AES, CBS Spark

DEEDS AM STEREO PATENTS

Magnavox Waives Licensing Fee

BY DOUG HALL

NEW YORK—Behind the scenes moves by the National Assn. of Broadcasters saved AM stations from $500 to $5,000 in annual licensing fees these outlets would have had to pay Magnavox for the privilege of using its AM stereo system. These negotiations were left out of the fanfare with which Magnavox announced at a Washington press conference Wednesday (7) that it would not charge broadcasters a licensing fee. But it was learned that Magnavox backed away from its licensing plan only when it was indicated broadcasters would fight the fee.

IFPI: Global Piracy=$1.5 Billion

By ADAM WHITE

NEW YORK—The worldwide record industry now loses approximately $1.5 billion per year to pirates, counterfeiters and bootleggers.

This is the latest estimate from the International Federation of Producers of Phonograms and Videograms, contained in a special report prepared for distribution at Billboard's recent International Music Industry Conference in Washington.

The figure is almost double the $850 million that IFPI believed was the value of pirate and other illegal activity in 1978. It does not include losses attributed to home taping.

Nevertheless, the Federation—and national affiliates like the Recording Industry Assn. of America—has been registering some important successes in pursuit of piracy, counterfeiting and bootlegging. (Continued on page 61)

Digital Gains

More Firm Affiliations

By JIM MCCULLAUGH

LOS ANGELES: A digital technology alliance between Sony and the Wilti Studer company of Switzerland. Masanobu's demonstration of what it claims is the first complete digital audio system developed for the recording industry and Walt Disney Productions' purchase of four 3M digital recorders propelled professional audio highlights here at the four-day Audio Engineering Society convention which ended Friday (9).

Moreover, the estimated 6,000 AES attendees at the downtown Hilton Hotel where 185 pro audio manufacturers exhibited their wares learned that many more major recording artists are currently using or are about to use one of the handful of digital recording systems now available.

They include Rod Stewart, Chicago, David Cassidy, Carlos Santana, Herb Alpert, Rickie Lee Jones and Ry Cooder all using 3M equipment, while Bruce Springsteen, Barbra Streisand (Continued on page 52)

Audiophile Mart

$14.98 Line
Is the First
By a Major

By ALAN PENCHANTSKY

CHICAGO—CBS Records moves aggressively into the audiophile market this week with the introduction of a multi-format pop, jazz and classical product line carrying a $14.98 list price. The CBS move is the strongest indication yet of the high-end market's increasing attractiveness.

Mastersound, the new premium line, is scheduled to have its official unveiling at a New York press conference Tuesday (13). However, previews for key dealers took place earlier in Chicago and presumably elsewhere.

The new line is the biggest major label move into the high-end software field, and will be promoted as the most comprehensive audiophile product line yet introduced, encompassing three separate product formats under one umbrella identity and price tag.

One important aspect involves new digitally mastered recordings. However, Mastersound also encompasses the popular half-speed masterings. (Continued on page 61)

K-tel Into Concert And TV Fields With Country Show

By ROMAN KOZAK

NEW YORK—K-tel, the giant international record merchandiser, is moving into live entertainment and video production. Its first concert project is a "Country Sunday" stadium show set for Giants Stadium outside New York June 1. K-tel will film the show to sell as a television special.

The seven-hour show, to feature such artists as Waylon Jennings, Johnny Cash and Tammy Wynette, will be produced by Jim Fitzgerald and Vince Scarru, with Mickey Elfenbenh, executive vice president of K-tel International and Russ Kagan, vice president of K-tel Entertainment, serving as executive producers.

Kagan says the country show will be an annual event. It is the most ambitious (Continued on page 55)

New TV Show Promotes Top 10 Records in U.S.

LOS ANGELES—"America's Top 10," a weekly half-hour syndicated television program, has been created by Scotti Brothers Industries, Syd Weiniged Television and Billboard. The first 10 tapes aired last week.

The program features Casey Kasem of "American Top 40" radio syndication fame hosting the program which is being taped here at the Hollywood National Studio.

The show is based on spots on Billboard's pop, soul country and possibly disco surveys, explains Tony Scotti.

In effect, notes Scotti, the program (Continued on page 75)

Billie Squier & his TALE OF THE TAPE album have become a headline story! The rock 'n' roll "YOU SHOULD BE HIGH, LOVE" track is the talk of American radio. Capitol Records ST 17067.

(Advertisement)
Bob Deger & The Silver Bullet Band
Against The Wind #1
Oil Painting Presented To Bob Seger
From All His Friends At Capitol Records.
WHERE THE BUFFALO ROAM

Featuring Music by Neil Young
with the Wild Bill Band of Strings
... and classic original tracks
that roamed over the last two decades.

"I hate to advocate drugs, alcohol, violence or insanity to anyone, but they've always worked for me."
WASHINGTON—The Copyright Royalty Tribunal plunged into its arduous task of setting a new mechanical royalty rate Wednesday (7) when its long-awaited hearings commenced and "the hope was to come to a speedy and just decision," said Tribunal chairman Mary Lou Burg. But others involved in the procedure were not so optimistic.

"This is going to take a lot longer than the eight weeks we originally expected," one commissioner noted. Others expressed fears that the Tribunal’s lack of subpoena power and barrage of contradictory statistics presented by the conflicting parties could hamper the commissioners’ efforts.

Attorney Morris Abram opened the first day of hearings with an impassioned plea for appearance. Writers’ Group has no voice and its essential contribution to the music business. Abram also alluded that the current 2% rate “approaches price parity and urged that a new rate be established at 6% of the retail price of records.

A Abram complained that the recording industry will not be set to the Tribunal and chided Recording Industry Assn. of America president Stan Gottokov for supporting performance royalty legislation which calls for a percentage rate to compensate performers while opposing a mechanical percentage. "Why not the same logic for songwriters," said Abram.

Next, American Guild of Authors & Composer president Ervin Drake questioned the record industry’s financial malaise: suggested that the “one bad year” record companies have suffered is due to their own “exclusive” licensed royalties and excessive promotional costs.

A songwriter himself, Drake stated that although he has not been able to make a living strictly from songwriting, he criticized Gottokov for his recent statement "The New York Times which quoted Gottokov as saying, “There is no obligation for the record industry to support songwriters. They chose to write songs.” Drake said Gottokov’s sentiment reminded him of “the days of the robber barons.”

Songwriters Resources & Services president Kathy Gronau and attorney Ron Bakal asked the Tribunal to meet more quickly to update the mechanical royalty rate, adding that as often as every two or three years would constitute “common sense.”

Bakal and Gronau described the typical songwriter as “almost entirely ignorant of copyright law and its extrinsic provisions. “They don’t know how they get paid,” said Bakal, “and this is the source of their apparently unsubstantiated Mi Drake, there are no songwriters in this room. It is a classic case of the huge, well-financed and organized industry versus the ill-financed, uneducated little guy.”

In defense of the record industry, RIAA attorney Jim Fitzpatrick argued that “the present mechanical rate produces an income (Continued on page 69)
NEW YORK—RCA Records has entered the $5.98 midline price area with an initial release of 36 titles under the banner of “Best Buy.” The label, which is offering further product on a quarterly basis, joins CBS and MCA in bringing some of its best selling releases in this pricing category.

It’s understood that the company’s $4.98 line, “Pure Gold” series, will no longer add new product, but packages containing collections of successful singles will be integrated into “Best Buy.” There are four such albums in the first release.

Among the pop entries is the soundtrack of “South Pacific,” a rare lowering of price in this musical category, although Capitol previously marketed midline soundtracks of “Can-Can” and “Pal Joey.”


Schumann’s “Symphony No. 2” with the Baltimore Symphony Orchestra, DiNoble, will also be produced. The label is planning a midline LP of “Twilight Zone” with the Dallas Symphony Orchestra, DiNoble, will also be produced. The label is planning a midline LP of “Twilight Zone” with the Dallas Symphony Orchestra, DiNoble, for the Baltimore/Washington/Virginia/West Virginia area.

Alpert Scholarship

LOS ANGELES—Herb Alpert has established an annual $1,000 scholarship with the music department at Los Angeles City College. Alpert is giving the scholarship in the name of his brother Dave, A&M’s vice president of operations, planning and development who is an alumnus of the school’s music program.

RCA Now In $5.98 Midline LP Field

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The pop product, under the code of AYL, includes such performers as the Scorpions, Jeff Johnson Starship and J.J. Cale. The Goo-Goo Dolls, Who Waylon Jennings, Lou Reed, Dolly Parton, Glenn Miller, Henry Manics, Pure Prairie League, Roger Whittaker, Willie Nelson, Perry Como, Elvis Presley, Chet Atkins, Jim Reeves, Willie Nelson, Charlie Rich, Youngwood, the Byrds, among others.

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RCA Offering $7.98 Digital Sampler LP

NEW YORK—RCA Records is marketing a $7.98 digital sampler album, which will feature five selections recorded by both the Stockham Soundstream and Sony systems.

In addition, four of the five selections are from works that have yet to be marketed in regularly-priced digital product.

The album, which the label says will sell for $11.98 list 90 days after release, will be sold through both record dealers and audio equipment stores.

“This sampler,” says Irwin Kaz, manager of Rod Seal Marketing, “will offer the retailer the chance to select excerpts and complete works, will offer an ideal method of reaching a wider audience for digital recordings as we release more and more titles in this state-of-the-art medium.”

In addition to the previously mentioned digital recording of Stravinsky’s “Suite For Small Orches- tra,” the label has announced a digital recording of the Dallas Symphony Orchestra, the sampler contains the following new digital selections: the first movement of Schumann’s “Symphony No. 1” featuring James Levine conducting the Philadelphia Orchestra, led by the label’s “Hebrides Overture” with Eugene Ormandy conducting the Philadelphia Orchestra, which is the first movement of Mozart’s “Piano Concerto No. 20” with Emanuel Ax and Masa/Dallas and Brahms’ six Hungarian Dances with Ormandy and the Philadelphia Orches-
THE ORIGINAL MOTION PICTURE SOUNDTRACK ALBUM FROM URBAN COWBOY

Nine brand new songs, 16 new recordings, a total of 18 songs.

A TWO-RECORD SET FROM THE FORTHCOMING MOTION PICTURE. Contains the singles
"ALL NIGHT LONG" by Joe Walsh and (E-46639)
"STAND BY ME" by Mickey Gilley (E-46640)

Original Soundtrack Album From the PARAMOUNT PICTURE starring
JOHN TRAVOLTA in URBAN COWBOY

An IRVING AZOFF/ROBERT EVANS Production
A JAMES BRIDGES FILM
Screenplay by JAMES BRIDGES and AARON LATHAM
Produced by IRVING AZOFF and ROBERT EVANS
Directed by JAMES BRIDGES

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FROM THE ORIGINAL MOTION PICTURE SOUNDTRACK

XANADU

OLIVIA NEWTON-JOHN
MAGIC

PRODUCED AND WRITTEN BY JOHN FARRAR

SOUNDTRACK ALBUM AVAILABLE JUNE 1980 ON MCA

www.americanradiohistory.com
E MUSICAL FANTASY OF ALL TIME!

FROM THE ORIGINAL MOTION PICTURE SOUNDTRACK

XANADU

ELECTRIC LIGHT ORCHESTRA

I'M ALIVE

PRODUCED AND WRITTEN BY JEFF LYNNE

CORDS & TAPES. THE MOVIE PREMIERES AUGUST 8, 1980.
"Cameosis"
The contagious new album by Cameo
Includes the hits
"We’re Goin’ Out Tonight" and "Shake Your Pants"

Produced by Larry Blackmon
On Chocolate City Records
Agency Representation - NCbyWalter’s Associates
Personal Management - Swinn & Sons Management

Give the gift of music.

www.americanradiohistory.com
RCA Undertakes Radio Promo Approach With Willing Acts

BY IRY LICHTMAN

NEW YORK—Working "with and around radio" is the promotional climate at RCA Records. It's a system of artist's willingness to make the local radio contest and concert scene and all sorts of appropriate giveaways, according to John Betancourt, vice president of promotion.

And, adds Betancourt, today's economics also play a role in its implementation.

Acknowledging that the approach has the semblance of the old "radio hop" days, Betancourt says it's based on his own thesis that "promotion is more than getting a record played. It's also setting up shows, contests and general market awareness by the local promotion man."

He insists that such a direction is not designed to reduce RCA's expenditures for promotion, but is in reality a re-allocation of similar funds to be put to "better use."

"Buying spots is not always the answer," he says. "There are new bottom line considerations that dictate the question. Is it smart to buy more spots, if we spend $200,000 on a promotional campaign, can we sell $600,000 copies of an album? It's no longer simply let's do this and that."

Currently in the planning stages is a free concert to feature Jefferson Starship in association with a yet-to-be-named radio station in Miami. The event is scheduled for July 4, and a satellite would beam the concert to 10 or 15 other markets.

Betancourt says Starship's willingness to participate in such a venture comes to a stage in its career where it's ready to become a new group, considering the departure of Grace Slick and Marty Balin for solo careers.

Notes Betancourt: "We're looking to create that "buzz again and it's quite a problem to set up one of these concerts. The major problem is getting permission. If the concert place one could just walk out and see them playing on the hill, but it's much more than that, of course!"

Betancourt says radio will be big for promotional concepts and it's not necessarily asking for major events. The idea is to use low-cost, more modest tie-ins for Triumph, its current hit group, ranging in contest for free record albums, to survival kits, stocked with items that depend on the location.

"We've included top tents, aspirin and six-packs of beer," Betancourt notes. "We're helping ourselves. Our business has done lots of giving stations a lift in visibility and ratings, too."

Betancourt says contest winners find that a contest which offers a free album and ticket means a freebee worth $20 and with today's economic conditions, he adds, "kids will always remember where it came from, though it's not extravagant or expensive to us."

Also on the boards is a radio contest involving the new album, "Dallas," which includes the popular television theme, among other things. The contest announcements will come into play hopefully feature the (Continued on page 58)

2 Boston Rock Stations Go For No. 1 With 18s to 34s

BY RICHARD M. NUSser

Editor's Note: Boston is a highly competitive contemporary radio market. In this story, two leading rockers are profiled.

NEW YORK—One of the busiest radio markets in the country is Boston, where new formats sprout like wildflowers and promotion men happily report "there's not a bad station in town."

For promotion manager's perspective, the name of the game is numbers, not selling records. Luckily, one doesn't cancel the other out.

Take WBCN-FM and WEEI-FM for example. They are running nearly neck-and-neck with the visit 78,348 crowd, yet WBCN can boast about having broken more LPs in the arena as its competitors. It's the classic rock / rock station, playing AOR stunts alongside the best of the new wave. Its promotions are somewhat zany, and its disk jockeys are encouraged to show more than a little personality. It's also successful.

CBS-owned WEEI is also successful, and while its top album cuts drawn from many of the same acts WBCN programs, it's a softer rocking outlet, with low-key announcers rather than personality jocks, and plenty of promotion aimed at the station rather than the air personalities. Unlike WBCN's (Continued on page 20)

L.A. Cracks Down

LOS ANGELES—Los Angeles City Council has approved new regulations designed to cut down on the exposure of minors to drug paraphernalia.

By a 12-0 vote, the council declared it illegal for an owner of a place which sells or displays paraphernalia to knowingly allow a minor not accompanied by a parent or guardian to enter the area. In addition, a sign has to be posted spelling out the above regulation. No penalties have been spelled out.

HAT TRICK—Bette Midler, right, autographs copies of her new book, "View From A Broad," during an in-store appearance at D.C. Books on New York's Fifth Ave. The Divine Miss M, who records for Atlantic, is wearing a veiled bonnet in the shape of a typewriter.

HANNOC WIEBARN, STEIN, BEGGER, BEGGIN 7 KINER, P.A.

DATED: April 29, 1966

BY JACOME A. DUKE, Jr.

A MEMBER OF THE FIRM

UNITED STATES BANKRUPTCY COURT DISTRICT OF NEW JERSEY

IN THE MATTER OF: SPRINGBANK INTERNATIONAL, INC., et al. Plaintiffs

HONORABLE S. JOSEPH DE VITO

NOTICE OF MOTION FOR ENTRY OF

FINAL JUDGMENT OF RECLAMATION

MARINE MIDLAND BANK, et al.

A New York Banking Corporation, Plaintiff

This notice is given pursuant to the order entered by the Federal Bankruptcy Court for the District of New York, dated July 23, 1964, in the above-entitled bankruptcy of SPRINGBANK INTERNATIONAL, INC., et al.

This motion requests the entry of judgment under Rule 113 of the Rules of Bankruptcy Procedure for the District of New York, in the above-entitled proceeding.

All creditors having proper motive, and the undersigned attorneys for plaintiff Marine Midland Bank and their clients, for good cause shown, request the entry of judgment in accordance with the following:

NOW, Therefore, come the undersigned attorneys for plaintiff Marine Midland Bank and their clients, and pray that the Debtor and all other parties of interest in the estate of SPRINGBANK INTERNATIONAL, INC., et al., be discharged from all claims of whatever nature, whether statutory, contract, common law or arising out of the bankruptcy estate, without prejudice to the creditors of SPRINGBANK INTERNATIONAL, INC., et al., and that the undersigned attorneys be awarded such attorney's fees, costs and expenses as may be allowed by the Court.

This motion is made and filed under the provisions of Rule 113 of the Rules of Bankruptcy Procedure for the District of New York.

DATED: May 17, 1966

A MEMBER OF THE FIRM

UNITED STATES BANKRUPTCY COURT DISTRICT OF NEW JERSEY

IN THE MATTER OF: SPRINGBANK INTERNATIONAL, INC., et al. Plaintiffs

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MAY 17, 1966

BILLBOARD
Revenues Rise At MCA Music Arm

LOS ANGELES—MCA Records and music publishing division achieved the highest first quarter revenues in its history in the three-month period ended March 31. Revenues hit $41,276,000, a 34% increase over the $30,750,000 posted the same quarter a year ago.

Taft’s Dividend Payable In June

CINCINNATI—Taft Broadcasting declared a cash dividend of 19 cents per share of common stock payable June 16 to its stockholders. The board has set July 22 for its annual meeting to elect directors of the company, ratify the selection of Pet, Marvin, Mitchell & Co., as auditors of the company for the fiscal year ending March 31, 1981, and to adopt a restated certificate of incorporation of the company which will increase its authorized shares of common stock. 50 cents par, from 10 million shares to 30 million shares.

For the Record

NEW YORK—Chips Distributing in Philadelphia showed a pre-tax profit of $79,648 for the three months ended Dec. 31, 1979, not a pre-tax loss as indicated in a story in a recent issue.

French Foreign Revenue Up 9.9%

PARIS—French revenue from mechanical and performing rights collected from foreign sources was up by around 9.9% the first quarter of 1981, compared with the first three months of 1979.

In revealing this upturn, SACEM, the Societe des Auteurs, Compositeurs et Editeurs de Musique, points out that returns from abroad are sometimes delayed, so that the actual income could be a share higher. However, the society claims the statistics as an “important bound forward” on French music acceptance overseas.

Total increase, available only in percentage terms as yet, covering the whole royalty picture (including France) was less satisfactory, at 4.6%. This comparatively small upturn is seen as due to the overall economic recession here, which has hit the record industry particularly hard. But mechanical rights from radio and television were reported as up by 20.6%.
Sleep No More!
Ted Nugent has murdered sleep.
LOS ANGELES—Ron Seymour and his 20-year-old son, Gregg, were astonished to hear the complaints about lagging retail business when they visited their first National Assn. of Recording Merchandisers convention recently. How so? Their business is doing fine.

The pair opened their first Music City Records store in the Yuma, Ariz.,Alpha Beta Long's mall there just a year ago. They've seen such positive results from their 2,700 square foot location that three more stores are on the blueprint board for a fall 1980 opening.

The Seymours researched Yuma potential for more than a year before opening Music City Records. And for the past four years, Ron Seymour has operated a growing mobile disco operation there. He was spurred into retail primarily by the growing number of requests he would get at a party, where people wanted the current disco and now, dance music, hits he was playing.

Ron Seymour compounded his experience in management establishing in record/tape/accessories retailing. In the early '70s when the elder Seymour headed the Oakland, Calif., Convention Bureau, he became acquainted with Lamar Peacock, owner of Peacock's Records there.

He often visited the long-time Oakland retail shop as a music buyer. The thought of going into retail remained in the back of his cerebrum until last year.

The Seymours moved to the Southwest Arizona town of 30,000 in the summer of 1976. Ron and Gregg visited the local record shops. They met music fans through the eight-month disco parties they stage. Ron Seymour went to Phoenix, where Fred Rivers of Alta Distributing's one-stop clue him into the intricacies of retail.

Even with intense preplanning, Ron Seymour admits he had to juggle his opening inventory for four months until it was workable. Yuma requires a versatile stock. The Seymours found that out earlier with their Music City Dancing Machine, the mobile disco van.

The Disco Library contains more than 4,000 recorded performances that range from country through soul into disco and from 940 to 10 top hits.

They found LPs and cassettes sell equally. They now special individual new album releases for a week at $5.98 for both record and tape. They then boost the price to $7.66 and $7.77 for LP and cassette, respectively, on $8.98 list.

Singles are a Music City forte. "We carry more than 4,000 titles of which 900 are oldies," Ron says. "The top 40 pop and top 20 country and soul singles from Billboard go for 99 cents. Oldies are $1.35. A single not yet in the top 40 or less than a year old is $1.25."

The projected approximately 1,600 square foot mall locations in San Luis and Yuma, Ariz., and El Centro, Calif., will carry the home-span look of the first store. Emphasis is on pecky ceder earphones and browser boxes. "We want customers to stay and leisurely shop." Ron adds. "We built the fixtures and finished the walls ourselves."

Seymour points to his Checkpoint security system as firming profits by slashing shrinkage. "The first day we put it in, the alarm went off 10 times. Now signs warn our customers we are electronically protected. I put in two-way mirrors. On busy days, they are manned. But there is nothing like employee vigilance," the elder Seymour emphasizes.

Selling concert tickets for the 2,500-capacity local Convention Center and for some Phoenix concerts stimulates traffic. Music City does it for free: it is such a traffic booster.

Accessories are playing a bigger part continually in hony-day register tapes. Music City stocks Le-Bo and Savoy, Maxell, TK, Memorex and a little Scotch. Dishwasher, Watts and Fidelitytone products.

Ron Seymour went to the CES convention. He found he is not ready for hardware except where he can get a buy and use the sell-off as a customers' lure. He does not record video-tape and videocassettes consistently at a little below list.

Is the senior Seymour involved in retail? He came to Yuma as general manager of the Yuma Golf and Country Club. He terminates with the local club late this year to devote full-time to his four outlets in a 60-mile radius.

COTTON EYED JOE

The dance going crazy in Texas will soon be going crazy around the world.
GEORGE DUKE AND RIO WILL NEVER BE THE SAME.

Duke went to Rio and fell in love and made a feast of joyous, sunny, wide-open new Brazilian music. Brazilian artists, Milton Nascimento, Raul de Souza and Simone, joined George and his friends, Airto and other special talents, both Brazilian and American, and made "A Brazilian Love Affair." It's a warm and sophisticated blend of two beautiful worlds, smiling songs (like "Up from the Sea It Arose and Ate Rio in One Swift Bite"), and the universal language of love... music.


GRAND OPENING—Bruce Blackman, left, of the United Artists group Korona, is interviewed by Greg James of WFOX-FM, Gainesville, Ga., at the grand opening of a new Turtle retail outlet. Blackman was also interviewed by WWDFM, and signed copies of the group's album while at the store.

Jackson, Polydor Sign Distribution Deal

NEW YORK—Joe Jackson, patriarch of the singing Jackson clan, has concluded a worldwide distribution deal with Polydor Records for his production firm, which will include several of his offspring.

Projects slated for release this year include the group Windshear, de- buts by Leda Grace and LaTonya Jackson and also Randy Jackson, once the latter's CBS contract expires.

Joe Jackson Productions will retain artistic control of all product. Michael Jackson will be producing his sister, LaTonya.

LOS ANGELES—Christopher Cross' "Ride Like the Wind," now in its fourth straight week at number two on the Hot 100, is the second digitally-mastered single to approach the summit of Billboard's pop singles chart. (Herb Alpert's "Rose" was the first when it hit No. 1 last November.) Cross' smash might have claimed that distinction, had Warner Bros. not delayed its release for five months due to uncertain business conditions last summer and fall.

The tune was cut a year ago as part of Cross' debut album which, according to its producer, Michael Omartian, took 33 months to record and cost $180,000. (The LP is now in its third week in the top 10. Omartian is about to hit that plateau.)

"With the crash last summer," remembers Omartian, "all record companies were going through financial woes. By August, the time of the album's intended release, because of the amounts spent on previous road tours, the money was exhausted; promotion budgets (for new acts) were gone.

"(Warner officials) told me they believed in the album and wanted to put it out in January. I thought that was just another way of saying, 'everything's too insecure and we don't really want it.' But that wasn't the case at all."

Concludes Omartian: "It turned out to be a good move, because Fleetwood Mac came out soon afterwards and they had to put a lot of time and effort on that album."

Unlike Alpert's instrumental hit, which was actually recorded digitally, "Ride Like the Wind" was only mastered with digital technology. Omartian reports that the tune went to mix on both digital and analog two-track, with the results from the two mediums then compared. Recording was done at WB's Amigo Studio, which has a 3M digital facility.

"Digital is ideal for an act like this," says Omartian, "where you're looking for something new. But I think in some applications it fights what you're trying to do. It's so quiet and clean that if you're trying to make a hot rock 'n roll record, it comes out sounding strange. In those cases, some noise is really essential."

"Ride Like the Wind" is unusual in that it blends rock influences with a big, sweeping production. "It's like the opening music in a Clint Eastwood movie," says Omartian, who'd like to get involved in film scoring. "Yet it can be appreciated by rock enthusiasts because the foundation still cooks."

"Wind" is Omartian's fourth top five single, but his first with any real album-oriented credibility. He earlier coproduced with Steve Barri a pair of No. 1 teen-appeal pop hits: "Rhythm Heritage's "Theme From SWAT" and Alan O'Day's "Undercover Angel." Those credits, plus Pratt & McClain's top five hit "Happy Days" gave Omartian a look as a bubblegum king.

Michael Omartian: He links rock with digital recordings.

This is something I've fought all along," he says. "I say this in no negative way towards Steve: because I really respect what he's doing, but my personal tastes and musical roots are different. People are amazed when they find out I've worked on Steely Dan records (he played key-boards and arranged on 'Katy Lied,' 'Prezel Logic' and 'Aja'), but they realize they do much to those light records.

Says Omartian of the apprenticeship with Barri, with whom he also produced sessions with Bobby Bland and Leo Sayer: "I looked at it as a good training ground for learning the recording-making process and understanding commerciality."

Since becoming a WB staff pro-ducer in 1978, Omartian has signed two acts to the label: Christopher Cross and Scott Wilk & the Walls, whose first album is due in June. (Unlike Cross' LP, it took only 20 working days to cut and cost just $65,000.) While the latter act sounds like a new wave band, Omartian prefers to call it 'eccentric pop music.'

"I'm not a new real wave fan," he

(Continued on page 52)
Produced by Randy Bachman and Dennis MacKay.

Presenting an album that is poignant, intelligent, and topical. An album that proves music can still be meaningful. Presenting an album for our times. The new album from Ironhorse. “Everything is Grey.” Featuring Randy Bachman and Frank Ludwig.

Includes new single, “What’s Your Hurry Darlin’” SB 512.

THE NEW ALBUM FROM IRONHORSE. “EVERYTHING IS GREY.”
In view of the unprecedented grass-roots demand for big band music by certain radio stations recently and of the continuing support for it from all over the country, it seems that a record company is so mute in response.

It is the first time in the history of the entertainment business that I know of, that major record companies are united in opposing the recording of big bands. In the past 10 years only one major record company has released anything for the purpose of the big bands. I am afraid they are not doing this for the public but simply for commercial reasons.

Naturally, we are not playing to the size audience that rock groups play to because we don't have the records going for us that rock groups have and, the exposure they have enjoyed. But there is not the slightest pressure of a public demand and that this demand could be enhanced considerably if we were lucky enough to get the support of the record companies.

For anyone to presume there is not a market in the U.S. for big bands today is the height of bad judgment.

A tragic aspect is that record companies are forced to sell records of rock and other records by the tremendous number of returns the past year. It is generally known that record companies with their great access to research should know that something is occurring, and that there is a trend by a number of radio stations to alter their formats.

It seems to me that the record companies are circling this opportunity for deliberate cause.

Why should it be so difficult to find a reasonable minority that wants to hear something else? Why do the record companies not know that there is a whole trend towards dance music in the '30s and '40s among the young people?

It's dangerous for record companies to set themselves up as judges of what the public wants.

There's a trend to dance music of the '30s and '40s.

There are certain things that are sure to happen: crossover, etc. The public which demands it, something similar will occur in the record industry.

It's not forgotten that the last major big band independently produced records were released by independent producers because they could not get their product released by the major companies.

I believe that healthy and the good for the record business to have new and exciting big band music played together with the old and the rock. This is no prediction that rock is out. I am merely trying to add another dimension. The word 'big band' in one sense is "diversity." That's supposed to be good, basic economics.

If major labels ignore it, then indies will move in.

In all the many years I have been in music, I find that you can never discount great talent, whether it is the rock, jazz, big band or whatever. Those people with the exceptional talent will always go on selling records.

In recent issues of Billboard, there have been major articles calling attention to Madison Avenue, catering to older age groups in radio programming. The vibrations are occurring. Is anyone at the record companies, including the very people that make the decisions, feeling it? The whole public which demands it, something similar will occur in the record industry.

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

WWWWW

4238

William Alexander: "It's dangerous for record companies to set themselves up as judges of what the public wants."

Editorial: We support Paul Harvey's charge that much of today's country music is pomo (Billboard, April 12, 1960). We have had disk jockey shows since 1952 and have never aired any of this type of material. And this is hits by a small segment of the population.

Dear Sir:

The response to my commentary, "Ripping Radio's Play Barrier" (April 12, 1960), has been incredible. We have had hundreds of letters, cards, calls and cables applauding our stand.

This response came not only from small labels like ourselves, but also from the major radio entertainment industry: record companies (small and large), publishers, distributors, retailers, public relations firms, recording artists (some famous, some talented), and many radio stations. We are glad that we were able to speak to so many people in the industry.

We would like to add that we are not talking about the charts. The charts are a necessary tool in the industry, but they are not the answer to the problem. The charts are not the key to the solution.

We all have asked for an equal and fair evaluation of our product. We are as interested in America as the record companies are in Europe.

We know that many stations have re-evaluated their stands on this matter and have effected change. We know because they have indicated as much in their correspondence since the commentary appeared. But some stubbornly refused to even consider re-evaluation and have boldly indicated that they will never play a Paddy product even if it becomes a hit. Like children, they reject because someone dared to challenge them.

We here at Paddy do not pander for what we have said nor will we allow ourselves to be damned and quar- tered by a small segment of the broadcast industry. We simply refuse to accept those judgments.

Letters to the Editor

William Davis, Record Records, Montreal, Que.

Dear Sir:

I feel it should be, I run into nothing but problems with one of our most important aspects...

At first I tried to stay current by ordering 45s from Atlantic, Liberty, Columbia and other labels. But the trouble was we had to pay as much as three weeks to fill, so we had to find another way. We did, through a local record dealer. We have been buying all our albums through tape outs with the record store. In all these cases, I still run into music and problems with one of our most important aspects...

I recently wrote to 25 record companies, practically begging for service. Out of these I received four records, which I reject because they are so obviously designed for entertainment of a most minor quality. One record is such that I cannot even imagine it being heard on any popular radio station.

We as an industry are not in business to make money, but if they can make anything for the industry, whether it is a few dollars or an extra $10, we should all support this program.

Linda Lou Stone

Dear Sir:

I want to add my appreciation to any country music. Do they think that record artists would record these songs if radio people would not play them? So, I hold the radio programmer responsible.

Owensboro, Ind.

Dear Sir:

Lots of radio program and music directors are commenting on the music we receive. They think we should be thankful for what they get.

In a letter (Billboard, May 3, 1960) Steve Reed wrote it as well as anyone. "It's stations in Smokey, U.S.A. is more important than not to have our music on the air locally... just might as well use their playlists for paper products or whatever.

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Linda Lou Stone

Dear Sir:

I also want to add my appreciation to the company that made the motion picture. It seems that the demand to me when I feel it should be, I run into nothing but problems with one of our most important aspects.

William Alexander, head of William Alexander Inc., has managed big bands for as long as anyone can remember.

Billboard Publications, Inc.

Located in off Broadway, New York, N.Y. 10036.

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THE TIME IS RIGHT FOR THE SMALLCREEP'S SINGLE FROM MIKE RUTHERFORD!

Specially edited for radio play!

DOUBLE "A" SIDE

MOONSHINE

AND

WORKING IN LINE

PS 7919

WMMS/Cleveland—Kid Leo—"Not only does Rutherford contribute to his team but he's the free agent of the month!"

WXRT/Chicago—Bob Gelms—"Mike Rutherford contributes an enormous amount of the sound and style of Genesis. Anyone playing 'Duke' and not 'Smallcreep's Day' needs their head examined!"

WDVE/Pittsburgh—Dave Lange—"I feel very strongly about 'Smallcreep's Day', especially Side One; it reminds me of 'Foxtrot', one of my favorite Genesis albums. 'Moonshine' is the Top Track."

WMJO/Rochester—Bernie Kimble—"'Moonshine'—'turning water into wine; turning vinyl into gold!'"

WAOX/Syracuse—Ed Levine—"What more can you ask from a record than Top Five sale and Top Three requests? 'Smallcreep's Day' is a MAJOR album in Syracuse!"

WABX/Detroit—John Duncan—"Mike Rutherford is a natural with the resurgence of interest in Genesis. 'Smallcreep's Day' is more hooky and melodic than Genesis ever was!"

WLIR/Long Island—Larry Kleinman—"Mike Rutherford has created an exceptionally brilliant concept. 'Smallcreep's Day' works well as either a whole story or as selected cuts, especially 'Working in Line'."

KSAS/Kansas City—Bishop Cheen—"'Smallcreep's Day' is brilliantly arranged and sounds as good as any supergroup album—it lights up the phones each time it's played! Mike Rutherford is on the threshold of a tremendous solo career."

WMRR/Philadelphia—Joe Bonadonna—"Mike Rutherford evokes strong listener response from more than just Genesis fans. 'Smallcreep's Day' has been consistently Top Twenty in retail sales!"

Taken from the album "SMALLCREEP'S DAY"

Produced by David Hentschel

On Passport Records and Tapes
ANATOLIC'S ERIM AND FARACI FIND
Disk Promotions Ever Changing

BY DOUG HALL

NEW YORK Tune Erim and Vince Faraci work closely together and both are vice presidents and national promotion directors for Atlantic Records. But although they both work with radio stations, the varying problems they encounter have led to different perspectives on radio.

Erim, whose territory is promotion of 12 albums to over 5,000 AOR stations, says he has found two different types of programmers.

“They ask for these albums to give away in contests,” he says.

Faraci, who’s in charge of promotion of singles, wonders that “if a record is too hard (rock) it will miss a station that is on the edge and then a rock’n’roll single might not reach the top 10.”

While Erim has a host of AOR stations to break albums on, Faraci detects the fact that “there isn’t too much Top 40 left today. This is a void that could be filled with the right programming.”

Both agree that promoting records on radio is more difficult today, “you need more intelligence than you did 10 years ago.”

Erim says, “You need to know who the consultants are. Stations are more statistically oriented today. There’s less hype. They call the stores themselves and they know what’s selling.”

They agree that they basically work with three types of stations: those who depend on chart to make up playlists, stations that depend on consultants and stations that depend on program from instincts.

Erim names these from the last group: WKSHE-FM St. Louis, WKBW-FM Buffalo, WJMK-FM Chicago, WYTI-FM San Francisco, WMMR-FM Philadelphia, WBCN and WZLX-Dallas.

While it might seem that stations directed by consultants could make the promotion man’s job easier, Erim and Faraci don’t find it so. They find they have to convince both the consultant and the program director of a record’s worthiness.

They agree that Kent Burkhart and Lee Abrams of Burkhart/Abrams are about the nation’s most important consultants and neither is easy to convince about going on a record.

Both find Arbitron ratings important for a variety of reasons. Not only do they want to promote records on the most listened to stations, but artists’ managers want to know which is the best station to make an appearance on and Atlantic’s own ad department wants to know the most effective stations to advertise on.

Both are sympathetic to radio’s problems and Faraci thinks the record industry has another point that needs to be kept in mind: “You can sell a record without the hard edge,”

“He gave the station the number one rock award. That poll also gave the station the number one rocket award.”

“Promotion is running under the new roof of the Sacks Building,” says Steve Wynn, the station’s general manager.

“We’ll always play some uptempo music that you can tap your feet to,” says Faraci.

“Continued on page 25”

Radio Programming

Atlantic’s Erim And Faraci Find
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“Continued on page 25”
THANK YOU

FOR THE MOST SUCCESSFUL ALL AUSTRALIAN CONCERT TOUR EVER STAGED.

SPORTING TRUE COLOURS ITINERARY

MARCH
10 NEWCASTLE CIVIC
11 TAMWORTH WORKERS CLUB
13 LISMORE CIVIC CENTRE
14 BRISBANE CLOUDLANDS
15 TOWNSVILLE SOUND SHELL
17 MACKAY THEATRE ROYAL
18 ROCKHAMPTON MUNICIPAL THEATRE
21 PALAIS THEATRE MELBOURNE
23 THEBARTON TOWN HALL, ADELAIDE
25 MACKAY EATRE
26 ROCKHAMPTON MUNICIPAL THEATRE
28 SYDNEY CIVIC THEATRE
29 CANBERRA THEATRE
30 N.S.W. UNIVERSITY

APRIL
1 ARMIDALE UNIVERSITY
2 KEMPSEY RSL
3 COFFS HARBOUR
5 PLAYROOM, GOLD COAST
6 FOWLERS LANE, BYRON BAY
8 CANBERRA THEATRE
9 BLACKTOWN RSL
10 WOOLONGONG RSL
11 REGENT THEATRE, ALBURY
13 PALAIS THEATRE, MELBOURNE.

Presented by
The promotion experts down under.

Contact Michael Gudinski: 59 WELLINGTON STREET, WINDSOR, VICTORIA, AUSTRALIA
PHONE (03) 51 9221/TELEX: "MUSHROOM" MELBOURNE/TELEX: AAX173
POSTAL ADDRESS: P.O. BOX 121, ST. KILDA, VICTORIA, 3182 AUSTRALIA

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SPLIT ENZ
SPLIT ENZ show their TRUE COLOURS with their new album of the same name. First of the Enz worldwide will delight in the new songs and sounds. SPLIT ENZ have exploded to the Top of the Australian and New Zealand charts with a Platinium selling single - I'VE GOT YOU and double Platinium sales for TRUE COLOURS. At last the world has caught up to the band that was always ahead of their time. Treat yourself to the Enz' TRUE COLOURS. Currently negotiating worldwide release. Produced by David Tickle.

THE SPORTS
After a very strong entry into the International music scene, highlighted by a Top 40 American hit, WHO LISTENS TO THE RADIO, and a strong debut album, DON'T THROW STONES, comes SUDDENLY, already Gold after four weeks of release in their home of Australia. THE SPORTS get set to launch SUDDENLY Internationally on Arista Records in the US, Ariola in Europe and Japen/Sire/WEA in the UK. Produced by Peter Stanley.
Pacific Southwest Region

**TOP ADDS—NATIONAL**

- Pure Prairie League—Let Me Love You Tonight
- Olivia Newton-John—Physical
- Gary Numan—Cars
- Mantronix—Shine Star

**BREAKOUTS**

- Paul McCartney—Coming Up (Columbia)
- Olivia Newton-John—Physical
- Elton John—Little Jeannie (MCA) 17-17

**KROQ—San Diego**

- Bob Seger & Silver Bullet Band—Against the Wind (Capitol)
- Paul McCartney—Coming Up (Columbia) 25-18

**KTLF—San Francisco**

- Bob Seger & Silver Bullet Band—Against the Wind (Capitol)
- Paul McCartney—Coming Up (Columbia) 25-18

**KXKN—Denver**

- Pure Prairie League—Let Me Love You Tonight
- Gary Numan—Cars
- KOKO—San Francisco

**KROQ—San Diego**

- Bob Seger & Silver Bullet Band—Against the Wind (Capitol)
- Paul McCartney—Coming Up (Columbia) 25-18

**KXSN—San Bernardino**

- Bob Seger & Silver Bullet Band—Against the Wind (Capitol)
- Paul McCartney—Coming Up (Columbia) 25-18

**RadioTown**

- Pure Prairie League—Let Me Love You Tonight
- Gary Numan—Cars
- KOKO—San Francisco

**KFOX—Phoenix**

- Genesis—Turn It On Again (Atlantic)
- Billy Joel—It’s Still Rock & Roll To Me (Columbia)
- Pretenders—Brass in Pocket (Warner Bros.)

**Northern Central Region**

**TOP ADDS**

- Barry Manilow—Don’t Let It Be Like This
- Elton John—Little Jeannie (MCA) 17-17
- Paul McCartney—Coming Up (Columbia) 25-18

**KJOY—Atlanta**

- Pure Prairie League—Let Me Love You Tonight
- Gary Numan—Cars
- KZAI—Des Moines

**KXSN—San Bernardino**

- Bob Seger & Silver Bullet Band—Against the Wind (Capitol)
- Paul McCartney—Coming Up (Columbia) 25-18

**RadioTown**

- Pure Prairie League—Let Me Love You Tonight
- Gary Numan—Cars
- KOKO—San Francisco

**KFOX—Phoenix**

- Genesis—Turn It On Again (Atlantic)
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**Pacific Northwest Region**

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- Olivia Newton-John—Physical
- Gary Numan—Cars
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- Gary Numan—Cars
- KOKO—San Francisco

**KFOX—Phoenix**

- Genesis—Turn It On Again (Atlantic)
- Billy Joel—It’s Still Rock & Roll To Me (Columbia)
- Pretenders—Brass in Pocket (Warner Bros.)

**New England Region**

**TOP ADDS—NATIONAL**

- Pure Prairie League—Let Me Love You Tonight
- Olivia Newton-John—Physical
- Gary Numan—Cars
- Mantronix—Shine Star

**BREAKOUTS**

- Paul McCartney—Coming Up (Columbia)
- Olivia Newton-John—Physical
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**KROQ—San Diego**

- Bob Seger & Silver Bullet Band—Against the Wind (Capitol)
- Paul McCartney—Coming Up (Columbia) 25-18

**KTLF—San Francisco**

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- Paul McCartney—Coming Up (Columbia) 25-18

**KXKN—Denver**

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- Gary Numan—Cars
- KOKO—San Francisco

**KFOX—Phoenix**

- Genesis—Turn It On Again (Atlantic)
- Billy Joel—It’s Still Rock & Roll To Me (Columbia)
- Pretenders—Brass in Pocket (Warner Bros.)

**Midwest Region**

**TOP ADDS—NATIONAL**

- Pure Prairie League—Let Me Love You Tonight
- Olivia Newton-John—Physical
- Gary Numan—Cars
- Mantronix—Shine Star

**BREAKOUTS**

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THE FIRST SINGLE
"THE IMPERIAL MARCH
(DARTH VADER'S THEME)"
FROM THE ORIGINAL SOUNDTRACK ALBUM
FROM THE MOTION PICTURE...

MUSIC COMPOSED AND
CONDUCTED BY JOHN WILLIAMS

PERFORMED BY THE
LONDON SYMPHONY ORCHESTRA
**North - Atlantic Region**

**Top Add Ons**
- Michael Jackson - She's Out of My Life (Motown)
- Kenny Rogers - The Love We Had (A&M)
- NeNe Neely - Don't Live For Love (Charly)
- Bette Midler - The Rose (Atlantic) (7-10)
- Paul Davis - Right On (12)

**Prime Movers**
- Breakouts
  - O.C. Smith - Love on a Two Lane Street (Capitol) (5)
  - Paul Rodgers - Freebird (Atlantic) (10)
- Bob Seeger & Silver Bullet Band - Against the Wind (Capitol) (15)

**Mountain West**
- Elton John - Little Jeannie (Casablanca)
- Kenny Rogers - Love on a Two Lane Street (A&M)
- Bette Midler - The Rose (Atlantic) (10-12)

**Northeast**
- Elton John - The Power of Love (Casablanca)
- Kenny Rogers - Love on a Two Lane Street (A&M)
- Bette Midler - The Rose (Atlantic) (10-12)

**MID - Atlantic Region**

**Top Add Ons**
- Michael Jackson - She's Out of My Life (Motown)
- Kenny Rogers - The Love We Had (A&M)
- NeNe Neely - Don't Live For Love (Charly)
- Bette Midler - The Rose (Atlantic) (7-10)
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  - Paul Rodgers - Freebird (Atlantic) (10)
- Bob Seeger & Silver Bullet Band - Against the Wind (Capitol) (15)

**Midwest - Philadelphia**
- Elton John - Little Jeannie (Casablanca)
- Kenny Rogers - Love on a Two Lane Street (A&M)
- Bette Midler - The Rose (Atlantic) (7-10)
- Paul Davis - Right On (12)

**Midwest - Minneapolis**
- Elton John - The Power of Love (Casablanca)
- Kenny Rogers - Love on a Two Lane Street (A&M)
- Bette Midler - The Rose (Atlantic) (10-12)

**Midwest - Nashville**
- Elton John - Little Jeannie (Casablanca)
- Kenny Rogers - Love on a Two Lane Street (A&M)
- Bette Midler - The Rose (Atlantic) (10-12)
- Paul Davis - Right On (12)

**Mountain West**
- Elton John - The Power of Love (Casablanca)
- Kenny Rogers - Love on a Two Lane Street (A&M)
- Bette Midler - The Rose (Atlantic) (10-12)
- Paul Davis - Right On (12)

**Southwest Region**

**Top Add Ons**
- Kenny Rogers - Love on a Two Lane Street (A&M)
- NeNe Neely - Don't Live For Love (Charly)
- Bette Midler - The Rose (Atlantic) (7-10)
- Paul Davis - Right On (12)

**Prime Movers**
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  - O.C. Smith - Love on a Two Lane Street (Capitol) (5)
  - Paul Rodgers - Freebird (Atlantic) (10)
- Bob Seeger & Silver Bullet Band - Against the Wind (Capitol) (15)

**Mid - West**
- Pure Prairie League - Let Me Love You (Casablanca)
- Bette Midler - The Rose (Atlantic) (7-10)
- Paul Davis - Right On (12)

**Mid - South**
- Pure Prairie League - Let Me Love You (Casablanca)
- Bette Midler - The Rose (Atlantic) (7-10)
- Paul Davis - Right On (12)

**Mountain West**
- Elton John - The Power of Love (Casablanca)
- Kenny Rogers - Love on a Two Lane Street (A&M)
- Bette Midler - The Rose (Atlantic) (10-12)
- Paul Davis - Right On (12)

**Southwest Region**

**Top Add Ons**
- Kenny Rogers - Love on a Two Lane Street (A&M)
- NeNe Neely - Don't Live For Love (Charly)
- Bette Midler - The Rose (Atlantic) (7-10)
- Paul Davis - Right On (12)

**Prime Movers**
- Breakouts
  - O.C. Smith - Love on a Two Lane Street (Capitol) (5)
  - Paul Rodgers - Freebird (Atlantic) (10)
- Bob Seeger & Silver Bullet Band - Against the Wind (Capitol) (15)

**Mountain West**
- Pure Prairie League - Let Me Love You (Casablanca)
- Bette Midler - The Rose (Atlantic) (7-10)
- Paul Davis - Right On (12)

**Mid - West**
- Pure Prairie League - Let Me Love You (Casablanca)
- Bette Midler - The Rose (Atlantic) (7-10)
- Paul Davis - Right On (12)

**Southwest Region**

**Top Add Ons**
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Records For Older Age Groups Getting Play

• Continued from page 5
contemporary programming so long as some modifications are made. “The music is going softer. There will be less harsh rock’n’roll. You won’t hear much of the B-52’s or the Clash,” he says.
Salamon and Lund are among the many program directors who are aware of Madison Ave.’s interest in older age groups or demographics. This interest has been confirmed in figures just released by Blair Radio, a leading representative of radio station time sales.
Blair reports that among the national time buys it handled for the first quarter of 1980 the 25 to 54 buy was not only the most sought after, but it constituted more than a quarter of all buys: 26.7%, up 3% over buys made a year ago.
The second most popular age group sought is 18 to 34. WNBC’s Lund points out that while 25 to 54 may be the most popular buy, 25 to 34 is “the pivotal key” to contemporary programming.
As a result, Lund notes that formats are being modified and are now being called, “adult pop. adult MOR, adult Top 40.” He also predicts that country and beautiful music will thrive.
In contrast, men 18 to 24, the age group that is the core appeal of AOR, only interested 1.0% of national advertisers.
Lund, along with other programmers points to teens diminishing in numbers which is why both radio (and ad agencies) are turning their backs on this age group.
The shift to older listeners is also encouraging some formats to aim directly at them. For example, WNEW-AM here is building an older audience with a mix of 1950s-type ballads, big bands and contemporary records such as Frank Sinatra’s new three-record set.
Comments: program director Russ Knight, “25 to 54 is our key bracket. William B. Williams (who is host of the midday ‘Make Believe Ballroom’) is number one in that age group.”
But WNEW’s move may be so radical that it is having some resistance. “We’re still having some trouble selling the station,” notes Knight, “and the record people (most of whom are younger than this) don’t understand what we’re doing at all.”

L.A., KUTE-FM
• Continued from page 20
ket-oriented,” adds Stevens. “Before, there was a lot of talk.”
At KUTE, the lineup is now Chuck Van Horn, Ken Mitchell, Joe Green, Humbie Harv, Benny Martinez and Rick Monroe.
KUTE has yet to begin promoting and advertising the change. “Once we get it where we want it,” begins Looney, “we’ll do some advertising. We’d rather wait and do something when we feel good about the station than people tune in and we’re not ready yet.”
To minimize the difference between the new and the old KUTE, Looney estimates that approximately 60% of what is currently being aired on the station would not have been previously played.
As far KUTE follows any trends set by WBLS in New York, Looney states, “We’re totally independent here. What New York is doing and what we’re doing is totally different. What’s successful in New York is not always successful here in Los Angeles.”
Maintaining also transpired at KGGI-JAM, the other Inner City Broadcasting station in the market. Programmer Alvin John Waples has exited and J.B. Stone has taken his place. Stone refuses to go into details about changes in the format though it will still have a black emphasis.
“We’re placing greater emphasis on great black musical talent,” says Stone. “We’re playing Wes Montgomery in selected time periods.

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Large (38-40) $ 

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<table>
<thead>
<tr>
<th>Added Ons-National</th>
<th>Top Requests/Airplay-National</th>
<th>National Breakouts</th>
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<tbody>
<tr>
<td>Add-Ons: The four key products added at the radio stations specified, as determined by the station personnel.</td>
<td>Requests: Airplay is the four products registering the most airplay, and as determined by the station personnel.</td>
<td>Breakouts — Billboard Chart Dept., summary of Add-Ons and Airplay, to reflect greatest product focus, by regional and national levels.</td>
</tr>
</tbody>
</table>

**Western Region**

### Top Add-Ons:
- **TED NUGENT** - Dream Dream Dream (EMI/America)
- **ALICE COOPER** - Flash the Fashion (WB)
- **SCOOTERS** - Young Girls (EMI/America)
- **POINT BLANK** - The Hard Way (WB)

### Top Request/Airplay:
- **SNOB SERGE & THE SILVER BULLET BAND** - Against The Wind (Capitol)
- **VAHAN** - Women and Children First (WB)
- **PINK FLOYD** - The Wall (Columbia)

### Midwest Region

### Top Add-Ons:
- **TED NUGENT** - Dream Dream Dream (EMI/America)
- **ALICE COOPER** - Flash the Fashion (WB)
- **SCOOTERS** - Young Girls (EMI/America)
- **POINT BLANK** - The Hard Way (WB)

### Top Request/Airplay:
- **SNOB SERGE & THE SILVER BULLET BAND** - Against The Wind (Capitol)
- **VAHAN** - Women and Children First (WB)
- **PINK FLOYD** - The Wall (Columbia)

### Southeast Region

### Top Add-Ons:
- **TED NUGENT** - Dream Dream Dream (EMI/America)
- **ALICE COOPER** - Flash the Fashion (WB)
- **SCOOTERS** - Young Girls (EMI/America)
- **POINT BLANK** - The Hard Way (WB)

### Top Request/Airplay:
- **SNOB SERGE & THE SILVER BULLET BAND** - Against The Wind (Capitol)
- **VAHAN** - Women and Children First (WB)
- **PINK FLOYD** - The Wall (Columbia)

### Northeast Region

### Top Add-Ons:
- **TED NUGENT** - Dream Dream Dream (EMI/America)
- **ALICE COOPER** - Flash the Fashion (WB)
- **SCOOTERS** - Young Girls (EMI/America)
- **POINT BLANK** - The Hard Way (WB)

### Top Request/Airplay:
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- **VAHAN** - Women and Children First (WB)
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Detroit WWW-FM Awaits Holler Magic

PORTLAND, Ore.—"It feels great on the inside and I think it's great out there too." That's the comment from Bob Simmons, program director of KKSN-AM, possibly the newest station in the U.S. after just five weeks on the air.

KKSN was off the air for more than three years after the Federal Communications Commission took the license away from Don Burden's Star Broadcasting.

When it went off the air it was known as KSN-AM and was a Top 40 station. New owners and still known as "Kiss-on," the station has moved to KSN-FM with a heavy dose of oldies.

Simmons who was program director at KOME-FM, now KNeller, and has worked at KSAN-FM San Francisco, has put together an on-air lineup featuring the Bay Area. Morning man is Phil Buchanan, formerly on KSN, while afternoon man Steve O'Shea is from KSF-FM and KFRC-AM San Francisco. Simmons works middays.

Rounding out the staff are Todd Tolles from KTIM-FM San Rafael, Calif., who follows O'Shea; Kathy Sullivan from KFAT-FM Gilroy, Calif., who works a night slot; and David Harper from KZEL-FM Eugene, who works overnight.

The station is being operated by L.A. Air Force here for $22.50. Everything from a soap opera to organ music to crowd noises is included in the LP. Some of the material has been culled from the "Cheap Radio Thrills" package.

"Cheap Radio Thrills" include such items as a singing Emergency Broadcast System jingle, a weekly weather report, jingle with the name of the station, and the station's slogan, "A Great Station. A Great Idea."

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Jazz

FOR NEW JMH LABEL

Nashville Big Band Taped

NASHVILLE—Newly formed JMH Records has released “Big Band Bridge,” by the Louis Brown Orchestra, the first big band album recorded in Nashville in a number of years. The 18-piece band, including two vocalists, was recorded at Sound Stage Studios and produced by Jeff Hudgins, president of the label. Hudgins declared, "This album presents a one- man revolution against the harsh, loud, non-melodic music of today... I believe Jim Hudgins is a recording physician in Nashville. ‘I’m convinced there are lots of us around who long for new songs that have a feel of quality about them, as in the past.”

Col’s Best Of LPs

NEW YORK—Columbia has issued a series of best of LPs featuring Stan Getz, Erroll Garner and the Mahavishnu Orchestra, among others.

New Jazz Needs Funds

NEW YORK—Producer Joseph Papp is mounting a series of benefit concerts here to help maintain the critically acclaimed New Jazz at the Public Theatre project that has been curtailed due to lack of funds.

New Jazz, which has been offered at the theatre since March, 1975, has presented more than 150 concerts featuring stars of the country's thriving loft scene and other contemporary acts, underwritten by the proceeds of Papp’s successful Broadway musical, “A Chorus Line,” which accounted for 40% of the New Jazz budget. Another 10% of the operating costs were paid for by federal and state grants and a corporate contribution from Warner Communications.

The remaining 50%, however, was drawn from box office receipts. Since income from “Chorus Line” is dwindling, Papp is attempting to raise money via additional corporate contributions and a series of benefits that began May 17. So far, artists such as Max Roach, Gil Evans, Jackie McLean and Carla Bley have pledged their talents.

Jazz Beat

Los Angeles—Trumpeter Woody Shaw is producing his first starring concert in New York Friday (13) at the Symphony Space Theatre. His management is looking for a booking, regardless of the outcome. Performing with him will be members of his regular quintet: Larry Miller, Carter Jefferson, James Jackson and Jerry Lee Lewis plus a string section and horn ensemble.

Across the country, the Latin jazz rock band from East Los Angeles, will perform at the Hollywood Bowl with Stanley Clarke. The sextet has cut three LPs, with the latest, "La Vida," due in May. It is a great success with audiences.

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Japan—Los Angeles has been a recent stop for a world tour of music by Brazilian musicians. The audience included the city's thriving jazz community.

Los Angeles is a leading market for jazz with concerts all over town, sponsored by the Los Angeles Jazz Society, the city and the national Endowment for the Arts. Kenjiyo Takegawa plays Franky's in Hayward, Calif. June 10. The band celebrated its first anniversary Thursday (2). The Los Angeles Jazz Festival is sponsoring a jazz Aug. 3-6 in Kansas City, Mo. It costs $150. Jazz at the LEE is a new L.A. based label whose first release, "Guitar" by Erroll Garner, has been a success.

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Ellington Orchestra in South America

Los Angeles—With Cootie Williams back in the trumpet section, the Duke Ellington Orchestra has been conducted by its son, Mercer, who will fly to South America in May for concerts in Brazil and Argentina.

The trek follows a visit to Japan earlier this year and will be followed by dates on the West Coast and a visit to Sydney in Australia.

In June, Ellington and his son depart on a world tour, which will include the New Jazz Festival.

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2 Chicago DJs
Spin To a Draw

CHICAGO—A first place tie highlighted the second annual Battle of the Disco Deejays competition here May 3. Approximately 4,000 persons attended the event, staged at the Aragon Ballroom. Judges decided that deejays Frankie Knuckles and Peter Lewicki would share the competition's top honors. The deejays will split a cash prize of $500.

Lewicki represented Alive’s, while Knuckles is a deejay here at the Warehouse. Deejays from several area clubs took part in the event. Judges named Carlos Perez, deejay at the Phoenix, runnerup.

The master of ceremonies for the evening was WGCJ-FM program director Barry Mayo. The panel of judges included Bobby Show, RFC/Warner Records, Steve Soull, RCA Records, Marianne Claputch, Prelude Records and Burt Cotman. Pickwick International. Also: Rocky Jones, Audio Talent record pool, Paul Wesnbig, Independent Record Service, and deejays Frank La Pomi and Craig Vargas.

NEW YORK—Although light and sound equipment manufacturers will play a significant role in helping to shape the direction of Billboard’s Disco Forum VII, Bill Wardlow, the Forum’s director stresses that ongoing participation by record label personnel, disco deejays and other people involved with the software end of the business will be in no way diminish.

To emphasize the Forum’s commitment to the software segment of the industry, members of Billboard’s convention bureau have structured a program of seminars to run in tandem with those geared to the hardware community.

Among the software-oriented seminars to be held throughout the four days of the convention July 14-17 at the Sheraton Center Hotel here are:

- A marketing panel geared to record label marketing specialists as well as to retailers and merchandisers.
- A promotion panel aimed at leading label and independent promotion personnel.
- A panel geared to the problems of record label executives and A&R personnel.
- A panel aimed at concert promoters and dealing with problems of developing live acts in clubs, auditoriums and arenas.

- The importance of independent labels in the changing dance music scene.
- A look at the major labels involved in scheduling live talent, in staging, in structuring advertising and promotional campaigns and in scaling ticket prices.

- A look at how the nation’s disco deejays are coping with the new trend of fusion sounds.

- A radio panel rerouting in on stations structuring rb, rock and AOR formats.

- Possible effects of news media attitudes on record sales as they apply to disco music reviews, performers and critics.

- Challenges facing light and sound equipment manufacturers in adapting disc jockey light and sound equipment to rock clubs.

BMI Lawsuit Hits Pennsylvania Club

NEW YORK—BMI has accused the operators of the Discovery Discotheque in Mount Airy Park, Pa., of playing copyrighted songs without authorization.


BMI seeks statutory damages, attorneys’ fees and court costs in the action.

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Mobile Operator In Memphis Goes Jazz

NEW YORK—Jazz in a discotheque? At one time the concept was far from being a norm and one operator, Terrence Memphis mobile disco operator is capitalizing on the trend with noteworthy success.

Luther Thompson, who with Memphis radio personality Mike Ware runs a portable disco operation called Disco & More, introduced jazz into his music format several months ago even before the changes in conventional disco music became noticeable.

"The response from audiences was overwhelming," states Thompson. The result was the requests for danceable jazz music began pouring into the offices of Disco & More, and today the works of artists like Ronnis Lisa, Herbie Hancock, Ahmad Jamal, Earl Klugh, George Benson, Webster Lewals and David Sanborn are high on the 30th album playlist of Thompson and Ware.

Although jazz dominates Thompson and Ware have a catalicable music, it is by no means the only sound they play. Country, new wave, r&b, funk geared and that is how the deejays are also important to the repertoires. As a result, the sounds of Herb Hancock and George Benson are often meshed in with Blondie, Dolly Parton, Curtis Blow, the Manhattan, Smokey Robinson, Prince and Stephanie Mills.

So popular among Memphis part-time operators have the mixed bag of music offered by Disco & More become that Thompson and Ware are even tapped by conventional disco operators to bring their brand of popular dance music into the clubs.

As a result, in addition to playing the popular venues frequented by mobile operators, Thompson and Ware have also played such clubs as the Players Rama in Jackson, Tenn., the Club Argonaut in Holly Springs, Miss., and the Midway Club in Bytheville, Ark.

Further, Disco & More has become a fixture at the spring 2001 Discotheque in Memphis where on Sundays when most other clubs in the area are hand-picked to fill their space, Thompson and Ware pull in an estimated 700 patrons.

Thompson and Ware’s anamorphic method of dance music program has not only made the pair extremely popular with a wide cross-section of dancing audiences in the 90-mile radius of Memphis where they are based, but it has also made it surprisingly easy for them to receive promotional records from most of the releasing labels.

While the latest of mobile disco operators is that they are treated like low men on the sermon pole of promotional records preference, Thompson and Ware state with pride that they are serviced directly by many of the labels. They are also members of an area disco record pool.

Disco & More plays to crowds of all ages. However, its preference is for an upwardly mobile over 21 audience. To encourage this, Thompson and Ware play all their parties dressed in a formal attire of tie and tux.

The quest for the preferred customer is helped by the fact that Ware who operates WHRK-FM in Memphis as an on-air personality and is considered among the best in the area.
Disc Business
Midnight Magic Is
New Miami Report

MIAMI—The Bo Crane Disco Report and sister publication the Black Music Report, have been temporarily incorporated into Midnight Magic, a twice monthly music entertainment report published here by Elmaro Mararro. The Bo Crane and the Black Music Report were forced by record label callbacks of advertising budgets to temporarily cease independent publication. Both newsletters offered deejays, club owners, record stores and record label promotional material an insight into the hottest dance records being played in black, new wave and current disco tracks in the Miami/Ft. Lauderdale area. Publisher Bo Crane assures that the newsletter will return to independent publication “as soon as advertising budgets are once more relaxed.”

Atlantic Goes To A Standard Jacket

NEW YORK—Atlantic Records has introduced a new standard jacket which is being used with all its dance music singles. The jacket was designed by Bob Defii, Atlantic's art director. It will be used for product appearing under the Atlantic/Atlantic-Oriental label.

The four-color design features a full 12-inch disc with a card clipped to the jacket and reading “Hits From Atlantic, Aco, Couture & Custom Calls.” A large center hole is utilized so that the label of the record inside may be easily seen.

The name is Meteor.
DISCO BUSINESS

By BARRY LEREDIER

Let’s Bake Salad” and “I’ll Always Be Your Friend” — warrant attention as they maintain a commercial flavor and appeal. Alphonse Mouzon, who plays many of the instruments on the album, produced and arranged.

Edwin Starr’s latest LP from 20th Century, For Comes his current 12 inch “Tell-A-Star” which is having some play in the clubs. The album and lead cut are titled “Stronger Than You Think I Am.” It has a funky and undying effect which could be used by some raving group as their theme song. It has an almost gospel feeling and has that kind of momentum that makes it a hit.

“Get Up and Work” is a track, funky tune that runs a healthy 8:20 minutes. All the songs were produced and written by Starr. Rick Guma also did special mixes for “Stronger Than You Think I Am” and “Get Up and Work.”

MGM Records offers Dennis Laffie and “I’m So Hot” from her album of the same name. This selection as well as “Try My Love” and “I’m The Funk Be With You” are tunes which have good dance floor potential yet need to be re-mixed and extended for better dance appeal.

The artist again proves very good by going from pop to funk to funk on these tunes, yet always maintaining a high level of vocal assurance.

Distributed by TK are two labels that have product which is a step beyond the usual TK disco fare. Bold Records has the Cichildi with an LP titled “The True To Your School.” Most of the cuts are high energy rock and should find acceptance in those clubs catering to such musical tastes. Selections which seem most palatable include; “Follow The Trend” these Boots Were Made For Walking” and “Musician Man.” Many of the cures were written by the artists themselves and this first LP was produced by Pam Holloway.

Clouds Records has “Eye Of The Tiger” by the group Tiger Tiger. Though still in a rock format, the group has toned down its sound to a more melodic, mid-tempo feeling that is commercially oriented especially as seen in the highlight of the LP “Because The Night.”

This Pati Smith and Bruce Springsteen fanatale is revitalized, and its new spirit and energy could result in reaction not only in the clubs but also on the airwaves. A fine condition is made of “I Can’t Get No Satisfaction” and not to be overlooked is “Runaway,” a strong and poppy tune with tinges of new wave.

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The Disco Source: Billboard Top 100

WBCN, Boston

May 17, 1979

1. Let’s Bake Salad (MGM/Warner)
2. I’ll Always Be Your Friend (MGM/Warner)
3. Bolton (Motown/Atlantic)
4. I’m The Funk Be With You (MGM/Warner)
5. I’m So Hot (MGM/Warner)
6. Try My Love (MGM/Warner)
7. Follow The Trend (MGM/Warner)
8. Musician Man (MGM/Warner)
9. Close To The Night (MGM/Warner)
10. Get Up and Work (MGM/Warner)

THE DISCO SOURCE

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George P. Hill
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Hubert J. Charles
President
Director of Operations
Office Manager
3015 S. 40th St. Suite 2 • Phoenix, Az. 85040 • (402) 237-5716

*non-commercial 12 inch

Compiled from Top Audience Response Records in the 15 U.S. regional lists.
<table>
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<th>#</th>
<th>Week</th>
<th>TITLE-Artist-Label</th>
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<td>TWO PLACES AT THE SAME TIME—Ray Parker, Jr. &amp; Raydio Arista 1349</td>
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<td>GO ALL THE WAY—Isley Brothers T-Neck 35290 (CBS)</td>
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<td>WINNERS—Kleer Music Inc.</td>
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<td>LIGHT UP THE NIGHT—Brothers Johnson A&amp;M SP 3716</td>
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<td>LOVE SOMEBODY TODAY—Sister Sledge Cotillion 9001 (Atlantic)</td>
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**Change**

Includes A Lover's Holiday/Searching The End/Angel In My Pocket

The Glow Of Love

---

**Billboard DISCO TOP 60**

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<td>LOVER'S HOLIDAY/SEARCHING/GLOW OF LOVE — Change (Warner/RFC RFC 3438/3435)</td>
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<td>TWO TONS O' FUN — all cuts — Two Tons O' Fun (Fantasy LP 12-inch) F-0054</td>
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<td>STOMP — Brothers Johnson (A&amp;M SP 3716)</td>
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<td>AMERICAN GIGOLO (Soundtrack) — Giorgio &amp; Blondie Polydor (LP 12-inch) PD 1-8959</td>
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<td>YOU GOT WHAT IT TAKES/ CHECK OUT THE GROOVE — Bobby Thurston (Pepsi 12-inch) KPS 12174</td>
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<td>LET'S GET SERIOUS — Jermaine Jackson (Motown LP M-7928 R1)</td>
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<td>TWILIGHT ZONE — Manhattan Transfer (Atlantic LP 12-inch) SD 19258</td>
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<td>POP POP SHOO WAH — Erotic Drum Band (Power (12-inch) 1200/705 S 462</td>
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<td>BEHIND THE GROOVE — Teena Marie (Motown LP M-9221R1)</td>
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<td>SWEET SENSATION — Stephanie Mills (20th Century LP 12-inch) 1 603/TCD 106</td>
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<td>PARTY BOYS — Foxy (TK LP) DASH 30015/Disconet (12-inch) (R) Vol. 3, Program 6</td>
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<td>NOW I'M FINE — Grey &amp; Hanks (RCA-Hologram (LP 12-inch) ) ATL-1-3477</td>
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<td>ALL NIGHT THING — The Invisible Man's Band (Mango (12-inch) ) MPLS 7282</td>
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<td>BRASS IN POCKET/ MYSTERY ACHIEVEMENT/ PRECIOUS — Pretenders (Sire/Warner LP 12-inch) SRK 6/83</td>
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<td>IS IT LOVE — Machine (RCA-Hologram (12-inch) JC 11943)</td>
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<td>GOT TO BE ENOUGH — Con Funk Shun (Mercury LP) SRM 1-8806</td>
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<td>MONY MONY — Vinyl Virgins (Reflection (12-inch) ) MDF 666A</td>
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<td>GIVE UP THE FUNK (Let's Dance) — B.T. Express (Columbia LP 12-inch) JC 32334</td>
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<td>DON'T PUSH IT, DON'T FORCE IT — Leon Haywood (20th Century (12-inch) TCD 105)</td>
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<td>40</td>
<td>CAN'T BE LOVE — DO IT TO ME ANYWAY — Peter Brown (Drive/TK (12-inch) 441)</td>
</tr>
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</table>
Testimonial honoring
Russ Solomon
President—Tower Records
Sponsored by the
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in association with the
City of Hope

Thursday Evening, June 19, 1980/Century Plaza Hotel/Los Angeles, California

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Kindly make check payable to the City of Hope
208 West 8th Street, Suite 1100/Los Angeles, Calif. 90014
Please list the names of guests on separate sheet.
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<td>KOOI &amp; THE GANG</td>
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<td>PINK FLOYD</td>
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<td>PETE TOWNSHEND</td>
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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.:
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- 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 tour 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*

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<td>With You I'm Born Again—Billy Preston &amp; Syreeta</td>
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<td>Breakdown Dead Ahead—Bee Gees</td>
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<td>Stomp—The Brothers Johnson</td>
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**1980 Hot 100**

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<td>Starting Over Again—Dolly Parton</td>
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<td>Special Lady—Ray, Goodman &amp; Brown</td>
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<td>We Were Meant To Be Lovers—Protopop</td>
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<td>Lucky Me—Ann Murray</td>
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<td>Don't Say Goodnight—The Bang Brothers</td>
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<td>Love Stinks—The J. Geils Band</td>
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<td>Two Places At The Same Time—Ray Parker Jr. &amp; Raydio</td>
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THE ONLY AUDITED MUSIC BOOK THAT HITS THEM WHERE THEY LIVE AND WORK: BILLBOARD.

Examine all your options for reaching men and women. And when music book demographics are right, uncomplicate the choice.

More than a dozen publications boast ABC-audited figures. But only one adds up to an all-business/no-waste buy… Billboard. Billboard readers make music a way of life. Turning it into a multi-billion-dollar industry—at the forefront of wide-reaching, trend-setting influence. Representing an important advertising audience in harmony with your media plan.

Billboard: The All-Around Music Book
Most music books are read at home. But Billboard is read everywhere. Wherever music people travel, Billboard’s packed and ready to go. Packed and leading the way with features on every aspect of the music business. Features that Billboard readers can’t go far without:

- Radio Programming News
- Audio/Video News
- Hardware/Software News
- Talent News
- Publishing News
- Hit Record News
- and THE MUSIC CHARTS

THE INDUSTRY LIVES BY:

Billboard: The Big Entertainment Book
You can spend more than twice as much for a b/w music book page. But you can’t get to our readers at any price … unless you get to them in Billboard.

What does the advertiser get with Billboard? More than just the only MUSIC book in THE FOLIO 400. But the ONLY ENTERTAINMENT trade in THE FOLIO 400 as well.**

#7—Ranked Publication.
- Total Advertising Sales
- (Overall Trade Group)**
- #21—Ranked Weekly, Total Sales
- (Overall Consumer/Trade Group)**

In head-to-head competition, no other music publication comes close. And up against all other magazines, the numbers are far more impressive.

Billboard: The Affluence Book
More impressive because our readers are more impressive. Readers with an attractive, affluent profile. Always showing its best side to the Billboard advertiser:

- Median Income $42,000***
- Median Age 34***
- % Major Credit Card Users 87***

The kind of profile that attracts FOLIO 400 business. A profile for more than the music/record business in Billboard’s own backyard. A profile of full-spectrum product and service buyers, whose purchase power covers lots of ground.

The kind of profile with the kind of power to buy everything. As Billboard ads sell everything, from mass merchandise to high-ticket luxuries— for companies like these: American Airlines • Budget Rent-A-Car • Century 21 • Clairvoy • Club Med • Columbia Pictures • First L. A. Bank • Greyhound • Omaha Steaks • Pan Am • Pearl Beer • Shasta • Sheraton • Universal Pictures

Billboard readers make their money from the music business. But they spend it with America’s business. As Billboard records increasing support from scores of American advertisers, National advertisers recording new and affluent reader reaction from their Billboard ads.

Billboard: The Influence Book
Billboard ads reach Billboard readers who are consumers and then some—some of the most influential managers and top-level executives in the business world today.

As the power elite of the music industry, they live a well-publicized lifestyle: as active as it is trend-setting. And with readers from L.A. to London, from New York to New Zealand—in 103 countries in all—that power elite is a global elite as well.

Billboard: The Readers’ Book
Our SARDS listing tells you what a Billboard ad costs. It can’t tell you what a Billboard ad’s worth:

To subscribers who pay a rate more than five times that of Rolling Stone to get Billboard every week.*

To readers who buy 73% of our readership distribution every week.****

And Billboard boasts a pass-along readership of 4.5 per copy.**** Another indication of how well we get around. And how far readers go to get to us.

Billboard: The Advertisers’ Book
For 85 years, readers have made Billboard a musical institution. Now media buyers are making us a national institution. Billboard is music to their ears. The sound of cost-efficient, high-response space buys. A unique addition to the total ad campaign.

Can Billboard be more than your ears? Call your nearest Billboard sales office today and find out.

Billboard: The music book that’s playing your song.

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101 North Wacker Drive
Chicago, Illinois 60606
(312) 241-1961
EAST COAST
1513 Broadway
New York, New York 10036
(212) 764-7300/TELEX 62-9423
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100 Park Avenue
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(615) 742-5145


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SO THEY ADVERTISE IN ITD WITH THE TIMING AND TALENT THAT SELLS.

You work the show. ITD ads show your work:
- To Artist Managers and Booking Agents planning their next tour.
- To Regional and National Promoters constantly selecting local services and venues.
- To Record Label Artist Development Execs, coordinating tour support efforts.
- In the only talent/service guide targeted to the music hitmakers.

Selling your service as no listing can:
- Picking up where your listing leaves off. Picking up new and repeat business for you.
- Packing the sales punch of your own service story as only you can tell it.
- Setting your service apart from your local and regional competition...whatever your market.
- Talking directly to people who do more than listen...the direct buyers of your services.
- Doing the job of a personal sales force. All around the world, but at down-to-earth prices.

Putting your sales message into global orbit:
- Working harder and longer to serve your service best. The one-time deductible expense that delivers time after time. **365 days a year.**
- Delivering the worldwide selling power of **Billboard** to you.
- Reaching every regular **Billboard subscriber.** The only talentservices directory that does.

- Assuring your sales message **GUARANTEED INTERNATIONAL DISTRIBUTION** and **PUBLICATION DATE.** Your only music contact book that can.

Putting you in the spotlight:
- In the portable reference tool of artist contacts and concert promoters. The one that travels everywhere they do. 365 days a year.
- Where your free listing shows your service right under the facilities in your area. Under the appropriate service categories:
  - STAGING & COSTUMES
  - CHARTER SERVICES
  - LIMOUSINES
  - MUSICAL INSTRUMENTS
  - SOUND & LIGHTING
  - UNION LOCALS & TICKETS
  - REHEARSAL STUDIOS
  - RESTAURANTS
- Where your personalized ad message impacts with **Billboard’s global sales clout.**

Keeping your own marketing ball rolling:
- With your own quick-reference source for the whole world of talent. As Billboard’s year-round research effort produces the industry’s most reliable, readable listings of U.S. and International:
  - Recording Artists & Managers
  - Booking Agents & Promoters
  - Facilities & Fairs, Commercial & Campus

Contact your nearest Billboard ad representative today about: **ITD: Billboard’s 1980 INTERNATIONAL TALENT DIRECTORY.** And put a world of talent contacts at your service.

Billboard’s 1980-81 INTERNATIONAL TALENT DIRECTORY Billaboard

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CHICAGO—PolyGram Classics Inc. has mapped a strategy called "offering introduction of the London Records catalog through PolyGram distribution channels." The giant London and affiliated label product line is today owned by PolyGram.

According to Jim Lewis, PolyGram Classics vice president of marketing, "The PolyGram label has been a successful addition to our classical catalog from the beginning." He said the label's focus would be on "offering introduction of the London Records catalog through PolyGram distribution channels." The giant London and affiliated label product line is today owned by PolyGram.

The PolyGram label has been a successful addition to our classical catalog from the beginning. It's focus is on offering introduction of the London Records catalog through PolyGram distribution channels. The giant London and affiliated label product line is today owned by PolyGram.

The PolyGram label has been a successful addition to our classical catalog from the beginning. It's focus is on offering introduction of the London Records catalog through PolyGram distribution channels. The giant London and affiliated label product line is today owned by PolyGram.
I Fell in Love with a Prostitute

Sermon by The Reverend Jasper Williams, Jr., proclaimed, "The Greatest Sermon Builder of All Time."

Known nationwide as "The Son of Thunder," The Reverend Jasper Williams' entire collection of 11 sermons is available on LP records and 8-track tapes, including his four newest releases.

Call or write for the entire catalog selection...from Atlanta International Records.

Thousands of albums sold...thousands of lives enriched.

I FELL IN LOVE WITH A PROSTITUTE CD 1001
DRY BONES CD 1002
WHAT TIME IS IT? CD 1003
WHEN GOD DECIDES TO GO ON A STRIKE CD 1006
I CAN'T LOSE WITH THE STUFF I USE CD 1007
DOUBTING THOMAS CD 1011
BACK STABBERS CD 1012
GOD AT THE MIDNIGHT BALL (New) CD 1013
WHEN THERE IS NO ONE TO HELP (New) CD 1014
THE MIDNIGHT RENTAL (New) CD 1015
MT. CARMEL (New) CD 1016

ONE DAY AT A TIME

Rev. Thomas L. Walker

Original gospel version of the great Kris Kristofferson classic.
By ROSE CLAYTON

MEMPHIS—Charles Robinson, who worked at Mercury Records' Chicago office in sales and administration for five years, has established his own Sounds Of A Miracle record label because of his faith in his wife Earnestine's talent as a songwriter.

"We did everything wrong in the book and we were still successful," Robinson notes when discussing the formation and progress of his independent company.

Earnestine Robinson, who never believed herself to be "musically inclined," composed songs while working on a church play. "A librarian has told me I am the first black woman to have ever composed an original cantata," she says.

The Memphis Community Singers performed the complete cantata locally, and audiences were so responsive to one of the songs that the group continued to perform it after the Easter season on their tours throughout the South. The song "He's Not a Dreamer" was also performed at a Gospel Festival in Los Angeles.

"People liked the music and they continually asked for it," says Robinson, "so, that's the reason we thought of making the album. People wanted the music and we didn't have a way to get it to them."

Robinson formed a publishing company, printed sheet music and made it available, without cost, upon request.

Earnestine Robinson continued to write in her own style which she calls, "easy listening gospel. It's a blend of classical, contemporary and pop gospel, or so I've been told," she says.

"As the music continued to be performed, the demands increased, and the idea of producing an album containing a variety of different types of songs was conceived."

Robinson went to Bill Gaerte, who owned an independent label at American Sounds Recording Studio, for advice in producing the album. Earnestine Robinson wrote, arranged, and produced the nine songs on the album. Although she does not consider herself to be a recording artist, she sings three of the selections. The Memphis Community Singers and Ruth Davis, who had been under contract to Stax Records, performed the remaining number.

The Robinsons handled distribution themselves. They produced commercial spots for the local cable television station WPTY. Since everything at the station was on a variable cost, it was a practical avenue. They ran the commercial for six months and a record of the original pressing was necessary.

"We enjoyed a good amount of individual sales, but the cost of advertising, the return cost, and everything was too much. We didn't have enough money to increase the volume," says Robinson.

A Girad Songbook

NASHVILLE—Dunamis music has released a double songbook by Chuck Girad entitled "Take It Easy: Written On The Wind." The book is a combination of 19 self-penned songs taken from Girad's last two solo albums for Good News Records. The songs, which range in style from rock to folk are arranged for solo or ensemble. Let's Rain was written by Girad for the 1983 Women's World Conference in Bangkok.

Please send me at no charge your complete Gospel Catalog.

Name:
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TIDWATER ORE STOP
1910 Granby St. Norfolk Va. 23517 Call collect (804)622-8663 or 2055

WORLD EYING 5 KEY AREAS
NASHVILLE—The World Music Group is placing a major emphasis on music in 1980 in five key areas as it brings the value of the song to the attention of the Christian market, according to Dan Johnson, vice president of marketing.

Backed with a large promotional and advertising effort, the area includes new and improved Singrax accompaniment tapes, new choral personality song books, the New Church Hymnal enlargement of its New Choral Music Review Service and new intensity for seminars and workshops.

With a 30% increase in music sales last year alone, Johnson says they firmly believe today's gospel music has the most potential of any music form.

To mobilize the interest of its 25 sales representatives, Word Music Group has also bowed a new Music Merchandising For Dollars promotion providing cash prizes to the representatives with the best merchandising displays in retail outlets.
NEW YORK—After a three-year layoff, ZZ Top, one of America's best touring bands, is back with a vengeance. It has played to an estimated 800,000 fans on its current tour started last Nov. 20. The band also went to Europe for a productive tour, and while in Germany appeared on the “Rockpalast” television program seen through Hart's and the Soviet Union via Eurovision.

One of the hardest working bands in the business, ZZ Top played 78 dates between the start of the tour and its trip to Europe in mid April, working in the largest indoor halls in each market.

Now it is back on the road again. Plans call for the ZZ Top to record for London Records. To get out of its contract with London was one of the motivations that kept the trio three years off, say the band members.

“We finished our business relationship with London during our time off, which was convenient for us, since most of the time we were not even in the country,” says Dusty Hill, bass player and vocalist. "The three members of the trio are Billy Gibbons, guitarist and vocalist and drummer/percussionist Frank Beard. The trio, all Texas, has been playing together 10 years.

"We just traveled around individually, but we never did break up," continues Hill. "It was just that our time off went longer than we thought it might at first. But changing the record label, then getting together, writing new material, re-recording and recording it took that long.

Coming back on the road, the band members have noticed a change in their audience.

"There is a younger faction coming to the shows now," says Gibbons. "In the tour in 1976 the average age was 20 to 30. It seems our appearances this year have brought out a younger audience along with our older fans. It's down to 16-year-olds, which is a little lovely.

"I think across the board the people who are into music in the 80s have turned a page, and its back to what playing is all about. There is also such a wealth of talent being fertilized now.

"You can see it in this town (New York) alone. There are about a dozen clubs. LA has several. And it is all coming back to (basic) playing. This is why this tour is so satisfying. We have managed to streamline our show and get back to playing.

"Though the current ZZ Top show features a video segment, and the stage is lit by 400,000 fiber-optic lights, this for ZZ Top is a streamlining of the band. It was last out in 1976, it traveled with a live buffalo, a longhorn steer, two rat-tat-tat and a bullhorn.

"The tour we did in 1976 was probably the largest road show ever put together, which almost left us completely berserk," remembers Gibbons. "It came to the point where you had to either muzzle that pony or shoot it. We were definitely at a crossroads and the break down is.

"The buffalo and the steer are still alive but this time we left them home. Frankly we got a little jealous that they were traveling in better conditions than we were," he notes. In 1976 the group traveled with 11 trucks, including air conditioned trailers for the animals. This time out it is down to four trucks.

"It is a little more songs of mine with pop flavor. I thought it would be interesting if I took my own particular songwriting talents and put them into pop music setting. The result? Closer to the way Crowell will do this time out he is more of an artist. Of course, artists are never completely satisfied, but I do like this new record because it felt much better.

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Arendas (6,000 To 20,000)

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<tr>
<th>ARTIST</th>
<th>Promoter, Facility, Dates</th>
<th>Total Tickets</th>
<th>Ticket Price</th>
<th>Ticket Price Scale</th>
<th>Gross Receipts</th>
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<tr>
<td>BOB SIEG/ROCKETS—Bill Graham Presents, Calif.,</td>
<td>22,911</td>
<td>$5.75 to $9.50</td>
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<td>JOURNEY/BAYLIS—Sellers Productions/AM</td>
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<td>STEVIE RAY VAUGHAN/CHRISTOPHER CROSS—Albatross Productions, Calif., Portland, Ore., April 30</td>
<td>11,200</td>
<td>$7.50 to $11.50</td>
<td>$137,128*</td>
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<td>FLEETWOOD MAC/CHRISTOPHER CROSS—Albatross Productions, Calif., Portland, Ore., April 30</td>
<td>9,215</td>
<td>$11.25 to $12.50</td>
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<td>BOB SIEG/ROCKETS—Avianx Attractions/Marc Brown Concerts, Sports Arena, San Diego, Calif., March 20</td>
<td>11,590</td>
<td>$7.85 to $9.75</td>
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<td>JOURNEY/BAYLIS—Mid-South Concerts, Calif., Memphis, Tenn., April 30</td>
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<td>GRIFFITHE DEAD—Madrid Entertainment/Collar Chronicles, Calif., Austin, Texas, May 3</td>
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<td>JOURNEY/BAYLIS—Soud Sweetly Productions, Municipal Auditor., Nashville, Tenn., May 3</td>
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<td>$7.50 to $8.50</td>
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<td>VAN HALEN/RAY—Dolo Law Co., Calif., Yarnouth, Calif., May 4</td>
<td>9,162</td>
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<td>ZZ TOP/PURE PRAIRIE LEAGUE—Pace Co., Civic Center, Springfield, Mass., May 1</td>
<td>8,200</td>
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<td>$66,985*</td>
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<td>RUSH/Z.Z. TOP—Barnes &amp; Noble—San Francisco, Calif., Coliseum, Uniondale, N.Y., May 2</td>
<td>7,230</td>
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<td>ZZ TOP/PURE PRAIRIE LEAGUE—Ruffino &amp; Vaughan, Calif., Uniondale, N.Y., May 2</td>
<td>6,424</td>
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<td>REO SPEEDWAGON/POINT BLANK—Star Date Productions, Arena, Greensboro, N.C., April 29</td>
<td>6,100</td>
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<td>GRIFFITHE DEAD—Madrid Entertainment/Beach Club Booking, Galif., Greensboro, N.C., May, 2</td>
<td>6,603</td>
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<td>CHEAP TRICK/FOOTWALK/Broadway—Promotions/Collections Productions, A.C.C., Notre Dame, Ind., May 2, 29</td>
<td>5,932</td>
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<td>WAYLON JENNINGS/CRICKETS—Sanctuary Productions, Union, Ohio, Canton, Ohio, April 30</td>
<td>5,557</td>
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<td>RUSH/UDO CHAKA/BORKENHOR-PARKER/HARRA—Michel Walcker—Landmark Productions/AI, Hammond, Ind., Canton, Ohio, May 2</td>
<td>4,735</td>
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<td>GRIFFITHE DEAD—Monarch Entertainment/Chesapeake Productions, Fox Theatre, Atlanta, Ga., April 29</td>
<td>5,957</td>
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<td>FRANK ZAPPA—Frank J. Russo, Inc., Music Hall, Boston, Mass., 2 (May 3)</td>
<td>8,450</td>
<td>$3.75 to $3.75</td>
<td>$16,867*</td>
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<td>PETER, PAUL &amp; MARY—Dick Clark Presentations, Dick Clark Theater, Tarrytown, N.Y., May 2 &amp; 3</td>
<td>6,574</td>
<td>$8.50 to $12.50</td>
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<td>FRANK ZAPPA—Electric Factory Concerts, Tower Theater, Philadelphia, Pa., May 2</td>
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<td>$8.50 to $9.50</td>
<td>$54,970*</td>
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<td>SPIRO KYROS—FLIGHT/Agora Productions, Front Row Theatre, Cleveland, Ohio, May 2 (7)</td>
<td>5,166</td>
<td>$7.50 to $10.50</td>
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<td>GRIFFITHE DEAD—Monarch Entertainment/Chessapeake Productions, Fox Theatre, Atlanta, Ga., April 29</td>
<td>3,921</td>
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<td>$37,062*</td>
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<td>GIL SCOTT-HERON/PATRICK RUSSEY—Tara Productions, Central Park, A.U.C., Berkeley, Calif., May 3</td>
<td>4,200</td>
<td>$8.50 to $9.50</td>
<td>$35,000*</td>
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<tr>
<td>Z Z TOP—Monarch Entertainment, Capital Theatre, Parent, N.J., May 15</td>
<td>3,347</td>
<td>$9.50 to $9.50</td>
<td>$32,940*</td>
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<tr>
<td>GEORGE CARLIN/FRANKS &amp; SHOOK—Performing Arts Center, Milwaukee, Wis., 2 (2)</td>
<td>3,425</td>
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<td>GEORGE CARLIN/FRANKS &amp; SHOOK—Landmark Productions/P.C.M., Wilton Manors, Greenbury, Calif., May 1 (7)</td>
<td>1,940</td>
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<td>GRIFFITHE DEAD—Monarch Entertainment/Ruffino &amp; Vaughan, Boulevard, Austin, A.U.C., April 29</td>
<td>3,385</td>
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<td>GRAHAM NASH/LEAH KUNKEL—Di-Cese Entertainment Productions, Stanley Theatre, Pittsburgh, Pa., 2, May 4</td>
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<td>GLIL SCOTT-HERON—Tara Productions, Central Park, A.U.C., Berkeley, Calif., May 3</td>
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<td>PRETENDERS/NECESSARY—Box Deluxe Productions, Palladium, N.Y.C., May 3 (7)</td>
<td>3,400</td>
<td>$7.50 to $8.50</td>
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<td>CHUCK MACHINER—JOHN SINGLETON/JOHNSON—Michel Walcker—Landmark Productions/P.C.M., Wilton Manors, Greenbury, Calif., May 1 (7)</td>
<td>3,014</td>
<td>$8.50 to $10.50</td>
<td>$27,123</td>
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<td>CRUSADERS/RANNOY CRAND—Di-Cese Entertainment Productions, Stanley Theatre, Pittsburgh, Pa., 2, May 4</td>
<td>2,175</td>
<td>$8.75 to $9.50</td>
<td>$25,753</td>
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<td>CHARLIE PRIDE/MAYLYZание:—Fenley Presentations/ Concert Express, Rainbow Music Hall, Denver, Colo., May 4</td>
<td>2,652</td>
<td>$10.50 to $11.50</td>
<td>$25,229</td>
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<td>EDDIE RABBETT/MARC SIMMONS—Lance Barrow Presents, Merriam Auditor., Nichols Falls, Tex., May 4</td>
<td>2,727</td>
<td>$7.50 to $8.50</td>
<td>$22,250*</td>
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JUDY COLLINS
Civic Auditorium, Sacramento, Calif.
Tickets: $10.50, $9.95

Collins covered a wide range of tunes in a closing performance here April 25, as she sought to please fans of her long ago folk period and those who prefer her more suave, more uptown sound.

The show reflected the singer's recent career shift from the '60s and early '70s, when she introduced such folky performers as Joni Mitchell and Randy Newman, to today, when she seems most comfortable with tunes from established Broadway and the big screen.

The nearly two-hour performance omitted Mitchell's "Bath Sides Now," for example, but included "Both Sides Now," which was a hit from the album for the Frog's "The Rainbow Connection" as well as songs from Stephen Sondheim's Broadway hit "Follies." The recording also included tunes from Collins' album for a family audience, "The Gift of the Magi." The show also included "Sunshine," which was used to introduce Collins' album for the film "The Graduate." The recording also included tunes from Collins' album for a family audience, "The Gift of the Magi." The show also included "Sunshine," which was used to introduce Collins' album for the film "The Graduate." The recording also included tunes from Collins' album for a family audience, "The Gift of the Magi." The show also included "Sunshine," which was used to introduce Collins' album for the film "The Graduate.

Talent Talk

At a recent Columbia, S.C., appearance, Collins has proposed a taut, a thirty-piece band, consisting of a nine-piece horn section, a rhythm section, and a keyboard section.

The band has been together for two weeks, and the show has been well received. Collins has been pleased with the response, and she has been looking forward to the upcoming tour.

K-Tel Promoting a Country Concert at Jersey Stadium

K-Tel Records has announced that it will promote a country concert at Jersey Stadium in New Jersey. The concert is scheduled to take place on September 25.

K-Tel Records, a subsidiary of Prentice Hall Music, has been promoting country music concerts for several years. The company has successfully promoted concerts featuring popular country artists such as Hank Williams Jr., George Strait, and George Jones.

K-Tel Records CEO, John Doe, said, "We are excited to bring country music to New Jersey. The city has a strong tradition of country music, and we believe this concert will be a huge success."
Sony & Studer Collab On Digital

Sony's digital tape systems will be showcased at the NAB Show. The world-class digital recording systems will be available in both the professional and consumer markets.

Digital Video Business

---

Cross Digital Single

Baker's Banquet—Producer Roy Thomas Baker, second from left, is all smiles as he inspects his Ampex Golden Reel Awards honoring the production of various songs on the recent single "I'm on Fire." The awards were presented to songwriter/singer/songwriter zrobi Korn, second from right, manager of Cherokee Recording Studios, Los Angeles, where both disks were recorded, seemed equally pleased. Shown, from left, are Stan Paris, Ampex representative; Baker; Merten and Kim McKenzie, Ampex rep.

Sound Broadcast Show in the U.K.

LONDON—The fifth Sound Broadcasting Equipment Show, organized by Audio & Design (Recording) Ltd., in association with the periodical Radio Monthly, is to be staged in Birmingham, Sept. 30 this year.

Admission is again restricted to invitation only to ensure that only the biggest show of its type to be staged from studio to studio and from record production to performance. Omarian has also arranged for Aural Crouch, a former Light Records act now signed to WB.

(Continued on page 53)

STARTING in England

Intel Digital Standardization Considered

LONDON—The Assn. of Professional Recording Studios here will coordinate the activities of a special working party looking into prospects of U.K. studios adopting an international digital standard, should one prove feasible.

Members of the party will meet regularly from now on to sort out what action can be taken to resolve the problems of digital harmonization. An inaugural exploratory meeting of international manufacturers and prospective uses of digital equipment was held in London in February, checking out terms of reference for the working party.

The Assn.'s view: "There are some four digital systems currently under evaluation, and several more under wraps as yet. So multi-track studios are faced with the problem of which one to install. None of the present systems is compatible with another, so digitally-encoded tapes can't be passed from studio to studio with the freedom enjoyed with analog masters."
New Silo Store For Las Vegas

PHILADELPHIA—Silo, Inc., the locally-based chain of 32 audio and appliance stores spread among Eastern and Western states, will expand into Nevada for the first time.

A $700,000 permanent mortgage obtained by Pro-Gressive Mortgage Corp. will facilitate the construction of a proposed 22,000 square foot retail showroom and office-building in Las Vegas.

The property is under long-term lease to Silo, whose retail stores are located in Pennsylvania, New Jersey, Delaware, New Mexico, Arizona, Colorado and California.

Originally founded here in 1945, the company was merged six months ago into Cyclops Corp., a building supplies manufacturer based in Pittsburgh, in a transaction valued at $35 million. Operated as a subsidiary of Cyclops, Silo expects to add at least four more stores this year in addition to the Las Vegas operation.

The Orchestra—For New American Music, FNAM, distributed by AudioSource, 15 list.

Productions which offer a natural perspective on the music without excessive declaring of balance wins over audience enthusiasm too, and it's this method that's on occasion here. This is in the fine tuning of the year's debut concert by the creative ensemble of L.A. studio musicians, the Orchestra. A group made up of 83 electric pianos, performing concert pieces—many classical sound-by-leading 1A film and commercial music composers. It's almost total avoidance of spotting, sweetening and other forms of gain manipulation in this production, and the result is a true feeling of being in the concert hall. Dynamic range is extended and imaging and depth improved through this style of work, and even if some of the instruments naturally must sound more removed than others from the listener, breeding domestic, but the high list price may be justified because of the numbered "limited edition."

Handel—Water Music and Royal Fireworks Suites—Joel Newton, organ, Digit 103, distributed by Siwe Staunton, $13.98 list.

It seems like it might have been a good idea to adapt the familiar Handel works to the sonorities of the organ, but the project is flawed on several grounds. Newton can be a stimulating interpreter with often controversial idea on baroque performance. Here, however, he's on the bland side, seeming to experiment as he goes along, without the compensating element of inspired improvisation. Sound is good, if not outstanding, and organ buffs are given no data on the instrument other than it's "Introits." A Soundstream direct recording, we are told on the jacket that the imported pressing is made in Canada. On the label it says, "Made in U.S.A."

"For Elise" and Other Beautiful Flow- ers of Piano Music—John O'Conor, Decca 24717770, distributed by Discwasher, $15 list.

Ultra-clean recording with distortion at the vanishing point is this digital disk's technical recommendation. The microphone is close in, which may tend to give certain registers prominence over others. Generally, however, it's a musical production.

Audiophile recordings for review should be sent to Alan Peacekyns, Chicago, Ill. Norriton, New York, or Jim McCullough, L.A.

Digital Single

Continued from page 52

And Omartian cut two contemporary Christian albums of his own for ABC (where he served as staff producer in 1976-77, while Steve Warin was vice president of a&r), Omartian and his wife Stormie have cut two more such albums for Word's Myrrh label, the latest of which is "The Builder."

NEW BUILDING COMING

Ripp's Companies In L.A. Undergo Major Expansion

LOS ANGELES—Artic Ripp's group of companies here in suburban Studio City, which include Fidelity Recording Studio, Family Productions and Hollywood Musi- sic, are expanding their facilities.

The recording studio, Fidelity, is where the production company operates from and contains two rooms—A and B. According to Joel Soifer, chief engineer, studio A contains an MCI custom transformerless JH-512C, 42 in 32 out console, Stephens tape recorder with the capability to go 32-tracks, and urei Time-Aligned 813 studio monitors. Studio B contains a custom transformerless console with an Ampeg MM 1200 24-track tape recorder. Also on hand are three Ampex ATR 100 two-tracks and Otari MX 3300 9- and 14-track machines. Echo, reverb and delay systems consist of EMT 250 digital reverb, EMT TS-140-1 two-track echo plate, AKG BX-20 reverb plate and EMT TS-140 stereo echo plate. Other signal processing equipment includes Marshall Time Modulator, Eventide Harmonizer and DDL, Audio Design Vocal Stresses, eight Roger Mayer noise gates, two UREI 1176A and four UREI 1176B limiters, Roger Mayer stereo limiters and 24 B&B parametric EQs.

Dimensions of Studio A are 24 by 30 feet with the room also containing three isolation booths. Studio B is 25 by 25 feet and it contains three isolation booths. Available instruments include a Yamaha acoustic grand piano, Sam and Hamlin acoustic grand piano, Yamaha electric grand, Hammond B-3 with Leslie, ARP string ensemble and Fender Rhodes.

One additional benefit to the studio complex, according to Ripp, is a special "workroom" containing pianos where producer, songwriter and/or artist can retreat to for the creative process. Another element to the group of companies and the recording studios are rehearsal facilities.

Everything is under one roof," Ripp points out.

Artists who have used Fidelity recently include Bugs Tomorrow and 707, both on the Casablanca roster now.

While many of Family Productions artists do use the facility, emphasis Ripp, the studio is available to outside clients. Family Productions will be located at a new site shortly in Studio City which is now being readied. That facility will contain offices and rehearsal studios and will also be the site of a music store.

Family Productions is also eyeing expansion into video.

F. McCULLOUGH

Sony & Studer

Continued from page 52

3M demonstrated a cross-fade capability using prototype electronics as an option for its electronic digital editing system which was demonstrated for the first time in the U.S. at the AES.

Availability of that option is targeted for this year.

PowerMate

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and descends

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For complete information on steel and aluminum models call Greg Lund Products Limited 521 N. Service Road (Box 760) Oakville, Ontario, L6J 5A4 Telephone (416) 845-7525

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Sound/Video Business
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INDIAN CREEK STUDIO

AMPEX EQUIPMENT AND
YOUR KNOW-HOW
MAKE A WINNING TEAM.
RCA Campaign
On Jennings LP

NASHVILLE—RCA Records is readying a promotional campaign to reinforce in release this month of “Music Man,” Waylon Jennings’ first LP for the label.

The label’s marketing strategy calls for a combination of radio and print and point-of-purchase efforts geared for select markets where Jennings has previous hit singles, including the Southeast and Southwest. Supplemental emphasis at the consumer and trade print advertising levels is planned.

Display materials center around the album’s cover art which features a collage of photos framed by the word “Waylon.” RCA is making available four-color poster with the cover photograph, plus a five-color logo poster. “Music Man” will also be showcased in intensive cross-promotions with RCA marketing tools in conjunction with national western wear displays in various retail outlets.

RCA has additionally arranged for a large print buy in the month of June involving 10 consumer publications nationally, supported by strong sales incentives from the label’s sales force (as part of its spring “Kakin’ Country” program).

AWARDS FLAP

CBS Pleased, But Others Say Admitted Bloc Voting Is Unfair

Academy has claimed to have 2,000 members and has also reported a membership of 2,400.

“Don’t think anyone would use it as a change in voting procedure so awards can be a general reflection,” states another label executive, while the Nashville head of the label reliably replies, “It’s history now.”

“Your entire姓氏,” promotion director of Warner Bros in Nashville criticizes what he terms the organization’s “lackadaisical approach” to the awards row.

“It’s like a little club,” remarks Jimmy Bowen, Elektra/Asylum Records, vice president, referring to the Academy’s awards procedures.

Roy Wunsh of the Nashville CBS operation describes his label’s balloting process: “We have a list of people who are up for awards, and that’s sent to the field organization. They give us their votes back by mail. Our people are free to do what they want, but we encourage them to vote for acts they’re affiliated with.”

“Nobody has a controlling interest,” says the Academy’s executive secretary Frank Boyd. “If CBS had 50 percent, then I’d be concerned.”

Boyd claims the reaction isn’t new. “We’ve had this every year ever since every show. I can remember when we got accused of being dominated by Capitol because their artists won, then another year we were accused of being CBS-dominated because they won. Kenny Rogers swept, they called it the UA Show.”

Regarding membership qualifications, Boyd notes, “We’ve never said anybody couldn’t have as many members as they wanted. I don’t know what the answer is. All I’m getting is just flack.”

One positive note came in the rat-

ings. George Ward, the show’s direc-
tor, notes the prime time NBC tele-
cast averaged a hefty 36 share, starting with a 22 and ending with a 38. It won over such ABC shows as “Barney Miller,” “The Ropers” and “20/20,” and CBS programs, “Barn-
aby Jones” and “The Contender.”

“I was more upset about the pro-
duction of the show and how badly Barbara Mandrell and the Oak

Ridge Boys sounded because they couldn’t hear their tracks,” comments Jim Foglesong, president of MCA Records, Nashville. “What happened was unfortunate—and I’m sure they (the Acadeny) are doing a lot of looking at themselves and awards to avoid this happening again.”

Production flaws frequently marred the two-hour broadcast, aired from the Great Time Theatre at Knox Berry Farm near Los An-
geles. Hollywood flash is a rarely successful bed partner with country music, and this show was no exception.

Canned laughter and canned ap-
pause were used to bolster the real thing (though there were no decla-
sions counterbalanced the augmented audio). Story of the Hollywood presenters flubbed names of nom-

ees and showed little knowledge of country music.

The show’s high points came with a moving performance by the Charlie Daniels Band and a special artist of the decade award to Loretta Lynn, presented by her sister Crystal Gayle and her mother.

Pioneers Invited To CMA Festivity

NASHVILLE—The Country Mu-

sic Assn. has invited more than 200 industry pioneers to attend the annual CMA family reunion this year in Nashville.

Many of those invited will also ap-
ppear on the Fan Fair reunion show June 14. This show is written and produced for the CMA by DJ Hall of Fanner Cuttine.

On June 13, the CMA is sponsoring a dinner and show at Two Rivers mansion especially for the “reunioners.” With all members later at-
tending a performance of the “Grand Ole Opry.”

Following the reunion show, the Country Music Foundation will host a reception for the reunion guests at the Country Music Hall of Fame.

Triple Winner: Larry Gatlin holds his three Hat trophies won at the recent 15th annual Academy of Country Music Awards. He is embraced by其 wife Kathy Wells by his side.

NASHVILLE—According to sta-
tistics for 1979, the musicians saw their earnings on the increase, and, says AFM Local 237’s presid-
ent, Johnny DeGeorge, if the time quarter of 1980 is any indication, this year will be even better.

No less, all told, is an increase over this time period from last year,” DeGeorge reveals. “Our membership is up 5 percent, and our master recording sessions is running about 10 percent above the first three months of ’79.”

One reason for the strong show-
ings in the last two years is the in-
creasing television work and pro-
duction coming into Nashville, DeGeorge believes.

“I foresee a healthy year for musi-
cians locally. Jingles are on the rise, and from all indications, it looks like it’s coming on strong.”

With approximately 3,000 mem-

bers in the Nashville chapter, the Local reports a total of $110,441.23 in gross wages paid to area musi-
cians. This covers every category from recording to concerts, from tv to films, from symphonies to syndi-
cated shows.

A closer breakdown indicates that $3,410,547.03 was paid out to musicians working on master studio ses-
sions, with an additional $237,603.48 brought in from studio demos.

Nashville members saw $1,050,370.37 paid out to union members here and in/radio jingles sessions garnered $534,192.60 in wages.

More pictures, television film and syndicated videotaped productions earned a substantial net wage revenue of $1,085,821.98.

All money accrues by members was spread among such classifications as local and network radio appearances, theatrical en-
gagements, symphonies, electrical transcriptions and jingle residuals.

A new tv/cable contract agreement has just been negotiated by the AFM nationally and is in the process of being ratified, with this the current rate of payment for member musicians by approximate 10 percent.

Newsbreaks

MUNICH, Germany—RCA artist Sylvia debuts on European television Friday (16) on the Bavaria-

nian network show, “Country Mu-

sic.” Sylvia is performing her first U.S. single, “You Don’t Miss a Thing” and “Cry, Baby, Cry.” The appearance was arranged by Siegel Music, German subpublisher for Pi-

gem Music, and Tom Collins, her producer.

NASHVILLE—WSAI-AM Radio in Cincinnati named Cabin Fever its regional winner in the “Country Star Of The Future” pro-
motion being sponsored by Austin, Nichols & Co., Inc. of New York. Cabin Fever is one of 20 finalists in the three-month talent search, which culminates June 25 at the Wild Tur-

key Jamboree of Country Music fest-
ival in Columbia, Tenn. The group will compete for $2,000 in prize money before a panel of judges repre-

senting ASCAP, BMI, SESAC, the Nashville Songwriters Assn. Interna-
tional and Country Music magazine.

AUSTIN, Tex.—Faron Young and the Country Deputies are scheduled for the annual Willie Nelson Fourth of July picnic here. Also booked are Merle Haggard and Ray Price.

NASHVILLE—RCA Records has released its 1973 John Wayne LP, “America, Why I Love Her,” the only album the actor ever recorded. Renewed interest in the LP was sparked in LA at KLAC-AM, according to the label, which decided to re-release it “in the face of growing national interest.” Promotional strategy includes full-page ads at trade and consumer levels.

TORONTO—The “Grand Ole Country” television show hosted by signer Ronnie Prophet is entering its third season with a new title: “The Ronnie Prophet Shôw.” Tyre, producer of the CTY network program originating in Toronto, visited Nashville to line up guests who will appear on the 24 upcoming seg-
ments. Prophet also returned to Nashville to tape “That Nashville Music” with Pam Tillis and Del Reeves, following his appearance at the Wembley Fest in London.

www.americanradiohistory.com
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<td>HAVE A GOOD TIME</td>
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**Hot Country Singles**

Billboard SPECIAL SURVEY for Week Ending 5/17/80

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**STAR PERFORMER—Singles registering greatest proportionate upward trend this week**

<table>
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<td>I'LL BE HERE FOR YOU</td>
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<td>80</td>
<td>-4</td>
</tr>
<tr>
<td>A LESSON IN LUV</td>
<td>75</td>
<td>75</td>
<td>0</td>
</tr>
<tr>
<td>KILLIN' ME LONELY</td>
<td>76</td>
<td>76</td>
<td>0</td>
</tr>
<tr>
<td>LOVIN' A LIVIN' DREAM</td>
<td>78</td>
<td>78</td>
<td>0</td>
</tr>
<tr>
<td>FUNNY HOW TIME SLIPS</td>
<td>87</td>
<td>87</td>
<td>0</td>
</tr>
<tr>
<td>THE ROCK I'M LEARNING ON</td>
<td>92</td>
<td>92</td>
<td>0</td>
</tr>
<tr>
<td>LOST IN AMERICA</td>
<td>93</td>
<td>93</td>
<td>0</td>
</tr>
<tr>
<td>ROSES AIN'T RED-ANYMORE</td>
<td>88</td>
<td>88</td>
<td>0</td>
</tr>
<tr>
<td>ONE GOOD REASON</td>
<td>90</td>
<td>90</td>
<td>0</td>
</tr>
<tr>
<td>I'LL BE MAMA</td>
<td>89</td>
<td>89</td>
<td>0</td>
</tr>
<tr>
<td>CHANGING ALL THE TIME</td>
<td>91</td>
<td>91</td>
<td>0</td>
</tr>
</tbody>
</table>

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**www.americanradiohistory.com**
THE KENDALLS

11 BILLBOARD
11 RECORD WORLD

"I'M ALREADY BLUE"

Sincere Thanks,
Royce & Jeannie

ovation RECORDS

CHICAGO    NASHVILLE    BEVERLY HILLS    LONDON
Switch To Country Proves Prudent For Mass. Station

- Continued from page 20

very, Wilson believes lies in album-oriented country programming. "I think this is going to be the new way to go in modern country radio. I want to appeal to everybody from bikers to little old grandmothers. We're trying to change country demographics and show that music has something for every listener."

Reeves, Lyndell
To Koala Label

NASHVILLE—Det Reeves and Liz Lyndell are the first two artists signed to newly-formed Koala Records located in Hendersonville, Tenn.

"Take Me To Your Heart," the label's first release by Reeves, received additional support from Koala's president, Wes Sansborn, who is accompanying the artist on a promotional junket throughout the Southeast.

Gary Busey, long-time member of the Four Guys, has left the group to pursue a solo career.

While the number of members of the group will now change to The Four Songs, Glen Bates, Derek Ball and Sam Willis will be auditioning a replacement to keep the group intact.

Scene readers in the Northeast can catch a giant country show at Giants Stadium in New Jersey, July 1, and the group will be appearing on the "On Stage With You" program, which is presented by the Opry. The group will be appearing on the Skyline Country," ticket prices are very reasonable from Scissors/Fitzgerald Productions.

The next single from the "Brooks & Dunn" soundtrack will be "Ain't That Lonely Tonight." The soundtrack was produced by Scott Garrett and is on Epic Records.

British Director For Tulsa Fete

TULSA—Rick Gardner, producer/director for the BBC, has been selected to direct the Tulsa Country Music Festival scheduled for May 16-17 for Showtime. The show will be filmed at various sites around Tulsa including the Assembly Center. Performing Arts Center, Cain's Ballroom, the Gilcrease Museum and the outdoor Green, during the city's International Mayfest '80.
ROYAL AWARD—PolyGram Group president Coen Solleveld, left, is invested as an officer of the Order of Orange Nassau, with Donkheer Leopold Quarles van Ufford, in a ceremony at the latter’s home in New York. The prestigious order was established in 1829 to recognize the outstanding contributions of Dutch citizens to the Dutch Crown and the Netherlands.

New Lopez Post Oversees Phonogram, Polydor In U.K.

LONDON—PolyGram’s recruitment of Ramon Lopez, announced last week, provides the ex-EMI executive (Billboard, April 3, 1986) with responsibility for all the major’s disk interests here.

As managing director of Poly- Gram Record Operations U.K.—and that’s a newly created post—Lopez, 38, reports to David Fine, chief executive of PolyGram Leisure. Notes Fine, “Purchase of the Decca Record Co. and expansion of television marketing activities has made considerable demands on U.K. management.

To consolidate and develop our U.K. record interests, it is necessary to strengthen management at senior level.”

He emphasizes that the three Brit- ish-based companies, Polydor, Phonogram and Decca, would continue to maintain separate identities, and that the responsibilities of Tony Morris, managing director of Poly- dor, and Ken Malpighi, managing director of Phonogram, would be unchanged.

They will simply be reporting to Ramon Lopez on all marketing mat- ters Fine. He adds that the possibil- ity of appointing a managing di- rector for the Decca U.K. operation is now under consideration.

IFPI Reports Worldwide Piracy Losses Now Twice 1978 Figures

Continued from page 1

RIAA’s cooperation with the FBI, for example, has driven the trade made against the Sam Goody retail firm, in a case that has shaken the American recorded industry.

And what IFPI calls “significant progress” has also been made through cooperation with authorities. “Although the level of piracy in Port-ugal, Italy and Greece remains fairly high, piracy in the major territo ries—mainly Britain, France, Britain and France—is well below 10% of the total market.

The main reasons for the pro- gress in containing the problem has been the formation of anti-piracy teams by the major record companies and associations in each country, as well as close cross-border cooperation.

In France, the antipiracy drive conducted by the Syndicat National de l’Edition Phonographique et Audio-Visuelle has been intensified, working closely with the French au- thorities, SDRF.

A particularly encouraging campaign has stimulated consumer awareness of the problem, and good relations have been established with customs and police authorities.

In Germany, raids by federal and state police have increased the number of more than 100 infringing copies of sound recordings. The loc- al groups are playing a positive role in pursuing illegal operators.

In Britain, the level of piracy is thought to be significantly reduced by the more intrusive activity by the British Pho- nographic Industry. The majority of cases investigated is thought to be “one-off” activities, while in other cases the penalties are still relatively low.

But, says IFPI, there’s still a con- tinuing problem over pirate cassettes imported from abroad.

In Italy, the antipiracy drive by the Associazione dei Fonografi and the AIP, the independent Italian Rec- ed Editori resulted in more than 550 raids last year, netting some 500,000 counterfeit cassettes. The extent of enthusiasm has led to a court back- log—only 50 judgments were handed down in the first two years of cases may be extinguished by amnesty, it’s feared.

The majority of prosecutions are still based on violations of author’s rights, forging of the Societa Italiana degli Autori ed Editori stamp and the sale of industrial products with false markings.

In Holland, IFPI sees the fact that prosecutions are now being brought for fencing stolen goods as a “most promising development.” The Dutch group of the Federation re- ports that the main piracy problems stem from bootleggers, and the im- portation of pirated cassettes fromSingapore. Relatively few counterfeit- felt tapes have been found on the market.

In Spain, the increasingly serious problem of misleading soundalikes is being dealt with by the authorities and copyright owners. In Scandi- nose, close cooperation between the various industry associations and the authorities’ societies has yielded several successful court cases against illegal operators.

Elsewhere in Europe, notes IFPI, the countries most seriously affected by piracy are Sweden and Belgium. In the latter, the local group of the Federation has formed a new anti- piracy team which is enjoying close cooperation with the police. Authorities’ Central Police Office has instructed all its departments to assist in the drive against pirates. At present, ap- proximately 5,000 cassettes a week are being seized by the authorities.

In Portugal, the local IFPI and the Societad Portuguesa de Au- thores have linked in a concerted campaign to flush out illegal oper- ators. And a new copyright bill, pro- viding for higher penalties and give- producers of phonograms specific rights, has been approved by the Cabinet, and is expected to pass into law in the near future.

Thus, it’s hoped, will bring down piracy to what IFPI calls a “reason- able” level.

Outside Europe, the Federation’s most worrying region is the Far East. Says the report: “Lack of legislation and the unwillingness to enforce what legislation does exist have been the main reasons behind the hitherto apparent growth of piracy.”

But IFPI says some progress has been made in the past three years, specifically in Hong Kong, where

Continued on page 64

WITH AD AGENCY

Ariola Parent Tries Direct Mail Venture

LONDON—The growing feeling among industryites here that efforts must be made to simulate record sales in basically untapped sections of the market has led to a Barry Manilow and the Hit Crew's campaign to break into the U.K. market through television, on a newly formed direct mail company.

Called the Very Best Of Barry Mani- low,” a two-CD set retailing at approximately $12.40, has been launched on Thames TV (serving the London area) with a series of two minute commercials—longest spots taken to promote record.

Behind the move is a new com- pany, Teldex, a joint venture be- tween the Hit Crew advertising agency and NBRC, the U.K. subsidiary of Bertelsmann, parent company of Ariola and Arista.

Emphasizing the need to get into different marketing areas, Andrew Pryor, managing director of NBRC’s marketing wing, says the idea is to create on television a selling situ- ation similar to the Reader’s Digest or World Book operations.

“Our view is that there’s a vast market for records among other items, and that there may be some who have some equipment to play disks, but no real inclination to buy software regularly. If we go di- rect to this segment, we can build a much broader base for the industry.”

“There’s no doubt that successful television direct-response albums in the past have yielded increased sales of that artist’s product at a general retail level,” says Pryor, unfortu- nately aware of the antipathy which may greet the Hit Crew’s venture among mainstream dealers.

The Manilow campaign is later to be rolled into other U.K. tv regions. Previous efforts at direct-sale through television have included a Byrds album (CBS) and a Nana Mouskouri package (PolyGram).

But the Manilow campaign, in that Thames TV has asked Teledec to promote a music product each month for a year ahead, and the sta- tion will sell airtime at a discounted rate in return for a share of the profits.

Certainly, two-minute commer- cials are longer than the average ad spots in the U.K., the extra time is taken up with messages about how the tv order scheme works, and how potential customers can pay the advertiser, including credit card arrangements.

Orchestra $5

LONDON—The General Acci- dent Insurance Co. p.s. is to sponsor the Scottish National Orchestra to the tune of around $200,000 for a concert at the Albert Hall. Under the scheme, said to be the biggest of its kind, the orchestra will be treated like a minimum 16 centers next year. The Scottish aggregation, which is conducted by Sir Alexander Gibson, has already received half the money from the sponsors.

Johannesburg—South Afri- can impresarios have had a hard time lately, with several non-appear- ances of foreign artists booked to perform here.

Some have cancelled, and others just haven’t bothered to turn up. Among the latter: Brook Benton, who was booked to appear with the Platters. When he didn’t arrive, the group took over the headlining spot—but were not attraction enough to draw the crowds. The tour was eventually cancelled.

O.C. Smith was another who was advertised to perform in South Af- rica, with the proceeds of his show to go to a senior citizens home and drug rehabilitation center in the black township of Soweto. Au- diences are still wondering what happened to Smith.

Chubby Checker, meanwhile, met with ticket buyers’ indifference, and cancelled the rest of his tour. While here, he also cut a single with his own backup band, and co-pro- duced it with Gary Carter and Pat Van Blerk.

The A side is a new wave-cum- rockabilly entry entitled “Don’t Put Me On Hold,” coupled with a soul ballad, “The Way That You Touch Me.” Rights for South Africa and Zimbabwe are held by AVC Record & Tape Co.; Checker has it for the rest of the world.

Artists who did make it to South Africa, and who have enjoyed much success, include Johnny Mathis. Isaac Hayes, Jimmy Smith, the Temptations and the controver- sional Millie Jackson.

Others who pulled out: the Os-monds, Bolly Preston and Hugh Masakela.

And there’s been one unfortunate incident involving U.S. soul singer Betty Wright (Billboard, May 10, 1980). She and her band were sched- uled to appear by way of the Pop Shop tele- (Continued on page 63)
LONDON—West End street traders have been selling counterfeit Beatles albums and other music to passers-by outside the British Phonographic Industry’s office, which has issued the prior written permission of the copyright owners. Without this authorization, law enforcement authorities said to be on show at Oboeri’s Gift Shop and Oboeri’s Sweet Center in Southall, London, where a group of Nigerians gathered in the High Court to pay $5,000 costs to BPI and agreed not to knowingly handle counterfeit material again.

After this hearing, John Deacon, BPI director general, said: “We’re very concerned indeed that high grade counterfeiters have started circulating in the streets.”

Regrettably, Rex Martin, of Cheltenham, appeared in the High Court after BPI lawyers found him working for Elvis Presley bootlegs at his home. This raid, following lengthy investigations, revealed that Martin had equipment for making bootleg videos.

Many were reluctant not to make, sell or distribute bootleg recordings again, pending a full trial at a date to be fixed.

Both bootleggers and counterfeiters were found when the BPI team arrived on the scene and seized the Bonaparte Records wholesale and retail organization, and the homes of two of its top distributors. The proceedings against the three defendants were continued.

Product taken away included albums by Blondie, David Bowie, Dire Straits, Talking Heads, Elvis Costello, Van Morrison, the Tubes and the Rolling Stones.

Following an incriminating line of the special Anton Piller order, the BPI squad went to the company’s head office in London, to two of its retail outlets in Croydon and Bromley and to the homes of Stephen and Guy Mahobumb. BPI detectives.

It was said that Bonaparte had extensively advertised its bootleg and counterfeit albums in the weekly consumer paper, New Musical Express. The Mahobumb brothers have been given High Court undertakings not to handle bootleggers or counterfeiters dealing with any party in the adjournment of the hearing of their case.

Illegal manufactured cassettes of Beatles albums were said to be on show at Oboeri’s Gift Shop and Oboeri’s Sweet Center in Southall, London, where a group of Nigerians gathered in the High Court to pay $5,000 costs to BPI and agreed not to knowingly handle counterfeit material again.

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Festival Sells Bluebeat With Special Singles Box

SYDNEY—Leading independent Festival Records has gone a long way towards putting the tattered label back on the map with its new Bluebeat box, containing five singles from five artists on five different labels.

Festival, with its virtual dominance of the licenses of significant British rock labels, is said to have thrown its support to the Bluebeat brand, which has recently come back under new ownership.

The box is a collection of rare and sought-after singles from the Bluebeat era, allowing collectors to own a piece of history.

Live McLean

AMSTERDAM—U.S. singer Don McLean performed live during a 13-hour “All-American Show” transmitted April 26 by Dutch television network NPO, containing aspects of American TV, Today, including sample commercials.

McLean performed some of the Dutch charts with his version of Roy Orbison’s “Crying.”

S. Africa Concerts

* Continued from page 51

Vision show. Before the broadcast, they went into the canteen at the South African Broadcasting Company. The concert was refused service because they were black.

SABC-TV later claimed that the canteen has always been open to all races, but that no one told the staff Wright’s reason. She cancelled her show.

JAPAN

Recent activity: Box 123/80, Tokyo, Japan

1. 86 SUPER VEIL MACHINES, Victor, Polydor
2. THE MAGIC OF BONEY M, Hansa

AUSTRIA

Countries (Courtesy Billboard Austria) As of 5/12/80

1. 1 GET YOU, Spang, EMI (PMF)
2. 2 PRINCESS POTATO, Sire
3. 10 ROCKET LOSTER, B-52s, Warner
4. 10 NEW LATIN NUMB, Rizal
5. 9 AMERICA, CBS
6. 9 NEW CARRIE, CBS
7. 8 WITH THE BAND, Blue"n Cream
8. 8 NEW FOUNT, K.C. & The Shangri-La
9. 7 AIM FOR THE TOP, Polydor
10. 7 THE NIGHT OF THE JUMBO, CBS

BELGIUM

Countries (Courtesy Billboard Belgium) As of 5/12/80

1. 16 SUPER VEIL MACHINES, Victor, Polydor
2. 10 THE MAGIC OF BONEY M, Hansa
3. 10 NEW LATIN NUMB, Rizal
4. 9 AMERICA, CBS
5. 9 NEW CARRIE, CBS
6. 8 WITH THE BAND, Blue"n Cream
7. 8 NEW FOUNT, K.C. & The Shangri-La
8. 7 AIM FOR THE TOP, Polydor
9. 7 THE NIGHT OF THE JUMBO, CBS

AFRICA

MANDE

Release: Arista

1. 7 seven, Enrico, Warner
2. 6 WITH THE BAND, Blue"n Cream
3. 5 NEW CARRIE, CBS
4. 5 AIM FOR THE TOP, Polydor
5. 4 WITH THE BAND, Blue"n Cream
6. 3 AIM FOR THE TOP, Polydor
7. 2 AIM FOR THE TOP, Polydor
8. 1 WITH THE BAND, Blue"n Cream

SOUTH AFRICA

Countries (Excluding SABC)

1. 20 BEST OF THE BEST, Polydor
2. 15 WITH THE BAND, Blue"n Cream
3. 10 WITH THE BAND, Blue"n Cream
4. 5 AIM FOR THE TOP, Polydor
5. 4 WITH THE BAND, Blue"n Cream
6. 3 AIM FOR THE TOP, Polydor
7. 2 AIM FOR THE TOP, Polydor
8. 1 WITH THE BAND, Blue"n Cream

AUSTRALIA

Countries (Excluding SABC) As of 5/12/80

1. 7 seven, Enrico, Warner
2. 6 WITH THE BAND, Blue"n Cream
3. 5 NEW CARRIE, CBS
4. 5 AIM FOR THE TOP, Polydor
5. 4 WITH THE BAND, Blue"n Cream
6. 3 AIM FOR THE TOP, Polydor
7. 2 AIM FOR THE TOP, Polydor
8. 1 WITH THE BAND, Blue"n Cream

SWEDEN

Countries (Excluding SABC) As of 5/12/80

1. 2 BRASS IN POCKET, Pretenders
2. 2 BRASS IN POCKET, Pretenders
3. 10 NEW B-52s, Warner

SWEDEN

Countries (Excluding SABC) As of 5/12/80

1. 2 BRASS IN POCKET, Pretenders
2. 2 BRASS IN POCKET, Pretenders
3. 10 NEW B-52s, Warner

BROTHERS SING

LONDON—A single by two CBS U.K. employers calling themselves the Columbia Brothers is winning considerable praise here. The disk, "All Shook Up," is on Hotel Records, formed by Decca adk head, Frank Rodgers, and distributed by Decca. The act features Rodgers’ brother, Louis, and Martin Wrigglesworth, both in the CBS promotion department.

www.americanradiohistory.com
SALES IN U.K.

Market Survey Shows EMI At The Summit

LONDON—After EMI's disclosure (Billboard. May 10, 1980) that it lost $6 million during the last six months of 1979, the company's record division can take some comfort from the first-quarter 1980 results prepared by the British Market Research Bureau—even though the overall U.K. market is flat.

The figures show EMI as top company in both the albums and singles categories, with 24.1% and 17.9% respectively.

It's the second consecutive quarter taken by the firm—it registered 18.8% in albums and 22.4% in singles in October-December—and serves as an upbeat "welcome" to its new managing director, John Bush. He took the helm at the beginning of this month, moving from managing director of EMI Records Italy, and succeeding Ramon Lopez (separate story, this issue).

EMI Releases Album By Aini

KUALA LUMPUR—To celebrate Sharifah Aini's 10th year with EMI Records, the company recently released a color photo of some of her hits from the past decade. She's EMI's most successful Malay recording artist, and the album, released two years ago with English-language waxings as well, contains hits that continue to captivate her best-known Malay hits, including "Seri Demai Marah," which brought her to the top of the charts.

Sharifah will shortly be recording her third English album, to follow the success of her second, "In Love." That reportedly sold more than 15,000 units after only one month of release.

EMI employed special packaging for the 10th anniversary release, with gatefold sleeve and embossed jacket design. According to marketing manager Ron Chong, the company's way of saying thank you for the support.

Radio Years

LONDON—Advertising revenue for 19 started at £9.4 million, compared with £6.2 million in 1978.

IFPI Report Notes Piracy At New $ High

Continued from page 61

the enforcement of new copyright legislation has resulted in the virtual eradication of piracy, and in Malaysia and Thailand, Singapore has no real piracy. However, piracy has become a major problem in Indonesia, which has been something of a source of much illegal manufacturing and product going into other markets. Difficulties lie, says IFPI, in the interpretation of the existing copyright law, as well as its enforcement.

Illegal manufacture is a widespread problem, and is a continuing fear no one who wants to use pirate copies. The industry has earmarked considerable resources for this in 1980.

Strict surveillance is being kept on pirate shipments from Singapore into Japan, where the local phonograph association claims there's virtually no piracy. One consolation of illegal tapes was imported, but was subsequently detected and destroyed.

In the Middle East, only Egypt, Lebanon and Syria afford protection against the unauthorized duplication of phonographs. Piracy is rampant, though IFPI is hopeful that imminent new antipiracy measures in Egypt will sit other Arab nations to follow suit.

The Egyptian move involves tough new legislation, where trading in cassette by persons who are not licensed and registered will be illegal, as well as the possession of cassette duplicating equipment without a license.

Permission will need to be obtained from the censorship authorities for the importation of blank cassettes, and the exportation of prerecorded cassettes. The penalties for piracy will be increased to imprisonment. One customer who is found guilty will be dealt with.

In Australia and New Zealand, piracy is at a manageable level, thanks to intensive action by local industry groups. The Australian Record Industry Assn. has instigated moves against various pirates, and as a result of raids, several persons are now facing copyright infringement charges.

It's expected that the copyright amendment bill, introduced in the Australian senate last June, will become law. It raises the penalties for infringement.

EMI has set up a special subcommittee to find a counterfeiting technical defense plan that can be applied by all companies to their product, to facilitate the detection of counterfeits.

Today, some 30 devices have been studied and a number have been singled out for further consideration. It's expected that a firm recommendation will be made shortly for the adoption of one particular device.
TORONTO—Rock fans will likely have their choice of three FM rock stations in the market by late Fall, when CFNY-FM will be joined by two transmitters from the Canadian National (CN) Tower.

Affectionately known as “Fanny” radio by some fans of the station, CFNY operates in a similar fashion to earlier days, with DJs in the studio in that staffers have total say in what is going to be played and on-air patien can sometimes sacrifice a stream of consciousness, especially when program director Dave Marsden’s day is going well.

Currently housed in a two-story house in the secondary market of Brampton, CFNY’s signal can be picked up in the city, but the signal is poor and prone to static interruptions. Total listenership is pegged at around 150,000, but Marsden opines that the Spring rating book should give the station a substantial market share increase in light of a number of on-air and street level promotions the station has staged in the past few months.

That, plus the fact that CFNY-FM and sister AM outlet CKMW now have new owners, are the two Canadian media conglomerate known as CIVITAS Corp.

It was approximately three years back that the station adopted a more active rock format with a 100,000 watt signal. Early on the transition was rough, with record companies mail- ing in new releases, leaving the station’s playlist lagging behind competing Toronto FM rockers, CHUM-FM and CILOQ (better known as Q-107).

The tide has turned. Marsden says, today with companies, swiftly hitching their newest release out to the station. The unrestricted music policy has a bias that favours new wave, everything from the Sex Pistols and Public Image Ltd (“we were playing those three years back”) and a large library of home- grown new wave acts.

Interestingly, Marsden relates that the station has decided not to play new albums by Billy Joel and Fleet- wood Mac. He reasons that “there is nothing inventive about them, no grower, no Grover” and that the material would be of little interest to the listenership at large. “Besides, if they want to hear them, they can on the other stations.”

The program director estimates that there is probably the same track twice in an 18 hour listening span, that the on-air crew has a huge library of material to choose from, embracing rock, classical, jazz, rb&b and reggae and blues.

“I say that about 50% of the mu- sical play can’t be heard anywhere else in Canada today. Our listeners expect this from us, they expect to be turned on to new things, or old things for that matter. You know, the room, from Chicago bluesmen to the ‘hounds to Downhome et ce- tera.”

Once the station goes on the tower, pending CRTC approval, can the station afford to stay unique? “I don’t think we can afford to not be unique. We’ll always shave an edge on the competitors because we aren’t restricted to charts and set formats. We don’t have a number of cuts a certain number of times per day. It’s wide open here. We have a base station, we are able to review every- thing and I mean everything that comes into the station. We then gather a basic hunch of the ingredients and attack it to the record and put into circulation in the library.”

“Our enthusiasm pays off too. We got what I think is 70% of the world press on the new Genesis album, and on a number of occasions, listeners have donated their personal libraries of discs to the station figuring we could put them to better use than they could. We’ve had a home video hello fold mixture in a lot of homes and the numbers are only going to go up.”

The GITV has already turned a new building for the twin stations, which is planned to be completed this Fall prior to the transmission switch-over to the CN Tower.

FROM THE FALL Free-form CFNY-FM Beaming From Tower

TORONTO—The Canadian Recording Industry Assn. has unveiled a new board of governors, increased its drug and album charts and will be adding a full-time anti-piracy investigator to its ranks, sometime this year.

President Brian Roberson and A/M/F officers have expressed hope that the board of the RCI will be abroad at the RCI’s annual meeting at the Ritz Carl- ton in Montreal, April 29, for the annual board meeting. Capitola pres- ident Dave Evans becomes chair- man of the CRIA, replacing RCA general manager Ed Bostin, now past chairman of the board.

A/M/F president Gerry Lacour- tre, comes vice chairman and Scott Richards, RCA general man- ager, is named secretary-treasurer of the association.

The CRIA charts, previously is- sued bimonthly, will now be circu- lated weekly, and licensing has been changed to include release of the week’s sales countdown on a new weekly CBS television program. Star Chart.

The 30-minute program, pro- duced in Vancouver by Doug Hut- ton Video, runs 13 weeks as a sum- mer replacement series initially utilizing three Canadian performing art- ists and three to four international names. The mix is a blend of video clips and contracted performances.

Present for the annual board meeting in Montreal will be RCI presi- dential council to the RIAA, and Patrick Gorick from NARM. The Canadian charts are evaluated weekly, and the CRIA “Gift of Music” program on this side of the border, president Brian Roberson reports.

HONG KONG Watchful For Pirate Rebound

HONG KONG—The Trade, In- dustry & Customs department of the Hong Kong government is keeping a watchful eye on potential tape pir- ates.

The assistant superintendent in charge of trade protection sub- division of Lo Man-Hung, claimed in a recent statement to the press that more than 99% of the recordings among various groups are genuine.

This he attributed not only to the activities of the investigation offi- cers, but also the vigilance of the copyright holders, in particular the International Federation of Produc- ers of Phonograms and Videograms (IFPI), which supplies information and provides proof of copyright ownership in such cases.

Last year, 34 people were con- victed of offenses against the copy- right ordinance, and the total value of property seized, including record- ing equipment, amounted to $3,500 HK ($27,500 US). The full use of this result, all of these activities, recording companies could now plan produc- tion with more confidence than be- fore.

By KEITH ANDERSON

Jazz Festival

LONDON—One of the most am- bitious, and successful, new projects in the U.K. jazz world was a week- long festival, staged in a huge mar- quee erected in a car park, at a typi- cal English pub, the Prince of Wales, Buckhams Hill, in Essex.

Big names and big bands of the jazz world supported the charity event, run in aid of a local hospital Christmas appeal fund.

Attractors included the Ronnie Scott Quartet, the Madrid Folies Bergere and Johnny Sunshine Band. Don Randelli, the Eddie Thompson Trio, the Kenny Baker Big Band and the Sifty Jazz, Kenny Ball, and Pat Mason.

Capitol Of Canada Is Hot

TORONTO—Despite a decline in sales this spring, Capitol’s presses are running three shifts during the five day week and nailing down a good portion of the overall sales pie right now.

New promotion director Dave Munns, formerly director EMI, attributes Capitol’s continued dominance of the market to a mix of things, ranging from a crack promotion team and the right product at the right time.

“We don’t have too many acts we can bank on being number one,” he says. “In fact I count them all on one hand: Little River Band, Steve Miller Band, Kenny Rogers and Bob Seger.”

As it happens, all but Steve Miller have new albums on release and thus guaranteed a place in the market. 

Munns is also enthused by the success of Canadian talent with Latin American connections. Red Rider’s debut album, “Don’t Fight It,” has gone gold in this market, largely on the basis of a national tour with April Wine and an AM hit with the 45, “White Hot.” “We’re ready to go with the title track as a single now, so we could get platinum out of the L.P.”

In the works is Lisa dal Bello’s first outing with Capitol and rush re- leased last week was the title track single, “Young, Restless,” from Prin’s new L.P. The track was an immediate add on all major rock chains across the country.

Scheduled to go June is Klaus’ fourth outing with Capitol and rush re- leased last week was the title track single, “Stronger,” and from his new L.P. The track was an immediate add on all major rock chains across the country.

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Bomb Label Switching To Trans Canada

TORONTO—Canada’s premier new wave independent, Bomb Rec- ords, has pacted with Trans Canada for distribution. It is a previous contract with CBS Canada.

According to co-owner of the label, Greg West, the CBS agreement was good only if volume sales were realized. Since the indie was achieving a better volume before the CBS deal, through independent distribution, the CBS contract was terminated.

While rumours have constantly been fed through the industry that Bomb was closing up shop, under the terms of the new Trans Canada deal it looks as if Bomb will, in fact, be expanded.

The deal calls for four albums per month for the length of the contract, two of international origin and two domestic releases. The deal was not a good one until the terms of the new Trans Canada deal it looks as if Bomb will, in fact, be expanded.

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JEFF LOFFER FUSION—Wounded Island, Arista A53156. Produced by Jeff Loffer. Loffer is one of the few fusion artists able to hit the nerve that successfully bridges contemporary jazz and rock. Loffer’s use of space and phrasing in his keyboard playing by the quartet result in some nimbly paced and often spunky music. The rhythm section is built around the recent recruit of Mozambique called "Visit From Mozambique" and the politically aware "Uptown Rebel" and "Prisoner In The Street". The group’s sound isn’t taken fully in the main streams.


ISAC HAYES—And Once Again, Polydor P316280. Produced by Isaac Hayes. "Don’t Let Me Go" brought Hayes back to the limelight, so he picks up the momentum on this package with a couple of cuts that are easily his best. "I Ain’t Never" and "Love Has Been Good To Us", a couple of thumpers that are good for the dance floor. "Swelter" and a masterful rap, "Ike’s Rap VII". The man’s rich, dark vocals have never been better and the arrangements are on a whole new scale.

Best cuts: those listed.

THIRD WORLD—Arie To Harmony, Island ILPS5574. Produced by Third World. The pop & reggae band of Third World may afford some purists but they’re not denying this collection is a good one. In the past, this act has gotten disco, pop and rap airplay and this effort should continue the trend. The reworking of "Ivy & The Family Stone’s "Stand" works especially well with the sound that was in their possession this Jamaican group has done. For the hard-core reggae fan, "Wednesday" is a reason to re-tape The Tramp of Mozambique called "Visit From Mozambique" and the politically aware "Uptown Rebel" and "Prisoner In The Street". The group’s sound isn’t taken fully in the main streams.


DON’T TRUST THE CURVES—Hypnotized, 5th Sin 585882 (WB). Produced by Roger A. Beacham. Second album by island’s contribution to the new wave is a stylishly collected to the new wave. A trip into space that’s a road to Nowhere. Needed You Most? and there are a few songs here that contain the same kind of marvelous melodies and hooks that made for airplay. Vanwarne has a way of letting his sound and being able to create up with interesting riffs and unexpected arrangements shows his understanding of classic rock. The lyrics aren’t dull either. The band prints on the inner sleeve.

Best cuts: "More Songs About Chocolate And Girls", "They Don’t Know What You Do", "Next Time Around"

RANDY VANWANMER—Terraville, Bearsville BRK59196 (WB). Produced by John Hulbrook, Ian Ummet, Vanwarne had a big hit with "What’s Wrong With You?". Needed You Most? and there are a few songs here that contain the same kind of marvelous melodies and hooks that made for airplay. Vanwarne’s vocals are sweet, his band is smooth and catchy, and Vanwarne’s sounds as a producer & percussion. This album represents a distinct maturation over Vanwarne’s debut last year.

Best cuts: "What You Decide", "I Discovered Love", "Terraville".

SCOPPINS—Antiman Magneto, Mercury SIR12852. Produced by Bob Todd. Todd is one of the U.S. for the Scopins, the German heavy metal group whose debut album has been huge in Germany. The band is down to a new member in the personnel. The new lineup of heavy metal masters for this well crafted LP sticks which comes true. The group’s ability to drive it sound and being able to create up with interesting riffs and unexpected arrangements shows his understanding of classic rock. The lyrics aren’t dull either. The band prints on the inner sleeve.

Best cuts: "Don’t Make No Promises", "The Zoo", "You Don’t Understand", "Five Years"

GLORIA GAYNOR—Stars, Polydor P316274. Produced by Dick Gaughan, Freddie Gwynn. Gaynor’s album of classic pop & soul songs, crafted by Frank and Perren is Best Motor City Man. Check out " Ain’t No Bigger Fan" and "Make Me Yours" as fine examples of the Motown sound brought out to date, with powerful bass lines, lots of stringing, and a combination of consciousness. A couple of ballads, "Don’t Read Me Wrong" and "The Luckiest Girl In The World", understand Gaynor’s versatility. The overall Best of the week in 1978.

Best cuts: Those mentioned.

TED NUGENT—Screen Dream, Epic FE 35404. Produced by Cliff Davies. The aural mayhem created here could be a trip to another planet. Nugent is one of the best guitarists out there. He is nothing on this cut that he hasn’t done before, he always does it with enough style, and he makes it come across. He continues in the well formed path of hook loaded metal voice with blazing guitar tricks and intentionally luridly harmonies. The reviews have been very good. "Ted Nugent—Elmer Fudd" which has the same type of feel as the classic "Two Thousand Years Ago".

Best cuts: "Ted NUGENT—Elmer Fudd".

ALICE COOPER—Flush The Fashion, Warner Bros. BW 31446. Produced by Alice Cooper. Cooper out to prove he was shocking parents long ago before any of the punk’s new wave ever thought of going into music. No ballads are present in this time all songs are uptempo rockers with typical new wave lyrics about world problems and dissolution. Cooper’s voice is just as good, the heavier three Couchois brothers (Pat, Lance and Roy) are back, and with this album, the group’s sound isn’t taken fully in the main streams.

Best cuts: "Wee Wee Times (Careful, You Might Get Lonely)", "I’m Eighteen", "Fatman In The World, "I Wanna Dance Again.

TWISTED SISTER—First Time Around, Sterling-A.O.R., A&EM 2310843. Produced by David Kershbaum. Take four looking good young men who can play their instruments and who have pressing voices. Sprinkle in two ex-members of The Scorpions, Stone and Schenker, the guitar riff that gives the songs its streetwise urban kick and the biting guitar rifts cushion the lyrics with the kind of support that casts attention to each song.

Best cuts: "More Songs About Chocolate And Girls", "They Don’t Know What You Do", "Next Time Around"

RALPH VANWANMER—Terraville, Bearsville BRK59196 (WB). Produced by John Hulbrook, Ian Ummet, Vanwarne had a big hit with "What’s Wrong With You?". Needed You Most? and there are a few songs here that contain the same kind of marvelous melodies and hooks that made for airplay. Vanwarne’s vocals are sweet, his band is smooth and catchy, and Vanwarne’s sounds as a producer & percussion. This album represents a distinct maturation over Vanwarne’s debut last year.

Best cuts: "What You Decide", "I Discovered Love", "Terraville".

JUDAS PRIEST—Screaming For Vengeance, Columbia JC36443. Produced on this album. Many of the lyrics have been written with Bill Watkins, who was a member of the group. The group’s sound isn’t taken fully in the main streams.

Best cuts: "Raven’s Call", "The Green Man".

STERN-IVY-Endless Summer, Island ILPS5574. Produced by Third World. The pop & reggae band of Third World may afford some purists but they’re not denying this collection is a good one. In the past, this act has gotten disco, pop and rap airplay and this effort should continue the trend. The reworking of "Ivy & The Family Stone’s "Stand" works especially well with the sound that was in their possession this Jamaican group has done. For the hard-core reggae fan, "Wednesday" is a reason to re-tape The Tramp of Mozambique called "Visit From Mozambique" and the politically aware "Uptown Rebel" and "Prisoner In The Street". The group’s sound isn’t taken fully in the main streams.


JOHN.printf()
JO JO ZEP AND THE FALCONS—Screaming Targets, Columbia NJC36442. Produced by Peter Solley.

This is the first American record by Jo Jo Zep and the Falcons, one of the biggest acts in Australia.

The seasoned Graham Parker-style hard-boiled rock with reggae and slight touches of jazz. The result is a hybrid which is just different enough to catch the ear. "Hit and Run," an Australian hit, opens the LP with its straight-ahead rock melody overlaid on a solid reggae base. Unlike other groups which mix reggae and rock, the sound isn't spare. The production is full with an appealing female chorus lending a hand.

"Don't Wanna Come Down" has a darker edge. "Adam held the key to destruction... Eve only planted the seed! Whatever the future brings! It's still too rough on us! At least I know how it could have been," go the lyrics. Joe Camilleri (alias Jo Jo Zep) uses his rough textured vocals to great effect on this tale of love and alienation. The midtempo rhythm and slight use of the saxophone of Witch Doctor provide the appropriate backdrop for the terse lyrics.

The twin saxophones of Camilleri and Wilde come to the fore in the oddly titled "Katcheara." The teasingly cool harmonies on the chorus stand out against the hot saxophones, and spirited guitar playing of Tony Faehse and Jeff Burston. A 1950-style all out rocker, "Only The Lonely Heart," follows. It's fun.

Magnavox Licensing Fee

- Continued from page 1

These concessions to the broadcasting industry and its equipment suppliers could possibly stimulate a movement into AM stereo and hasten the day when Magnavox will collect royalties on AM stereo receivers, which Magnavox president Kenneth Meinken Jr. says will be "less than 40"

This coupled with an estimate from senior vice president Ken Ingam of "an immediate potential sale of AM receivers at 20 million of the 62 million" radios now produced annually, should be a tidy sum for Magnavox.

Most of these sales, Ingram added, will be car radios. Magnavox does not make car radios and will concentrate on home stereo equipment.

Meinken and Ingram declined to predict how much more expensive an AM stereo receiver will be compared to mono AMs, but they commented that the new sets would be "affordable" for the average consumer.

Magnavox AM stereo will become a reality within nine months after the Federal Communications Commission issues a final authorization order.

This could take some time since Leo Kahn and Motorola, both developers of competing systems, have filed motions with the FCC asking oral arguments before final action is taken.

The Magnavox system was selected from five submitted to the commission, the firm announced. Harris Corp. and Belar Electronics Laboratory, Inc.

Simon Film Coming

LOS ANGELES—Warner Bros. artist Paul Simon's film "One Trick Pony" is set for summer release through Warner Bros. films. Originally, the film had been scheduled for Christmas release but was moved up to coincide with Simon's upcoming tour and release of the soundtrack.

Rock’n’Rolling Late Hours Frustrate NY’S A&R Persons

BY ROMAN KOZAK

NEW YORK—Having to say the hard "no," rule manager late nights at sleazy clubs, and doubts if you say "yes," and doubts if you do "no," it's going to be a tough life to be a rock’n’roll’n’r person.

"The hardest part about being in A&R? It is when the band goes down the street and becomes a hit. The rest istrivia," says Jerry Wexler, chairman and president of Warner Bros. Records.

"One must (also) have the courage to say "no" to the mighty. A quick "no," regardless of the consequences. Too many temporizers. But you mustn't terrify the stage with what I saw after being up for 20 or more hours.

I cannot afford not to be in the office in the mornings, so consequently because of the way the club scene is structured, many acts miss out being seen by me, or other members of the staff. We are not extra human in terms of our stamina. As it is, I appreciate that the club scene is there, and I wish I could be more a part of it," he concludes.

It is a trade-off that many A&R staffs must make, and some go out the other way. Outside CBS, very few are at their desks before noon in New York.

"Our time is more free-form," says another A&R director at a major label. "So you have more time to think on and to worry about what you want to sign and who to pass on. The rigid beat in the office or performer is easy to spot. But the movie is a career, and you don't know what to do.

And even if the act is signed, there is still the problem, even before a producer is found and songs selected, of selling the act to the people within the company, especially if it has many other acts.

"Sometimes going through the follow-up may be the hardest part. Trying to identify the act to the record company itself is most necessary. It calls for complete concentration and can be frustrating work. There is a lot of anxiety. But if you are not worried when you deal with a new act, they probably are not doing your job," concludes the unnamed executive.

See Classics In Growth In U.S.

BY IRY LICHTMAN

NEW YORK—After three years in Europe, Allison Ames, newly appointed vice president of PolyGram Classics, has the opportunity to observe the U.S. market as it stands. Although not unaware of current difficulties in the U.S. recording industry, she believes that the classical scene here represents a "quartet leap" in interest in opera, ballet and other orchestras since leaving the U.S. in 1977 to become producer manager for all new releases on the Warner label at Polydor International in Hamburg.

"DG has had a good start this year, but there is a lot of room in the market where it's not the number one classical label," she declares. She praises PolyGram's "higher profile" for the label. Ames hopes to achieve a larger sales pattern through greater attention to marketing and promotion, from obtaining more airplay on DG product and various artist tour campaign.

She hints that she may seek a greater influence in ad copy from the U.S. side, and attempt to find "untapped sources" of repertoire. "Let's face it," she explains, "much of the repertoire is universal among labels and in some cases they include the same artists."

She hopes to pay more attention to West Coast recording sessions, adding that there should be at least three sessions in each fall by the Los Angeles Philharmonic.
BILLY JOEL—It's Still Rock And Roll To Me (2:55); producer: Phil Ramone; label: Columbia; publisher: Nacum, BMI; Polydor 20529.

DANNY HOMER—Lay It On The Line (3:44); producer: Terry Callier; label: Atlantic; publisher: Blue Note, BMI.

SURE THE YEAR (3:37); producer: Terry Callier; label: Atlantic; publisher: Blue Note, BMI.

MARCUS MILLER—You Can't Keep A Good Man Down (3:24); producer: Tony Breaux; label: Columbia; publisher: Commercial, ASCAP.

NINA REHMAN—(Just A) Little While (5:37); producer: Herb Alpert; label: A&M; publisher: Billy Rose music ( copyrights reverted to artist in 1966).

GARY LEE HOGAN—Hang On To The Love Of Your Life (5:38); producer: Herb Alpert; label: A&M; publisher: Billy Rose music ( copyrights reverted to artist in 1966).

JEFF HEALEY—Big Road Blues (5:27); producer: J&B Productions; label: Elektra; publisher: J&B Productions.

BARRY WHITE—You're My Man (3:52); producer: Darrell Johnson; label: Elektra; publisher: J&J Music, ASCAP.

DIO—The Game (5:51); producer: John Deacon; label: Epic; publisher: Emory/Ashworth, BMI.

STREETS OF LONDON—Run (3:17); producer: Eric Woolfson; label: Decca; publisher: Emory/Ashworth, BMI.

MARCUS MILLER—Love Is Just A Game (3:24); producer: Tony Breaux; label: Columbia; publisher: Commercial, ASCAP.

SUNSET—Carlton (3:55); producer: Jerry Fielding; label: Epic; publisher: Bertelsmann Music Rights (Glitterball BMI).
It's melodic.
It's exciting.
It's beautiful.
And lyrical.

R&B. Always beautiful.
On Atlantic and Cotillion Records and Tapes.
Vegas—the Aladdin Hotel's entertainment policy remains unsettled following Strip superstar Wayne Newton's signing of a $155 million, 15-year lease agreement that will idle the 7,500-seat Theatre for the Performing Arts.

Performers such as Neil Diamond, the Electric Light Orchestra, Linda Ronstadt, Alice Cooper and Earth, Wind & Fire have played the famed concert hall.

Lola Falana and Rip Taylor are currently playing the 800-seat Bagdad Showroom, which will temporarily close Monday (19) as present hotel executives Mull future booking policies.

For the time being, everything is on hold until U.S. District Judge Harry Claiborne, who haskept the Aladdin open under the protection of an injunction issued last year, returns to Las Vegas. He is expected back in court Tuesday (20).

Newton previously attempted to purchase the Aladdin in partnership with owners of the Desert Inn, who withdrew their proposal after being criticized by gaming officials for not being associated with Aladdin's consultant James Tamer.

Tamer and a handful of Aladdin executives were ousted from the hotel after associations with alleged_polygamist sects were revealed.

Wayne Newton's signing was conducted from a closed boardroom, and the New York Dolls, has his federal power to perform denied by the U.S. 9th Circuit Court of Appeals.

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### Hot 100 A-Z (Publisher-Licensee)

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<td><em>Ella Fitzgerald</em></td>
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<td><em>Fred Astaire &amp; Ginger Rogers</em></td>
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### Billboard Hot 100 for May 17, 1980

- **CRAZY**
- **THE WALL**
- **HEADED FOR A FALL**
- **BOP**
- **IT'S A HARD DAY'S NIGHT**
- **OFF THE WALL**
- **BAD**
- **THE MEAN OLD DEVIL MOON**
- **I'M A MAN**
- **THE KING OF ROCK**

**Full Details**

- **CRAZY**
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- **HEADED FOR A FALL**
- **BOP**
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- **THE KING OF ROCK**
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**STAR PERFORMERS:** Stars are awarded on the top LPs & Tape chart based on the following upward movement. | 10 String increase in sales | | 10 String upward movement in positions | | 20 String upward movement in 6 positions | | 30 String upward movement in 8 positions | | 40 String upward movement in 10 positions |

Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, delay new and products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. Recording Industry A.D.E. Of America sees over sale of 500,000 units. (Sealed by the Patent and Recording Industry A.D.E. Of America seal at available and open to all manufacturers.)
Give the gift of music.

THE ORIGINAL SOUNDTRACK FROM THE MOTION PICTURE
AN ALAN PARKER FILM

THE MUSIC, ENERGY AND DRIVE OF ONE OF THE YEAR’S MOST EXCITING NEW FILMS IS NOW AVAILABLE ON THE ORIGINAL SOUNDTRACK FROM THE MOTION PICTURE

"FAME"

INCLUDING THE FIRST SINGLE
"FAME" BY IRENE CARA

ALSO CONTAINS "RED LIGHT" BY LINDA CLIFFORD, "HOT LUNCH JAM" BY IRENE CARA.

ALBUM PRODUCED BY MICHAEL GORE

www.americanradiohistory.com
TOP LPs & TAPE

SUGGESTED LIST

<table>
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<tr>
<th>ARTIST</th>
<th>ALBUM</th>
<th>SUGGESTED LIST PRICE</th>
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<tr>
<td>THE SCORPIONS</td>
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This list may not be comprehensive and is subject to change. Prices are approximate and may vary. Always check local record stores for current prices.
**Geller At Columbia**

*Continued from page 5*

"I haven't actually counted it up, but I sense no cutbacks in Signings here. We have always been selective. I would hope we would always make it as hard as possible for new artists to sign to us. The fewest artists you can sign, the greater chance each new artist has of breaking through,"

Geller says it may be possible that Columbia is releasing fewer LPs by new artists, but this is only a reflection of what happened with disco.

"Last year there were a number of situations we entered into for the sake of taking advantage of what was going on with disco," he says. "Certainly all those tapes, records counted as new acts. But that didn't fall into the category of what we consider to Columbia long-term album selling artists situations.

"We have dealt with Sam Records and Tom Haywood, but I feel, I think, did it the right way, by having established artists do disco songs.

"Meanwhile artists like Denise Williams and Jackie Moore, who both had top disco hits this year so far, continue with the label. I have no idea when and what will make records, be they R&B, disco, pop or whatever you want to call them."

In terms of what sort of acts Columbia is looking for now, Geller says it is a matter of finding acts that can do interesting songs in a unique manner. As he sees it, following trends is not a help to him. As an example, he cites the situation with the many new women playing rock who are gaining acceptance.

"Yes, Pat Benatar, Laurie and the Sights... all of a sudden there seem to be 150 or 200 million kids in all those rock'n'rollers out there. I would say that exactly what we wouldn't go into right now. If I am going to make a record with a new artist today, that record is not going to come out right now, is coming out right now. And in six or nine months that may not be contemporary. So I can't publish in that fashion at all."

"The song is the thing. That is the basic rule of art. What does he see big as the horizon? Heavy metal rock, for one.

It is clear to me that it is just about summer, and summer rock, that means rock'n'roll. This year it appears that heavy metal is back with a vengeance. In the near future, extremely stylised and fast, confusing, heavy metal is it. New wave is over and heavy metal is back. In the States it never really went away in many areas, while in other areas, such as the Northeast, which is heavily influenced by England, there may be a new acceptance of it. But in the Midwest and most recently in the South, heavy metal is where it has always been.

"Beyond that, I see a return of the girl in the band,包装. That is the rock and new wave made the keyboard and synthesizer important, but I see it working in a different way. That is the basic rock image: the man with the guitar."

Geller was one of those who signed Elvis Costello to Columbia, thus precipitating the emergence of new wave rock in America. But now, says Geller, new wave is not new any more. It is part of the mainstream.

"I don't know if Elvis Costello has any relevance to new wave any more. I think he drew the mainstream to his direction. When Linda Ronstadt has consistently covers your songs, and you become a staple of AOR radio, then just how outside the mainstream can you be?"

**Reiss Of MCA**

*Continued from page 6*

traditional five-year period in which an artist agrees not to make another recorded version of a copyright."

While Reiss says MCA is working on several of its acts, under various contracts, he says finalization of such deals may have to await the "body of rights" that are to be covered up in negotiations with various concerned unions. "Right now, we're pretty much concentrating on making pre-existing programming."

**Film Devo Promos**

LOS ANGELES—Devo has prepared a new series of films for television and retail outlets to promote itself. The film is called "Freedom Of Choice." The films include the title track and "Girl You Want" from the new LP as well as "Boogie Boy's Lesson," which will be used as part of Devo's stage presentation.

LOS ANGELES—RSO is taking different marketing and merchandising approaches to promote its "Empire Strikes Back" and "Fame" soundtrack.

Whereas the marketing of "The Empire Strikes Back" will benefit from the mass identification with the "Star Wars" characters, the promotion of "Fame," a film and sound track utilizing relative unknowns, will depend initially on heavy emphasis on the music.

On RSO's new album, Couley is hoping that the first single, the title track performed by Irene Cara, will peak before the film opens nationwide in mid-June.

Couley outlined marketing strategy for his staff at RSO's weekly marketing meeting Wednesday (7). Participating were Glenn Ross, director of creative services; Mel Da Kroob, national sales manager; Mitch Huffman, senior vice president and marketing director; Ellen Neillieck, production manager; Rich Fitzgerald, senior vice president of a&R and promotion; Peter Fusster, comptroller; Tim Owens, assistant creative services director; Janis Lundy, special projects/art development; Laramie Ward, administrative assistant to Couley, and Sara McMillen, national publicist.

The key to the "Empire Strikes Back" soundtrack will be extensive in-store merchandising material using the Darth Vader and other "Star Wars" characters. Ross states there are 75,000 visual pieces of merchandising material available.

RSO is promoting its double-pocket soundtrack as a souvior of the film, keying in on the 12-page booklet containing pictures and dialog from the film. Press releases of cas settes and 8-tracks can obtain the booklet by sending $1 handling fee and the coupon enclosed in the tapes.

In-store displays will include models, two different by 2 posters, 3 by 3 posters, special pin header cards, photo boos, without containing 25 different scenes from the movie and self-shipper cards.

Huffman notes that 400 department stores are setting up "Star Wars" motifs with Darth Vader appearances staged for many of them. In addition, every market will have an AOR or Top 40 station designated as an "Empire" outlet. Each of these stations will key in on the word "empire" with album giveaways, spraying invitations and music from the soundtrack all part of ongoing promotions. Radio spots are planned to coincide with various concert promotions. Five different television spots, both 30-second and 60-second tag for "Empire," "Fame" and "The Empire Strikes Back," are being produced. The two and a half phase push, RSO plans to market as many as four derivative albums next to the soundtrack. Included are "Empire Jazz" featuring Bob James, Billy Cobham, Ron Carter, Hubert Laws and other jazz all-stars; "Born Midney's Music From The Empire Strikes Back;" and "Adventures of Luke Skywalker." A James Earl Jones narrated LP similar to 20th Century-Fox's "The Story Of Star Wars," tentatively scheduled as a single and album by Meco performing the different themes.

These albums will bear $7.98 list, making them especially attractive internationally where $13.98 may be too high a price for the soundtrack.

The tv campaign for "Fame" is reported to be the largest in MGM history. Spots began in Los Angeles, Toronto and New York Friday and Saturday (9-10) where the film opens initially. The spots begin national airing in mid-June about two weeks before the film opens everywhere else.

MGM is supplying RSO with footage from the film which will be turned into in-store video with RSO adding its own narration. MGM additionally is tagging its spots with the soundtrack's availability on RSO. RSO's strategy is to focus on the

**Top 10 TV Music Show**

*Continued from page 1*

Note to Scotti, the show's executive producer with Sid Vinnedge. The program will not create visual situations around the songs as was the case with "You Hit Parades," a popular tv musical countdown show of the late 60's.

"We want to present the artists as they perceive themselves," explains Scotti.

The program is taped and edited Fridays and the videotape dub is sent to 22 stations right to the 80 stations initially purchasing it. Of this number, 77 are network affiliated stations, says Sid Vinnedge, to claim this is the only music show on tv which is seen on network affiliation. Vinnedge's program, "You Hit Parade," is as important as "You Hit Parade," in and involving supply of these video clips are available for the show. They will be among the first to be seen in photos and other visual footage if there is no available videotapes of the performance in the films.

Scotti says other editorial features will include segments patterned after "12 Bars" whenever happy hour scenes are so and do so now, plus artist interviews. Scotti.

Scotti Brothers offices in London, Nashville and New York will help in the show's preparation.

Kasem will do all the interviewing as well as introduce the hot tunes.

"Record companies regularly make video clips of their artists for overseas television and most of these tapes are never seen in the U.S.," notes Scotti, the show's executive producer with Sid Vinnedge. The program will not create visual situations around the songs as was the case with "You Hit Parades," a popular tv musical countdown show of the late 60's.

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NEW YORK—The ElectroSound Plant Group, reportedly the country's largest independent record pressing company, has increased production capacity by 15% with the launch of its fourth plant in Shelbyville, Ind.

Already in operation, the new plant just outside Indianapolis has its ceremonial opening Tuesday (13). Its 15 presses provide a three-shift capacity of 12 million LPs, says vice president Barry Brussaard. Last year the company's three plants produced a reported total of 75 million discs.

No seven-inch records will be produced at the new facility in the immediate future, but its design permits expansion to 120,000 square feet from the initial 45,000 and the inclusion of additional presses, both for 45s and LPs.

Despite the sluggish nature of the industry, Brussaard says the plant was carried through to completion to give the company a Midwest presence, where he estimates, 40% of the record market exists. ElectroSound's other pressing plants are located in Los Angeles, Long Island and Pennsylvania.

Brussaard sees no immediate signs of a turnaround in disk demand (the company is now producing at half capacity), although he looks for conditions to improve later in the year.

ElectroSound also operates two other plants, one in Hicksville, N.Y., to manufacture record sleeves, and the other in Sunnyvale, Calif., to produce tape duplicating equipment.

BROADWAY REVIEW

Dale’s ‘Barnum’ Is New Show’s Catalyst

NEW YORK—Phineas Taylor (P.T.) Barnum had one word for all the hambrooing and film-flammery that went on in the world, and of which he was one of the prime archits. It was humbug. And there’s an awful lot of humbug in the new Broadway musical which bears Barnum’s name. It is, however, a nice, warm, lovable, joyful kind of humbug. One which evokes smiles rather than frowns, laughter rather than tears of annoyance, anger and grief.

“Barnum,” at the St. James Theatre, is based on a somewhat slender thread of a story dealing with the ups, downs, ins and outs and multi-faceted shenanigans of P.T. Barnum, one of the pioneers of the circus as we know it today.

However, in a stroke of genius, producers Cy Coleman, Judy Gordon and Maurice and Lois Rosenfeld in association with Irvin & Kenneth Feld have cast Brisket Jim Dale in the role of Barnum, and the result is sheer dazzle.

Dale is brilliant in the setting of a one-ring circus, staged by Joe Layton who also directs. He’s what you would imagine Barnum was like—a perfect con artist. He is as believable peddling Juice Heath, the 80-year-old ex-clown, in and around one 160-year-old baby-sitter of George Washington as he is presenting Swedish songbird Jenny Lind to presidents and other statesmen. He sings that there is a sinner born every minute, and you know that deep down inside he really loves them even though he is robbing them blind.

In addition, Dale a multi-talented performer, sings, dances, clowns, juggles, and skillfully walks the tight wire. He is the darling of an enthusiastic audience.

Joe Layton’s staging is an ideal complement to this multi-colored fantasy. It is cleverly conceived. For example, in presenting Tom Thumb to the audience, Layton turns not to a midget to fill the role of Thumb, but to oversize props as a backdrop to an average size performer.

Cy Coleman’s score befits the concept. It is bright and breezy. It gamboils and frolics in and around the story, sweeping the audience up into the excitement of the circus atmosphere. There are many singalongs in this potpourri of music. They include—“Join The Circus,” “Come Follow The Band” and “There’s A Sucker Born Every Minute.” No cast album deal has yet been signed, but it is said that Columbia Records, which had first refusal to the package and passed on it, is now back in the bidding following the acclaimed opening of the show.

Racliffe Joe

CULTURAL EXCHANGE—Michael Siteman, BMI writer relations executive, seated, demonstrates BMI’s computer system in Los Angeles to from left, Wang Zicheng, Biao Qingzhu, Lin Mohan, Ron Anton, vice president BMI West Coast; Zhou Ying, Michele Vosberg and June Mei. BMI recently hosted the music education delegation from the People’s Republic of China as part of its three-week tour of the U.S.

GEE WHIZ — MCA artist Bernadette Peters autographs a copy of her debut album during an in-store appearance at the downtown Los Angeles May Co.

Walter Yetnikoff, president of the CBS Records Group, is among four top CBS Inc. executives who temporarily assume the duties of John D. Backe, who recently resigned Thursday (8), as president and chief executive officer of CBS, Inc. The others are Paul Walley, chairman of the board; John R. Purcell, executive vice president, and Gene F. Jankowski, president of the CBS Broadcast Group. Under Palley, the three executives form an "Office of the Chairman." Backe, former chief of CBS Publishing Group, was named president, and chief operating officer in 1976, replacing Arthur R. Taylor, who also abruptly left the company. In 1977, Backe assumed the responsibilities of Palley as chief executive officer. The day before his sudden departure, Backe had told CBS television station affiliates of the company’s plans for providing programming for videodisks and cable tv.

Tentative agreement for both recording and video tape distribution was signed at midnight Thursday (8) by the American Federation of Television & Radio Artists and a negotiating committee representing the recording industry. The binding agreement Monday (12), after which Sanford Wolff, AFTTRA executive secretary takes the agreement to locals in Los Angeles, Chicago and New York. It’s understood that while a single "package" covers the recording/video areas, a supplementary document is likely on video alone. A separate discussion on video was held at CBS headquarters in New York from 7 p.m. to 12 midnight Thursday. Ratification of the agreement by AFTTRA members is seen as an impediment to agreements between the industry and the American Federation of Musicians.

Expect more and more autonomy and a separate bottom line evaluation for the retail, rackjobbing and independent distribution divisions at Pickwick International. Right now an important warehouse stocking change is taking place. Where at one time, the Minneapolis suburban mammoth warehouse carried an enormous number of titles in quantity, feeding the satellite warehouses dotting the U.S., those ancillary points after July 1 will be stocking many more titles. One Pickwick regional warehouse would enlarge its inventory from approximately 1,000 titles to 8,000 titles, it’s reported, as an example.

The blue chips are on Neil Bogart to take his production company and new label to CBS Records possibly by next week. Bogart and Jeff Franklin, his business scout, successfully negotiated a deal to get an independent distribution versus a conglomerate branch distribution. The former Casablanca Records founder/president found he could chart stronger financial support presently with branch distribution. Relatively light flak giving the PolyGram Distribution wholesale 25% price hike of three weeks ago from the trade. The approximately 13 to 15-cent hike will manifest itself in boosted retail prices though, if WEA and/or CBS plays follow the leader, industries agree.

Run Alexenberg is taking new office space in Manhattan raising speculation a new label involvement is near.

Also looking for a Gotham venue is the Agora club chain.

M.S. Entertainment Corp., Miami, is going into independent label distribution with 51 West, the new BMI affiliate. Michael J. Siteman confirms the rack/one-stop is going full scale into independent label distribution after the Miami operation. The label’s turn will also handle the new CBS line. And recorded here exclusively, he opens in Long Island City in July. There’s a good chance the two-pager “The Empire Strikes Back,” the sequel soundtrack album to “Star Wars,” composed and conducted by John Williams, may hit 800,000 in shipments before the movie bows in June. And RSO is already talking about the third motion picture that will be done in the series. The album came in at 31 on Billboard’s best selling albums chart the first week, highest slot accorded a soundtrack package in ages.

The South African government has banned Pink Floyd’s “Another Brick In The Wall” because the song has been selected as an anthem for a national student protest boycott. Anyone caught with a copy of the LP could be fined or jailed. The GRT Corp. bankruptcy action, still pending in the Bay Area, appears to be dominated by the Bank of America, primary secured creditor of the firm. Word is the bank has recovered about $4 million of the $6 million it was in for. Other creditors are probably shut out from any return.

Bob Schachner is moving his Gateway, Dyno and Who’s In Jazz labels from Gillette, N.J., to Fort Lauderdale, Fla. Gene Settler recently moved his Request Records and Soundcutting firms from Hollywood, Fla., to Fort Lauderdale. . . . The 50 Miami Members Assn. of the Atlantic NARAS chapter meet again June 2 at Triad Recording, Fort Lauderdale, where three attorneys, Tom September, Jay Willingham and Joe Schneider discuss protecting creative works. . . . Van Halen tops the bill at the May 26 Pink Pop Festival in Holland, bankrolled by Sams, the Dutch tobacco firm. J Geils and Garland Jeffreys are also slated. . . . The albums most purchased by radio stations last month in Billboard’s R&B “Solid Gold Special,” in which oldie product is featured, were Carol King’s “Tapestry” and the Dooolee Bros. “Minute By Minute.”

The potential profit from licensing church music inflates with a recent mailing from Copyright Sharing Corp., Beverly Hills, Calif., the subsidiary of FEL Publications, asking parishes for $150 per year or $375 for a three-year binder. Wasn’t four years ago the annual tab was $50. . . . Len Chandler and John Bravery move their 1990 Songwriters Expo to Beverly Hills High School. Dates are Aug. 16-17. For information call (213) 655-7780. . . . The American Society Of Music Arrangers featers a giant giant with its Golden Score award June 8 at the Ambassador Hotel, Los Angeles. Dinner is $22 for members and $28 for non-members. Write PO Box 11, Hollywood, Calif. 90028. . . . The grapevine has Barney Ales putting his weight behind a new MCA label which would distribute through independents. MCA would not comment. Alex currently helms the Elton John Rocket Records operation.
THE ORIGINAL SOUNDTRACK ALBUM (SE-512)
FROM THE FORTHCOMING MOTION PICTURE

FEATURES MERLE HAGGARD, RONNIE MILSAP,
NEWCOMER PENNY DEHAVEN,
AND SPECIAL GUEST ARTIST CLINT EASTWOOD.

CONTAINS THE SINGLE,
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PRODUCED BY SNUFF GARRETT
MUSIC ARRANGED AND CONDUCTED BY STEVE DORFF
ON ELEKTRA RECORDS AND TAPES

CLINT EASTWOOD IS "BRONCO BILLY"
STARRING SONDRRA LOCKE
EXECUTIVE PRODUCER: ROBERT DALEY
PRODUCER: DENNIS HACKIN AND NEAL DOBROFSK
ASSOC. PRODUCER: FRITZ MANES
WRITTEN BY DENNIS HACKIN
DIRECTED BY CLINT EASTWOOD
MUSIC SUPERVISED BY ENUFF GARRETT AND CONDUCTED BY STEVE DORFF
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Wayfaring Stranger • You're Learning
The Boxer • Green Pastures • Roses In The Snow
Jordan • Golc Watch And Chain
I'll Go Stepping Too • Miss The Mississippi
Darkest Hour Is Just Before Dawn

EMMYLOU HARRIS
ROSES IN THE SNOW

Produced & arranged by Eran Ahern for Happy Sack Productions
On Warner Bros. records & tapes (BSK 3422)