
Miler, Jody
Miller, Roger
Misty, Ronnie
Monskees
Montgomery, Melba
Moore, Bob
Nelson, Willie
Nelson, Ricky
Neon Philharmonic
Newbeats
Newbury, Mickey
Newnham, John, Olivia
Nitty Gritty Dirt Band
North Freddie
O’Dell, Kenny
Orbison, Roy
Osmond, Marie
Owens, Buck
Ozark Mountain Daredevils
Parton, Dolly
Perkins, Carl
Pierce, Webb
Pizzico, Singers
Presley, Elvis
Presston, Johnny
Price, Ray
Price Charley
Priscilla Asphalt
Pursell, Bill
Rabbit, Eddie
Ramirez, Marvin
Randolph, Boots
Ray, Johnny
Raye, Susan
Reed, Jerry
Reever, Jim
Paul Revier and the Raiders
Rich, Charlie
Riley, Jeanne C
Ritter, Tex
Robbins, Marty
Roberts, Austin
Rodriguez, Johnny
Rogers, Glen
Ronnie and the Daytonos
Royal, Billy Joe
Russell, Bobbi
Ryle, John Wesley
Santé Marie, Buffy
Sawyer, Roy
Scott, Jack
Scott, Peggy and Julie Benson
Selles and Crofts
Seely, Jeanne
Shannon, Del
Shepard, Jean
Shore, Dinah
Sinatra, Joe
Smithe, Nancy
Smith, Carl
Smith, Sammie
Snow, Hank
Spencer, B.J.
Stapley, Joe
Starr, Kenny
Starr, Royce
Starr, Brothers
Stevens, Rhy
Stewart, Red
Swan, Billy
Tix, Joe
Thamas, B.J.
Thompson, tank
Thompson, Sue
Thunderkland, Billy
Toby, Beau
Tucker, Tanya
Tune Weavers
Twitty, Conway
Van Dyke, Leroy
Vaughn, Billy
Vinton, Bobby
Vincent, Gene
Velvet, Jimmy
Wagner, Porter
Walker, Billy
Wallace, Jerry
Ward, Joe
Wells, Kity
West, Dottie
Wheeler, Billy Edd
White, Tony Joe
Whitman, Slim
Williams, Andy
Williams, Hank
Williams, Hank, Jr.
Winter, Johnny and Edgar
Wood, Del
Wyatt, Tammy
Yarrow, Peter
Young, Faron
Young, Reba
they’re cutting here because they think the public will automatically assume it’s going to be a country record.

What makes this especially paradoxical is the fact that the roster of celebrity artists who have cut non-country records in Nashville reads like a “Who’s Who” of the pop music industry.

For instance: Foghat... Plousette Dart Band... Paul McCartney & Wings... Bob Dylan... Sister Sledge... Joe Tex... Andy Williams... Leon Russell... Joe Simon... England Dan & John Ford Coley... the Little River Band... Nanci... Grand Funk Railroad... Hotel... Edgar and Johnny Winter... the Byrds... Lobo... Carre Lucas... Joan Baez... Elvis Presley... the Amazing Rhythm Aces... Toby Beau... Jimmy Buffet... Olivia Newton John... Michael Johnson... Twigg... John Prine... the James Gang... Gordon Lightfoot... Leonard Cohen... Get the picture?

That’s why it’s hard to understand why anyone would record in Nashville in strictly country terms, in light of what’s popping up around the charts these days from local studios.

The Nashville chapter of NARAS recently compiled a statistical survey of local recording studios to determine the percentage of non-country sessions done here annually. The results are interesting: pop/disco/r&b sessions are on the rise and encroaching steadily on studio time once devoted to exclusively country projects.

Here’s the breakdown... and remember that these figures reflect business conducted in the past year not likely to be remem-

bered kindly by the record industry.

First of all, though obviously the Nashville recording industry felt the shakedown caused by a generally unstable eco-

demic crisis in the music business, nonetheless the number of Nashville sessions dropped off by a relatively small percent-
age. There were 36,500 studio sessions in 1979 against 1978’s total of 37,300.

Secondly, the actual number of non-country sessions was on the upping:

1979  
1978  
42% County 44% County  
34% Pop/Rock/R&B/Disco 32% Pop/Rock/R&B/Disco  
13% Gospel 16% Gospel  
8% Jingles 8% Jingles

Closer scrutinization of this survey shows that certain Nash-

ville recording facilities such as Creative Workshop, Quadrat-

cound, Soundshop and Sound Lab, are doing more than 75% of their entire recording volume in pop business. Others, such as Woodland Sound Studios, Sound Emporium (formerly Jack Clement Recording Studios), Columbia, Music City Music Hall, Sound Stage, LSI and Audio Media Recorders, are splitting a hefty percentage almost equally between non-country and country projects.

As befits one of the three major recording capitols of the music industry, Nashville has too many recording studios. They are state of the art facilities with a wide variety of in-house technical equipment and instruments included in the basic studio package.

Prospective clients can choose to cut their records in spacious studios with dual 24-track machines ready for multi-

track or, if they’re on a tight budget, have been in a cozer studio. They can select a Westlake room, or perhaps one designed by one of Nashville’s own excellent studio de-

sign consultant firm (Midas Audio Sup-

ry, Audicon or The Company/John W. Gardner, Inc.).

They can pick a studio situated in a lake-front house (Studio Bﻗ the only one remaining on the outskirts of Nashville’s scenic countryside (Bull Run Studios in nearby Ashland City)).

If the occasion calls for on-location or live recording, they can call upon the glittering array of professional equipment of Sound South, one of the most popular and experienced mobile recording facilities in the U.S.

They might simply like to enjoy the atmosphere and con-

venience of one of the many studios right along Nashville’s fa-

mous Music Row.

Though the Country Music Assn. has done a comprehensive job of publicizing the international growth and appeal of Nashville’s country music industry, not as much attention, unfortunately, has been focused upon the city’s blossoming efforts in other musical markets. Recent years have seen a steady stream of talented young rock-oriented musicians into Nashville. Once known for its cele-

brated “Nashville Sound,” today’s local music scene is peo-

ded with creative and contemporary players bursting with innovative ideas and capabilities.

Or, as someone once remarked, how are you gonna keep ‘em down on the farm once they’ve seen Par E? Even country music is feeling their effects.

In fact, it’s no secret that a number of Nashville’s more ac-

compromised studio sessionmen have been known to be sprit-

ted away to Los Angeles or New York to contribute their own special touches to albums there.

Nashville’s neighbor to the south—Muscle Shoals—offers friendly competition with its own distinct, active rhythm and rock sections; and producers and musicians from both places visit back and forth regularly for various recording projects.

Nashville mastering facilities such as Master Recording, Wood-

land, Columbia and Randy’s Roost stay booked around the clock completing records for local and out-of-town clients who range from Melissa Manchester to Isaac Hayes and Donnie Warwick.

Ah, yes, as Bob Dylan once put it, the times they are a chan-

gin’.

Of course, it wasn’t always this way in Nashville. There was a time, long ago, when a record cut here would have had to come from one of only three or four recording studios; would have had to be sent elsewhere for its mastering... and you could lay a money bet on exactly which producers had cut the tracks for the session.

The first studio to spring up on the local front was Castle Recording Laboratory, located in an old downtown hotel. Opened in 1945, it boasted a control room with a mixing con-

sole containing eight microphone positions and one output channel. A Scully desk lathe, a Presto disk lathe; and, even-

ually, an Ampex 200 tape recorder.

Moderest beginnings for what was soon to explode into a mul-

timillion dollar recording industry.

Several million-sellers were cut in Castle’s unsung envir-

onment, including Hank Williams’ “I Saw The Light” and “Kawliga,” along with Red Foley’s “Peace In The Valley” and “Chattanooga Shoe Shine Boy.”

Shortly after Castle appeared on the scene, another studio showed up on the horizon. Brown Radio Productions. Brown is a revered name in Nashville recording annals, because its owners, Charlie and Bill Brown, were responsible for bringing the Carter Family here to lay down the Eddy Arnold radio pro-

gram—and the Carters brought along an unknown guitar player by the name of Chet Atkins.

It was in the Brown studio that RCA Records first began its legendary series of recordings under the guidance of pro-

ducer Steve Sholes.

Along about this period, Nashville began making its in-

fluence felt musically with recordings such as Francis Craig’s “Near You” (Nashville’s first big pop hit), Red Foley’s “Ala-

bama Stew” and Ray Anthony’s “Bunny Hop” which started a national dance craze. Other hit records coming out of Music City at that time included songs by Rex Allen, Billy Vaughn and the Hi-Toppers and the Four Aces, among others.

Also active in the 1940s-early 1950s was Acuff Rose Pub-

lishing, founded by Fred Rose and Roy Acuff back in 1943. Rose built a small home studio area where he wrote and horned many of his famous songs and worked with the legendary Hank Williams.

Eventually this studio was merged with the main publishing company offices and upgraded to a more competitive facility. A little later on, RCA opened the doors to its first wholly-

owned studio, followed in 1952 by the entry of producer Owen Bradley onto the recording scene.

After several tries, Bradley succeeded into a studio he built in a residence on Music Row’s 16th Avenue South. The first
As the town grew, so did its roster of musicians. Sections began drifting in from Memphis to the west, bringing with them grit, funk and enough r&b roots to revolutionize the traditional country sound. Musicians who had devoted their talents to creating hits for Elvis Presley, Jerry Lee Lewis, Aretha Franklin, Rufus Thomas, Charlie Rich and Carl Perkins packed their bags and headed into Nashville because they felt a musical energy that was undeniable.

Today, this same musical energy is very much a part of Nashville's new directions in music. The winds of change have been blowing for some time, and the thriving studio scenario reflects this super charged enthusiasm and diversity.

Though Nashville is indisputably proud of its country heritage, the days when its musical denizens staunchly asserted their hope that the city remain forever country have passed. They have been replaced by a more forward thinking populace that wants to get on with the business at hand, namely, making Nashville an established music center known equally for its creative efforts in the jazz, pop and rock field.

 Says one musician firmly. "I don't care what kind of music I play as long as it doesn't have to be labeled in advance!"

There are local Cassandras who decry the fact that perhaps everyone will discover the advantages of recording in Nashville and overrun the town. While this seems unlikely, it is true that the temperate climate, low cost of living, reasonable rates for studios and the lush Tennessee Valley scenery do constitute an attractive lure for clients tired of more pressurized recording environments. For if there's one thing that Nashville is definitely NOT, it is high pressured.

Another major factor in Nashville's recording growth is its ideal central location midway between the metropolises of New York and Los Angeles. There are several large recording-related firms now headquartered here, who cite the city's geographic location as a primary reason for location.

Among these are the Swiss tape machine and mixing console company, Studer Revox; Harrison Systems, an international recording console manufacturer, and Allison Research, which designs and distributes automation programmers and various signal processing equipment.

Studio Instrument Rentals keeps a thriving volume of business going in Nashville, while renowned the U.S.'s biggest sound touring operations is based here—Carlo Sound. Carlo annually handles live performance sound tech for acts such as the Little River Band, Poco and the Ozark Mountain Daredevils.

Another constantly-in-demand recording facility is Johnny Rosen's Fanta Sound. This decade old operation keeps its 40-ft. custom trailer recording rig on the road nearly 52 weeks a year, recording artists from Jackson Browne and the Rolling Stones right through to the New York Philharmonic.

With automation, digital and video changing the face of recording, Nashville is constantly upgrading to meet the challenge of multi-track and multi-vista'd studio work. But although it has a way to go before it is universally regarded as a major porn recording center, Nashville now sits ready with a wealth of studio facilities and equipment to take on any occasion—and any project.

record cut there was Gene Vincent's "Be Bop A Lula." And it was rapidly followed by Marty Robbins' "A White Sport Coat," Johnny Cash's "Ring Of Fire," Sonny James' "Young Love," and Bobby Helms' "My Special Angel."

The new legendary "Quonset Hut" that Bradley con-structed came about at the time when three-track recording was about to revolutionize the studio picture. It's believed that the Quonset Hut was the very first studio to use a live echo chamber and acoustical carpeting in Nashville—and it was here also that (quite by accident) fuzz-tone guitar was in-vented.

Supposedly an amplifier in the console went on the fritz during a Marty Robbins session and totally revamped the tone of musician Grady Martin's guitar. As the story goes, producer Don Law was fascinated by the unusual "fuzz" sound and de-ecided to keep it on the tracks. The result was a hit record for Robbins titled "Don't Worry 'Bout Me."

In 1961, Memphis producer Sam Phillips opened his studio in Nashville next door to the old WSM radio studio. With them engineer Billy Sherrill (later to become a well known producer with Columbia Records) at the board, Phillips' faculty churned out such hit records as "Whole Lotta Shute" by Jerry Lee Lewis and "Satin And Thinkin"' by Charlie Rich.

Three years later, the studio was sold to Monument Rec-ords and became the site for such hits of the day as Roy Orbi-son's "Pretty Woman."

After this, other studios started cropping up around town like notes on a musical lead sheet. Music City Recorders in 1962, Woodland Sound Studios in 1967, Jack Clement Recording Studios in 1970, and today, this proliferation of Nashville recording rooms ranges well upwards of 60 active operations.

It's believed that the Quonset Hut was the very first studio to use a live echo chamber and acoustical car-peting in Nashville—and it was here also that (quite by accident) fuzz tone was invented. Supposedly an amplifier in the console went on the fritz during a Marty Robbins session...
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Nashville Studios

<table>
<thead>
<tr>
<th>STUDIO NAME</th>
<th>CAPABILITY</th>
<th>PHONE (615)</th>
</tr>
</thead>
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<tr>
<td>Acuff Rose</td>
<td>24-track, MCI</td>
<td>305-3331</td>
</tr>
<tr>
<td>Audio Media Recorders</td>
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<tr>
<td>Beaverwood Studio</td>
<td>8-track, Teac</td>
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<tr>
<td>Benson Studios</td>
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<td>Bradley’s Barn</td>
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<tr>
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<tr>
<td>Cedarwood Sound Studio</td>
<td>16-track, Suburban Sound, Inc. (Custom)</td>
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<td>Celebration</td>
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</tr>
<tr>
<td>Cinderella</td>
<td>24-track, Flickinger</td>
<td>865-0891</td>
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<tr>
<td>Columbia Recording Studio</td>
<td>24-track, Sphere; two 24-track, CBS (Custom)</td>
<td>254-4321</td>
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<tr>
<td>Creative Workshop</td>
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<td>385-0670</td>
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<td>Doc's Place</td>
<td>24-track, MCI</td>
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<tr>
<td>Fanta Sound</td>
<td>24-track, Sphere; Model A (Mobile)</td>
<td>327-1131</td>
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<td>Fireside</td>
<td>24-track, MCI</td>
<td>327-1150</td>
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<td>Glaser</td>
<td>24-track, MCI</td>
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<tr>
<td>Groundstar Laboratory (Ronnie Milsap Private)</td>
<td>24-track, Sphere; Eclipse C</td>
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<td>Guudio</td>
<td>16-track, Custom</td>
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<td>Hilltop</td>
<td>24-track, Quad B</td>
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<td>Jack's Tracks</td>
<td>24-track, Harrison</td>
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<td>LSI</td>
<td>16-track, MCI</td>
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<td>Music City Recorders</td>
<td>24-track, Neve</td>
<td>327-2800</td>
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<td>Music City Music Hall</td>
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<td>Nashville Studio Theatre</td>
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<td>Nugget</td>
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<td>Quad</td>
<td>24-track, MCI</td>
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<td>Richey House</td>
<td>16-track, Custom</td>
<td>385-1960</td>
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<td>Richey House</td>
<td>24-track, MCI</td>
<td>327-2580</td>
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<tr>
<td>Shelby Singleton Studio</td>
<td>16-track, Custom</td>
<td>385-1960</td>
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<tr>
<td>Sound Emporium (formerly Jack Clement Rec’d)</td>
<td>24-track, Harrison</td>
<td>383-1982</td>
</tr>
<tr>
<td>Sound Lab</td>
<td>24-track, Flickinger</td>
<td>327-4744</td>
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<tr>
<td>Sound Stage</td>
<td>24-track, MCI</td>
<td>244-1419</td>
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<tr>
<td>Sound Studio</td>
<td>24-track, Neve; 24-track, MCI</td>
<td>256-2676</td>
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<td>Sound Track</td>
<td>24-track, MCI</td>
<td>320-1021</td>
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<td>Studio By The Pond</td>
<td>24-track, MCI</td>
<td>297-2239</td>
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<tr>
<td>Superior Sound</td>
<td>16-track, MCI</td>
<td>824-2311</td>
</tr>
<tr>
<td>Toy Box (T. M. Hall Private)</td>
<td>16-track, MCI</td>
<td>824-5141</td>
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<td>Waxworks</td>
<td>24-track, MCI</td>
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<td>Wild Tracks</td>
<td>24-track, MCI</td>
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<tr>
<td>Woodland</td>
<td>8-track, Langiver</td>
<td>327-3900</td>
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<tr>
<td>Young-Un</td>
<td>24-track, Neve</td>
<td>227-5027</td>
</tr>
<tr>
<td></td>
<td>24-track, Sphere; Eclipse</td>
<td>244-5656</td>
</tr>
</tbody>
</table>

Flourishing Formats
• Continued from page N-18

dience—which wasn’t all that country.” Thus, the station programmed mainly MOR in the daytime and country at night. According to Kelly, this mixture didn’t work to anyone’s complete satisfaction.

The changeover was gradual, unpunctuated, and unaccompanied by changes in personnel. “We didn’t announce it,” says Kelly, “we just let it happen.” She adds that there were more calls from listeners applauding the switch than from those deploring it.

“It’s to our advantage to be a 24-hour format,” Kelly notes. “Artists used to visit the station only at night—now they can come here anytime. All the trade wants us to report to them since we’ve switched.”

Rick Harris, program director of WKQB-FM, says that Nashville has a lot of musical tastes to satisfy. “Pop—rock does extremely well here and black music even better. Country and beautiful music do well, too,” WKQB has been AOR formatted for the past year. Before that, the Billboard-owned station featured soft rock programming.

“We play country/pop crossovers,” Harris reports, “but Nashvillians aren’t active in country music as you would think. You can bring in a major country act for a concert and sell very few tickets, while a rock act will be a sellout.”

Harris says that a lot of rock artists visit the station. “Nashville,” he observes, “is a lot like mini-Hollywood. It’s great.”

As program director for both WSKY-AM and WFLM, Gerry House keeps on the air a broad spectrum of music. The FM side has long been a mainstay of modern country music; the AM side has programmed adult contemporary for the past year and a half.

House says the switch to adult contemporary from MOR resulted in “one of the biggest ratings jumps in local radio” during the most recent survey. “We researched all our oldies,” he says, “and just kept those that reflected listener appeal.” He predicts that music—regardless of its type—will play less and less a part in AM programming as information and personalites become more important.

To House, there is something special about overseeing a Nashville-based station. “There’s an excitement about knowing the people whose records you’re playing.” He complains, though, that there is less than adequate service from the record labels but that the situation is slowly improving.

“Within the last two years,” House says, “the Nashville market has finally become competitive. Each station is good at what it does.”

Labels Boom
• Continued from page N-28

Nashville Hotels

| Music Industry Favorites |
|--------------------------|--------------------------|-------------|
| Capitol Park Inn         | 400 5th Ave. N.          | (615) 244-1651 |
| Chase Quarters Hotel     | 913 20th Ave. S.         | 244-1115    |
| Hall of Fame Motor Inn   | 1407 Division            | 242-1631    |
| Hilton Airport Inn       | 1 International Plaza    | 361-7666    |
| Holiday Inn—West End     | 1800 West End Ave.       | 379-3711    |
| Holiday Inn—Vanderbilt    | 2613 West End Ave.       | 377-4707    |
| Hyatt Regency            | 623 Union                | 259-1324    |
| Key Motor Inn            | 710 James Robertson Pkwy. | 243-1971 |
| Maxwell House Hotel      | 2305 Center Blvd.       | 238-4343    |
| Opryland Hotel           | 2800 Opryland Dr.       | 889-1000    |
| Quality Inn Parkway      | 165 James Robertson Pkwy. | 244-6050 |
| Radisson Plaza Hotel     | 444 4th & Union          | 244-8200    |
| Ramada Inn—Capitol Hill  | 840 James Robertson Pkwy. | 244-6050 |
| Rodeway Inn              | 2500 Music Valley Dr.    | 899-8285    |
| Sheraton Nashville Motel | 320 Broadway             | 244-0150    |
| Spence Manor             | 11 Music Square East     | 259-4400    |
| Travel Lodge Motel       | 800 James Robertson Pkwy. | 244-2630 |
| Tudor Inn                | James Robertson Pkwy.    | 244-8970    |

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Billboard’s Recommended LPs
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NEW YORK—In the second ac-
tion of its kind in less than two
months, the New York State Liquor
Authority has succeeded in getting a
State Appellate Court judge to up-
hold a move to strip the Electric Circus
disco here of its liquor license.
The club’s owners have appealed the
decision, and the case will return to the
Court, while not setting a date for a
hearing, has put the matter on its
priority list.

Last February the Liquor Author-
ity succeeded in lifting the license of
Studio 54, a move which, coupled with
the jailing of the club’s owners on
tax evasion conviction, event-
ually resulted in its closing.

Studio 54 recently changed own-
ers at an estimated cost of $5 million, and
is expected to be back in busi-
ness in the near future (Billboard,
April 12, 1980).

Community pressure has long been
the bane of the Electric Circus.
Even before the club opened in 1978
at least one state senator and a city
councilman rallied around com-
munity groups protesting the open-
ing of the room in a residential
neighborhood on Fifth Ave., just
north of the trendy West Village.

A church leader in the neigh-
broad also supported the argument
that establishment of the club would
result in traffic congestion, noise
pollution, littering, and the attrac-
tion of undesirables to the neighbor-
hood, thereby driving away resi-
dents.

The Liquor Authority also has
been uneasy about the source of
funding of the club which was
charged an estimated cost of more
than $1 million.

A truce of sorts was reached
in December 1978, when the club’s
owners apparently convinced the
Liquor Authority that its money was
twisted, and that they would in-
volve themselves in some commu-
nity programs as an act of appease-
ment to the disgruntled residents.
Their efforts were obviously in-
sufficient.

The grounds on which the Liquor
Authority finally managed to con-
vince the Appellate Court that the
club’s liquor license should be re-
volked were essentially the same
charges on which the case was ar-
gued originally.

According to Lawrence Geida,
chief executive officer of the Liquor
Authority, the commission’s argu-
ment was that the club location in a
residential neighborhood and the
lack of adequate parking facilities
could result in a disruption of the
neighborhood.

The Liquor Authority also ex-
pressed concern about the alleged
“lack of experience among the
owners in running a high volume liquor
operation.”

The Electric Circus recently
announced it was incorporating a
rock/new wave programming into
its format.

The club had retained promoter
Gene Oueval to put together a list of
live acts which included Squirrels,
Pandora’s Box, Ronnie & the Jitters,
Phillip Darrow, Student Teachers,
The Front & Meat, Brenda & the
Ritchies, Sticlettown, Second
Thoughts & Others.

Should the State Supreme Court
uphold the Appellate Court’s decision
of the club’s license, it could affect plans
for its future.

Meanwhile, in the continuing
saga of Studio 54, the closed club
was last week the target of a vengeful
hoaxer who ran an advertisement in
The New York Times claiming that
the club’s bar, restaurant and light-
ing equipment would be sold at auc-
tion.

The hoaxer named himself a “90
foot 200 square feet, 200
million ears, will spend annually $3 billion on sound,
light and interiors remodeling, can send a rec-
ord through the roof and knock the socks off
its customers?

What’s five years old, is 100,000-strong world-
wide, has five billion square feet, 200 million
ears, will spend annually $3 billion on sound,
light and interiors remodeling, can send a record
through the roof and knock the socks off its cus-
tomers?

Come to BILLBOARD’S INTERNATIONAL DISCO FORUM 8
July 14-17
New York Sheraton Centre
and find out.
In Florida, It's The New Wave

NEW YORK.—There has been an upsurge in the number of radio disc jockeys in Broward County and the Miami area, according to Bob Ciarcia, president of the Broadcasters Association and past president of the Florida Record Pool.

Ciarcia says the trend has shifted from traditional disc jockeys to new wave clubs with the latter growing from a handful of rooms to 14 such clubs.

Among those enjoying popularity in the area are the Palisades, Chart House, and the Palace at the Palms in Hallandale and the Rock Casino and Premier A.O.R. both in Hollywood.

All the clubs offer a mix of both live and recorded music, with heavy emphasis on new wave sounds as in the case of the Manhattan and the Palisades which feature 80% and 75% new wave music, respectively.

Santa Monica Spot Retains 2 Deejays

SANTA MONICA, Calif.—Two members of the Santa Monica Disc Entertainment Service, Matt Dimmose and Alana Kay, have been retained as deejays at Wet and Wild Beach.

According to Les Miller, president of Captain Disc, the pair were selected for the job on the basis of their approach to the club's progressive dance music format which was consistent with the overall health and positive "vibe." Whispers is located in the Airport Marina hotel.

Dimmose and Kay are developing a playlists for the club which incorporates new wave, rock, jazz, reggae and country music at different clubs.

The pair share the seven nights a week schedule of Whispers.
Sparkles
Sparkles

NEW YORK—Sparkles, the newest discotheque in Latham, N.Y., is a 600-capacity room offering a mix of live entertainment and recorded music ranging from conventional disco to rock and big band sounds.

The room, modeled out of an old movie theatre, is owned by Jane Schnall. Its sound system was designed and installed by Shelton Lindsay and Richard Carson of Rock City Sound. Lights were designed by John Lord of Bange Engineering.

The sound system features Technics turntables, Gauss JB, Bose and Daftique speakers. Crown amplifiers, Pioneer reel-to-reel recorders. DBX Boom Box and Range expander, and an equalizer by Ashley Unlimited.

KSFX Polling
S.F. Spinners

SAN FRANCISCO—KSFX-FM, the disco-oriented Top 40 station here, has begun polling local club spinners to add to its research into salt area record stores.

Jim Smith, the station’s program director, says that the research is in the testing stage, its success hinges on full cooperation from area DJs. At present between 30 and 50 DJs are responding. Some, but not all, are in the Bay Area Disco DJ Assn., which last week finalized its merger with the Western Assn. of Rock Disk Jockeys (Billboard, April 19).

KSFX was an all-disco station in 1975 (dubbing itself Disco 75), but then eased away from the format until going all-disco again in mid-1978.

Faced with declining ratings in mid-1979, it again broadened its musical base, to the point it now includes hits by the Eagles and Dr. Hook as well as dance floor favorites.

Disco the Subject
In Mad Magazine

NEW YORK—It has to happen. Mad magazine, the satirical national publication dedicated to spoofing just about everything in the news, has released a special issue devoted entirely to disco.

The magazine is a 34-page effort which jokes fan at disco owners, disco magazines, disco music, disco dancing, CBS “60 Minutes,” with an article titled “Six Minutes Looks At The Disco Business,” and a night at a disco.

Meteor's new PatternMasters set the pace...

(back to the drawing board Light Lab)

For the technical: PatternMaster 4 - A four channel system employing a PatternMaster 4 in conjunction with a SoniLite 4 or 4XM providing a 4 x 4 or 4 x 8 matrixed system. Matrixed directional output with axis interaction plus full dimming overall or by individual channel, sound-to-light plus up to 16 chase programs each with 16 stops automatically or manually accessed. Chase operation on variable auto-rate or audio triggered by a four section graphic synthesized with individual or multiple band selection.

PatternMaster 10 - A 10 x 10 matrixed system employing a PatternMaster with any Meteor Tenway SuperChaser and either two Tenway Extenders or a Dual Tenway Extender. Ten basic programs each with multiple variations. Simultaneous control of each display axis creating moving dots, lines and combinations of beat. Multiple dimensions may be driven at same time with axis switching by variable rate or music triggering. All standard Tenway programs interact with PatternMaster routines providing endless variations.

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De-Lite Remakes For 2 Releases

NEW YORK—De-Lite Records has for the first time marketed a re- mastered version of an LP out simultaneously for a 7-inch and 12-inch commercial release. The album is Kent & the Gang’s "Ladies Night," from which a third single, "Hangin' Out," is being re- leased.

According to Bernie Block, vice president of sales and marketing for De-Lite Records, the label will not deviate from its practice of not making available 12-inch commercial releases along with a new album, although the label does release promotional 12-inchers. "With ‘Ladies Night’ more than six months old, we don’t feel we’ll negate sales on the album with the promotional 12-inch. In addition, this 12-inch remix could attract a new listener constituency that may be inclined to purchase the album.

The "B" sides of the singles contain "I’ve Got You In My Life" (7-inch) and "Ladies Night" (12-inch).

New Club Opens In Center Of Philly

PHILADELPHIA—A new discotheque, the London Victory Club, has been opened here by restaurateur Warren Brown who also operates two popular London restaurants in the center city area.

The club, established in the lobby of the landmark Victory building, features restored cast-iron railings, wood carvings, marble floors, and a 21-foot high ceiling featuring a state-of-the-art sound and light show.

The 5,000 square foot floor includes a disco, two sound-booth lounges, and a large bar where the sound of the music is carefully controlled to facilitate conversation.

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DANCE BEATS
DJ Awards: Show Cues Some Beefs

By JEAN WILLIAMS

LOS ANGELES—There seems to be some confusion concerning the radio stations polled for the upcoming 1980 DJ Music Awards. The show, which will air on ABC-TV here with Scott Steiner producing.

Some black-station regional rep and a personal manager contacted this reporter, later over what they believe is a blatant omission of black music stations from the polling system. Even though one-third of the nominees are black.

According to one station manager, "How can it be that the (Music Awards) nominate black artists based on a poll of radio announcers from across the country and not use the black music stations for input?"

"How can they not polling some of our major stations—WDAS (AM-FM) in Philadelphia, KDIA (AM) in Oakland, WDAI (AM) in WLOK (AM) in Memphis plus the four black-station regions in L.A., KJLH (FM) KDAY (AM) KGFE (AM) and KACE (FM)? This did not happen in any of these areas."

It wouldn't be so bad if there were only a couple of stations polled in each market, but there were eight or nine stations in each market. It's really a slap in the face.

Although the other programmers and the manager, who handles a major act, were not as vocal, they were all concerned with the voting policies of the awards committee, feeling that certain artists are not getting a fair shake.

Nominations are placed in three groups, country, soul and pop. An award is presented in each category—best female artist, country; best female artist, soul; and best female artist, pop.

According to Steiner, "450 polling stations were selected by a committee and eight of those stations were chosen. I don't think this is an unfair poll because most of the outlets are crossover stations."

"However, if any station would like to be polled it should contact me." Address for the 1980 Music Awards is 1680 N. Vine St. Suite 900, Los Angeles, Calif. 90028. Telephone (213) 466-5201.

Among the black music artists nominated in various categories are Gloria Gaynor, Donna Warwick, Donna Summer. Smokey Robinson, Michael Jackson, Isaac Hayes, Earth, Wind & Fire, Kool & the Gang, the Comedores, Phyllis Hyman.


The 1980 DJ Music Awards expected to be in August, are an outgrowth of last year's Disco Awards, which also were televised.

For the Record

LOS ANGELES—Bonnie Pointer records as a solo artist for Motown, not Fantasy as was published last week.

Counterpoint

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Knight-Pips Back On Same Label
And All 4 Singers Say Their 3-Year Hassle Has Ended

By JEAN WILLIAMS

LOS ANGELES—After three years of moving in different recording directions (with lawsuits all over the place), Gladys Knight & the Pips are once again on the same label and have recorded what they call “possibly the biggest thing we’ve ever done.”

“For the record, we are together and have always been,” says Gladys of the nearly three-year-old rumor that the group had split. “We understand why our fans believed we had broken up—it was the legal situations surrounding the pop hit “Merril ‘BUBBA’ Knight, Gladys’ brother and a member of the Pips. The law suits have since been resolved.

Along with Merald, Edward Patton and William Guest make up the Pips. The Pips and Gladys contend they wanted to go solo to expand their individual careers by becoming three entities—Gladys Knight, the Pips and Gladys Knight & the Pips. “But this move apparently initiated the rumor that we had split up,” explains Gladys. “Yet nothing could be farther from the truth.”

To concretely solidify their unity, the group will not take on any solo projects—at least for awhile. “We will be deceiving our fans if we do that at this time.”

The family quartet, together more than 25 years, appears happier than it’s been for some time and enthused about its new Columbia LP. “About Love,” produced by Ashford & Simpson.

The Pips recently signed with Columbia, following a stint at Casablanca where they recorded two LPs. Gladys had released a solo album on Columbia produced by Jack Gold.

As to why the Pips joined Gladys at Columbia: “It was the most sensible way of getting out of this mess,” says Merald laughing.

The four members admit their solo careers were not as successful as they might have wished. Gladys attributes this to “bad timing and the fact that people were not ready for us as solo acts. Also, we didn’t have the support systems around us that were necessary to succeed.”

Merald, Patton and Guest maintain they learned from their earlier “discovery” about recording while signed to Casablanca.

“This was the first time we ever recorded on our own and the first time we were at the front microphones. It was quite different from singing background,” says Guest. "Insects" Merald: “We needed direction only quite early on. But recording on our own, we where many decisions about how songs should be done, taught us a lot.”

Although Knight & the Pips are not looking at splitting again, they warn that they will continue to take solo spots in their live shows. “These portions are for the good of all of us,” says Gladys. “and we need that. We rated our individual spots.

As for Gladys” Jack Gold-produced album, she says, “I was just out there. There were so many things (Continued on page 15)
Sound/Video Business

Cetec Gauss Big In East Europe

Continued from page 4
cored music cassettes, including a large amount of American music. For example, Pravo-Tompas in Poland duplicates music by the Beatles, Procol Harum, Jethro Tull and Paul McCartney & Wings. Fuji points out.

In Yugoslavia Jugoton runs off tapes for artists on British Decca, EMI and RCA: the POP label is a license for Polydor, Philips, A&M and Pye Anson at the RTV Ljubljana firm handles United Artists and Chrysalis. Soxy Records handles CBS and WEA acts and Dakson handles Motown talent.

The Cetec installation at Grano- fone Zavody is Cetec's newest penetr- ation into Eastern Europe. The company is one of the biggest record pressing companies in Eastern Eu- rope. Fuji points out, and is new to tape duplicating. Its equipment is scheduled for installation this year.

Cetec's London office will send one representative to help with the installation and provide equipment training to the Czech technicians.

Cetec Gauss and its Eastern Euro- pean customers work their deals via an irrevocable letter of credit. The client opens a letter of credit at its bank, which forwards the document to an associate bank in the U.S. This document states what equipment is being purchased and the amount to be paid. When the U.S. bank receives the letter, Cetec ships the equipment and the funds are trans- ferred from the European bank to the American bank. Cetec then presents its shipping papers to the U.S. bank and the funds are released. The customer pays all shipping costs, plus insurance and duty taxes.

Although the Cetec factory in Sun Valley, Calif. has played host to representatives from Poland and Yugoslavia, the firm's London showroom is available for business calls.

Cetec claims it has more than 50 installations in Western Europe. Here are some of the clients:

- Germany: EMI Electrola, Cologne; JTP, Berlin; Magna Berlin; Alrophon, Hamburg; Rose & Hol- lind, Hannover; Casioentor, outside Munich. Internep, outside Frankfurt, Polyband, Munich; Record Services, outside Cologne, Sonopress, north of Dusseldorf and Teletonic, outside Frankfurt.

In addition, Fuji points to instal- lations in Spain, Italy, Norway, Denmark and Finland.

A new area for the company overseas is helping clients put together a tape factory package. Cetec will get loading and labeling and packaging machines for someone in addition to selling its own duplicating systems. Notes Fuji: "We do this as a service. If a company is having difficulty getting all the components we can help put the package together although we're not agents for these other manufacturers."

Of its Eastern European custom- ers, Fuji has only been involved in installations in Hungary and Yugoslavia. And he finds the East Europeans welcome him and the opportu- nity to learn what's new in the American tape duplicating industry.

Home VTR Sales Rise 45% Over '79

WASHINGTON, D.C.—Home video tape recorder sales amounted to 62,704 units in March, a gain of 44.5% over 43,135 units sold in March 1979, according to recent fig- ures compiled by the Marketing Services Department of the Elec- tronics Industries Assn.'s Consumer Electronics Group.

Home VTR sales to dealers in the first quarter of 1980 (13 weeks) in- creased from $12.14 units up 59.2% over 99,346 units sold in the same in- terval a year ago.

Cetec, a Japanese company, is the first to mass produce an East- European tape duplication plant.

NEW ENTRANTS—Among new products from Sony's spin-off produc- tions are: Audio/Video Equipment Show, slated for June 15-18 at Chicago's McCormick Place, will be, report- edly, the largest summer CES ever held.

The show, sponsored and pro- duced by the Electronics Industries Assn.'s Consumer Electronics Group, will expand into a new area of McCormick Place and will feature some 900 exhibitors utilizing more than 500,000 net square feet. Some 60,000 attenders are expected.

Three major sites-McCormick Place, adjacent McCormick Inn and the nearby Pick Congress Hotel—will again be utilized.

Twelve hours of retail-oriented CES conferences, workshops and seminars will be presented for atten- dees.

According to William T. Glasgow, vice president of CES, a prime new exhibit area at the Mall level of McCormick Place is available for first time use at the Show. This area will feature some 40 car stereo ex- hibits in its 50,000 net square feet, an area that was formerly an open ve- hicular area.

It's expected that CES will feature some 700 open area exhibit exhibits utilizing 400,000 net square feet on the concourse, mall and lobby levels of McCormick Place. There will also be 40 audio demonstration rooms on the lobby level at this location.

McCormick Inn will be devoted exclusively to audio component exhibits, as in the past, and houses 75 audio demonstration rooms. The Pick Congress Hotel is reserved for special interest, selective distribution audio component exhibits and has 150 audio demonstration rooms and suites.

There will also be a CES hard- ware/software cross merchandising exhibit, co-sponsored by EIA/CEG and the National Assn. of Recording Merchandisers, to showcase effective ways to merchandise audio equipment and records/tapes.

The estimated 430,000 overseas visi- tors will have access to the CES International Visitors Center with its bilingual staff.

Chicago's Summer CES

Looms As Largest Ever

LOS ANGELES—The summer Consumer Electronics Show, slated for June 15-18 at Chicago's McCormick Place, will be, report- edly, the largest summer CES ever held.

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MagnaVision Into Eight New Markets

FT. WAYNE, Ind.—MagnaVision is adding eight additional markets for its MagnaVision optical videodisk player.

This brings to 13 the total number of U.S. markets where the unit can be purchased. New markets to be added after May 1 are: St. Louis, Tampa, Denver, Detroit, Portland, Cincinnati, Kansas City and Knox- ville.

They join Atlanta, Seattle, Dallas, Phoenix, Minneapolis/St. Paul, Pittsburgh, Buffalo and Cleveland.

MagnaVision is expected to be available in most major marketing areas of the country by the end of the year (1980), covering 65% of all television households, according to the firm.
Clean Cut: Telarc Records producer Robert Woods oversees application of Threshold Stasis I power amplifiers as cutting head drive electronics for the forthcoming Telecast release of Saint-Saens' Third Symphony. The mastering room at International Automated Media is the first to utilize the new amp, pictured atop the rack cabinet, right.

Threshold Amplifiers Into Pro Disk Mastering Field

By ALAN PENCHANTSKY

CHICAGO—Audio power amplifiers manufactured by Sacramento, Calif.-based Threshold Corp. are going into disk mastering applications. Equipment by Threshold is primarily designed for the high-end home market.

Cleveland's Telarc Records, the leading U.S. digital audiophile label, is the first record company to master its albums with Threshold equipment. Threshold Stasis I power amps were selected as cutting head drive electronics by Telarc. Telarc albums are mastered at International Automated Media in Irvine, Calif. The Telarc albums mastered with Threshold electronics is the forthcoming release of the Saint-Saens' Organ Symphony, a Philadelphia Orchestra performance.

Several other labels reportedly are working at International Automated Media, but Threshold would not explain which labels.

Ampex Awards To McKeown & Konk In U.K.

LONDON — Leslie McKeown, one-time lead singer with the Bay City Rollers but now a solo performer, and the production team of Konk Records Studio here, owned by the Kinks, are the recipients of the Ampex international Golden Reel award.

Presentations were made here for McKeown's first solo album, "All Washed Up," which went gold in Japan, and which is soon on release in the U.S. and U.K.

Winners of the Golden Reels, made for product mastered and mixed on Ampex professional tape, nominate a non-profit charity to which Ampex donates $1,000, and McKeown named the Muscular Dystrophy Group.

Previous winners in the U.S. include the Bee Gees, Blondie, Bob Dylan, Billy Joel, Kiss and Roberta Flack. First award outside the U.S. was for the "Vuolte-Vous" album of the Vuolte-Vous from Sweden.

So far, the producers using an Ampex console or mastering suite are reportedly: Roy Blackwood, the winner of the Tria A. Award for 1981; McKeown, the Ampex Golden Reels winner; and the Kinks, owners of the Konk Records Studio.

CAMEO To Powwow In L.A. May 7

LOS ANGELES—CAMEO, the Creative Audio & Music Electronics Organization, is scheduled to have a meeting May 7 at the Biltmore Hotel here, during the AES convention. The no admission charge meeting, according to CAMEO president Larry Blakely, will be open to members and non-members alike. Meeting room will be posted the day of the meeting, slated to begin at 8:30 a.m.

It's expected that Joe Tarsia, president of the Sigma Sound Studios complex and head of SPARS, the Society of Professional Audio Recording Studios, will speak to CAMEO members.

In addition, Blakely will update attendees about the progress CAMEO has made in the past 12 months as well as outline upcoming programs. The most recent major CAMEO achievement was the publishing of a dictionary of creative audio engineering.

www.americanradiohistory.com
Kinks Vidtape From Time-Life

SONY VIDEODISK DUE THIS YEAR

LOS ANGELES—Sony will introduce an industrial videtisk later this year, according to Akio Morita, the firm's co-founder and chairman. It will be compatible with the Philips/MCA laser optic technology. A decision, however, about a consumer videtisk will not be made for some time, according to Morita. Morita made his remarks here before the UCLA Graduate School of Management, part of its "distinguished entrepreneur" lecture series.

Sony is licensed for all three major videtisk systems—optical, capacitive and electro-capacitive. 7,000 hours worth a year—and educational and instructional material. Time-Life's videtisk plans remain unsettled. "We'll certainly be a participant," Pesinger asserts, "but we've made no deals yet. One of my projects is to research and search out our options."

Time-Life Video also has access to Home Box Office cable television fare, including music and variety programming and has, in fact, made "pre-buys" of HBO projects assuring it videotapes rights even before projects go before the cameras.

The company also has a production deal with 20th Century-Fox under which it gets theatrical rights to feature films, while it obtains videotape rights.

Individual VTRs that Time-Life Video hoped to market a videotape performance by Blondie, but the deal fell through. The Blondie tape, made by Chrysalis Records, has yet to surface at retail in the U.S.

U.K. FIRM MARKETS FIRST MAJOR ARTIST VIDETCASSSETTE

LONDON—The first commercial video cassette of a major British artist in concert has been launched by a U.K. independent, Beggar's Banquet. It features Gary Num- man in a Hammemmn Odeon concert from last autumn, and is available by mail-order in all formats, VHS, Betamax, U-Matic and VCL.

The project was made possible by an agreement between Beggar's Banquet, U.K. licensees WEA, director Derek Brubok of Zootope and Numnan himself.

The decision to use mail-order was taken primarily for cost reasons. Says Beggar's Banquet director Martin Mills, "We feel our first duty is to Numnan fans, to keep the price as much within their reach as possible, and this way we have to build in either a retail or a distribution margin."

"The cassette has already generated a lot of media interest, and Gary is slowly getting rights to feature films, so we now have a product."

Mills says his company is testing the waters, but he has no idea what sort of sales can be expected, particularly since Numnan fans, mostly teenagers, have an existing profile of video hardware owners.

However, the retail price of $40 for VHS and Betamax versions is well below typical U.K. video cassette costs. U-Matic and VCL price is a normal $60.

Mills also draws a parallel with his own recent experience of high retail price and quid enthusiasts bought software simply because it was "the best that was available."

The only other record company-originated video program on the U.K. market is Chrysalis Blondie "East To The Beat" cassette which for the next three months will be available only to the majority of Beggar's licensees, thanks to an exclusivity agreement with Sony.

There are no immediate plans to make the Numnan program available overseas, but Mills says applications to handle it are expected and, just national distribution in the U.K. is an eventual possibility in the U.K., so international distribution is likely in the longer term.

Now are there plans for further videocassette releases in the near future? Mills thinks there is, however, that the videtisk market could be under way in the U.K. before the end of the year, and is very keen for Beggar's Banquet to be first in that new field, with Gary Numnan once again in control of his own destiny due to the spectacular nature of his stage shows, for the medium.

Mixdown Test Facility At U. K. Audio Show

LONDON—A key attraction at Prosound '80, the professional audio exhibition to be staged here at this West Centre Hotel Sept. 2-4 will be a fully equipped multi-track mixdown room enabling visitors to gain "hands-on" experience of the equipment available at the show.

A facility which will compare monitor systems and tape machine, using commercial material via master tapes by a well-known band, with many special effects units available to satisfy more creative visitors.

Visitors will also be able to view equipment booths because it will walk over its practical applications with designers and engineers through a series of working visits to recording and radio studios and sound reinforcement centres. Transportation will be available from the exhibition venue.

Musicians say the cassette has already generated a lot of media interest, and Gary is slowly getting rights to feature films, so we now have a product."

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AES Issue Date: May 10, 1980
Advertising Deadline: April 25, 1980

The Weekly Authority in Tape/Audio/Video.
OLDIE ON POLISH LABEL

WARSAW—The Polish Recording Company has released an album, recorded live 20 years ago, of Artur Rubinstein playing the Chopin piano concerto No. 2 in F minor, Op. 21.

The original concert was played in the Warsaw Philharmonic on February 22, 1960, as part of the celebrations of the 150th anniversary of Chopin’s birth. The Philharmonic Symphony Orchestra was conducted by Witold Rowicki. These two recent Rubinstein recordings, Rubinstein himself, now 93, listened to the tapes while visiting Warsaw and held the recording. Rubinstein had heard of that concert, and readily accepted that the record should now be released. The Polish Recording Company can sell it only in Poland and in other socialist territories.

NEW ORLEANS FM STATION

WILL BE STRICTLY FINE ARTS

CHICAGO—Dr. John Major, director of research and marketing for WFMT-FM, Chicago, has been granted an FCC license to operate a new FM radio station serving Northeastern Oklahoma. Major will leave WFMT later this year to begin operating the new facility, rated at 100,000 watts at 101.9 MHz frequency.

Coverage area of the new station will be Oklahoma’s northeastern corner and parts of Kansas, Missouri and Arkansas. The station will be located in Owasso, a Tulsa suburb.

According to Major, the station will be the only classical fine arts radio operating service of the state of Oklahoma. The 24-hour a day stereo format will offer classical music as the mainstay of its programming. Major has announced.

Major has been with WFMT for 1½ years and is instrumental in the design and implementation of the station’s satellite relay cable tv systems. WFMT is the nation’s first radio station to provide a satellite relay cable TV system.

Reportedly, no commercial station in Northeastern Oklahoma does even 5% of its programming to the University of Tulsa has a fascinating and unique format. A satellite relay cable TV system.

Major is a former physics professor, also an administrator. Before joining WFMT he was general manager of fine arts station WONO in 1979, an ex-directive vice president of the Concert Music Broadcasters Assn.

ALAN PENNACK

GIFT CATAPULTS

Philadelphia Orchestra
To TV Screens

PHILADELPHIA—A $1 million gift to the Philadelphia Orchestra by Atlantic Richfield Co. here will bring the 1985-86 season in public television and put the orchestra in a competitive public video field that has been dominated in the U.S. by the Boston Symphony and internationally by the Berlin Philharmonics.

The Philadelphia Orchestra has been featured on tv before, but in isolated programs that grew from its tours in Canada in 1973 and Japan in 1978, and from pop concerts. The first series for airing next season will take place in three programs. Station WHYY-TV, local PBS affiliate, will do the taping and the first sessions will be held this week at the Cathedral of St. Peter and Paul. Both Eugene Ormandy, who retires after 44 seasons at the end of this season, and Riccardo Muti, who succeeds him next fall, will conduct the TV series. There will be four or five more programs depending on how far the $1 million stretches. Plans are under way to find funds to continue the series beyond the first year.

The series will focus on the transition of Ormandy’s last season to Muti’s. The programs will avoid the formal concert format and will show both conductors in informal situations at home and at work, with emphasis on showing how a great orchestra functions.

MAURIE ORODERKEN

@AmericanRadioHistory.com
U.S. Musicians Prepare for European Treks

Campaign To Get Jazzmen On Postage Stamps Starts

Los Angeles—The colorful U.S. stamp affixed to the envelopes your postman brings you six days a week may, in the near future, carry the likeness of your favorite jazz musician.

“Tha’s a strong possibility,” says Lyle Baskin, musicologist and candidate for a Ph.D. at State Univ. of New York in Buffalo, who is leading a campaign to honor deceased jazz giants on stamps.

“We are making progress,” Bash remarks, “but it would be nice if McPartland, McNeill, and McLean, along with any number of others, were to be honored.”

The project was begun in the summer of 1979, Bash says, “but the committee, which includes some of the very best jazz musicians, is just now getting off the ground.”

The project is being funded by a small grant from the National Endowment for the Arts, and the committee is currently working on a list of candidates for the first stamp.

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**European Indies Join Forces For Licenses**

Continued from page 1

The Dutch affiliate of the Belgian company, Inelco: "We believe in keeping alive the spirit and creative vitality of the independents in this industry, and we feel that by grouping together we can achieve the cost effectiveness and marketing viability of the multinationals, without sacrificing our individuality and flexibility."

"It’s our sincere belief that there are many creators of product in the international record industry who will welcome the opportunity to deal with an association of independents such as ours, which can offer multinational facilities in terms of sales and marketing, and help them preserve their specific identities in their own markets."

The Inelco/Sonet/Teldor group will aim for centralized pressing and sleeve printing (probably at Teldor in Germany) but will maintain a capacity for local pressing of fast-moving product. Also handled centrally will be promotion of new acts and labels licensed to the group, and royalty accounting.

Representatives of the three independents are scheduled to meet in Stockholm early next month to discuss a possible association of the group. If a group is formed, it will be considered by the new organization and to plan future strategy.

**Zimbabwe: Future Disk Market?**

**Political Changes May Mean Climate For Investment**

SALISBURY—The recent developments in Zimbabwe/Rhodesia, leading to the emergence of Robert Mugabe as the new prime minister-elect, have prompted many international and African record companies to look closely at this area, with a view to full involvement in one of its continent’s fastest growing markets.

The stable basis of the economy and regular trading patterns could give companies a firm foothold in a strong market, with none of the problems that have assailed them in other parts of Africa, where royalty remittances—among other issues—have been at a standstill.

One of the record companies who are looking at this area is Teldec, the German company, who have shown a noticeable increase in recent months, which it attributes to the return of missionary refugees and increased market liquidity generated, after the restrictions of a long war.

Grant’s company is one of the leaders in development of the local Rhodesian repertoire, which it hopes to now place throughout Africa, in exchange for other repertoire in its area.

U.S. companies, whose records have been available but who have been restricted in direct dealings with the country, are now looking to the possibility of setting up offices or license agreements in the region to coordinate the Central African area of Rhodesian (now Zambia) and the region.

Existing trade links between these countries of the former federation will be strengthened, and could now turn this area into an extremely lucrative market and supply base. Teldec has previously expressed interest in Zambia through licensing, especially with the Eagles. Fleetwood Mac and their new collective label, and we feel that we can offer something to the big conglomerates. We don’t deliver. They tend to have rather too many horses in their stables, and we feel that talent should be offered room to breathe."

By ADAM WHITE

**NEW YORK—WEA International was the engine which powered Warner Communications’ recorded music and publishing division to record revenues during 1979.**

The WCI annual report states that the year’s overall revenue increase of 18% was primarily the result of continued growth in international records.

The international wing’s 1979 sales increased by 50% against the previous year, to $294 million. Every major music company had a revenue increase, with WEA leading the rise.

For all the revenue gains, WEA International’s profits are characterized by the WC report as “flat.” The inclusion of the Warner-Pioneer results account for a significant portion of the margin declines, it notes.

“Almost all of the releases from the U.S. labels’ major artists with established international followings in the first nine months also negatively affected results.”

And, the document, many of the 19 countries in which WEA International has operating affiliates were subject to particularly severe inflation, with costs rising faster than prices, putting further pressure on margins.

**WEA International’s Sales To New Peak**

Chrysalis Bankrolls New Movie

London—Chrysalis is moving deeper into the movie business by bankrolling, together with the National Film Finance Corp., a new film, “Babylon.” It’s budgeted at close to $1 million.

The company has been involved in film financing in the past, most notably with “Monty Python And The Holy Grail” but this step signals a more serious commitment to the medium.

And it follows the co-production by Chrysalis of a new stage musical, “Only In America.” (Billboard, March 8.) The show opened in London earlier this month.

“Babylon” is about black youngster Watanabe’s and how the strong music content is handled by leading producer, Denis Ushio, while music critic Toochi Ogura spoke on the development of the Japanese new wave scene. Japanologist Gordon Berger spoke on the cultural difference of Japan and the U.S. and the 90's art in Japan. The forum, held at the Japanese Kaiyun Club, was recorded for private film or videocassette. By next April, the forum is to be filmed and shown in the Japanese Agency for Cultural Affairs, and it has as its official name, Watanabe Foundation for Music and Culture.

Next year’s forum will focus on international cultural exchange through music in the Southeast Asian nations, among other topics.

**Boost Sales**

Helsinki—Maison-TV-Rek- lam here has doubled its record production capacity and hopes to increase that by another 50% from $1 million to $2.5 million during 1980.

According to a company statement, demand in the factory in Finland for recordings has increased and the factory will produce a million records and two million cassettes, giving it a turnover of $3 million next year in the domestic market. This upturn is made possible by a recent tape duplication agreement between MTV and Finnsound, and because of MTV’s increasing business activities with Finnish, Swedish and the rest of Eu-

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**Mintel Study: New Sound is Needed**

LONDON—Unless a new sound arrives with the same impact the Beatles had on the music business two decades ago, the record industry is in for “a very bleak time,” according to an independent market research report just published here.

The Mintel industry survey points to a series of different problems facing the industry itself, but points to a need to adapt to “the poorest period” in many years for record companies.

Up front in the problem area is that "there have been no earth-shattering sounds to catch the imagination of the record-buying public." It adds: “At the same time, production costs have soared and the royalties which a record company can make it is made it more difficult for record companies to make profits.

"We feel that our profits are harder for companies to invest in new artists, so the chance of finding that big sale is reduced and so the whole circle continues." The one "real" development single out is the growth of record company spending in advertising. It was a total $9.8 million in 1973 rising to $42 million in 1978, of which two thirds went to television promotion.

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New Country Fest Firmed

LONDON—Country music festivals are becoming familiar items on the British hit parade this year, the latest set to be staged in Peterborough over the August holidays (Aug. 22-25).

The Peterborough Festival of Country Music is the creation of successful local country artist, Ted Ford, and has apparently been four years in the planning. Fifty local acts will be booked, says Ford and his co-promoters, John Wright and Wendy Lane.

Event is being sponsored by cigarette maker Carreras Rothmans and the Rutland brewery, Riddles, as well as receiving additional financial support from the city's local council. Seven separate concerts will be staged during the festival, and among the British acts booked are the Hildasters, Poacher, Frank Field and Frank Jennings' Syndicate. Ticket prices are between $3.50 and $8 per concert.

Supertramp $$

MADRID—Supertramp has hit the one million mark in total album sales in Spain, a figure surpassed only twice in the country's record history, by the Beatles and Pink Floyd.

While it is difficult to pin down precise figures in this territory, EMI here claims that the Beatles have sold more than two million albums and cassettes and continue to sell well. Though the Spanish market was not so big in the Beatles' heyday, recent re-release of the group's catalog, allied to a big television campaign, has produced a spurt of 400,000 units sales.

Pink Floyd has track record of consistency, each of its albums selling at least 50,000 copies, with the album "Wish You Were Here" reaching a remarkable 325,000 unit sale. This production also revived interest in the group's entire catalog. "The Wall" album has added to the band's sales prowess. But now there is a third contender in Supertramp, making it an all-British top trio.

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Continued from page 1

WEA international president Ne-}

suhi Ertugur and "Conglomerates And Independents: Partners Or Adversaries?" hosted by RCA Records president Bob Summer.

Delegates gathering at the Regency Hyatt Hotel for the three-day program of these and other panels, will hear these keynote speakers: John Backer, president and chief operating officer of CBS Inc., set to speak Friday (25), with introductory remarks by Walter Yankoff, president of the CBS Records Group; and two Saturday speakers: Cen Suttle, president of the PolyGram Group, and Norman S. John Stev, leader of the British House of Commons and Minister for the Arts.

In addition, Herb Schlösser, executive vice president of RCA Corp., will deliver an address Thursday entitled "VideoDisc: Opportunity And Challenge For The Record Industry."

The lineup of panelists and participants at this year's IMIC, the 10th, includes industry leaders from around the world for a program designed to air topics of major concern both in the industry itself and in its wider context as part of the entertainment business.

Delegates may also attend the spe-
New Generation of Bands

Heavy Metal Means $ in Britain

LONDON—Heavy metal is enjoying another boom this year in Britain, with albums selling space and concerts attracting SRO (standing room only) audiences.

Often derided as a minority music of interest only to "mindless head-bangers," heavy metal is now providing a lifeline to the industry here.

Alongside established names such as Status Quo, Ted Nugent, Rainbow, AC/DC, Van Halen, and Rush, a new generation of bands is making its impact on the market.

Saxon, Iron Maiden, Girl, Sammy Hagar, April Wine, Riot, Krokus, Del Leppard and a host of other as-yet-unsigned who are playing and selling out the concert halls.

Last week, for example, Saxon's "Whitesnake" album, which was caught straight on to the U.K. charts at No. 10 without major promotion or television advertising.

This week, the disk moves to No. 5.

Carresse's ad man and co-producer, Of St. Peter Hinton, comments, "We signed Saxon two years ago on the U.K. market's health, and we now feel the band is big in Europe, especially in Germany. Now that has spread to the U.K. We're back on with the band's second album, and we anticipate strong interest in the first as a result of the recent tour successes."

The Wheels Of Steel 1980 tour is scheduled to run from Monday (21) to May 11, with more dates to be added.

Touring is also paying dividends for Capitol Records here, which has such acts as Sammy Hagar, April Wine and Rock.

Mark Cox, general manager, explains, "Sammy Hagar's new album could almost have dedicated to the U.K. for touring. After his tour here in September, he discovered what the British audiences really think, so he has released the least half the album with the U.K. in mind."

Capitol currently has Hagar's "Loud And Clear" LP in the top 30, and it's releasing its next, "Danger Zone."

April Wine's, "Harder... Faster...", following the group's tour (Billboard, Dec. 30, p. 20), has also charted, while Rock's "Narita" album is rush-released this week.

Jet's line-up was a survival story of the success of heavy metal has much to do with the right promotion. "Our two main heavy metal groups are Girl and Magnum. We're confident of crossing Girl over to a mass appeal audience."

"Dealers are still willing to stock albums in quantities that are backed by good marketing and sound advertising. With Magnus' new live album, "Marauder," we are offering a low suggested retail price, with full retail profit margin."

Polydor's Rainbow has recently been back on the "Top 100" chart period to date. The gold LP, "Down To Earth," is still in the top 25, and Rainbow's singles are also doing well from both made the top 20.

WEA has Van Halen's "Women And Children First" and AC/DC's "Highway To Hell," on the charts, while RCA is staking its claim for a slice of the heavy metal market with the debut of American band Triumph's "Progressions Of Power," released next month.

Chrysalis is already turning its hopes on Swiss band Krokus, which has already attracted considerable media attention in Britain.

Alan Philips, product manager at Phonogram, isn't surprised by the current interest in heavy metal. "We first saw this trend a couple of years ago, particularly with the band Rush being on our list, and we decided to stay with it and spend money."

In Rush's case, it's certainly paid off, with a recent major press program, which has also helped their catalog so that the group now has four silver (that's 600,000 sales) disks, and it's very much an album market as opposed to singles, because the problem is getting airplay. Therefore, it's important that heavy rock albums should tour as much as possible."

EMI has Wild Horses, who are touring throughout this month and May, and have their first album, "Wild Horses," released this week. The first 20,000 copies are available at a lower-than-usual list price. In addition, the company has been enjoying considerable success with Iron Maiden, and a heavy metal compilation called "Metal For Muthas."

A spokesperson notes, "The new Judas Priest album, 'British Steel,' looks like being one of the biggest-selling in the heavy metal market."

The disk comes onto the U.K. charts this week at No. 4.

First Large Scale Move Against Malaysian Pirates

By Christopher Leo

KUALA LUMPUR—Pirates and representatives of local record companies sweep up locations here April 6, seizing records, tapes and recording equipment in what is described in the manufacture of pirate product. Value of the haul was put at $135,000.

Superintendent Hashim, who led the raids, described them as "the first large-scale anti-piracy and local authority operations against alleged pirates in Kuala Lumpur."

Five men were also detained in the swoop, which followed information supplied to the police by Malaysian record companies and distributors.

The cache of allegedly pirate records and tapes included repertoire of popular Malaysian artists, so if and when charges are laid, they'll be for violations under the country's 1969 Copyright Act.

EMI Electrola Campaign Promotes Harvest Imprint

COLOGNE—EMI Electrola's German harvest label is currently the subject of a major promotion by the company sloganged "The German Way Of Rock," an unusual feature of which is to latch the ear of a solo pop singer on the back of successful singles, though it usually burns out quick. Rock acts are too complicated to break; they need a much longer running start, and much more sophisticated support before you see daylight.

Notes the label's national repertoires chief, Manfred Zumkeller, "It's comparatively easy to latch the ear of a solo pop singer on the back of a successful single, though it usually burns out quick. Rock acts are much too complicated to break; they need a much longer running start, and much more sophisticated support before you see daylight.

Stiff On TV

LONDON—Stiff Records here claims it is the first "totally independent" record company to use television on the U.K., its major campaign being for the Madness act, "Once Upon A Time."

It is, initially, a $46,000 run of 15-second commercials. The album has already gone gold but the Stiff crew is that there is a "vast reservoir of un- tapped customers." The tv promotions come at the end of the group's 20-date sell-out U.K. tour.
International

Scotti Bros. To Japan’s Canyon
Three-Year Contract Is Called ‘More Than Licensing’

BY KEITH ANDERSON

TOKYO—Canyon Records has signed a three-year licensing deal with Scotti Bros. Industries for Japan, effective immediately. It signals both the former’s first such agreement with a foreign label, and the latter’s exit from its highly successful Warner-Pioneer affiliation (Billboard, March 8, 1980) after some two years.

Canyon is part of the Fuji Sanki multi-media conglomerate, which owns newspapers and periodicals, Fuji television (26 stations), Nippon Hoso Radio (33 stations), and Canyon’s sister company, Pony.

“This is more than a licensing agreement,” says Scotti Bros. president, Tony Scotti. “We intend to build Japanese talent and product for both the U.S. and Japan.”

The deal marks the union of two independents, and comes at a time when independents are fighting to stay alive in the Japanese market, and when foreign repertoire’s share of overall sales here is declining. Both firms agree, therefore, that marketing and promotion are key elements in the agreement.

Scotti Bros. will have access to Nippon Hoso, which sponsors concerts, and to Fuji Sanki’s network and newspapers.

Scotti plans to bring its commercials for Lee Garrett (who has already been seen on the small screen in Japan to good effect, promoting Nabisco) and Susan Anton, Anton was in Tokyo for the formal announcement of the licensing pact, following her participation as a judge at this year’s Tokyo Music Festival.

The Scotti/Canyon link will be more than a vehicle for the American company’s product. Notes Scotti, “We have our own 48-track studio in the U.S. and can use our own producers, writers and arrangers to make Japanese product competitive in our marketplace. The opportunity is here to break these acts.

The promotion wing of Scotti Bros. was instrumental in making Pink Lady’s “Kids in The Dark” a hit in the U.S. last year; label was Elektra-Curb.

Canyon’s chief of international ad, Mitsunori Sasa, confirms Scotti’s view. “We also have our own promotion wing, and could produce American artists for release in Japan, where feasible.”

Sasa notes that Canyon will be using its “Living Service” TV spots to promote Scotti Bros. These are aired on Fuji TV and boost all types of product, announcing availability, price and purchase locations. “The ‘Living Service’ represents five times the number of regular retail outlets for records and tapes in Japan,” he continues.

Correspondingly, he sees Scotti Bros. product selling five times as many units as normal foreign repertoire releases.

Canyon will be issuing only one or two Scotti Bros. albums per month, allowing all-out promotion and marketing. The label currently has nine acts on its roster.

Sasa and Scotti agree that the pact will take time to flower and bloom. “We don’t expect overnight success. This year, we’ll produce albums, structure publicity campaigns and secure TV time. By 1981, we’ll have picked up momentum and will promote at a big way.”

First product through Canyon will ship June 31, comprising singles by Lee Garrett and Survivor, and albums by the latter group.

Garrett has become a major star in Japan, and his “I Was Made For Dancing” single and “Feel The Need” album were big sellers last year via Warner-Pioneer, which handled Scotti Bros. product through Atlantic.

EDIZIONI CURCI / CAROSELLO RECORDS - Galleria del Corso, 4 - MILANO (Italy)

The Top European Composer Is Now Becoming A Top Singer

TOTO CUTUGNO

Winner Of The 1980 SANREMO FESTIVAL

With

SOLO NOI

Billboard photo by Shotaku Wada
KIEL—Germany’s Teldec increased its profits substantially in 1979, with sales 35% ahead of the previous year at $55.5 million (100 million Marks). This compares with an average sales upturn for the industry here of 25%.

The figures were disclosed by Tel- dec’s managing director, Gerhard Stöber, at the company’s finals held in this city’s Hotel Maritim. Calling the result “splendid” and noting that it had been achieved without any new budget allocation by the company, the executive went on, “Add in the fact that our export business (which now accounts for 30% of turnover as against 22% in 1978), then consider that our club subscription sales were up by 40%.”

“This gives us reason for genuine corporate pride,” Schultz said. He also emphasized that the Teldec Import Service, launched in 1975 with sales of about $900,000 that year, exceeded $10 million in 1979. “That makes it the leader among German record importers,” he noted.

Then he added, “The increase in our general market share last year put us in a position to go on working on such top artists as Udo Lindenberg, Richard Clayderman, Peter Maflay, Nick Straker and Patrick Hendern. It’s all a matter of acquiring adequate repertoire, and providing a well-balancedader of...”

So we’re particularly happy that we have the possibility of leading with Teldec, that Franz Lambert has been signed, that the agreement with Ernst Mosko and Strauss is a reality, and that a personality like Nicholas Hamnocourt will later join us on an exclusive contract.”

“Our partners have done every- thing possible to give Teldec guar- antees about the future of the company and security. There is no reason whatsoever, in the light of such excellent results, to be pessimistic about the future.”

Harmiti Zeddecker, Decca label manager for central Europe, commented, “The agreement with Teldec is a real first opera recorded via the digital tech- nique.

“Reputedly strong full music music catalog set for 1980 includes new recordings of Rudolf Buchbinder, Vladimir Ashkenazy, with Boulez and Alfredo Lortie and, in the opera field, Luciano Pavarotti, Joan Sutherland and Edita Gruberova.”

“In the pop market, exclusive con- tractions included recordings by Udo Lindenberg, Adamo, Francis Duval, Jacques, Marc Petrossi, Brown, Lorni Loven, Richard Clay- derman, Madison, Mix, Nick Straker, Chris Bea and Secret Service.”

Later stages of the Teldec meeting were held at the Krole TVs in London through Belt and Skagorak to Oslo.

**Woes For Osmonds U.K. Dates**

**LONDON—**Half-empty halls on the Osmonds’ farewell tour of Brit- ain forced an emergency creditors’ meeting April 15, at which the band members paid out more than $10,000 in hotel and road crew costs to keep the concert series from collapsing altogether.

Response has been so poor that at least one date has been cancelled. While all of this has been less than desired by those who were waiting to fill the hall, most have not sold out. Halfway through, organ- ized fans filled the air with accom- modation, lighting and PA hire, and transport of around $17,500.

Donny Osmond blamed the prob- lems on short-sight preparation. “This show was put together in just three weeks, because we wanted to say goodbye to our fans before breaking up the group. The publi- city did not have time to work. Our fans have grown up: they can’t go rushing across the country at a mo- ment’s notice, like they could when they were younger.”

More cynical observers prefer to say that the fans have not so much grown up as grown out of the teenage pop- flavored Osmonds music.

Nevertheless, the group appears still popular in Far Eastern markets, where it will be touring May through June (Billboard, March 15, 1980). The group is, in fact, experienced with the active participation of gov- ernments in three nations: Taiwan, the Philippines and South Korea.

**Fowley Collects**

**PARIS—**Producer Kim Fowley was in Paris recently to collect a gold disk for the “Go Nuts” album, in Holland, and to push two Ameri- can bands, the Orchids and the In- dustrialists. Amerio releases first product from the Orchids this month, while CBS follows suit with the Industrials in May.

**Sponsorship Surfaces In Britain**

**Levi Jeans Tie-In With Record Set Is One Example**

**By NICK ROBERTSHAW**

LONDON—The recent series of concerts scheduled at Wembley Stadiums at London’s Rainbow rock venue has again focused attention on the future of pop sponsorship.

This is seen by many as an essen- tial response to the British record in- dustry’s financial problems, al- though there are also fears that ill- conceived projects could torpedo the development of commercial spon- sorship before it’s properly started.

Acts booked for the Rainbow show, part of its 50th anniversary celebrations, included the Jam, the Stranglers, the Average White Band, Judas Priest (themselves partners in a deal with Kustom manufacture- r, Harley Davidson) and John McLaughlin.

The promoter was Harvey Gold- smith, who two years ago was one of the first rock entrepreneurs to ex- plain commercial tie-ins via the U.S. deodorant sponsor. The show, which is to be held at the Rainbow, is said to be the best example of a "full- blooded" alliance in which all stations stand to benefit, but concedes that balancing the advantages can be a process in which the unfore- seeable plays a part.

From the record industry’s point of view, tours are ideal candidates for support, but Gaydon warns, “One of the problems with any sponsorship is finding areas of gene- ral mutual benefit. Record com- panies, promoters and managers are approaching us with plans for tour sponsorship because everyone knows that has costs have become more and more unbearable.”

“There have been quite a few ex- amples of this kind of tie-in, Allied Brewers is talking with Genesis, Daris with Top Shop boutiques, Brook Street Bureau was in on the Who’s last Wembley appearance, and so on. But for a sponsor, tours on their own aren’t necessarily the best option for their product.”

“The absolute maximum number of people you reach on a tour, for in- stance, must be 250,000, whereas one shot on a television program like Top Of The Pops reaches nine mil- lion or whatever.”

“What sponsors want to do is ex- plore all angles of tie-in music, a musical act, or a musical group, with their com- mercial product, and they want to be able to involve their retail side and go on.”

“Any connection you can make between music and product has got to be good for them, but...”

“Some observers prefer to say the fans have not so much grown up as grown out of the teenage pop-flavored Osmonds music.

Nevertheless, the group appears still popular in Far Eastern markets, where it will be touring May through June (Billboard, March 15, 1980) with the active participation of govern- ments in three nations: Taiwan, the Philippines and South Korea.

**Fowley Collects**

**PARIS—**Producer Kim Fowley was in Paris recently to collect a gold disk for the "Go Nuts" album, in Holland, and to push two Ameri- can bands, the Orchids and the In- dustrialists. Amerio releases first product from the Orchids this month, while CBS follows suit with the Industrials in May.

“Given the expense involved,” he says, “you have to be talking of multi-media advertising of a large volume product, so you also need a range of music that appeals to all people.”

“Areas that BBj International is ex- ploring include support for a college circuit, sponsorship of a turns for a full ancillary promotion via adver- tising, competitions and point-of- purchase displays, with emphasis on an natural tie-in of all, that between music software and audio hardware. Jingles and soundtracks are the logical extension, according to Bankler-Jukes. “If you have a $300,000 campaign with a jingle, then why not use both to sell both? You can write your musical copy with a view to singles exploitation. The record company comes in on the production costs, and away you go.”

One can’t help but wonder at the idealization in the hardware store, record store promotion of the equipment. The record company may have the idealization in the hardware store, but the manufacturer promotes, and both get points back.”

A company official says, “Given the future in increasing the market, there is a larger market for the record store promotion of the equipment. The record company may have the idealization in the hardware store, but the manufacturer promotes, and both get points back.”

“If major manufacturers get burned, it passes off, for, so we have to get it right first time.”

Nightlife’s Gaydon agrees, adding; “We’ve barely scratched the surface of record promotions. There is a solid grip on music sponsorship, and really exploited it to the fullest.”

**1980—**This year sees the launch of a record company, AIDS in Germany. The company was founded by Deutsche AIDS 4, a group which is working on a project in conjunction with the AIDS Foundation, and is supported by the German government.

**Focus**

**As AMSTERDAM—**Dutch record company CNR has opened a West London branch, joining the headquarters of its distributor, Mer- ronome, to strengthen its growing market position. CNR currently has three hits in Germany, with “Money” by Dutch new wave group, The Messenger’s, “Rapport’s Delight” by the Sugarmill Gang and “Herbert” by German vocalist Gott- lieb Westerholt. Last month, the label was launched in Germany three months ago, and managing director of CNR expects to spend at least one day a week there.

**HELSINKI—**A Finnish court has ordered a radio station to remove a clip from a radio program. Licensed by a Dutch postal address, the station transmitted local and foreign pop, together with some international relationships, TOSTO and Grans, and the radio station is financed by the Finnish government. The station’s manager, John Martinson, announced that the station is now closed.

**A REVEAL—**New directions in Romanian light music were apparent at the three-day 1979 event of the Last-Expo, Bucharest in Bucharest, last year. On the final day 32 records were reflected on the volume and vari- ety. The exhibition was released because of the last year, and 24 more compilations were on issue in a wide range of groups, artists, orchestras and bands on music.
Cockburn’s Canadian Fame
Used As U.S. Springboard

By DAVID FARRELL

TORONTO—“Canada’s Best Kept Secret” is the campaign slogan currently being used by Millennium Records in the U.S. to launch Canadian Juno winner Bruce Cockburn’s latest album, “Dancing In The Dragon’s Jaw.”

The singer-songwriter’s ninth album has already enjoyed tremendous success in this market, partially as a result of a recent coast-to-coast tour and, more importantly, by way of a top 10 single, “Wondering Where The Lions Are.”

Signed to and managed by True North in this city, Cockburn’s escalating success comes at a high cost to his career, but the very fact that he has succeeded in emerging with a hit single is viewed as something quite astonishing. At least, that’s the view of manager Bernie Finkelstein.

Finkelstein and cohort Bernie Friedler manage the careers of Cockburn, Murray Mclauchlan (also signed to True North), Dan Hill (Epic) and newcomer Graham Shaw. Shaw has just completed work on his first album for Capitol, scheduled for North American release in June.

Cockburn, like his management team, came out of the Yorkville coffee house era, a Toronto equivalent to Greenwich Village and a pivotal era for many of today’s top ranking writers such as Kris Kristofferson and Neil Young.

Over the years, he has developed a strong core of fans, scattered across the country and in the U.S. and the U.K., where he has performed from time to time. Prior to the release of his current album, Cockburn’s biggest success was with the transatlantic “Night Vision” LP which saw him move out of the folk idiom and structurally incorporate jazz guitars into his compositions.

A devout Christian, his material often lacked the commercial zip needed to spring him onto commercial radio, but in the past few years the acceptance of rock by rock audiences and the recent upswing in moral consciousness raised by many of rock’s leading figures has combined to put Cockburn in the right place at the right time and with the right album, judging by U.S. radio acceptance.

Baker For U.S.

TORONTO—“Hollywood Love” is the first U.S. album release for Canadian country star Carroll Baker, not to be confused with the American actress of the same name.

Signed to RCA Canada several years back, the singer has earned substantial sales here via five RCA albums, the most recent of which, “Hollywood Love,” is now set for release in the RCA U.S.

Baker has won several Juno Awards and has been a consistent winner at the Big Country music awards in Canada.
Presley Estate Suing One Of His Best Impersonators

CAMDEN, N.J.—The estate of the late Elvis Presley filed suit in U.S. District Court here Wednesday (9) against one of his most popular impersonators here. The suit seeks a permanent injunction against the "Big El Show" and its president, Robert Russen. The featured attraction of the show, Larry Sett, a former construction worker from Memphis.

The suit charges the Big El Show is unlicensed and has infringed upon unspecified trademarks held by the estate. Moreover, the suit says the show is an example of unfair competition. Supporting the charges, the suit cites federal law and common law. In the suit, the estate says the court to permanently forbid the show from using the "act, design and image of Elvis Presley."

The state, who makes his home in nearby Blackwood, N.J., is considered a Presley look-alike. Russen questioned the estate's efforts to stop Big El, saying similar use of Presley's name was permitted by a recent court decision. Last month, a federal appeals court in Cincinnati ruled a manufacturer of Presley memorabilia could market the items with out approval of the estate. The three- judge panel there ruled Presley's name, likeness and fame were "common assets to be shared" in America's free market system. It is uncertain how the Cincinnati decision could affect the local suit.

The Big El Show was started six years ago by an arts investor clubs. amusement parks and malls in the East between 1975 and 1977, the show toured the U.S. and Canada.

Jazz & Laser Show

SEATTLE—The progressive jazz group will team with a full-color laser light images of Laserium for a series of special live concert November 14 and April 21 at the Pacific Science Center's Boeing Spacecareum here. Radiance is a four-member group fusing synthesizers with jazz and rock sensibilities.

Storer Files Shares

LOS ANGELES—Storer Broadcasters Inc. today filed for offering of 2 million shares, proceeds of which will be used to finance the construction of the company's cable communication division.
BOOK REVIEW
Compelling Reading By Superstar's Son

“Living Proof” by Hank Williams Jr. with Michael Bane, published by G.P. Putnam’s Sons, 215 pages. $10.95.

In the early pages of this gripping autobiography, Williams writes: “Living Proof” is a legend. I’d been hearing it for years. It’s not just a rock song, or a country song; it’s not just a song; it’s not just a thing; it’s not even a thing, it’s a person. He’s a person and he’s about the only one I’ve ever seen who could make you feel that way.

The deftly intercuts flashbacks of Williams’ early growing up years and his descent toward oblivion with the chilling details of the terrible mountain-climbing accident which nearly claimed his life at the bottom of the Rockies in 1975.
The tragedy left Williams Jr. a resultant of the miracle of modern medicine and plastic surgery, but more important, it marked the turning point in his life.

Muddy Waters and two British blues bands

On Sunday, July 13, the outdoor festival will be by Dave Brubeck, Stanley Clarke, Carmen McCrae, Freddie Hubbard, the Aldred Broth-

ers, the National Youth Jazz Orchestra and George Fame and the Blues.

Charley Pride - There's A Little Bit Of Hank In Me, RCA A.H.L.1.3454, by Jerry Bradley and Charley Pride.

Hank Williams has probably contributed more to country music than any other artist. Having strung his way to stardom by the age of 20, he reeled off 30 to 40 hits in the ’40s and ’50s. In the late ’40s, Williams made a few singles for Sterling Records before being signed by MGM. All of the tunes on this album appeared originally on MGM, from the earliest cut, 1948’s “A Man So Mean,” to 1950’s “I’m So Lonesome I Could Cry,” released in 1966. The Hank Williams legacy lives on, and a part of that legacy is steeped in Charley Pride.

Eleven of the 12 songs on this album are original Williams compositions. The one remaining track, the written by John Schnieefer for Pride and Par- sonspirit Pride wanted to convey about this project. Pride and producer Bradley dug through the Williams repertory looking for some lesser known classics (all after, everyone knows “Cold Heart,” “Jambalaya,” and “Your Cheatin’ Heart”).

Following the opening “There’s A Little Bit Of Hank In Me.” Pride slides into “My Son Calls Another Man Daddy,” originally released in 1950. With vocal inflections, steel guitar and vocal harmonies by the Jordanaires, Pride immediately sets the tone for the remaining tracks.

“Moaning The Blues,” also released in 1950, is as top-notch, good natured song with a slight yodel thrown in as per the original. The lyric tends to be a warning about treating your woman right.

The oldest song on the album, “A Man So Mean,” which was released in 1948, is a Williams classic about a poor boy who lost his love to a rich man. Pride tends to convey the song’s original message just as strong as when Williams originally sang it.

“Mind You Own Business” and “I Can’t Help It (If I’m Still In Love With You),” both got no number on the Billboard charts in 1949 and 1951 respectively. “If you mind your business, then you won’t be mindin’ me.” If you mind your business then you’ll be luckier all the time,” sings Pride.

I Don’t Want You.” Another classic begins with a big vocal chorus and strings. The song has been recorded by a number of artists, and could probably be a successful single for Pride.

SOUND EXPERIENCE - Robin Trower helps the Sound Warehouse open its first store in Dallas by signing autographs for his Chrysallis LP, “Victims Of The Fury.”

Closeup

Side two opens with “Hosky Tonk Blues,” originally released in 1952. The song got to number seven for Williams, while Pride’s version was No. 1 earlier this year. The success of the recording as a single for Pride signals the timeliness of Williams material.

Charley Pride “I’m So Lonesome I Could Cry,” one of Pride’s most successful songs ever written by an artist, only lasted four weeks on the country charts when released back in ’64. Pride does the song justice, and it would make yet another successful single. Steel gui- tar and a crackling acoustic guitars enhances the entire track.

“Low Down Blues,” released in 1954, is a midsixteen, again featuring a steel guitar. Pride’s vocal work on this track is outstanding. Released in 1952, “I Could Never Be Ashamed Of You” is, like all the other tracks on this album, pure country. Followed by a No. 1 record for Williams in 1950, “Why Don’t You Love Me” should probably be a future single from Pride. The influence of Williams on Pride is most evident on this song with its cookin’ rhythm section and bright steel gui- tar.

The final selection is Pride’s latest single, “You Won Again.” A moving ballad, it was originally issued by Williams in 1952. Timetess in its message. Pride should have no trouble in parceling the song into another No. 1 hit.

One of the most ironic faces of Williams’ recording career is that less than three weeks prior to his untimely death, MGM issued a single titled “I’ll Never Get Out Of This World Alive,” which became a No. 1 record.

Hank Williams material, as interpreted by Charley Pride is a project full of living, with the results being a magnificent album and a little bit of history. MIKE HYLAND
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POWER
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On Motown Records & Tapes
it's resonant. It's a new disc, very high quality level throughout, it's "New Romance (It's a Mystery)" which stands out, with its shifting textures and musical arrangement. This should attract attention from Top 40 and AOR formats.

Best cuts: "New Romance (It's a Mystery)," "Everything Is Alright," "Brotherly Love," "Don't Waste Your Time."

GROUP 87—Columbia JCIC6338. Produced by Ed. E. Thacker. From the cover and graphics this looks like a new wave effort but it's not. What this one-track album contains is a stimulating mix of instrumental progressions and vocals. This should not be surprising as the three members, between them, have several starts with Frank Zappa, Pink Floyd, Jean Luc Ponty, Mahavishnu, and Crosby/Still/Campbell. The album sounds and suffers from styrofoam textures which ruin many jazz rock efforts.


JOHN A ARTHUR SUMUS—CBS 43171, 7-43171. Produced by A. Fa. Cassionella, Philly of Hi. "Thang Of Years," this album is full of high quality disco funk, ABReturn and numbers, vocals, the various brothers work well together and apart. The arrangements allow ample room to the brothers to work on each of these pieces separately. Musically, this disc is of particular interest offering such notables as drummer James Gatson, Paul Glavonitis, and saxophonist Larry Williams. The ballads work best, with a number of them being more than a little bit hook.

Best cuts: "Never Had A Dream Come True," "That Thang Of Yours," "Not Gonna Let You Slip Away," "Somebody's Gonna Love You," "The Way You Look Tonight.""Sé" DORTOFT—Dolly Dulty Doll, RCA 431546. Produced by Gary Knie. Another set of various Parrot vocals with Knie's production emphasizing piano and collecting percussion. Parrot leans toward country with "Old Friend Can't Hold A Candle To You" and toward rock such as "Pickin' It Up." The "fetishistic" soul songs provide balance in this set, but Parrot needs to remain soft, powerful "lady"...the type of song she used to write. Unfortunately, the LP carries no Parrot-written songs, hoping to find a temporary development in the career of this outstanding writer-performer.

Best cuts: "Starting Over Again," "Old Flames Can't Hold A Candle To You," "Say Goodnight...Even A Fool Would Let You Go," "Pickin' It Up.""Sé" DORTOFT—Dolly Dulty Doll, RCA 431546. Produced by Gary Knie. Another set of various Parrot vocals with Knie's production emphasizing piano and collecting percussion. Parrot leans toward country with "Old Friend Can't Hold A Candle To You" and toward rock such as "Pickin' It Up." The "fetishistic" soul songs provide balance in this set, but Parrot needs to remain soft, powerful "lady"...the type of song she used to write. Unfortunately, the LP carries no Parrot-written songs, hoping to find a temporary development in the career of this outstanding writer-performer.

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General Cassette Corp. In Move To Larger Quarters

PHOENIX—General Cassette Corp. celebrated its 10th anniversary by moving into new 11,500 square foot headquarters for its tape duplicating, recording studio and printing plant facilities.

The publicly held company claims it has 300 clients for whom it duplicates spoken word and music prerecorded music.

Working with two duplicating lines, the Bill Johnson, the president, uses ElectroSound high-speed tape machines and 10 ElectroSound slave units. All are convertible to open reel, 8-track, cassette and stereo cassette.

Of the 52 persons on the payroll, $5 are in production; notes Johnson, who helped turn the founding of the company into a viable business, had opened and was suddenly in bankruptcy.

Today, it specializes in spoken word programs and governmental communications tapes.

The company duplicates music for a number of small record companies including Canyon Records (the largest producer of American Indian music) plus Hurricane, Kiva and Alta Vista, all of Albuquerque, N.M., and Gold Dust Records of Lowell, N.M.

An average run is 500 pieces, Johnson points out. "But the beautiful part of this business is its year-round, out-of-season, because people seem to just keep buying it.

General Cassette charges a label $15 per unit for a box of 500, 
$30 per unit for a box of 2,500, 
$1.24 for five units, and 
$1.01 per unit for 250 copies. The price goes down to $1 for 500 copies, 
$0.88 for 1,000 copies, 
$0.50 per unit for a box of 5,000, 
and $0.20 per unit for a box of 10,000.

An average run for a spoken word company is 3,000 pieces. There are usually six titles in a spoken word package or package of 500 of each individual tape.

These spoken word tapes are recorded in the company's own recording studio which has a Tascam console and ElectroSound ac-
coustics. The board is 5 channels in. There are three engineers on the staff. The studio with engineer rental for $40 an hour with an engineer and a professional reader for $95.

A half-inch master tape can be cut for $35 an hour.

The company can duplicate in 30, 60 and 90-minute lengths. Johnson, who formerly worked as Ampex as executive assistant to Don Hall, the former president of Ampex Stereo Tapes and with Capitol Records, says he saw the need for a high speed duplicator for small labels and corporate communications needs.

The company offers customers complete service under one roof, from recording to duplication to packaging. Two freelance artists work on packaging for clients and the firm's own printing plant does all the black and white and four-color work.

The spoken word clients are in the insurance, health care, financial and self improvement areas and each tape is narrated by an expert in his field.

The company has its own series of sales, management and motivational tapes (50 titles in the catalog) with six cassettes selling for $60. William Wallace, the firm's marketing man-
ger, works on this product line.

Czar Tatarowicz is General Cassette's sales manager who handles the other areas.

The company's 200 dealers, indi-

viduals who call on companies and promote the programs, will now be handling the videotape line. There are 13 tapes in the video catalog, similar to the audio tapes. They are taped at KPHO-TV here. An individual tape sells for $275 and they are being duplicated in the Beta, VHS and U-Matic formats.

The company has sold over 100,000 tapes to the major corporations, hotels, schools, banks, and department stores.

The company is also producing the world's first and only cassette radio station in the United States, "Rainy Day," a poetry program that has been on the air since 1971.

The station airs on the AM band in the city and reaches a weekly audience of 100,000.

The station is produced by William Tatarowicz, the company's vice president, and is broadcast from the company's studios.

The company's clients include major corporations, hotels, schools, banks, and department stores.

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Joeysbook Profit Lower Than 1979

LOS ANGELES—Earnings were down from 27% to 33% for the fourth quarter and for the nine months ended March 31, 1980, reg-
istered by Marvin Josephson Asso-
ciates, Inc., the firm's chief division.

International Creative Manage-
riment, the firm's chief division is International Creative Management, Inc., which has an annual production of motion picture and profit and loss agreements with a substantial part of the company's business.

Revenues for the quarter ended March 31 were only $3,916,500 against last year's $3,942,100. Earnings were $741,900, down 3% from last year's $1,105,400. Per share earnings were 29 cents down 33% from a prior 43 cents.

For the nine months ending March 31, 1979, the firm's earnings were $2,784,300. Per share earnings were 39 cents up 33% from last year's $2,376,200. Per share earnings were 29 cents down 33% from last year's $1,142,100.

Directors declared a quarterly 16-cents dividend.
FROM OVER THE RAINBOW

Eloise John
21 At 32
(MCA-5129)

O'Jays
Orchard
(MCA-5176)

Hiroto
Holt Mon Silver
(MCA-5112)

Point Blank
Hard Way
(MCA-5114)

Sandy Farina
All Alone In The Night
(MCA-5115)

Denise La Salle
I'm So Mad
(MCA-3292)

Aaron Copland
Billy The Kid & Appalachian Spring
(MCA-1406)

Fiesta!
(MCA-1409)

Messias
(MCA-1408)

Ed Bruce
El Brave
(MCA-3242)

Levon Helm
American Sun
(MCA-5120)

MAY RELEASES

MCA RECORDS
www.americanradiohistory.com
THE HIGHWAY TO HELL IS PAVED WITH PLATINUM.
ATLANTIC RECORDS AND WEA INTERNATIONAL CONGRATULATE AC/DC ON THE SUCCESS OF "HIGHWAY TO HELL"

PLATINUM
UNITED STATES

GOLD
CANADA, FRANCE, GERMANY

SILVER
ENGLAND

www.americanradiohistory.com