Sam Goody Attorneys Slap RIAA

By RICHARD M. NUSSE

NEW YORK—Lawyers for Sam Goody Inc. and its two top executives are seeking dismissal of the federal indictment charging them with trafficking in counterfeit recordings on grounds ranging from legal technicalities to alleged "prosecutorial misconduct," while preparing at the same time for what could be a long and bitter trial.

In a series of motions filed in Brooklyn's U.S. District Court last week (21), Goody's legal squad charged, among other things, that their clients shouldn't be tried under the federal anti-racketeering statute, that the relationship between the FBI and the Recording Industry Assn. of America is improper, and that the FBI's role in the case, "has been used by the record industry to lessen price competition by permitting record companies, through the RIAA, to threaten retailers with prosecution if they buy from low-priced jobbers whose names later turn out to be counterfeit."

In another brief seeking dismissal of the racketeering charges, which include alleged transportation of stolen property, lawyers for Sam Goody Inc. indicate the latter argument could be one of the directions the defense will take in its effort to exonerate the defendants. Taking issue with the characterizations (Continued on page 62)

Economy? IMIC Gets The Word

By E. LUIT TIEGEL

WASHINGTON—The logic of a healthy economy, providing more disposable income for its citizens and thus impacting on the music and record industries, was a key point made by James T. McIntyre, director of the Federal Office of Management and Budget in his keynote speech launching Billboard's 10th International Music Industry Conference here Thursday (24) at the Hyatt Regency Hotel.

The Cabinet member's discussion of economic and how the Administration hopes to balance the budget for 1981 provided a high level of addressing how the government sees its role in fighting inflation through budget trimming.

The opening launch for IMIC was continued at the opening morning's keynote address by Sen. Alan Cranston (D.-Calif.) and by a panel of global record decision makers who gave market reports on their nations as well as philosophizing about the state of the economy in their respective countries.

For IMIC—which had been treated to the talent of country vocalist Barbara Mandrell the night before—his appearances of Cabinet official McIntyre and Senator Cranston helped lock the conference into the realities of the problems facing the world today.

(Continued on page 60)

First Natl Cable Vidshow

By JIM McCULLAUGH

LOS ANGELES—"Video Concert Hall," an Atlanta-based video music cable television production operation began last month, is staking its claim as the country's first coast-to-coast nightly rock video music show. It's produced by Henderson-Crowe Productions, Inc. of Atlanta and claims to appear on more than 400 cable TV systems in 48 states encompassing some 2.5 million homes. Four million households are targeted for the future.

"Video Concert Hall," according to Henderson, airs from 7 p.m. to 7:30 p.m. Eastern Standard Time with a 30-minute show, and from 11:30 p.m. to 1 p.m.

(Continued on page 38)

Mechanical Royalty Arguments Filed

By JEAN CALLAHAN

WASHINGTON—The parties involved in the mechanical royalty adjustment proceedings filed replies to each other's economic studies with the Copyright Royalties Tribunal Monday (21).

In great detail, they argue against the data bases and economic theories expressed in each other's filings with the Tribunal earlier in April (Billboard, April 19, 1980). Hearings to adjust the mechanical royalty rate are scheduled to begin May 6 and things are heating up as that date approaches.

The National Music Publishers Assn. argues that the Recording Industry (Continued on page 52)
IT'S A BEAUTY.

A beautiful woman with a beautiful voice.
A beautiful song written by
Allee Willis and Bruce Roberts.

A beautiful new single,
"I DON'T WANT YOU TO GO",
from LANI HALL.

Produced by Allee Willis and Richard Rudolph
Re-mix Engineer Phil Ramone

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On A&M Records and Tapes.
New NARM Thrust On ‘Gift’ Campaign

NEW YORK—Staffers of the National Assn. of Recording Merchandisers will take to the road starting in May on behalf of the association’s “Give The Gift Of Music” campaign launched at its convention in March. The promotion, which is being continued as well as discussed with NARM members and will focus on implementation of the campaign.

The first road show takes place at the WEA meeting May 20 in Tuscon, followed by the Black Music Assn. convention in Washington, D.C. (June 26-30), with special emphasis on black music, two retail chain meetings, and Camelot Music in North Canton, Ohio (July 9-13) and the Record Bar in Hilton Head, S.C. (Aug. 17-20).

Plans are being finalized for the promotion at an Atlanta Distributing Co. convention, details of which are yet to be announced.

The presentation will also be shown at the 17 NARM regional meetings in 1980.

Two industry planning sessions (Continued on page 62)

New Artist Sales Rise Throughout South

NAZHVILLE—Retail operations throughout the South report an increase in sales, no problems with returns and good promotion (Continued on page 62)

Athena Artists Launches Big Picture Wing

LOS ANGELES—Athena Artists has formed Big Picture Promotions, a new division geared to exploiting motion picture music, using formulas best associated with aiding touring acts and movie premieres.

The division, headed by Chet Hanson, is being geared up to handle the new artist promotion for a year. Its initial project was Steve Martin’s “The Jerk,” a Universal film produced by Bill Sony, who also handles the Band, Dusty Springfield, etc.

Athena Artists, founded by Athena 10 years ago, explains the pop music agency’s expansion into movie promotion “to keep artists in the marketplace. We feel there is something special in combining music and record people into motion picture pictures. Hanson claims Athena (Continued on page 25)

Athena Artists Launches Big Picture Wing

WB’s ‘INFO PACKAGE’

3,500 Dealers Are Receiving Novel Brochure Designed To Boost Sales

By JEAN WILLIAMS

LOS ANGELES—Warner Bros. Records, for the first time, is going directly to 3,500 dealers with its new informational package called “The Retail Version Of Merchandising,” says Adam Somers, Warner director of merchandising.

The label on a biweekly basis will mail to retailers across country a fold-over, cardboard brochure with color pop-ups of (for the first time) Van Halen, ZZ Top and other artists and possibly multiple artists.

Inside the brochure the label lists its newly signed artists and release dates and price cuts. Also included is current information on the performers and some tour data.

For other artists carrying a new product, the label lists the name of the record, followed by the merchandising aids available for it.

Merchandising aids are available on 22 artists including Frank Sinatra, Fleetwood Mac, Gordon Lightfoot, Marshall Tucker Band, Van Halen, ZZ Top, Pearl Harbor & the Explosions, Public Image, Ltd., Pretenders, Prince, Gilda Radner, Ramones, David Sanborn, Van Halen, L-52’s, Black Crowes, Jack DeJohnette and Robin Lane.

Additional information includes a listing of local WEA offices where dealers may pick up merchandising material.

The brochure step by step instructions for constructing a singles browser box from empty album jackets. The idea also may be used to display cassettes in accounts which openly stock tapes.

According to Somers, the pop-up brochure is mailed to retail accounts through its own marketing distribution center.

“We have been planning to develop this program for a number of years. We have for a long time had raised version which goes to promotion, marketing and other inhouse personnel.” he says.

The one step that one reason for stepping up the program is “because some dealers they don’t have enough contact with the man in America. It’s a good job of working with the accounts but this is Warner Bros. way of supplementing WEA’s efforts.”

He points out that for the time being Warner is scheduling the brochure every two weeks but that will depend on the level of activity in the marketplace. There is a possibility the brochure will be distributed more frequently.

According to Somers, the pop-up portion of the brochure is to show a miniature visualization of how the displays may be utilized—often using the least amount of space.

On the other hand, at Atlantic Records, there is no change nor is one anticipated. And Randy Edwards, director of merchandising at Elektra/Aysum, says his label has no immediate plans to follow Warner’s lead though he likes the idea.

“We still continue to disseminate most of the information in WEA editions. “But we think Warner’s idea is going to be helpful to the company and probably to all of us in the industry. I want to see how they results in going to get, which Adam (Somers) will provide us with.”
MAILING COST ON THE RISE

WASHINGTON—Special-rate fourth class mail, by which most books, records and audiotapes are sent, will be less affected than most other categories if higher recommended postal rates are approved for implementation in early 1981.

The post office said that the rate hike would increase the present rate of 59 cents for the first pound to 61 cents. Special fourth class rates for each additional pound through seven pounds would remain at the current 22 cents and for each additional pound over seven, the current 13 cents would continue to be the rate.

A Postal Service spokesman explained the modest increase proposed for special fourth class mail as "recognition of the service provided" and that most fourth class mailers do which save the postal labor costs. In fact, current third class rates are about seven cents and 1 cents discounts.

Poster Geniam, William Bolger is recommending an increase in the price of a first class stamp from 15 to 20 cents.

The entire rate proposal is subject to approval by the Postal Rate Commission.

Executive Turntable

Record Companies

Ken Buttree is promoted to a/v executive for Epic/Rhino Records in Los Angeles. He was sales vice president, though he has been serving as a/v vice president since Charles Plotkin left the firm in mid-1978. Joseph F. Dash is appointed at CBS Records Masterworks division in New York to vice president and general manager. Buttree was business development vice president for CBS Records. Larry King, who was promotion vice president for the last year and a half at MCA Records in Los Angeles, has left that post. His slot is not being refilled and his chores are being handled by a/v vice president Donny Wilson. Simultaneously, Rob Penn moves to the Los Angeles office as pop field operations director. Penn was an Atlantic national promotion director. Nancy Lynn moves up at WEA in Burbank to national sales coordinator. Lynn has worked in the national sales department for the past three years.

Brett Gordon is now Los Angeles branch manager for WEA. Gordon was district manager for the Baltimore/Washington, D.C./Virginia market for WEA. Thomas C. Tyrell now associate general counsel of the records section of All Rights in New York. He was business affairs vice president for CBS Records International. Smith becomes national classical sales director for Capitol Records in Los Angeles. Smith formerly worked as a/s and promotion manager for Arista.

Mailing List

Nancy DeFerri joins Epic Records in New York as national sales and promotion manager. Maurice Warwick takes over as Western regional promotion marketing manager in the black music marketing division of CBS Records in New York. Warwick joined CBS as the black music marketing's Los Angeles local promotion manager in 1977. Nancy DeFerri comes up to a/s and services manager for Epic/Rhino Records in New York as national sales and promotion manager. He has been a/v and sales manager for the East Coast a/v staff. Susan Sawyer becomes Capitol/EMI's Western division publicity for Epic/Painted/Associated Labels in Los Angeles. She has worked in the promotion field for Capitol/EMI.

Olive English is promoted at the black music marketing division of CBS Records to Chicago/Milwaukee promotion manager. Most recently, he was a local promotion manager for CBS. He worked with the national promotion vice president for the newly formed MSS Records. He will be headquartered out of the Los Angeles offices of Capitol Records, manufacturers and distributors of M.S. M.S. was at Island Records where he was national promotion director. He joins CBS in New York as Western regional promotion director. He was vice president and national promotion director at Brunswick Records, where he has recently been working independent and pop radio promotion. Ted Wolff joins DRG Records in New York as national sales and marketing director. He has held similar positions with CBS Records and Platinum/New Jersey. Colonel Jim Wilson becomes vice president of sales and marketing for the Sheila Singleton Corp. in Nashville. Wilson served as general manager of Starday-King Records and as vice president of sales/marketing for A&M/Atlantic International prior to joining the Singleton organization.

Publishing

Songwriter Hal David has been voted president of ASCAP in New York City. He replaces Stanley Rosenzweig, who retired last month after having served in the post from 1953 to 1956. S. David Senn was an executive vice president for SuperScope Inc. in Chatsworth, Calif. He was marketing director for Matel Electronics. Raymond C. Krause is the new Southern regional sales manager for RCA Corp. Krause is a graduate of the Wharton School of the University of Pennsylvania, and has been sales manager of RCA in the San Francisco Bay Area.

Related Fields

Don Ellis joins Kendun Recorders Service Corp. in Burbank and Artesian Record Inc. in Los Angeles as executive vice president and chief operating officer. Most recently, he was with Motown Records, where he was creative executive vice president. John C. Messerschmidt, North American Philips Corp. vice president, takes over as general management and coordination responsibility for all aspects of the firm's videotape activities. Steve Berker & Co. joins Lookout Management in Boston as executive vice president. He was tour manager for the Cars and will continue to work with that group. S. David Feir is hiked to the new post of senior vice president of BSR (USA) Ltd. He was formerly OEM sales vice president. Bob Fink joins Egghead Software as a director for SuperScop Inc. in Chatsworth, Calif. He is marketing director for Mattel Electronics. Raymond C. Krause is the new Southern regional sales manager for RCA Corp. Krause is a graduate of the Wharton School of the University of Pennsylvania, and has been sales manager of RCA in the San Francisco Bay Area.

Jules Solo moves to the Stevens/McCree Entertainment Corp. in New York as artist relations director. Solo was presidential assistant at Leber-Krebs. Bruce Marin steps to URE manager for Hottotwood, Calif., as assistant sales manager for the manufacturer of professional audio products. Marin was sales manager for Westlake Audio in Los Angeles.
RODNEY FRANKLIN'S FOUND THE PERFECT GROOVE.

With sales of his new album "You'll Never Know" approaching 75,000 copies and over 100 radio stations programming his single, "The Groove," it's obvious Rodney Franklin has found his musical niche.

At just 21 years old, Rodney's already a veteran of the music scene. His credits include keyboard work with Freddie Hubbard, Bill Summers and George Duke. Currently he's on tour as a special guest player with John Lee and Gerry Brown—who have a hit album of their own called "Chaser." "Chaser." JC 36272

And with a track record like that, it isn't surprising Rodney's music seems to fit in perfectly—anywhere it's played.

NEW YORK — RCA Records' current black marketing experience is one of the label's major strengths, accounting for a "significant" share of the label's volume. Besides RCA itself, most of the companies manufactured and distributed by the company have a footprint in this area, including Solar, which focuses on in-store and on-the-job training in the Southern States; Salso and Mind (via Salso's). Artists include the Whispers, Shalamar, Stephanie Mills. Skyy. Lakeside. Grey & Hanks. Gene Chandler. Midnight and Ahmad Jamal. Many of which are presented with charted recordings either in pop, soul album, singles or disco charts.

In the first quarter of this year, the company has earned RCA-Acertificted platinum for the Whispers, a gold album by Shalamar and two gold singles by both Solar groups.

In addition to this activity, A&M Records, part of RCA-A, and the Associated Labels distributing entity, has scored well in this area, although A&M's own staff bears the brunt of marketing, merchandising and promotion.

According to Ray Harris, vice president of black marketing music, black music represents the "most consistent part of the music business. Selling well in an up as well as down economy."

"The music," he adds, "has grown from a purely black base to nonblack, particularly in metropolitan areas. It's music that happens to entertain a lot of people everywhere."

Harris also contends that the "loosening up" of disco programming to include black ballad sounds is another favorable factor and "we provided that music."

His optimism is shared by Annie Orles, vice president of sales and distribution at RCA-A & Associated Labels.

Pointing to "socio implications," Orles says black music success means that "parents are not as concerned about who is coming to dinner, yet we still have a ways to go."

The broad range of RCA-handled labels making black inroads has given its distribution unit an attractiveness that is "today's music is a lot more than music."

There's a natural paranoia that associated labels may not get the same attention as the 'parent.' Certainly, our recent success has washed that away. In a sense, we disregarded label names. There's simply no differentiation."

Harris says RCA's black marketing thrust that began in 1978 when a "serious commitment" was made. "We even crossed over into our Bach, Handel and Halle works before we generated our black artist attention."

It should be pointed out that in the mid-70s the label had a string of black (and pop) success with such performers as Eric Clapton and JC Hints, as well as other label artists that "weren't exactly black artists of the type." 1978 brought in new artists like The Whispers. Shalamar and Hall & Oates before we generated our black artist attention."

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The sign, similar in concept to the flashing, moving lights which are associated with the electronic signs in Times Square in Manhattan, can present graphics, animation, and messages, according to Levin. The 1½-year-old company's move into message machines for the record and studio businesses involves a typewriter keyboard with which one can input upwards of 3,700 characters and produce any desired graphic or printed word message.
THE ULTIMATE FORCE... THE ULTIMATE MOVIE SOUNDTRACK.
THE ORIGINAL SOUNDTRACK FROM THE MOTION PICTURE

MUSIC COMPOSED AND CONDUCTED BY JOHN WILLIAMS

PERFORMED BY THE LONDON SYMPHONY ORCHESTRA

DELUXE TWO-RECORD SET
Includes—Full Color Booklet that tells the story of "The Empire Strikes Back" in words and pictures.
Christmas Comes Once A Year.
Get Ready For It.

Maximize your 1980 Christmas record sales by ordering from us now.
We have the right product mix at the right price, and the terms will treat you right.

Sounds To Make The Season Bright

Give the gift of music.

Call your Pickwick Records Sales Representative today for details.

West (213) 764-5050
Regional Manager: Wayne Novak
Jeri Elster
Jim Kehoe

Central (817) 261-4281
Regional Manager: Tom Colley
Bruce Davis
Alan Jones

East (404) 696-1850
Regional Manager: Larry Menetre
Frank Bishano
Ken Couch
Ron Ryan

Pickwick Records Division
Pickwick International, Inc.
7500 Excelsior Boulevard
Minneapolis, Minn. 55426

www.americanradiohistory.com
Motown Loss Hurting Chips Distrib

**NEW YORK**—The loss recently of the Motown line by Chips, the ABKCO independent distribution unit in Philadelphia, is a blow to Schwartz Bros., a major Motown wholesaler.

ABKCO reports that Motown represented 50%, 45% and 60% of Chips' revenues for years ended Sept. 30, 1978, and 1979 and the three months ended Dec. 31, 1979. Chips' revenues for the three periods were $4,003,669, $3,342,536 and $1,750,228. For the year ended Sept. 30, 1978, Chips' income before tax was $159,664, while during the year ending Sept. 30, 1979, Chips sustained a pretax loss of $104,457. For the three months ended Dec. 31, 1979, the pretax loss amounted to $79,648.

Chips continues to handle such lines as Atlantic, Vanguard, Sugar Hill and a number of catalog labels. It also operates five Music Fair stores in Pennsylvania.
UNICEF Forms New Committee Of Industryties

NEW YORK — The formation of a Music For UNICEF Industry Advisory Committee has been announced by Norman Weiss, president of SESAC and a member of the U.S. committee for UNICEF’s board of directors.

As chairman of the advisory committee, Weiss will direct efforts to help continue the work started by the Bee Gees, Robert Stigwood and David Frost last year with the "Gift Of Song" concert held in the UN General Assembly Hall. The committee will function through Ellen Wilen, director of the Music for UNICEF department at the U.S. Committee for UNICEF headquarters in New York.

Music for UNICEF has broadened its direction to include a number of approaches to putting music to work for children, including products, radio and disco benefits and income from music copyrights. Funds raised will be used to help UNICEF’s emergency relief programs (i.e., tents for heat and the development of long-range children’s services in other deprived areas)

The advisory committee members (Continued on page 55)

HONOLULU—Although the state of Hawaii contains approximately 216,000 Japanese Americans, 25.2% of the total population, the percentage of Japanese import LPs sold in the islands is closer to 5% of total album sales.

Nevertheless, the importation of Japanese records—the biggest ethnic music import in Hawaii—is a tricky business.

According to Ken Kaizawa of Microphone Music Distributors, the sole importer in Hawaii of Japanese music, there are about 15 big record companies in Japan with which he deals, and "no one company actually dominates the whole Japanese market, especially as far as sales in Hawaii are concerned."

Kaizawa, who’s been in the record import business for more than 30 years, points out that Victor, Columbia, Sony and Toshiba are the ones with the largest artist roster. While prices of Japanese import LPs are about 20% higher than American albums in the record stores, the price of import LPs fluctuates frequently.

"You cannot talk about a standard and wholesale price, as for Japanese records in Hawaii," explains Kaizawa, "and that’s because of the floating yen. For example, when Japanese tourists came to Hawaii last winter, the yen was 190 into a dollar—the yen was very strong. But now it has changed. It’s up to 240 to 250 yen per dollar, so now it costs us less to buy records because the dollar is stronger.

"But as far as our stock is concerned, when the value of the yen goes up, we have to eat the loss. Nevertheless, we don’t usually buy in the kind of quantity where we can get clobbered by the yen’s value fluctuation. There’s no minimum order for us with Japanese imports and, at the same time, there’s also no return policy. So you have to be careful about ordering.

Kaizawa, whose Microphone Distributors also sells Japanese imports, says that the Japanese tourist tends to buy island records, which we also carry. Also, we sell a lot of kids’ records. And in the past few years, our sales have been mostly to young adults.

"One youna music" also points out that local patrons of Japanese imports keep purchasing Japanese-language songs and music acts by watching Hawaii’s Japanese television station, KOH, and by listening to the island’s Japanese radio station, KZOO-AM.

Pat Travers Band Getting Potent Polydor Promotion

NEW YORK—Polydor Records has embarked on its most ambitious campaign to put the Pat Travers Band on the superstar map.

The drive has been launched three years after the release of the first of six albums in the label’s c. d. catalog—the last one, the live Go For What You Know” going to the brink of RIAA-certified gold, according to Harry Anger, senior vice president.

The latest album, "Crash And Burn," is a top album but "right now another basic mission is to break through to a top 40 single with the Bob Marley-cast cut from the LP, "Is This Love," Anger reports.

While the campaign has national radio and press implications, the label is zeroing in on two cities in which the group has a strong identity, San Francisco and Seattle. There the company is going with 10-second television ads which include an animated effects.

"We’re taking the premise that television sells only record product well as long there is strong identity in the marketplace for the act," Anger explains. It’s likely, he adds, that Miami will be the next city to get tv time.

The label’s marketing strategy is being greatly assisted by the group’s current 60-city tour from April 11 through June 25. Indicative of the group’s growing impact is the fact that the label is not promoting the tour on radio spots; rather, it has supported this tour around since it’s likely to be in a money-making position.

With an eye on economic conditions, Anger says that while the campaign covers a broad pattern you’ve got to be more careful now in how you select your spots. You’ve got to fight for the proper exposure and be taking a shot in the hope that we can all go the way with the group.

With a six-album catalog, Anger says he can already point to consumer interest in previous product. In fact, a Polydor album, "The Pat Travers," initially sold around 10,000 copies; it’s now in the 60,000 range.

The campaign includes AOR radio buys with the first wave of 12 to 60-second spots on 31 stations on the initial leg of the tour. Print ads will appear in each city where the band will play.

(Continued on page 55)
Willie Nile Arrives.

America is discovering a major new figure in rock & roll: Willie Nile. The acclaim from the press, the response from radio, and the accelerating word of mouth are all making it clear that something great is in the air.

Willie Nile. The New York Times says, "Willie Nile is the most exciting debut album by a singer-songwriter in some time."
Believe it.

Willie Nile's first single: "It's All Over"
Immediate adds:
WKBW! —Debut #24
WBBQ!

Willie Nile.
On Arista Records and Tapes.
ARISTA
Production Firm Ties Regan, Stewart

WASHINGTON—Mike Stewart and Russ Regan have formed a record production company, name as yet unknown, which will release its first product “in the summer of fall.”

Stewart, president of Interworld Music, the Bertelsmann joint venture music publishing company, confirmed reports of the new marriage with Regan at the Billboard-sponsored International Music Industry Conference here last week. Regan, former president of his own Parachute label, which had a short lived run, and who before that was president of 20th Century-Fox Records, is operating out of offices at Interworld.

The two are negotiating with several acts, both groups and solo performers, although none has been signed. According to Stewart, some of these acts have recorded for other labels.

The new company will legally be formed shortly. Regan will handle ad/promotion, Stewart business affairs. Stewart says the seller, although many of the company have not yet been concluded, holding back the official agreement of the company and its roster.

Regan’s track record encompasses both r&amp;b and rock music, two obvious areas for the new company to get into. Distribution for the record product has not yet been set. Regan has his own publishing company and Stewart is partners with the powerful Interworld operation.

New Artists Pace Retail Sales Increase In South

Continued from page 3

The Brothers Johnson are selling well, along with country product by Hank Williams Jr., Willie Nelson, Waylon Jennings and Kenny Rogers.

Steve Embree, owner of the four Port O’Call stores in Nashville, reports continued heavy sales on Pink Floyd, plus action on Bob Seger, Michael Jackson and Journey. “We just completed an Eric Clapton promotion,” reports Embree, “and we moved a ton of his albums.” Embree plans a promotion surrounding four newly released WEA titles by Genesis, Roberta Flack, Huey Lewis and Finefut within the next few weeks which should attract a lot of business.

Rick Layne, manager of the downtown Nashville Discount Records, says the Isley Brothers, Bob Sege, Billy Joel, Pink Floyd, Jermaine Jackson, Christopher Cross and Rodney Crowell are all selling well, with Crowell becoming somewhat of a local favorite. “Additionally, we are moving a lot of sound-track albums including such titles as ‘All That Jazz’ and ‘American Gigolo,’” says Layne.

Most of the stores contacted reported forthcoming spring sales which will boost store traffic. Ranging from sidewalk sales to once-a-year charity events to specialty sales (country-jazz-classical), many of the retail sales programs are tied into label support, while some are local campaigns by the retailers on a per store basis.

“We plan on having a sidewalk sale and a parking lot promotion,” says Endres of the Grapevine store. “We will utilize several local bands to play in the parking lot and display product on the sidewalk for the sale.”

With business better than last year, Layne at Discount Records is planning a jazz and classical sale within the next two weeks. “We had a major sale two weeks ago, and business was excellent,” he reports. “We tend to move only one sale a year, and it’s coming up the beginning of May,” says Berry of Leisure Land. “It’s a perfect time for a birthday sale and spring sale, with everything marked off 10%. Additionally, we give away a lot of help people get ready for summer.”

“We have an advertising campaign planted to run throughout the summer,” reports Embree of Port O’Call. “We shoot for the first of the week with our specials, to boost the amount of traffic in the store during that time period, and so far, the plan has worked. On the weekends, if the weather is nice, sales are usually off a little, with brisk sales taking place in the first four days of the week. This is where our campaign is geared.”

South Town in Dallas has a variety of sales running, including various forms of music such as a disco sale, r&amp;b sale, country sale and vocal group sales. “We just had a sale in April with everything in the store on sale,” reports Bowes, “which was successful. We are also planning a major sale, chain-wide, for the beginning of May.”

While most of the stores contacted claimed there have been no problems with the returns policies of the various manufacturers, Port O’Call has had a problem with PolyGram, and they are still returning CBS product since its return policy has been put up in effect.

“The trick is to order conservative-ly,” says Berry. “The salesmen are not pushing records as hard as they used to. Many of them have adopted a ‘wait and see’ attitude. CBS and Chrysalis are among the list ofia jazz and classical product, and they are the ones that are really moving product.”

“The only thing going back to the manufacturers is the defective records and tapes,” reports Layne.

“Our returns go to the warehouse, so not only are we low on returns, but no one is concerned about the problem,” reports Bowes.

Billy Joel Files Lawsuit Against Big O Posters

NEW YORK—Billy Joel has filed a suit in U.S. District Court here against Big O Posters Inc., of Charlestown, Va., charging invasion of privacy and unfair competition.

Root Beer Rag, Ltd., a company “organized and controlled” by Joel is also a plaintiff in the suit. The suit says that Root Beer has exclusive rights to market to clothing, posters, photos and other merchandise bearing the name, logo and likeness of Joel and to license such rights under “carefully controlled” exclusive licenses.

Paul Henderson, an officer of Big O, is also named as a defendant.

The suit alleges that Big O Posters is manufacturing and selling unauthorized posters of Joel in New York, which is illegal.

Joel is asking the court to enjoin Big O from selling unauthorized postcards and to force Big O to “stop all advertising, sales and posting on posters sold thus far and to deliver those monies to him. He also seeks $200,000 in punitive damages.

Bob Seger Goes No. 1 First Time

LOS ANGELES—Bob Seger gets his first No. 1 in four and one half months with “Against The Wind” tops the chart after five straight weeks at number two.

Seger thus becomes the first act to break through to its first No. 1 LP since the Knack’s “My Sharona” last August. In the eight months since then, the No. 1 spot has been monopolized by five acts, all of whom had enjoyed top-charted albums before. Led Zeppelin, the Eagles, Donna Summer, The Bee Gees and Pink Floyd.

Pink Floyd’s “The Wall” dips to number two after 15 consecutive weeks on top—a streak matched by only three albums in the past 10 years, all of which went on to win the top Grammy award for album of the year.

Carole King’s “Tapestry” also had 15 weeks at No. 1 in 1971, the Bee Gees’ “Saturday Night Fever” soundtrack had 24 top-charted weeks in 1976 and Fleetwood Mac’s “Rumours” had 31 No. 1 weeks in 1977-78.

Seger’s upward career thrust is reflected by his latest release, which was posted to achieve his first five Capitol LPs. “Beautiful Loser” peaked at number 131 in 1975, “Live Bullet” hit number 34 in 1976, “Night Moves” crested at number eight in 1977, “Superior Motive” made (Continued on page 62)
ASCAP WRITERS SCORE.

Ralph Burns
Best Adaptation Score
"All That Jazz"

Georges Delerue (SACEM)*
Best Original Score
"A Little Romance"

*Licensing in the U.S. through ASCAP
It has been interesting this past year to see the issue of home taping come to the forefront, and to listen to the cries of some of our other competitors that their struggles indicate thatlegal and regulation have run its course and that only by creating a market solution may it stop or be covered up, yet they do not go to the hearts of the problem and resolve it.

Home taping can be taken control of by record companies, blank tape or the music source. However, complete control alone is not anything close to it is impossible.

Radio is a critical element in the market and cases are already revealing themselves to help them to run their businesses.

Gordon Bournon: "The record industry should resolve this issue in the marketplace. It is simply not an issue because they are used for broadcasting or copying recorded music, but because the machines are necessary for listening to recorded tapes which sales are as cheap as it is to tape a copy.

Articles appearing on this page are designed for a graphic of the presentation of the advantage of general interest. Contributions should be submitted to I Horowitz, Executive Editor, Billboard, 151 Broadway, New York, N.Y. 10036.

Dear Sir,

In response to Dave Davis' recent commentary (Billboard, April 12, 1980), I would like to respond because it is not almost impossible, for smaller record companies to get airplay. But another viewpoint to be noted is that our very own music community is not possible to receive reasonable record service. Records prove very valuable as they are to the record companies, especially the majors, seem to look for these poor and non-commercial artists as we use their play-lists for paper airwaves.

Now take a look at medium size stations. Our, for instance, We have big enough to powerful enough to the finest audio equipment, and we do the best we can. Our ratings, coverage area, station format and programming meets the description of any "major" market station. There are hundreds just like us across the country. But many record companies care to better with the medium, and put us in the back of their minds. Sorry, but we sell records, and lists of you for.

Dear Sir,

If you have ever commented on a small label, it doesn't sound good. True, maybe 75% to 80% is garbage. But what about the rest? I've heard some of my many songs on small labels that sound as good, if not better, than the big labels.

Dear Sir,

As Dave pointed out, small stations are the heart of the industry. That's because we are sensitive to all record companies, many. We're break- ing in new talent because we're not overcrowded with over-programming, up-front egotistical jocks and constant worry about how far to in the ratings.

Dear Sir,

I agree with James Zobetas that further curbs in promo service will reduce sales. I have been writing my weekly commentary for almost six weeks now, because it is a hobby, a not. The thrill of listening to a record before it gets into stores, and then writing about it has been drastically reduced. My advice to any journalists and radio stations who can get the service, just don't do it, can't, don't do it, and write about it. But don't try.

Dear Sir,

Black tape is not used exclusively for recording music of radio or telephone do not I believe American Society for Recording Engineers or other first's words.

I am not an expert, but I think the technology re- does take home taping through the electronic age.

John Olsen

Eric L. Anderman, Billboard Music Director, WAGM-AM

Dear Sir,

About five weeks ago you printed a letter of mine regarding slow record service from record companies. Since then I have been told to many music industry. It is unbelievable how things can turn around in such a short time. We have been transformed into a music industry and we were just managing to sur- vive in, thanks to your publication of my letter.

I would like to thank every record label that has treated us like a top radio section, who have been nice to us, thanks to these fine record people. They are all super. We love them all.

I would also like to say a special thanks to you folks at Billboard for helping make all this possible.

Billboard

Dear Sir,

The new NARM convention confirmed my belief in independent distribution and independent record companies. It seemed that almost everyone came to the convention to work, although one can still get hot in the lobby of the oversized WGM Grand Hotel, no longer a focal point for keinen duft in the ratings.

Dear Sir,

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JUNE 16 DEADLINE

Irish Song Contest Invites U.S. Entries

By KIP KIRBY

NASHVILLE—In an effort to increase American songwriting participation in this year's annual Castlebar International Song Contest in Ireland, the competition's president, Paddy McGaunness, and its director, David Flood, have embarked on a two-week promotional tour throughout the U.S.

They are meeting with songwriters and publishers in Philadelphia, New York, Boston, Chicago, Nashville, Las Vegas, Los Angeles and San Francisco to discuss the contest and encourage entries from this country.

"Last year we received approximately 600 letters of inquiry about the competition from songwriters in the U.S., along with 100 actual entries," explains director Flood. "We knew there was a market here in the States if we could make more composers aware of the Castlebar event."

This year's annual event takes place in Castlebar, Ireland, Oct. 6-11, 1980, with a deadline for all entries of June 16. The fee for registration is $16 for the first song, and $10 for each subsequent entry. Only one composition per cassette or demo disk is allowed.

The Irish competition is open to any amateur or professional songwriter or composer, providing that the song entered has not been performed publicly prior to Sept. 10, 1980.

Grand prizes of $11,000 each will be awarded to the winning composition in both the song and the orchestral composition categories. Second prize in each classification will be $5,500, and third prize approximately $3,000. Travel expenses to Ireland and hotel accommodations for the 27 finalists will be paid by the contest.

Any song, regardless of format, is eligible in either category. "We used to delineate as to style and musical arrangement," notes McGaunness. "But we found that what was considered a country song in one nation was pop in another, so we've eliminated the classifications."

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``Birdland' Hatches Suit For $1 Mil

NEW YORK—An action in U.S. District Court here claims continuing foreign rights to the standard, "Lullaby Of Birdland," based on a renewal of the copyright that allegedly did not change the basic ownership of rights.

World Music, the complex owned by Roland Kluger and Felix Faedo and doing business in the U.S. as Columbia Music Productions, has sued Adam R. Levy & Father Enterprises, Patricia Music, Morris Levy and writer/artist George Shearing.

The action contends that World Music received foreign rights in 1953 and that deal specified that the company would retain those rights "for any extensions or renewals...so long as the copyright was owned or controlled by defendant Patricia."

The complaint charges that World Music received notice of termination of its foreign rights when defendant Adam R. Levy & Father Enterprises received renewal rights from Shearing, but in fact, ownership of Morris Levy was still retained. Foreign rights included, the suit says, Europe, the British Empire and Commonwealth of Nations (excluding Canada).

"...The transfer by defendants Patricia and Shearing," the complaint alleges, "of the renewal rights of the said copyright to defendant Enterprises was made in bad faith and primarily, if not solely, for the purpose and with the intent to defraud and to hinder plaintiff from continuing to exercise its rights in and to the renewal term..."

The action demands the transfer be declared void and that New World retain its foreign rights to the composition during its renewal period.

Million For Mills Hit

NEW YORK—Music Box Dancer Publications Ltd. claims a rare achievement in sheet music sales, one million units sold on "Music Box Dancer." Frank Mills' recent hit instrumental.

The company, founded by Mills last April, introduced what it terms innovative methods in sheet music marketing, according to president John Lowash.

ASKAPRO Books
5 Industry Guests

NEW YORK — The ASKAPRO luncheontime sponsored here by the American Guild of Authors & Composers feature a number of music industry figures in the May lineup.

They include Rick Stevens of Stevens-McGee Productions (1), Stu Fine, vice president of Polydor Records (8), Rony Myzal of Record Logic, a promotion and management firm (15); Morri Wax, publicist (22) and Alex Sadkin, producer/engineer from Island Records (29).

The seminars take place at AGAC headquarters at 40 W. 57th St., Suite 410. Space can be reserved by calling (212) 757-8833.

``1812 Hits the Jackpot in Vegas"

1812 OVERTURE RECORDS & TAPES PROUDLY SALUTES STEVEN A. M. EWING AND THE STAFF OF AFTERMATH ADVERTISING FOR MAKING US THE MOST HONORED RETAILER IN THE HISTORY OF THE NATIONAL ASSOCIATION OF RECORDING MERCHANDISERS.

- 1ST PLACE SHOWING EVERY YEAR SINCE THE INCEPTION OF THE NARM RADIO ADVERTISING AWARDS.
- BACK TO BACK HONORS 1979 & 1980.
- 1812 AND AFTERMATH - A TEN YEAR TRADITION OF WINNING TOGETHER ..
Radio Programming

Rock, R&B & Disco Mix Lifts Numbers For L.A.’s KIS-FM

CARY DARLING

LOS ANGELES—There is no better example of current shifts in popular tastes than the KIS-FM scene. After reaching a 2.2 low point with its pure disco format in the April ‘79 Arbitron book, KIS switched to a rock-r&b-disco mix and has slowly climbed out of its hole ever since. The Arbitron book showed the most dramatic results as the station jumped from a 2.2 to a 3.6.

Program director Mike Wagner attributes the success of KIS to consistency which allows the station to maintain its station from Top 40 outlets. “Everybody’s playing ‘Funky Town’—” he starts, “but when KRTH-FM might follow it with a Chiffons record and KFI may play a Van Halen single, we would follow with Kool & The Gang. We’re just a consistent dance-orientated station.”

The disassociation with the pure disco sound set in fairly soon after switching to all disco. “Our cumula- tive numbers went up but our quart- er hour numbers were down so we felt it necessary to change it. We needed something to break the mo- mentum,” says Wagner. “New York in the upbeat, ‘80s format could last longer there. Los Angeles wants a break from that mo- mentum.”

KIS is consulted by Burkhard/ Abrams though the station adds its own musical and informational ideas for the Los Angeles market.

The first signs of breakage from the pure disco sound was with the PBS airing of the ‘77 book, “Peppermint ‘Reunited.’” “Then came ‘My Sha- rona,’” says Wagner. “You have to remember that the Top 40s didn’t grow up dancing to disco. They grew up dancing to r&b and rock’n’roll. Disco came in as an alternative music business but there’s a saturation point. When ‘Hawaii-Five-O’ had a theme song, that may have killed it off right there.”

Still, KIS has a heavy rhythm or- ientation. “Los Angeles has always been a big r&b crossover market. There is that rhythmic flavor there,” he said. Artists who play on the current chartlist include the B-52’s, Sugarhill Gang and Bob Seger.

“We don’t go too far in either end. Van Halen for example is on the horizon. We stick with ELO, Blondie and Ronstadt. ‘Fire Lake’ is danceable but Pink Floyd is a nega- tive record for us. The whole mes- sage of that record is negative. We want to keep the sound here positive and upbeat so we stayed away from ‘Another Brick In The Wall,’” ex- plains Wagner.

The response from fans of all the disco format who are upset about the change is not overwhelming. “I may received five to 10 calls and I’d explain why we were making the change,” says Wag- ner.

“We started when we went with the all disco format. We held boardroom na- tional charts and saw that seven out of 10 records in the top 10 were disco. The next one out of the top 10 was right up there. It’s a nat- ural progression for us.”

The station’s second “disco” has been banished from the station’s vocabu- lary. “The jocks are not allowed to say disco on the air because we are not a disco station any longer,” states Wagner.

The air personalites’ styles have not changed drastically over the past year, though there have been a few changes. “When we were all disco, the jocks were intense. We thought that we had to be human and melllow to counteract the high energy music. Hogwash.”

“If you’re playing a cooker, you’ve got to come on real strong,” he states. “We’ve still got to play with the music. I don’t encourage the air personalities to talk a lot. It’s sort of non-personality personality radio in a sense.”

The air talents are Bruce Phillip Miller, Mary Lynn Miller, Val Valentine and Brother Bill. Whereas KIS used to feature 12-inch versions, now we are more likely to play the LP version. However, Wag- ner couldn’t break down the play list into much was pure disco or pop/rock disco. “What do you call something like ‘Funky Town’? Is it disco? Pop? R&B?,” he asks.

Racco has been virtually no promotion on the changeover, many Los Angeles area residents still live in Los Angeles. Until recently, billboards could still be seen in the area proclaiming the station “all disco.”

“It has been word of mouth,” ad- mits Wagner. “We have been con- centrating on the sound of the sta- tion and now we’re ready for promotion.”

RADIO REVIEWS

ABC Specials Look Into Careers Of Styx & Styx & Milsap

“Styx, Artists’ Profile,” ABC FM Network, May 3. This five-hour Special, a Silver of Norwood Productions, Exec- utive producer: Ted Levman.

NEW YORK—This applauding two-hour portrait of Styx traces the development of the rock group from its roots just a couple of years before growing into the group that it has become. In all, 22 selections are played from the group’s nine albums in- cluding its biggest hit, “Babe.” De Young wraps up the show with a look at where the group is going. He don’t want to do this for another 10 years. I’d like to grow, I’d like to score music for pictures. I’d like to firmly establish Styx as a dynamic music force in rock ‘n’ roll. I don’t know how long that will take. I can’t be too much longer.”

Listening to this review of the group’s career from an early record with influences of Chicago to an individual character of its own, one not only has to agree with De Young, but suggest that Styx is already firmly established.

DOUG HALL

$10,000 Pop Quiz For Californians

LOS ANGELES—Five Southern California air personality faces off in a trivia contest Saturday (26) on the pop quiz format. Participating in the Great Pop Quiz Pop-Off held at Six Flags Magic Mountain will here will be J.J. Johnson from KDAY-AM, Charley Tuna from KHJ-AM, Richard Sklar from WABC, Bruce Chandler from KFQQ- FM and Johnny Hayes from KRLA- AM.

They will each have a partner and will be competing for a $10,000 prize to be donated to a charity of their choice. All charities receive prizes from Six Flags Magic Mountain and Carl’s Jr., sponsors of the event.

The show will focus on music but will also deal with films, television, talks and other aspects of life in the ‘60s. But listeners won’t be asked to relate Venezuela, riots and assassina- tions. “It’s only the good times and good memories,” says Kaufman. “We have enough bummer coming on now.”

Watermark recently spent two years researching the market de- mand for the show and the response was huge. A couple of the stations have been so successful, they have been able to continue with the format.

The show is scheduled to begin airing June 7, though at present no stations have signed contracts to carry it. The initial contracts are for 26 weeks before renewal options come into play.

Like Watermark’s “American Top 40,” it will be produced weekly a year without repeats, but unlike that counterpart, the show will tape first-person interviews.

The show is produced by Alan Daniel Goldblatt, who fills the same post on Watermark’s “Robert W. Morgan Special Of The Week,” now in its fourth year.

Watermark’s stable of shows is rounded out by “American Top 40,” hosted by Casey Kasem, now in its 10th year; “American Country Countdown,” hosted by Bob Kings- ley, in its seventh year; and “Pro- files In Rock,” hosted by Terry McGovern, launched in January and now reportedly on 120 stations. This is according to Watermark officials, the last new series the syn- dication giant will unveil this year. It’s one the firm is bullish about. “We anticipate this show may run every week for the next 10 years and then become ‘Soundtrack Of The ‘70s,'” exclaims a company source.

Kaufman, a morning DJ on WINS-AM in New York in the early ‘60s, has been absent from the air- waves since 1965. “I didn’t think I was going to go back on the air until we came up with this format,” he says.

The show, who says the show will cover all music styles of the ‘60s, “From The Beatlemania to James Brown,” anticipates having a five-member production staff, but says it has yet to be final- ized.

PAUL GREIN

Radio Programming

NEW YORK—Mike Joseph, the man who consulted WABC-AM to a successful “more music” contempo- rary format in 1966 and 1967, turned down a $1 million deal to do it again despite long negotiations with gen- eral manager Al Racco.

Racco turned to Joseph when oper- ations manager Al Brady resigned last month (April 19, 1980). Brady’s final day is Wednes- day (30) and now Racco has no one to turn to move the one dominant station out of the rating slump it has suffered over the past two years.

A casual observer might suggest that ABC corporate programming chief Rick Sklar might be just the man to step into the breach. But Sklar and Racco don’t see eye to eye and Racco reportedly doesn’t want Sklar near the station since Sklar’s past experience as program director at the AM flagship.

Joseph says he is disappointed, “but we just couldn’t get together.” Joe, who asked “six figures” to fix WABC, wanted to take a long- term approach with full-blown re- search while Racco wanted a quick fix.

One observer said, “Racco wanted the station fixed by 5 o’clock and Joseph wouldn’t agree to that.”

Racco may have to write off the April/May Arbitron since Brady is leaving in the middle of the survey period. The diaries for this report are kept from April 10 to May 7. The next rating period is July/August, but that period is not considered as important as the spring or fall book.

WABC’s problems are typical of many AM music stations. Two years ago the station enjoyed audience shares from 7.0 to 9.0. These have slipped almost com- pletely to the 4.5 share registered in the January/February book.

WABC, like many AM music sta- tions, has been losing its audience to FM’s. Three of the top four stations in New York are FM music stations: WBLS, WKTL and WRFM. The AM top station is a talk station, WOR.

Radio Programming

NAID IN RATING SLUMP

N. Y. WABC Offer Declined By Joseph

ALIGNED AT 25s TO 34s

Ready Watermark ‘Soundtrack’
CONGRATULATIONS
TO THIS YEAR'S
OSCAR WINNING
BEST ORIGINAL SONG

It Goes Like It Goes
Words by NORMAN GIMBEL - Music by DAVID SHIRE

The story of a woman with the courage to risk everything for what she believes is right.

Norma Rae

What the world expects from the world's largest music licensing organization.
Bubbling Under The Top LPs

1. CHARLEY PRIDE, There's A Little Bit Of Horse In Me, RCA 41548
2. TOMMY TUTONE, Tommy Tutone, Columbia 41379
3. FELIX CAVALIERE, Castles In The Air, Epic 42599
4. ABBA, Greatest Hits Vol 2, Atlantic SD 16005
5. FATHER GUIDO SUNDACE, Love At St Louis, Doubleday, Wescom, ESK 3440
6. GALLAGHER, Gallagher, United Artists, LT 58052
7. THE TOURISTS, Reality Effect, Epic NE 60313
8. JERRY KNIGHT, Jery Knight, A&M SP 4788
9. TOL na CITY, Face To Face, Epic NE 3364
10. NELAN SEMDA, In The Pocket, Elektra GE 219

Bubbling Under The Top 100

1. DANCIN LIKE LOVERS, Mary MacGregor, ABC 49266
2. YOU GREW ME LOVE, Crowns Heights Afar, De Lito 830 (Mercury)
3. KEEP ON EMBRACING, Gene Conn, Mercury 76051
4. DALLAS, Floyd Cramer, RCA 11915
5. I'M A LITTLE NIGHT DANCER, Johnny Caner, CBS 204 (Metro)
6. SUNGHT SENTATION, Jerry Knight, ABC 2215
7. GIVE ME SOME EMMOTION, Webster Lewis, WSM 4408
8. I CAN SURVIVE, Triumph, RCA 11945
9. REACH YOUR PLANK, Slayer Sheege, Calif. 3002
10. SUPTSLAM, Alton Clark, Elytia 4617

VOX JOX

By DOUG HALL

A beefed up news and sports department in morning drive, Zaronce, who on the air is known as J.D. Holiday, no longer does a morning team. A new show with Dale Reeves, Reeves is on from 5 to 9 a.m. and Holiday is on from 9 to 11 a.m. Assistant P.D. Carlos De Jesus is now handling the 11 a.m. to 2 p.m. slot.

Jeff King has been appointed p.d. of KPLZ-FM (K-Plus) Seattle. He comes from KSEL-AM-FM Lubbock, Texas. A new position at the Golden West station just completed a Beatles weekend special which ran from 6 p.m. Saturday to 2 a.m. Sunday. . . . WRCN-FM Riverhead, N.Y. p.d. Don Brick is promoted to assistant to the president at the station. Music director Paul Harris has been promoted to p.d. and production director Malcolm Gray is moved to music director. Roberta Haber has been named production director.

The newest personality on KHOW-AM Denver, Craig Moore, was given some exposure when he emceed last week's "Awards Party" at the Lady And The Dog disco last month. Moore joins Chuck Kubly, who began at 10 a.m. slot from WSDO-FM Fort Lauderdale. . . . Mary Vidas has been promoted to operations manager at Radio Arts, syndicator of "The Entertainers" MOR format. She joins another former KHOW personality in an assistant in the programming department.

CKLW-FM Windsor, Ont, DJ Al Dylan has been selected by Picca- dilly Radio in Manchester, England as their guest host as North America can DJ during their week-long sate to America which ends Friday (2). Pick-a-Dilly are planning their "Trip to America and playing American features and hits." . . . WLS-AM Chicago Direction Don Philips was promoted from KYU p.d. to national p.d. for the NBC FM group. KYU is owned by NBC.

WTJX-FM New York, which built its reputation and audience as "Doo-Wop City" then shifted into what p.d. Zaronces calls "progressive urban," is adding more rock and pop into its programming mix. Chip Cicpola, who has been with WNEW-FM for 20 years, has joined Los Angeles television director has been appointed to succeed Gill Smith as program director and sales manager. Jack Bell succeeds as general manager.

Bob Kaminsky is now production director for KROJ-FM in New York. He was formerly East Coast ad director of A&M Records and recently had his own DBA Productions.

Sam Holman becomes program consultant for Radio Arts, Inc, in Burbank, Calif. Holman was Western sales manager for Drake-Chenery Enterprises in Los Angeles.

Keli Mitchell joins KUTE-FM in Los Angeles, filling the 10-11 p.m.-6 a.m. shift. Mitchell was with KORJ-FM Garden Grove, Calif.

Craig Powers is upped to program director at KFXM-FM San Ber- nardino, Calif. He was promotion assistant at sister station KACD. Now consists of Rick Watson, Todd Kelly, Craig Powers, Randy Rabbitt, Ron Sanchez and SecondWord.

Dustin Kirby, formerly of KAFE-AM Santa Fe, N.M., and KWWZ-FM Santa Ana, Calif., is looking for a programming slot in a medium or large market. Kirby also do air work. He can be reached at 685 E. Arrow Hwy, Azusa, Calif. or P.O. Box 1112, Yucaipa, Calif. 92284 or (213) 331-8370.

Richard Dow, formerly afternoon drive and talent music director at 50,000-watt KFRE-AM in Fresno, joins KHTK-AM and sister station KUUL-FM in Madera, Calif. as new music director and program director. Paul Landino is now music co-ordinator for Flint, Mich.'s WDFM-AM. Gowen in his slot as a midday innkeeper handling the 11 a.m.-3 p.m. slot.

Joseph L. Dorton joins Gannett Co., Inc., as music director and afternoon jock (1 to 5 p.m.) Welz has brought his own library to the station which will be used to begin a new format Welz calls "The WAHT Gold Rush." . . . Don Gilbert is the new music director at KSTC-AM-FM Sterling, Colo. and is looking for service from major labels.

Ray Baker moves up at WGRD- FM, Grand Rapids, Mich., to music director. Baker was handling the 9-noon drive shift and previously handled the 6 p.m. to 10 p.m. shift.

Gregory Howard is no longer general manager of KUTE-FM Los Angeles. Taking over as p.d. is KUTE general sales manager Robert Loo- ney. Howard has yet to announce his plans.

Skip Eskiss, former assistant program director at WGRD-AM Grand Rapids, Mich., moves to WYPI-FM Toledo as program manager.

Los Angeles—KAZY-FM Denver broadcast a live "38 Spe- cial." It was heard over the air. It was a Beatles weekend special which ran from 6 p.m. Saturday to 2 a.m. Sunday. . . . WRCN-FM Riverhead, N.Y. p.d. Don Brick is promoted to assistant to the president at the station. Music director Paul Harris has been promoted to p.d. and production director Malcolm Gray is moved to music director. Roberta Haber has been named production director.

The broadcast was set up by A&M Denver area promotion person Jimmy Smith and KAZY program director Bob Marques. Jimmy Smith came to me because he knew we'd had a point Blank broadcast that wanted something on a similar scale and it blossomed from being on seven stations to 16," says Van Dyke.

The broadcast does two or three live broadcasts for the Denver area each week but it expects to do more broadcasts of national scope in the future. The next broadcast, an as yet unannounced act, may be carried on as many as 16 stations.

Rick Nielsen of the Epic Records group Chicago is the first artist ever to do an entire guest air shift at WLS-AM Chicago. Nielsen tioted from 6 to 9 p.m and was assisted by WLS deejay Jeff Davis. The show in- cluded phone interviews with other Epic artists.

WBLS-FM Brockton, N.Y. is promoting Columbia's Bruce Wool- ley And The Camera Club by having a Bruce Woolley photo contest. First prize is a Nikon EM camera with second prize being a packet of camera. Other prizes are a pair of tickets for one year to a Rochester, N.Y. musical theatre and 10 albums. Also, Woolley did a television commercial for WBLS as well as taping an interview for the radio outlet. In addition, 500 posters and 4,000 Bruce Woolley leaflets were distrib- uted throughout the area.

Jerry Garcia and Bob Weir of the grateful Dead visited program director Scott Muni at WNEW FM New York as Muni premiered his new Aria station. "Dead Air."

Slap FM Stations For Concert Airings

Continued from page 3
A series of live concerts, the two stations featured in April in special programming that prompted some observers to call them a "Beatles weekend". The programs included KUTE-FM playing bootleg tapes over the air. Program director Larry Wrigh- thall said the WPLJ-FM was ever played bootleg tapes. Most of the tapes were approved by management of the artists involved). "They added, "Almost all of the tapes received management approval or approval by the artists." When questioned which tapes were not approved. Berger pointed to a Springfield show as examples where management was asked never to run again." Berger declined comment on whether he had any formal request to play the tape in the first place.

He also explained that a broadcast of a Steve Forbert concert was "a compromise. We didn't run the complete concert. At the request of Epic Records, we are supposed to cut the performance." A spokesman for Maher & Her- bert, who confirmed that the letters were sent to the stations, said that no legal action was anticipated. He de- clined to comment further.

The two AOR stations' move to a heavy amount of concert broad- casts was developed through the consultation of former WMFR program director Jeff Pollack, al- though Berger denies Pollack is a consultant to WPLJ. He would only say, "We're very friendly. I can't comment on this. It would sound wrong in print."

Pollack apparently has a lot to say about how KLOS is being program- med these days. That station's program director, who is simply known as Damion, has been let go and he says it is because he did not agree with some of Pollack's pro- gramming ideas.

L.A.'s KiIS-FM

Continued from page 16
Demographics for KiIS have re- mained steady with the focal point being the 18-34 age group with a 12-week station audience research has taken a different road in reaching that audi- ence. Recently, the station had a "Tie-Dye Day," a Midsummer weekend where many 1960s stand- ards were played. "We're contempo- rary dance music and that covers everything. For us, dance music is a slogan that sets us apart from the other stations here. Maybe, in the long run, it's Top 40 that really's out of date," concludes Wagner.

Pro-Motions

BOTTOMS UP—WYHR-FM Chicago morning personality Fred Winston pours a drink with some of his friends, including Lyle Doctors, on Jackie Wright turned bartender at a celebrity dinner to raise funds for the Les Turner ALS Foundation charity.

www.americanradiohistory.com
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Ford, fit for the area but the more education moved personal outlet Houston Retailer To ing event, which featured several gospel with proceeds going a comatose, constructions."

She points out arrived at a hospital spokesperson would was in.

I sold the store much money and now I'm back to my roots. I'm in a bit of a funk and I'm trying to get out of it.

The retailing business is a tough business. I've been in it for over 30 years and it's never easy. But I'm doing my best to make it work.

I'm not sure what the future holds, but I'm hoping to make it through this tough period. Thanks for your support, and I'll keep you posted on my progress.

Edna還是挺man of the house. He's been around for a long time and he's still going strong. He's a natural leader and he always knows what to say.

I'm going to take a break from the industry for a little while. I've been working too hard and I need to rest.

I'm going to spend some time with my family and my friends. I'm going to read some books and take some walks. I'm going to do some writing and maybe even start a new project.

When I come back, I'll be ready to face whatever the industry throws at me. I'm not going to let anything get me down.

I want to thank everyone who has supported me over the years. I couldn't have done it without you.

I'm going to take this time to recharge my batteries and come back stronger than ever.

I'll keep you posted on my progress.

Thank you all.

Edna
Memphis' Exploration Retail Chain Opens Its Own One-Stop

BY JEAN WILLIAMS

LOS ANGELES—The Exploration retail and record chain in Memphis expanded into its fourth shopping area last week when it opened New Dawn Enterprises.

The chain, with three outlets in different parts of the city and a fourth to open mid-May, has brought of Eldridge Henry and Edward Smith to operate the one-stop, according to Clarence Boone, general manager of the company.

Boone notes that the Exploration stores are full-line outlets stocking cdh, gospel, rock, country pop, jazz, tapes and record albums.

Explanation has taken the mini-mall concept for its outlets. Boone explains that under the Exploration three operations, a record shop, flower shop and women's wear outlet. "Each shop works off the next," he notes. That there is an open passageway connecting the different shops and customers, the stores from one to the next without leaving the building.

The mini-mall concept applies to all three retail record locations. The fourth shop will be located in the Mid America Mall.

All outlets do not have the same mix of stores. "It depends on the area. That determines how specific the business is. Instead of a store at one store we have furnishings. Some areas lean to pets while others lean toward health maintenance," Boone explains.

Boone points out that each shop attracts a different clientele. "One store is on Elvis Presley Blvd., where the customers are 85% black. In the Whitehaven area the clientele is about 55% black and 45% white. Then in the East Memphis store it's broken down to 15% black, 85% white. We must stock all the music that they like," Boone says.

Boone does the buying for all outlets, which are owned by James Seales and Thomas Howes.

Boone, who started with Exploration at the time of its inception in 1972, says record sales, for the most part, have been good at all shops.

"We have created this on the expertise of his staffs, pointing out that his employees are trained in music research to buy wisely. "Once they learn they are on their own and I just consult them." he says. There are 12 persons employed by the retail outlets.

In addition to competent staffs, Boone says another reason our sales are good is that we keep a good advertising campaign going plus we do a lot of promotion."

In terms of promotion, he explained that the company has an annual advertising campaign, and at that time we try to show our customers how much we appreciate them.

In addition to our customers, we invite label promotion representatives as well as radio announcers to visit the station personnel and the local media.

"We structure the party in two phases. The first for the music industry people and media and phase two is for our customers. The media party we call Welcome To The '80s Disco' which was held at Club 2001.

"For the industry people we had eight DJs from four local stations. WDTA-AM, WTVK-FM and WZXR-FM and WZXR-FM spinning records.

"For the general public," he continues, "we had Arias's Gala to provide the entertainment and we had several other prizes, including a gift certificate to a weekend for two at the Hilton Inn to a waterbed and giveawayuos. LPs, T-shirts, pens and other things."

In addition to the anniversary party, Boone maintains the company sponsors this type of event a couple of times a year.

Record discounts is another reason customers continue to patronize Exploration, says Boone.

"We offer our customers discounts at least quarterly and we always have an anniversary sale. For these sales, which include top selling albums and tapes, we discount the product 10%-15%. We also have a large discount at all times. Explanation charges $4.99 for its LPs and tapes.

Boone had been purchasing his product from Select-O-Hit and Popular Tune, both Memphis one-stops.

Veteran Ex-Motown Acts Rebound Strong On Chart

Jackson, Miss-based Juana Records, headed by Frederick Knight, has moved from TK Records to independent distribution. The label has new releases on Anita Ward of "Ring My Bell" fame, and the Comptos.

Knight, also a writer, producer and recording artist, who hit with "I've Been Lonely For So Long" on the Stax label, has come out of retirement with a nearly completed LP.

The Spinners are set to do a benefit performance at the communications tribute to Benjamin L. Hooks, former FCC commissioner and now executive director of the NAACP.

The $100 plate dinner is set for the Sheraton Washington Hotel, Washington, D.C., May 12, with proceeds going to the NAACP's ACT-SO program.

The program was instituted by Hooks to motivate minority youth in the arts, humanities and technical/social sciences.

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

-PRISON

MAY 3, 1980 BILLBOARD

** Billboard SPECIAL SURVEY FOR Week Ending 5/3/80**

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<th>Record Label</th>
<th>Chart Position</th>
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<td>A&amp;M</td>
<td>26</td>
<td>&quot;We Can't Hurry Love&quot;</td>
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<td>A&amp;M</td>
<td>20</td>
<td>&quot;Reach Out, I'll Be There&quot;</td>
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<td>&quot;The Night the Lights Went Out&quot;</td>
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JUNE 18 AT HILTON INN

NARAS In Memphis To Honor Blackwood Brothers With Party

By ROSE CLAYTON

MEMPHIS—The Blackwood Brothers will be honored with a trib-ute banquet given by the National Academy of Recording Arts and Sciences local chapter June 18 at the Hilton Inn here.

The Blackwoods and Degarmo and Key, a Christian rock band, will perform on the program. Larry Gatlin will serve as master of ceremon-ies.

The tribute banquet will open the Blackwood Brothers Homecoming Week, a worldwide convention of sacral and gospel music people that has attracted more than 7,000 annually to the Cook Convention Center for the past 10 years.

“All the Blackwoods are members of the Memphis NARAS chapter,” says Joe Dixson, chairman of the event, “and we want to show them how proud we are of our out-standing achievements.”

The Blackwoods, who recently won its sixth Grammy for the best traditional gospel album with “Life Up. The Name of Jesus,” is the only act to have received a Grammy nomination every year since the inaugu-ration of the awards 22 years ago.

Recording for RCA for more than 20 years, the Blackwoods now present on their own Skyline label. They have released 117 albums and sold more than 17 million records.

Since the quartet was formed 46 years ago, leader James Blackwood, the only remaining member of the original group, has traveled more than six million miles in 50 states and 36 countries, including Russia. He has performed in more than 12,000 concerts.

A pioneer in the gospel field, Blackwood started recording with Vocalion in 1932 and by 1950 was broadcasting three shows daily. The Blackwoods were the first group to offer transcrip-tion service providing gospel songs to radio stations across the nation.

In 1954, Blackwood gained national prominence when they be-came the first gospel quartet to win the Arthur Godfrey Talent Scouts show. Shortly afterwards, the group lost two members in an airplane crash.

“At the time, I was 19 and came into the group full-time,” says Cecil Blackwood, who last year celebrated his 25th anniversary with the quartet. Cecil was singing with The Song Fellows, a group which included Elvis Presley. “I went into the family singing, and he (Presley) went his way,” recalls Cecil Blackwood. “I stayed friends all through the years. James sang at Elvis’ funeral.”

Gospel music has changed over the years and some successful gospel groups have turned to pop and country music, but the Blackwood’s style, Cecil says, “has stayed pretty much the same. We content and happy with what we’re doing.”

The Blackwood Brothers have captured Dove Awards for the best male gospel group and the favorite group and field album award, both in the 1985 CMA and the National Quartet Convention Assn. James has won five consecutive Dove awards as top male gospel singer and is a member of the Gospel Music Hall of Fame.

In addition to radio, recording and playing 275 dates a year, the Blackwoods host a television show beamed via satellite to more than 1,500 major cable stations in some 209 major cities and many foreign countries.

The Blackwood Brothers Evangel-ic Ministries is the name for a series of dates headquartered in Memphis, houses Skyline Records, Gospel Music News and the Blackwood Brothers Music publishing co.

New Sounds For Hawkins & Group

NASHVILLE—Walter Hawkins & the Family presented a new so-phisticated sound on their first concert in Oakland while recording a new live album.

The Family presented new arrangements for its “sophisticated soul sound,” a departure from their previous three albums. Hawkins, a member of Earth, Wind & Fire, is also from Earth, Wind & Fire, the Hawkins Family included Walter, Edwin, Travis, and Gloria Hawkins, son. Walter Hawkins stated “Camp Meetin’ Time,” a tune to be released album on Heartwarming Records. David Dever performed some of his hits and the “Blow” sound recently. “The New Sound” will be the future in October and the Blackwoods have been invited to appear at the NARAS convention scheduled for November 10.

The a-stayed a few miles of talent including the Rambos, Kingman, Statesmen, Squires, Black-wood Brothers, Memphis, Oak Ridge Boys, Shirley Van and Tennessee will be featured in “Camp Meetin’ Time,” a tune to be released album on Heartwarming Records.

Boone Shares Label Ownership

NASHVILLE—Moving its main offices from Los Angeles to here, Paragon Associates and Pat Boone are now the joint owners of Lamb & Lion label. The label was previously owned solely by Boone.

Lamb & Lion vice president and general manager Dan Rains will be moving to Nashville, with the West coast offices remaining open on a scaled down level.

In addition to Boone, artists recording for the label include Debby Boone, the Boone Girls, De-Garmo & Key and Wendell Burton. Marketing, advertising and pro-motion for Lamb and Lion will be done by Paragon, with distribution and sales of the label’s product han-dled by Word, Inc.

He adds the Family would also do things in concert and future record-ings in the style it has done in the past. “We just wanted to offer the public a different side of the Hawkins Family that has always been there. We also used people like White and the Tower of Power horn section and others at the concert to give us a chance to reach a broader audience with our message.”

The Hawkins children gave a special presentation including Walter and Tramaine’s two children, James and Trystan; Freddie’s son and daughter Jason and Kimmy; and Gloria Hawkins son, Shawn. Bill Maxwell, director of AOR for Light Records soul gospel and con-temporary artists, was on hand to guide the recording.

BOONE SHARES LABEL OWNERSHIP

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Big Picture Promotions Launched By Athena

PHILADELPHIA—An antitrust suit by three local rock concert promotion firms in this area seeking in excess of $1 million in damages against Electric Factory Concerts and the Spectrum, charging a monopoly by three key radio stations, was settled out of court April 18 in an action that may also effect relationships between bidders in other parts of the country. The suit was originally filed in 1977 in U.S. District Court here.

Apart from the cash involved, the settlement is most unusual in that it is in the nature of a consent decree. The major element that provides for a period of 10 years, Electric Factory Concerts and its principals, Marty Magid and Alan Spivak, also defendants in the action, will be forbidden to exercise the right of first refusal in their bookings. It was charged in the suit that this first right to rebook an act in a return engagement here shut out other promoters.

The settlement covered three individual civil actions filed by three different promoters. All three were represented by the same attorneys. Plaintiffs included Midnight Sun Co., headed by Jule Styne Green; Willow Weep Productions, headed by Earl and Claire Kasold, who promoted the nearby Centrum in Cherry Hill, N.J., and Celeste Murphy’s Main Street Promotions, New Hope, Pa., which also promotes in the Trenon, N.J., area.

Electric Factory reportedly promotes at least 90% of the rock concert business here, and with its other promotional ties in Cincinnati, Pittsburgh, and at college campuses, it is said to gross $14 million a year.

The Spectrum alone reported that $775,000 was grossed last week, playing to a 19,900-seat Spectrum last year. In addition, Electric Factory promotes rock shows at the 2,000-seat Midway Tower Theatre in suburban Upper Darby, Pa., which it owns and where Mid- night Sun and we have played, and Magid and Spivak in moved.

The money changing hands in the settlement is also expected to be a record for the miss, according to Kramer, says the settlement covering the three suits was “in the high six figures.

Although it has always denied the allegations, the Spectrum is also a party to the settlement. The antitrust action charged Electric Factory monopolized the rock concert business here by establishing a partnership with the Spectrum which excluded other promoters from renting the venue. The Spectrum contends there was no exclusive arrangement with Electric Factory but that it just happens that Magid and Spivak were the best promoters who could meet the arena’s standards for rental.

In the settlement, the Spectrum agreed that no advantages would be given to Electric Factory and that with the new agreement, as the four-day event will feature 23 acts including such names as Ray Charles, Elton John, the Jimi Hendrix Experience, Village People, the Beach Boys, and the Grateful Dead. The Spectrum will also agree to give Magid and Spivak 10% of the gross at the Spectrum.

The four-day event will feature 23 acts including such names as Ray Charles, Elton John, the Jimi Hendrix Experience, Village People, the Beach Boys, and the Grateful Dead. The Spectrum will also agree to give Magid and Spivak 10% of the gross at the Spectrum.
The Who BLACKFOOT

Lydia Lynch & 8 Eyed Spy

Talent Talk

The first Latin music show at the Dock Clark West Coast Theatres has been set for May 17. The show, presented by Ralph Mercado and Kay and Larry, will feature the group Celia Cruz, Ruben Blades and Mongo Santamaria. Ze Records has pulled back its release of "It's All That There Is" written by Leibor-Miller and recorded by Christy. After lawyers for the writers sought to impose an injunction on Ze, the record company offered to buy the authors didn't like the way she changed the lyrics. Now Christina is working on a new version of the Beatles' "Drive My Car." Jethro Tull's Ian Anderson has bought a large house in London. He plans to spend 6 months in Scotland and he will employ 30 shepherds and farmers. Hurwitz, who recently moved to London, will now focus on writing. Licensee B.M. has transformed a decayed, 1874 Cincinnati jail into a recording studio aptly named Holy Pigeon Studios. Hines expects the facility to be operational later this year. Ever wonder how 415 Records got in the Bay Area got its name? 415 is the one-and-just the area code for San Francisco. reports label chiefman Howard Klein. It's also the police code for a cornerstone of the law. The company is now featuring jazz/funk/dances on Thursdays, and mod rock dancing on Mondays. ZZ Top is on brief tour of Europe. Louie Lopez has signed with the British band. John Steinbeck is the author of "The Grapes of Wrath." The famous book was written in 1939. Steinbeck was a great writer who had a strong influence on modern literature.

Talent In Action

The legendary British group opened a sold-out three night run April 18 with a two hour, 19 song set that featured a wide variety of rock, folk, jazz, and blues. The band is well known for their high energy, and their ability to engage the audience. The set included a mix of old and new songs, including tracks from their latest album. The crowd was enthusiastic, and the band played with a lot of heart. Overall, it was a great performance that had fans dancing and singing along.
Managing to get your acts to talent buyers everywhere:
All of music's top Promoters, Booking Agents, Clubs & Facilities read Billboard. And nothing gets to them like Billboard's ITD.

Bonus Distribution makes sure you get to everyone else that's important to you. Key buyers at major U.S.:
• advertising agencies
• motion picture studios and TV/film casting contractors
• campus entertainment departments
• outdoor fairs

Managing to take them front and center:
• Finish the marketing job your ITD listings start. Support your acts with ITD advertising. And give their image worldwide visibility in the total talent-buying market.
• Show your artist and that image where the industry comes first...to find selling answers to buying questions. In the most referred-to, relied-on portable hit on the road.

Managing to make your ad dollar work as hard as you do:
• ITD advertising is better than money in the bank. Nothing can match the rate of interest you get for your act with ITD.
• Because ITD is the only talent directory advertising that offers your message Guaranteed Worldwide Distribution and a Guaranteed Publication Date.

Managing to put a world of services at your fingertips:
• The READY-REFERENCE tool of the talent-buying world. As easy to use on the road as it is in the office...because it’s as well-organized as it is portable.
• The book for the well-traveled manager. Designed for total four planning and follow-through:
  • state by state
  • market by market
  • country by country
• The manager's manager...whether you’re a talent manager, assistant manager, road manager, office manager or home manager/spouse of anyone on the road.
• The culmination of one year's-worth of Billboard Research. Providing you with the industry's most reliable, readable listings of:
  • concert promoters and booking agents
  • facilities, commercial and campus
  • fairs and festivals
  • restaurants
  • rehearsal studios and union locals
  • and the whole spectrum of support services:
    • CHARTER & LIMOUSINE
    • SOUND & LIGHTING
    • STAGING & COSTUME
    • INSTRUMENTS & TICKETS

Contact your nearest Billboard ad representative today about: ITD: Billboard's 1980-81 INTERNATIONAL TALENT DIRECTORY. You can't afford to manage without it.

ITD JUGGLING ARTIST CAREERS WITH OPPORTUNITIES, A MANAGER NEEDS GOOD CONTACTS. AND NOTHING PERFORMS FOR MANAGERS LIKE ITD ADVERTISING.
NEW YORK - In a move aimed at re-emphasizing its commitment to the discotheque industry, Billboard Magazine will expand its disco forums to include participation by roller rink operators and operators of discotheques located in amusement parks, hotels and restaurants. Participation will also be sought by operators of rock, pop, gospel, country and jazz-oriented discos, as well as related industries, such as restaurant equipment manufacturers and liquor distributors.

The move to broaden its base in the disco business was formulated by Billboard's executives in cooperation with an advisory committee comprised of disco forum exhibitors, and formed last February at Disco Forum VII in Los Angeles. It will go into effect with Disco Forum VIII, to be held July 14-17 at the Sheraton Center Hotel in New York.

Advisory committee members attending the planning session held at the Sheraton Center Hotel here Monday (21) were Paul Friedman, GLI, Inc.; Vince Finnegam, Meteor Lights; Colin Hammond, Hammond Industries; Peter Alman, Lightsworks; Terry Singleton and Gary Loomis, Varaxon; and Marie de Churchill representing Expocon, the firm that coordinates the exhibitions segments of the disco forums. Representing Billboard were Bill Wardlow, charts director and director of the disco forums; Lee Zito, publisher; Tom Noonan, sales director; Ron Willman, national sales manager; Gary Rosenberg, business affairs director; and Radcliffe Joe, disco editor.

Also at the meeting were Saul Mahlab, Vue-More; Paul Gregory, Litelab; George Ipolyi, Electronic Design; Arthur Ruderman, Electra Display; Jack Ransom, MGM Stage; Bill Lodner, Crown Industries, and Dick Sandhaus, Science Faction.

The committee also pledged to work closely in the weeks ahead to streamline services and workshops planned for the Disco VIII forum. Among the suggestions being taken under advisement are:

- Extension of the hours that the exhibit area is open to buyers and visitors.
- An earlier starting time of the forum entertainment. An 8:30 p.m. time has been suggested.
- A reduction, from four to two, of the number of acts presented at each show.
- The admission of selected groups of students from lighting and design schools to the exhibit area.
- An expansion of the hardware awards category to include the most significant new product used to attract people to discotheques.
- The establishment of specific demonstration periods for sound equipment exhibitors in an attempt to alleviate the cacophony of sound that has undermined conversation and other business dealings at past forums.
- Bonuses distribution to registrants of special disco forum editorial insert.
- An aggressive promotional program in major business publications to create broader awareness of the existence of the forum.
- Greater emphasis on attracting the healthy and still largely untapped international disco market to the forums.
- The creation of color-coded badges for such categories of show attendees as owners/buyers, architects/designers/decorators, installers, reps and deejays.

The committee also structured two "state-of-the-art" press conferences to be held in New York May 15-16. The conferences will be geared essentially to business publications.

(Continued on page 43)
This Week

ATLANTA

1. STOMP-Brothers Johnson-AM (1/12 inch)
2. AMERICAN GIANTS (Soundtracks)-all-cats-Bridge & Gengeance-Polydor (12-inch)
3. FUNKTION-X-Disco South-Columbia (12-inch)
4. MONEY MAN (Soundtrack)-all-cats-Bridge & Gengeance-Polydor (12-inch)
5. STOMP-Brothers Johnson-AM (12-inch)

5 IN THE SOCKET--Shaker-Solar (12-inch) (R)

6. HIGH ON YOUR LOVE-Debrah Jackson-Atlantic (12-inch) (R)

7. THE GET DOWN MELLOW SOUND-WE THE PEOPLE-Atlantic (12-inch) (R)

Baltimore/Washington

This Week

1. STOMP-Brothers Johnson-AM (12-inch)
2. LOVERS HOLIDAY-Change-Marve-RCA (12-inch)
3. AMERICAN GIANTS (Soundtracks)-all-cats-Bridge & Gengeance-Polydor (2-inch)
4. AMERICAN GIANTS (Soundtracks)-all-cats-Bridge & Gengeance-Polydor (12-inch)
5. FUNKTION-X-Disco South-Columbia (12-inch)

Huston

This Week

1. LOVERS HOLIDAY-Change-Marve-RCA (12-inch)
2. AMERICAN GIANTS (Soundtracks)-all-cats-Bridge & Gengeance-Polydor (12-inch)
3. AMERICAN GIANTS (Soundtracks)-all-cats-Bridge & Gengeance-Polydor (2-inch)
4. FUNKTION-X-Disco South-Columbia (12-inch)
5. HURRY GIRL-Clayton-Jacques-Colossus (12-inch) (R)

Miami

This Week

1. AMERICAN GIANTS (Soundtracks)-all-cats-Bridge & Gengeance-Polydor (12-inch) (R)
2. STOMP-Brothers Johnson-AM (12-inch)
3. AMERICAN GIANTS (Soundtracks)-all-cats-Bridge & Gengeance-Polydor (12-inch)
4. BEHIND THE GROOVE/ALL NIGHT-Durand-Twilight Zone-Marvin Gaye-Polydor (12-inch) (R)
5. YOU GOT WHAT IT TAKES-CUT IT OUT-The Bread-Bread-Promo (12-inch) (R)

New Orleans

This Week

1. LOVERS HOLIDAY-Change-Marve-RCA (12-inch)
2. THE GET DOWN MELLOW SOUND-WE THE PEOPLE-Atlantic (12-inch) (R)
3. LOVERS HOLIDAY-Change-Marve-RCA (12-inch)
4. AMERICAN GIANTS (Soundtracks)-all-cats-Bridge & Gengeance-Polydor (12-inch)
5. FUNKTION-X-Disco South-Columbia (12-inch)

Pittsburgh

This Week

1. AMERICAN GIANTS (Soundtracks)-all-cats-Bridge & Gengeance-Polydor (12-inch)
2. YOU GOT WHAT IT TAKES-CUT IT OUT THE GROOVE-Booby-Bridge & Gengeance-Promo (12-inch)
3. POP SHO NEW-AM (12-inch)
4. STOMP-Brothers Johnson-AM (12-inch)
5. IT'S THE END OF THE WORLD-Clayton-Jacques-Colossus (12-inch) (R)

New York

This Week

1. LOVERS HOLIDAY-SEARCHING THE GLEN OF LOVE-Atlantic (12-inch)
2. TWO TONS OF PRIDE-all-cats-Fantasy (12-inch)
3. LOVERS HOLIDAY-SEARCHING FOR LOVE-Atlantic (12-inch)
4. AMERICAN GIANTS (Soundtracks)-all-cats-Bridge & Gengeance-Polydor (2-inch)
5. FUNKTION-X-Disco South-Columbia (12-inch)

Philadelphia

This Week

1. BEHIND THE GROOVE/ALL NIGHT-Durand-Twilight Zone-Marvin Gaye-Polydor (12-inch) (R)
2. YOU GOT WHAT IT TAKES-CUT IT OUT-The Bread-Bread-Promo (12-inch) (R)
3. AMERICAN GIANTS (Soundtracks)-all-cats-Bridge & Gengeance-Polydor (12-inch)
4. AMERICAN GIANTS (Soundtracks)-all-cats-Bridge & Gengeance-Polydor (12-inch)
5. IT'S HOT-Durand-Twilight Zone-Marvin Gaye-Polydor (12-inch) (R)

Seattle/Portland

This Week

1. AMERICAN GIANTS (Soundtracks)-all-cats-Bridge & Gengeance-Polydor (12-inch) (R)
2. STOMP-Brothers Johnson-AM (12-inch)
3. AMERICAN GIANTS (Soundtracks)-all-cats-Bridge & Gengeance-Polydor (12-inch)
4. BEHIND THE GROOVE/ALL NIGHT-Durand-Twilight Zone-Marvin Gaye-Polydor (12-inch) (R)
5. THIS IS LOVE-Debrah Jackson-Atlantic (12-inch) (R)

San Francisco

This Week

1. BEHIND THE GROOVE/ALL NIGHT-Durand-Twilight Zone-Marvin Gaye-Polydor (12-inch) (R)
2. YOU GOT WHAT IT TAKES-CUT IT OUT THE GROOVE-Booby-Bridge & Gengeance-Promo (12-inch)
3. POP SHO NEW-AM (12-inch)
4. STOMP-Brothers Johnson-AM (12-inch)
5. AMERICAN GIANTS (Soundtracks)-all-cats-Bridge & Gengeance-Polydor (12-inch) (R)

BOSTON

This Week

1. LOVERS HOLIDAY-Change-Marve-RCA (12-inch)
2. YOU GOT WHAT IT TAKES-CUT IT OUT THE GROOVE-Bobby Trotter-Promo (12-inch)
3. TWILIGHT ZONE-Manhattan Transfer-Marvin Gaye-Polydor (12-inch) (R)
4. AMERICAN GIANTS (Soundtracks)-all-cats-Bridge & Gengeance-Polydor (12-inch)
5. THIS IS LOVE-Debrah Jackson-Atlantic (12-inch) (R)

LOS ANGELES

This Week

1. STEP-Brothers Johnson-AM (12-inch) (R)
2. LOVERS HOLIDAY-SEARCHING THE GLEN OF LOVE-Atlantic (12-inch)
3. TWO TONS OF PRIDE-all-cats-Fantasy (12-inch)
4. AMERICAN GIANTS (Soundtracks)-all-cats-Bridge & Gengeance-Polydor (12-inch)
5. FUNKTION-X-Disco South-Columbia (12-inch)

MONTREAL

This Week

1. DISCO MIGHTY-Disco South-Columbia (12-inch) (R)
2. POP SHO NEW-AM (12-inch)
3. TWILIGHT ZONE-Manhattan Transfer-Marvin Gaye-Polydor (12-inch) (R)
4. BEHIND THE GROOVE/ALL NIGHT-Durand-Twilight Zone-Marvin Gaye-Polydor (12-inch) (R)
5. POP SHO NEW-AM (12-inch)

PHOENIX

This Week

1. AMERICAN GIANTS (Soundtracks)-all-cats-Bridge & Gengeance-Polydor (12-inch)
2. STOMP-Brothers Johnson-AM (12-inch)
3. AMERICAN GIANTS (Soundtracks)-all-cats-Bridge & Gengeance-Polydor (12-inch)
4. BEHIND THE GROOVE/ALL NIGHT-Durand-Twilight Zone-Marvin Gaye-Polydor (12-inch) (R)
5. AMERICAN GIANTS (Soundtracks)-all-cats-Bridge & Gengeance-Polydor (12-inch)

Successful runs include the following:

- **ATLANTA**: STOMP/Brothers Johnson
- **BOSTON**: AMERICAN GIANTS
- **DENVER**: 10 DANCE
- **LONDON**: DISCO MIGHTY
- **PHOENIX**: 10 DANCE
- **POOL**: POP SHO NEW
- **SALT LAKE**: 10 DANCE
- **MONTREAL**: DISCO MIGHTY
- **SAN FRANCISCO**: AMERICAN GIANTS
- **BOSTON**: STOMP/Brothers Johnson
- **NEW ORLEANS**: AMERICAN GIANTS
- **SALT LAKE**: 10 DANCE
- **MONTREAL**: STOMP/Brothers Johnson
- **SAN FRANCISCO**: AMERICAN GIANTS
- **SEATTLE**: POP SHO NEW
- **PHOENIX**: POP SHO NEW
- **SEATTLE**: POP SHO NEW
- **ATLANTA**: STOMP/Brothers Johnson
- **BOSTON**: AMERICAN GIANTS
- **DALLAS**: 10 DANCE
- **PHOENIX**: 10 DANCE
- **SAN FRANCISCO**: AMERICAN GIANTS
- **CALIFORNIA**: POP SHO NEW
- **ATLANTA**: STOMP/Brothers Johnson
- **BOSTON**: AMERICAN GIANTS
- **NEW ORLEANS**: AMERICAN GIANTS
- **SALT LAKE**: 10 DANCE
- **MONTREAL**: STOMP/Brothers Johnson
- **SAN FRANCISCO**: AMERICAN GIANTS
- **SEATTLE**: POP SHO NEW
- **PHOENIX**: POP SHO NEW
- **SEATTLE**: POP SHO NEW
- **ATLANTA**: STOMP/Brothers Johnson
- **BOSTON**: AMERICAN GIANTS
- **NEW ORLEANS**: AMERICAN GIANTS
- **SALT LAKE**: 10 DANCE
- **MONTREAL**: STOMP/Brothers Johnson
- **SAN FRANCISCO**: AMERICAN GIANTS
- **SEATTLE**: POP SHO NEW
- **PHOENIX**: POP SHO NEW
- **SEATTLE**: POP SHO NEW

**The name is Meteor.**

Compiled by telephone from Disco D. J. Top Audience Response Playlists representing key concessions in the major key U.S. Disco Action Markets, plus sales reports from key disco product retailers/one stops.

For an Information Report contact:

**WFA**: 1616 South Music Lane, Suite 100

**Nashville, TN 37212**

**1-615-205-9750**

**Email**: WFA@discoaction.com

**Website**: www.americanradiohistory.com
N.Y.C. May Pay If Disco Skater Falls

NEW YORK—New York City lawmakers, including Mayor Koch, and Parks Commissioner Gordon Davis who welcomed open air roller disco dancers with open arms, may be losing some of their initial enthusiasm in the wake of an appellate court decision which states that the city may be liable for injuries caused to skaters because of flaws in city pavements.

The decision arose out of the case of a 12-year-old boy who allegedly suffered a leg fracture in 1972 after he fell while skating on a flawed sidewalk in New York's East Village. The boy's mother sued the city for $500,000 in damages and another $50,000 for loss of his son's services.

The five-member court was careful to point out that it "did not hold that the city had an obligation to keep its sidewalks and pavements safe for roller skating as such, but only to maintain them in a reasonably safe condition for reasonably foreseeable uses."

It adds, "the plaintiff is entitled to recover (compensation) if the condition was found to be one that any person passing, whether walking or skating.""
WASINGTON — Jazz album sales, consistently good here, seem to rely on a steady market for classical and mellow jazz. While digital and direct-to-disc albums are beginning to make major impact, more of these sales are made to audiophiles than to jazz fans. Fusion records are "turning lots of people on," says John Walker, manager of Sabin's Discount Records, this city's jazz specialty store. "If not directly stimulating sales, fusion is stimulating interest," Walker continues. "Someone will come in and buy a fusion album and then come back to buy more of his earlier stuff."

Current best sellers at Sabin's include the Woody Shaw and Dexter Gordon releases on Columbia and recent releases from Hiroshima, Angela Boffili, Ronnie Laws, Earl Kluh and Grover Washington.

And there are new releases still "on the shelf, as catalog, cutouts and collectors records," says Walker. "That's the kind of store we are and that's what we're known for." Sabin's sells $9.78 list albums for $.69 and $8.98 lists for $5.50.

At Orephus Records, Charles Quinn notices that mellow jazz sells best. Artists like Earl Klugh, Grover Washington and Ronnie Laws never fail to move, the says. In this town, WHUR-FM dominates jazz tastes, explains Quinn. "Particularly Melvin Lindsay's 'Quiet Storm' which shows up every night, from 7 p.m. to midnight whatever people hear on 'Quiet Storm,' they come in and buy the next day. And the last album I heard on that show is jazz-mellow.

Orephus also does a steady business with rock and roll. "The Weather Report Tour" report-two record set pretty well, Quinn says. "David Sanchez does well even for an older boy Billy Cobham and Mahavishnu Orchestra albums still move. But ultimately fusion doesn't have too big an influence on sales here. People buy older albums by an artist they recognize and tunes to come, to expect good work from." Orephus prices $.78 list albums at $5.99 and $4.99. $3.99 for $6.99 and are sometimes marked down to $3.99 for special.

Austrians Host 4th Jazz Event

VIENNA—For the fourth time, a jazz festival featuring artists from the USA and Austria will be staged in Wiesen, Burgenland, in the east of Austria July 24-27. Among the attractions are the Dollar Brand Sextet, the Archie Shepp Octet, the Sun Ra Big Band, the Art Ensemble of Chicago and the locally-based Reform Art Unit.
STOCK CHECK—Vincent Henri Szeryng, right, touring Atlanta’s Turtle’s Records between concerts, finds several of his own albums with the help of department manager Mike Williams. Szeryng recently was guest soloist with the Atlanta Symphony.

WFMT-FM ASSISTS Chicago Marathon Hauls In $501,741

Fred Shaffer

CHICAGO—The annual WFMT/FM Chicago Symphony marathon boosted its five-year fundraising total to well beyond the $2 million mark in April. The three-day non-stop fund-boosting drive netted $501,741 for the Chicago Symphony, surpassing its 1978 mark by more than $37,000.

The WFMT-FM marathon was one of three radiocasts to aid major symphony orchestras staged April 16-20. The other two radiocasts has boosted the 13-year total for these fundraising efforts to beyond the $9 million mark.

In Cleveland, the goal of $180,000 was met, while a $215,000 total was raised to support the Boston Symphony.

Listeners to WCLV-FM, Cleveland, were called upon in the Cleveland Orchestra marathon. The Boston Symphony appeal was carried by WQXR-FM and by its station WCVB, Boston’s ABC affiliate, which aided a special 1/11-hour live concert from Symphony Hall.

Boston Symphony principal conduc- tor Seiji Ozawa shared the podium with John Williams, conductor and Boston Pops maestro, in the tele- cast.

The marathon for the Cleveland Orchestra, which included a live broadcast from Severance Hall, is in its 15th year. The WCLV-Cleveland Orchestra cumulative total now is $1,172,000.

According to WCLV vice president Robert Conrad, the marathons today signify the influence enjoyed by commercial classical stations. Results of these marathons are promoted by the broadcasters as evidence of the spending power found in classical listener ranks.

Chicago’s WFMT has pulled in a total of $2,139,000 in five years at solicitation. Chicago Symphony supporter called in to make pledges to the or- chestra this year, including hundreds of cable system listeners throughout the country. WFMT is now relayed via satellite to cable systems in 30 states.

In New York, a WQXR-FM marathon was scheduled to be broadcast Friday through Sunday (26-28) with proceeds going to the New York Philharmonic.

WFMT-FM ASSISTS Chicago Marathon Hauls In $501,741

BY ALAN PENCHANSKY

Munster Records has issued a two-LP set of concert performances by Ernst Dahmeyer, Hungarian composer and pianist who lived much of his life in the U.S. Dahmeyer died in 1960, leaving the commercial recordings that adequately documented his gifts as a piano interpreter. Because of the many liberties in his approach to the great composers, Dahmeyer’s playing probably would be frowned today. His performances, however, always had something to communicate. The New Munster set, part of the “Great Hungarian Performers” series, is a collection of live concert appearances, including what appears to be one of Dahmeyer’s last pub- lic performances. Distributing the set is Qualiscop Records.

A new album release each month. That’s the goal of ‘Newscast Records’ new director Keith Holzman. Holzman says a yearly minimum of 10 albums is targeted, each release con- taining three or four LPs. This contrasts with the one or two releases annually that had been the pattern. According to Holzman, 50% of production work today is being done with digital recording equipment. Repertory, digital albums will begin appearing in July or August. Note-take next’s recording for a new work for instruments and electronically manipulated sounds by Morton Subotnick, “After The Butterfly,” to be ac- company by an all-electronic piece, “A Sky Of Cloudless Sulphur.”

Philadelphia’s Curtis Institute of Music will establish its undergraduate composition con- test in the fall. Named to head the re- moted department are Ned Rorem and David Lloyd. Chamber music performers and vocal groups will be in concert July 25-28 un- der the alias of Curtis Chamber Music America. The

group’s annual conference is being held in Santa Fe, N.M., with Santa Fe Chamber Music Festival and Santa Fe Cham- ber Festival as a back-drop. An address to the gathering will be delivered by Livingston Biddle, chairman of the National Endowment for the Arts. It’s Masterbrand’s. That’s the name selected by CBS to designate its new digital recording line. The long-discussed idea proved to be fruitless. Pro- ducer/conductor Elissa Shults has recorded a digital album, expected to be issued in June in the Masterbrand line, with a program that will be titled “Music Of The Galaxies,” and was taped in London by 19 remote recording services from digital Recording Systems Co.

Gebert by American composer George Rethberg to be broadcast April in a concert of the Lincoln Center. The work, designated a “grand fantasie,” is scored for flute, clarinet, horn, piano, violin, viola, cello and bass.

Swiss Festival Sept. 3-Oct. 9

GENEVA—As important to the European classical festival scene as the legendary Festival of Lucerne is the Montreux Jazz event which is to be staged for the 35th year this month on the shores of Lake Geneva. Dates: Sept. 3 to Oct. 9.


American Radio History
A NEW FORCE FOR THE 80's
A NEW NAME FOR 25-YEAR OLD U.K. RECORDING GIANT

By PETER JONES

This year Pye Records loses the right to continue using the name, a trademark which has always been owned by the Electronic Company Pye of Cambridge. The association began when the Pye Co. decided to enter the record industry and a partnership with two small companies, Polygon and Nixa, resulted in the beginnings of what became Pye Records.

The name change has meant a reappraisal by the Pye Records management of how best to restructure and market a completely new identity for the company. The result is the emergence of new labels for existing and new acts. The company is now Precision Records and Tapes (PRT).

The remarkable success story of Pye Records in London goes back to the 1955 merger of two energetic independent record companies. One was deep into the classical market and the other, virtually a one-man show, concentrated on a pop scene stirring to the first rumbles of rock ‘n’ roll.

Pye had already written its name into the record industry history books by bringing out the first stereo recordings in Britain (in 1958), some of which remain on display in London’s Science Museum.

Involved were the Nixa Record Co., founded by Hilton Nixon, a New Zealander, and the Polygon Record Co., headed by skilled independent producer Alan A. Freeman.

The overall U.K. record industry had been fast gathering momentum and there were obvious gaps for enterprising entrepreneurs. Nixon ran an import-export business, aided by Madeline Hawkyard (today, PRT’s company secretary). One of his main selling lines was roofing felt, which he exported under the trade name Nixa.

But he was a self-confessed classics “freak” and wanted a part of the fast-growing disk business action. He set up his small record label as a new division, recorded such prestigious names as the London Philharmonia, Royal Philharmonic, and London Symphony—and won U.K. rights to several U.S. classical labels.

Meanwhile Polygon was finding its own share of success. Freeman’s main partner was Leslie Clark, father of Petula Clark, singer-actress who was to develop from child prodigy to international cabaret star. In the summer of 1954, she was in the chart with “The Little Shoemaker” and followed up with “Majorca,” also on the Polygon label.

Nixa and Polygon merged. The Nixa company had been acquired in 1953 by the electronics company, Pye of Cambridge, a group which included a record pressing plant, owned by Caledonia Investments and sited at Mitcham in Surrey.

Petula Clark continued her run of hits on the Pye Nixa label with top 10 material like “With All My Heart,” “Baby Lover” and “Alone.” Within the new set-up were Nixa, Hawk- yard and Freeman and Pye Nixa became Pye Records Ltd. in 1956.

The company, fired with determination to break into the major league of recording organizations, inspired by early successes to “confound the establishment,” moved into Chandos Street offices, just off Regent Street and a store’s throw from the BBC headquarters, in January of 1959. The expansion program was under way.

Pye had already written its name into the record industry history books by bringing out the first stereo recordings in Britain (in 1958), some of which remain on display in London’s Science Museum.

Nixon moved on. But Freeman and Hawkvrad were joined at executive level by Les Cocks, a young Hoover vacuum cleaner salesman who was to enlist some of his old colleagues to create a brilliant Pye sales team.

Mid 1959 brought a major breakthrough, via what was then a revolutionary move for the U.K. record industry: direct dis- covered. The only things that change are the styles and the rhythm. For example, a great pop song like ‘I Will Survive’ would have been a huge hit even without the addition of a disco rhythm to suit the mood of the times.

In other words, my attitude is that it is the melody which lingers, and strong melodies adapted to match the mood of the day do still emerge. This in turn indicates that the writers have to be encouraged, and there is clear evidence that ade- quate performers have made it to the No. 1 slot based on the song they are performing, rather than their own particular talents.

If one is lucky enough to have an outstanding combination of talent and music, then that adds up to a superstar, but to keep in the market, a well-run record company establishes profitability without superstars.”

Benjamin says the words “marketing” and “promotion” have been increasingly introduced over the years, creating additional and, in some cases, “unnecessary and unjustified overheard in regard to the record concerned.”

He firmly holds the view that he has “yet to witness a bad record making the top 10 because of frivolous promotional ac- activity. The best that can happen is a hyper position in the top 100 which disappears as fast as it enters, having simply cost the company concerned a great deal of money.

‘An outstanding seller was Lonnie Donegan, whose “Rock Island Line,” taken by Decca from a Chris Barber album, had triggered off a whole skiffle movement in British pop.”

(Continued on page P-18)
Anniversaire...
...25 ans ensemble.

From Vogue with love.
Derek Honey, managing director

Derek Honey, managing director, PRT:

"Enough has already been said about the depressing situation in our industry from the end of the 1970s and the disasters that various international record companies have experienced during the last two or three years."

"Now it is time to look forward to a revitalized music industry in the 1980s and we intend to be one of the forerunners in that revitalization. "

"Pye's background over the past 25 years has proved that we are a resilient and aggressive team, able to change direction quickly to accommodate different trends in the market. In the upcoming decade it is our intention to become more resilient and aggressive."

"In my opinion, the small and young team at PRT in all, promotion, international, sales, marketing and distribution and within the factory is by far the best in the business. We intend staying that way."

"As managing director, I'm proud of the team because without it, our hopes and aspirations for the future would be impossible to achieve. I'd also like to pay tribute to our overseas licensees with whom we have such great rapport and collaboration. Their support in the future, as it has been in the past, is vital to our corporate success."

Walter Woyda, managing director

Walter Woyda has been deputy managing director of Pye Records and is now joint managing director, with Derek Honey. He is in charge of all industry matters relating to the company and is on the boards of the British Phonographic Industry, the Phonographic Performance Ltd. and Record Merchandisers.

He says: "Ten years ago I launched Precision Tapes through the Pye Records group and we were fortunate in signing the majority of the new names, and I'm sure it is fair to say that Precision really got the cassette market in the U.K. off the ground."

"Then in October of last year, the board of directors at Pye made the decision to go into the video market and we launched, on January 11, selling and distribution from such sources as Mountain Films and the publishing giant International Publishing Corp., which have a wide range of sport and music and aggressive pure economic promotion."

"We also made an agreement with the 3M company to market their video cassettes and we're currently talking to other companies in an effort to develop the whole base of distribution."

"End result is the formation of Precision Video Ltd. which is making close contact with all areas of the marketing and consumer interest in video."

"We've been marketing video product for only a short time, but the initial reaction from dealers and public alike looks positive and gives us great confidence for the future."

John House, A&R chief

By JOHN B. HOUSE

PRT A&R chief

There is a constructive aspect of the recession in the music industry for the few companies with the insight to look for it. That is the slump provides an opportunity to re-think, radically, in business, creative and philosophical terms, attitudes not only to survival in the 1980s, but ways in which to become even more successful.

When I joined Pye Records in the middle of last year, it was like finding an oasis in the U.K. music business. The company's management and sales structure had already been gradually trimmed to its present fighting weight and Derek Honey's team wanted to start its own thing, two operations, the re-organization of the A&R and promotion functions.

An analysis of record companies over the past three years has shown the drastic collapse of majors, fluctuating under the weight of giant overheads and massive artist rosters as against the upsurge of small independent labels concentrating on a very small number of artists and releases.

Significantly the first restructuring took place in the promotion department. In other major record companies, there has always seemed to be a "them and us" situation between A&R and promotion.

The idea of a promotion man receiving a box of records a couple of days before release and being told to go and work on that product, having never been involved with the artist or the production, seemed to me to be ridiculous.

So we appointed individual promotion men specializing in distinctive product areas, such as rock, black music, pop and MOR, and made them directly accountable to the A&R head.

The results, not only in terms of mass market and airplay shares, but also in attitudes, have been remarkable. The opportunity that the company name change (from Pye to PRT) has afforded us in terms of further re-structuring also means that we can get away from an overall corporate label identity and de-centralize on to four separate labels, one for each of the major areas of contemporary music: rock, black music, MOR and aggressive commercial pop.

Creatively, our ideas are fully entrenched in a global awareness. We need long term hit international acts. Historically, Pye has a great track record for having U.K. hit singles. What we don't have currently are international acts that we have created and developed. Pye has had them in the past, with the Kinks, Status Quo and Ian Dury but, for whatever reasons, they didn't stay.

The problem clearly is to create and sustain our current profitable business and develop for the 1980s via a strong roster of unique artists, the broad basis of which I know we already have.

In pure economic terms, we just cannot live within the U.K. market and I'm acutely aware of the enthusiasm that our overseas licensees have for our current product and what they are expecting from us in the 1980s.

I'm fortunate in that our current A&R promotion team is without question the best across the board of any U.K.-based record company. It is a certainty that PRT will emerge, not only in the U.K. but internationally, as one of the most significant record companies of the new decade.

Peter Summerfield, International manager

Peter Summerfield spent 12 years in the record business in the U.K., working in such diverse areas as management, promotion, A&R and marketing before being named international manager for the Pye Records group.

He says: "I'm a firm believer in the idea that a record company cannot survive without international success. During this past year, with the impending change in restructuring the Pye group, we made our Blueprint, a label we've registered worldwide, a top priority in signing a top rock artist to establish the label on a truly international artists basis."

"The Fabulous Poodles, who've enjoyed great success in the U.K. and have charted with two albums, are the first signing to Blueprint and we have licensed the group to Epic in the U.S."

"We've also signed Rialto, a young and energetic label, and all our licensees who have taken its product are releasing everything that is put out in Britain."

"But these new labels apart, we're selling our established MOR artists internationally with great success, and I especially mention Max Bygraves, Lena Martell, Acker Bilk and Victor Silvester Jr.

"At the last MIDEM, we met with many licensees and finalized a deal with Victor Records of Japan. Looking ahead, we're sure that acts like Blonde on Blonde, The Fabulous Poodles and Real Thing will meet with the same kind of international successes that our more established artists have enjoyed."

Trevor Eyles, general manager

As general manager of the PRT operation, Trevor Eyles sees the "achievement of the right balance of product mix" as one of the most important aspects of the job. He says: "Our success with the distributed labels we've traded with over the past years has been quite outstanding and, in fact, many of the major labels in the marketplace today started with a pressing and distribution arrangement with Pye. Among them are Warner Bros., A&M and DJM.

"In a strange way, what normally happens with pressing and distribution labels is that the better the job you do for them, the more you lose because the success enables them to set on their own."

For the 1980s, Eyles sees the push to label as an essential part of the operation. "They provide, granted, a lower profit area but, at the same time, this is balanced by the lower risk involved in the deal for our own company."

"He says that Pye's basic policy is one of actively and aggressively pursuing agreements with major labels. "There's very little point in concluding a pressing and distribution arrangement which is just for the sake of additional turnover. The deals we have recently finalized with labels we believe can grow with us are deals which fit in with the overall company philosophy for the future."

"Our success rate on the selling and distribution side has been highlighted by our track record with BBC Records which, since joining with Pye, has had numerous hits and albums, and most recently signed pact with Magnet Records, a deal built on mutual confidence for the future."
We've shared your first 25 years and we'll be there to toast PRT on your half century

Reader's Digest

UK leader in direct response music marketing
Brown enlarges MOR scope with Piccadilly

Terry Brown has worked in the entertainment industry, in various aspects, for 35 years. After schooldays, he was a film actor and, with Ronnie Scott, had his own band, playing lead trumpet.

He’s also produced records by Julie Felix and the Spinners. Now, as writer producer on the Pye staff, he is responsible for a number of MOR acts as well as some of the best-known names in jazz. Incidentally, as a trumpet player he figured in the popularity polls of both New Musical Express and Melody Maker.

Brown has been with the company for some seven years as producer and label manager and now he takes on the re-activated Piccadilly label. He says: “It’s very exciting to have my own label and I have some very definite ideas as to what I want to do.

“That MOR tag? Well, I believe that what we have to offer ranges well into both sides of the road, from platinum disk artists like Lena Martell, Acker Bilk and Max Bygraves to new-comers like the National Youth Jazz Orchestra and Kim Lesley.

“Acts like Lena Martell, or Acker Bilk, or Max Bygraves, or the Alexander Brothers, George Melly and Vera Lynn, have become very important in world markets and we’re very fortunate in the fact that they actually work these markets, so that we always gain vital promotional back-up for their product.”

Casablanca is gem of licensed labels

Marvin Howell says: “Without a doubt, Casablanca has become the Pye group’s most important licensed label.” As label manager, U.K., for the U.S. independent, he cites acts as “diverse” as Kiss, Donna Summer, Cher and Patrick Juvet to underline his point.

He adds: “During our three-year involvement with the U.S. company, our relationship has gone from strength to strength. In fact, it’s built to such a point that we are now in a position to go with product not being released in the U.S.”

“company, our relationship has gone from strength to strength. In fact, it’s built to such a point that we are now in a position to go with product not being released in the U.S.”

“Unfortunately, because of the great differences and divergence between the U.S. and U.K. markets, much of our product which achieves success in the U.S. doesn’t come anywhere near the top 200 in this country.

“The biggest difference is in the disco/r&b market where New York disco never really got off the ground as it did in the U.S., and rock-disco and roller-disco haven’t happened and

Terry Brown recently broke fresh ground by taking clarinet player Acker Bilk to Hungary, to record an album of popular Hungarian songs. “We feel that this album has produced something that will be a winner internationally.

“But apart from Piccadilly, I also have what I consider a nice hobby, making up albums for our jazz series ‘Vogue Jazz Doublets’ in the U.K. We’ve now one of the finest jazz catalogs in the business and these recordings, taken from such great catalogs as Roulette, Vanguard, GNP and Crescendo, are filled with classic recordings by some of the world’s finest jazz musicians and singers.

“They sell consistently well, as do those on the Ronnie Scott label. Ronnie’s club in the West End of London is a must for all jazz fans and artists who perform there are regularly recorded.

(Continued on page P-10)

A CRUST IN A CRISIS!

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Calibre

45 and 33 1/3 Calibre Hits!
Justice draws Blueprint for new wave exposure

Says Bryan Justice, Blueprint label manager and A&R manager, U.K.: "There's no argument about it. The emergence of punk and new wave in the mid-1970s caused a musical tidal wave, the likes of which had not been seen since the Beatles."

"It meant bands appeared out of nowhere, and so did small labels. Staffed by just a few people, genuinely believing in the artists, the small label concept became a workmanlike commune, with everybody just mucking in to get results. A small family unit, if you like."

"And that's the way I see Blueprint. A small label with a small roster of quality artists, and a total commitment to breaking those acts internationally. That is the basis, but backed with an aggressive approach which is expressed musically, running right through to the smallest consumer advertisement."

Bryan Justice's first signing to Pye was the Fabulous Poodles, a band widely regarded as a real bet for international acceptance. He says: "After the release of the band's first album, the boys split with their management and it was up to me to get strong management involved."

"This led to a deal with Epic, which released a compilation album, 'Mirror Stars,' of the two U.K. albums. This LP charted and established the band in the U.S."

"I feel totally committed to the Fabulous Poodles, as I do to all the artists on the label, such as Karel Fialka, the Crooks, B.B. Gabor and Philip Gayle. I feel that between them all, they are going to produce the music of the 1980s, music with aggressive, punch pop melodies."

Within the Blueprint set-up, Justice has his own press and promotion staff. Everything from the initial recording through consumer advertising is channelled through his office. He says: "I'm so committed to the ideology of Blueprint, that even the design and name of the label came from the darkest recesses of my brain. I know all the artists very well and have a good relationship with their individual managers and producers."

Zuckerman sees new concept with Rialto and Precision

Richard Zuckerman, divisional head of Precision, and John B. House, A&R director, were responsible for signing the Rialto label to Pye. Both felt the record industry was heading towards big changes of emphasis, both were convinced there was a great need for a really aggressive pop label.

"We knew that Rialto, with an individual style of music, had already hit the U.K. market with a vengeance, notably with hit singles from the Korgis, the Planets and the Regents. The label's obvious aim was to make pop records with a distinctive commercial sound."

"The policy is working remarkably well. To date, there has not been one Rialto release that we have not managed to get listed on all the major U.K. radio stations."

"My intention is to strengthen the artist roster and sign new acts on a worldwide basis, and build an overall distinctive sound that will be accepted by major radio stations for airplay."

Richard Zuckerman, Precision divisional head.

"Now with the new PRT label Precision will follow very closely the Rialto concept. It will be solely responsible for signing groups and artists with the potential to make airplay records, which will in turn sell albums on an international basis."

"Already signed to Precision is Blonde on Blonde, a two-girl duo recently in the studios with producer Pip Williams, of Status Quo links, Graduate, a new band with a big local following; the James Brothers, currently writing material for a new album; and a couple of other acts, signed by Zuckerman but under wraps for the time being."

"Staffed by just a few people, genuinely believing in the artists, the small label concept became a workmanlike commune, with everybody just mucking in to get results. A small family unit, if you like."

(Continued on page P-16)
To PYE
Congratulations on your 25th Anniversary and the launch of P.R.T.
We are proud of the trust you have shown in us for the past 20 years. Thank You,

VOGUE, Belgium
McAleer focuses on R&B

Dave McAleer, head of the Precision group's R&B division.

Dave McAleer is the head of the group's R&B division, with Calibre Records his particular baby. The section was set up in September 1979, with the aim of increasing further the company's share of the U.K. black music market.

It's McAleer's proud boast that the division has hit the pop charts with 60% of its releases and that a survey in U.K. trade magazine Record Business had its section second only to CBS in a 1979 disco music survey.

"Because we are totally involved in the scene here in the U.K., we know what the territory needs and we give it to the customers, rather than try to force on them what U.S. companies feel they should buy."

Says McAleer: "Over the past year, we've had success with most of our licensed labels. Examples are Sugarhill Gang's 'Rapper's Delight', Positive Force's 'We Got The Funk', Tony Radio's 'Holdin' On', Stop's 'I Can Feel It': 'The River Drive,' by Jupiter Beyond. He says: "These were records we picked up from independent labels. And these were the records which convinced us that the time was right to launch a label solely for this type of product. We came up with the name Calibre, because we felt that best summed up what we are trying to do.

"In just a couple of months, we've scored with every release in the U.K.

"We try to analyze the various reasons for success. One has to be the promotion department, headed by Morgan Khan, who co-ordinates our activities with radio, television stations, clubs and stores right through the U.K. My view is that in the nine months or so he's been with us, he's emerged as the top promotion man in his field.

"And his expertise in the studio has been invaluable to the company for editing and re-mixing U.S. product to suit the U.K. market."

McAleer says this factor raises what is, to him, a very important 'truth' about the industry that many U.S. companies find hard to believe: "that there is a very different black music market in the U.K. than in America, and that it has very different tastes and needs.

"Because we are totally involved in the scene here in the U.K., we know what the territory needs and we give it to the customers, rather than try to force on them what U.S. companies feel they should buy."

"We're lucky in that our licensees give us now, a free rein when it comes to selecting which of their products to release and changing their tracks to suit our specific market.

"This has resulted in big hits in Britain which never crossed over pop in the U.S. Examples here are Positive Force's 'We Got The Funk', Lowell's 'Mellow Mellow Right On', and the (Continued on page P-19)

Casablanca Gem

- Continued from page P-6

"Of course there are priorities for us as far as R&B type music is concerned, the two biggest ones being Parliament and Cameo. We feel we're just on the verge of breaking through in a big way with Cameo."

Howell's marketing technique for this kind of product is to release a multitrack 12-inch single by various artists with product that may be bubbling under the import chart. The disk sells at the selling price of a normal 12-inch. "But having an extended playing time, and containing a usual four tracks, each with slight import demand, this product generates sales probably ten-fold what we would normally expect to do."

He says: "Another technique I've used in promoting the label to the media and record trade is pressing a Casablanca sampler album, containing the majority of our singles released over a given point. This is served to radio producer and disk-jockey in the country, along with 400 of our most important retailers.

"The main purpose is to create dealer interest and product awareness, as my belief is that is almost as important as creating interest and awareness among programmers."

Howell says his projected goal for Casablanca is "to make it the consummate label encompassing dance music, pop, rock and move soundtracks."

"Speaking this all out effort is, naturally, Donna Summer who has now crossed over into virtually every type of music imaginable, followed by Kiss, which sadly has yet to really break in the U.K."

"But every effort is being taken by our team to insure that Kiss does finally crack the market in Britain, along with Angel and the rest of the Casablanca repertoire."

Piccadilly Scope

- Continued from page P-6

for special release on the Scott label, which includes Georgie Fame."

"We've also signed the National Youth Jazz Orchestra and its young and dynamic singer, Kim Lesley. Here again is an outstanding combination with an international following. With all this activity, I feel that my years as a jazz trumpet player weren't completely wasted now I can look after so much good material on record.

"Piccadilly is a challenge. No nuts for me."

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88-90 YORK STREET, LONDON, W.1.
Congratulations
On
Your
25th
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What's in a name?
It's the sales that count.
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SONET-SWEDEN, SONET-DENMARK, ARNE BENDIKSEN-NORWAY,
SCANDIA MUSIKKI-FINLAND AND SONET-LONDON
Howard Barrow, general manager of Pye/PRT Studios

The Pye Studios began as a very small operation, but its reputation has grown steadily over the years, both for the atmosphere it engenders and for the technical excellence of its equipment.

Today it is a major recording center, used by leading bands, best-selling groups and artists from many foreign territories, notably the U.S. and France.

Certainly Howard Barrow, general manager of the studios, has been around when many hit records have been initially created. The Pye complex has been regularly updated through the years and today the studios feature the newest equipment, with increased cutting and reduction facilities.

Barrow is particularly proud of the studios reputation for having one of the finest cutting rooms in the business. Hit groups such as Police, Wings, Blondie, Matchbox and the Pretenders have had singles cut there.

"From its original three-track format to the present 24-track equipment, Pye Studios has kept up with the times. Now it stands as one of the most modern and best-equipped studios in Europe."

Names will large in Pye Records' past history have recorded there. Sounds Orchestral for instance, cut a series of hit tracks there, as did the Rocking Berries, Noel Coward, Sammy Davis Jr., Jackie Trent, the Foundations and Max Bygraves (who did his best selling "Sing Along" series) there. In 1979, Rex Harrison recorded a collection of his favorite songs there.

And among the hit-creating producers who have used the Pye facilities are Tony Hatch, Larry Page, Tony Eyers, Jim Guercio, Mike Batt, Bruce Welch, Biddu, Paul McCartney, Ken Gold, Adam Faith, David Courtney and Chris Thomas.

Harry Castle, head of direct exports

Harry Castle, PRT’s head of direct exports, celebrates his 25th anniversary with the company this month (April), having worn out four passports during his service as an extensive world traveler.

David Giffen, business affairs manager

David Giffen, PRT business affairs manager, first joined the company as an accountant at the Milchem, Surrey, plant and later moved to headquarters in the same role.

Apart from his duties as business affairs head, he was recently appointed managing director of VIP Records (Holland), a jointly-owned company with PRT and Vogue Records of France.

Matt Hayward, marketing manager

Marketing manager Matt Hayward originally joined Pye as label manager for Casablanca. He previously worked in his native South Africa in the record industry there for 10 years, mainly with the Teal company. He became Pye marketing chief last year.

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congratulates

Pye Records on its 25th anniversary and the establishing of P.R.T. Ltd.

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Happy Birthday Pye!!!

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www.americanradiohistory.com
PRT artists

Through Casablanca licensing deal, Donna Summer graces the PRT roster.

On the Calibre label, the re-formed Osibisa.

Georgie Fame, on the jazz-oriented Ronnie Scott label.

Captain & Tennille, one of the more successful acts from the Casablanca licensing.

The Players Association is licensed from Vanguard.

Positive Force is featured on the Sugar Hill label.

We're happy to be associated with our good friends in England/Eire! You were great when you were known as PYE... you will be tremendous with your name-change to PRT, Ltd!

Looking forward to your continued enthusiasm & dedication as the Top Independent in the U.K.!

Thanks for your support.

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Cream Records, Inc.
Hi-Records: A product of Cream Records, Inc.

Thank you for supporting us for 25 years as PYE. We will support you for another 25 years.

Symphola Records Limited
THE WALL-TO-WALL MARKETING STRATEGY THAT COVERS OVER

SEVEN MILLION

A WEEK...

SUPERCHARTS INSIDE TO PULL OUT AND PUT UP!

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<table>
<thead>
<tr>
<th>TITLE-Artist-Label</th>
<th>THIS WEEK</th>
<th>LAST WEEK</th>
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<tbody>
<tr>
<td>LOVER'S HOLIDAY/SEARCHING/GLOW OF LOVE—Change</td>
<td>3</td>
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<tr>
<td>AMERICAN GIGOLÒ (Soundtrack)—Giorgio &amp; Blondie</td>
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<td>1</td>
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<td>STOMP—Brothers Johnson</td>
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<td>4</td>
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<tr>
<td>TWO TONS O’ FUN—all cuts—Two Tons O’ Fun</td>
<td>5</td>
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<tr>
<td>YOU GOT WHAT IT TAKES/CHECK OUT THE GROOVE—Bobby Thurston</td>
<td>6</td>
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<tr>
<td>FUNKYTOWN/ALL NIGHT DANCING—Lipps, Inc., Casablanca (LP-2-inch)</td>
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<tr>
<td>TWILIGHT ZONE—Manhattan Transfer</td>
<td>12</td>
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<tr>
<td>POP POP SHOO WAH—Erotic Drum Band</td>
<td>15</td>
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<tr>
<td>BEHIND THE GROOVE—Teena Marie</td>
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<td>ALL NIGHT THING—The Invisible Man’s Band</td>
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<th>TITLE-Artist-Label</th>
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<tr>
<td>I'M OK, YOU'RE OK—American Gypsy</td>
<td>41</td>
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<td>TONIGHT I'M ALRIGHT—Narada Michael Walden Atlantic (LP)</td>
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<tr>
<td>TOO HOT TO STOP THE ROCK—Keith Zorros RCA (12-inch)</td>
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<td>HOOKED ON YOUR LOVE—The Fantastic Aleems</td>
<td>44</td>
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<tr>
<td>HIGH/SKYY ZOO—Skyy</td>
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<td>RIPE—all cuts—Ava Cherry</td>
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<td>WINNERS—Kleeer</td>
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<td>EVITA—all cuts—Festival</td>
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<td>GIVE UP THE FUNK (Let's Dance)—B.T. Express Columbia (LP-7-inch)</td>
<td>51</td>
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<tr>
<td>PARTY BOYS—Foxy</td>
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**Single This Week**

**ARE YOU ON THE ROAD TO LOVIN' ME AGAIN**

Debby Boone
Warner/Curb 49176

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**Billboard HOT COUNTRY SINGLES & LPs**

**SINGLES**

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<tr>
<th>#</th>
<th>艺术家/标签</th>
<th>本周销售量</th>
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<tr>
<td>1</td>
<td>ARE YOU ON THE ROAD TO LOVIN' ME AGAIN—Debby Boone</td>
<td>28</td>
<td>8</td>
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<td>2</td>
<td>BENEATH STILL WATERS—Emmylou Harris</td>
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<td>TWO-RHYME HOUSE—George Jones &amp; Tammy Wynette</td>
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<td>4</td>
<td>GONE TOO FAR—Eddie Rabbitt</td>
<td>35</td>
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<td>5</td>
<td>THE WAY I AM—Merle Haggard</td>
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<td>MORNING COMES TOO EARLY—Jim Ed Brown &amp; Helon Cornelius</td>
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<td>LET'S GET IT WHILE THE GETTIN'S GOOD—Eddy Arnold</td>
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**LPs**

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<td>THERE'S A LITTLE BIT OF HANK IN ME—Charley Pride</td>
<td>22</td>
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<td>GREATEST HITS—Waylon Jennings</td>
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<td>THE ELECTRIC HORSEMAN—Soundtrack</td>
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<td>SHRINER'S CONVENTION—Ray Stevens</td>
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<td>GIDEON—Kenny Rogers</td>
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<td>KENNY—Kenny Rogers</td>
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<td>COAL MINER'S DAUGHTER—Soundtrack</td>
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*STAR Performer—LP's registering greatest proportionate upward progress this week*

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<td>THE OAK RIDGE BOYS HAVE ARRIVED—</td>
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<td>DOWN &amp; DIRTY—Bobby Bare</td>
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<td>LORETTA—Loretta Lynn</td>
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<td>FAMILY TRADITION—Annie Murray</td>
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<td>A COUNTRY COLLECTION—</td>
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*Give the gift of music.*

*FOR WEEK ENDING MAY 3, 1980*
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<td>BOB SEGER &amp; THE</td>
<td>RUSH</td>
<td>Kool &amp; The Gang</td>
<td>Z.Z. TOP</td>
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<td></td>
<td>SILVER BULLET BAND</td>
<td>Permanent Waves,</td>
<td>Ladies Night,</td>
<td>Pellegrino,</td>
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<td>Against The Wind</td>
<td>Mercury SRM 1-4001</td>
<td>De-Lite DSR 9513</td>
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<td>Capitol LDL-12041</td>
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<td>(Mercury)</td>
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<td>21</td>
<td>PINK FLOYD</td>
<td>CHUCK MANGIONE</td>
<td>SOUNDTRACK</td>
<td>RUPERT HOLMES</td>
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<td></td>
<td>The Wall, Columbia</td>
<td>Fun And Games,</td>
<td>The Rose,</td>
<td>Partners In</td>
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<td>FC 2-96183</td>
<td>A&amp;M SP 3715</td>
<td>Atlantic SD 16010</td>
<td>Crime, Infinity</td>
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<td>BILLY JOEL</td>
<td>THE KNACK</td>
<td>DARYL HALL</td>
<td>SPINNERS</td>
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<td></td>
<td>Glass Houses,</td>
<td>But The Little</td>
<td>Sacred Songs,</td>
<td>Dancing' And</td>
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<td></td>
<td>Columbia FC 36384</td>
<td>Girls Understand,</td>
<td>RCA AFL-1-3573</td>
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<td>Eagles</td>
<td>I CAN'T TELL YOU WHY</td>
<td>Asylum 46608 (Elektra)</td>
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<td>Dr. Hook</td>
<td>SEXY EYES</td>
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<td>Jimmy Ruffin</td>
<td>HOLD ON TO MY LOVE</td>
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<td>DON'T FALL IN LOVE WITH A DREAMER</td>
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<td>BIGGEST PART OF ME</td>
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<td>Working My Way Back To You/Forgive Me Girl</td>
<td>WORKING MY WAY BACK TO YOU/FORGIVE ME GIRL</td>
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**Title Chart**

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<td>James Last Band</td>
<td>THE SEDUCTION</td>
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<td>Queen</td>
<td>CRAZY LITTLE THING CALLED LOVE</td>
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<td>LET ME BE THE CLOCK</td>
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<td>SHE'S OUT OF MY LIFE</td>
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<td>Bernadette Peters</td>
<td>GEE WHIZ</td>
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<td>Mac Davis</td>
<td>IT'S HARD TO BE HUMBLE</td>
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<td>Jeri Sedaka &amp; Dana Sedaka</td>
<td>SHOULD WE NEVER LET YOU GO</td>
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<td>Firefall</td>
<td>HEADED FOR A FALL</td>
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<td>Anne Murray</td>
<td>LUCKY ME</td>
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<td>We Were Meant To Be Lovers</td>
<td>HOW DO I MAKE YOU</td>
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<td>WHEN THE FEELING COMES AROUND</td>
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<td>Jennifer Warren</td>
<td>WHITE HOT</td>
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**New Entries**

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<td>Bobby Gentry</td>
<td>COMING DOWN FROM LOVE</td>
<td>Countryside 21 (F.K.)</td>
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<td>Tom Petty &amp; The Heartbreakers</td>
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<td>Backstreet 1129 (MCA)</td>
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<td>Spyro Gyra</td>
<td>CATCHING THE SUN</td>
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<td>Utopia</td>
<td>SET ME FREE</td>
<td>Beefattle 49190 (Warner Bros)</td>
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<td>83</td>
<td>Huey Lewis &amp; The News</td>
<td>FOOL FOR A PRETTY FACE</td>
<td>Atco 7216 (Atlantic)</td>
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<td>84</td>
<td>Kenny Loggins</td>
<td>THEME FROM NEW YORK, NEW YORK</td>
<td>Reprise 40233 (Warner Bros)</td>
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<td>85</td>
<td>Lou Rawls</td>
<td>KEEP THE FIRE</td>
<td>Columbia 1-11215</td>
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<td>86</td>
<td>Lou Rawls</td>
<td>YOU'RE MY BLESSING</td>
<td>Warner Bros, 49215</td>
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<td>87</td>
<td>The Marshall Tucker Band</td>
<td>IT TAKES TIME</td>
<td>Warner Bros, 49602</td>
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<td>88</td>
<td>Scotti Bros.</td>
<td>I WAS LOOKING FOR SOMEONE TO LOVE</td>
<td>Scotti Bros. 516 (Atlantic)</td>
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<td>Manhattanns</td>
<td>ANSWERING MACHINE</td>
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<td>Answering Machine</td>
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LP This Week

THERE'S A LITTLE BIT OF HANK IN ME

Charley Pride

RCA AHLL-3548
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<td>Grey &amp; Hanks</td>
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<td>WALK THE NIGHT/LIVE AT THE OUTPOST</td>
<td>Skatt Bros.</td>
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<td>GET DOWN MELLOW SOUND/WE GOT THE</td>
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<td>WITHOUT YOUR LOVE</td>
<td>Cut Glass</td>
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<td>BACK TOGETHER AGAIN/DON'T MAKE US</td>
<td>Roberta Flack</td>
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<td>WAIT TOO LONG</td>
<td>Donny Hathaway</td>
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<td>WAS THAT ALL THERE WAS/WHAT'S ON</td>
<td>Jean Carn</td>
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<td>YOUR MIND/GIVE IT UP</td>
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<td>Leon Haywood</td>
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<td>I HEARD IT THROUGH THE GRAPEVINE—</td>
<td>P'zazz</td>
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<td>GET TO BE ENOUGH</td>
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<td>MONY MONY</td>
<td>Vinyl Virgins</td>
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**PLAY YOUR FAVORITE:**
- Tabu (LP: 12-inch) JZ 36332
- MANHATTAN SHUFFLE—Extensions from Area Code (212) Friends & Co. (LP) FS 114
- GO FOR IT/SATURDAY NIGHT—Herbie Hancock
- OVERNIGHT SENSATION—Jerry Knight
- FOXES (Soundtrack)—all cuts—Cher/Giorgio Casablanca (LP) NBLP 2-7206
- IN THE FOREST—Baby O’
- BRASS IN POCKET/MySTERY ACHIEVEMENT/PRECIUS—Pretenders
- MANDOLAY—La Favour
- STANDING OVATION—G.O.
- DANCE FANTASY—Free Life
- YOU CAN GET OFF ON THE MUSIC/PLANET OF LOVE—Le Pamplemoises
- MEDLEY OF HITS—Diana Ross & Supremes
- QUEEN OF FOOLS—Jessica Williams
- WE GOT THE FUNK—The Positive Force
- NEW YORK, LONDON, PARIS, MUNICH—all cuts—M
- LET'S FLY—all cuts—Paradise Express
- DANCE OF LOVE/FEELING GOOD—Mandrell

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We started the 70's together with Mungo Jerry's 'In the summer time' We start the 80's together with

New Wave Blueprint
Continued from page P-8

“I feel that personal contact is extremely important, and my ad function stretches way beyond the recording side. I'll even help artists get good management or agents or whatever, if my advice is needed. It's a bit like fathering a family through the embryonic stage, with the hope that the members will eventually go out and earn a wage.”

Justice believes the record industry has already overcome its "crisis." He says: "Certainly all people are becoming much more selective towards the acts that they sign. It's strange that record companies have virtually needed that depression in order to re-think their ad policies—taking up policies which should have been followed from the word go.

"As it is, I've always been selective. Unless I have a 100% gut feeling, then no way can I work a 100% on any artist. I think that all the acts I have signed so far are interesting characters and interesting people are the ones who make interesting music."

"The Blueprint future looks very promising, with albums by the Fabulous Poodles, Karel Fialka, the Crooks and B.B. &r Harley, soon to be released in the U.S. on the Rocket label, is a forerunner of this policy. Precision, as a label, is a fresh start to a situation which has been building up all Pye for the last year or so."

Accepting that the U.K. market has suffered a sales decline of late, Zuckerman adds: "I still feel that the rest of Europe and the U.S. continue to look to the U.K. charts for new acts and I see Precision bridging the gap between the American and British pop markets."

"I'm very aware that the U.S. market, by and large, rejected new wave music and, similarly, the U.K. experiences difficulty in breaking heavy American bands. The solution, simply, is to sign good and sophisticated pop acts that have the potential to sell on both sides of the Atlantic."

Garrod & Lofthouse, Record Sleeve Printers to Pye Records for 25 years, take great pleasure in congratulating them on their Anniversary

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We believe a top recording deserves the best, so we've perfected the manufacture of the closest thing to it.

New Name For U.K. Giant

- Continued from page P-3

Pye International was responsible for license deals with such labels as Aristocrat, Colpix, Chancellor, Caprice and Joy.

As the Pye reputation grew internationally, the company pressed on with a series of innovations which earned the respect of the majors.

The Golden Guinea series of albums started in 1959, mainly incorporating material from Miller International, Screen Gems, Elektra and Disney, alongside U.K. produced music with a strong accent on jazz. Pye also started a series of strict-tempo recordings for use in ballrooms. And, in 1959, the company was represented in the British top 20 for all but one week in June.

It was in this atmosphere of ebullient success that the booming Associated Television company (ATV) entered the Pye scene. The commercial tycoon bought up Pye shares, acquiring 50% of the company by December, 1959. By July of 1966, it had the other 50%, making Pye Records a wholly-owned subsidiary of the ATV Group.

'For Pye, further good news was that these domestic acts were making inroads into the U.S. charts, among them Sandie Shaw, the Kinks, the Honeycombs and the Searchers.'

Pye's expansion continued and the recording department was moved, in October 1960, to the new London headquarters of Associated Television, the studios set out in the lower ground floor.

Louis Benjamin, today PRT chairman, joined the management team in 1959 as joint general manager, working alongside Roger Threlfall (formerly with Pye of Cambridge) and helping mastermind a massive push into the international marketplace. He was convinced that the greatest prospects of expansion lay in the international field and a major coup in this direction came in September, 1961, when Pye beat off the rest of the bidders to acquire U.K. rights for Frank Sinatra's Reprise label.

Benjamin happily admits that when he first joined Pye he knew virtually nothing about the record business. His background was in theater administration. He'd been second as a stint manager at the London Palladium and today he is

(Continued on page P-20)
Continued from page P-10

three tracks from Players Association, ‘Turn The Music Up’, ‘Ride The Groove’ and ‘We Got The Groove’."

Very important to McAleer is that the label is building its own homegrown roster of U.K. black artists. "We want to score with them internationally as well as nationally. To this end, we've played our two top acts, the Real Thing and Carl Douglas, with big-name U.S. producers and have signed the re-formed Osibisa, which is without doubt one of the most original acts in black music."

McAleer says that the so-called "death" of disco panicked a lot of companies who had jumped on the "Saturday Night Fever" bandwagon. "They shut up their disco divisions virtually overnight. But we increased our concentration on black-oriented product as our long association with the music, which dates back to our R&B Series in 1961, has taught us that there will always be a big market here for quality black material."

"It's fair to say that the shortsightedness of our competitors has proved a real blessing for us over the last six months or so."

"But success is very much an all-round thing. I've got to mention Graham Betts, our press representative, who manages week after week to get incredible coverage for our artists. He completes the team that will make us surely number one black music company this year in the U.K. and also make Calibre the most successful new label of 1980."

PRT Factory

PRT's factory, situated at Mitcham, Surrey, produces around 20 million records a year, the total made up of 12-inch and 7-inch product from both licensed and distributed lines.

Some 15 years ago, the capacity was spread more heavily in the 7-inch region but as LP markets have grown the output is fairly distributed between the two configurations.

The factory employs more than 500 people. It is equipped with both automatic and manual presses, meeting the requirements for production of all kinds of records. It also possesses a fully-computerized system for ordering and stocktaking and makes all its own PVC materials.

It also works a straight two-shift system, day and night.
New Name For U.K. Giant

*Continued from page P-18*

overall chief of that renowned show place and of the Moss Empires chain.

He says now: “At my interview for Pye, they asked me what I thought of Lonnie Donegan. I said I could just about do okay at a Sunday concert in Morecambe. But of course he became one of the biggest record sellers in the business. Having got the job, however, I had the choice of going into the record company, or into the bowling alley division or into the growing Muzak sector.”

He chose records and fast became the dominant figure in the Pye Records success story. The Golden Guinea development, re-releasing the most popular material on budget price albums, was new to the British majors’ marketing policy and this was also the first U.K. record product to get commercial tv promotion. It was a major sales triumph.

Benjamin believed firmly in travelling around the globe in search of talent and his Sinatra “scout” came as a result of high-powered negotiations in Los Angeles. Sinatra responded by cutting his album “Great Songs From Great Britain” in the Pye studios, using Pye technicians and artistic control.

Then, in 1962, Pye opened its first U.S. office, in New York, with Irving Chezar in charge. The Los Angeles division followed soon afterwards, under Sam Trust, and in 1977, Trust handled the opening of Nashville offices for the company.

‘By 1967, Benjamin and his team could point to a turnover 10 times bigger than four years earlier—and it was 20 times bigger than the 1963 figures for the U.S.’

Further international inroads were made in Germany, Scandinavia, the Benelux countries, Italy, Spain and Australasia.

And still the company came up with brand-new ideas to build sales. The Nonesuch “Spoken Word” series attracted envious glances from other companies, and there was a strong emphasis put on comedy recordings, notably by Tony Hancock and Max Miller, both now dead but giants of their time.

As the pop scene went through dramatic changes following the Beatles’ emergence, Pye came up with a whole string of top 10 acts. Sandie Shaw was one of the biggest, hitting No. 1 with “There’s Always Someone There To Remind Me” late 1964, and following up through a five-year spell with a run of hits including “Puppet On A String,” which won the Eurovision Song Contest in 1967 and went straight on No. 1, as had “Long Live Love” a couple of years earlier.

The Kinks, important part of the London “end” of the beat-group boom which started in Liverpool, went to No. 1 in the summer of 1964 with “You Really Got Me,” had other chart toppers with “Tired Of Waiting For You” and “Sunny Afternoon” and other top 10 successes with “All Day And All Of The Night,” “Set Me Free,” “See My Friend,” “Till The End Of The Day,” “Dedicated Follower Of Fashion,” “Dead End Street,” “Waterloo Sunset,” “Autumn Almanac,” “Lola” and “Ape Man,” all built around the satirical and perceptive lyrics of singer/frontman Ray Davies.

Status Quo started its high-powered career with Pye, going top 10 in 1968 with “Pictures Of Matchstick Men” and “Ice In The Sun.” In a U.K. blues scene, Long John Baldry had a No. 1 with “Let The Heartaches Begin” in 1967.

For Pye, further good news was that these domestic acts were making inroads into the U.S. charts, among them Sandie Shaw, the Kinks, the Honeycombs and the Searchers. That helped create the right atmosphere for Pye and Benjamin to gain licensing rights to other U.S. labels, notably Hickory, Autumn, Chess, Checker, Argo, Crown, Scepter, Cameo-Parkway and Dimenson.

Another milestone breakthrough was the pressing and distribution deal with Warner Bros. in 1965 and longstanding corporate links with the French Vogue label, Durium (Italy) and Hispavox (Spain) also forged trading links with Pye.

It meant a great deal of chart success in Britain for Pye via such international acts as Sinatra, Herb Alpert, Dionne Warwick, the Shangri-Las, Dean Martin, Trini Lopez, Chuck Berry and Bo Diddley. And the Pye studios, constantly re-equipped to cope with new technical requirements, drew such prestigious visitors as Dionne Warwick, Burt Bacharach, Chubby Checker and Bobby Rydell.

The emphasis on the international marketplace was seen via foreign-language versions of hits by artists like Sandie Shaw, Jackie Trent and the Searchers, performing in Spanish, French or German to reach ever-widening sales areas.

With the completion of ATV’s buy-in in the mid-1960s, an all-out expansion policy was followed through in the Mitcham plant. Eighteen Swedish Alpha presses were installed, providing a possible weekly turnover of 350,000 singles and 95,000 (Continued on page P-23)
Congratulations from one
Great Performer to Another

Pye Reaches Twenty-Five

from

PHIL TRAINER
T-FORD
PUMPHOUSE GANG

JIGSAW
BYRON BURNS
TITO SIMON
Warm congratulations to PYE on their 25th anniversary, and wishing them continued success in the future.

Music-box

Marika and Martin Gesar

We have had a share of the PYE for many years...

We congratulate you on reaching your 25th birthday and hope to be connected with you on your 50th...

Monty Lewis and all your friends at Pickwick UK

We are pleased to announce that we have had a licensing deal with Cher, left, for her PRT roster.

Lena Martell, left, an international success.

Parliament founder, leader, producer, George Clinton crosses the Atlantic to PRT via Casablanca.

Real Thing is among Pye's top artists.

Warmest Congratulations on this happy and wonderful occasion.

Here's wishing you another 25 fabulous record making, record breaking years ahead.

From all of us at Teal Record Co. South Africa
New Name For U.K. Giant

*Continued from page 20*

albums. The plant took on pressing commitments for com-
panies based overseas and the “internationalization” of the
Pye project was stressed when an international sales conven-
tion, staged in London in 1968, pulled representatives from
21 different territories.

By 1967, Benjamin and his team could point to a turnover
of 10 times bigger than four years earlier— and it was 20 times
bigger than the 1963 figures for the U.S. The new Marble Arch
distribution line of releases helped the sales bonanza, particu-
larly in France, Holland, Scandinavia and Germany, while the
Golden Guinea “Collector” series, concentrating on top-
quality classical product, pulled in big sales in the U.S.

Certainly the company was ready for the challenges of the
1970s. The decade started with the setting up of Precision
Tapes, headed up by Walter Woyda, a veteran of the sales side
of the record industry. A vital deal involved the licensing pact
with Festival Records in Australia, negotiated by Mike Stroman
and Fred Marks, the latter now Billboard’s European manag-
ing director. Olivia Newton-John was a key artist involved and
her Pye International hits included “If Not For You,” “Banks
Of The Ohio,” “Take Me Home Country Roads” and “Long
Live Love.”

Another 1970s success sector was the launch of the Golden
Hour series, the industry’s first guaranteed 60-minute al-
bums, again in the budget field and again instant sellers.

Over the years the links with U.S. companies grew stronger,
and included license deals with the Buddha and Stax com-
panies. While inevitably deals start and end, today Pye has
partnerships with Casablanca, Rialto, Vanguard, AVI, Chess,
Vogue, Ronnie Scott, Gull, RX, Roulette, Safari, BBC and Mag-
ett. It has pressing and distribution deals with Monarch and
Hammer.

Artists involved include the Real Thing, one of the most suc-
cessful British touring vocal teams. Starting with a No. 1 on
Pye International in mid-1976 with “You To Me Are Every-
thing,” the group followed immediately with a number two hit
in “Can’t Get By Without You.”

Comedian-singer Max Bygraves is another consistent seller,
noteably through a series of singalong albums, as is Acker Bilk,
another trad jazzman formerly with EMI but who started
charting for Pye in 1976, with “Aria.”

“I’ve found there is a big mystique about the
record industry. But for me, in basis, melody
is always in. Melody registers with me
even when I’m listening to music that I’m told
I don’t even understand.”

Lena Martell, a Scottish singer, built a strong following
through her tv series but had to wait years for a first chart-
topping single, “One Day At A Time,” in 1979. Donna Sum-
mer, through the Casablanca link, has come up with a series
of hits, Osibisa is a solid selling team and there are high hopes
of a major U.S. breakthrough for the Fabulous Fodder.

To a very great extent, Louie Benjamin, splitting his time
roughly 50-50 between record and theater interests, lays
down the basic philosophy which keeps Pye in the inter-
national eye, both as sales success story and as pioneering
record company.

He says: “On the theater side, the thinking is almost intuit-
ive in terms of calling on your own background and experience
in calling the shots. You can’t win ‘em all, but the thing is
keeping in touch and just carrying on.

“The record industry is much the same in terms of negotiat-
ing the actual deals. But when it comes to artists and product,
then it is very different. I honestly do not know a single man
who can keep tabs on all the new things that are happening. I
know nobody who can really be capable of judging all the dif-
ferent music fields.

“I’ve found there is a big mystique about the record indus-
try. But for me, in basis, melody is always in. Melody registers
with me even when I’m listening to music that I’m told I don’t
even understand.”

His philosophy is to encourage other people to give opinions
and advice. He’s a tough negotiator and enjoys playing that
particular role. The search for talent is a vital part of his life.

“We have to make sure that we’re not overextended as a
company. Expansion has to be in line with our ability to handle
existing agreements. When there were just a few record com-
panies in the U.K., but a lot in the U.S., we could live off the
license deals and publishing. Now we have to come up with
our own product at a price which enables us to live.

“If that price is wrong, you can have a greatly increased
turnover, but no profit. We have to strike a balance between
licensed product and our own homegrown product and our
distributed product. It’s impossible to depend on product
which we have for a limited period on license. We could wake
up one day and find we have no catalog at all.”
A song written by the Kris Kristofferson/Wixin team, and unearthed in Nashville, proved precisely the right song at the right time to give Lena Martell the recognition which has spanned five decades. She was a successful vocalist with Ambrose, one of the leading U.K. bandleaders of that era.

Later she branched out as a solo performer, and became an established star, headlining engagements in the U.K. and abroad. She was notably the London Palladium, and hosting her own radio shows. This was the peak time of her "Forces' Sweetheart" reputation and she traveled to many of the most fiery war regions singing for the troops. Later still came a tv series which was networked and high-rated.

In 1969 she was awarded the Order of the British Empire, the OBE, for her services to British popular music. Four years later she received similar recognition from her contemporaries in the music industry via an Ivor Novello Award.

Two years further on, the Music Publishers Assn. gave her a special award for her contribution to British music.

Through her long career, Lena has insisted on keeping up with the times, adapting to tackle new musical styles and always retaining that perfect pitch and instantly recognizable brand of phrasing.

She is married to Harry Lewis, her manager, and a long-established name in the music publishing world of London. She lives in a small Sussex village, at one time in virtual retirement, but nowadays she spends a great deal of each year traveling the world for concert and cabaret appearances.

Vera Lynn

Vera Lynn, who signed for the first time to Pye Records last year, can look back on a career which has spanned five decades, 50 years literally studded with hit records. It is hard now to estimate her total disk sales, though they certainly number more than 100 million. Indeed, it was over 20 years ago that she was established as the original "Forces' Sweetheart," with songs like "We'll Meet Again" and "White Cliffs Of Dover" doing a lot to lift the morale of British troops and their families.

When Johnny Mathis made one of his first visits to Britain, he sought out Lynn and admitted he was a great fan and told millions on television that she was "blessed with perfect pitch." That voice first delighted an audience when Lynn was only seven years old. By the time she was in her teens, she and now it spans the summits of movies, television, theater and records.

When he inevitably turned to disco music for a series of albums, he modestly predicted: "They'll be calling me the John Travolta of the geriatrics." But despite the obvious disapproving dismay of most of the younger recording artists in that field, Bygraves turned in a huge-selling in-disk performance.

He explained his own thinking: "The problem is that lots of people over the age of 35 love disco rhythm, but they're a bit afraid of the music of young kids. They know what they like, but nobody really looks at them."

The result was that he took some of the songs that he liked and rearranged them and dressed them up in a typical disco style. "Discolompaum" was a hit, and Bygraves discovered he could usually top session men as his backing group. 

Bygraves recalls how he once ran into the members of a rock group Queen in Bermuda. They were on their way to a recording studio there, saying they'd be locked away for two months cutting an album. He replied that he took only a week to cut an album. Whereupon the Queen boys all agreed to have re- placed: "Yes, but you use professional musicians." 

Here is an Australian review of the Bygraves entry into disco: "It's rare for me to give an album an absolutely rave review, especially when it is so blatantly commercial that it is embarrassing. But this will sell a million and it deserves to do so. Bygraves specializes in a kind of music that appeals to the starry-eyed housewife and the nostalgia freaks."

The singer realized that the marketplace is strongly inclined to disco music, and has created an album that uses the best of the "golden oldies" worked into a disco rhythm and the result is a major hit.

Bygraves left school at 14 and became an apprentice with a building firm as a carpenter. In 1939 he joined the RAF. During five years in the service he performed in more than 1,000 shows, acted as host, painted scenery and generally learned his trade.

Afterwards he worked part-time in clubs as an entertainer. Then he heard that the BBC was putting on a show made up entirely of ex-service men. He got a job with the company and then met Jack Jacobson, no longer alive, but who was the long-serving manager and mentor as Bygraves became one of the highest-paid superstars in Britain.

The really big breakthrough came when Jacobson talked the late Val Parnell into letting Bygraves substitute for a commander who was booked into the London Palladium and had fallen sick. He was an instant success and in the early 1950s he toured the U.S. with Judy Garland, since returning there for many television appearances. His records sell particularly well in South Africa, Canada and Australia.

He's twice been voted "Personality Of The Year" by the Variety Club of Great Britain, and his movie credits include "Cry From The Streets," "Charlie Moon," and "Spare The Rod." His frequent television series consistently top the ratings. He's even won an Ivor Novello Award as "top songwriter of the year."

In 1976, his autobiography "I Wanna Tell You A Story," was published. During 1978, he recorded an album with the late Victor Silvester, another Pye label artist and world repute for his strict-tempo music. The LP was titled "The Song And Dance Men." First single from him this year was "The Kite," co-written by his son David and for EMI. Since then it has been continually with Pye, to which both Victor Silvester and his son were exclusively contracted. Shortly before he died, Silvester made an album with fellow Pye artist Max Bygraves, a remarkable occasion and the first time these two legendary figures in British entertainment history had worked together.
"But Pye has thus far averted the massive losses encountered by other companies in the industry, and it has done so by reasons of foresight and a diagnosis of the industry ailments. We found this out at least six months to a year before other people seemed aware of the situation, and we took steps to alleviate the problems before they really happened. Our belief is that the problems which everyone alleges are external are actually also internal in terms of organization, unnecessary overheads and a need for the company's executives to put the company before themselves. Then, in the case of a success, the kudos would automatically follow. In other words, during this lead-in period to the troubles of the record industry, there was too much sheer hot air spouted by certain executives, basing their views on wishful thinking. This attitude became so inherent in the industry that even we, who thought pretty clearly, were induced to go along with deals which were basically crazy."

Benjamin says that it was at that point that Pye realized that things had to be rectified or there would be no survival. He adds: "Equally, it's true that from way back in our history there were instances where artists and producers were clearly underpaid. But our general management opinion at Pye now is that the pendulum has swung too far the other way, so creating the many problems we have been witnessing."

Benjamin now looks with reasonable confidence to the future. "The current shakeout in the industry throughout the world will, hopefully, eliminate this sort of nonsense and I personally look forward to the 1980s to see hungry companies and hungry executives giving us a new look as an industry. And I look for that new look to live for a long time to come."

"To put my views briefly, I suppose I have to say: only say something or do something when there is really something to say or do."

PETER JONES

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**Polygram (NZ) congratulates Pye Records Ltd on its 25th Anniversary and the formation of P.R.T. Ltd.**
**Fabulous Poodles**

"Poodles are one of the most uncouth dogs in the world. People hate them, but they are natural performers. Originally we were the Poodles, then the Fabulous Poodles. Fabulous is such a yeesh word and the full name stuck."

The speaker is Tony De Meur, singer, songwriter, guitarist and founding member of the rock satire band which the New York Times described as musically more attractive than Dire Straits, and Rolling Stone characterized as purveyors of "bright brash British pop, vintage excellent!"

After five years of hard work, the Poodles have arrived in a big way, and you can take that literally. The first 10,000 copies of their latest album "Think Pink" come in a sleeve two feet square.

In the U.S. their first album "Mirror Star," a combination of the first two U.K. releases "The Fabulous Poodles" and "Unsuitable," sold more than 200,000 copies and reached 61 on the Billboard LP chart.

Support tours were lined up with Sha Na Na, the Ramones and Tom Petty and the Heartbreakers, and the band also headlined its own gigs, notably at the Bottom Line, where frequent break downs in hired equipment hurriedly acquired to replace their own stolen in Boston, did not prevent the Poodles winning over an enthusiastic crowd. The show went out live on WNEW-FM.

The Poodles' first album appeared back in 1977, produced by John Entwistle of the Who. It came as something of a surprise to many people because it concentrated more on the musicianship and songs than on the satire and parody for which the group's stage performances were notorious.

The band was so much in need of a manager that bassist Richie Robertson had taken to wearing a badge advertising for one at gigs. Miraculously it worked. Yes manager Brian Lane caught the Poodles act on a video and signed them to Park Lane/Epic Records in America. "Mirror Star" was released and the band took off.

**Tony Rallo**

There's a distinctly cosmopolitan flavor to "Burnin' Alive," the debut album from Tony Rallo and the Midnite Band released earlier this year on Caliber.

To begin with, the producers were Danny Goldschmidt and the renowned Alec R. Costanzo, famous for "Romeo & Juliet," "Bad News Travels Fast" and others. Then there's Rallo himself, a French-born guitarist who worked for years as a Paris session musician before embarking on a world tour as Charles Aznavour's musical director and launching finally on a solo career of his own.

He couldn't have asked for a better start. The exciting rhythms and innovative disco-pop blend of "Burnin' Alive" have won great reviews, and single cut "Holdin' On" leapt high into the disco charts. Definitely a name to watch.

**Real Thing**

It's a weird fact that British audiences and record-buyers should be so devoted to soul and other black music when they come from America, but are so reluctant to pick up on the many excellent bands they have on their own doorstep playing that kind of material.

The silver success of "Can You Feel The Force" last year finally put Real Thing in the spot it had earned long before as Britain's premiere soul band. The single reached top position on disco and soul charts in short order and sped into the pop top 10. When, after six weeks, it eventually began to move down again, it was only to be replaced by the American remix of the same song. Respect magazine Disco International voted it best British disco single and best remixed track.

But by that time Real Thing had been together 10 years. The original line up of Chris Amoo, Ray Lake, Dave Smith and Kenny Davis first made a living on the cabaret circuit, complementing hits of the day with some sick dance routines.

After a couple of years, success on TV talent show "Opportunity Knocks" led to a deal with Bell Records, then with EMI, but no real breakthrough resulted. By 1975 the band was signed to Pye and touring as support to David Essex, but even when Essex himself produced a record for the group, it had no better luck.

The following year, though, things changed with a vengeance. "You To Me Are Everything," a single written and produced by relative unknowns Ken Gold and Mickey Denne, went No. 1 across the country. A few months later another Gold/Denne composition called "Can't Get By Without You" made number two on national charts. Early in 1977, "You Never Know What You're Missing" made it three in a row, while the group's debut album went quickly silver.

For its second album "Four From Eight," the band's members came up with the acclaimed "Liverpool & Medley," a musical documentary of life in the town. But it was the third LP, originally "Step Into Our World" and subsequently rebacked as "Can You Feel The Force," that really broke the band.

**Graduate**

The great centers of music talent Detroit, Liverpool, Nashville, London and Bath! Well, maybe not yet, but if the promise of new and youthful bands like the Beat, the Interviews, the Korgis and Precision signing Graduate is fulfilled, then this elegant Georgian town may well take its place alongside the other capitals of popular music.

Graduate front man Roland Orzabal certainly has few doubts. "The West of England is finally beginning to wake up to the fact that there are an awful lot of talented musicians in the area, and it'll spread from there. Talent scouts, agents and all men have already got the message, and it was word of mouth reputation that led to Graduate's signing, in January this year, by Precision Records.

Once the deal was inked, the band, average age only 18, went straight into the studio with producer Glenn Tommey and Tony Hatch. The outcome was Graduate's debut album "Acting My Age," a 10-track disk that defies categorization.

That's O.K. so far as the band is concerned. "We don't want to be pigeon holed into any particular category," says Orzabal. "You'll notice the album has a raw feel rather than being an over-produced pop album. That's because we want to be able to re-create the songs exactly onstage. We want the audience to get as much enjoyment out of seeing us live as they do out of hearing us on record."

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**Congratulations to Pye Records on achieving 25 years in the record industry, and here's hoping that the company will achieve even greater success under the new "PRT Records" banner.**

**We at CRS are pleased to be linked with Pye Records and hope that this long and happy association will continue.**

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TWO NIGHTS A WEEK ACTIVITY

U.S. Dinner Theatres Open Up New Lucrative Country Bookings

By KIP KIRBY

NASHVILLE—Although country music isn’t going to put theatrical productions off the floorboards in dinner theatres around the U.S., it’s not exactly taking a back seat. A growing number of theatres interested in profiting from their two customarily “dark” evenings have turned to booking country entertainment to fill the bill.

Though only a handful of national dinner theatre venues booked outside musical talent several years ago, both talent buyers and venue owners now say this has increased to a healthy proportion, with even more on the horizon.

“There’s been a major growth in the past several years for us booking our country artists into dinner theatres,” says Andrea Smith, senior vice president at Nashville’s Top Billing, Inc. “Theatres that used to set dark on Sundays and Mondays are now bringing in country shows, and they’re finding out that not only do they make money but they also draw audiences who don’t usually come into the theatre for a play.”

“It taps a completely different audience for us,” comments Debbie Frishman, production manager for the Dallas-based Dinner Theatres, Inc. chain. “Country artists are reasonably priced, have strong followings, and provide quality family entertainment.”

The American Dinner Theatre Institute, headquartered in Sarasota, Fla., represents approximately 45-50 theatres throughout the country. Kevin Poons, who heads up the institute’s booking department, says executive secretary Marvin Poons, are too small to accommodate country concert bookings of the remainder, however. Nearly 25% regularly schedule musical acts to fill up the off evenings. In fact, Poons adds, at the association’s periodic meetings, at least one or two more theatres each time mention experimenting with using music packages, swelling the present numbers already on the handheld.

Dean Raymer, owner of the nine-year-old Gateway Talent agency outside St. Louis, confirms the willingness of theatre owners to book country talent into their venues.

“When I first started, it used to be impossible to interest theatres across the country in presenting with musical acts in places of play,” she says. “Then you’d find one who’d try a country artist maybe every three or four months. Now, I’m booking country four weeks out of every month. It’s a natural combination. I think.”

One of the reasons country music and dinner theatres seem to work so well in tandem is the atmosphere and size of the venues themselves. Most generally seat 400-600 patrons or more, making them intimate enough to provide a pleasant, comfortable environment without the typical club atmosphere. Artists also enjoy working in the round, as most dinner theatre stages are.

“It is a completely different audience for us,” comments Debbie Frishman, production manager for the Dallas-based Dinner Theatres, Inc. chain. “Country artists are reasonably priced, have strong followings, and provide quality family entertainment.”

Among the growth in activity, Raymer observes, is a younger and older audiences. They like to be familiar with the artist they’re coming to see. They like to know who to identify with. And although I hate to admit it, it doesn’t seem that female artists draw as well as male. I think this is because the majority of ticket buyers are women. They bring their husbands or boyfriends along for the shows they want to see … not the other way around.

“Country artists are dependable and they have loyal followings,” sums up Gateway’s Raymer. “Their touring itineraries are usually flexible enough to facilitate add-on bookings.”

“We’re using more of our country roster in dinner theatres around the U.S.,” notes Raymer. “Country artists maintain regular itineraries in need of entertainment at United Talent in Nashville. ‘I’ve seen a steady growth in the past two years, and I see a big future in this market.”

According to the firm’s president, Steve Borts, Nashville Album Productions’ bookings for 1983 were more than double those for 1978, while 1980 sales figures are currently running better than those from the same period a year ago.

He notes that the increase stems from your company’s attention to quality, diversification and aggressive marketing to counteract the general trend.

Implementing the staff are Gregg Spickard as art director, handling design and art department; and other graphic materials printed by the firm; Christie LaFevor as ad manager, and booking agent; Berts, Ken Carmen as shipping and receiving manager overseeing inventory control; and Valerie Roberts as customer service secretary.

Kerrville Folk Festival Set For May

Kerrville—The ninth annual Kerrville (Tex.) Folk Festival will feature five night concerts on Saturday, May 18, at the Kerrville Festival, Gruene Hall in Kerrville’s Quiet Valley Ranch, May 22-23.

Among those scheduled to perform during the five-day event are Alvin Aronson, Robert Shaw, Townes Van Zandt, Carolyn Hester, Guy Clark, Rusby Wier, B.B. Vernon, Bobby Bridger, Gary P. Nunn and Bill and Bonnie Hearne.

Nashville Plant Doubling Space

NASHVILLE—Nashville Album Productions, Inc., a custom record pressing and album manufacturing company, is experiencing a growth in business volume and has doubled its space and expanded its staff to meet this new demand.

According to the firm’s president, Steve Borts, Nashville Album Productions’ bookings for 1983 were more than double those for 1978, while 1980 sales figures are currently running better than those from the same period a year ago.

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Newsbreaks

OKLAHOMA CITY—Bob Cober was honored at a banquet Saturday afternoon at the Cowboy Hall of Fame ceremonies. Cober’s composition “Last Ride Of The Dalton Gang” was selected as the outstanding musical score by the Hall of Fame in the 1980 Western Heritage Awards. The score was published by his own Zaca Music.

NASHVILLE—Hot on the heels of the release of the soundtrack to “Urban Cowboy,” Elektra/A&M will be shipping the soundtrack to “Bronco Billy.” Warner Bros. film starring Clint Eastwood. Eastwood makes his singing debut on the soundtrack duties with Merle Haggard as the title character. The album was produced by Louie Gatell and features Ronnie Milsap and Kenny Loggins.

Sabre Group Move

NASHVILLE—Sabre Records has announced the move of its corporate office into new expanded facilities at 50 Music Square West, suite 700, here. Subsidiaries of the corporation, Sabre Distributing and Master Fox Music Publishing are now operating from the new headquarter offices of the firm, according to Ray Reeves president.
Fete Cash On TV

NASHVILLE—CBS artist Johnny Cash will receive a special citation at BMI commemorating his 25th anniversary in show business. The citation, awarded to Cash from BMI's 35,000 songwriters and publishers, will be presented by Doris West on the "Johnny Cash: The First 25 Years" television special.
First the hit single 'Please Sing Satin Sheets For Me', then the hit 'Back To Back' and now another smash hit, Jeanne Pruett’s 'TEMPORARILY YOURS'.

three in a row from this great album
Sizzling Shelly: Shelly Kurland displays the violin virtuosity that helped her Shelly Kurland win the 1975 NARAS Superstar of the Year award from the Nashville chapter of NARAS.

NASHVILLE: When Shelly Kurland first started his string section here in 1971, sessions that first totaled a lean $570. Today, the Shelly Kurland Strings book an average of four sessions a day, rack up more than 740 sessions annually and account for over 90% of all string work done in Nashville.

Kurland and his players have cornered the market in a town once not regarded as a strong string center, a fact the session's spectacular success has made it necessary for leader Kurland to book himself on almost all assignments in deference to the group's heavy studio load.

Kurland's album credits heap should sound across a musical checkerboard that covers rock, pop, jazz, disco, R&B, country and world music. The Shelly Kurland Strings have played on records by Millie Jackson, Helen Reddy, Terry Bradshaw, England Dan & John Ford Coley, George Barns, Kenny Rogers, Crystal Gayle, Joe Tex, Neil Young, Elvis Presley, Perry Como, Michael Johnson, Charlie Daniels and Julie Andrews.

Kurland's string sections and arrangements include numerous national commercial clients for major companies such as Holiday Inn, Dr Pepper and McDonald's.

Noted, too, the string section's role in the film field of film, Kurland and company have lent their talents to soundtracks for such films as "Coal Miner's Daughter," "Smokey And The Bandit" and its new sequel, "Hooper," and the soon-to-be-released "Urban Cowboy," among others.

Kurland, a self-described "college professor dropout" with a master's degree in violin from Juilliard, chalked up 12 years teaching music at Cornell and the Peabody Institute before accepting a similar position in 1964 at Vanderbilt Univ. He quickly found his string skills as much in demand in the studio around Music Row as in the college classroom, however, creating a conflict between the two careers.

Teaching first, he recalls: "When I arrived in Nashville—no secret—the town wasn't exactly known as the place to cut strings," Kurland chuckles. "If you were good, word spread fast and you'd work all the time. Before I knew it, I found myself doing a juggling act with teaching and sessions—and going crazy."

Tired of racing from classroom to studio back to classroom, Kurland finally made the commitment to full-time session playing. He assembled several of the studio's top string players and worked with and formed the Shelly Kurland Strings. The section filled a long-needed demand in Nashville, changing the image of Music Row string sessions; by 1974, the group was in constant demand.

These days, Kurland's strings—which average a dozen regular members plus another dozen or so on whom he calls whenever necessary—are familiar names both locally and outside Nashville. The group handles "about 90% of Muscle Shoals' string work," Kurland says, and often receives tapes flown in from New York or Los Angeles requesting his musicians' overdubs.

Kurland believes that the biggest boons to the success of his strings were the advent of multitrack recording equipment coupled with the increasing sophistication of Nashville's production techniques.

"At one time, most of our work came from what you'd call strictly country sessions," he recalls. "But now country records are only a part of our overall sessions."

So much so, in fact, that the Kurland Strings received the (collective) superpicker of the year award last year from the Nashville chapter of NARAS. And Kurland himself computed the impressive statistic that the section played on a total of 22 No. 1 Billboard hit records in the same period.

The one thing Kurland says he hasn't managed to develop during his lengthy and lucrative studio career is time to predict hit records in advance.

"I've got a 100% negativity rate in calling future hits," he says. "In fact, if anyone had listened so what I thought a few years back, Bobby Goldsboro would probably never have released "Honey.""
Hank would be proud you done it this way...

There's a Little Bit of Hank in Me

Number One is where you belong.

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"Honky Tonk Blues" and "You Win Again"
Video Proponents: “Video Hall Concert” executives take a moment to relax in the control room. “Video Concert Hall” has completed six months as reportedly the nation’s only nightly video music series which is seen on cable television. Shows, left to right, are executive producer Jerry Crowe, director Bob Head, executive producer Charles Henderson and executive producer Bob “Gator” Lenihan. The show is produced by Atlanta-based Henderson-Crowe Productions, Inc.

Video Corp. Of America Plans New Duping Center

By ROMAN KOZAK

NEW YORK—Banking on the continued growth of the video-cassette market, Video Corp. of America is expanding into the Southwest with a new videocassette duplicating center to be built in the Houston area.

To accomplish this Video Corp. has acquired most of the assets of Inovision’s videocassette duplicating facility in Dallas, which it plans to move to Houston when a site is selected, says Alfred Markim, company president.

The new facility will be operated as Teletronics-Texas Inc. The company also operates duplicating plants in Chicago and Leonia, N.J. as well as a major post-production video center in New York.

With yearly revenues nearing $10 million, the company is involved in production, editing, completion, dubbing and mastering tapes. (Continued on page 39)

“Some of the record companies,” indicates Henderson, “are telling us that they are experiencing good LP sales in markets where the album is not receiving radio airplay but the act has appeared on "Video Concert Hall." That’s something we’re unscientific, though I think, logical conclusion. We hope to have a more concrete study on the correlation in the future.”

“It’s ‘Video Concert Hall’ in intent, emphasizes Henderson, to coordinate single and/or album releases by artists with an appearance on the show. It is formatted in much the same way as a Top 40 radio station might be.

Without producing music video segments itself, however, there is another step. Henderson points out.

Henderson-Crowe is beginning plans for a video album and video music production center, which will be part of the TriStar Studios, Inc. company plans.

That projected $100 million complex is scheduled for completion by 1982 and will contain facilities primarily produced as promotional ventures.

“It’s about half and half,” he says, “Video Concert Hall” charges adds Henderson, “an inexpensive rate” to air the video material.

Is there a relationship between albums and single music videos due to “Video Concert Hall?”

Continued from page 38

Video Concert Hall executive producer Jerry Crowe and Charles Henderson. The six months of operation have included Tom Petty, Styx, Herb Alpert, The Bee Gees, Toots and the Maytals, Iggy Pop, Stevie Wonder, the Atlanta Rhythm Section and others.

The material is a mixture of concert footage and studio production, according to Henderson. Material is supplied from record labels with materials originally produced as promotional ventures.

“It’s about half and half,” he says, “Video Concert Hall” charges adds Henderson, “an inexpensive rate” to air the video material.

Is there a relationship between albums and single music videos due to “Video Concert Hall?” (Continued on page 39)

Certron Will Bow Ferrex 1 Line

Premium Blank Cassette Tape Will Be Shown At CES

LOS ANGELES—Certron will enter the premium blank cassette tape field with a line called Ferrex I. The high quality line debuts at the annual Consumer Electronics Show in Chicago in June.

The 15-year-old tape manufacturer’s entry into the highly competitive premium field marks a dramatic turn in its marketing approach to the global blank tape field.

Previously, Certron was known for its mid-priced HD and LN series which sold in the $2 range (C-60) and $3 range (C-90).

Now the new Ferrex line will retail at $3 for a C-60 and $5 for a C-90, for example.

Why the move into the upper strata of top quality tape and the inherent problems of battling with those that have already made a mark for themselves in this audiophile field, like TDK, Ampex and Maxell?

Responds Ray Allen, the company’s sales and marketing vice president: “If you want to do business in the American market today you need a high quality product. And in Europe it’s all top quality tape.

“And while we found our niche in the enormous midline field for both high-fi and low-fi recorder manufacturers, we felt the need to have a high-end product to discriminate sound buffs.”

Although Certron has had a high energy tape line for some time, the Ferrex I line far exceeds the specs of this initial effort to offer something for the sound discerning listener.

One problem Allen acknowledges is getting into the hi-fi salons which sell $5,000 to $20,000 systems. He also says the company will formulate plans to work on this area as the markets the new tape line through other channels.

The company has been developing its new Ferrex line for over six months to get the right specs.

“This is essential for the U.S. and European markets,” Allen acknowledges, “because of the alle system marketplace.”

Allen plans to show Ferrex I in Europe May 10 to show the new Ferrex line and to establish new distribution. Allen says that most lines come to the CES and will learn about the new tape line there, with the company’s generating new sales from the major operating out of Brussels, helping Allen spread the word on the Continent.

The new tape has a reported 6-7 dB range and improved electrical and magnetic performance. It has greater dynamic range and accord (Continued on page 39)

L.A. Firm Emerging As Major

HOME THEATRE/VISUAL CONCEPTS

has also acquired material from the Barrett Film Corp., which is made up of many music-oriented television variety specials.

Other music-oriented material, including jazz specials, give the Hollywood-based firm perhaps the greatest number of music video cassettes available today by any software operation. Already cleared, Landau points out.

The company, according to national sales manager Don May, also offers a video point of purchase sales and for video—such as the Video Version 2000 which was presented at the previous CES.

It’s a free standing unit seven feet high requiring three square feet of floor space. It is capable of housing a 19-inch television, a VTR and as many displays as needed behind locked glass doors.

A counter top model, the Video Vendor has been designed to tie in with smaller store environments.

Rental is available in a seven 24 video cassettes but does not include the VTR or television.

The firm offers the Video Vendor on a rental basis to distributors to make purchase easier. The Video Vendor’s stock is being stocked with stores selling the major software catalogs as well as material from Home Theatre/Visual Concepts.
**Video Corp. of America**

*Continued from page 38*

Plication and distribution of programs and commercials on videotape and videocassettes to the television, broadcast, industrial, institutional, government, and home video markets.

The company's Teletronics division is the technological side of the company while VidAmerica—the Videocassette Rental Club is the home entertainment side with the company renting videocassettes of recent feature films to homes around the country.

With such titles as "Hair," "Coming Home," "Annie Hall," "Last Tango in Paris," "Semmi Tough" and others, the fare offered by VidAmerica is as recent as anything on Home Office or Showtime.

Under VidAmerica's rental plan anyone can rent any of the offered titles for home use at fees ranging from $9.95 to $13.95 a week. The cassettes can be ordered either by mail or by phone and return in the mail, says Markman.

With only 1.2 million VCR units currently in homes across the U.S., or slightly over 1% of the households, it is still a small market, but it is growing. VidAmerica reaches its audience through fliers in new VTR units, through ads in Variety and specialty magazines and through selected mailings.

As president of a high technology company, Markman says that when the videodisk comes into its own his company will be involved in it, but he sees marketing problems ahead.

"The big question has to be answered by the consumer. Do enough people want to spend $500 or $600 to buy something that you take into your home and it doesn't play back disks that you feed into it? This should not be confused with the music business. The experience of listening to sound, to hear music over and over again, where there can be an insatiable appetite for it, and which doesn't require total concentration, is different from video. That requires total concentration, and it is a repeatable experience."

"And it is expensive. So if you bought a videodisk machine for $500, you can't do a thing with it. Now you have to start thinking about buying disks of movies. And these disks are $25 a pop. How many are you going to get? Two! And how many times are you going to see them? Three! Four! Five! Your investment is not $500. It is $1,000 before you have a library."

"A videocassette recorder is a machine that is made for a totally different purpose. It is made for recording, and if you buy one for $800 and take it home, all you need is $15 for a blank tape, and you are in business. You can record as many times as you want. Most people who buy videocassette recorders buy them for what is now called time shift. They want to take what is on the air at an awkward time for them, record it and play it back when it is proper for them," he continues.

"I think the impact of the disk will be slow in coming. I think the initial period of time belongs to the VCR. It will be longer than 1985 before there will be more disk players than there are VCRs, if then. I have difficulty in making sense of the marketing justification for buying a videodisk player, though there certainly will be people buying them.

Markman says the best future market for home video will be through rentals, and through rentals at retail locations. He says his company is about to embark on a test marketing program at 30 retail locations ("but not record shops") to determine the viability of that market.
300 Delegates From 20 Nations At British Conference

Sir Harold Wilson’s Address Puzzles

LONDON—Nord Media attracted another packed house for its fourth International Video disk and Videogram Conference, held last month in the Cafe Royal, offering more than 300 delegates from 20 countries a high-powered array of rostrum speakers, a world premiere of the first British program specifically conceived for Phillips VLP videotape recorder, and the doubtful benefits of a closing address from ex-prime minister Sir Harold Wilson, the man who a few weeks ago congratulated a bemused gathering of record executives for their good fortune in belonging to a recession-proof industry.

“Through British Eyes” opened proceedings, an experimental exercise in videodisk programming produced by World Wide Pictures with the support of Decca, Kodak, Cine, Europe and others. Show on 35mm in the Tate Gallery, the program was transferred to VLP disk by Philips specially for the occasion.

Attendees were next hit with a stream of statistics on the size of the video markets in Europe, Britain, Japan and America in turn, under the heading “Who Is Selling What To Whom—And For How Much.” Phillips, which plans three versions of its new V2000, forecasts a world VCR population of 35 million by 1984. 6.7 million in Europe. Recent talking points in Japan included JVC VHD’s adoption of the smaller 260mm disk as standard, Canon’s move into VTR, format unspecified, effort to win over 8mm enthusiasts by offering telecine transfer facilities, and the major push on portable video systems, where sales growth was running at an astonishing rate of between 15%-50% each month, with the smallest machines weighing barely 1kg.

Attention was drawn to the cheapness of the medium today. In the U.K., indexing linking revealed VCR hardware cost in real terms 40% what it did in 1972. Recording costs per hour had fallen steadily from $40 in the early days and would likely level out around $3.50, though 6-hour cassettes in the U.S. could come down to $12. Discounting generally was heavy among Stateide outlets, and threatened to push down smaller dealers. Total videotape hardware in Europe was estimated at $300,000 for 1981, 2 million for 1985. Though floor display revealed doubts as to the extent of software demand, with the accompanying danger that major companies would relax their commitment to the medium.

No one seemed quite sure what sort of software the public would want or the producers provide. There was a touching though unsubstantiated faith that something spectacularly new and exciting would turn up.

Ambrose’s creativity and imagination will be brought to music videodisks that will make them seem completely new, said RCA executive vice president Herb Schleser.

Chriswell international director Des Brown detailed the agreement with Sony for exclusive release of the “Eat To The Beat” Blondie video program on Betamax in the U.K., and argued the record industry’s general capacity to lead in videodisk software, given satisfactory resolution of the visual rights problem.

By NICK ROBERTSHAW

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Audiophile Trio—Ed Wodenjak, president of Crystal Clear Records; mastering engineer Bruce Leek; and Jerome Ruzicka, dbx vice president and director of the dbx encoded disk program, listen to playback in the control room of IAM Studios, Irvine, Calif. Crystal Clear albums will soon be issued in the dbx encoded disk format.

What’s five years old, is 100,000-strong worldwide, 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 customers?

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and find out.

BBC Enterprises home video manager John Ross Barnard struck the same cautious note. “Can you be sure,” he asked distributors, “that the alleged owner actually owns the product? Can you afford to go to court if you have to? The risks are big enough without being kamikaze pilots.”

Ross Barnard went on to warn exchange clubs and others that the BBC would not stand by and watch its employees used for game, as he put it, and offered the view that British audiences were less devoted to moves than Americans. A much broader-based selection of programing was needed.

Herb Schleser gave a detailed account of RCA’s SelectaVision launch strategy, with heavy emphasis on software, movies included. Demo hardware would be with U.S. dealers by the end of this year, with a 1981 sales target of 300,000 units.

RCA’s SelectaVision was to hit the consumer mass market, with all that that implied: a price tag under $500, simplicity of operation and servicing. Large software catalog was essential, initially as the point of hardware sale, later, several weeks, maybe after 18 months. Around 300 titles would be on sale at launchtime, with massively released thereafter, 50% films. Catalog deals have been made with Paramount, United Artists, MGM, Rank, IFI, Twentieth Century–Fox (which was talking of simultaneous videodisk and theatrical release) and others.

Without committing himself to specific plans, Schleser re-asserted RCA’s commitment to Europe, where the company would first of all support others with licensing and programming.

“When we do announce,” he added pointedly, “it will be real; we will deliver what we promise.”

Updates were also provided on JVC’s VHD capacitance videodisk system, now supported by parent Matsushita and set for launch in late 1981, and Philips’ VLP, to be launched in Europe mid-1981, while Sony, despite the doubts on consumer market size expressed recently by chairman Akio Morita, would go ahead in autumn this year. U.S. lawyer Howard Siegel made sensible remarks on the need for greater record company commitment to software production, urging a move away from the promo-cd approach, and suggesting the industry look for inspiration to its artists: Todd Rundgren, Billy Joel and so on.

24 TRACKS AT DGP

MIAMI—dpd studios has been upgraded here as a 24-track recording facility.

The MCI-equipped complex was opened two years ago as an 8-track demo facility for Graveline Enterprises, Inc., according to Dave Graveline, president, and Jim Rudd, executive vice president.
Earle Mankey’s Latest To Wear Producer’s Hat

LOS ANGELES—Earle Mankey is yet another engineer who has put on a producer’s hat.

Most recent credits include the Dickies, the Pop, 20/20, and the Elevators for Arista. He’s also wrapping up Walter Egan for CBS at Sound City recording studios.

Also a musician, Mankey says he got his start when he studied electronics at UCLA. That later led to a job at the Beach Boys’ then Brother Recording Studios in suburban Santa Monica.

While at Brother as an engineer he worked with such artists as the Beach Boys, Brian Wilson, Elton John, Dennis Wilson and producer Jeff Barry.

The progression, according to Mankey, led to engineer/producer roles for young L.A. rock bands.

24-Track At Nugget

NASHVILLE—With completely renovated facilities and control room, Nugget Recording Studio, Hendersonville, Tenn., has re-opened for 24-track recording. New studio equipment features a Harris 3624 console and a Studer 24 track. Co-owners Terry Hough and Robby Roberson head the staff, with Jim Krause serving as chief engineer.

Studio Track

Los Angeles—At Sound Plant: Bob Magnotti producing Devo, Howard Scheig producing, Ron Newlin engineering; Eddie Money, Rob Stewart recording for Gold Management, Andy Swanson producing. Barry Mann producing Gary Myrick for CBS. Mike Beiger at the console; Gary Ladinsky producing American Noise for Tim Bobrow producing Barry Mann for Casablanca; Tom Dew producing Chicago, Mike Carney producing; and John Byron producing Livingston Taylor for Epic, Paul Grupp at the board. At the Plant’s Sussex, Cali. studio: Mike Chapman producing Michael Darby for Dreamland, while Frankie Beverly produces Maze for Capitol. And, Andre Fisher and Brenda Due co-producing Brenda Russell for A&M at Conway, Peter Chait at the boards. Also there: Ron Wright producing Johnnie Taylor for Epic, John McVey producing the Mighty Clouds of Joy, Frank Carl in the tower.

Ken Scott finishing production chores on the latest Rudd album at Chateau Recorders; John Lennon working on a new project at Producer’s Workshop.


Affiliated with Art O’Connor Recording Studios: Wayne Henderson pulling finishing touches on Chuck Brown’s RCA/Giapier LP, Mike Trees engineering. Benni Smith assisting, Joe Jackson, manager of the Jackson 5, producing and mixing Westbound for Polydor, Clay McKeever at the board, Ronn Smith assisting; Ron Banks producing 5 Special for Elektra-Ashley, Clay McKeever at the board, Ronn Smith assisting; and Westmont Monique producing Tala Vega for Monique, Rick Barcalle and City McKeever mixing the console, Ronn Smith assisting.

At Crystal work is taking place on the “Jazz Singer” film featuring Reel Ormond, Laurence Olivier and Luis Aragon. It’s a Jerry Leider production. Also there: Andy Fraser, produced and engineered by Andy Johns, Laura McClain assisting.

Rock Sound action sees Peter Juvet working for Car! Stop Productions, Jacobs Merell and Henrik Biddles producing, Juergen Kopp ingenierring, Steven D. Smith assisting, Moro, Morki and Biddle producing Victor Willis.

Current IRC Cutting Center projects see Jeff Lynne cutting tracks for a new ELO single with singer Joe Jackson, cutting tracks on a new LP for new band formed by singer Jackson Hunt. Producer Tim O’Byrne also sees cutting tracks on A&M’s Jervis Black; at Wizard Studios, Norm Konny, Greg McKay and Bruce Kramer producing Tales for Gem Productions, Kenny engineering, Bill Reepckst in-assist.

George Tobin beginning production on Robert John’s new LP for EMI at Studio 2; Recordings, Tim O’Byrne also pulling the final touches on the Herman Brood LP there. At South Soundtracks, Leon Haywood wrapping up a project, while band member Garth Hudson produces Billy Ray Kay featuring the Honey Island Band.

California Recording Studios sees the Venera cutting tracks for LP with a Spanish producer; Felix Hector in the control rooms.

Also Finishing up in Nashville saw George Joneslaying tracks with producer Billy Sherill and engineer Ron Reynolds; Norr Wilson overseeing John Hudson and John Warner Bros. project with Lacy Bradley engineering; and Reynolds behind the boards for Johnny Rodriguez working on new LP with producer Sherill.

MCA artist John Conlee in Nashville’s Sound Stage mixing new LP for producer Red Logen and engineer Les Ladd. Hiemen Productions is in charge of new Sony Curtis LP for Elektra, engineer Brent Kings and laying soundtracks in separate sessions for Universal Pictures’ Smokey and the Bandit II. Alex Trebel mixing the LP with Mike Tillis, Larry Lachow producing, engineer Ron Serna assisting.

At Quadrantive in Nashville, Norton Putnam is producing Jimmy Hall, former of Wet Willie. Gene Esteban is behind the boards with this LP. And Johnny Cash is co-producing himself on a new LP with the title Earl Embellisht Soundtrack.

Bill Owings laying tracks at Woodland Sound Studios in Nashville. Co-producing this Warner album are Lance Quinn and Tony Bongiovi, with engineer David McKinley receiving as assistant. John Neumann, former of the Nashville Sound, is now producing the new Capital project for Billy “Crash” Caddock, Rich McCollister engineering; Danny Higley is behind the boards assisted by Ron Smith and Mark Smith’s LP; the new LP; Bobbi Jones and Tony Bongiovi; and cutting the LP tracks for these bands.

Dan B. Uzzell and James Lamm producing Frank Holmlocken for Hendelocka Records at Alpha Studios, Austin, Tex. The Pott County Park and Band working on second LP at Chapman Recording, Kansas City, Mo., John Heim and Tom Fritz producing Chuck Chapman engineering.

At Sigma Sound, Philadelphia, guitarist Gato Barbieri completing recording tracks for his new A&M LP, Ronn Bell producing, Dick Derwig engineering, and Mike Nardelli engineering; Victor Willis, former singer leader with the Village People, producing his own album for Can’t Stop Productions, engineer Ben Franz; and Roberto Aliberti producing, Johnny Simmons also producing Capitol Station by Warner Bros. there with engineer Ron Serna producing.

Ted Nugent wrapping up an LP at Epic on Muzak’s Quietude. James Brown also there with Robert Esteban engineering; and Mike Esteban assisting; and Melanie mixing a single with Peter Scharowa producing and Allan Black engineering.

The New York Record Plant mobile unit cut Father Guido Sanuto’s just released Warner Bros. LP at Douglas Ave. in N.J. Dave Hewitt was the remote engineer while Rod O’Brien handled mixing and Jennifer McKee handled disk cutting at the Master Cutting Room, N.Y.

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OLDIES 1956-1965

Send for CATALOG. Over 8,000 titles by artist & title, a $7.50 tax, or only $4.50 plus $1.00 for mailing. New York Recording Concepts, 1419 Broadway, New York, N.Y. 10018.

OLDDIES 1966-1985

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CBS Rush Releases Eire Eurovision Song

THE HAGUE—CBS Records is rushing the release of the winner of this year’s Eurovision Song Contest, “What’s Another Year” by Ireland’s John F. Kennedy. The song has been selected for Eurovision. John F. Kennedy has been selected by the Irish Broadcasting Authority for the contest.

The deal was cut immediately after the song won the contest, and the song will be released within the next few days. The song has already become a hit in Ireland and is expected to do well in other European countries.

COUNTRY PEOPLE—U.S. country music star Roy Clark, second right, meets MCA international president Roy Featherstone, left, during the singer’s recent trip to Britain for Wembley country music festival. With them are Mrs. Joe Walker, executive vice president of the Country Music Assn., and Jim Halsey of the Jim Halsey Co.

Small Indies Seek To Join Britain’s PPL

LONDON—Reflecting the fast-growing influence and militancy of the smaller companies within the U.K. record industry, representatives of local independents are to join the board of Phonographic Performance Ltd. (PPL).

This is seen here as an echo of similar demands made by emerging U.S. record companies in the 60s and early 70s in an effort to break what seemed at that time to be a virtual oligopoly held by British majors EMI and Decca on PPL, which controls the usage of recordings on radio and television.

The PPL board currently has three EMI executives, two from Decca, two from CBS and one each from WEA, Phonogram, Pye and RCA, although in several cases, some members have left their jobs, while Sir Edward Lewis (Decca) died some weeks ago. But vacancies exist now anyway.

PPL insists its royalty collecting role in to record industry. Its last financial report, for the year ending May 31, showed a turnover of around $1.5 million against well under $2 million in 1974, that total comprising almost entirely fees received on behalf of half members of companies.

Teal Freed To Remit License $  
NAIROBI—After serious difficulties with the Bank of Zambia, it now appears that licensing agreements held by Teal Records of Zambia have been approved and ratified, making it possible for the firm to bring in royalties to Zambia and remit royalty payments to listeners. 

Many record companies have been held up into any long-term arrangements in Zambia for the good reason that all returns were sent, including royalty payments. 

The dilemma was compounded by the fact that Zambia, with copper and gold base to its economy, is a very small market, especially for rock acts, and one that record companies would like to tap.

The reluctance on the part of the Central Bank to authorize remittances, especially in view of the severe effects of the Rhodesian struggle for independence, which forced the back-door trade routes to Zambia from South Africa, and reduced the copper export flow southwards.

Zambia became heavily reliant upon Angola and Tanzania, both of which have strict trade restrictions on this potentially prosperous country.

The record management pragmatic stage of opening trade borders with both Rhodesia and South Africa has brought Zambia into a better position, with more healthy economic climate, and the foreign exchange payments are consequently less jealously guarded.

Sexy Songstresses Selling In Asia Mats

NEW YORK—International product’s share of market is declining in a number of Asian music markets, according to a recent cover story in AsiaWeek, as local artists and reper- toire gain in sophistication and popu- larity. This is the first part of the newsmagazine’s report, reprinted here for Billboard readers:

for a number of years, recording scenes in Asia, from Tokyo and Taiwan to Bangkok and Manila, are more and more as a result of increased spending by the Bee Gees and tuning in to those who tell it to Asian like it really is. In Tokyo, for example, it is the region’s sexy songbirds, its coy coquetry and its red-hot belters who are keeping the music turned on.

That doesn’t mean the West’s en- dering its own songstresses. As Japan has released its heir bag on Asia’s music fans. It hasn’t. Crowds of discounts are bumping and grinning even in puritanical places as Karachi. But skyrocketing sales of records and tapes by local artist and SRO crowds at the top nightclubs and cabarets announce unequivocally that Asian popular music has at last come into its own at home.

To be sure, there are several “arti- ficial” catalysts. Record and tape pri- ce, which still a multimillion-dol- lar business, is at least beginning to look controllable. Indeed, Taiwan, now considering a copyright law revi- sion, need only look to Hong Kong as a model, in eight years, the Brit- ish-run territory managed to reduce a staggering record rip-off rate of 95% down to 5%.

Copied with the regional crack- downs on piracy is the increased use of distributors in foreign countries—Asia, Malaysia, for example—which is boosting sales of lo- cally made recordings. On top of that, Asian music lovers are aware that Western stars rarely give con- cert in the region. Among Japan, Hong Kong, and Hong Kong. But a local chan- nele can be as close as the national or the international.

Who are Asia’s songstresses? Often they are last year’s regional singing contest winners or the sweet young things who killed fans softly with their cooing in tiny neighborhood music bars. But they’ve come a long way in a short time these days, they’re on television, in films, on LP and tape jackets, at the most fas- buton dis ne and cabarets. Their songs are rarely bitter, some- times syrupy, often sweet and al- ways, always about love. As much as the singers themselves have changed, their songs remain the same. A front row look at the re- gion’s top female vocalists and their music:

• Japan: While Western cities are showing signs of nostalgia for post-punk sounds, Tokyo remains firmly in the grip of the multi-mixed, canned music. Last month, it claimed yet another victim: the Blue Shell, Roppongi district’s trendiest bar with a mollusk-shaped stage that opened, installed a small dance floor, stage lights and the sounds of Donna Summer.

In Japan, where things electronic have always captivated consumers, records and tapes are the money- makers; cabarets with their limited clientele have never been the right stepping stones for aspiring stars. On top of that, many Japanese night- club habitue are frustrated enter- tainers themselves and the thou- sands of small clubs that dot the countryside accommodate them, providing amplification systems and record machines (complete with a selection of popular songs minus the lyrics) into which a would-be Frank Sinatra fastened on sake can sing his own thing.

But if the fate of The Blue Shell and amateur videotaping cut Japan’s music business today, a lot of singers and musicians would be out of jobs. Fortunately, that’s not the case as evidenced by the growing number of booking agents, man- aging his promotion companies and new sensations.

Certainly one of the most talented warblers to come out of the “70s is Judy Ongg. A 28-year-old Taiwan- born superstar whose 1979 album, “Miserable,” brought her eight awards and sold two million copies.

Shig Fujita, pop culture critic of Asahi Evening News, calls the former university honors student the most beautiful singer in Japan today.

A pretty face—and a few connections—help. Judy concedes, “but without something to sell, you won’t stay in the business for long.”

Judy’s marketability? A flexible voice that can reach all the ranges of contemporary pop music—jazz, blues, softrock and even disco. Another female vocalist with a lot more work to do, and one who’s also a musician. Machiko Watanabe. The 23-year-old multi-talent, who has been making waves in both the pop and jazz fields (CBS/ Sony affiliate), where she alone rakes in 50% of the company’s gross profits.

Taiwan: Except for the numerous music halls with theatre-style seating, no liaison so enter into any long-term arrangements in Taiwan for the good reason that all returns were sent, including royalty payments. 

The dilemma was compounded by the fact that Taiwan, with copper and gold base to its economy, is a very small market, especially for rock acts, and one that record companies would like to tap.

The reluctance on the part of the Central Bank to authorize remittances, especially in view of the severe effects of the Rhodesian struggle for independence, which forced the back-door trade routes to Zambia from South Africa, and reduced the copper export flow southwards.

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The record management pragmatic stage of opening trade borders with both Rhodesia and South Africa has brought Zambia into a better position, with more healthy economic climate, and the foreign exchange payments are consequently less jealously guarded.

Sherbs To Tour KUALA LUMPUR—The Sherbs, Australian act previously known as Highway and Sherbert, are planning an extensive Southeast Asian tour later this year, to take in Singapore, Hong Kong, Manila, Thailand—where the group has appeared three times before, to SRO crowds—and Indonesia.

The act is currently signed to Fes- tival Records, and a recording in Australia; an album is due in June.

(Continued on page 46)
Rodriguez Returns, Viewed As ‘New’ Latin Sex Symbol

NEW YORK - Disco Top Hits’ Venezuela is mapping an international promotion campaign for Jose Luis Rodriguez, whose return from self-imposed retirement (for religious reasons) has been marked by album sales successes in Argentina, Colomibia, Peru, Central America, Chile, Ecuador and Mexico, as well as in Venezuela and the Latin U.S. market.

Carlo Vidal, general manager of Top Hits, reveals that discussions are under way with labels in Europe to release Rodriguez repertoire in Italy, France and Spain. “He has already recorded a few songs in Portuguese,” noted Vidal, “and we’ll release his first LP in Brazil within a few months.”

Rodriguez’ return to the music scene was given a further boost recently when he appeared at the Festival Vina del Mar in Chile. His show there precipitated a four encore, last of which saw the audience lighting torches supposedly intended to hail the winner of the festival, not a guest artist. Thousands of torches illuminated the hill surrounding the stage, and the audience gave the“new” Jose Luis Rodriguez a standing ovation.

A professional singer for two decades, Rodriguez became a born-again Christian six years ago, insisting on preaching in night clubs and theatres with all the intensity of a new convert. This situation provoked several problems in an extremely Roman Catholic Latin America, causing promoters to shy away from putting him on.

What had been romantic recordings for Disco Top Hits turned into hymns, and sales dropped dramatically. His singing career came to a virtual halt.

Last year, actor-manager Hector Maselli became Rodriguez’ new manager and transformed him into a new and completely different artist.

Says Rodriguez of the experience: “I had a period of time in my life when I tried to mix a number of things that were not compatible with what I was doing. In my private life, I continue to maintain the same spiritual beliefs, but in my artistic life, I’ve now changed radically.”

After that change, Top Hits hired Spanish composer and musical director Manuel Alejandro to wax two albums with Rodriguez, which were immediate successes in his own country, Columbia, Mexico, Argentina and Puerto Rico.

Of the upcoming album, Jorge Leal, international coordinator of Discos Musart in Mexico, distributors of Top Hits, says: “We expect sales of at least 50,000, because Jose Luis’ appearances on television at the Fiesta Palace Hotel have created a tremendous following for him. He’s become the new Latin American sex symbol.”

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French Figures

PARIS - The French Ministry of Cultural Affairs spent $102 million in various areas of music last year, according to figures released here. More than half went to theater financial requirements, mostly on the national opera.
ATHENS—In the past four years, the international share of the record market in Greece has doubled, from 25% to 50%, and this current album format has seen itself as the main thrusting power in that upsurge.

In the four years since the major set up its Athens operation, the company has consistently pioneered the importation of international acts for television specials and concerts, relying on sales from exports to stimulate young consumers.

Says Soi Rabinowitz, CBS Greece managing director: “We broke the ground for foreign acts when others held back.”

First foreign act to arrive was Eire Wins Eurovision

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By JOHN CARR

**IRELAND**

**(Courtyard Geirnische Westfalen)**

**SINGLES**

1. UNA GIONDARADA GUGLIO, Lucio Dalla, RCA
2. THE WALL, Pink Floyd, Harvest/EMI
3. WISH YOU WERE HERE, Pink Floyd, Harvest/EMI
4. DON'T STOP, The Rolling Stones, Decca
5. COME TO THE BEND, Dion, Decca
6. ROLLING PINE, The Rolling Stones, Decca
8. IT'S 40, The Who, Decca
9. COME BACK TO BLOOD, The Who, Decca
10. WISH YOU WERE HERE, Pink Floyd, Harvest/EMI

**BELGIUM**

1. UNA GIONDARADA GUGLIO, Lucio Dalla, RCA
2. THE WALL, Pink Floyd, Harvest/EMI
3. WISH YOU WERE HERE, Pink Floyd, Harvest/EMI
4. DON'T STOP, The Rolling Stones, Decca
5. COME TO THE BEND, Dion, Decca
6. ROLLING PINE, The Rolling Stones, Decca
8. IT'S 40, The Who, Decca
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**ITALY**

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**INTERNATIONAL FOREIGN DISKS MEAN $$$ FOR CBS GREECE**

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International Female Acts Spark Music, Sales In Asia

*Continued from page 44*

deed, the island exports them, each year sending large numbers of enter-
tainers overseas to perform for Chi-

inese communities.

Locally, the flourishing music business centers around the three TV networks, which retain as many as 100 singers under contract and broadcast several hours of music programs every evening. Mandarin songs—romantic, patriotic, and the stir-
ing patriotic airs favored by the government—are the order of the day, followed by American tunes.

One of Taiwan’s biggest rages, Feng Fei-fei, rose to stardom in the mid-1970s when her first cut, “Ju Ni Hsing-fu” crouched rarefied Taiwan. After regular appearances on China Television Company’s You Love Weekends and a hit single, “Wo Shi Yi Ren Yun,” that sold 100,000 copies in Taiwan (where most popu-
lar records never sell over 50,000 disks), Fei-fei’s name has become a household word. When the 27-
old singer could hardly be called glamorous, her vivacious person-
ality, vocal power, and truly homespun demeanor has won her a following in Taiwan and Southeast Asia.

Hong Kong—Hong Kong, a city with many independent nightclubs, cabarets and dance halls left in the territory that attracted many expatriates, but anyone with a thirst for song can listen to songstresses step gently through a tune at one of the many speakeys of sleazy music bars in Wan chai or Tsimshatsui. The sound may not be too professional but the atmosphere is gat-feel music. And the company is accommodating.

To hear Hong Kong’s (and the re-


Asians are increasing the momentum of their sales, which are projected at the rate of 1 million copies a week.

In Japan, sales are up 43% over last year with a total of 75 million albums sold, but there is a growing concern about the state of the industry, which is facing fierce competition from new forms of entertainment such as video games and electronic music.

In South Korea, sales are up 35% with a total of 15 million albums sold, and the industry is thriving with new groups and artists emerging. The market is also expanding into the digital realm with online music streaming and downloads.

In Taiwan, sales are up 28% with a total of 10 million albums sold, and the industry is growing with new artists and groups gaining popularity. The market is also looking towards the future with advancements in technology and distribution.

In Southeast Asia, sales are up 20% with a total of 5 million albums sold, and the industry is growing with new artists and groups gaining popularity. The market is also looking towards the future with advancements in technology and distribution.
Weather Hurts Disk Production In Kenya

NAIROBI—In Kenya, as with most developing nations, there is a fine balance between prosperity and gloom, which can easily be tipped—given it has been recently—by such an unreliable factor as the weather. Record industry people here have been suffering from the recent effects of lack of rain, and burning sun.

The industrial area of Nairobi has been working to a three- or four-day week as a result of crippling power cuts being made by the Power & Lighting Corp. to preserve energy. The failure of the "short rains" in September and October meant an ever-dwindling electric power source, and the burning summer sun has further depleted the water and, consequently, the power supplies. Kenya has, in the past few years, changed its power source from the Owen Falls dam at Jinya in Uganda to a string of local supply sources on the River Nile. This change has meant some minor interruptions, but nothing as disastrous as the recent problems have been.

But there are several phases of the hydro-electric development program which way, once finished, will ensure that Kenya is adequately supplied even in the driest months. The present drought, however, has meant a slowdown in the supply capacity of one of the largest, East African Records Ltd., a subsidiary of Phonogram.

Jorgen Schrader and manufacturers have been up in arms about the poor supplies, and in the present situation the situation have reactivated the local Musiki co-operative, whose aim it is to put a second factory in Kenya.

The aim of the cooperative is to sell shares to all involved at every level of the music industry, and to raise further finance from pledges already made by government financing institutions.

The feeling amongst the majority of record industry people is that there’s a room for a second factory, if done on the right scale. One other such project has recently been liquidated, and that was the Calyx Records, aiming at being able to all those who would be involved in another such attempt.

The company of East Africa Records, Ver Hans Kinzi, has repeatedly asserted that the pressing plant has the capability to accept all orders, and work all year round to process them all in good time.

But some of the larger record companies do, in fact, suffer from the situation, in that a more rapid turnaround from order to delivery will further stimulate the industry. Some record companies are taking as long as a month to process, in what is seen as a very poor service for the industry.

The growing disenchancement, therefore, may be the push needed to get either the cooperative plant or some foreign-owned factory off the ground, and to threaten the soundness of the industry in Kenya.

From the lessons learned through the failure of Kenya’s other “second place” plant, the placing of a new factory could save industry.

Foreign Success First For Dore

‘Pilot Of The Airwaves’ Did Nothing In Her Homeland

BY JON PETERS

LONDON—Charlie Dore, British female singer currently in the U.S. top 50 with single, “Pilot Of The Airwaves,” seems to become the latest in a growing band of U.K. female acts who’ve taken off abroad before succeeding in their homeland.

The single was her second release here, it received substantial national and local promotion, but barely dented the charts. However, the single, the softly lyrical “Fear Of Flying,” made little progress either. The third single, “The Pilot’s a Girl,” a track from her debut album, is also a slow mover.

Charlie Dore is a 26-year-old former singer, looks a little like Diane Keaton and has some of the vocal timbre of Joni Mitchell. But the basic personality and the musical approach are very individual.

“Naturally the U.S. breakthrough is very important to me,” she says. “I think the next couple of months are going to be very important for me, too. The first signs are encouraging and I hope it was worth it to all the people who have been trying to bring me over there.”

The “Pilot” success comes after several years of relative obscurity on the London pub and club scene. From 18 to 22 when she came Pick Wish, once a drummer in Dore’s band, but with Dire Straits now. Elvis Costello, ex-showboy turned in a support band at some of her regular gigs way back. In 1977, Mike Ross, now her manager, asked her to form a support band for a London concert, and it started working with a heavy country basis.

However, the blossoming of her own songwriting talents meant her music covered a much wider spectrum of rock.

“Music is my life now,” she says. “But once upon a time, my life was on the stage. I did five years at drama school, but my mother’s musical background made me a pianist in the dance-band scene of the 1940s gave me a culture of ethics.”

“More than anything else, I’d end up playing instruments in stage productions.

Her band now is called Back Pocket, the latest line-up being completed after Charlie Dore had been in Nashville recording “The Pilot,” and tracks for the first album. The group now is tight and powerful, a worthy complement to her resonant voice.

But getting that individual style across via songs mostly written now by herself remains a problem. She says: “Music industry chiefs seem confused. They either expect English girl singers to be pearl and lace, or else very raucous heavy rockers. If you don’t fit neatly into one or other of those categories, you’re seen as a misfit.”

“However, I do realize that it is all I am to these girls today to become overslick or over-produced. I believe in being professional, but I know you also have to keep a sense of humor in your music.”

Manager Ross is a U.S. citizen, his father for rock matched only by his enthusiasm for baseball. He says: “When I took Charlie on, she hadn’t written many songs, but she did have a raw quality, I was sure of potential.”

Now reviewers have liked the Charlie Dore style to contemporary as far apart, vocally, as Emmylou Harris and Rickie Lee Jones. "But no woman has influenced me," she says. "I’m more interested in people like Ben E. King, Little Feat or Stevie Wonder. The future could be bright. But she admits: “It’s still hard for an English girl singer to break. It’s been said that I’m about the first to get to top 20 status in the U.S. in a long while. Well, what I’ve done so far is oriental to the U.S. market, because that is what I like listening to and that’s why I cut tracks in Nashville.”

“From now on, it’s largely a matter of luck and the right breaks.”

Foreign Publishers Asked To Russian Rock Festival

TIBLISI—The Spring Rhythms of Tbilisi 80 festival held last year saw a previously unknown rock event stage in Russia, culmination of a number of smaller festivals held in various Soviet cities over the last decade.

Organized jointly by the Georgian union and local division of copyright agency VAAP, it featured 26 groups from all over the country, performing in Tbilisi’s two largest halls plus another in Gori 100 miles away.

Participants presented their concert program in the Army Officers’ House, and another concert set, before a 21-man jury, in the Georgian Philharmonia hall. Judges included noted Soviet composers and songwriters Yuri Sauskly, Arno Bahyan, Neyplaty, Waller Oja and others.

Winning bands were Time Machine and the Magpie Band from Tbilisi. Time Machine works full-time as a rock comedy. Its set of original compositions, most written by group leader Andrei Makarvich, combined rock, jazz and country elements with a verse narrator.

VAAP invited representatives of some foreign publishers to acquaint themselves with contemporary Soviet visual material, and television companies from both West Germany and Sweden taped several concerts for later transmission in their own territories.

The inter-national Jazz Federation and Board’s correspondent, also attended to represent Czechoslovak copyright agencies.

All tickets were sold long before the festival dates, and public response was in general enthusiastic despite PA problems and a certain unevenness in the program.

The rock event was the second major project supported at Tbilisi in recent years. A 10-day jazz festival was held there in 1978, and plans envisage a Soviet-Polish jazz festival for 1981, as a first step to reviving the tradition of international jazz festivals first staged in Tbilisi in the ‘60s.

Pay Damages

LONDON—Top Tapes Ltd. of Hendon, North London, is to pay around $3,500 in damages, plus costs, as a result of an action brought against it on behalf of the record industry.

The company consented to the order brought against it by the judge in an action by CBS Inc. and 28 other record companies in an alleged sale of counterfeit cassettes.

The order further bans Top Tapes from the sound recordings, artwork or registered trade marks of any of the plaintiffs.

ją

Weather Hurts Disk Production In Kenya

LONDON—Captain Video, the in-store promotion firm which pioneered the video display in Britain, has added three new territories to its coverage—Germany, Holland and Spain—bringing its total to 11. In Germany, its promotion tapes will be handled by Rudi Steinbach, Steinbach Video, Boplingen, near Munich; in Holland, the product goes through DMD Products, in Spain, Captain Video is represented by Gorgo Aretoqui Ferrari of Teldec, in Barcelona. The company also has operations in Australia, Japan, Finland, Norway, Sweden, Denmark, Belgium and the U.K.

TOKYO—Hori Productions, Top Music Publishing and Nippon Columbia have combined to form a new label, Paraiso, which aims to develop Latin American talent for Japanese consumption. The concept originated at Top Music four years ago, when the company presented a festival in Latin America called the “Cumbia Festival.” In response to young artists, Japanese adver staff signed performers from that showcase. Now the company will release Latin project, first being by 17-year-old singer Eliana, with backup by Japanese label, Oriental 246. Product ships Thursday.

PRAGUE—The signing of a new agreement between EMI Music and Supraphon, its Czech licensee, was marked here recently by the presentation of an inscribed reproduction of British singer John Barbata’s “Voice” painting. The two firms have been associated for 10 years. At the event, Supraphon presented a gold disk to signify 500,000 sales of an Olivia Newton-John album, for the Czech market. Among those at the ceremony were Viktor Kanak, director general of Supraphon, and Chris John, EMI’s music licensee coordinator for Eastern Europe.

KUALA LUMPUR—WEA Malaysia has completed record compilation of top hits by local acts on its roster is re- portedly selling well here. Entitled “Lagu Populer Tanah Rata” (Songs Requested Songs), the disk is being sold for about $1 below the normal price of records. Artists include Chez, Dharma Chari, An资产 Shari, Tasmin Haris, Broery Man- rantika, Ahmad Jais, Heavy Machine and Khatib Ibrahim. Meanwhile, the company is thought to be planning to sign more local acts.

LONDON—The Henry Hada- way Organization is expanding, and has set up a new pressing and distri- bution deal with Pye Records for the U.K. and Ire. A five-strong sales force will work across Pye, a new label. Crash, is also part of the deal, formed to specialize in reissues of classic rock repertoire, contrasting with its Satri label’s pop image. Satri is also setting up a recording studio complex, for use in house and outside clients.

Jobs Disappear

LONDON—A minimum of 70 jobs will be lost when Selecta, a London-based distribution depot in South London, is phased out over the coming weeks. Final closure is expected later this year on which deliveries will be made by PolyGram Record Operations. Most of the dis- appearing jobs will be among as- semblers and packers, according to general manager John Roberts, who goes to work for Polish Gram.
HEAVY TURNOUT–Toronto fans turn out in force to see Attic recording group, Teenage Head, at an in-store autograph-signing session at suburban Toronto's Zounds store. The turnout was the largest Zounds has seen for a store appearance, reports the retail firm.

Quebec’s Offenbach Seeks Acceptance Internationally

MONTREAL—Quebec's fore-noon rock group, Offenbach, is shooting for the international market after an 11-year stint of establishing a name for itself in the home province of Quebec.

The blues-rock quintet has soured Canada and parts of Europe over the years with a consistent success, but apart from a one-album deal with A&M Canada, Offenbach has until now been pretty much a local and provincial phenomenon.

Last year, a series of concert dates in Quebec culminated in a triumphant show at the Théatre St. Denis in Montreal with a 15-piece orchestra, plus 500 fans who paid an average of $8.80 per ticket for the experience.

The Forum date was crucial in the overall game of breaking this blues-rock outfit out of the province, says manager Alain Simard.

"Offenbach has clearly broken down the last bastion reserved for the best American and British super- star acts by playing the Forum. There is only one other Quebecois rock act to have dursed headline the venue in the past," and that was the Ville Émard Blues Band some four years back.

Currently completing a 10-date series of concerts in Europe, Offenbach returns to firm up concert dates in Canada, including a showcase in the Toronto market at Ontario Place.

Simard, meantime, has carefully budgeted funds to produce a major budget Anglo rock album, plus an English tv special. The special has already kindled serious interest from the PBC network in the U.S. Simard says the recent Forum date grossed $800,500, according to roads, and included John Mayall who opened the show and later jammed with the band during the running finale.

Capitol Unveils Angel Digital

TORONTO–Capitol introduces the new Angel Digital series to the marketplace this month in the release of a three of a projected series of seven titles.

Interestingly, the three recordings feature separate digital recording systems, a Capitol spokesman reports.

Just released are: Bach's "Suite in B Minor/Telemann's "Suite In A Minor, Debussy's "Images For Orchestra/Prelude A L'Apres-Midi D'Un Faune" and 10 luxuriously scored classical favorites conducted by Frant Pournel, titled "A Digital Concert.

The DS prefix series carry a $10.98 suggested list tag in Canada, are manufactured in the U.S. and cover a fairly ecstatic sweep of classical sounds.

One of the more notable releases in the series is a three-LP set of the Brandenburg concertos cut at 45 r.p.m.

Capitol's Angel series also features a new release titled "The Beatles Concerino," performed by the Royal Liverpool Philharmonic Orchesrta. An analog recording, Capitl is backing this release with a promo-only interview tape with George Martin discussing background behind some of the tunes which he originally produced. This quasi-classical concert was produced by Martin at Air London; Ron Goodwin conducts.

Pickwick Label

TORONTO–Pickwick of Canada has launched the first full-price label for the release of domestic products in its history here. Intercon Records is the new label's name, and the first release is vocalist Doug Mulloy's LP, "Nothing Can Stop Me Now," and single, "Good Morning Old Friend."

Intercon will lease productions for the new label division, according to Al Matthews, Pickwick's promotion director.

The Melody disk is one of a number which Intercon plans to lease from the Canadian Talent Library series, a division of Broadcast Productions.

This is the first time Pickwick has ventured into marketing and producing full-length contemporary product in Canada, and certainly the first time the company has made any major commitment to marketing Canadian recording artists.

General News Closeup

Say the energy level is high is an understatement.

These songs also reflect another dimension of Hunter, the ability to add novel wave guitar and drum touches to his own putative blend of keyboard/guitar/rub-tired rocket "Standing In My Light," which opens side one, record two, has the erre, otherwise wild feel of the studio version, also from the "Schizophrenic" album, followed by a scaling, high-end rendition of "Bass Yard," also from that same LP.

"Walking With A Mountain / Rock Me Rollin'" is another Mott The Hoople classic that solidly done. It leads right up to the quintessential late-sixties song, "All The Young Dudes." And listening here indicates that song has lost none of its power. The same goes for "Slaughter On Ten Avenue," round out the side.

The three tracks on side four are mixture of rockers and ballads. "We Gotta Get / Get Out Of Here" is perhaps the most interesting as Hunter's vocals are dusted with Sunny Simard and Ellen Foley efectively, "Silver Needles" and "Man O' War" hold up well as rockers while the side ends with the reflective " Sons And Daughters."

A tag line on the I.P. sells purchasers on this. "This is what good rock 'n' roll's all about. And anyone who might still think rock 'n' roll is on the wane, Stone's hit has not heard Ian Hunter live.

JIM McCULLAUGH
Saxophone solos, a coda in a catchy rock vein, make your hair stand up with excitement and capsulize all that has been doing what she does best: wrapping her voice around a pleasant, well-chosen vehicle of tunes with baldly prominent melodic lines. Best cuts: "All Night Long," "I Want to Be Your Man," "Rome Tonight," "Don't Make It Wanna Dance."
CASEY KASEM proudly announces he has joined the staff at KBRW, Barrow, Alaska

And also the staffs of WJMX, Miami Beach, Florida; WCIT, Lima, Ohio; KUKI, Ukiah, California; KKYK, Little Rock, Arkansas; WLPW, Lake Placid, New York; WISM, Madison, Wisconsin and Blue Danube Radio, Vienna, Austria.

Casey is weekend man on more than 500 radio stations around the world. Job offers come in every week, and he'll take every one of them (sorry, only one station per market).

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Until you do, KBRW's one up on you.
Music Publishers Assn. Disputes RIAA's Figures

Asn. of America's studies (done by the Cambridge Research Institute) fail to address the central issues of the mechanical royalty proceedings. NMPA calls the RIAA's study, which offers a grim economic picture of the recording industry, "misleading" in its downbeat portrayal.

The Cambridge Research Institute responds for RIAA, challenging the NMPA's economic studies offered by Robert R. Nathan Associates, who supplied economic studies for NMPA, and by Rinfret Associates, retained to do studies for a group of record companies, the Society of Authors & Composers and the Nashville Songwriters Association.

The Nathan study totally fails to provide any economic data on publishing corporations' revenues, costs, and profits which are essential to any economic analysis and are certainly a precondition to any change in the existing economic system of the Institute contains.

The Rinfret study, a socio-economic profile of the songwriter, fails to "come to grips with the economic evidence that is of principal relevance to this proceeding," the Cambridge Institute concludes.

The Rinfret Institute's report is based on too broad a survey and thus is meaningless, the report commissioned by RIAA contends, because it includes songwriters who earn no mechanical royalties.

RIAA takes more specific points of disagreement with the Nathan study. For example, the response contours the Nathan study of focusing entirely on the effects of inflation on the mechanical rate when "the real issue is the effect of inflation on the copyright owner's copyright owner income. RIAA contends that music's copyright owner income has grown faster than inflation.

RIAA also claims that the Nathan report over estimates record companies' revenues and bases its sales figures on list price when, in fact, most albums sell below list. The response contends that music copyright owners "collect their income off the top, earning profits even if the recording company is suffering a loss."

Finally, the RIAA concludes that the "most modest" of the proposals detailed in the Nathan study would nearly double the mechanical payments now paid to music copyright owners, "resulting in windfall income of $384 million over the last four years alone."

In turn, NMPA takes exception to the way the Cambridge Research Institute

LifeLines

Marshall Tucker's Caldwell Hospitalized

by ROMAN KOZAK

NEW YORK—The future of the Marshall Tucker Band, one of America's top touring and record acts, was put into jeopardy when lead singer Dolly Parton, 25, was injured in an automobile accident Wednesday night at the airport of the band's native Spartanburg, S.C.

Caldwell was in critical condition with head injuries at Spartanburg General Hospital. He was operated on Wednesday night, but remained comatose.

Rifkin at the hospital where the band members maintained a vigil. Paul Riddle, drummer for the group, said Caldwell was driving his Toy-

ota Land Cruiser, a Jeep-like vehicle, when a car stalled in front of him. In an attempt to avoid collision, Caldwell's Toyota overturned. There were no other injuries.

"We can only pray for him," said Riddle. "His condition is critical, and his head injury is very serious. We have the band at the hospital where the band members maintained a vigil."

The accident came at a time when other road the Marshall Tucker Band was at the peak of its popularity. It had a new L.P., "Tenth in the L.P chart, and was on a major tour of arenas and summer festivals. The weekend before it played two SRO shows in the Milwaukee Coliseum outside New York.

The Marshall Tucker Band is one of the most successful bands performing today. Its six members all grew up and went to school together in Spartanburg. Since its beginning 10 years ago, there have been no per-

sonnel changes.

Next scheduled appearance for the group was Friday (30) at Madison Wilis. The band had a week off to visit home when the accident hap-

pened.

"All need is a promoter will ing to do it," says Ian Copeeland, president of the Frontier Booking Agency, in describing his plan to celebrate the birthday of President Zimbabwian, formerly Rhodesia.

"We would like to put together a package that would include the Po-lice, Steel Pulse and the Specials. That way we would have a white act, a black act and a black act and white act playing together for a multiracial audience," says the booking agent who took the rock band into Bombay when the Police played there recently.

The line-up is called "Limited Edition" by Bohemia and features three selections and a $4,98 list price. Distri-

butions are set up through the Band in the U.K.

If at first you don't succeed... Then try again," said Marshall's L.P., "Re-

cords" and its single "Are Friends Electric?" went to the top of the U.K. charts after they were released last fall, the U.S. release of the LP stilled it. The second L.P., "The Pleasure Principle," and its single "Cars" that finally broke Numan in the U.S. Nike Aeco is releasing "Re-

cords" and is finally releasing "Are Friends Electric?" as a single in the U.S. And it is doing it with a splash: a "four phase promotional campaign."

First LAco will release a specially edited 12-inch single version of "Are Friends Electric?" Then the "Re-

cords" LP will be re-released at all ACO records stations on November 15. A new seven-inch version of the single will be released. And finally a seven-

inch picture disk and industry mem bers' cards will be sent to all those radio sta-

tions.
This listing of new LP / Tape releases is designed to enable retailers and radio programmers to be up-to-the-minute on available new product. The following catalog of releases are those LP — album, AT — LP, 8-track and compact cassette — quadraphonic 8-track cartridge. Multiple records and/or tapes in a set appear within brackets following the manufacturer number. Tape duplicator / marketeer appears within parentheses following the tape manufacturer, where applicable.
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www.americanradiohistory.com
BOB SEGER—Against The Wind (3:45); producer: Bill Szymczyk; writer: Bob Seger; publisher: Ascap, BMI, Carleson/Carpen Area 49632. Second single from Seger's No. 1 album is in the same vein as the previous "Fire Lake." It's a middling folk rock tune, but young Seger's voice is good.

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JON JOHN—Little Jeannie (5:18); producers: Clive Foxton, Eton John; writers: Eton John, Gary Osbourn; publisher: Justed A & M, MCA 41235; taken from Eton's forth- coming LP, "Till The End Of Time." It is a fairly good midtempo tune which has a driving beat and a hot rhythm to it.

STONE CITY BAND—Little Runaway (3:30); producer: Rick James; writers: R. James, James Parker; publisher: Stone City ASCAP/Metcon (Miltown). Rick James handles and offers a satisfying slice of up-tempo funk in the same style as James's own records. Song is nicely Danceable with its utilization of James's organ.

PAJO BRYSON—Paradise, Capitol SG01263. Produced by Peabo Bryson. Johnny Pate. Bryson's pipes continue to be in top form. This is a good one, too. He meets on midtempo1stes dispelling any doubts that he is strictly a ballad singer. Bryson uses as usual, back by orchestral balances his solos with some energetic rhythms. Background singers are excellent here, giving Bryson just the right amount of support. This should fill a slot in the A.M. Top 40. Great dence on such tunes as "Live In Every Season" where he twangs and turns then shapes each note to emphasize a mesa...

Cats...Continued from page 50

LAP. ROPPERS—Be Be Dancin' (4:35); augie Johnson; writer: Ed Reddick; publishers: L.A. Roppers, Red- dick/What You Need BMI, Mercury 76044.

JOHNNY GURTA WATSON—Love Jones (3:38); writer: Johnny Gurtat Watson; publisher: Redick/R. A. SevenBMI, A-3653. A heart touching ballad which recently followed the No. 1. Escape to the top 10. The feelings are right and the arrangement characteristically ....

CHUCK MANGIONE—Far And Games (4:39); producer: Chuck Mangione; writer: Chuck Mangione; publisher: BMI. ALM 2236. Mangione keeps refilling his accep- tance bank with tunes of a different shape and style, aided by Mangione's unique horn work. Call it jazz, pop or fusion, it's simply good.

GIANT—In The Park (2:18); producer: Jimmy Simpson; writer: G. Simpson, L. Johnson; publisher: BMI. AOR 2175; the group that had a big hit with Billy Stewart's "I Do Love You" is now back with a barely acceptable single. This is a perfectly...balanced ballad, which is far from G's trendy first hit, "Disco Nights (Rock Fakst)" as it is from four down.

AND THE GANG—Hangin' On (2:59); producer: Far- m Out; writers: Ronald BMI, Kool and the Gang; pub- lisher: Dettighet/BMI. Del De B0168. On the heels of the blazing "Live to Tell" and "Jazz" this disc again seems to fall down, though the group's clout presence is evident. Yel- low. And as expected, it contains a gospelized love on. If there's a flaw, it's that there are periodic lapses where there should be more punch.

GARY KAMPBELL & COOLIDGE—Sometime 'Bout You (1:45); producers: Gary Kitter; writer: Richard Supo; publisher: Gomers EMF ASCAP; Capitol P4958. Yet another dull and confusing effort from this group. What's going on? The arrangement is bonny and full of crooks as is the lyric. Both singers sound like they're having fun.

RECOMMENDED

JOHN STEWART—(006) Spirit Of The Water (3:42); producer: John Stewart; publisher: Bygud/Shopkick BMI. ROA 10613.

RUSH—Entorse Noise (4:35); producer: Rush; writer: Bob; publisher: Indian BMI. AOR 2175; Rush. The band has really come out with a gem on this cut. Not as front and center as "2112," yet still has a lot of bite. 

MATUHI—Point Of View (3:24); producers: Malumlu; Erol Thompson; writers: N. Tan, G. Van; publishers: Goldennest ASCAP, WEA America (PRL); Capitol.

ANDY ADAMS—One Of The Boys (2:53); producer: Mike Taylor; writer: Andrew Paul Adams; publishers: Dejamus ASCAP, Dout CBN 10031.

RAYE—Prostitute Life (3:29); producers: John Tilly, Kaye; writer: S. Greenberg; publishers: New Key BMI (Rudy Of BMI). AOR 2175.

TERRY RICHARDS—Stand Me By (3:13); producer: Terry Richards; writers: Ben E. King, Mike Stoller, Jerry Leiber, publishers: Righteous BMI, BMI AOR 2175.

CHISHOLM & SPENCER—You Can't Get Enough To The One (3:38); producers: Chisholm & Spencer; writer: J. White; publishers: BMI. AOR 2175.

JACK GOLDORF—Can I Reach You (3:31); producer: Drifts Debutar; writer: Drifts Debutar; publishers: Interscope ASCAP, Mlondon, AOR 10033.

Soul


PORTER MAGNER—It's Only Cause You're Loney (2:24); producer: Porter Magner; writer: J. Marks; publisher: St. Nichols, ASCAP; RCA 119980.

THE SHOPPE—Three Way Love (2:57); producer: Tober; writer: Wilcox; publisher: Sony, SESAC, Rainbow Sound R B019.

CATS...Continued from page 50


REM— I Love Your Beat (3:30); producer: Billy Nichols; writer: B. Nichols; publishers: Bilter/Remax, BMI. Factory Beat, F822100.

Picks—A top 20 chart tune in the opinion of the review panel which were voted for the selected week this week; a tune performed by a first time on the list between 31 and 50. Review editor—Ed Harrison.

Billsboard Special Recommendations

Billsboard SPECIAL SURVEY for Week Ending 5/3-9

Number of singles reviewed this week 92

Last week 80

Recommended

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Beverly Bremers has been chosen by the American Song Festival to represent the United States in the Seoul Song Festival '80 to be held May 24 in Seoul, South Korea.

Beverly, along with co-writer Jackie English, was an amateur category winner in the 1979 American Song Festival.

Beverly will be appearing at The Troubadour on May 14.
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<th>ARTIST</th>
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Indie Record Distribbs Mull Group’s Future

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Seger LP No. 1

Continued from page 12

The Seger LP No. 1, released in 1978, was a true testament to the power of the label and the passion of the people behind it. It was a record that spoke to the people, for the people, and it was a record that would be remembered for generations to come.

Co-op Policy

Continued from page 1

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CAREERS MUSIC, INC.
and ARISTA MUSIC, INC.

Would like to express
its pride in being associated with

MIKE CHAPMAN,
NICKY CHINN

and all
of the talented citizens of

DREAMLAND RECORDS

Sincerely,

BILLY MESHEL
V.P. & G.M.

John Wonderling, Dir. of Cr. Aff.
Linda Blum, Prof. Mgr.
Tony Lytle, Dir. Arista Cat. U.K.
An individual. You don't run with the herd.
You chart your own course on the sea of life.
And then sail it.
You're not after some mythical Golden Fleece.
You like your oats raw, your grass green, your music wild and wooly.
That's why 10cc is your kind of band.

10cc. has a new album. **Look Hear?**
Produced by 10cc. On Warner Bros. Records & Tapes.

They've got natural songwriting ability ("Mandy").
Wit ("I'm Not In Love").
Charm ("Dreadlock Holiday").
They're different.
Like you.