Performance Fee Bill In Modification State

Teens Reviving Hard Rockers

By SHAWN HANLEY

LOS ANGELES—Heavy metal rock, a music staple for more than a decade, is gaining in popularity, especially with teen audiences, say some of the country’s leading concert promoters, broadcasters and label executives.

“We're seeing a resurgence of interest in heavy metal,” says Mercury’s Jim Sotet, director of promotion.

“A lot of the bands are making a comeback because they’re a lot of the most loyal fans of any day today,” says Sotet. “There’s a real hunger for heavy metal.”

According to Sotet, who is based in Los Angeles, “even when it was ignored because it wasn’t ‘faddish’.”

Promoters believe heavy metal is good business.

According to San Francisco-based concert promoter Bill Graham, “Everybody wants to see the two-headed lady in the circus at least once, so there’ll always be the young and pre-teen who comes to a heavy metal show because that’s how you become initiated into rock. These bands stay popular through rotation of fans. The kids are loyal to the decibel level.”

(Continued on page 29)

Playlists, Research Hit By Sales Sag?

By DOUG HAII

NEW YORK—Radio station playlists are in “confusion” and research is being “invalidated” because of reported slow retail sales.

That is the theory of at least five top record promotion executives. Polygram promotion vice president Jim Collins and national promotion director Bill Caldorato say that program directors go on a roll for two weeks then get off when they don’t see the records flying out of local stores.

“Nothing’s flying out of local stores these days,” says Collins, who contends that slow business at retail is often invalidating radio station research on retail sales.

(Continued on page 25)

N.E. Radio: Intense Battle

By RICHARD M. NUSser

NEW YORK—The scramble for listeners and the fight for airplay is nowhere as intense as it is in the nation’s populous New England market, stretching from Connecticut to the Canadian border.

In many cases programmers are coping with the crisis by playing it safe, which means only records that have proven themselves on the charts are getting spins. In some cases, only the softer cuts are listed, hit or no hit. And that’s another element in the scramble: few stations will admit they’re programming for teens anymore.

(Continued on page 24)
now all she needs is you.

Armatrading rocks with fire and brimstone, using her wry wit to fine effect... for sheer vocal power her only rival is Van Morrison.  
*Newsweek, February 1980*

Tough and original... Joan Armatrading remains perhaps the best unknown pop star in the business.  
*John Rockwell, New York Times, February 1980*

As these quotes confirm, Joan Armatrading has always written, sung, and played with uncanny brilliance but she has never performed with more verve and authority than she does on *ME MYSELF I*, an album that crackles with passion, joy and insight.

maybe it's you who needs Joan Armatrading.

on a&m records & tapes.

INCLUDES THE SINGLE "ME MYSELF I"

PRODUCED BY RICHARD GOTTEHRER

Eclusive Management: Michael Stone
Agency: Artist's Heller, Hollywood, CA

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By JIM McCULLAUGH

LOS ANGELES—A move toward the small, personally-tailored record label is being fueled by a number of high-powered veteran record industry executives with a creative bent.

The last several weeks have seen Atlantic Records president Jerry Greenberg resign that post to form an as yet unnamed label with brother Bob, formerly vice president of West Coast operations for Atlantic; Asylum Records founder David Geffen forming a new Warner Communications label; ex-Casablanca toppler Neil Bogart and former Infinity president Ron Alexenburg gearing for new labels; and Dunhill founder Bobby Roberts, along with Hal Landers, creating a new Polydor-distributed diskery.

In addition, there is still continuing speculation that other veterans, such as former United Artists president Artie Mogul, may soon create their own firms.

In all cases these new labels are being spearheaded by executives known for their creative emphasis with the new ventures expected to reflect that individual excitement.

Moreover, these labels are the beneficiaries of substantial financial backing and are linked with major distribution entities. Geffen's label, for example, is being funded by Warner Communications and distributed by WEA.

The activity, which has also seen the formation of producer-run labels such as Mike Chapman's RSO-distributed Dreamland Records, may be significant in a number of respects.

Among other things it may reflect a reactionary feeling on the part of these executives and others that larger record entities, many of which have gotten too heavy with financially-orientated upper management, are less creatively stimulating than they once were.

It may also be a by-product of the economic doldrums the industry has suffered. In some quarters these smaller labels are being viewed as the necessary vehicles to find and develop new talent in the years ahead.

While some of these labels suggest that they will sign established artists, they will almost surely be the springboard for newer artists as well. Bogart's intended label, believed to be called Boardwalk if the name is cleared, is reportedly close to finalizing a new management agreement with CBS Records. (Billboard, May 17, 1980).

The label is an offspring of the Be-Grat's production company he formed after departing Casablanca earlier this year. He sold his interests in the label to PolyGram prior to that.

Ron Alexenburg has reportedly taken office space in Manhattan (Billboard, May 17, 1980) for the purposes of putting a new label in place. Foreign backing is believed to be involved.

Alexenburg is given much of the credit for Epic Records' success while he was a CBS executive.

The Geffen label is intended to be Warner Communications' fourth record company along with Warner Bros., Atlantic and Elektra/A&M.

Having served as a special consultant to Warner Communications for the past year, Geffen maintains that the artist will have ultimate priority

By JEAN CALLAHAN

WASHINGTON—Patsy Bruce, who wrote "Mamas Don't Let Your Babies Grow Up To Be Cowboys," has earned $25,500 in mechanical royalties on that hit so far and now owns her own publishing company, Sugar Plum Music. But it wasn't always so easy.

In 1969, when Bruce began writing songs with her husband, they had three children and both worked several jobs to support the family.

Brice says she earned her first mechanical royalties in 1975, less than $60, for "Restless," a song she'd written in 1969 and which had been recorded that same year.

Bruce was here Thursday (13) to tell this story before the Copyright Royalty Tribunal in its mechanical rate adjustment proceedings. "This us and them stuff bothers the songwriter in me," she told the Commissioners. "It bothers me that we, as songwriters, have to go through so much to get the recording artists and the record companies to treat us fairly.

Clyde Otis, author of the 1956 hit "The Stroll" among other songs, chronicled his life as a songwriter, telling Tribunal members how he was a "dishwasher, stevedore, dish drier, chauffeur, porter, every kind of job" while trying to establish himself at his craft. Otis' big break came in 1954 while a woman who rode in a cab he was driving offered to take a demo to vocal star Johnny Desmond for him. That's all.

Full coverage of Billboard's 10th HMIC held recently in Washington, appears on pages 53-66.

Fast Turnover Record Hunter Byword

NEW YORK—Catalog purchases at Record Hunter here are being made under guidelines that reflect "the mathematics of today's economy."

"We're restricting our purchases to hit product, new releases and merchandise we already have orders for unless we can obtain ad support, discount or early dating," claims Jay Sonin, owner of the major outlet.

"The mathematics of today's economy means that unless we can turn product fast, we won't buy it."

Based on 2% interest he is charged. Sonin contends that by only turning over product twice a year, the actual cost to him of a $7.98 album—which he may buy at $3.90—increases by about 40 to 50 per cent and, additionally, means the loss of space that could be utilized for faster moving goods.

Sonin says he already stocks major enough versions of, for example, classical warhorses, so that he's guaranteed a customer will "walk out" with one version or another. As for new Jackson Browne album is another story," he adds.

Sonin declares he's maintaining a profit margin of 37½% on product, which enables him to work under less pressure when manufacturers increase their prices.

"The pressure is on those who work too close when price rises are instituted," he says.

Sonin also operates a one-stop, called Record Hunter Distributing Co. and business on this end is going "very well," he reports, and with a 15½% profit margin in this area, he says he's doing much more than making ends meet.

By JIM McCULLAUGH

Los Angeles—The 31-store Record World/tsss chain is increasing consumer response to price increases on catalog tape product.

In 12 stores covering upstate New York, New Jersey and Connecticut, the retailer has lifted the shelf price of 8- and 12-inch cassettes to the $7.98 and $8.98 list price categories. Thus, a $7.98 tape is selling at the test stores at $7.99, $6.99, while $8.98 at $8.29 from $7.99.

According to Roy Imber, president of Imber Enterprises, Freeport, N.Y., which services the outlets, the test will be in effect for several months.

"I'm testing consumer resistance to a price increase. I'm frankly looking in several months to cover increasing overhead costs and manufacturer price increases, such as the recent 25% on drops more," Imber adds he may try a similar test with LPs, but this has not yet been done.

Argentina's production company he formed after departing Casablanca earlier this year. He sold his interests in the label to PolyGram prior to that.

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The Geffen label is intended to be Warner Communications’ fourth record company along with Warner Bros., Atlantic and Elektra/A&M.

Having served as a special consultant to Warner Communications for the past year, Geffen maintains that the artist will have ultimate priority with the new label, as yet not officially titled. He plans to run it as a "true" record label instead of an extension of Asylum, the label he founded.

The Greenberg label has not been named officially, but speculation is that it’ll itself patterned after Geffen’s successful Asylum formula of the ‘70s. Atlantic will distribute the New York-based label and a select artist roster.

Bobby Roberts and Landers will name their label Landers & Roberts Records upon completion of their name with Dan Hill with VICA, which owns it.

Three artists have already been signed to the roster including Janis Joplin, Rich Dufas and Jim Menden. Five new LPs from the label are expected this year.

MAY 24, 1980 BILLBOARD

FULL HOUSE—it’s disk picking time at the Turtles store in Gainesville, Ga., as the Atlanta-based retailer opened its first suburban outlet and the people flocked in.

Higher Tape $ In Chain Test By TSS Outlet

NEW YORK—The 31-store Record World/TSS chain is increasing consumer response to price increases on catalog tape product.

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INT VIDEO CONFERENCE NOV. 20-23

LOS ANGELES—The role of the recording industry in the emerging home video entertainment field will again be explored at Billboard’s second International Video Music Conference, Nov. 20-23 at the Sheraton Universal Hotel here.

Billboard’s inaugural Video Music Conference, held at the same site last November, drew some 400 distributors from various segments of both the recording and video industries.

Demonstrations of major video disk and video recorder systems, "hands on" workshops and nightly video showcases of creative music videos will be featured at this year’s event. Retailers and labels will once again be highlights, in addition to three days of in-depth seminars covering all phases of video.

A worldwide advisory committee from the major music markets will soon be formed and will be coordinating a seminar program along with conference chairman Jim McCullagh, Billboard sound business/video editor.

(Continued on page 34)
NEW YORK—Atlantic Records under Doug Morris has undergone two radical changes. Morris, the third president of the 32-year-old WEA label, after all, will be working under chairman, co-founder and first pres- ident Ahmet Ertegun.

But it is greater than that. Morris and his predecessor Jerry Green- berg, who resigned to form his own label (Billboard, May 17, 1980), are much alike.

They are both rock ‘n’ rollers, ag- gression-strewn people who worked their way up through the ranks of ad and promotion. And they’re both involved in music to the point that they’ve both composed it.

If there is any difference, it just may be that Morris will be more ag- gressive and take a few more chances, for one, to prove himself in the new job, and secondly, because that’s the way he’s been running Atco.

It was typical of Morris’ style to go out on a limb with Gary Numan with an expensive tour even when Morris assuredly “will pay the money” in an era when labels had given up such luxuries (Billboard, March 1, 1980).

It is also typical of Morris to be te- nacious. He promoted Blackfoot’s “Stalker” album for a year before it was certificated gold.

Morris is also regarded by his peers as a “great signer” who is “al- ways out there comping.” This drive landed Peter Townsend of the Who and Steve Nickels of Fleet- wood Mac into the stable. (Continued on page 92)

DAVID LADD IS REGISTER OF C’RIGHTS

WASHINGTON — Former Com- missioner of Patents David L. Ladd, who served as patent commissioner during the Kennedy administration, teaches law at the Univ. of Miami and is codirector of the Ollie Fellowship Program at the Law & Econ- omics Center of the Univ. of Miami. He assumes his new duties June 2.

Ladd is the first person to serve both as Commissioner of Patents and Register of Copyrights.

In 1961 he was appointed by then President Kennedy to serve as Commissioner of Patents and in 1963, he returned to private law practice until 1977 when he ac- cepted his current post at the Univ. of Miami.

FOCUS ON RADIO BY NEW ARIOLA AMERICA

NEW YORK—Ariola-America is a born again national network being molded slowly into a full-ser- vice record company that will focus directly on radio. Says the label’s new chief operating officer, Warren Schatz, “We’ve seen what happens if you try to build too fast,” says Schatz, Ariola-America’s newly ap- pointed senior vice president and chief operating officer. “Things can get out of hand.”

Recalling his days with RCA Rec- ords where he was vice president of ad, Schatz says Ariola won’t be re- leases “60 records a year and hop- ing that 20 of them make it.”

“T’ll be content to release 12 good records the first year,” Schatz says.

He says he’ll be working closely with his promotion staff, headed by Mike Hensley, and his sales staff, headed by Mike Moneysucke Rose with Turntable), to determine which acts get signed.

“A&R needs input from promo- tion from the start,” Schatz says. “I learned that lesson. You can’t just hand promotions a record and say ‘get this played.’ It doesn’t work like that.”

Schatz is concerned with developing acts geared to to- day’s expanding radio market. Ideally he hopes to sign “world class rock’rollers” and to make the most of his expertise in developing black acts.

“I’m trying to deliver radio,” he says. “That’s the main job after sign- ing the act. So that’s why I’m involv- ing the promotion department in those decisions.”

“With three people can agree on an act the chances of being wrong are minimised,” he adds.

Ladd inherits a label that, do- mestically, has been trimmed to two acts: Nive Flyte and Chapter 8, which are both singles-only.

But he is exercising his authority to select certain other acts from the Ariola International and Hana labels.

(Continued on page 83)

COUNTRY MUSIC

MORE COUNTRY MUSIC

Label-Movie Tieup On ‘Bronco’ Film

By GERRY WOOD

NASHVILLE—The latest motion picture to capitalize on country mus- ic, “Bronco Billy,” is flashing onto the national scene on a joint cross- town-bet between movie and record company.

Clint Eastwood’s new film making its debut before key country radio and record executives in New Or- leans Saturday (10), is the latest Holly- wood production to utilize country- music talents.

Other entries in the country flau- red film include such high-budget movies as “Coal Miner’s Daughter” and The Electric Horseman, with Willie Nelson and “Little White House In Texas” with Dolly Parton forthcoming.

“Country music is city commerc- ial,” comments Vic Faraci, vice president of marketing at Elektra/ Asylum Records. Faraci notes mar- keting promotions are centered in- cluding in-store tie-ins coordinated through WEA’s force.

Joe Hyams, vice president of pub- licity for Warner Bros. Pictures, agrees. “Country music is the sound of the new generation and country talks to people in the country.”

Faraci, Hyams and other officials from Elektra/Asylum and Warner Bros. Pictures took part in the New Or- leans event that featured a screening of “Bronco Billy” interviews with the stars, and entertainment by Ronnie Milsap, Merle Haggard.

(Continued on page 74)
EPIC RECORDS INTRODUCES NU-DISKS.

WHO ELSE WOULD HAVE THE BACKBONE?

It takes a lot of courage to introduce a whole new concept in records. Not to mention foresight and planning.

But new concepts are what Epic is all about. And that's not just posturing.

We've taken Nu-Disks from the idea stage all the way to the point-of-purchase.

The problem was how to give consumers a cheap way to sample music by new acts they've heard on the radio.

The solution was a 10-inch, 33 1/3, 4-track record, the Nu-Disk. Once we had made that decision, it was time for some Epic follow-thru!

Labels, covers, posters, browser-dumps, print and radio campaigns—all have been especially created to draw attention to this Nu-line!

The first wave of Nu-Disks includes releases by New Musik, Propaganda, The Continentals and something that'll really get them to line up—a special Nu-Disk of never before available collector's items by Cheap Trick!!!!!*

Nu-Disks. Sit up and take notice, they're going to be a big 10 inches!

*Also includes the extra-special separate 7" bonus single "Everything Works If You Let It."
DANNY BRAMSON

Four MCA Positions Held
By 27-Year-Old Executive

BY PAUL GREIN

LOS ANGELES—At the ripe old age of 27, Danny Bramson wears at least four different hats within MCA. In addition to being executive director of the Universal Amphitheatre for the past five years, he is president of Backstreet Records, vice president of MCA Concerts Inc. and advisor on controversy music matters to MCA Discovision and Universal Pictures.

It's gotten to the point that Tom Petty, frontman for the Heartbreakers—whose Backstreet debut album had seven weeks at number two earlier this year—threatened to buy Bramson a hatrack for his Universal City office so he can change off hats from one phone call to the next.

While Petty is the label's only signing at this point, Bramson says two more acts will be announced within six weeks: a new group and one developing act.

Unlike the Amphitheatre, where Bramson books any act he thinks will draw, he says Backstreet will continue to reflect his personal taste and artistic judgment.

Insiders have suggested that Carly Simon came close to pacting with Backstreet after leaving Elektra/Asylum. But the artist still owed E/A a one more album and label officials there would only transfer that LP to her new label if she moved within the WEA organization, hence a three-year pact with sister label Warner Bros.

Backstreet was created in early 1979, about the same time that MCA acquired ABC's stake of artists. At that time Petty initiated legal action claiming that the ABC sale made him a free agent, with MCA asserting otherwise. Bramson stepped into this breach and signed Petty.

The label's second release is the soundtrack to "Where The Buffalo Roam," a Universal film starring comedian Bill Murray. It contains newly-recorded material by Reprise's Neil Young as well as previous hits by Columbia's Bob Dylan, Reprise's Jimi Hendrix, Fantasy's Creedence Clearwater Revival and Motown's Temptations and Four Tops.

It's believed to be the first time Dylan and Young have been loaned out to appear on product from competitive labels. Actually there probably wouldn't have been a soundtrack album if it hadn't been for Bramson's enthusiasm. "They assumed it would be impossible to get all the clearances."

The "Buffalo Roam" film has been screened thrashed by most critics, but Bramson holds out hope that the film will survive such uniformly bad notices, as did such recent films as "Animal House" and Cheech & Chong's "Up In Smoke."

This adds even if the film fails at the boxoffice, in his view the soundtrack is sufficiently creative to stand on its own merits. "A successful film would have helped the album and still might help," he suggests. "But at this time boxoffice success can't be assumed or expected."

Backstreet ties-in with the vogue for small, custom-type labels. In fact that's how the label got its name: it's for acts who want the security and shelter of back streets as opposed to the more crowded thoroughfares.

"This is the advent of smaller labels that can give more attention and focus to each act than a big label with 70 or 100 acts," says Bramson. "We have no great interest in grinding out records by the pound."

At this point Backstreet has a small skeletal staff. Bramson is backed up by Jon Scott, director of promotion, and Djibla Banao and Tom Atencio, who till without titles.

Backstreet also has an ongoing relationship with Universal Pictures and has been involved in several of its music-oriented films—suggested or artists securing soundtracks for or casting in featured roles.

It's been suggested that the label had a hand in securing Leon Helm for "Coal Miner's Daughter," though that soundtrack is on MCA.

"Our sheer physical proximity to Universal," says Bramson, "enables us to hear about films in production so we can have input. We'll continue to do that, as more filmmakers recognize the importance of music scores in their films."

The Backstreet deal with MCA is worldwide. To support the international release of "Danna The Torpedoes," Petty & the Heartbreakers recently concluded the final leg of its 1980 world tour, which took the group to England, France, Holland, Japan, Australia, and New Zealand.

NEW YORK—RCA Records is taping in with the Black Music Assn. in developing a June "Black Music Month" campaign.

The nationwide marketing thrust involves 17 albums by Black artists on the RCA label project will do half-Century-Fox, Chi Sound and Pablo labels. Overall theme is "Celebrate Black Music Month." RCA offers a number of promotions to radio stations, including soundtracks, product, and a 12-inch sampler containing both current and upcoming singles from all the albums for in-store play.

Artists represented in the drive are Gray & Hanks, Odyssey, Machine, Chocolate Milk, Wax, Shalamar, the Whispers, Lakeside, Dynasty, Gene Chandler, Edwin Starr, Stephanie Mills, Leon Haywood, Sky, Aurora, Count Basi and Ella Fitzgerald.

Ray Harris, RCA's vice president of black music marketing, says the campaign is designed to "sustain and increase the sales momentum we have achieved in the past few years."

Universal Theatre
Dome Plan Delayed

LOS ANGELES—Plans to put a dome over the Universal Amphitheatre here have been postponed for one year. County approval of the over project came only after "several postponements," and ultimately too late for the architect to guarantee completion before the start of the 1981 summer season. The construction was to begin at the conclusion of this summer's season; it will now begin in the fall 1981.

MAKING TV PILOTS, TOO

Kids Stuff Label Prepping Videoedits

By JOHN SIPPEL

LOS ANGELES—Kids Stuff Rec-

ords, the Hollywood, Fla., label, is

rounding out as a total entertain-

ment center with two moppet-ori-

tented syndicated television pilots preliminary to its entry into video-

edits. Label president Irving Schwartz has director Ivan Kivitt filming at Video Dome in Hollywood for the project; 20th Century-Fox, Chi Sound and Pablo labels.

The second will be based on the long-time, "Fat Albert" Halloween special.

In the same fall release, the label will bow its first Raggedy Ann & Andy product, obtained for Gotham, which has published the traditional material for more than 50 years. Two LPs, 12 book-and-record and 6 cassette-and-book releases will see the off.

Like its contemporaries, Kids Stuff reaches the consumer through a number of distribution concepts. In addition to a slate of independent distributors, the label also deals directly with some major accounts through a field force headed by Jerry Weiner, who bases here.
YOU ARE NOW ENTERING THE DANGER ZONE

THE DANGER ZONE...
FOR ROCKERS ONLY!

Produced by Geffy Wokeman & Sammy Hagar
Management: I. L. MG1.
9330 Santa Monica Blvd.
Los Angeles, CA 90069
(213) 390-3362.
LAS VEGAS—Two features not publicly demonstrated before are in the final design of RCA’s Select-a-Scope videodisk player.

The two features outlined by Roy H. Pollack, RCA executive vice president, are visual search and rapid access.

RCA distributors at a national sales meeting here Tuesday (15) got a preview of the unit, scheduled to debut in the first quarter of 1981 at a retail price of under $500.

Visual search allows both forward and reverse scanning of recorded material at many times the normal speed, while continuously displaying a picture on the television screen.

Rapid access is a high speed feature that locates any desired segment on the videodisk using a digital time indicator. RCA had previously demonstrated a mechanical time indicator.

The player, model SFT 100, is a compact unit that measures 17 inches in width, 15.7 inches in depth, and 5.4 inches in height. It weighs about 20 pounds, uses 35 watts of power and may be used with any brand of television receiver.

As previously reported, the player is a monaural unit. Pollack said that future models will include stereo capability, but will be priced at a premium in comparison with the mono player.

Epic Premiering 10-Inch $3.98 ‘Nu-Disks’ In June

NEW YORK—CBS Records is mounting a nationwide merchandising campaign in conjunction with the release of Epic of its first four

Cerron Quarter Earnings Higher

LOS ANGELES—Cerron Corp., blank tape manufacturer, reports higher earnings and sales for the first quarter ended Jan. 31.

Earnings were $55,000 on sales of $545,000, or 2 cents a share, compared to a loss of $22,000 on sales of $400,000 in the corresponding first quarter of last year.

Edward R. Gannon, president of Cerron, attributed the quarter gain to three things:

—Smaller but more frequent orders from retailers for tape products throughout the last holiday season.

—Export shipments to Nigeria.

—Sales of contract assembly and manufacturing, a new business activity for Cerron.

“Domestic orders continue to be strong and are anticipated to remain at satisfactory levels throughout the year,” Gannon said.

“A major reason for the increase in sales during the first quarter over last year’s levels was the addition of Cerron’s new business—contract assembly and manufacturing,” Gannon stated.

Cerron is offering contract assembly and manufacturing work at its Mexican, Baja California, operation.

Cole Goes On TV

LOS ANGELES—Capitol artist Natalie Cole, 19-year-old daughter of television star in support of her “Don’t Look Back” album. On Friday (23) she appears on ‘The Johnny Carson Show.’ Friday (30) she cohosts the NBC-TV “Uptown At The Apollo” special. Lastly, she tapes a “Diahlo” show segment this month which airs in June.

13 Music-Affiliated Firms Make California’s Top 500

LOS ANGELES—A survey of California’s 500 leading publicly held corporations reveals that 13 are in the music-records, tape and consumer electronics fields.

California Business magazine lists the following companies among the California 500:

—Walt Disney Productions, 20th Century-Fox Film, Cerron, Integrity Entertainment, Craig, Super- scope, Cete, Aleco, Audiotronics, Ampex, Memorex and Lloyd’s Elec-

MCA ranked 38th in sales, 19th in earnings and 28th in net worth. Walt Disney Productions ranked 75th in sales, 29th in earnings and 21st in net worth. 20th Century-Fox was 63rd in sales, 33rd in earnings and 55th in net worth.

In the tape field, Memorex ranked 60th in sales and 9th in earnings and 68th in net worth; Ampex was 78th in sales, 78th in earnings and 91st in net worth. And Memorex was 42nd in sales, 44th in earnings and 352nd in net worth.

In the electronics field, related sound equipment, Cete (Gauss loudspeakers and duplicating equipment) ranked 250th in sales, 357th in earnings and 352nd in net worth; Aleco was 305th in sales, 427th in earnings and 431st in net worth; and Audiotronics was 416th in sales, 413th in earnings and 415th in net worth.

In music retailing, Integrity Entertainment ranked 250th in sales, 477th in earnings and 463rd in net worth.

In consumer electronics, Lloyd’s ranked 194th in sales, 482nd in earnings and 218th in net worth; Craig was 198th in sales, 329th in earnings and 431st in net worth; and SuperScope was 147th in sales, 498th in earnings and 211th in net worth.

‘Call Me’ Still One

LOS ANGELES—Brendie’s Chrysalis smash “Call Me” holds at No. 1 on the Hot 100 for the sixth straight week. It remains one of only eight singles to have logged six weeks at the summit since business conditions tightened last June. It joins Chrs.’s “Le Freak” on Atlantic and the Knack’s “My Sharona” on Capitol.

“Call Me” also becomes the big-

st chart hit ever for producer Giorgio Moroder. “Bad Girls,” his top seller for Donna Summer, had five weeks at No. 1 last summer.
The songs of Gerry Goffin and Carole King evoked their own priceless magic from the moment pen was put to paper until they became the cherished possessions of music lovers the world over. Now these Pearls assume an exhilarating new sound with the impassioned singing of Carole King herself.

Contains the single “One Fine Day.”

Produced by Mark Hallman & Carole King. Direction: Michael Brovsky & Witk Stewart.
Digital Bach Marked By Pasadena

By ALAN PENCHANSKY

Mounting its second year, the Los Angeles Olympic Festival Orchestra is aligning with CBS for the publication of 10 concerti. The orchestra is led by conductor Herbert Blomstedt and the project is produced by Ben Karol of Phillips/CBS Masterworks.

The project includes the following concerti:
- The Brandenburg Concerto No. 3
- The Brandenburg Concerto No. 4
- The Brandenburg Concerto No. 5
- The Brandenburg Concerto No. 6
- The Brandenburg Concerto No. 7
- The Brandenburg Concerto No. 8
- The Brandenburg Concerto No. 9
- The Brandenburg Concerto No. 10
- The Brandenburg Concerto No. 11
- The Brandenburg Concerto No. 12

The project is due for release in late 1980, coinciding with the Olympic Games in Los Angeles. The recording sessions will be held at the Walt Disney Concert Hall in Los Angeles and will feature an all-star cast of soloists and guest conductors.

The project is being released in a special limited edition of 10,000 copies, with a cover price of $20 per set. The project also includes a special booklet with liner notes and program information.

The project is being marketed as a special promotion for CBS Masterworks and the Los Angeles Olympic Festival Orchestra. It is being distributed by CBS Records and is available at all major retail outlets.
Syreeta’s million selling debut duet, “With You I’m Born Again,” with Billy Preston, was a Top 5 smash around the world. Syreeta has written such classics as The Spinners’ “It’s A Shame” in addition to co-writing such Stevie Wonder standards as “Signed, Sealed, Delivered,” “I Was Made To Love Her” and “If You Really Love Me.” Syreeta, Her new solo album with two wonderful Billy Preston duets.


Watch for Syreeta’s solo appearance on “Soul Train” May 31.

Available now On Motown Records & Tapes

www.americanradiohistory.com
Death Doesn’t Halt Tucker Band’s Tour

BY ROMAN KOZAK

NEW YORK—When Tommy Caldwell, bass player and singer for the Marshall Tucker Band, was killed in a car accident (Billboard, May 3, 1980), it was felt the accident could put the popular concert attraction out of business for at least the next six months.

“But they felt that the best way to get over it was to get on with what they do,” says a spokesman for Warner Bros. Records. And so Marshall Tucker will be back on the road Monday (26) with a show in Houston.

Signed on as a “temporary” replacement is Franklin Wilkie, who will continue in Caldwell’s stead for the rest of the tour, at least.

It’s time for more rock music awards. These come from PHOO-FM in Philadelphia and are called the second annual Harvey Awards. The first Harvey Awards were born in 1978 as a reaction against the Bee Gees winning the most Grammy awards.

Says the station: “It was felt that important categories of excellence were left untouched. Meaningful categories like most expressive use of a single word, best song about hot weather and best use of alliteration.”

Anyway, without further ado, here are this year’s winners.

Most overused backup singer: a tie between Mike McDonald (Doobie Brothers) and Steve Nicks (Fleetwood Mac).

Best use of a nonsensical syllable: Rickie Lee Jones, whose “do it, do it,” does for “Danny’s All Star Jamb.”

Best use of shoes by a new artist: Joe Jackson.

Dumbest song: “Rock Lobster” by the B-52’s. (We disagree.)

Best use of an Eastern European accent: Lene Lovich. The runnerup was the Flying Lizards.

Best attempt at a Beatles reunion: the Beatles.

Best use of children in a rock setting: Pink Floyd in “Another Brick In The Wall.”

Best six solo: Dave Sanborn’s effort on the Eagles’ “Sad Cafe.”

Best use of a marching band: Fleetwood Mac in “Tusk.”

Best continuous use of a melody line over and over and over and over...: The Police.

Best Elvis Presley impression: Queen’s “Crazy Little Thing Called Love.”

Most missed lead vocalist: Grace Slick.

Best new bank account of the year: Supertomah.

Most obscure song title: “99” by Toto.

Best song that should have been on an album: Steve Forbert’s “Oil Song.”

Commercial success long overdue: Tom Petty.

Best disguise award for a song that passed as rock but should have been disco: “A Taste Between ‘Do Ya Think I’m Sexy?’ by Rod Stewart and ‘Hearts Of Glass’ by Blondie.

Best female impersonator in a rock group: Mickey Thomas of Jeferson Airplane.

Song of the year: “Girls Talk” by Dave Edmunds.

Rock’s biggest loss: Lowell George of Little Feat.

Progressive music figure Kevin Ayers is looking to repeat his famous “June 1, 1974” concert and subsequent island disk in New York. In 1974 in London he had John Cale, Brian Eno, Nino, Mike Oldfield and Robert Wyatt playing with him. This time around he is talking to the Talking Heads, John Cale and David Johansen. All he needs is a sponsor.

MCA To Court On Tucci Tune

NEW YORK—MCA Inc., on behalf of its Leeds music division, has filed a copyright infringement suit in U.S. District Court here against a writer, two publishing firms and CBS, Inc.

The action charges that Leeds had made a deal with Joseph Tucci, known professionally as Eric Matravers, for a song called “Round & Round & Round” in November of 1977, that had registered the song as an unpublished copyright on June 2, 1978, but that the defendants were involved in copyright infringement, including the release last November of a CBS recording by Gary’s Gang.

In addition to Matravers and CBS, the defendants include two publishing firms, Eric Matthew Music, Mike McDonald, Michael Music and Gary Tournier, described as a principal of Ed Matthew Music.

The suit demands payment to the plaintiff of the costs of the action, including “reasonable” attorney’s fees.

Hit Songwriter Leigh Featured On Pan Am

NEW YORK—Richard Leigh, British songwriter who has written a number 1 hit for the Knack, “My Sharona,” will be spotlighted on a special one-hour music and talk show this summer on Pan Am Airlines’ entertainment systems.

The program will focus on the writing debut of such an artist as his forthcoming EMI/UA album, “Richard Leigh.” As a writer, Leigh has written such hits as “Don’t Make My Brown Eyes Blue,” “I’ll Get Over You” and “In No Time At All.”

Pan Am’s “Theatre In The Air” special also features an interview with Leigh about the development of his career and a play-by-play review of the artists who have cut his material.

The show will run each hour during June, July and August, with audierence exposure expected to reach more than one million listeners on the airline’s major U.S. and international routes. The program was produced by Billboard’s Music In The Air division with the cooperation of United Artists Music.

Lloyd Has 6 Scores

LOS ANGELES—Composer Michael Lloyd is scoring six new episodes of Jimmie Kustacks’ television series “Me And Max” which will air over NBC-TV this summer.

No Merger Sighted For Arista/Careers

NEW YORK—The fortunes of Arista/Careers Music will remain as a separate entity, with no intention of merging the operation into the Interworld publishing group, which is a part of the Arista music interests.

According to Elliott Goldman, vice president and general manager of Arista and a vice president and board member of the Arista/Interworld National Group, the Arista publishing unit will be maintained as a separate entity. “Music, as defined in the ASCAP arm, while Careers is licensed through BMI.”

“Billy may have been talking about what I think is a unique operation from a smaller publishing company point of view,” declares Goldman, “Its approach is different than that of Interworld Music, which primarily has a catalog acquisition direction. Billy has successfully brought in new, working composers and our intention is certainly to keep Arista/Careers Music as a totally separate entity.” Meshel reports directly to Goldman.

Writer/artists who have become part of Arista/Careers include Mike Chapman and Jimmy Webb, as well as Billy Sherr, Tony MacAlpine, Dave Post, John Wust, Bob Dietsch, the Alan Parsons Project, Robert John, G.P. Pennington, the Mystic Knights, Greg Diamond, Billy Thorpe, Leroy, and Steve Napoleon, currently in the top 10 with his “No More.”

Hit material has included “Sad Eyes,” “Stumbling In,” “Disco Night,” “More, More, More,” “Kiss You All Over,” among others.

Handling Own Administration

U.K. Riva & HG Music Now In U.S.

NEW YORK—Riva Music (ASCAP) and HG Music (ASCAP), U.S. arm of Riva Music Ltd. and HG Music Ltd. of the U.K., have opened U.S. offices here at 232 E. 46th St.

Previously, the companies were managed by the U.K. operation and administered in the U.S. from the offices of Mayer, Nussbaum, Katz & Baker.

Riva and HG have represented a roster of songwriters that includes Rod Stewart, John Couger, the Clash, Air Supply and Billy Nichols, according to Dennis P. Collroy, vice president and general manager.

Having run both U.K. and U.S. operations for the past 15 years, Collroy will divide his time between London and New York.

“This move represents a step towards completing independence in the U.S., and it is the company’s intention to actively look for new writers as well as promote current material,” Collroy says.

Frank And Napoli Sign With Famous

NEW YORK—Famous Music has signed Doug Frank and Jeanne Napoli to songwriting pacts that will place them under a writing/producing team.

Between them, the pair is credited with more than 30 cover records and with recordings by such artists as Dionne Warwick, Samantha Sang, the Spinners, Keith Barrow, the Manhattans and Cheryl Ladd.

Frank is a former staff writer for Suman Music, while Napoli is currently penned material for the Entertainment Co.

Can you take 12 inches of "British Steel"?

"British Steel." The new album from Judas Priest.
The band that takes heavy metal all the way to the hilt—and then some.

Judas Priest: "British Steel!"
If you cut any other band around.
On Columbia Records and Tapes.

Judas Priest strikes while the "Steel" is hot:

www.americanradiohistory.com
GEMA sees distribution plan correcting inequities

The reduction of the publishers’ share from 50% to 30% should not have come as a surprise to the industry. Well-known artists will have to work much harder to get their point across for the disadvantage which they found in the old plan of distribution by requesting and gaining from publishers an interpretation of the 50-50 split.

But those authors who were without such influence had to remain content with the GEMA distribution.

And even now, in the modification of the force, the new publishers is not adequately satisfied, since in exceptional cases the 50-50 split will be agreed to, with exceptions not clearly defined.

Therefore, the possibility that 50-50 could again become the general cannot be excluded. Steps to prevent such a possibility will be taken via a proposal submitted for decision by GEMA’s members’ assembly at meetings in Berlin scheduled for June 24-25.

Under the proposal, any exception from the 60-40 rule shall be limited to a period of three years. In addition, the publishers will have the right to comment on their distribution by exception in the case of certain publications, which works the reasons for any exception.

However, the success of the GEMA publishing companies being busy-time, there seems to be no longer any will now do even better.

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.
THE LADY, THE MUSIC, THE LEGEND...

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LORETTA LYNN

for being named

ENTERTAINER OF THE DECADE

by the

ACADEMY OF COUNTRY MUSIC

MANAGEMENT: DAVID SKEPNER & THE BUCKSKIN CO. · PUBLIC RELATIONS: THE BROKAW CO. · AGENCY: UNITED TALENT AGENCY
**Billboard Singles Radio Action**

**Playlist Top Add Ons**

**Top Add Ons - National**

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**Breakouts**

Based on station playlists through Thursday (5/15/80)
Everybody's talking about Joe Perry.

In a matter of weeks, Joe Perry has emerged from one of the most successful bands of the seventies to become a solo standout of the eighties. "Let the Music Do the Talking" has sold nearly 200,000 units in its first two months. It has achieved more consistent album radio airplay during that period than just about any comparable new artist. It shows signs of growing even bigger over the weeks ahead.

With the new single "Let the Music Do the Talking" and a coast-to-coast tour that's gaining Perry loyalists by the thousands, we think we've got one of the most outstanding artist development stories of the year.

The Joe Perry Project.

"Let the Music Do the Talking." The album.

The single.

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Don't miss

The Joe Perry Project on tour:

5/20 FRESNO, CA
5/22 SANTA ANA, CA
5/22 SANTA MONICA, CA
5/24 RIVERSIDE, CA
5/26 YUMA, AZ
5/27 SAN DIEGO, CA
5/28 TUCSON, AZ
5/29 TEMPE, AZ
5/31 ALBUQUERQUE, NM
6/2 ST. LOUIS, MO
6/3 OMAHA, NE
6/4 KANSAS CITY, KS
6/6 AUSTIN, TX
6/7 HOUSTON, TX
6/9 DALLAS, TX
6/10 SAN ANTONIO, TX
6/13 MEMPHIS, TN
6/14 NEW ORLEANS, LA
6/15 ST. MARTINVILLE, LA
6/17 BIRMINGHAM, AL
6/19 ATLANTA, GA
6/20 NEW YORK, NY
6/22 WASHINGTON, D.C.
6/25 HOFFMAN ESTATES, IL
6/26-27 CLARKSTON, MI

(fmt)

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- 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 talent/services 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 click.

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 DIRECTORY Billboard.
**Western Region**

**Top Add Ons:**
- Graham Parker – The Up Escalator (Atco)
- Van Zant – General Hospital (Chrysalis)
- Joni Mitchell – River (Reprise)
- Beach Boys – Good Vibes (Capitol)
- Bob Seger & The Silver Bullet Band – Against The Wind (Capitol)
- Billy Joel – Glass Houses (Columbia)
- Pink Floyd – Wish You Were Here (Atlantic)

**Top Requests/Airplay:**
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**Northeast Region**

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A FULL PRODUCTION FACILITY

PRODUCTION DEPARTMENT
Includes: 18 King Winders • Scandia Packaging Machine • 10 12-inch L.P. Automatic Press SMT • 15 Extruders • 150 hp Boiler • 85 hp Continental Boiler • 20 and 40 hp Air Compressors • Sound Electro 8 Track Splicers • Jagenberg Werks 8 Track Labelers • March Carton Sealing Machine • Model FR11 North Ridge Magnetic SN002 Tape Degusser • Model G271X Vacuum Pump System for 8 Track Duplicator • 8 Track Labeler Ser # RL2 • Water Tower • Con Air System • Schjeldeah A-70 Poloybog Cumberland Granulator Grinder • Conveyor Rollers.

SHELVING - PARTS CABINETS
MACHINE SHOP
Atlas Lathe • Atlas Mill • Welders • Drill Press • Dayton Grinders • Parts Cabinets • Shelving • Bandsaw • Lots More . . .

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10 Ampex Duplicators • 8 Track Master Transport Unit Model # 200 Ser. # 108 • 6 Model 100 8 Track Tape Winders.

PRINT SHOP
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New England Stations Playing It Safe In Ratings Race

On Cue: WNEW-FM program director Scott Muni cues a commercial while taking a phone call during his afternoon air shift at New York’s leading rocker.

WNEW N.Y. TRIUMPH

By RICHARD M. NUSSEY

NEW YORK—Progressive rock stalwart WNEW-FM is stronger than ever, occupying third place among 18-34-year-olds here after the sophisticated soul/disco/kb formats preferred by listeners WBLS-FM and WKTU-FM.

The Metromedia outlet has clung to free-form programming since the halcyon days of 1967—through a decade marked by computerized rotation, psychographics, active and passive research, galvanometer response tests, “on air” interviews, and the disco craze.

The station’s management firmly believes in the value of aggressive “personality radio” and arms its signal at a core group of generally upscale rock fans who maintain hip lifestyles despite the fact many of them are married professional residing in the greater New York City area.

Instinctively programmed sets built around one theme and a strong identification with both the music and its fans are keys to its success. So is the presence of veteran programmer and DJ Scott Muni.

WNEW-FM isn’t quite as free-form as it once was. It still plays new artists in far greater proportion than its competitors, but the air staff has been warned against sloppiness (forgetting to announce call letters) and playing music that’s just a little too esoteric for the particular day part.

“There are obviously things you should and shouldn’t do,” says Muni, one of the market’s longest surviving members of the air personality fraternity.

“We do what you could call day-parting. A lot of those things are proven commodities in programming, at least so far as Arbitron ratings are concerned. We don’t want to be too those who worry about it’s best to play a male or female after the news, but we decided it’s better for us to break at 22 or 25 minutes rather than 30 or 35, and of course it’s nice to go off of a break with an unknown artist.”

Such factors are seen by general manager Mel Karmazin as “fine tuning,” one of the elements that contributed to WNEW-FM’s current ascent after its ratings slipped two years ago. More aggressive promotion aimed at reaffirming its progressive image is also part of the turnaround.

“A lot had to do with the fact we have 13 years’ experience with this format,” Karmazin adds. “We know that 94% of our audience buys albums and attends concerts. The music is damn important to us, but we also recognize the value of personality. No one else in the market can have Scott Muni or Dave Herman or Vin Scelsa.”

Those DJs set the tone of that seems to appeal to the audience. WNEW-FM wants to reach. A promo brochure describes the air staff as “relaxed, honest, and sensitive,” and they generally sound it.

The granddaddy of them all is Muni, one of the market’s most distinctive voices. Muni started out more than 25 years ago, being rock and roll on WSBM-AM in his native New Orleans. He played Top 40 hits on a succession of stations on his way to New York, ultimately pioneering the free-form, progressive format here. When WNEW’s ratings slipped in 1978-79, Muni took himself off for an afternoon shift and listened intently.

“I could hear there were things we were doing wrong,” he says. “The most important thing is that we were getting off on our own personal others. Playing Van der Graaf Generator or obscure Guts cuts that we liked.

We began to concentrate more on new acts, but we wanted to introduce them in the best way to make it cohesive. We knew we had to also play established artists to get the listener to listen to the new music.”

Muni launched a series of “skull sessions” with the other jocks and management that resulted in more “fine tuning,” some personnel changes and a more mature programming attitude.

“We started giving direction on what the best cuts on an album really are,” he says. “We decided we weren’t positioning things intelligently enough, particularly the new stuff. We talked about the audience.”

Muni and the staff did some research and they found the audience was growing older and more successful, but it still was loyal to the music.

“We never considered things like rotation. Except for early on we started a rule where you have to leave the albums you play in your stack so the next guy doesn’t repeat it,” he says.

“Of course the name of the game is repetition,” he adds. “Repetition for success. Repeating of hits, repetition of artists and songs—but you’re not going to get a thoughtful mix just by rotating certain songs. You’re not able to play something that will challenge the mind.”

DJs are still encouraged to introduce new artists, or any cut from a hot album that hasn’t been played yet. The disk jockeys play single hits on occasion, sometimes at the urging of the artist or a label’s promo man, but they also go with their instincts, which keeps the free-form format alive.

“If I get an inspiration from something on the news or anything else I go to the wall,” Muni says, referring to the station’s library of 15,000 LPs that occupy the rear wall of the FM broadcast studio.

“As long as you have the music and you have to think fast,” he adds. “Usually it’s easy because we’ve got that library to choose from.”

That library wall was the subject of a promotional advertisement a while back. Muni re-created it by stepping along a stack of disks representing the tighter format of a competitor.

“The walls are up again against their list,” he says. “The big difference now is that everybody on the station is aware of what the other guy is doing,” he says. “That’s part of my job, to see that we’re all on the same wave length.”

Muni believes in talking to his jocks on a one-to-one basis, constantly seeking to exchange viewpoints on music trends and the attitude of the audience.

“The key is that you have to have people on the air who feel for the music,” he says. “You have to be involved yourself in the music. You have to be going to concerts and paying attention to the street.”

Occasionally the troops have “fine tuned” themselves. Shortly after Muni went off the air to listen to the station, Vin Scelsa joined him in the studio.

“Vince is terrific,” both Karmazin and Muni agree, as Muni says, "sometimes he’s a little too hip for the room." Scelsa has since trimmed his long-winded flights of conversational fantasy and concentrates more on playing music.

WNEW-FM is still a place to break a record, supporting Muni’s claim that it is the most powerful AOR outlet in the city. On a recent weekday, for instance, the station added six new LPs and three singles to its wide-ranging list.

“I got the new Townshend LP at 5:10 p.m.” Muni recalls. “And I tracked it immediately, listening to feel what the best cuts were, and then I played it.” Muni is on the air from 2 to 6 p.m. weekdays.

The station maintains a strong presence with the rock crowd by staging a continual series of live concerts around the metropolitan area. The majority of these are self-produced, but WNEW also uses the King Biscuit “Flower Hour” series, and BCC’s The Source, as well as syndicated news and feature services geared to an upscale, hip listenership.
Radio Programming

Label Promo Execs Say Playlists ‘Confused’

- Continued from page 1 -

Capitol Records promotion vice president Bruce Wendell reasons that a promotion man must work with the stations in small markets which will stay on a record longer I get nervous when a major station "goes on a record even if the stock is in the stores. Product does not move as quickly as it used to. Early adds sound good, but they don't mean anything if the record doesn't pop. It's our tough luck if KRFC-AM (San Francisco) goes on a record early. It takes more than one station to break a record today. A promotion man must spread the record quickly even if it is a turntable record and not selling."

Chrysalis national promotion director Scott Kranzberg suggests that "Radio has to make adjustments. It used to take three weeks (to break a record). Now it takes five weeks. Radio must look for alternative research. I can understand that they don't want to play a soft for five weeks."

Atlantic national singles promotion director Vince Faraci adds, "It takes a week or two longer now. But if the record is getting strong phones (requests) that's got to be taken into account." Kranzberg also suggests that stations "look at requests more closely."

Because of this problem Collins and Cataldo at Polydor have developed a strategy that every record they promote "must have total crossover potential."

Collins says radio stations must "be tuned into retailers" and realize that current credit problems mean that a particular record may be slow in arriving in local stores. "Too often, Cataldo adds, "stations call up and say, 'We're going to pull the record because we have no store reports, when the stores can't even afford to stock the record."

Collins also sees a proliferation of adult contemporary formats at the expense of Top 40 and AOR formats as programmers respond to demands of station management to appeal to older listeners (Billboard, May 10, 1980). "They're now being told to get these older demographics," Collins says.

He further sees these pressures on programmers as wiping out delineations of format: "We used to be able to figure out what they would play," Collins adds. "Now AOR can range from free-form to an adult contemporary 'AOR.' Top 40 is no different from MOR in some cases. And adult came to the end of the line."

(Continued on page 28)
Consistent Rock Succeeds At Baltimore's WYYI-FM

BALTIMORE—"We're the only consistent rock 'n' roll station in Baltimore and we're the most aggressively promoted station in Baltimore," said John DuCoty, owner of WYYI-FM. "It's a formula that's worked for us since opening in 1970." DuCoty credited the station's success to its commitment to playing classic rock music and creating a strong presence in the community. "We've always been about the music, and that's what keeps us going," he said. "We don't follow trends, we follow our listeners' hearts and minds."

Sklar Urges Students Get Into Radio

MT. KISCO, N.Y.—Looking toward the federal government increasing the number of radio stations in the next few years, ABC programming vice president Rick Sklar has called for "a new collaboration between radio professionals and higher education" at a recent conference here.

Speaking at the Center for Public Resources Radio-Academic Conference May 7 to 9, Sklar said the cooperation is needed to "better prepare students for the increasing opportunities available in the radio industry."

Sklar complained that "based on my discussions with students from campuses across America, I feel there is a need that is not fully being met. There is a growing awareness of the opportunities in radio and much of the training they receive in their other academic studies is unrealistic."

Sklar also told the group of his experience with a communications course he teaches at St. John's Univ. in New York. "I'm told that a variety of industry people have participated and our students are encouraged to have free access to them."

"The young people who have this type of opportunity are placed at a tremendous competitive advantage. The radio industry benefits too, as more motivated young and talented people seek careers in radio," he explained.

Despite the disco heritage Jones does not think the station has a particularly black appeal. "We're not taking away black listeners; we're taking away white listeners," he said.

That's the explanation program director Denise Oliver gives for WYYI-FM's success, which she says has been dominated AOR format "since we signed on three years ago." She also attributes success to her long association with Lee Abrams of Burkhardt/Abrams. WYYI is the third Burkhardt/Abrams "SuperStar" station with which she's been associated. She was a disc jockey on WVEE-FM Pittsburgh and music director at WWK-FM (DC-101) when that station was a "SuperStar" outlet.

Austenite CEO and founder of Oliver. "We've only made two changes in three years. The most recent, music director Rick Slavin left to return to his native Boston," she said.

Stavin has succeeded by Chuck DuCoty, who is well-known in the market from his on-air stint with WTKT-FM when that station was an AOR format. DuCoty has taken over the 6 to 10 p.m. slot, succeeding Alan Corduffl, who moves to a shift.

Oliver says she moved DuCoty into the evening slot because "I think we do better at that time. We're getting increasing competition from the Top 40 stations and we needed fresh blood."

WRQX-FM in nearby Washington "has been affecting a lot of people's lifestyles," she said. "Now, we're a part of the giveaway of big bucks. WRQX is now number four among teens in Baltimore," Oliver notes.

But Oliver is not concerned with teens. "Since we showed an erosion of listeners 25 plus in the last Arbitron book, we've been adding feature exclusive albums in midday," she said. "Albums featured include Al Green, Rolling Stones, Ten Years After and the Zombies. "We've also started taking requests from 11 p.m.

Promotions are the typical AOR efforts. "We give away concert tickets and we drive people to concerts in limous. For our third anniversary we had Ted Nugent in town. We had a press conference and we got him on television," she explains.

Ohio's WDFI-FM Celebrates 3 Ways

MARION, Ohio—WDFI-FM is celebrating these days for three reasons. The station is marking its fifth birthday, it is debuting a new $1.1 million facility and it is celebrating the fact that it was named a Billboard "station of the year." The triple event was marked by a three-hour party on the grounds of the station. Jim Roberts and news director Bob Bender. Highlights of music and news events copped from the past five years.

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NORTHEAST STATIONS ARE PLAYING IT SAFE

Continued from page 24
director Gary Wheelock, who also claims the station draws “great 25pluses” and adds an astounding number of teems.

And what are the teems digging the most?

“I just came back from the local high school,” Wheelock says. “The likeold-timers were asking about our old shows.

Wheelock programs four hours of oldies on Sunday nights after the feature hits from 1963-1967 exclusively.

He cautions against seeing oldies as a niche for a wildcat radio market, however. If you’re adult contemporary or Top 40, you also have to be aware of certain things in the new wave, you can’t ignore this music, no matter what demographic you’re aiming at.”

Some records have to be day-played, he adds, but thresholds should be added across the board.

“The Joe Jackson record, ‘Is She Really Going Out With July 5. So a good example,” he says. “That was an all-day record. Any adult contemporary station that missed that one made a mistake.”

“My guideline is I’m 30 years old, do I want to listen to that or not? You can’t program a station so soundly.”

Rick Ryder of W-FAE in Manchester, N.H., says he’s after the 25-44 listener who grew up on rock. “That’s our biggest. The oldies you grew up with,” he notes.

“We play gold from the ’60s a lot too,” he says. “We play our current hits we play that around 30-35 records with 18 songs in power rotation every 34 minutes.”

Oldies, which were added only two months ago, help W-FAE from becoming repetitive, he says, which

T.“W. XLO-FM IN N.Y. AIRING NEW ‘TOP 30’ LOS ANGELES – W-LO-FM New York City’s main weekly airing of Watermark’s “American Top 40” with Drake-Chenault’s “Weekend Top 30” for the first time the three-hour countdown show will be heard in New York.

Drake-Chenault’s Don Kelly comes from Chicago,” says Drake-Chenault’s Jim Jefford, executive vice president and general manager, “and he used the show there so now he’s using it in New York.”

The program began April 20. WNBC-AM begins running “American Top 40” heard by Casey Kasem. In so far, W-LO-FM is the first station to replace “American Top 40” with W-LO-FM.

“I don’t think we’re after two different audiences,” voices Charles Orton, executive vice president and general manager of Watermark, “but we haven’t felt that show’s impact yet. It hasn’t hurt us.”

The Watermark program has a roster of 510 reported stations while “Weekly Top 30” is reportedly heard on 200 stations.

Even Jefford doesn’t see stations shifting in any great numbers in the near future. “We’re on the air constantly, and we’re going to stick,” he says. “The emphasis is totally different. We emphasize 18 and older adults.”

The Drake-Chenault series is even seen on some adult contemporary stations such as WASH-FM in Washington, D.C.


Retailers Must Force Change In Programming – A&M’s Children

LOS ANGELES – If radio is to broaden its playlists and begin expanding station personalities, retailers to force change, believes Harold Childs, A&M’s senior vice president of research.

“With the economy the way it is, it’s imperative that retailers in each market work to change the situation in radio,” notes Childs. “They alone can do it. They have the muscle because they control the advertising dollars and know what’s selling.”

According to Childs, one of the first signs the industry is taking is the National Assn. of Recording Merchandisers convention was that records that were selling including EPs, were not as good.

In some instances the records getting airplay weren’t being sold. “More people are going out to see new wave acts than radio people,” Childs says. “To be more on top of the products they’re selling, Retail people have to crack the whip. Each account has to change radio’s promotion and put heat on the general manager.

“The manufacturer approaches it only from a record sales point of view, but it has to come from a sales standpoint. Retailers must convince program directors that even if it’s during the graveyard shift, but they must do something to re-emphasize it.”

The charging face of Top 40 radio is another reason many new acts aren’t getting proper exposure, believes Childs. “Top 40 is having problems with the audience it’s going after. You are locked into the situation where you now only have certain Top 40 stations that play rock ‘n’ roll.”

“Everyone talks about demographics. First it’s older then its younger and act older. No one talks about the music anymore,” says Childs. “Program directors look for reasons not to play a promotion.”

“Radio became so formatted during the ‘60s and ‘70s it got locked in with call-ins and phone-outs. It should satisfy its audience, not some one’s ego. The hanger in that is that guys never had to think. Now there is no enthusiasm. A record is always first has to be proven.”

Childs is waiting for the day when another Tom Donahue surfaces as he did at San Francisco’s KSAN-FM and creates a progressive freeform format that features numerous big bands.

To a degree, Childs faults research for “taking away from the music,” although he contends it has a place. “There are too many people in radio who have used research to an extent they are losing ratings. But if you’re number 20 in a 25-station market, it can’t be a problem.”

A&M is reserving the Police’s “Message In A Bottle,” a worldwide hit except in the U.S. “Even though we got some Top 40 airplay, it wasn’t concentrated,” notes Childs. “It’s not a hard rock record, but it was released at the time radio was changing with Top 40 becoming pop adults. There weren’t enough stations to muster it through.” (Childs points to the fall of 1979 when these format shifts first became noticeable.)

Continues Childs: “A lot of program directors never listen to records. And a lot of stations won’t play a record because of the group’s name. Few people really listen. They go on what they’ve been hyped on.”

Childs also lays fault with promotion people whom he feels “spent too much time on who’s getting in the artist and not enough time spent at the radio level. There are a lot of guys who don’t know how to work a station,” he suggests.

“Then why are there so many independents. The local guys never had time to work the station and we’re paying for it now.”

Childs believes that the Southeast always was and still is the mainstay for breaking records. “When the Southeast gets in new rock, that’s when it will happen. Stations there like to break records. There is a real honesty and enthusiasm.”

Childs, a 13-year A&M veteran, doesn’t look kindly at secondary stations. “The record industry supplied secondary stations to death. We catered to them. They once played everything because they were ignored. But once we paid them the same amount of time and attention as the majors, it’s not long for life. They give away more records than they can sell in the market.”

“Does what Childs tell his promotion departments is increasingly more frustrated at having their records rejected?” “I tell them to play a lot and hustle as much airplay as they can get.”
NEW YORK—What do you do when you hire a top jock from the competition and the competition gets an injunction against him being on your airwaves? You make the most of it, and WIKS-FM Indianapolis is doing just that. When WIKS, known as "Kiss 99.3," hired WNAP-FM morning man Adam "the Smash" Smasher, WNAP responded with a "Free the Smash" campaign of "Free the Smash" buttons, t-shirts and raffles. Almost 2,000 persons signed a petition to "Free the Smash.

"Dad is directing all this activity why, the Smash himself, who's been named WIKS promotion director until he can return to the airwaves.

There's another catch to all of this. WIKS is licensed to Greenfield, Ind., but has for some time planned to move its transmitting tower closer to Indianapolis, but it now turns out to be the owner of the new site is WNAP.

"It looks like we may be in Greenfield for a long time," says WIKS manager John Piccillo.

Is Sales Sag Hurting Playlists?

• Continued from page 25

There is a confusion on the part of programmers on how to relate to these other audiences.

Exclines Collins: "That's why we need total crossover. We must get a record played across the board. We're slipping already. Wex, Good¬man & Brown from rk & Top 40."

Adds Cataldo: "WBL-FM (New York) won't play any (rk & record) that's not too cross over."

WBL, a black-owned and operated station with wide appeal to blacks has always been careful to avoid an rf & format. Collins notes that it's getting harder and harder to break a rock record because "there are a lot of stations just playing a call in a minute. Cataldo adds, "You hear a record and you put it on. You've got to step out on a record. It causes excitement at a station."

And excitement may be just what the business needs.

L.A. DJ Tryouts

LOS ANGELES—KWK-FM here now has its own "Free the Smash" contest for aspiring air talent. Head every Sunday at 7 p.m., the program is an outgrowth of the "highest paid DJ contest" in which listeners were invited to send in aircheck of themselves. The best were given air time as an addition to receiving cash prizes.

"Sure Shot" contest to promote Crown Heights Affair's latest release. "Sure Shot." The promotion, for which Jobs shares 50 percent, involved a competition at Balboa Park here to see who could close fastest to a specified photo the winner of players receives Crown Heights Affair satin jackets.

MCA artists Bernadette Peters as well as Elektra/Asylum Los Angeles promotion staffer Scott Burns, a.k.a. bulletins on the "MCA World" promotion. Over the course of a year, six to eight trips will be given to winners who are among the number of tickets to a show in November in Los Angeles and the next step is the final set for in July in Los Angeles with the Who and a trip to see Yes in New York in September is in the planning stages.

* * *

Mercury Records sponsored a motion director of WYSP-FM Philadelphia. She comes from position of WABC-FM New York city.Scott has joined WKBW-AM Ocean City, N.J., in afternoon drive. John Hare has been named manager of ABC's WRIF-FM Detroit. He moves up from sales manager at ABC's W-FM-Wichita.

* * *

Tom Hadden joins KLOS-FM Los Angeles as program director. For¬mally, he programs WCOZ-FM Boston. "Charle Tuna, KHTZ-FM Los Angeles air personality, is now the overnight announcer on the syndicated "Mike Douglas" television show. "Roger Lindsey become the music director at KISI-FM Muncie, Ind. He was Shreveport operations director for Mid America Media Co. who owns KOKA-AM and KCOZ-FM Shreveport, along with KKL. Bill Bradley takes over Lindsey's former post. He was assistant general manager. "Thom O'Hair becomes program director at KQFM-FM Portland, Ore. He was programmer at KME-FM San Francisco. "Air personalities Paul Frank and Mike Wilkins of WLS-FM Los Angeles participated in the disco finals held at the Stix II restaurant/disco club in Pittsburgh. May 14. Also participating was house disc jockey Chuck Dennis.

WPSY—Philadelphia personality Dennis Sommer is coming to London to interview Yes for the NBC Source Network. "Judy Ko¬hler, WPSY-FM's director of programming and general manager, was interviewed on WESU-FM Middletown, Con., succeeding Curt Holbreich, who was Grand Crippen continues as music di¬rector.

Jay Clark, vice president for administration of WTIC-FM New¬port, Conn., has been appointed operations director of WABC-AM New York City. Clark succeeds Joseph...read more*

Veteran DJ Wolfman Jack played himself in a two-part television show science fiction "Galactic 1980." ABC's WPLJ-FM New York has been designated the official Dr Pepper concert station and will carry a live concert series through the sum¬mer from Manhattan's Central Park. WPJL program director Larry Ber¬ger marked the first anniversary of the talk show."Let's Hear It," which he hosts. Station staffer Bob Mar¬

Raymill interviewed "Fad Dad" Surdoc's "Saturday Night Live" about his role in the Banner jingle show. The program was carried on DJ Jimmy Fink's midshow.

ABC's WLS-AM Chicago marked 20 years as a market leader and is celebrating by giving away a $75,000 house each hour in a "Play AM Chicago." DJ John Landecker will pick the winner each hour on the show. The contest will be simulcast by WLS-AM. ABC's WMAL-AM Washington afternoon drive team of Travis & St. Louis has been named "the 10 best team in the market" in a poll conducted by the Washington radio writers association.

A promotion spot for WRJZ-AM Knoxville, Tenn., voiced by Jack J. Heard has been nominated for a HAKCR CLW award. Back in February WLS won seven prizes in a competi¬tion sponsored by the Greater Knoxville Ad Club. ... HOW-AM Denver sponsored a 6.2 mile radio race from the Denver Zoo to the local YMCA. HOW person¬alism Harry Smith assisted Gov. Richard Lamm at the awards cer¬emony.

* * * * *

WYON-AM Chicago is launching a promotion campaign with the slogan "the station for the K-Flip, KINK-AM Portland, Ore. gave away $9,000 worth of albums in "a Mystery Art¬ists" contest.

BubblingUnder The HOT100

101—TAKE YOUR TIME, S.D.S. Band, Tabu 9-15168 (I.R.S.)
102—Bozo, Sales, 72113 (RCA)
103—CLOUDS, Chaka Khan, Warner Bros. 62130 (Warner)
104—OVERTIME SENSATION, Jerry Knight, A&M 2215
105—THEY'RE Kool & The Gang, De-Lite 004 (Mercury)
106—LANDLORDS, Gladys Knight & The Pips, Co¬lumbia 33560
107—DALLAS, Floyd Champion, RCA 11916
108—I DON'T WANT TO GET DRAFTED, Franklin Faye, 22371
109—I CAN SURVIVE, Triumph, RCA 11945
110—ENDLESS WOOS, Rush, Mercury 76060

BubblingUnder The Top150

101—ARBA, Greatest Hits Vol. 2, Atlantic 30-AM
102—S.T., Express, 1980, Columbia JC 36333
103—SUZANNE FELLLIN, Suzanne Fellin, Cas¬sadee 11558
104—THE TOURISTS, Reality Effect, Epic N6 3718
105—LONNIE LESTON SMITH, Love Is The Awa¬it, Columbia JC 36333
106—THE FABULOUS BOOKENDS, That's The Word, Chrysalis CH 1287
107—ROBIN LANE & THE CHUMSTERS, Robin Lane, The Chumstes, Warner Bros. BS 3424
108—WET EFFECT, After The Rain, Elektra 9E-761
109—KINK, Kwik, EMI America, SW 17205
110—EDWIN STARR, Stronger Than You Think In Am, 20th Century 7165 (RCA)

www.americanradiohistory.com
Teens Rallying To Heavy Metal’s Resurgence

(May 24, 1986) Billboard

N.Y. Belmont Park Shows To Follow Horses

NEW YORK—The New York Racing Association has contracted Music Fair Enterprises, headed by Lee Gubler and Sheldon Mandell (of the recent series of shows at Belmont Park on weekends over the summer after the horse races are over). Titled the 1986 Sunset Series, the concerts will include shows by top pop, country, jazz and R&B artists. The concerts are free to race patrons who pay a $2 admission fee to come to the track. “We are striving for the middle of the road, trying to get something for everybody,” says Joan Sodol, spokesperson for the racing group. The race course sponsored concerts last year, promoted by Richard Flander, who brought in mostly pop and rock acts, including a Blondie show that drew more than 50,000 fans to the track.

Guber and Gross founded and currently run the Westbury Music Fair, and have put on shows at Broadway at the Radio City Music Hall Theater, and Nassau Bicentennial Center dealing mostly with MOR acts.

Some of the acts already booked into Belmont include Henry Man cini, the Philadelphia Pops Orches tr, “On the Avenue” Miller Show, Tony Bennett with the Count Basie Or chestra, Tina Turner, Woody Her man, Al Hirt, Peter Fornaisen, the Preservation Hall Jazz Band, Dionne Warwick, a ’50s show and a country music festival over the Labor Day weekend. The series begins May 24.

WO-CZ-FM, Boston, was one of the first stations to play new wave, says its former program director Tom Hadges, and traditionally one of the last to drop heavy metal. “But now we’ve been making recent inroads with this music, and have decided to go heavy metal.” Once it was viewed as mindless head banging music, but things are changing. “Heavy metal brought program director at L.A.’s KLOS-FM.

“People are taking more interest in the genre,” he says. KMET-FM Los Angeles music director Jack Snyder. The station plays both older and new music with consistency.

“We’re starting to hit the older ones now,” says Curt Gary, manager of Zeppe Lin, Cincinnati. But that station is feeling much renewed interest in established bands (Black Sabbath, AC/DC and Judas Priest). “AC/DC in particular brought metal out of the closet and nowadays new bands are bringing it all back.”

Rush couldn’t get airplay three or four years ago, says Dan FOG- FM Chicago program director Mitch Michaels, citing a “classic example” of the genre. Rush only played on a national level because I didn’t think the band had a strong cult following, he points out.

In fact, the music has a historical trend-setting nation, heavy metal bands are multiplying (Billboard, April 26, 1986). Zeppe Lin is the U.K.’s pool of new wave talent is a fresh breed of band, some of which are beginning to receive airplay in major U.S. markets.

Young international bands (e.g., Angel Cyg, Def Leppard, Scorpions, Russia, Krokus, Barnet Dogs and the Joe Perry Project) are metal’s lifeblood.

Warner Bros. “Van Halen is an example of this new generation. After bowing at 35 six weeks ago on Billboard’s Top LP chart, Van Halen’s latest effort is crowded at number six on this week’s tabulation. The band’s previous LP, which peaked at six last year, is climbing up the charts once more.

Other heavy rockers in this chart’s top 40 are Heart, whose “Bele Bele Strange” remains a big seller after shooting number earlier this year. Rush’s “Permanent Waves,” once at number four, is acompanised by discs from Triumph, Pat Travers and Journey.

Latest LPs from some of metal’s star attractions have also made recent top 40 slots including Aerosmith, AC/DC, Ted Nelligan, Robin Trower, Triumph and Led Zeppelin. The latter’s “In Through The Out Door,” which reigned at No. 1 for seven weeks in late 1979, spurred charted sales of the complete Zeppe lin catalog at one point.

Taking new wave rockers’ example of founding their own labels, some heavy metal acts have been producing and producing their own discs. Leppard, for example, formed his own company in England and thus attracted Mercury’s U.S. ad scouts. recalls Jim Sober, who points out that this is how several independent new wave labels, including Stiff, got their start.

Columbia, the label of Ted Ns, Kid Rock and Judas Priest and others, has never forgotten the strength of heavy metal, asserts Gregg Geller, Columbia’s vice president of contemporary music. The label’s interest in new metal was strong during the new wave growth. Geller points out that Columbia “worked very hard to bring Judas Priest to the forefront.”

Some people are saying that heavy metal was dying out a few years back, says Warner Bros. West Coast acid manager Robert Petersen, “but bands like Van Halen proved them wrong. Though there’s a renaissance, we’ve always been on the lookout for new metal.”

Mendes & Sinatra

LOS ANGELES—Sergio Mendes and Brasil ‘88 will perform with Frank Sinatra on his upcoming concert tour of new wave and England. The two last worked together 13 years ago. Among the locations in which the trio will perform is New York June 13-22, the Universal Amphitheatre, Los Angeles and Royal Albert Hall in London. September 9-10.

Taupin’s Tapes Solo LP, Moves Into Film Writing And Producing

By ED HARRISON

LOS ANGELES—Bennie Taupin, whose career has been behind the scenes for many years, is moving into the limelight with the release of his first solo album on MCA. “He Who Rides The Tiger.”

In addition to zeroing in on a new wave market, Taupin is expand ing the film market with two completed screenplays and the formation of a company in tandem with his manager Michael Lippman.

The release of Taupin’s temporary disso lution of his writing partnership with John after “Blue Moves,” Taupin moved on and took a hiatus to dry out from the things soaked up over the years. “I knew a change was coming and I had to restate myself in a different aspect. I didn’t want to just write solely for movies,” he says. “I wanted to write all the lyrics.”

“He Who Rides The Tiger” is ac tually a reworking of a song from a flowing spoken word LP in 1972. And although he recorded an album of speaking in 1975 because he was “emotionally un settled and it sounded messy,” his new album is his first officially as a vocalist.

Why try again? “Last year, when I got a new manager (Lippman replacing John Reid), I formulated different aspects of my career. I had a strong feeling to try again.”

Taupin met Dennis Tuano, former lead singer of the Bucking hams, about a month before enter ing the studio. “I wanted to com mandeer the right people,” says Taupin. “Waris Off The Wall” was the first song I gave him (to write the music). I liked the job and we did the album.”

Humberto Gatica, who engi neered Alice Cooper’s “From The Inside Out,” produced the album. Taupin’s Altar Boy band supplied the rhythm and punch.

One of the coolest Taupin’s vocals sound surprisingly cool and sincere is that he was “self assured and con fident. I got a lot of feed back on the side of the glass though,” he admits.

Taupin would like to release one album a year, but because of other career commitments, he can’t com mit totally to being a recording artist nor does he want to “get lost” among the already crowded field of rockers.

Realizing that the length and na ture of the songs are not the most...
Kim Carnes: Breaking the Top 40 barrier with a little help from her friend.

“For probably the first time in my career,” says Carnes, “I feel like I’m right at the same time—producer, manager and label. I’ve watched so many things go wrong before because everyone wasn’t working together.”

Carnes’ new LP, “Gideon,” is produced by Mike Reid and Earl Bubrick and is a personal statement. It’s her first full-length recording and it’s a personal one—about love, loss, healing and moving on.

“We’re not going to write about the past album’s songs,” she says. “It’s a different animal. I don’t want to put songs out to get them to pay me or to hang on to it when it’s no longer there. I’d rather be successful at writing.”

So Carnes and Reid spent a year writing songs for “Gideon.” The result is a collection of ballads and pop songs that she says are about love, loss, healing and moving on.

“Gideon” is a departure from her past albums, which were more rock-oriented. She says she wanted to do something different and she’s happy with the results.

“Gideon” was released in October and has been well received by critics and fans alike. It’s a comeback album for Carnes and she’s looking forward to the future.

Kim Carnes has a long and storied history in the music industry, having had several hit songs and albums over the years. With “Gideon,” she’s taking a new approach to her music and is looking forward to what the future holds.

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Awards (Under 6,000)

1. SHIRLEY BARTLEY—Freddie Wein—Bruce Park Productions, 1260 S. 11th St., Des Moines, Iowa, May 10 (2)
   13,121 $15.00-$17.50 $247,119

2. RUSSELL WILSON—Tina Turner—Perry, Wash., May 8 (1)
   9,500 $9.50-$10.50 $138,000

3. CONN SHAW—Shawn—G&R Productions, 11th & Broadway, Nashville, Tenn., May 17 (1)
   12,708 $7.00-$8.00 $95,957

4. REDSPEED/38 SPECIAL—Brazi—Rush Productions, 1260 S. 11th St., Des Moines, Iowa, May 10 (2)
   10,317 $8.50 $8,749

5. CRUSADERS—RANDY CRAWFORD—Tara Productions, 1260 S. 11th St., Des Moines, Iowa, May 10 (2)
   14,808 $8.50-$9.50 $168,088

6. FRANK ZAPPA—Frankie—Red Light Management, 612 W. 30th St., New York, N.Y., May 9
   5,269 $6.50-$9.50 $49,024

7. Z-TOPTOP/PETER—Contemporary Productions/New World Productions, 1260 S. 11th St., Des Moines, Iowa, May 9
   5,884 $6.50-$8.50 $47,862

8. GRATEFUL DEAD—Monarch Entertainment/Penn State Univ., State College, Penn., May 10
   3,809 $12.00 $49,708

9. APRIL WINE—REID RIVER—Percy George Productions, 1260 S. 11th St., Des Moines, Iowa, May 10
   3,700 $8.50-$9.50 $31,996

10. CRUSADERS—RANDY CRAWFORD—Tara Productions, 1260 S. 11th St., Des Moines, Iowa, May 10 (2)
    2,700 $17.50 $30,000

11. CRUSADERS—RANDY CRAWFORD—Electric Factory Concerts, 1260 S. 11th St., Des Moines, Iowa, May 10 (2)
    2,645 $7.50-$12.50 $79,327

12. HARRY CHAPIN—Abraham’s Life of Man—Queen Elizabeth Live, Canada, May 9 (2)
    2,805 $8.50-$9.50 $25,986

13. TOUGH MAN—Contemporary Productions/New World Productions, 1260 S. 11th St., Des Moines, Iowa, May 9
    3,542 $8.00-$10.00 $34,158

14. GENTLE GIANT—MAGNUS—Contemporary Productions/New World Productions, 1260 S. 11th St., Des Moines, Iowa, May 9
    2,580 $8.50-$9.50 $23,353

15. TRUMP HT/ACOUSTIC HOMETOWN—Contemporary Productions/New World Productions, 1260 S. 11th St., Des Moines, Iowa, May 9
    2,881 $7.50-$8.00 $21,298

16. APRIL WINE—RED RIVER—Percy George Productions, 1260 S. 11th St., Des Moines, Iowa, May 10
    2,519 $8.50-$9.50 $20,415

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NEW FUNDING

By JEAN WILLIAMS

Los Angeles-The National Endowment for the Arts is gearing up to issue new guidelines for funding of recorded music productions, according to Majery Hanson, administrator of the music program at the Washington-based agency.

Hanson made the statement at a seminar hosted by the New York-based Consortium of Jazz Organizations & Artists, reportedly the nation's only national service organization for jazz.

Although the new guidelines have not been announced, Hanson sketched what some of them might entail. According to news organizations, applications are to be a jazz panel, not a music panel, for funding. From there the application goes to the National Council, whose members are presidential appointees.

Organizations cannot submit more than two separate applications per year and if two are accepted, amounts are limited.

Organizational grants are made on a matching basis. If, for example, the organization requests $10,000, it must show an additional $10,000 in proposed income from other sources.

The Consortium of Jazz in conjunction with the National Endowment for the Arts also has been holding seminars across the country pointing out record production funding procedures.

A series of seminars was recently conducted in Los Angeles, Detroit and Chicago, headed by the Consortium's executive director, Mari-Joanne Johnstone. The Endowment's assistant director of its music program, Aida Chapman, also has been involved in New Orleans and Dallas.

Another purpose of the seminars, according to Hanson, "is to establish personal contacts and reach into the jazz community."

The Los Angeles session, held at...

COUNTERPOINT

Continued from page 32

Gladys Knight & the Pips, Ramsay Lewis, Leontyne Price, Oscar Peterson, Teddy Pendergrass, the Spinners, Barry White, Betty Wright, Ronnie Smith, Ben E. King, Dinah Simmons, Sarah Dash, the Third World Band, Stephanie Mills and Nino Rota are among the artists.

Many of the artists have agreed to actively participate doing, among other things, public service announcements on both radio and television for Black Music Month. In addition, they will do instant media interviews touting black music and its heritage.

According to Glenda Gracia, executive director of the Black Music Assn., the National Black Network, Sheridan Broadcasting and others have agreed to air the public service announcements throughout the month of June.

"In addition, Sigma Sound Studios in Philadelphia, New York and Los Angeles are donating studio time to record the spots. All an artist has to do is walk into one of any of these studios," she adds.

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

SPONTANEOUS PERFORMANCE—Phyllis Hyman joins newcomer Marc Sadane onstage at New York's Levitt's International Festival to offer her rendition of "Somewhere In My Lifetime."

FAMED THEATRE REMEMBERED

NBC-TV Will Beam N.Y. Apollo Special

By ED HARRISON

Los Angeles—"Upwon: A Musical Comedy Tribute To Harlem's Famed Apollo Theater" to be aired on NBC-TV May 30 may be more than a variety show. It's also a history of black popular entertainment, according to Gary Smith, producer of the two-hour special along with partner Dwight Hemen.

"I don't know if it's enough anymore to say variety special," says Smith. "No one is breaking down doors for variety shows with just music.

"The show, based on the book "Upwon" by Jack Schinfeld, son of the late Frank Schinfeld, a longtime owner of the theatre, encompassed more research than any other special Smith and Hemen have ever done.

Hosting are Natalie Cole, Lou Rawls, Ben Vereen and Flip Wilson. It features Cab Calloway, Billy Eckstine, Bunny Briggs, Gladys Knight & the Pips, the Mighty Clouds of Joy, Nippy Rustick, Dee Dee Sharp, Eddie Holland, Sandman Simpson, the Temptations, Sarah Vaughan and Jack Albertson as Frank Schinfeld.

Among the musical highlights are Cab Calloway singing "Take The 'A' Train" in a lavish opening production number, the Temptations' tribute to all the groups that played the Apollo from the Ink Spots and Mills Brothers to the Drifters, Orlon and Platters, the reunion of Vaughan and Eckstine during a medley together, a Rawls tribute to Duke Ellington, Doc Severinson's tribute to Louis Armstrong and Natalie Cole.


"It's not important whether anyone is familiar with the Apollo," comments Smith, "but what is important are the contributions of black performers. There would be an enormous hole in records, jukeboxes and theater if we didn't recognize their contributions. I believe the show is a tribute to that statement. This is an important show for our (musical) business.

The opening was taped outside the Apollo, but due to the theater's rundown confines the taping was filmed on a Hollywood set with a live audience.

Among the vintage film clips included are Doc Severinson in a 1946 setting playing lead trumpet in Charlie Barnet's band, a clip of Nat "King" Cole (introduced by Nat) and one of Duke Ellington as well as time pieces spotlighting such era's dancers in comparison to today.

Ironically, the Apollo special was completed more than one year ago, but NBC opted to "sit on it" due to management changes and fears of low ratings, according to Smith. "I think it can get good ratings if it's well promoted," he says.

Dwight Hemen directed the show and Harry Crane and Marty Farrell served as writers.

LIVE CONCERTS

ABC'S "LIVE CONCERTS" Special

By BILL ROBERTS

ABC plans a special for its "Live Concerts" series to open the summer season. Organization details are:

"Gershwin's America "

From Ashe County, N.C.

Airdate: July 7

Host: Peter Allen

Art Director: Bob Wood

Music Director: Gary Smith

Photo Director: Dean Frank

The concept is to celebrate Gershwin's music and Gershwin's America with a concert in Ashe County, N.C., the place Gershwin's dad called home.

Guests will include Walter Berry, Melba Moore, Ray Charles and, if possible, Tony Bennett.

The show will be taped in front of a live audience and will be broadcast in color.

MEMORIALS

Sam Cooke Memory

Soul music legend Sam Cooke will be remembered on special Memorial Day programming. Details on the programming are:

"My Friend Sam Cooke"

Brady Calloway, executive producer of a Cooke biography,"Sam Cooke: My Friend Sam Cooke," will produce the special.

It will air on Memorial Day.

"A Sam Cooke Memorial Tribute"

On the same day, ABC will air a one-hour tribute show featuring "The Best of Sam Cooke." Much of the footage will be drawn from the "Sam Cooke: My Friend Sam Cooke.""
**Sound/Video Business**

**L.A. Site Of International Video Forum In November**

- **Continued from page 5**

One expected highlight of this year's event will be the participation of more major name recording artists who are taking an active role in shaping their own videos futures.

Seminars are expected to cover such wide-ranging and key areas as:

- The role of the independent producer in shaping video music.
- An update on copyright problems as they pertain to videos as well as the looming shadow of video piracy.
- A global programming and distribution report.
- The continuing trend of the audio/video marriage at the recording studio level.
- An update on future audio/video technologies, such as digital video.

**Statistical Program By ITA Started**

NEW YORK—The International Tape Association has launched a new statistical program which trade group claims will provide "reliable" industry statistics on sales of prerecorded videotapes.

The first data should be available for major manufacturers in the industry and the public by late summer or early fall, according to Henry Brief, ITA executive director.

Brief adds that the program has received "affirmative and enthusiastic" response from more than 20 companies which are members of ITA and are leading licensors and/or licensee distributors of prerecorded videotapes.

Agreeing to participate so far in the ITA program are: Blackhawk Films, Caravat Communications, Columbia Pictures Home Entertainment, Wall Street Productions, EMI Videograms, Fonostar Corp., Home Theatre/Visual Concepts Inc., Instant Replay Video/Photomagnetics, Magnetic Video Corp.

Also: National Video Group, Niles Cinema, Sports World Cinema, Swank Motion Pictures, Time-Life Video, United Artists Corp., Universal Pictures, Video Communications, Video Corp. of America, Video Tape Network and WCI Home Video Inc.

**Lawsuit By Maxell Names Calif. Chain**

LOS ANGELES—Maxell Corp. has filed suit in Superior Court here against Record Mall, a local retail record/tape/accessories chain, seeking payment of a delinquent account.

The pleading alleges the defendant owes the tape manufacturer $20,736.80 since November 1979.

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**RCA Goes Outside For Vidisks**

- **Continued from page 1**

produced promotional films to video concert material.

He admits that obtaining these rights presents a tangle of local considerations and requires a good deal of "lead time" before they reach the market.

This does not greatly disturb Schlosser in terms of original music programming, since he reinstates his previous position that this kind of programming will not be the thing "that's going to get the videotalk going. Right now," he adds, we've got to get the show on the road before we try and conquer the world." Although RCA is demonstrating a stereo prototype, SelectaVision will delay mass production a year.

Music programming for the first round of SelectaVision product will include, hopefully, some pre-existing programming with a label/artist association, but the major thrust musically will be from easily identifiable feature films, such as "Hair," "Fiddler On The Roof," "West Side Story," and many of the MGM classics.

As for rights to music programming, Schlosser says there are two approaches, one of which is "pay everything in terms of rights other than the videotalks or I'm interested in videotalk rights only."

While not excluding the former tactic, Schlosser believes that he's got more flexibility at this point when dealing for videotalk rights alone and in his view it's the best method of obtaining the "best properties." "We'll consider, however, all the permissions that make sense for us to seek."

The executive maintains that some thought has been given to the formation of a videotape software division.

Here, too, Schlosser gives priority to getting the videotalk off the ground with as few complications as possible.

"At this time, it's a question of where we feel our concentration must lie. It's much easier to get disk rights if we don't go after videotape at the same time."

**ITA EXECS TO SPEAK 1st Danish Europate Video Seminar June 19**

COPENHAGEN—"Europe," a one-day seminar scheduled to be held June 19 at the Bella Center here, is expected to bring about 30 executives of European companies involved in video hardware and software.

Sponsored by Nord Media of England, the conference will feature executives of the International Tape Assn. Inc. as speakers, as well as representatives of the video industry.

Larry Finley, ITA's vice president in charge of events and membership, is the conference chairman.

In addition to Finley, other speakers will include: Henry Brief, ITA's executive director; William Tenner, deputy manager for video at N.Y. Phillips Gloeilampenfabriken; and a member of the ITA board; Arnold Norregaard of the Bellevue Studio in Copenhagen and the newly elected vice president for Europe for ITA.

Also: Brian Payne, director of European sales for Magnetic Video Corp.; Brian Norris, counsel of European legal affairs for the Motion Picture Export Assn. of America, based in London; Fred Richards, international marketing director for Time-Life Video and Ken Wanslow, writer, speaker and consultant on video.

**NOSTALGIA MERCHANT IN L.A.**

By CARY DARLING

LOS ANGELES—Nostalgia Merchant, a videotape software supplier which is the outgrowth of music producer Snuff Garrett's interest in film and tape, may get more involved in music. The firm is using disk distributors for its material, made up primarily of classic films, and is investigating putting musicians on tape.

"We have a mix of record distributors," says president Nick Draklich. "Video distributors, hardware and appliance distributors, electronics distributors and those who handle video hardware."

Nostalgia Merchant now has 50 major distributors in the U.S. (two of which are Sound Unlimited on Chicago and Mile Hi in Denver, prime record distributors. The company also has 1,500 direct accounts and it is estimated the distributors reach between 1,500 and 3,000 dealers, some of which include Wherehouse outlets. Sam Good's. Big Ben's and the Broadway channel stores which also handle music.

Distribution deals with Canada and Australia are being arranged. Though Nostalgia Merchant plants for the mainstream of its business to be film, it is cying the music market.

"There's a lot of talk about putting artists on tape," says advertising manager Earl Blair. "We're considering a concept for a 300 film series made up by B-CN and Mike Nesmith and we see no reason why we won't be in there."

However, though Nostalgia Merchant is a wholly owned subsidiary of Garrett Music Enterprises, a music publisher, Draklich is a bit wary of moving into music.

"Our plan is to consolidate the classic film line and then move onto other things," he says. "Those other things may be music but you can't do just music with graphics. Ultimately, I don't know how music is going to make out on video. I think the big concerns are Neil Diamond at the Greek will do well. Initially, I think there are going to have to be musical comedy films or plays to stimulate music interest."

Currently, film musicians—from the era 1933 to 1955, what Nostalgia Merchant specializes in—make up a majority of the 600 titles in the firm's catalog. "The ones we have, such as the Fred Astaire and Ginger Rogers movies, sell well," though Draklich. "We want to acquire more muscals, especially those from MGM."

At dealers which sell Nostalgia Merchant product, the company—which expects to take in about $3 million and $3 million in dollar volume this year—has initiated an

**Nostalgia-Merchant Mixer, DARLING**

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[Stravinsky: *Petrouchka* (NY Philharmonic/Mehta); Shostakovich: Symphony No. 5 (NY Philharmonic/Bernstein); R. Strauss: Till Eulenspiegel, Don Juan, Death and Transfiguration (Cleveland Orchestra/Maazel); “M’Boom” (Max Roach)]

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Sound/Video Business

Tape Briefs

Maxell Corp. has inaugurated its spring merchandising season with a special "19¾ off" promotional package of its UD 90 premium audio cassettes. In the promotional period which began in April until supplies run out, customers can purchase a specially packaged pair of Maxell UD 90 cassettes for 25% off the regular price. In addition, the purchaser receives a coupon which is good towards a free Maxell T-shirt of nylon jacket. Six coupons may be redeemed for a free T-shirt while it lasts. Two cartons, each containing 60 25% off twin packs of UD 90's come in each master carton.

TEAC Corp. of America is now offering a complete line of calibration and alignment tapes in cassette format. Time constant references for both 70 milliseconds and 120 milliseconds are available. Primarily intended for the service technician, the test tapes, according to TEAC, are also useful for the serious home and professional recordist who wants to maintain equipment at top performance levels. They can be obtained directly from the Montebello, Calif., firm.

Sony Industries magnetic tape division is running a special "buy two and save" promotion on Beta-format tapes L750 and L-500 which will last until June, according to national sales manager Don Unger. The twin packs of Beta tape will be shrink wrapped with a wrap around card indicating the promotional offer.

Ampex Corp. announces it will supply all of the videotape stock needs for ABC-TV's special coverage of the U.S. Republican and Democratic national conventions and election night results. ABC is expected to use more than 3,000 hours worth of videotape. Winners in the "Ampex Wants to Give You Hawaii" sweepstakes for Ampex Corp.'s industrial magnetic tape distributors were also announced by national sales manager Richard A. Antonio. Tuesday Network, San Diego, Sound and Communications, Jackson, Miss., and A to Z Audio Video Systems, S. Cheekswaga, N.Y., each won all-expenses paid, one-week Hawaiian vacations for two.

Major hardware manufacturers, including Matsushita and Sony, have signed agreements to sell Fuji Tapes: Fujitsu is offering both blank videocassettes and video head cleaners.

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GADHOKE PREDICTS MOVE SOUTH
San Diegans Advised To Prepare For a Bonanza

SAN DIEGO—The recording industry's gradual shift southward from Los Angeles will undoubtedly pick up momentum in the years to come, and the music scene here should prepare for the onslaught by providing trained professionals well-versed in all facets of recording. So says Hollywood producer Raghu Gadhoke, in town for a late April lecture at Circle Sound Studio here.

Gadhoke, the director of the Univ. of Sound Arts in Hollywood, is starting an offshoot of that school in San Diego—the Institute of Sound Recording—with classes having begun May 12. The school is the only year-round recording school here and offers students a complete program of recording classes, including courses in engineering, record production and studio maintenance.

Gadhoke has worked with such artists as David Crosby, George Harrison, Roger McGuinn and Ravi Shanon, and will serve as the school's curriculum adviser. Three graduates of his Hollywood school—Aaron Berg, Ron Otto and Edward Guzman—will serve as its administrators.

"Over the years, the music industry has undergone significant changes," Gadhoke told the crowd of about 200 which included Gary Puckett, formerly with Gary Puckett and the Union Gap. "It used to be that you get a job because you were somebody's brother, or you had money. Now it's more of a question of qualifications—if you want to work with today's technically advanced equipment, you have to know what you are doing."

Gadhoke favors the hands-on approach to learning, in which students are taught certain recording techniques by actually participating in their execution. "You learn so much more that way than by reading a textbook," he says. "To learn how to do something by doing it is an invaluable experience."

He explains in detail the steps involved in getting oneself started in the recording industry, as an artist or songwriter and as a producer or an engineer, including the making of production and publication demonstration.

"This knowledge is important because the trend is reverting," he states. "As recently as 10 years ago, nearly all recording studios and their personnel—engineers, producers, and technicians—were in-house part of the record companies. Now, most studios are independent, and this trend is even carrying to the point where many producers and engineers themselves are going freelance."

"This scattering of the industry means that close proximity to the record companies is no longer as essential as it was, and, as a result, a southward shift is beginning. "San Diego is great—the weather's great, the atmosphere is great, the (Continued on page 19)
The microphone is your link with your audience

Shure's new SM63 omnidirectional dynamic microphone measures just 5 1/4 in. long, 1 1/4 in. in diameter and weighs only 2.8 ounces with no compromise in Shure's standard of reliability. It offers twice the voltage sensitivity of our own SM61 (6 dB) and features a humbucking coil for superior rejection of electromagnetic hum (up to 20 dB better than competitive units) and an elastomer isolation shock mount for minimized handling noise. The new SM63 also features the Shure-developed VERAFLEX® dent resistant grille and a smooth satin finish perfect for on-stage and on-camera applications.

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A top-quality Shure microphone makes a measurable difference in upgrading sound. Now, Shure has added a new microphone designed to upgrade the appearance of your act, as well as the sound. The SM63 is a top-quality omnidirectional microphone with high output and clear, crisp sound quality—an innovative blending of smaller size, handsome appearance, and truly noteworthy broadcast-quality performance. Highly effective pop protection, low handling noise and very low profile (so it won't obscure the performer's face) make it the perfect choice for on-camera applications.

Professionals choose, and use, Shure microphones such as the SM63 wherever sound quality, reliability, uniformity, and intelligibility are prerequisites. You'll find more Shure microphones than any other single brand in applications as diverse as live entertainment, radio and TV, hotel and auditorium sound reinforcement, churches and temples, Congress, legislatures and the White House, and public safety—anywhere that sound excellence is a prime consideration. They are the reliable, professional connection between you and the people you're trying to reach. Send for complete literature on all Shure professional microphones—including the new SM63.

(Please let us know your microphone application.)

The Sound of the Professionals

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extensive in-store campaign. An hour-long tape is available which has clips of films available and every 90 seconds announces the tapes that are on sale in that store.

In addition, a counter top display is available as are cards. “We’re working on a display unit,” adds Blair.

Tapes sell at $4.95 each with business estimated at being up 55% over a year ago. Best sellers are such standard film classics, “Citizen Kane” and “King Kong.”

Nostalgia Merchant started in the mid-1970s with the prime intent of selling 16 m.m. films to collectors. It first moved into the Super-8 market before introducing videocassettes in 1978. “We have videocassette rights to our titles,” comments Blair. “We’ve become viable, we’ve got our own plant and we’re going to move to another location this year.”

Advertising has not been over-stressed. “Mainly, it has been in the trade and consumer home video magazines,” says Blair. “It’s too new an industry to try to get every Joe Blow at home with a widespread campaign.” A co-op campaign with companies like Whosetheboss has been initiated, however.

It has been suggested that the collapse of the deal may have had something to do with NVC’s recent decision to grant rights for the manufacture of its videodisc hardware to professional bulk-eraser from the Minneapolis-based company.

The unit weighs 11 pounds and accommodates tape reels measuring up to 10 inches.

According to Nortronics, the unit’s price and performance make it highly competitive with semi-pro installations, such as those equipped with Zyncos 80-8 and 80-16 recording machines. Audio cassettes and 8 tracks as well as videocassettes can be erased with the QM-250.

Chicago—A table mounted bulk tape eraser, designed for the semi-pro and professional market, is being introduced by the Recorder Case division of Nortronics. The new unit, listing at $290, allows tapes measuring up to one-inch in width to be demagnetized.

Nortronics is a manufacturer of hand-held erasers for the consumer market and other tape recorder maintenance equipment. However, the new unit, the QM-250, is the first professional bulk-eraser from the Minneapolis-based company.

The unit weighs 11 pounds and accommodates tape reels measuring up to 10 inches.

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Philips Asking That Japanese TV Be Checked

London—Philips has called for control of Japanese television exports to Europe in order to protect the future of the European industry. Speaking in Edinburgh, Leo Heusels, responsible for Philips’ industrial sales division, said TV manufacturers’ organizations were pressing the European Economic Community for “orderly marketing agreements” on the lines of those adopted between Japan and the U.S.

It is the curtailing of exports to America brought about by these agreements that has led to an even fiercer competition in Europe.

“If Europe doesn’t approach this as one problem,” said Heusels, “then I can only conclude that there is no interest in retaining the industry in Europe.”

Japan’s domestic market for TV sets reached 6 million units annually, while production is 10 million sets and 14 million tubes. Though many are devoted to the principle of free trade, Philips is becoming increasingly annoyed by the refusal of the Japanese to allow equal trading opportunities, he indicated. While Japanese exports flood Europe, Philips itself has been unable to secure an import foothold in Japan.

Reduced profits for 1979 have already prompted Philips into cuts in its electronic components division. Japanese companies now hold 80% of the European color TV market. Heusels said the industry now needed a break in order to restructure. Voluntary import limitations did not work, so the solution was a quota of the kind implemented by the EC States.

New Factory

London—Samea Records (Pressing) has opened up a new independent custom record pressing plant at Kings Cross, near central London, and anticipates a two million album annual production output.

We meet the production equipment needs of the tape and record industry worldwide.

**JVC Bid To Buy Decca TV Off**

London—JVC has pulled out of a prospective deal for the purchase of Decca’s television manufacturing operations. Negotiations for the sale of the long-making Bridgnorth plant had been under way since Racal Electronics’ takeover of Decca early this year.

It has been suggested that the collapse of the deal may have had something to do with JVC’s recent decision to grant rights for the manufacture of its videodisc hardware to professional bulk-eraser from the Minneapolis-based company.

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New 24-Track Studio For No. Miami Beach Clients

By SARA LANE

MIAMI — International Sound, Inc., a new 24-track recording studio has opened its doors in North Miami Beach and has been operating on a non-stop schedule since, according to Louis Pace, president/owner. It is reflective of continuing South Florida studio growth, he feels.

The MCI-equipped facility, designed by Seth Snyder, South Florida studio, is housed in a beautiful building set on stilts, located close to all major highways.

Pace, who came to Miami two years ago from New York, has a musical background; he was a musician, worked on a number of recordings, was associated with Concerts East and managed the Calderon Theater in Hempstead, L.I.

The 2000-square foot studio, wrapped around an octagonal control room, is purplish with cypress and pecky cypress wood. It has a 528 MCI board, Dolby noise reductions, MCI 2-track and 4-track, and a full complement of outboard gear. The studio also contains an isolated control echo.

“The studio is actually tuned by the ceiling and wood floor,” explains Pace. “The sound never bounces anywhere. There isn’t any reverberation unless the client wants it.”

In one of the corners of the studio is a live section for strings with a “little reverb so sound will bounce a bit.”

In addition to competitive prices, Pace feels he offers out of town clients an added incentive to persuade them to come to Miami to record. He pays the hotel bill at the Sheraton Hotel, Miami Beach, if the client books 75 or more hours in his studio.

Since most of his contacts are from the New York area, he expends phone line then carries the audio to WORJ-FM.

“The sound is clean,” explains Pace, “one of the major reasons why we have been doing it. The studio is on the whole—very well equipped, very professional.”

Pace has booked a number of clients, including Billy Joel, Al Schmitt, and Joan Baez. The studio has a number of recording sessions scheduled for the next few months, including one with an FM station.

The studio is located at 3090 N. Bayshore Dr., Miami Beach, and can be reached at 454-8460.
The new 64:1 system is a pacesetter for high-speed duplicating. It's designed with the most sophisticated electronics and dependable transport mechanisms.

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

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

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Phone: (046) 336-4343, Telex: OTE202004

Studio Track

LOS ANGELES—Barry Gibb and Abby Salter are producing Barbra Streisand at Sound Labs, Karl Richardson at the board. Also there, Tommy LiPuma producing Stephen Bishop for Warner Bros., Mike Miner coproducing, Scott Litt engineering, while Chris Bond produces Bob Grill, Eric Prestidge at the console.

Steve Nicks recording tracks for her solo LP on Modern Records at Spectrum, Tom Moonrell producing, Lee Hall engineering. The studio has also added complete Sony 4-inch off-line video editing with interface and sound post production work. The facility is digitally equipped with Sony.

Bob Diamond producing Engelbert Humperdinck at Desmonde Studios, Jay Kesler producing the Ch-Lites at Excitement with Rayward Galleries coproducing and engineering also there Richard Powers producing the Hit Band, Collins again coproducing and engineering.

Jerry Marcellus producing Butterfly Records' St. Tropez at Con-Am Recorders, Howard Walden at the board. Leland Rogers also on mixing Kim Vassey for the International Artists label, Gary Gunther engineering.

David Campbell producing overdubs on Al Jafar at Fidelity recording studios. Also there Gerald McQueen producing himself and Gene Canice on separate projects.

Al Kedison: Westline Muzique producing Lola Fazana for Motown, Baker Bigby at the console; George Benson finishing vocals for his upcoming LP (due for digital midweve to Soundsound), Quincy Jones producing, Bruce Swedien engineering with Ralph Osborn assisting and Wayne Henderson wrapping up David Dieter's "Men of Honor." * * *

At House of Music, West Orange, N.J., Koel and the Gang cutting tracks for a new De-Lite Recor ds LP. Decadence producing with Jim Bonnell at the board, and Judge Roberta assisting, also there, Clarence Clemens producing tracks for artist Norman Selby with Jeffery Kowalczyk at the console, while producer Charles Fisher is working with Australian artist Dennis Wilson with Merriam and Robertson the engineering team.

At Northstar Studios, Boulder, Colo., San Francisco Bay Area group Bridge working on a debut Bang/CBS LP, coproduced by James Stroud, Boone Scott and Steve Williams, engineering by Scott and Williams.

Ashford and Simpson producing Teddy Pendergrass at Sigma Sound, N.Y., Michael Hutchin son at the console. Also there, producer Michael Smith and engineer Jim Dougherty mixing a new Patti Brooks LP for Casablanca, while Ray Heyes continues working on his new album, Carla Bandini at the console.

Billy Mitchell's first solo LP being completed at Penny Lane Studios, N.Y. Ray Thomas producing with engineering by Ian Taylor with Brian Marine and John Terrel assisting.

At Nolafiley's Sound Emporium (formerly Jack Clement's) Larry Butler producing Donna Fargo for Warner Bros., Billy Sherill engineering.

Producer Mark Rosengarden and engineer Neil Schwartz into the final mixing stages for New Brazil's initial LP at the Music Annex, Menlo Park, Calif.

Boston new wavers Human Sexual Response completing sessions at Downtown Recorders, Boston, Mass. For Last Records, Eddie Giffiti at the controls.

Sausalito Studio Sold

By the Record Plant

LOS ANGELES—The Record Plant, Sausalito, Calif., has now been officially sold, according to Chris Stone, president of the Record Plant there.

Final papers wrapping up the negotiations have been signed and the new owner is Laurie Nicholas of San Francisco.

Under the new ownership, the studio will be called Sausalito Record Plant, Inc., with Nicholas serving as president. Steve Malcolm and Bob Hodas will be executive vice presidents.

Stone will serve as a consultant to the new corporation for the next three years.

Cherokee Initiates

$101,471 Lawsuit

LOS ANGELES—Cherokee Recording Studios, Hollywood, has instituted suit in Superior Court here against Jet Holdings, Don and Sharon Arden and Gary Moore and the Red Alert.

The suit seeks a judgment for $101,471.62, which allegedly is due from the defendants for studio services rendered for Moore and the group, Red Alert.

6 More Paramount Films On RCA Disk

NEW YORK—With a licensing deal for six recent Paramount feature films, RCA SelectVision now has rights to 81 films from the company for its videodisk catalog.


RCA brought 75 top Paramount films into the SelectVision fold last October and under the terms of the deal, new films are to be included.
New York Studio 54 Will Feature Live Concerts

By RADCLIFFE JOE

NEW YORK—When the legendary Studio 54 disco reopens its doors to the public this fall (with a little help from the State Liquor Authority) special emphasis will be placed on live concerts, specially choreographed dances staged by leading choreographers including Geoffrey Holder, and video entertainment. Mark Fleischman, the young hotelier/restaurateur who reportedly paid an estimated $5 million to acquire the club, feels that his ideas represent the viable direction for the disco of the future.

"Video is coming of age," he says, "and we hope to be able to take the Studio 54 concept to party lovers around the world via the video medium."

Fleischman has already begun the move in this direction by taping a concert by James Brown which will be mixed down into a one-hour concert with plans for syndication abroad.

Fleischman who also heads New Line Cinema, a movie production company that manages the tape with the forthcoming Cannes Film Festival, as part of his search for new revenue sources feels that he is especially interested in establishing a dialogue with Japanese and German television stations which he feels are in the forefront of the coming video revolution.

Meanwhile, Fleischman is also considering other leading entertainers for the Studio 54 video concert program. Among those currently being considered are Ray Charles and Roberta Flack.

In seeking syndication for the proposed programs in this country, Fleischman hopes to negotiate FM radio and cable television stations agreeing to carry the concerts. Assisting Fleischman in the realization of the video concert program, is the existence of a 24-track recording studio, SoundWorks, just across the street from the building beneath the club.

The studio was acquired, along with the building, for part of the $5 million package Fleischman negotiated for Studio 54. Fleischman was invited to put in state-of-the-art music industry personalities as Neil Bogart and Dick Clark of ABC/Paramount and the rest of the package.

Soundworks, with connections to recording facilities available within Studio 54, will be extensively in the recording of records and soundtracks to proposed video programs.

Meanwhile, Fleischman does not anticipate any setbacks in the proceeding of the liquor license for Studio 54. He points out that among the many entertainment-oriented ventures with which he has been involved during his career, were 10 liquor serving establishments which he styles "an unblemished record," he assures. "I have never had an infraction." However, Fleischman is concerned that the notoriety of the club may return to haunt him. "Upson in mind my club's public image as a source of ready drugs for high-flying societies. "We know that we will be under constant scrutiny by the federal law enforcement and other agencies, and we intend to do everything in our power to make sure the law is not broken," states Fleischman with fervor.

Fleischman also plans to keep the club’s image drug-free, he will also work towards changing its elitist image, and make it more accessible to the general public. In keeping with this plan, the "new" Studio 54 will have an open admissions policy.

"This does not mean that we will admit every stranger who comes in off the street," Fleischman cautions. "We will screen people at the doors, as we will be doing it with style. We are a hospitality-oriented group of people, and we do not intend to turn our customers into our most important asset."

Fleischman scoffs at those critics who claim that he bought the club at a time when disco’s fortunes may be declining. He states emphatically, "Disco music may be changing, but that existing combination of sound and light in a club environment will continue to attract people who want to party."

He also does not subscribe to the theory that Studio 54’s old clientele may have been siphoned off by such popular new Manhattan rooms as Magique and the Bond disco-theque.

"Bond’s," he states, "is catering to an almost entirely different clientele, and Magique has a role to play in fulfilling the needs of the east side community it serves."

In acquiring the Studio 54 complex, Fleischman also acquired rights to the name for use in Manhattan, and at his Virgin Island base on the island of St. Thomas. He also has options to acquire use of the Studio 54 name for use with clubs he may decide to open in other areas. Exercising that option to use the name and location of the old Studio 54 staff at his disposal, Fleischman has opened a Studio 54 in a hotel complex on his Virgin Island hotel complex.

Opening of the room came Saturday, May 14, on the island's traditional "Mother’s Day" weekend. Fleischman, who had earlier agreed in principle to open a Virgin Island arm, says that he is considering having him Stein’s "substantial settlement." Fleischman explains that he had approached Steve Rubell and Ian Schrager, past owners of Studio 54, for rights to use their club’s name at his hotel. At the time they turned down his offer, stating that they had expanded, they wanted the second Studio 54 to be in a major world city.

Fleischman’s acquisition of the New York Studio 54, the argument became moot. However, by this time, Fleischman and Stein were already negotiating to extend Xenon to St. Thomas.

Fleischman states that when the legal hassle developed, he offered Stein options for another continuing plan with the idea to create a Virgin Island Xenon, or come to an amicable financial settlement. Both parties finally agreed on the latter move.

The St. Thomas Studio 54 boasts the expertise of almost all the New York staff members, including Mike Ovington, manager, Ritchie Kazor, deejay, and Bobbi De Silva, the lightning technician. The crew is expected to remain on St. Thomas throughout maybe three to four summer months. During that time they will train a local staff to run the island room. They will return to New York in time for the re-opening of the Manhattan club.

The St. Thomas room, was designed by Bob Curry, with lighting design assistance provided by Jeff London, one of the shareholders in the Manhattan venture. Its complete sound components include Technics turntables, Teac open reel recorders and B&O amplifiers.

FLEISCHMAN'S NEW YORK STUDIO 54 PLANS FOR "THREE DAGS DISCO" IN VERTICAL THRUST

New York—Studio 54 management announced last week that the new Studio 54 discos are being acquired for the continued development of a discotheque in Manhattan by Fleischman. The club, which is tentatively being planned for the summer months, will be owned and operated by Fleischman, and will be known as "The Source.

The new disco, which is expected to open in the summer, will be located at 54 Ninth Avenue, and will be known as "The Source.

The new disco will feature a variety of music, including disco, rock, and pop, and will be owned and operated by Fleischman. The club will be located at 54 Ninth Avenue, and will feature a variety of music, including disco, rock, and pop, and will be known as "The Source."
Disco's bigger, more dynamic than ever and it's here to stay with more than 100,000 Discos Worldwide, Programming Disco / R&B Fusion, Disco / Rock Fusion, Disco / Jazz Fusion and Disco / Country Fusion as an Ever-Growing Entertainment Arena for Millions of People Worldwide.

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AGENDA TOPICS:

Lighting equipment manufacturers — presentation of lighting installation and the discussion of latest product via slides, film and miscellaneous discussions — 2 sessions.

Sound equipment manufacturers — presentation of sound installation and discussion of latest sound product via slides, film, and miscellaneous discussions — 2 sessions.

Other Disco product manufacturers — presentation via slides, film, miscellaneous discussions — 2 sessions.

Club Owners — closed sessions for discussion of current problem areas — 2 sessions.

Club Managers — closed sessions for discussion of current problem areas — 2 sessions.

Restaurant Association meeting re Disco operations.

Hotel Association meeting re Disco operations.

Disco Club and roller rink Involvement including public relations as to local, regional, national PR in TV, radio, printed media, along with update on rink design and decor.

Economic analysis of Disco thrills in a recession period — a solid investment for the future.

The importance of label R&B, AOR and Disco Rock departments working together to maximize the crossovers to Pop Chart; including use of independent promotional personnel. Panel composed of A&R / Label Executives from R&B, Rock and AOR.

Producers session — interweaving of R&B / Rock / Country / Jazz / AOR in today's dance scene.

Entertainment programming in today's Discos including programming formats, live performances, special events, utilization of video, dance contests, etc.

How can Disco DJ's and radio programmers coordinate their efforts to concentrate on disco dance music.

ASCAP, BMI — update of Disco club and roller rink licensing.

Hot Seat Session.

Artist promoter session re disco artist packaging shows for auditoriums, arenas, and stadiums, and special events. Projected use of Disco stars in raising funds for presidential candidates.

Record Pools & Associations — discussions of today's problems including the increasing cost of promotional records, stronger trade association to protect members, etc. — 2 sessions.

Mobile Disco — an international scene update.

Billboard
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Please register me for Billboard's International Disco Forum 8 at the Sheraton Centre Hotel in New York City, July 14-17, 1980.

I am enclosing a check or money order in the amount of $275 (please check):
- $275 EARLY BIRD RATE (before June 2, 1980) for the following registrant categories: Club Owners-Managers/Chairs, Record Company Personnel, Equipment Manufacturers, Exhibitors, Promotion and Marketing, Managers, Artists and Radio Personnel.
- $315 REGULAR RATE (after June 2, 1980) for the above categories.
- $235 for Disco DJ's, Disco Forum Panelist, Students, Military, Spouses

Name(s)

Title(s)

Company/Disco

Address

City

State

Zip

Country

Telephone

Signature

Expiration Date

Credit Card Number

Credit Card Type

Registration does not include hotel* accommodations or airfare.
Registrant substitutions may be made. 10% cancellation fee will apply to cancellations prior to June 30,1980. Absolutely no refunds after June 30,1980.

Register Now! Registration at the door will be $25.00 higher.

*All information on hotel accommodations will be mailed to you immediately upon receipt of your completed registration form.

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You may change your Disco Forum 8 Registration if you wish:

- Master Charge
- BankAmerica/Visa
- Diners Club
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www.americanradiohistory.com
Fire Guts Philly DCA Gay Nightclub

PHILADELPHIA—The DCA Club, the leading and largest gay membership disco, was destroyed in a three-alarm fire last month.

Opened five years ago just as disco was emerging, DCA Club had more than 2,000 reported members and was the in-disco for the gay community. The cause of the fire is under investigation. No one was injured in the blaze.

A month before the fire, the DCA Club was sold. The new owners were affiliated with the Steps, a more intimate gay disco also in center city. With the DCA now in ashes, the Second Story disco just around the corner is seeking to attract the burned-out membership.

The name is Meteor...
**Billboard SPECIAL SURVEY FOR Week Ending 5/24/80**

**Billboard Top 100**

<table>
<thead>
<tr>
<th>No.</th>
<th>Title(S), Artist, Label</th>
<th>Rank</th>
<th>Weeks on Billboard</th>
</tr>
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<tbody>
<tr>
<td>1</td>
<td>Lovers' Holiday/Searching for Love/Love - Change/Maniac (LP)/LP (LP)</td>
<td>1</td>
<td>12 weeks</td>
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<tr>
<td>2</td>
<td>The Earth Is Still Moving/Come This Way/Do You Know What I Mean?/C.C. In The Mix (LP)</td>
<td>2</td>
<td>12 weeks</td>
</tr>
<tr>
<td>3</td>
<td>You Make Me Feel Like Dancin' / Groovin' Along (LP)</td>
<td>3</td>
<td>12 weeks</td>
</tr>
<tr>
<td>4</td>
<td>I'm In Love with You/Just Like A Woman/You Don't Look Like Nothing/Can't Help Myself (LP)</td>
<td>4</td>
<td>12 weeks</td>
</tr>
<tr>
<td>5</td>
<td>You Make Me Feel Like Dancing/Do You Know What I Mean?/C.C. In The Mix (LP)</td>
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**New Products**

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**AUTO TURNTABLE—**Technica turntables, popular with disco deejays, has a new addition to its line. The model SL-D5, is a direct drive automatic turntable with engineering features that are so precise it has virtually eliminated wobble and flutter. The unit also incorporates a servo speed control feature which is said to monitor the turntable’s speed and apply corrective force if any deviation is detected. The unit retains for $220.

**BAND ELECTRICAL—**Technics has developed an octave band equalizer aimed at the disco and professional markets. The unit offers 12 bands of equalization for each channel of four bands. It is available in one octave apart for the provision of fine control. The unit lists for $350.

**LITE LAB CONTROLLER—**This 64-channel memory controller provides either 64 or 128 individually addressable outputs. It is said to be easily adapted to walls or floors, and can literally create any pattern because it can illuminate each lamp in the display individually. Other features of this model L-6400 include automatic program selection, include keyboard control, master dimming and music actuation.

Editor’s note: This marks the inauguration of a new feature in the Disco Business section. New Products is designed as a regular feature and disco product manufacturers and importers are urged to send 5x7 or 8x10 black and white glossies of their new products, along with a couple typewritten paragraphs describing the item(s) to Radcliffe Joe, Disco Editor, Billboard Magazine, 1515 Broadway, New York, N.Y. 10036.
NEW YORK—“Barnum,” the new Cy Coleman/Michael Stewart musical-and the musical genre itself-have acquired new life with the Tony Award nominations announced this week.

The show, with 10 nominations, second only to “Evita” with 11, has been nominated for best musical, best score, best book, best actor in a musical, outstanding performance by a featured actor in a musical, outstanding direction, costume design, and outstanding choreography.

Barnum’s original cast album will be released by Columbia Records. See separate story on this page.

“Evita,” the controversial British import which opened on Broadway to mixed reviews in September 1979, is running neck and neck with Barnum for Tony honors. The one category in which “Barnum” is not competing with “Evita” is for “outstanding performance by an actress in a musical.” In that division, Evita’s Patricia Ward Kelly is competing for the lead role in the musical production of “Evita.”

The show has also been cited for top honors in such categories as best musical, best book, best score, best direction, costume design and best choreography.

Herald Keiger who stars in “Sister Act,” one of the more original musicals seen on Broadway in some time, has been nominated for best actor. Unusual, in a category for which he has been struggling for survival on Broadway may open before the results are known.

The number of revivals on Broadway has prompted the League Of New York Theatres & Producers, the producers of the Tony Awards, to create a new category titled outstanding revival of a musical or play.

Among those nominated for this honor are “West Side Story,” “Peter Pan,” “Barbara,” and “Mornin’ At Seven.”

The awards are voted on by 576 members of the-equity profession and journalists covering the trade. The votes are tallied by the accounting firm of Laird & Carr.

The awards show will be telecast live, June 8 by CBS television from Broadway’s Mark Hellinger Theatre.

“BARNUM” CUT FOR CBS LP

NEW YORK—CBS Records plans to record the original cast album of the new musical with 10 Tony nominations.

Session was scheduled to take place around June 24, a month and a half after the new musical opened with 10 Tony nominations.

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By JOHN NIFEL 

LOS ANGELES—A British magazine has begun pursuing legal action against Mushroom Records for issuing a record on the label that the group argues is an unauthorized release of their work. The case, titled "Mushroom v. John Marshall," was filed in the Los Angeles Superior Court on April 14, 1977, and is currently pending.

The plaintiff is the holder of the rights to the song "Rose," which was recorded by the group in 1976. According to the complaint, the song was originally written and performed by the group and was subsequently recorded and released by Mushroom Records in 1977.

The plaintiff alleges that Mushroom Records has failed to pay the group any royalties for the use of their work and that the song was used without their consent. The plaintiff seeks damages in the amount of $2,000,000, representing the loss of future earnings and the cost of legal fees.


In a statement, the plaintiff's attorney said, "We are seeking compensation for the unauthorized use of our client's work by Mushroom Records. We believe that the use of our client's work without permission is a violation of their rights and we are taking this action to ensure that these rights are protected."
Go for it! Commodores

Keep sailin'... nobody's got more gusto than you guys.
From 1972, top, to present: charting a steady course to the top.

American music critics and audiences have paid the Commodores the highest compliment they can to a group of musicians:

They have taken them for granted.

A new Commodores’ album is released: a top five single emerges; the album goes double or triple platinum and, it’s as if this is the way the record business is supposed to work all the time.

It does work that way for the Commodores who have released nine albums in six years and seen every one go gold (the first four), platinum (the fifth and sixth), double platinum (the seventh) or triple platinum (the eighth and ninth).

In that six-year stretch, they’ve also accounted for seven top five pop singles (“Sweet Love,” “Just To Be Close To You,” “Easy,” “Brick House,” “Three Times A Lady,” “Sail On” and “Still”) five other top 10 R&B singles (“Machine Gun,” “I Feel Sanctified,” “Slippery When Wet,” “Fancy Dancer” and “Too Hot Ta Trot”) and four top five albums (“Commodores,” “Commodores Live,” “Natural High” and 1979’s “Midnight Magic,” which spent 20 weeks in the top 10 and spawned two No. 1 pop records—“Sail On” and “Still.”)

The new album, “Heroes,” (the 10th since their first Motown effort in 1974) is going to be a diverse effort which the band thinks may surprise some listeners.

On tour, they are equally dependable: In 1978, the last year they toured the U.S., they won Billboard’s Top Boxoffice Award in the arena category (6,000 to 20,000 seat) category. After a record-breaking European tour in 1979, they will begin an extensive U.S. tour in June which is expected to showcase their dynamic performing talents before nearly two million Americans.

They are equally popular (if not more so) outside the U.S. English critics call them The Black Beatles. In Nigeria, “Machine Gun” is played after the national anthem when television and radio stations sign off. In the Philippines, the Commodores had set an attendance record that still stands before they ever made a record, much less released one.

Who are the people that make up this supergroup?

For starters, the Commodores are blessed to have Lionel Richie writing ballads with worldwide appeal like “Easy.”

“Three Times A Lady,” “Sail On” and “Still.” The last seven albums have seen a Lionel Richie song go top five pop every time out, an amazing record of consistency.

Richie sings lead on many of his compositions and the Commodores are blessed to have another talented lead singer—drummer Walter “Clyde” Orange—who’s vocal talents made “Brick House” and “Too Hot Ta Trot” instant classics and who provides the Commodores with jazz-influenced yet solid drumming live and on record.

The Commodores’ secret weapon in the studio is guitarist Thomas McClary, whose songwriting talents (“Slippery When Wet”) are almost overshadowed by his ability to make rhythm tracks exciting. McClary also writes with Richie and provides leadership both on and off stage.

His guitar partner, bass wizard Ronald La Pread, writes funky tunes like “Fancy Dancer” and is one of the anchors of the Commodores’ live sound. The other is keyboard master Milan Williams who wrote “Machine Gun” and “Wonderland,” the Commodores’ third single from “Midnight Magic.”

The horns which form an integral part of the Commodores sound are led by William King. He wrote “Trumpet Music,” which became a Far East dance anthem in the early ’70s. King also choreographs the group, and has used his business degree and acumen to act as the group’s leader.

These six young men have played together for 11 years with no personnel changes, longer than any other current lineup in pop music. Much of the credit is due to Benny Ashburn, their personal manager since 1968 and the seventh Commodore. Ashburn’s street savvy and marketing expertise kept the Commodores always pointed towards their goals which have expanded as their careers grow.

The Commodores have invested their money wisely in real estate, African art, stocks and bonds and American coins. They manage their bodies and personal lives as wisely as their money. They take no drugs, have stable family relationships and yet make music like nobody else on the face of the earth. In every respect, the Commodores are the antithesis of

“(Continued on page C-14)
Above right, Ashburn signs a new contract with Motown. Mike Roshkind, vice chairman and chief operating officer of Motown, is at right in the photo.

BENNY ASHBURN

Manager with a Plan

He never graces the album covers, he is not mobbed by young fans. Yet, along with producer James Carmichael, he is as responsible for the Commodores' phenomenon as the band members.

He is Benny Ashburn, the manager who initially started with the band strictly for diversion. Then, the Commodores became a full time job that eased Ashburn out of his public relations post.

Along with the band, he launched the association by mapping out a business-like seven-year career timetable. "My background is in marketing," states Ashburn, who used to do marketing for a liquor company. "I was using that as a format for selling the Commodores."

Though the band has been together since the 1960s, Ashburn's original seven year plan is still in effect. He doesn't see this as being behind schedule. "I always tell every group your career doesn't start until you have your first hit record. Our first hit was in 1974 so we have some time left," he says.

Ashburn admits the Commodores, as a black act, may have initially been hampered in achieving across the board cross-over appeal. "It has taken longer," he states. "Three Times A Lady" pushed us up and over. It proved the difference between having an R&B hit and pop hit could be two million records.

Until you reach that kind of scope, you can't reach the big status."

So far, the band has accomplished much in terms of chart success with a variety of crossover audiences. Early on, the seven Commodores wisely established Commodores Entertainment Corporation, which is in charge of the group's publishing, merchandising, investments, production and promotion. "If you want something done right, you do it yourself," Ashburn comments. Before we had money, we did most of the things ourselves, and as we grew, we still did it that way.

For many, this may be enough, but Ashburn has his eye on the future. "Movies are our next step. I still don't feel with all our success, we've reached the plateau. We've begun to come close to reaching the mass audiences in America."

The group has just finished writing and recording the title tune for "Underground Aces," a major feature film due for fall release, and Ashburn with the band, reviews scripts on a regular basis.

While Ashburn sees many similarities in marketing a leisure time product such as alcohol and a contemporary pop music act, one difference disturbs him. "I found many in the music industry tend to treat it not as a business," he says.

"One reason we've been successful is that we treat it like a business. After a show, people will come up and ask where's the party? It's all right to have fun, but every day when people go to work, do they party? The guys have to get rest to do it tomorrow night in the next town. If you treat it as a business, it will treat you well."

BROTHERS

It's been great to grow up in the same family. Congratulations, Stevie Wonder.
A Perfect "10".

Berry Gordy
WILLIAM KING

It's no surprise that William King is a musician since his grandmother teaches music, his mother is a concert pianist, his father played trumpet and his whole family sings and plays.

What is surprising is that he made rock 'n' roll his music after being surrounded by classical influences, gospel influences and a natural ear for ballads early in life.

He sang in his family's Baptist church choir from age five and has just written a song called "Mighty Spirit" about his church experiences. He says, "This song has been at the back of my mind for a while and I finally found a way to pull it out. It's very simple and I think a lot of people will be able to relate to it."

King originally studied piano but couldn't relate to it. In the fourth grade, he picked up the trumpet instead. "They needed a trumpet player and a clarinet player. In those days, girls played the clarinet. I really wanted to play drums, but they had all the drummers they needed."

Whatever instrument he tried, he picked up. He was originally headed for Hampton Institute on a music scholarship but went to Tuskegee Institute instead and played classical trumpet in the concert band. One day, he was walking on campus and Thomas McClary asked him to play on a freshman talent show. "I loved to play, but those shows were murder. If you weren't good, they threw tomatoes at you--in the can. They showed no mercy."

Nevertheless, King overcame his fears and he, McClary and Lionel Richie played the show as the first incarnation of the Commodores, running down James Brown's "Cold Sweat" and Lou Rawls' (Continued on page C-18)

RONALD LaPREAD

Music seems to flow through the fingers of Ronald LaPread.

Perhaps the most instinctively musical Commodore, LaPread was born in Tuskegee, Ala. and picked up the piano by overhearing his sister's music lessons. Keyboards and brass instruments, including brass horn, E flat baritone, trumpet and French horn were his primary instruments. He then learned drums to play in his high school band, which he continued for three years.

He left Tuskegee to study electronics at Jackson State in Mississippi but got there on a performance scholarship. "As my part of the deal, I had to lead the band, do the scoring and the choreography for the half-time shows. That's when I started to think seriously about music."

Two weeks before he graduated, he picked up the bass and began "fooling around with it. When I got it in my hands that first time, I found I could 'think bass' and it was very easy for me to pick up." By coincidence, the Commodores needed a bass player, (theirs had entered the Navy) and LaPread was asked to become the sixth and final Commodore in September, 1969.

"The band was playing Top 40 stuff then, so I found I could learn the bass parts by listening to the records. No one had to teach me. Now, after eleven years, when I write, record or play live, it all comes to me. I've been very lucky in that respect."

It wasn't luck that LaPread has written one hit, "Fancy Dancer," and added the necessary groove to other Commodores' standards like "Three Times A Lady." From the first album, when Richie wrote "Superman," I said to myself, "If he can do it, I can do it." Now I get a lot of pleasure (Continued on page C-20)

THOMAS McClARY

Thomas McClary is a winner.

Whatever the field, he is aggressive, competitive and relishes challenges, loves to be the best at whatever he does.

Born in Eustis, Fla., he grew up in Orlando in the midst of a musical family that included a brother, who is now a college band director and four sisters all of whom sang. McClary admits, "Back then, I was the least musical in the family but it became a challenge, so I got better."

Even though his family played innovative spiritual music and toured as the McClary's, a musical career didn't occur to him until he was in the eighth grade. He was far too busy being an honor student and head of the student government while quarterbacking the football team and pitching for the baseball team.

Whatever Tommy did, it had to be the biggest and the best. "If I had a paper route, I had to have a lot of customers. If I mowed lawns, they had to be the biggest. There's a competitive streak in me a mile wide and the music business is perhaps the most competitive field there is. I love it."

Naturally, McClary started the Commodores.

He recalls, "There was a freshman talent show and I decided to get a group together. I had learned the ukulele, so I switched to guitar pretty easily. "(Although, McClary only used four strings until Milan Williams tuned the whole instrument for him.) "I was walking around on campus and bumped into Lionel Richie. We talked about playing together and went down into his (Continued on page C-18)
ALTER ORANGE

It says much about Walter Orange (better known as "Clyde") that he, a black man growing up in Florida, didn’t know there was a difference between black and white until he was in the tenth grade.

He says, "I went to Catholic high school and the sisters and the priests never mentioned it. If you’re never told about it, everybody looks the same to you."

When social unrest rocked Jacksonville in 1963, Orange had just transferred to public school and was overcome by the feeling of tension. "In that school there was fighting every day. Fight your way in and fight your way out. I was never a tough kid so I figured I’d better find a way to make friends fast."

He had played bugle in the boy scouts but was always fascinated with the drums. "I passed another high school on my way home every day and they had a 100-piece marching band. The drummers were very exciting to watch and the kids really got off on them. So, I decided to learn the drums."

Six weeks later, he was playing snare drum in his school marching band and learning the basics from band director Billy Moore, who later played with Ray Charles. By 12th grade, he was averaging $125 a weekend playing rock and jazz and entered Alabama State Univ. in 1965 on a music scholarship gratis the opportunity to provide entertainment for campus dances and the like.

Professionally, he was beginning to attract notice locally while playing with Hal Young and the Magnificents at a club called Lake’s in Montgomery, but the big noise around town was the Corn (Continued on page C-20)

IONEL RICHIE

Lionel Richie just may be among the best ballad writers and singers in American popular music today due to a rich musical background and a natural sensitivity to people.

Born literally on the campus of Tuskegee Institute, Richie had the benefit of a classical music teacher and the school’s choir director in his grandmother, and one of Duke Ellington’s arrangers in his uncle, Bertram Richie. In addition, he tuned in to Tuskegee’s primarily country station, listened to the works of jazz musicians like Miles Davis, Stanley Turrentine, Herbie Hancock and Shirley Scott, the rock classics--Cream, the Beatles, the Stones—and also studied folks like James Taylor and Crosby, Stills & Nash.

With this kind of heritage, it’s not surprising that Richie turned to music, even though he was originally going to be an Episcopal priest. "I was going to study two years at Tuskegee and then go on to Wyoming Seminary. Little did I know that rock ’n’ roll was gonna get a hold on me. By the end of freshman year, I knew music was going to be my life.

Admitted to Tuskegee on a tennis scholarship, he took uncle Bert’s saxophone to school and, before he knew it was a founding member of the Commodores. A year and a half later at a rehearsal, Thomas McClary discovered that Richie couldn’t read music and had been memorizing all his horn parts. "My grandmother taught me classical piano and found out I had memorized the pieces when she had trouble turning the pages, while I just kept on going."

Richie’s musical development kept on going as well once he had some confidence in his singing and songwriting. Once mainly a background singer and sax player, he found he could write and (Continued on page C-18)

ILAN WILLIAMS

It is indicative of Milan Williams that the best way to gather information on him is to talk to the other Commodores.

Lionel Richie: "Milan is quiet, but when he speaks, what he says is 95% right."

Thomas McClary: "He’s the leader off stage. He’s always getting us into something new—whether it be photography, CB or airplanes. He keeps us loose."

Ronald LaPread: "If Milan Williams tells you he’s thinking about buying a car, he’s way past the thinking stage. He’s thought about it, researched it, tried out several cars a number of times and, when he’s got the one he wants, then he’ll tell you about it."

Cautious, quiet and careful, Milan was born in Okolona, Miss. and grew up wanting to be an industrial engineer like his father. Music was an afterthought. He took piano lessons but learned guitar because "My brother played it and it looked so interesting." Before he met the other Commodores, he was playing in clubs for 25 cents a night Thursday through Sunday. "I wouldn’t collect until Sunday so I could get the whole dollar all at once."

By the time he went to Tuskegee Institute, like his father had, Milan was already being cautious and conservative. "My father told me that you could make money, but without controlling property, it was meaningless." Therefore, while he was a sophomore in college, he saved up $1,200 and bought a house on a 90 foot by 310 foot lot. sold it as a junior and bought two other pieces of land.

While dabbling in real estate, he formed a band called the Jays at Tuskegee. When another (Continued on page C-20)
Songwriting as a Six-Way Street

There is not just one songwriter in the Commodores. Per-
haps it would be easier if one person provided one point of view for the others to follow. Easier, but not necessarily better.

There is a method in the group’s madness. For the new LP, “Heroes,” the group used its usual approach.

“We start off by everybody bringing in tunes,” says William King, who has one song on the new album. “We write but we help everybody else out. If we pick a tune for somebody, we contribute. Not one song is done the way it was brought in.”

Max Williams adds, “We present anywhere from five to 10 songs for each album.”

“Songwriting is just like a giant sized resume,” says lead vocalist Lionel Richie. “I’m trying to experiment. I’ve explored a little bit of rock, classical and R&B. When you play around in different categories, it puts things in a broader scope.”

Thomas McClary expresses his view of humanity for the first time on the upcoming album: the song is “Wake Up Children.” “It has the tone of politics,” voices McClary, “but it lends itself to be universal enough for everyone. It has a humanitarian standpoint. It’s the first real rock song the Commodores have introduced. But, it’s not offensive to the R&B or pop listener.”

Walter “Clyde” Orange writes the bulk of the group’s funk material including “All The Way Down” from the new album: “When I come in, I know what they’re looking for,” he explains the particular funk niche he has carved for himself.

He acknowledges it may be the band’s ballads which will go down as standards though the funk tunes may also be hits. “Rock tunes are just for now. It’s what’s happening now. After it’s over, people go to something else,” he says.

Richie writes for the future as well as the present: “There are lots of tunes around. They are here today and gone tomorrow. I look for timeless songs. That is the key to the whole project,” he says.

Ronald LaPread is involved in writing for such artists as Seventeenth Wonder and A Taste Of Honey. McClary also may do outside projects. However, the Commodores come first. “It all depends on how much time you can squeeze out of the clock,” LaPread offers.

LaPread writes varying styles of music: “It all depends on how the LP is going,” he says. “I’ll let Lionel and Tommy bring in some nice ballads, we have to try and fill up the rest of the frame.”

Though he has no direct role in the songwriting, manager Benny Ashburn is around if needed. “The fellows discuss with me the various things they are doing,” comments Ashburn. “We discuss it. We talk about the risk factor involved. I might ask ‘can we take our audience to the other plateau without losing them?’

Songs are published by the Commodores’ own Commodores Entertainment Publishing Corp. with Jobete Music Co. “Their appeal is very broad based,” adds Jay Lowy, vice president and general manager of Jobete Music Co. which administers the Commodores Entertainment Corp.’s publishing. “Their songs have been covered by Andre Kostelanetz, Bill Anderson, Wayne Newton, Wild Cherry and Sons Of Champlin.”

Lowy says sheet music sales of “Still,” “Easy” and “Three Times A Lady” have sold over 100,000 copies each and their folios are also doing well.

Lowy himself didn’t expect such crossover appeal from the Commodores until 1976. “Until ‘Just To Be Close To You’ came out, I knew the Commodores were incredible stage performers but I didn’t look to them for important pop songs. Now, they have reputations as writers.”

Commodores music is available worldwide. “We subpublish through our companies throughout the world,” says Lowy. Another plateau which the band is climbing to is film and television. The Motown act is doing songs for a film called “Underground Aces” and television and radio spots for Schlitz Beer.

“At first, it was a little bit different,” offers Orange. “You have 30 seconds on tv, one minute on radio. You’re limited. There are guidelines you have to stick with. But when you hear it, you know it’s the Commodores.”
Throughout the years we’ve watched you evolve and unfold, and on this special occasion we want you to know how very pleased we are to have been a part of it all. It is more than evident to us that the very best is yet to come. We love you!

James A. Carmichael  
Jane Clark  
Calvin Harris
Alabama born, Commodores producer James Carmichael began his career as a musician and arranger, freelancing for most of the major labels. He wound up as a staffer for Motown (a "great creative school") in Los Angeles and worked with such artists as the Jackson Five, the Temptations, Gladys Knight and others.

"But I had wanted to produce," recalls the soft-spoken Carmichael. "The Commodores up until that time had worked with other producers but they felt they wanted someone who was more arranger-oriented. They were familiar with my work." The time was 1974.

That first LP with Carmichael—called "Machine Gun"—produced the group's first hit and neither the group nor Carmichael have looked back since. They have just completed their tenth LP. "Heroes," together.

Up until now the Commodores have been the only group Carmichael has worked with; but: "I'm getting ready to branch out and produce other artists. I want to work with newer artists." He intends his own production firm.

Because of his long work tenure at the Motown Los Angeles studios, Carmichael does all of his work there.

"I'm familiar with the sound of the rooms and I like it there," he observes.

Despite the fact, though, that the Motown recording studios recently underwent a major equipment upgrade (all Neve consoles, for example) Carmichael admits technology is not his strongest suit. For that expertise, he relies on Cal Harris and Jane Clark, the engineers who have also worked with the Commodores from the beginning.

Carmichael says he has no set style towards production. "We try to approach it very openly," he points out, "so that you can deal with each song fully for what it is. We try to grow. One of the main keys to the group is that all six members are writers and extremely diverse. When you give six people the chance to express themselves you come up with very diverse material. But although diverse, each feels greatly for what the other is doing."

What explains the phenomenal success of the Commodores?

"It goes back to diversity," he points out. "The diverseness of the members who are into different types of music. But when each brings something different to the group, each other recognizes it, and it seems natural and unfurled."

Carmichael adds that he's not surprised at the enormous crossover success the group has had, although the group does not specifically try to "force" crossover.

"I think hits are in songs themselves," he continues. "When I first heard 'Three Times A Lady' I knew it was a smash because it was a great song. You just try in the production to help it as much as you possibly can or take it in the way the song naturally flows. The key is being able to stay in the realm the song naturally calls for."

Any new directions on the Commodores latest project?

"We try to put at least one new thing on each LP," Carmichael reveals. "The new one will have a definite twist to it. It's going to shock some people."

But: "You really can't put the group into a category. They have the ability to do so many things. The only phrase I would use to characterize their music generally is universal music and that doesn't limit them. Some members of the group tend towards pop, some towards rock and some towards R&B. The group is not just a one-member group. And that's why they are successful."

One thing that characterizes the Commodores LPs, in addition to the hard work meticulously crafted productions, is that the group is prolific, putting out high quality LPs on a frequent basis.

"When we are on one album, each member has at least three albums worth of material. And the more albums the group is able to do, the more they can express themselves."

To The Commodores—
And The Whole Staff
Of The
Commodore Entertainment Corporation
Great Musicians And Wonderful People—

Congratulations
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CEC: 10 Years of TCB

Commodores Entertainment Corp. has been taking care of business for 10 years and the business arm of the Commodores has as many financial hits as the group does musical ones.

Personal manager and corporate president Benjamin Ashburn and the six musicians formed CEC as a seven-man corporation in 1969, before the group had even signed a record contract. Ashburn and the Commodores have built CEC into a self-sufficient enterprise of mammoth proportions.

In 1980, CEC will gross an excess of eight figures from touring, recording, publishing, licensing, transportation, management, concessions, sponsorship, fan club and investments. CEC benefits from a permanent staff of eight including Ashburn, his executive assistant Karolyn Ali, tour director James Tarver, publicist and merchandising director John Geffen, road manager Cecil Willingham, marketing director Douglas Gray, office staffs Linda Fallin and Marilyn Williams and fan club president H. F. Sauer. Outside business expertise is provided by Edgar F. Gross, chairman of International Business Management, Inc., public relations advice comes from Michael Gershman Communications and legal counsel is provided by Manatt, Phelps, Rothenberg & Tunney.

CEC is organized into separate divisions as follows: transportation (three buses, two tractor-trailers, seven Mercedes Benzes and two limousines); tour division (road crew, security, sound & lights, concessions); sponsorship (i.e. Schlitz); licensing (T-shirts, belt buckles, posters, decals, etc.); management (Platinum Hook, Three Ounces of Love, the Ultimate Force, the Mean Machine and producer James Carmichael); publishing (Commodores and the groups they manage plus five outside writers); fan club (5,000 members).

Outside investment interests range from real estate holdings in Los Angeles, Houston and Alabama to collections of coins and African art to a rehearsal hall and recording studio in the Commodores' hometown—Tuskegee, Ala. (The group has made substantial donations of art to both Tuskegee Institute and Hampton Institute.)

All of this financial activity comes as a result of Ashburn's careful planning and the business acumen of the Commodores—three of whom—Lionel Richie, Thomas McClary and William King—were business majors at Tuskegee Institute. What's more, CEC has been built without loans, advances or going to any of the group's rights.

Unlike other successful groups, the Commodores have also been a hit in the business world and it looks like the hits will just keep on coming.

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Left, Mayor Johnny Ford of Tuskegee (at mike), congratulates Motown chairman Berry Gordy and the Commodores on the group’s receipt of a 1975 Brotherhood Citation from Coretta King.

Above, congratulations all around. The Commodores and Motown officials celebrate the signing of one of the biggest contracts in the industry this past year.

Standing from left are: Ronald LaPread; Thomas McClary; Commodores attorney, Lee Phillips; former Motown attorney Lee Colton; Commodores business manager Lee Edgar Gross; Motown vice president Suzanne DePasse, Motown general counsel Lee Young Jr.; Motown vice chairman and chief operations officer, Michael Roshkind; Commodores manager Benny Ashburn, and Motown executive vice president and general manager, Mike Lushka.

Kneeling are: William King; Milan Williams; Lionel Richie; Walter Orange; producer James Carmichael; Milan Williams and Miller London, national singles sales manager.

Right, Motown executives welcome the Commodores to the Motown studios to begin work on “Heroes.”

Standing from left are: Ronald LaPread; Motown executive vice president and general manager Mike Lushka; Thomas McClary; Motown general counsel Lee Young Jr.; Lionel Richie; Jobete vice president and general manager Jay Lowy; William King; national LP and tape sales manager Steve Jack and Don Carter, r&b promotion.

Kneeling are: Walter Orange, producer James Carmichael, Milan Williams and Miller London, national singles sales manager.

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Masters degree candidates from the University of Pennsylvania, including the Commodores, were among those who went on to form successful bands. The Commodores were formed by Benjamin Ashburn, keyboard wizard Milan Williams joined, and, when Commodore bassist Michael Gilbert got drafted, Ronald La Pread was enlisted to replace him. The six Commodores have been together ever since.

Ashburn decided to build an international following for the group even before they signed an American record contract. He had developed by then a carefully mapped "seven year plan" for breaking the band to all audiences, rather than thinking just in r & b terms. They toured Europe in 1970; they were booked on the S. S. France and became local favorites in St. Tropez and other French resort towns. Ed Sullivan, the late TV show host, saw them in France and signed them for two appearances but his show went off the air before the Commodores could get their big break.

That break came when Motown's Suzanne De Passe saw the group perform at a showcase at N.Y.'s Turntable and gave them the choice spot as opening act for the Jackson Five on three worldwide tours. (They subsequently headlined in Japan, introducing The Bump there, and drew 150,000 in four days in the Philippines.) They had been signed with Atlantic Records and released one single, "Keep On Dancing" (produced by Jerry "Swamp Dogg" Williams) before signing with Motown in 1971.

It would be another three years before they released an album. La Pread says, "We were different and Motown didn't quite know what to do with us. We didn't fit the standard way of doing things and we'd started to write our own songs. When we met up with producer James Carmichael, things changed, maybe because he was from Alabama too."

Things changed so rapidly that the Commodores had their first hit, "Machine Gun," from the album of the same name. Thanks to Ashburn's farsighted touring policy, the single went gold in Japan, the Philippines and Nigeria.

By the following summer, "Machine Gun" was gold and the Commodores toured the U.S. over the next two years with acts including the Rolling Stones, SteveWonder and the O'Jays. By 1976, the Commodores were headlining themselves and starting a pattern of gold singles and platinum albums they've kept up every year since. While their early hits—"I Feel Sanctified" and "Slippery When Wet" were back-oriented, "Easy" began crossing the group over to white audiences and their concert crowds became 50% black, 50% while.

1977 began their string of industry awards (best group of the year—Cash Box, wider crossover exposure (through the movie "Thank God It's Friday") and hit after hit ("Easy," "Brick House," "Too Hot Ta Trot"). The big breakthrough came in 1978 with "Three Times A Lady."

Lionel Richie began writing it at a sound check. "My father told me that in 35 years of marriage, he'd never told my mother how much she meant to him. I decided I wasn't going to wait 35 years to tell my wife, Brenda." The song was No. 1 in the U.S., England, Canada, the Philippines, and South Africa, and was later recorded by several major artists worldwide.

By 1978, the Commodores were the best R & B group according to Rolling Stone's Critics' and Readers' Polls, Performance Magazine's act of the year, Billboard's top soul artist and top boxoffice attraction in the arena category. Record World put the king on the cake by naming them top male group, top album selling group and top crossover group.

This hasn't changed the way the Commodores perform. They still rise at 6:30 a.m., breakfast at 7:30, board one of their three custom built buses at 9:30, arrive at 1:30, do a sound check at 4:30, eat dinner and arrive on stage promptly at 10 p.m. to do their shows. The upcoming tour is a 95-city event, designed to hit every major pocket in the U.S.

Yet, not only haven't they gone Hollywood, they all still live in Tuskegee, a town of 11,000 people with no movie theater (it was torn down two years ago) and two restaurants—the Holiday Inn and Q's, a place where you can still eat like a king for $3.

Offstage, they are all mostly married to sweethearts they went to school with and spend much time on CB radios conversing with each other. Drummer Walter Orange's handle changed from Silver Dollar to Robin Hood "When I built my own Sherwood Forest," Ronald LaPread is Snaggy Dog, Lionel Richie is Jack Benny (because he still has some money from the first gig at Small's); William King is Mr. Magoo. They joke among themselves but take their music seriously. Confidence, talent, leadership, business acumen and similar backbones have taken them onto a unique level of popularity and accomplishment.

Why? Ronald La Pread says, "There's something different about us. Maybe it's just a feeling, but six little country boys have evolved into a pretty fantastic musical force. The people we once looked up to are now looking up to us. We like to think that once you have been exposed to the Commodores, you will never settle for anything less than the best."
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JERRY WEINTRAUB AND CONCERTS WEST
singing lead as his confidence improved. “I wrote the one song, “Superman,” on the first album and that was a big hurdle for me. Once I got over that, writing came easier and easier for me. As for the singing, I think I’m finally getting to the point where I have a ‘sound’ as a singer.”

Certainly, record buyers are familiar with Richie’s sound from No. 1 records like “Easy,” “Three Times A Lady,” “Sail On” and “Still.” All four songs, besides being ballads, feature a male narrator ending a relationship with a woman. Asked why, Richie responds, “I’m finding out there’s more sensitivity in sadness than in happiness. I feel if I can always cry, then I have really touched you all the way in. Also, the pain of love lost is pain everyone has experienced and can relate to.”

Oddly enough, Richie doesn’t write with recording in mind. “I see it all happening onstage. In fact, that’s how I write, looking at the song from a performance angle. If I were sitting in an audience, what would be the right intro for the song? Would I like it if I’m just singing or come from the angle of having a lot of feeling? I see it being performed live in my mind. That helps keep the interest up through the whole song.”

His success as a songwriter led to his first thrill in music; a call from Jerry Butler. The Ice Man. “He said, ‘Mr. Richie. I would like it very much if you were in the studio when I record ‘This Is Your Life.’ I went down and was floored when he did it in love. The funny thing is, four years before that, I played at Tuskegee and I did the song for his concert.”

One thing he looks forward to is the new album—‘Heroes.’ “All six of us have worked very hard to get to this point, and, on the eve of this album, we are finally in the position we’ve been aiming at for the whole time. We’re established now so people are starting to listen to what we’re doing more carefully. There are going to be a lot of surprises on this one.”

Working with six songwriters has given the Commodores “a chance to do the whole musical spectrum. Milan and Clyde are jazz. Tommy and Ron like rock ‘n roll. King and I are into ballads plus we all had the gospel background, and I’ve got ten more country influences from touring. If everyone has every sound man, every lighting guy says, pretty good. I like the idea that lyrics to country songs are straight-forward.”

Asked why the Commodores have been so successful, Richie replies, “With this group, you have six leaders, six winners. We all hunger to be the best and we all want it yesterday. There’s healthy competitiveness in the group with everyone trying to top themselves all the time with their writing, their singing, their ideas; their performance things. We never get stale because we’re always trying to be No. 1, individually and collectively.”

LIONEL RICHIE

Continued from page C 7

THOMAS McCRARY

Continued from page C 6
grandmother’s basement where he blew my mind by playing Herbie Hancock’s “Maiden Voyage” note for note. I told him, ‘Hey man, you can really play.’

When William King and Melvin Williams joined up, the nucleus of the Commodores was there and McCrary realized the enormous potential. “We rehearsed for about 30 minutes and everyone in the room got a feeling that we could all be big to gether, because there was such a perfect chemistry there.”

In the intervening years, when the Commodores hit the rough spots, McCrary’s confidence in himself and the band helped to keep things together. “My philosophy has been that the bigger the band gets, the cooler you have to be in terms of keeping it going. Even when we weren’t well known, we carried ourselves well, heads high and made like we could blow anyone off the stage. That attitude spread and made everyone believe we could go as high as we wanted to.”

In McCrary’s mind, the group’s first European tour was the turning point for the Commodores. “We had our attitude down and went there with the conscious intent of blowing everyone’s minds. Well, we did it. Even though most of those people couldn’t even speak our language, they could feel the confidence in our deliverance and sense a certain charisma in the way we carried ourselves. That’s when I really knew we had it.”

McCrary’s confidence applies 100% to the new album. “Everyone feels that what we’ve done is just unbelievable. Even though we took an educated guess as to what’s going to be happening six or seven months from now, we’re all just knocked out with the tunes and the way things have developed. Our producer James Carmichael is a really a perfectionist, was just floored with the material.”

CREDITS


WILLIAM KING

Continued from page C 6

“Tobacco Road” to thunderous applause. “After that first night, we knew we had the makings of something. We had a talk and decided if we were going to do it, we would do it right. I have a business mind (he was a business major) and decided to really study what made rock bands successful. I wrote a 230-page paper on the Beatles to give us a base to set our goals.”

King doesn’t remember much of the paper except three broad principles. “To establish a group, you had to be able to get along together. You couldn’t lie to your fellow musicians. And, finally, you had to be able to accept criticism and go along with the majority decision.”

At this point, King became the unofficial manager of the band and encouraged everyone to air their feelings every step along the way. “When you talk as much as we talked, you either do one of two things. You break up, because you cannot deal with each other. Or, you become the greatest thing since Moses parted the waters. When you get a lot of ideas together, not only do your ideas become stronger, but your goal becomes bigger.”

In the early days, long before gold singles and five platinum albums, there were scuffling times that tested the mettle of the Commodores. Says King, “We were close. We were tight. We ate, played, traveled together and sometimes ended up sleeping in the same bed. The most important thing is that we honestly enjoyed it. We lived together, we enjoyed being together and we were all friends.”

Friends or no friends though, King as leader tried to keep the band on the right course at every juncture. At one point, he even had to deal with himself. “I was a very good tennis player and, for a time, I was getting offers to turn pro and it kind of turned my head. But in the end, I realized that what we did together was much more important. I came back with a new attitude, I hadn’t looked back since.”

When Benny Ashburn became the Commodores’ manager, King was able to use his time more for music and work on the band’s second hit, “Young Girls Are My Weakness” and picked up the piano again after a 12-year lapse, adding to his versatility on stage. He also supervises choreography for the group.

King sees strength in the Commodores’ unity and another kind of power in their diversity. “We don’t like albums that are all in one vein. When you have six different writers, not only do you get different types of songs, but different feelings. If I have six ideas and six feelings, then I have that many more people I can reach.”
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WALTER ORANGE

Continued from page C-7

After Alvin Stardust and, today, delivers big when calling culties rang and, Orange flew 1969 and

Despite this show of confidence, Orange had some diffi-
culties adapting to the Commodores' style originally. "I had
gotten used to playing jazz and playing a lot of stuff. They
taught me how to play back beat on two and four and just
catch the accents." Since the rhythm section is so crucial
to any band's success, Orange and new bassist, Ronald
LaPreed, decided to gig every Wednesday night at a local club
called The Black Forest and stayed there two and a half years,
calling themselves the Mark Fours and tightening up immeas-
urably in the process.

The Commodores have stayed the same six musicians since
1969 and remained the same six people as well. "None of us
got high, none of us were thugs. We lived and breathed music.
When we weren't playing it or writing it, we talked about it con-
stantly and became as close as six guys can possibly be."

The closeness was helped by each Commodore's musical pro-
ciciency. Orange sang lead on much of the early records and
contributed also by writing and singing "Brick House," a
big hit for the band. His vocals were developed singing in the
choir of the Catholic school or Sundays at nine and his fam-
ily's Methodist church at 11. He matured as a vocalist when
the Commodores were covering hits by Chicago and Blood,
Sweat & Tears and, today, delivers a wide range of material with
power and conviction.

When he's off the road, Orange is still into music, feeling
around on the bass and flute and writing songs on the three

RONALD LaPREED

Continued from page C-6

from writing, and I'm very excited about a tune I wrote for the
new album. "Sorry To Say" is a very different kind of groove
for the Commodores, but that's one of the best things about
this band. Our audience has grown with us and they've ac-
cepted the new things we try to do.

If one single musical element is basic to the Commodores,
it's gospel music and LaPreed was brought up "Baptist, in
fact very Baptist" and sang in chains in church, grade school
and high school. The only radio station in Tuskegee played
country music with dollops of the Motown sound every once in
a while. LaPreed says, "I think there's a gospel influence in
everything I write and in the other guys' tunes as well."

Yet, with all his musical background, he doesn't think of
himself as a musician.

"I believe we're all entertainers, all six of us. Entertaining
the people is very important to us and we work as hard, very
hard. Even if I wasn't a Commodore, I'd like the music they
play, because it comes from plain people and it's easy to re-
tate to. Then, the way we put it together on stage really gives it
punch. With the Commodores, I'd jump on stage with any-
body in the business—now, before or coming."

He says James Carmichael though is the moving force in the
studio. "Carmichael has the patience of Job. He'll never
criticize. He'll just ask you to think a little harder, but he won't
tell you what to think about. When we started to work to-
gether, he didn't, like most producers, give us what he was
about. He wanted to find out what we were about and that's
made all the difference."

Carmichael's influence has led LaPreed to become the first
Commodore to produce outside the group. Interestingly, Sev-
enth Wonder, whom LaPreed produced for Casablanca Rec-
ords, is from Tuskegee and he went to school with some of its
members. "Having a similar approach to music helped me
that first time in the studio. Producing is very inspirational to
me because you have control of the entire picture. The last
part of me likes it because I can get what I want without hav-
ing to do it myself."

MILAN WILLIAMS

Continued from page C-7

band called the Mystics (McClyr, Richie and King) got some
notoriety; they joined forces and played that first night: "With
Richie hiding behind the curtain and playing whatever King
played a tenth of a second later."

Williams knew the Commodores had a future the first night
they played on a Tuesday night in Montgomery. "That was
our first big challenge and we studied like mad. We literally
learned the top 10 of the day note for note and practiced and
practiced and practiced. That first night, the crowd went wild
because they had never seen uniforms, choreography and
musicanship on that level."

Until that time, being a musician was like being a second-
class citizen to Williams. "Musicians weren't really consid-
ed polite society around Tuskegee. If you were a musician, you
were a runaround, not the type of person you associated with."

Until that first big night in Montgomery, Williams al-
ways held a grudge against music because, "Playing in clubs
got my first B in school. Until I played music, I got only straight
A's. But after that night, I knew it was worth going through
whatever it took."

One thing it took was two frustrating years after signing
with Motown before an album was released. "We were deter-
mined to do it our way and when James Carmichael came
along, we all knew he was our man." Carmichael got the rec-
ords out of the Commodores, but the songs came mostly from
Milan Williams who contributed four of the first nine tunes in-
cluding the Commodores' first hit, "Machine Gun." The in-
strumental was originally called "The Ram" in honor of
Williams' Aries sign, but Motown president Berry Gordy
suggested "Machine Gun" as a title due to Williams' rat-a-tat-
tat synthesizer magic.

Williams for one appreciates why it's taken the group so
long to get recognition. "It took us some time, but that's be-
cause we were innovators. The more different you are, some-
times the more time it takes to become accepted. Now,
there's a little bit of us in every song we do. When we
hosted Midnight Special, Frankie Valli was a guest and wanted to do
"Grease." We did it, but we did it our way after coming up with
a whole new arrangement and working on it for 12 hours. It
was 'Grease' but it was us too."

Although his song, "Wonderland," was chosen as the follow-
up to two No. 1 records, "Sail On!" and "Still," from the "Mid-
night Magic" album, success hasn't changed Williams all
that much. Slow and steady, Milan Williams seems to win
every race he enters. Just ask the other Commodores.
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From the beginning, manager Benny Ashburn always felt it necessary to build a base overseas for the Commodores since it was so difficult to break a new group in the U.S. A successful tour in the Far East in 1971 set the stage for the tremendous success of "Machine Gun" upon its 1974 release, and a bronze award at the Tokyo Music Festival in 1975. Devotion to early international promotion encouraged the group's success to spread throughout the world from Nigeria, where they have sold the most records of any act to date, eventually to acceptance and success in the U.S.

The Commodores also prove how vital it is that American acts travel as widely as possible to help individual record companies break their records. That's the view held by Peter Prince, Motown's London-based international vice president. "You look for professionalism onstage," says Prince, "but with the Commodores you get it offstage as well. Look at their investments, not just in the music business but in all kinds of areas, and you realize the way they think."

Prince cites a sellout European tour the group undertook in August 1978 when it was not on the charts with the single "Three Times A Lady." Says Prince; "it was an example of perfectly-timed long-term planning."

The group returned to Europe in August 1979, taking in the U.K., France, Germany, Norway and Holland. Prince says a big tour of the Far East is on the group's future plans list.

Ashburn states, "It took three consecutive European tours, 1977-79, to increase album sales from 20,000 to a million units."

Barry Marshall, president of London-based Marshall Arts Ltd., the Commodores' international tour coordinator, notes that on that first tour in 1978, the group concentrated on theatres with an average capacity of 2,000 to 2,500. By the time of the 1979 tour they had graduated to bigger halls, such as the Wembley Arena, an 8,000-capacity venue which they played three nights: the 10,000-capacity Bingley Hall in Stafford, England and the 8,000-capacity Ahoy in Rotterdam.

"There's no question but that when the Commodores tour, it helps to break their records," says Marshall. "They have the sort of stage act that sells their music."

Marshall notes that the group was to have undertaken a major world tour in 1980, but the second half of it was deferred because of the group's recording commitments. It was to have taken them, and most likely will when the time is right—to South America, Hawaii, Australia, New Zealand, Hong Kong and Saudi Arabia.

The strategy to this itinerary? "In New Zealand the Commodores are a very big act," says Prince, "but it's not financially viable to go down there just for the New Zealand dates. In Australia they're popular, but they could be bigger. So we want to consolidate their position in that market."

Prince stresses that the group always makes it a point to do television, radio and press in addition to its live shows. "The only way to be sure of completely breaking in a market is to do a combination of media plus concerts," he says.

Lee Armstrong, L.A. based director of international operations for Motown, says the group's record sales outside the U.S. are strongest in England, Germany, Holland, Italy and New Zealand. He adds that it is in the process of breaking big in Brazil, Venezuela, Argentina and Mexico.

Armstrong points out that the group appeared at the Tokyo Music Festival as headliners in March and then did a series of successful concerts in Japan.

It is Prince who best summarizes the situation with the Commodores on a professional business level. "Benny Ashburn works with us to pull it all together," he says. "One result is that it's a pleasure fixing up international tours and promotional activities on behalf of the band. The other is that it shows through in record sales.

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On the Road
Music Gets the Right of Way

Touring is a vital part of the Commodores and manager Benny Ashburn’s seven-year plan for the band. “The Commodores work all the time,” voices Ashburn. “When they started, they played on the S.S. France en route to gigs in St. Tropez. Then it was onto the college circuit. That gave them a sense of what the business is about. They weren’t just living in one city where it’s hype, on top of more hype.”

This summer, the band kicks off a 95-date tour of the U.S. “The same show you go out with in 1980 takes you through 1981,” states Milan Williams. “Then you come back and start work on the next show.”

“The tour starts with the selection of songs,” says Lionel Richie. “We put an LP together thinking of staging. You put out a successful LP and the rest just falls into place.”

Visiting 69 cities in one fell swoop is not easy but the group prefers it this way. “When you go straight through, you build momentum,” says Hatchinson. “You get people who follow you from city to city. You have to do these things while you’re young and able.”

The Commodores’ stage show is rehearsed for approximately three weeks to a month. Then it is taken on the road, where music takes precedence over theatrics.

“You can do ‘Brick House’ two ways,” notes William King. “If we’re doing it and we want everyone to have a mad rush, we could use a young lady on stage in a bikini. Every woman in the audience would think it was herself up there and all the guys like to look at a young lady. But that’s a bit on the flashy side.”

“You can create the same thing with music. When we do ‘Still’ people take the song away from us and start singing. You don’t need any glitter. The songs will fill all the voids.”

McClary admits it’s an oil slick tightrope walk when trying to satisfy the desire to top last year’s show, yet not be excessive. “You have to top your last performance but if the public knows you’re dealing primarily from a musical standpoint, you have few problems. These are the elements we stick to.”

Choreography is a part of the show but here too the group does not try to overwhelm. “It’s one of the first things we do after we’ve got the tracks together,” noted King. “We don’t like to do a lot of routines. For example, ‘Still’ doesn’t use a routine. We do write certain songs that may fall right into a routine.”

Ronald LaPread is involved in the choreography for the group but like the other band members, he does not want too flashy a stage show. “If it’s too flashy, you create a monster you can’t feed,” he says.

Choreography is used mostly in the show’s high points. “Sometimes, when you’re coming on, you want to hit with a bang,” he says.

The fact that the Commodores do their own staging is not a hindrance to the band. “We arrange, we write, we play the music and we sing. It’s us,” says LaPread. However, producer James Carmichael is a necessity. “I want an objective ear,” comments LaPread.

Costuming this time out is going to move further away from the standard R&B mold. “We insist on having freshness each time,” voices McClary. This tour the group is using baseball and country & western outfits.

“The baseball look will generate a goodtime tone,” says McClary. “The country and western ties fit into the mood set by such country tinged ballads as ‘Sail On’ and ‘Easy.’”

Back on the Commodores on stage, and helping in the studio, is the four-member Mean Machine. Harold Hudson, David Cochran, Daryl Jones and Winston Simms play various instruments and have become an integral part of the Commodores sound after four years of touring and recording with the band.

Large halls are on the group’s itinerary despite the economic situation. The Commodores have done studies on other tours which have gone out in recent months and are confident. “We’re approaching it from a very conservative angle. We’re using careful planning and projecting. You can’t go out blind. You have to go out business,” says Richie.

“What?”
YOU ZOOMED INTO EUROPE AND MADE IT PART OF COMMODORE COUNTRY

1978 April/May
Congressgebouw, The Hague.
Eden Hall, Amsterdam.
Top Pop TV Show.
Colston Hall, Bristol.
Dome Theatre, Brighton.
Odeon Theatre, Birmingham.
City Hall, Newcastle.
Odeon Theatre, Edinburgh.
Apollo Theatre, Glasgow.
Free Trade Hall, Manchester.
Hammersmith Odeon, London.
Hammersmith Odeon, London.
Roma Theatre, Antwerp.
Rock Pop TV Munich.
Musikhalle, Hamburg.
Hemmerleinhalle, Nurnberg.
Deutches Museum, Munich.
Sartory, Cologne.
Congresshalle, Stuttgart.
Ebert Halle, Ludwigshafen.
Golden Rose Festival, Montreux.

1979 August/September
Saarbrucken Festival.
Chateauneuf, Oslo.
Gothic Lion, Stockholm.
Top of the Pops, TV.
Apollo Theatre, Glasgow.
Wembley Arena, London.
Wembley Arena, London.
Bingley Hall, Stafford.
The Ahoy, Rotterdam.
Jaap Eden Hall, Amsterdam.
Philipsballe, Dusseldorf.
Rheinweinballe, Heidelberg.
Circur Krone, Munich.
Messe Centrum, Nurnberg.
Sporthalle, Stuttgart.
Congress Centrum, Hamburg.
W. Koebelhalle, Russelheim.
Forest Nationale, Brussels.
Hippodrome, Paris.

THANK YOU FOR TWO SENSATIONAL SELL-OUT TOURS

THANK YOU BENNY & EVERYONE AT COMMODORES ENTERTAINMENTS
WE'RE PROUD TO FEEL PART OF THE COMMODORES FAMILY
**AWARDS**

1975: Tokyo Music Festival Bronze Prize.
- Best Single: “Slippery When Wet”
- Cash Box, Best Group of the Year
- Tuskegee Institute, Special Award
- Brotherhood Citation Congressional Record Award
- Record World, 9 awards including #1 Crossover Act and A Special Achievement Award

1975/76: Rolling Stone Magazine: Critics Award, Best R&B Group
- Performance: #1 Outstanding Act of the Year
- Canada Top Single: “Three Times A Lady”
- U.K.: Largest selling hit of the year ever
- Blues & Soul Awards: Best Single, Songwriter, Live Act
- ASCAP: Nashville Country Songwriter Award
- “Three Times A Lady” (Lionel Richie)
- Holland: No. 1 Soul Disco Group
- American Music Award: Best Pop Single, Third Time’s A Lady
- R&B Awards: Top Male Group
- Billboard: Top Soul Album Artist, Top Boxoffice Artist (Arena)
- Cash Box: Top Crossover Group, Longest Charting R&B Album
- Record World: Pop Top Crossover Group, Pop Top Album, Top Male Group
- American Black Achievement Award
- Jukebox Award: Pop Song of the Year
- R&B Song of the Year: “Three Times A Lady”
- American Music Awards: Best R&B Group of the Year
- R&B Awards: Top Album By A Group

1976: Gold—U.S.
- “Midnight Magic” (1979)
- “Shall” (gold—U.S.)

1977: Gold—U.S.
- “Slip on” (1975)
- “Sho” (gold—U.S.)

1978: Gold—U.S.
- “Three Times A Lady” (double-platinum—U.S.)
- “Flying High”

1978: Gold—U.S.
- “Natural High” (1978)
- “Gold—Australia

1978: Gold—Australia

1979: Gold—U.S.
- “Heroes” (1980)
We've Got You Covered.

Easy
Jimmy Lindsay – Island
Barry Kaye – MCA
Ace Cannon – Hi/Cream
Grant Green – Versatile

Three Times A Lady
Nate Harvel – Republic
Bill Anderson – MCA
Andre Kostelanetz – Columbia
Grant Green – Versatile
Sandra Feva – Venture

Sail On
Tom Grant – Republic

Still
Zim Zemarel – Epic
Dean Charles – Le Cam
Wayne Newton – Aries II
Mantovani – Columbia House

Slippery When Wet
Sons of Champlin – Ariola America

I Feel Sanctified
Wild Cherry – Epic

High On Sunshine
Benny Golson – Columbia
Fifth Dimension – Motown

My Everything
The Emotions – Columbia

Daisy Lady
Young Girl
Something Beautiful
Climbin' Higher
7th Wonder – Parachute

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for
Ten
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Thank you in the industry who have made it possible.

Benny Ashburn
Broadcasters Feel Syndicated
Music May Be Past Its Peak

Says Pellegrini: "I'd like to put the programming back into the hands of the programmers." - Robert Weldon of WCLV-FM, Cleveland, producer of the long-running Cleveland Orchestra syndication, notes that when the intermission features are being cut down, it's generally felt by broadcasters that less is more when it comes to music content.

However, Conrad and Pellegrini both feel that the key is for programmers to use the services just as they have always done, to create the necessary amount of commercial slots in each program.

How much avant-garde or modern music can stations air without causing a loss of audience? This topic is perennially debated among the classical programming directors and in a recent conference with management at stations around the country.

WCLV's Conrad, known for his hard-line stance, explained. "On any program we have any control over, we will try not to play avant-garde music." Conrad claims evidence and experience shows modern music to be a success story.

WQRS's Dorn, in a re-building effort under new owners, plans to go easy on unfamiliar works.

Says Keller: "We try to play as much standard repertoire as possible. It's much easier to be with old friends than to go through the complications of meeting new ones." - Pellegrini, on the other hand, believes the station's long range interest dictates that the program mix be somewhat challenging. "I don't think you can have a top classical station," comments Pellegrini. "The listeners are not going to break contact." - The cake, in a number of classical sessions, is often heard in modern programming, the more you find yourself in a complex.

"You could have a lot of passionate and bored listeners if you don't put out a lot of variety and excitement in the listening," adds Keller.

It is clear that the programming mix of the top public radio stations which devote a great deal of their programming time to classical music is of great interest to all broadcasters. The meeting's main topics were:

- **Programming Issues**: The meeting discussed the current state of classical radio programming, focusing on the role of public radio in a competitive media landscape.
- **Revenue Strategies**: The meeting explored various revenue streams for classical stations, including fund-raising, corporate sponsorships, and listener support.
- **Programming Trends**: Participants examined trends in classical music programming, with a focus on the increasing demand for digital content.
- **Community Engagement**: The meeting highlighted the importance of connecting with local communities to increase listener engagement and support.
- **Technology and Digital Formats**: Discussions included the impact of technology on classical radio, including streaming services and podcasting.

The meeting was well-attended and featured presentations from a variety of experts in the classical radio field, including broadcasters, musicologists, and researchers. Participants were encouraged to share their experiences and insights, contributing to a rich dialogue on the future of classical radio.
**New Orleans To New Wave At 14th Montreux Fest July 4-20**

By MIKE HENNESSEY

New Orleans salad is a jazz buffet, with the Claude Williamson Trio, the Ted Curson Quintet, the Warne Marsh Trio and Oregon.

Four continents, with Mongo Santamaria, Gary Bartz, Naoya Matsuka big band and special guests Dizzy Gillespie and Toots Thielemans.

**Jazz**

**New Orle**

**Jazz**

Jazz

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WHEN THE SUN GOES DOWN, THE INDIVIDUAL IN YOU COMES OUT.

Richard's second album features Eric Gale, Ralph MacDonald, Tom Scott, Steve Gadd and Hugh McCracken joining the keyboard player on the album that also marks his singing debut. Produced by Bob James.

The second album from Irakere, Cuba's leading progressive band, continues the transformation of jazz, salsa and rock into a sound John Storm Roberts described as "like nothing ever attempted here."

"There are many good tunes, honey, left in this old violin," sings Alberta Hunter. And the 85-year-old legend proves there isn't a singer around who is deeper into the blues. Produced by John Hammond.

An awesome piece for symphony orchestra and jazz soloists that celebrates a uniquely American music. Patrick Williams conducts the London Symphony Orchestra in the composition nominated for a Pulitzer prize.

Leonard Feather said of Bobby Hutcherson's last album for Columbia, "[it] brings together all the elements necessary...to produce a perfect jazz album." Bobby's new one adds another guest guitarist John Abercrombie on "Un Poco Loco."

The debut recording from the band that's performed with Norman Connors, the well-known percussionist and producer. "Celestial Sky" has a rich, funky sound that's as deep and intoxicating as night itself. Features the new single, "New York, New York."

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State Of Economy Views Timely IMIC Opener

McIntyre Stress On The Budget

By ELIOT TIEGEL

Billboard’s 10th International Music Industry Conference honed in on the economics of doing business and bringing the future into clearer perspective during four days of meetings in Washington, April 23-26.

The more than 300 decision makers from around the globe heard two U.S. government officials discuss economics and international politics as a launch for the series of panels on a host of music and record industry topics at the Hyatt Regency Hotel.

James T. McIntyre Jr., director of the federal Office of Management and Budget, the first of four keynote speakers, gave the administration’s reasons for seeking a balanced budget—the first in 12 years—as well as indicating a healthy economy would be translated into a healthy record business.

Acknowledging that decisions on the 1981 budget were based on conditions present during the winter, McIntyre said the government “expected to see the economy slow in 1980, with some decline in the gross national product during the year, followed by renewed but very moderate growth in 1981.”

“This forecast resulted in a $16 billion deficit we projected for fiscal 1981—largely reflecting our forecast of a mild recession in 1980.”

McIntyre, a member of President Carter’s Cabinet, indicated that by mid-February, it had become clear that “the economy was not behaving as forecast” due to rising costs in several areas which raised “considerations about a more widespread and general inflationary acceleration.”

McIntyre said this led government to revise its budget projections. Noted the presidential advisor: “Following eight long days of unprecedent meetings, Congressional leaders agreed with the president and his advisors on a policy designed to check the inflationary spiral. It depends, fundamentally, on living within our means as individuals and as a nation.”

The revised budget—which goes into effect Oct. 1—calls for expenditures of $611.5 billion and base receipts of $612 billion.

“Toward balance,” McIntyre record industry. It is absolutely essential that we restore our economy to a healthy condition if your industry is to continue to grow and prosper.”

Sen. Alan Cranston (D-Calif.), who himself had participated in the eight days of budget review, noted that President Carter had pledged himself at the start of his term in office to balancing the budget.

Referring to California’s links with the entertainment industry, Sen. Cranston, the opening day’s second keynote, indicated record companies would benefit this year by the action of Congress in passing the controversial performance rights amendment to the Copyright Act.

Cranston pointed to the deficit of $66 billion during former President Gerald Ford’s last year. The figure had gone down to $20 billion one year ago but this year was up to $30 billion.

“Income tax revenues plus other money sources would allow government to operate in the red for the rest of the year,” Cranston noted, adding this would allow the federal government to operate without borrowing from the banks. And these funds would thus be available for private industry.

“Ideas and solutions in the future are expected to be better for the industry than they have been in a number of years,” Cranston said. “Our national economic performance needs to improve.”

The private sector was well represented by Herb Schlosser, executive vice president of RCA’s SelectaVision videodisk operation.

Schlosser outlined RCA’s marketing plans for the 1981 launch of its mono only capacitance videodisk, something which the international delegates to IMIC ’80 may have found revealing, but which was familiar to many U.S. businessmen who have been exposed to the plans previously.

Schlosser said he believed the music videodisk would be a “synthesis of music and video” but that the “music disk won’t be the locomotive pulling the hardware along.”

“We need formulas for the videodisk and all parties will have to cooperate.”

The 23-year RCA veteran said he sees great potential for the medium in Europe where there is less broadcasting time and fewer TV channels.

Schlosser supported RCA’s initial plan for a mono only disk since all the nation’s 145 million television sets are mono only. And the Federal Communications Commission has no plans at all for immediately allowing stereo sound for TV.

Schlosser drew smiles from the audience when he said the videodisk would be difficult to counterfeite: “This is the kind of thing one can do in a garage,” he said.

Admit Global Problems, But None Unsolvable

An IMIC panel on the global state of the industry produced a consensus that in most nations business will hold up. But there are problems.

Irwin Steinberg, chairman and chief executive officer of PolyGram Record Operations, U.S., said his market is both in crisis and evolution in responding to the title of the panel, “State Of The Industry, Crisis Or Evolution?”

The crisis is based on there being no accurate measurement of retail price, gross shipments are something “no one believes,” the return privilege is a “great fiction and euphemism for consignment.”

Calling piracy an ethical aspect of the crisis, Steinberg pointed to the Recording Industry Assn. of America’s figure of $600 million worth of merchandise in the hands of retailers is in some illegal form.

He also called it unethical for radio to play complete LPs for home taping. And a Roper Institute report indicates that the U.S. industry lost between 30%-40% of its volume to home taping activists.

Adding to the crisis feeling are moves by jacket manufacturers to move into other businesses and for pressing plants to scurry for other clients.

Evolutionary traits? “The evidence is all around us,” Steinberg continued, ticking off staff reductions, company reorganizations and the progressive move toward an oligarchy state. That’s where a small number of firms controls everything.

Steinberg reminded everyone he had first used the term at an IMIC in London four years ago. And as a member of one of these giant firms, he said they were good for the industry because they have to respond to the wishes of their public stockholders. And this means more adherence to sound business practices.

Speaking directly to his overseas listeners, Steinberg made this plea: “Please don’t duplicate what we do in the U.S. If you think discounting, free goods, pumping goods into the marketplace are good, it’s an illusion.”

Steinberg called running a record company a “businessman’s insane asylum in the U.S.”

He said the breakthrough point today requires three times the money and volume of a very well run company as compared with four years ago.

He criticized the RIAA’s return to 60 days instead of 120 in certifying disks for gold and platinum, CBS for its $5.98 new artist LP series, and retailers who don’t pay their (Continued on page 62)
Country Music: Its Global Acceptance Due
Recount Success And Failures Todate
By GERRY WOOD

Panel chairman Bob Sherwood, Mercury, U.S.
Panelist Jim Halsey, the Halsey Co., U.S.
Panelist Ralph Peer II, Peer-Southem, U.S.
Panelist performer Barbara Mandrell.
Panelist Irving Waugh, Tennessee Tourism Dept.

The problems and potentials of country music's international growth occupied a diverse and experienced 11-person IMIC panel discussing "Country Goes International." Methods for converting the mushrooming success of country music domestically into the international arena were explored as the panel investigated both successes and failures in cracking the tough overseas market.

Chairman Bob Sherwood, president of Phonogram/Mercury Records, launched the session by showing a new eight-minute promotional film titled "The Music For The Times." Produced for the Country Music Assn., the film spotlighted country music's recent growth and influence in fashions, television, motion pictures, crossovers and radio.

Ralph Peer II, first vice president of the Peer-Southem Organization and CMA president, revealed a "successful" international marketing strategy—presenting country music without a label. "Then, once they've found them like the music, you can tell them what they've been listening to."

Agreeing was Rick Blackburn, vice president, general manager of CBS Records in Nashville. "Demographic research indicated we should take categories and labels off, and let the music stand for itself. The result was an explosion."

Tulsa talent impresario Jim Halsey of the Jim Halsey Co., one of the first talent chiefs to recognize the promise of the European market, observed that country music has "great potential for social success, as well as commercial success" outside the U.S. "You have to have the desire and dedication of the artist to go and make these pioneer tough."

It's a difficult task, maintained Halsey, because, "You don't have the media and airplay that's available here in great abundance."

Charlie Daniels, one of two artists on the panel, confirmed the media and airplay difficulties: "The area sweeter to breaking contemporary artists in Europe is just to keep battering away. It takes a long-term commitment by the artist and record company, and it takes money."

The Charlie Daniels Band lost considerable money on its first European trip, but reaped other benefits and is now planning a second trip, revealed Daniels, adding, "I see Europe being now where the U.S. was a few years back."

Barbara Mandrell discussed her problems in bringing contemporary country music to European fans that tend to prefer traditional country music. When she didn't change her music or her show at Wembley, problems with a portion of the audience developed. "Sometimes it's not easy," Mandrell observed, referring to her Wembley experience. But she still feels all forms of country music need to be presented overseas. "There's a need to take our music there—not just in a narrow way with the traditional country music, but to show the whole spectrum of what our industry has to offer. It's not all cowboy hats and boots."

Joe Simo, president of the National Assn. of Recording Merchandisers and head of Progress Record Distributing, praised country artists as "the most workable group of people that really cares about their music." Simo cited the annual country music luncheon at the NARM convention, adding, "It's one of the highlights of NARM, and one of the most strongly attended."

Kenny Rogers gave retailers their biggest album of the past year, advised Jim Schwartz, president of Schwartz Brothers. "The retailers must convert this great popularity into record sales."

Schwartz suggested that the overseas radio situation could change as country music gains popularity. Domestically, country music has been broadening its radio appeal, according to Don Nelson, vice president, general manager of WIRE-AM, Indianapolis.

Nelson noted that in 1967 there were only four full-time city stations in the top 30 U.S. markets. That figure has climbed to near 3,000. "In addition," he stated, "virtually every radio station in the U.S. plays country in some form—and more than 30% of the product used on one beautiful music station."

(Continued on page 62)

Conglomerates And Indies: Partners Or Adversaries?

The question posed in the IMIC session on conglomerates and independents—are they partners or adversaries?—generated varied shades of response from a panel chaired by Bob Summer, president of RCA Records U.S.

But the general consensus was that the music industry needed both kinds of organization and that they could live, if not always in mutually beneficial symbiosis, then at least in peaceful coexistence.

Irwin Steinberg, chairman and chief executive officer of PolyGram Record Operations, U.S.A., asserted that conglomerates and independents had a partnership relationship in the industry, but Chris Wright, joint chairman of Chrysalis U.K., argued that conglomerates were neither partners nor independents, though certainly competitive. "The conglomerates have killed off most of our breed," he claimed.

Don Dempsey, senior vice president, general manager of Epic, Portrait and Associated Labels, thought both categories of companies had much to contribute. He acknowledged that creatively often flourished more vigorously outside the constraints of a conglomerate but argued that the conglomerates had a major role to play in providing finance.

Opening the session, Bob Summer noted the trend toward concentration in an international record industry, so-called "inter-organization," or NARM, as America that the industry had lost $400 million last year and said: "If one kind of operation—conglomerates and independents—has a role to play in the regeneration of industry profitability."

"Conglomerates must draw on their depth to carry the load and independents can supply much of the creative impulse. The American charts are studded with hits created by independent companies and I see from Billboard that there are moves by some independents to pool their resources to maintain their competitiveness in the marketplace. Certainly recent history shows there is not room for everyone in the record industry."

Irwin Steinberg thought that there had not been enough pressure on independents in the past to seek a return on their investment. "When difficult times come upon us," he said, "those companies which have disregarded the necessity to get a return on their investment will go under."

Steinberg said it is the conglomerate which keeps open the industry's conduit to the record dealer and which provides money for investment in new talent. To produce and promote an album by a new artist could cost a company as much as $250,000.

He said that conglomerates have the constant sanction of pressure from shareholders which perhaps encouraged more respect for the bottom line. He acknowledged, however, that while neither conglomerates nor independents had a monopoly of creativity, there was some creative talent which could not function effectively in a conglomerate setup.

"Each operation can contribute different skills and work together. But it is no good—an independent coming to you and asking for a share."

(Continued on page 57)
Shock At White House Briefing
News Of Iran Raid Tragedy Disrupts Govt.'s Dialog

The scenario surrounding the White House briefing of IMIC registrants gained dramatic impact just a few hours after the comprehensive review of domestic and international problems.

"8 U.S. Dead As Rescue Try Fails In Iran" blared the morning headline in the April 25 Washington Post, helping to explain the terse, though courteous, departures of key Carter administration aides following their briefings. At the very moment of the briefing, President Carter, in a nearby office, was reacting to the grim communications from Iran that first reported the failure of three U.S. helicopters in the commando attempt to free the U.S. hostages.

Held in the same room where President Carter conducts his news conferences, the briefing ironically centered on Iran, Afghanistan and other global hotspots.

"Our problem is that we're dealing with a shifting scene—and we're watching a country commit suicide in front of us," commented Madeleine Albright, a member of the National Security Council and one of four administration officials who spoke to the group of some 200 IMIC registrants attending. She cited the shifting of power between Moslem fundamentalists, Moslem modernizers and the Marxist students.

"We're looking for connections between the Soviet Union and the militant students," revealed Albright. "We're finding that the situation in Iran and Afghanistan are linked."

Questions took the subject area from the Middle East to President Carter's relationship with the press. "The press gets an awful lot of tender love and care, expects more, and enjoys being critical," claimed Albright.

Stuart Eizenstat, assistant to the President for domestic affairs and policy, followed Albright, remarking, "The beginning and end has to be energy."

He maintained that the U.S. can't keep acquiescing to the OPEC oil price rise. "That's $85 billion (per year) that's being sent abroad—and taking jobs with it," he stated. Eizenstat, considered one of Carter's closest aides, reviewed the administration's goals to reverse U.S. dependency on foreign oil, including nuclear energy "that must be made safer."

Eizenstat was forced to leave earlier than expected from the briefing due to some "pressing matters" that gained relevancy the following day when the news broke about the Iranian raid.

David Rubenstein, deputy assistant to the President for domestic affairs and policy, then fielded the questions, displaying a computer-like, encyclopedic knowledge that deftly handled a series of frank questions.

Responding to a question that referred to the high profits of oil companies as "obscene," Rubenstein remarked that the windfall profits tax "will take back a fair chunk," with the moneys being used for additional mass transit, energy research and low income energy assistance.

The Carter administration will soon be announcing its gas rationing plan, said Rubenstein, adding that the administration doesn't expect more.

(Continued on page 66)

3 Standing Ovations For Newton
Wayne Newton
Wayne Newton accepts an award from Tony Martel for his efforts on behalf of the T.J. Martel Leukemia Foundation.

Constitution Hall was packed with IMIC registrants and local fans who enjoyed the more than two-hour show put on by Las Vegas superstar Wayne Newton to benefit the T.J. Martel Memorial Foundation for Leukemia Research.

From offstage, Newton opened his act with "For Once In My Life" and followed with "Sunshiny Day," "You've Lost That Loving Feeling," and "All Of Me." Dressed in black, with a huge belt buckle shaped like an eagle, Newton bent down to receive bouquets of flowers and kisses from female fans who flocked to the stage.

With material ranging from "Splish Splash" to "When The Saints Go Marching In," Newton proved his versatility and demonstrated his multiple talent by playing banjo, electric violin, guitar and...
Looking back only long enough to describe 1979 as “one of the finest examples of Murphy’s Law in the music business,” John D. Backe, president of CBS, Inc., waxed op- tistic about the future of the music industry. Two weeks after this speech, Backe was fired.

Acknowledging an “extremely competitive environment today and even greater competition tomorrow,” Backe, in his keynote ad- dress, predicted a peaceful and profitable coexistence between present and future forms of the music business.

Backe was introduced by Walter Yentinoff, president of the CBS Records Group, who praised Backe’s “obvious business acumen, but with respect for, support for, and understanding of the crea- tive elements involved.”

I might need Walter’s help to pick out an audio/visual artist from an audio artist in a crowd,” Backe emphasized, “but I don’t need any- one’s help to defend the traditional music business.”

In a perceptive piece of insight, Backe added, “Just as movies did not replace radio, and television did not replace movies, audio/visual music product will coexist with audio music product in the home entertain- ment market of tomorrow.”

The CBS leader seemed particularly enamored with the potentiality of the videodisk industry. “It would be a mistake to shortchange our- selves by labeling a technology like the videodisk as just another deliv- er system for special interest program- ming,” advised Backe. “The potential for mass appeal also ex- ists, given the right program or combination of programs.”

Pointing to the popular CBS-TV show “60 Minutes,” Backe cited a more familiar medium to him—television—as a precedent for mass appeal. “If the men and women of ‘60 Minutes’ can do it, why not the equally creative people in other entre- tainment and information medi- ums like records and publishing?”

Backe expects the recording in- dustry to rebound from being “the victim of its own success” after making adjustments to counter the problems of returns, cost manage- ment, counterfeiting and home pir- ating.

Then, he maintained, it will be in a perfect position to capitalize on the new home market for videotape and videodisk technologies. “Not only does the industry have the art- ists to put on the disks and tapes, it also possesses the all-important manufacturing, marketing, mer- chandising and distribution know- how.”

Backe agreed with a recent com- ment by Alan Hirschfield, president of 20th Century-Fox, that a strong position in the home business is important because record com- panies will be distributing movies and video in the future. “I couldn’t agree with him more,” added Backe, presaging an impor- tant new direction for CBS in the fu- ture—from the top corporate level.

“What’s ahead? ‘Following the lead of pay cable television, theatrical motion picture releases seem to be on everybody’s roster of disks and cassettes. Music, which is par- ticularly well suited to audiances, will, of course, play a big part in home video programming.’

But Backe warned that the avail- able product could be turned up quickly if the videodisk lives up to its expectations. He sees a new dec- ade populated by music-related art- ists who will make it in the audiovisual medium and those who re- main purely audio entertainers.

Drawing a parallel between the recording industry and the television business, Backe sounded a sober note: “I’m concerned that all the mea- sures which have recently been taken to shore up our industry may be addressing the symptoms and not really the problems.”

He recalled the days when CBS executives thought they had the tv formula “all locked up,” similar to the music business euphoria follow- ing “Saturday Night Fever.”

Warned Backe: “When that kind of feeling becomes prevalent, there is usually trouble ahead.”

The problems of CBS-TV and its eventual return to the top of the tv heap offer a lesson to the recording industry, believes Backe. Building a “tremendous roster of first-line and backup programs” and strictly con- trolling costs led to success. “The bottom line is that we’re not going to improve our public image until we first improve our internal poli- cies.”

Backe hinted that excesses have hurt the music business with the way comment. “It’s possible to be successful in show business without getting caught up in the show.”

Again pointing to videodisk as an example, he observed, “The market potential for the videodisk alone is both enormous and international— encompassing the fields of educa- tion, information and all areas of entertainment. But whether this potential will ever be fully realized will depend not on technological de- velopments in a laboratory, but on sound business principles followed by each of us.”

By ADAM WHITE

recent events in the U.S.—spe- cifically, the allegations that the Sam Goody retail chain dealt in counterfeit merchandise, and the report that a large percentage of the nation’s dealers handle illegal ware—served to spark the IMIC panel entitled “Piracy: A Global Threat.”

It was chaired by WEA Inter- national’s Nesuhi Ertegun, presi- dent of the International Feder- ation of Producers of Phonograms and Videograms, with panelists Leonard Feist of the National Music Publishers Assn., Stan Gorish of the Recording Industry Assn. of America, Stan Curnyn of Warner Bros., Oliver Revel of the Federal Bureau of Investigation and Bob Montgomery of Britain’s Mechani- cal Copyright Protection Society.

Ertegun ignited the debate with observation on the illegal activity in the U.S., noting that its scale “staggered the imagination. To think that five years ago many American exec-utives thought this was only a Far Eastern problem.”

On the subject of financial aid, Ertegun noted, “The history of fund raising to combat piracy on a global basis has been tragic.”

“It has been difficult, but at least possible, to get substantial amounts from record companies. Frankly, though, it has been next to impossible to get funding from any other source.”


“I ask, how much longer can record companies continue to fight alone, especially as a time of crisis in our industry? When will the other members of our business wake up?”

Ertegun’s ringing rhetoric sparked an immediate response from Leonard Fast. “The record in- dustry is newly come to copyright and its enforcement,” Fast said. “Publishers, on the other hand, have faced piracy and infringement since the invention of printing. It

(Continued on page 52)
Reaching For Future Markets: They're There

Any expectations that the international record industry might offset depressed markets in the developed countries by appreciable short term expansion in developing countries were emphatically ruled out by Irwin Robinson, Chappell Music, U.S., on the "Reaching For Future Markets" IMIC session, chaired by WEA International vice president, Lee Mendell.

Severe economic problems, unstable political situations, inadequate provision, or enforcement of copyright protection and lack of hard currency were some of the factors advanced as inhibiting expansion. In the long term, however, it was certain that the improving economies of those developing countries with natural resources would offer opportunities for the record industry to reap rewards, Irwin Robinson, president of Chappell Music in the U.S., laying down cautionary guidelines, said that in many future markets, music activities were carried on "illegally" with no compensation for copyright owners.

"In order to there to be a future market on a profitable basis, certain factors have to be present," Robinson said. "We must check whether the country concerned is a signatory to any of the copyright conventions, whether there are local laws protecting copyright with penalties for infringements. Is there a stable government, what are the distribution possibilities, are there cultural connections with our own country, what is the language of the market place, what are the royalty collection and transmission possibilities? These are some of the questions which have to be answered," said Robinson.

"We cannot easily be outbid in money terms, but we can keep it that way," argued that conglomerates were highly competitive with independents in the area of talent acquisition, Wright said. "We can easily be outbid in money terms, but we can if we wish." Roland Kluger, head of RKM Belgium, thought that independents of the label. The independent company may have special talents in the area of promotion, for example, and these should be conserved.

"Chrysalis is a unique club and our artists are proud to be involved with us. We do use the facilities that conglomerates provide in some situations, but we can operate without them," Wright said that when Chrysalis elected to have independent distribution in the U.S., the company's demise was predicted as imminent. But we didn't die, we still have independent and intend to keep it that way."

Wright said that because conglomerates control manufacture and distribution, some of them feel they should also control all the creative aspects. "But this will never happen as far as Chrysalis is concerned," he added.

Don Dempsey, talking of Epic, said it was an example of an independent company with its own distribution and set up within a conglomerate structure. He thought that if a conglomerate was weak in a particular area of repertoire, it made sense to create or acquire a separate label specializing in that field.

Alternatively a conglomerate could do a production and distribution deal with an independent, leaving it more freedom in the air operation.

Dempsey said: "When a conglomerate gets involved with an independent label, it is not necessarily a good idea to strip the label down to its basic essentials leaving it only the talent and the owner of the label. The independent company may have special talents in the area of promotion, for example, and these should be conserved." Roland Kluger, head of RKM Belgium, thought that independents of the label. The independent company may have special talents in the area of promotion, for example, and these should be conserved.

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IMIC '80 Report

Acrimony Evident On Parallel Imports Scene

By IS HORWITZ

Panel chairman Mike Hennessey, Billboard, U.K.
Panelist Siggi Loch, WEA, West Germany.
Panelist Bernhard Mikulski, Poly Imports, West Germany.
Panelist Vito Ierullo, Records On Wheels, Canada.

Parallel imports are seen by manufacturers as potentially a huge problem, equivalent in damaging impact to piracy and home taping.

But import/export firms feel they are providing a necessary commercial service and that mounting complaints by record manufacturers are hypocritical since the practice couldn’t exist without at least tacit label encouragement.

These views surfaced with sharp and sometimes bitter acrimony at an IMIC seminar addressed by articulate spokesmen on each side of the volatile topic.

The manufacturer and publisher point of view was put forth by Stig Anderson, president of Polar Music in Sweden, and Siggi Loch, managing director of WEA, West Germany, and vice president of WEA International; while the position of the exporter/importer was expressed by Vito Ierullo, president of Records On Wheels in Canada, and Bernhard Mikulski, managing director of Poly Imports in West Germany.

As chairman of the panel, Mike Hennessey, Billboard’s European editorial director, set the tone of the debate by noting that industry attitudes toward parallel imports are almost always determined by the direction of product flow—neither on the sending side and often vehemently opposed on the receiving end.

Ierullo suggested that the gravity of the problem was exaggerated, and that parallel imports were often used as a “scapegoat” to mask local difficulties.

Admitting that exports of recorded product out of Canada had increased significantly in recent years, he also maintained that they still ran a poor second to imports in his country. Until a few years ago the traffic was all in the other direction, he noted, in the last few years both sides of recorded product, valued at $39 million, lagged well behind the import volume of $51 million.

The head of Records On Wheels, described as the largest exporter in Canada, provided a capsule lesson on how currency fluctuation, domestic business conditions and government incentives can combine to spur exports.

In Canada, said Ierullo, three manufacturers—CBS, PolyGram and Capitol —control 30% of the retail base in a market already suffering from an “oversaturation” of record stores. There is a constant need for manufacturers to find new outlets, he said.

The Canadian dollar has fallen to the point where it is worth only about 84 cents American, and the government in his country gives importers a 9% tax rebate to make Canadian product more attractive abroad.

In his own case, Ierullo defended parallel exports as a means of reaping profits for the artists benefit from either promotional efforts. He cited instances of Canadian artists, such as Roadrunners, Blue Band and the Guess Who, whose products were introduced and popularized abroad by the proper channel of foreign licensees or affiliate who handled them. Why shouldn’t the exporters share in their current popularity?, he asked.

A recent meeting in Bonn attended by representatives of IFPI and GEW at which, it is claimed, they stipulated that all parallel imports must be resisted, since they work to disturb the market equilibrium.

Claims for full payment of domestic mechanical royalties should be made, even though paid in the country of manufacture, as well as attempts to secure better cooperation from police and customs officials to interdict shipments, he said.

Stig Anderson, who said that im-ports now account for 15% to 20% of the entire Swedish market, told the U.S. and sub-Japan, France, Spain and Portugal as the sources for most of the product. The Polar Music president said his firm makes no attempts to regulate the local industry was similar to that of piracy, cutting deeply into the profits of top sellers and thereby inhibiting the ability of domestic manufacturers to produce smaller selling recordings.

More Spanish and French pressings of Abba disks were being sold in Sweden than by his Swedish label, Anderson declared. Importers run the risk of buying and distributing counterfeit product mixed in with the legal merchandise.

Parallel imports also threaten to destroy good relationships established between publishers and sub-publishers, he maintained. The sub-publisher is already under threat of potential income through the improper reporting of sales, and the traffic in parallel imports can impact on publisher guarantees and advances which are based largely on percentage figures of sales.

Cutouts entering the import market were seen as another major headache for manufacturers as they compete under different conditions than other product. They hamper the proper distribution of profits, a principle more “important than to maintain free trade,” Anderson charged.

“Nobody needs the importer/exporter,” said the Polar Music chief executive, “and he’s doing little damage to the market.”

In all, 38 million albums were imported into West Germany in 1979, he said. Of these, 16 million were imported by manufacturers, leaving the huge total of $22 million brought in by wholesalers. He placed this number in perspective by noting that domestic German sales production last year amounted to 98 million LPs.

Loch stressed that importers bear no portion of the costs of artist development. They “cherry pick,” he charged, jumping in once a record hits the charts and skimming the cream off the sales action.

Until recently, the tremendous growth of the industry has helped hide the problem. But today the local manufacturer can afford to what he patently views as unfair competition.

“We have to insist on our rights in the future,” said Loch, referring to international agreements providing exclusive market rights to domestic labels.

On the publishing side, Loch stressed the right of the local sub-publisher to collect the difference in mechanicals between the country of manufacture and the country of sale. He noted that an album which provided 27 cents in Germany to domestic royalties in the U.S. would generate 65 cents in royalties in Germany. (Continued on page 62)

Home Taping Monster Proves Variety Of Reactions

The complexity of the home taping issue, and the response to it by the industry responses it provoked, was dramatically underscored during IMIC’s “Home Taping: Cancer or Scapegoat” panel.

Chaired by Mickey Kapp of Warner Special Products, U.S., the session drew upon the international experience of Dr. Norbert Thorow of the West German branch of the International Federation of Producers of Phonograms and Videograms, Bob Montgomery of Britain’s Mechanical Copyright Protection Society, and from the domestic insights of Erik Jenstad, director of magnetic tape marketing for Ampex, U.S., and Stu Schwartz of the 19 store chain, Harmony Hut along the Eastern seaboard.

Kapp began the debate with statistics from Warner Communi-cations, which noted that 53% of home tapers are under the age of 25, 35% are over 25, the remaining 12% are equally divided between male and female, and the household income of domestic dubbers is slightly higher than that of the average record buyer.

And, he added, the home tape tendency to buy more prerecorded music of every configuration.

Dr. Thorow also offered some statistical data from his homeland, the only country in the world to have a levy on tape hardware. These proceeds are disseminated to copyright owners. “But if you’re hoping for a report from paradise,” he said, “I must disappoint you.”

The revenue from the hardware levy is modest, in part because the price of tape recorders has come down since the levy was applied in 1966.

“By analyzing the results of market re-search conducted in Germany “dis-astrous,” he noted that 90 million blank tapes are currently being sold there in 1977. The same research discovered that each tape was used on average 15 times, in addition, an average 32% of the total storage capacity (timewise) of blank cassettes sold in Germany qualified as tapeless, which made it a 175 million unit sector in 1977.

That’s why we have put forward a proposal to our ministry of justice for a levy on blank tape, rather than on hardware,” remarked Thorow.

“We don’t believe we should ask for a percentage of the price of a blank cassette—which is nothing more than an empty container—but for a royalty between 25% and one-third of the income that a prerecorded tape yields for the artist, publisher, composer and record company.”

That adds up to around one Deutsch mark, he went on, “so that we feel we should get one mark per tape, or perhaps a little less.”

Bob Montgomery, delivering the British viewpoint, pointed out that home taping is actually illegal there. “If you record music by any me-chanical means, you have to pay a royalty” to compensate artists and copyright owners for the loss of income.

That royalty exists in the form of an amateur recording license, which grants people the right to tape in their home from records they have bought for private use only. But the license is currently inadequate, said Montgomery, having been introduced at a time when home taping was not a major concern.

The U.K. industry is now looking to the government to come to its aid, preferably with a levy on blank tape, though this is at odds with the government sponsored Whitelaw Committee report, which recom-mended a tax on hardware.

“I think we have to alert British public opinion to this issue on two grounds,” continued Montgomery.

First, that it is currently unjust for creative people to be debarred from their due rewards, and secondly, that there is public detriment here.

This detriment exists in the possi-bility that failing revenues and declin-ing profits would hurt the record industry.”

(Continued on page 59)
Insights Into Home Taping

The federal court in California said that home taping constituted unfair use, not copyright infringement, and other judgments have gone down. But on a more practical note, Solleveld believes that the amateur recording license should be upgraded. "We have more to gain by licensing people to be a reasonable sum than we have by telling them that they can't." There are no discussions within the industry as to what the license should cost.

Montgomery admits that he has no idea what would constitute a "realistic" price—he doubts that it could be much more than $20—but he stresses the value of this positive action on the problem. "If we wait until this complicated legal problem is sorted out by the new Copyright Act, there could be absolutely nothing left to fight for, because our business will have gone down the tube."

Adding the weight of his opinion on the legal aspects of home taping was attorney Owen Sloane of the Los Angeles firm of Mason & Sloane.

Noting that home dubbing is not illegal in America, he went on to look at the one legal challenge most relevant to this issue, that involving MCA versus Sony over videotaping from television.

"The courts haven't supported the notion that any development which hurts the music business also eventually hurts the blank tape industry. We're in this together, so we should work together to implement practical solutions to our mutual problems."

Specifically, Jernstad called upon record companies to upgrade the quality of the tape used in the manufacture of prerecorded cassettes. "Today's audiophile expects and receives high performance in his blank tape. Unfortunately, that is not true of prerecorded tape in general. As a supplier of premium blank cassettes and also of cassette duplicator tape, I can assure you that the quality of the two types is markedly different."

The Ampex executive went on to express surprise that a major record company "has yet to offer a high quality prerecorded cassette, using only the finest raw material, professionally duplicated at a slow enough speed to utilize the inherent capabilities of blank tape."

If introduced, Jernstad said, this quality could win over many of the consumers who are presently home taping. "I firmly believe that a market has emerged over the past two or three years for this premium quality prerecorded cassette. I also believe that such a product would enable the record companies to regain an element of control over its musical property."

Stu Schwartz of Schwartz Bros., which operates the Harmony Hut chain, emphasized the dealer's view that blank tape is good business, and that retailers "need the spread of margins that appear to be missing in the sale of prerecorded music."

But he added, "We are primarily in the prerecorded business, and the health of that business is certainly paramount to our continued success."

"Yet tape recording at home is probably an economically pleasing thing, it's a fun thing to do, and it's part of our burgeoning electronic-oriented society."

Safeguards need to be introduced to protect the recording industry. Schwartz agreed, but noted that the industry must come to terms with the fact that "there's considerable consumer demand for blank tapes, and we are in the business of feeding that consumer demand."

(Ongoing on page 52)
A vision of video for the future. The picture is clear: tremendous growth, new markets, demand for creative product and dramatic advances in technology.

The crystal ball gets cloudy, though, when trying to predict which technology will prevail—VHS or Beta, videodisc or videocassette? MCA or RCA videodisc?

The overwhelming future shock from breeding future sibling, the music industry must stand ready to contribute a major creative thrust to the rapidly developing video marketplace.

These topics received a thorough airing in the fast-moving, question-packed IMIC panel titled “Pre-ree

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Hom Video’s Crystal Ball Gets Cloudy—Too Much Technology?

Brown, international director of Discograhy. UG, went on to explain his company’s experience with the sound of a Blondie video project—a project that was, in his opinion, a complete failure. “If the music industry doesn’t move into the development of audiovisual programming, we’ll end up as suppliers of music to audiovisual programmers,” warned Des

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Home TV's Future

Continued from page 60

of Bud O'Shea, vice president of marketing for MCA Discovision, who added that video has brought older customers back into the retail stores. "Anything that can keep our music industry alive in these present times to me is a plus," stated O'Shea.

Seth Willensen, vice president of programs for RCA SelectaVision, explained why the video future is such a challenge to the creative process: "The American consumer has become used to seeing a high quality product through the TV receiver coming out of Hollywood studios and the TV production industry.

RCA is committed to a diversity of product from all sources of programming, noted Willensen. By the choice of material, the consumer will decide what direction the music videodisk and the videodisk business in general will go, he predicted.

While some other segments of the entertainment industry are plagued by clouds lined with crimson ink, Steve Roberts gloved with his report that first quarter 1986 sales are running "considerably ahead" of the same period last year.

Roberts, president of the Telecommunications Division at 20th Century-Fox Film Corp., responded to a question concerning the future market share for music in video by noting, "It depends on how creative the industry can be. The music industry is looking at video as the motion picture industry looked at sound, a whole new media and revolution. Music can certainly have at least 50% of the market."

Roberts pointed to some important demographic information showing that video machines are purchased primarily by those more than 35 years old: "Until the machines proliferate, you have the wrong audience for pop music."

Ira Moss of the Moss Music Group, Inc., New York, rose from the floor to question Roberts about the future royalties that are now in dispute. They are out 20% of the wholesale price, replied Roberts, who responding to a later question, noted his firm is not setting aside a reservoir of money should publishers demand retroactive payments.

ITA's Finley pointed to a rosier future: "We feel we have an industry that's gotten off to a hell of a start in the last two years. In 20 years, we look for a population of at least 60% of the American homes having some kind of partner for their video set—disk or tape, or both."

Music Of the '80s' Finds No Unanimity

Paraphrasing Tolstoi, Brian Howard of Diversified Music Services, U.S., called art "the fulfillment of what is noblest in men and women," adding that "the music that will live on through the '80s and beyond will be art, music that will last to be handed on to our children and our children's children."

On this note, IMIC's final session, a panel discussion on "Music Of The '80s'" ended. Moderated by Bud Prager of FSB Management, U.S., the discussion shifted quickly and frequently from the esoteric to the practical.

"No one has the magic ball to look into the future," observed Jean-Claude Pellenin of Aftafina, T.E.E., France. Music is "the food of poor people," Pellenin said, adding that the pros don't listen closely enough to the public.

"Double or triple platinum is not as important as satisfying each segment of the population," said Pellenin. "We must leave the door open to new creative talent."

Bob Grace of Rondor Music, U.K., launched a controversy when he picked heavy metal music as the form destined to succeed in the '80s. "The fans are loyal and less prone to fads," argued Grace, but he was soon outshouted by his fellow panelists who seemed to prefer new wave music.

"Why aren't the new labels represented here today?" asked Kim Fowley of Mystery Records, U.S., "It's a pity that American radio doesn't open its arms to the new music and keeps playing the same old stuff," complained Lionel Conway of Island Music, U.S. "I see a lot of things happen here but radio programmers are so conservative."

Sigg Loch, managing director of WEA, West Germany, brought up an (Continued on page 63)

Govt. Funding Can Assist Music Industry, British Minister Says

Among the roles of an enlightened state is that of creating a new constituency for the arts, IMIC attended were told by Norman St. John Stevas, minister for the arts in Great Britain and leader of the House of Commons.

In his keynote IMIC address before an audience of music leaders he said, "You, the industry, can provide the technology you can satisfy the market," but he held that government can be an effective complimentary force in widening the audience for music and nurturing its practitioners.

The encouragement of "hard work by the musicians and the development of public appreciation of it, is where non-commercial interest, and funds that do not have to concern themselves primarily with commercial returns, can play their part," the minister said.

Even in a time of financial distress, the U.K. is providing substantial funding for the arts in general and music in particular, St. John Stevas noted. He pointed to an arts budget, taken from government funds, of $350 million of which $140 million is distributed by the arts council of Great Britain. It is from this latter amount that some $50 million goes to subsidize music, including opera.

On the level of trade, as distinguished from art, St. John Stevas spoke of his government's concern with record piracy and home taping. He claimed the former is "effectively controlled" under the law, but that home taping is "a more intractable problem."

Other "trade" aspects touched on recognized the "extremely valuable export business of the U.K. recording industry," and the tourist magnet provided by British musical attractions.

With the days of private patronage passing, the role of support of many artistic endeavors has been turned over to the state and big business. St. John Stevas saw state agencies as more suitable to carry out certain operations. He cited a national sound archive as an example.

Nevertheless, he saw certain dangers in government support, which he felt has so far been avoided in Britain. Among these would be a ministry of culture staffed by civil servants. Such a bureaucratic apparatus would be "deadening."

Credit Box

Coverage of IMIC '80 provided by Mike Hennesey, Adam White, Is Horowitz, Gerry Wood, Jean Callahan and Eliot Tiegel. Photos by Cathie Flynn. Photo layouts by Bernie Rollins. Section edited by Eliot Tiegel.

Italy's Gramitto Ricci participates from the floor.
**Eye Global Situation**

*Continued from page 33*

- bills and “turn you into a bank robber” said.
- Reacting to all the new technologies which portend new markets for music publishers, Warners warned that there is no way a company can move into the new tech- 
- Monti Luftner of Anoka County, the panel chairman, noted that companies have to be sold company by company and country by country. Chris Wright, joint chair-
- “Continued from page 56”

**IMIC ’80 Report**

**Mull Worldwide Piracy Problems**

*Continued from page 56*

- The NMPA has made a financial contribution to the IFPI effort of $25,000 a year, and perhaps there is even hope that our efforts are recognized and our cooperation is solicited in other ways.

- “There’s one crime that is just about as bad as counterfeiting, to talk tough, talk tough, talk tough, and then do nothing about it. They’ll say the solution to the problem? “Get tough, talk tough, act tough.” Let retailers know that if you hear the complaint about piracy in your store, you’re a criminal. You steal from the artists, you rob musi-

**Parallel Imports**

*Continued from page 38*

- He admitted, however, that the situation was difficult to police.

- Also felt that, in terms of copyright, some things are less need than ever before for the special-

**PolyGram’s Solleveland**

*Continued from page 39*

- VOR that retailers and consumers have become confused.

- “Confusion over hardware, lack of sufficiently interesting software, lack of perceived benefit: these are the things we must guard against if we are to maintain the competitive edge of people with the most music, most efficiently, is the system we should strengthen.”

- Yet Solleveland also warned against pursuing technology for its own sake, saying that the technol-

- “It is all too easy to be dazzled by today’s technology and deafened by the headlines trumpeting its arrival.”

- Turning to the videocassette recorder and its relatively small penetration into U.S. households after five years in the marketplace, Solleveland suggested, “There have been so many well publicized im-

**Global To Go Global**

*Continued from page 54*

- Dick McCullough, senior vice president of IMIC, outlined the merchandising efforts of Kraft, sponsor of the CMA Awards. Kraft is also looking beyond the U.S. borders.

- “With the existence now of a sales-

- British journalist Tony Byworth offered a view on a problem facing country acts in Britain. “The con-

- Bob Sherwood indicated that coun-

- “And our surveillance of the re-

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Panel Addresses ‘New Talent Of ’80s’ Topic

Continued from page 61

interesting issue when he questioned the wisdom of creating video product geared toward teenagers when statistics show that most video equipment buyers are over 35 years old. Loch suggested that the industry “offer a wide variety of product” to attract these older consumers.

No one claimed to have the ultimate answer. “It’s not what’s the next trend, anyway, but who’s the next artist?” asked Kim Fowley quoting Clive Davis.

Michael O’Harro, Washington disco club owner, argued that “it doesn’t matter whether it’s disco, new wave, soul or rock, people like dance music.” In the question and answer period, Billboard’s Bill Wardlow agreed with O’Harro, noting that a number of New York discos have recently transformed themselves into new wave dance clubs.

Toward the end of the session, Bud Prager chided the record industry for “not contributing much to real artist development. Amidst huge amounts of product, we lack the process of cultivation,” Prager said. “And that’s a shame because the greatest rewards come from the development of an artist, not the development of a record.”
Don Dempsey of CBS accepts his company's Trendsetter for its 20% returns policy from presenter Rod McGrew.

Al Bergamo of MCA Distributing accepts his firm's Trendsetter for its $5.98 new artist LP series.

Dick Forman, of the ABC Radio Network with his company's award for developing network music programming.

PolyGram officials Stu Segal, left and Harvey Rosen, right accept for Luciano Pavarotti's efforts to broaden the base for classical music.

Norbert Throw accepts for Dr. Helmut Steinmetz of Austria for winning the fight to halt parallel imports.

Lewis Flacks accepts for retiring Register of Copyrights Barbara Ringer for her 31 years of concern for copyrighted proprieties.

Jerry Lyman of RKO Radio gets his firm's award for having ceased airing complete LPs and promoting their home taping.

Steve Gold of LAX Records, U.S., stirs up a session with his explosive comments.

Britain's Lilian Bron of Bronze Records makes her presence felt.

U.S. attorney Al Schlessinger raises a technical point.
PolyGram's Irwin Steinberg and Bob Sherwood chat during the opening IMIC reception at the Hyatt Regency Hotel.

Irving/Almo's Chuck Kaye with Sweden's Stig Anderson.

Rocket's Barney Ales and Buddah's Art Kass.

Irving/Almo's Chuck Kaye with Sweden's Stig Anderson.

Wesley Rose, Jim Halsey and MCA's Jim Fogelson discuss country music.

Jose Antonio Zavala, Gina Zavala and Maria Eugenia Barrera, all of the Recording Center, Mexico.

Mickey Kapp, Warner Special Products, Harvey Markowitz, U.S. personal manager and Mrs. Lydia Kapp hold an engrossing discussion.

Ed Konick, Charlton Publications with Wesley Rose of Acuff-Rose Publications.

L.A. banker Lou Horowitz with Stan Walker of the Franklin Mint Recording Society.

Ray Harris of AVI Records, U.S., and Paul Lenz, Melodia Der Welt, West Germany.

Ray Kives of K-tel with Fred Fisko of De-Lite Records, U.S.

Brian Howard of Brian Howard Associates, Washington, makes a point about pop music during a panel on the subject.

Steve Moore of Goethe Artists Ltd., San Francisco, asks about trends in pop music for the 1980s.
Be Aggressive, Publishers Urge

- Continued from page 50

ported that a cover of “YMCA” recorded by a Hong Kong artist in Cantonese had sold 200,000 copies, and, as an exception to the rule, Bob Grace quoted the case of Abba whose Spanish language version, “Chiquitita” had sold nearly three million copies in Latin America.

There was a wider disparity of opinion on the subject of the future of printed music—another tangential question which came up in the discussion. Peter Schoonhoven said that when his company produced a folio of 10 songs from the Dutch top 20, it sold only 500-600 copies. “You can for-

get sheet music as far as making money is concerned,” he said. And Bob Grace said that printed music represented only a fraction of 1% of publishing sales.

But there was general agreement that matching folio, tie-in with major albums, were important.

Lester Sill pointed out that in come-from printed music in the U.S. two years ago was $277 million. RCA’s Bob Samuelson, who parapassed revenue from mechanical royalties—but he felt that sheet music had not been fully exploited.

Former rock and roll star, newspaper music publisher Lou Levy, back in business after a two-year gap, asserted that a publisher’s capacity to maximize exploitation of a copyright is dependent on time during which it is granted to him.

He suggested that three and five-year deals did not give subpublishers a chance to fully develop songs. He recalled the days when songs were assigned for the duration of the copyright, “but the U.S. has messsed this up a bit. Couldn’t contracts at least incorporate an automatic prolongation if the subpublisher has done a good job? Then he’d have gotten some incentive to invest in easy-earner folios, and so on.”

Future Market Lure

- Continued from page 57

The airplay for a major single hit can sell a million-plus, a local hit album can top 100,000 copies and an international hit album between 25,000 and 50,000 copies.

- Argentina: A country with se-

Conglomerates And Independents

- Continued from page 57

Recalling Irwin Steinberg’s com-

ments at the 1977 IMIC in Amster-

dam that within five years there would be only five major record companies, Des Brown, international director of Chrysalis U.K. asked Steinberg who he now thought had the situation.

“Jared Steinberg said: “What I said was that the way costs were going and margins were shrinking, we were likely to see more consolidation in order to live through a difficult pe-

iod. And I think it is true to say that five major companies—FOC, CBS, Poly-

Gram, RCA and Capitol—today represent between 70-80% of the in-

dustry’s volume, and were able to sick the demise of independent companies.

“PolyGram will continue to have

Wayne Newton

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trombone as well as singing his heart out for two straight hours. This evening he told him with three standing ovations.

Toward the evening’s end, Bill-

board publisher Leo Zitho and T.J. Matti, Foundation director Tony Martell presented Newton with a plaque to commemorate his gener-

osity in the fight to end the sick-

ness compensation. In closing, Newton sang a patriotic melody which in-

cluded “Dixie,” “All My Trials, Lord” and “Glory Hallelujah.”

At his own expense, Newton had filled two planes with his Las Vegas musical associates and flew them to Washington for the benefit con-

cert. Comic Dave Barry opened the show. Newton was backed by a large orchestra of musicians fami-

ilar with his Las Vegas music which has made him Las Vegas’ most highly paid enter-

tainers.

White House Briefing

- Continued from page 55

want to implement it presently be-

cause it would be a “bureaucratic nightmare.”

A question concerning major oil companies and the independent oil companies arose immediately that the independents “do all the work.” One registrant remarked, “When I was in the business.” Amidst laughter, Rubenstein agreed.

To an audience with a keen eye on the nation’s economy, Ruben-

stein cautioned that the economy is difficult to predict, then went on to

Continued from page 61

permeation would be stifled and risks would no longer be taken. The Art Martinez pointed out the danger in “dumbing down” the music which has made him Las Vegas’ most highly paid enter-

tainers.

British Arts Minister Talk

- Continued from page 61

of decline—1979—and the task now falls to us to understand the causes and take corrective action. Nothing precludes further growth of the record industry.”

Steve Richardson of the Stevens, McGhee Entertainment Corp., New York, who said he was a former con-

glomerate a&r man, observed that a new kind of independent was emerging, operating on a similar basis to independent film com-

panies.

“We are producing 35 albums this year and we are not looking for a custom label or distribution deal,” he said. “We are making and financing from our own financial resources. This kind of operation transfers the responsibility for risk money in a&r decision-making away from ma-

ners—but the decision making has to be better than ever before today in order to achieve a profit volume.”

Asked which companies had done inde-

pendent distribution, Chris Wright said he had found that the minute an independent is involved with a major in the U.S., the prospects of secondary a&r decision making are ended.

“You tend to get into a situation where someone else has a say in the kind of music we are making,” he said. “We want total responsibility in a&r so that if we have a hit, we take all the credit and if we have a flop we take all the blame.”

Larry Bannik of the Riggs Bank, Washington, asks some economic questions of the panelists at a session on conglomerates.

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LONDON—Small record labels continue to mushroom in Britain, suggesting growing confidence in this “small is beautiful” approach, despite the recessional state of the music market.

Lates contenders are Coectarke Records, formed by ex-Bee Bop De-

luxe/Red Noise guitarist Bill Nel-
sont, and two labels unveiled by the Ca-
lin Music Corp., Badge and Foot.

Coectarke will be operated through Amarkata, Bill Nelson’s manage-
ment concern, that he himself solely responsible for all duties. First single is Nelson’s “Do You Dream In Color,” and available soon will be his first album in two years, “Quiet Dreaming And Get On The Beam.”

Carlin’s Budge imprint will spe-
cialize in compilation packages that are distributed here by Pinnacle. First release is “Too Bad,” by Canadian group, and the Slugs. Carlin

President Fredy Biezensk presides over this label, with Mike Collier as managing director and Robert Biezensk as dir. director, having just returned from recording several New York-based new wave artists.

Feelgood will concentrate on reggae reperro for Carlin, with Dave Watson as label manager. First signs are London band Cruisers and North London studios. First single is “Wet World,” by Willy Elton, out through the Red Bus licensing deal with PRT/Pye Records here.

Songwriter Barry Kirtsh is in part-
nerhip with Jane Harrison in Gun Records, set up just a year after their formation of Candle Music, a pub-

lishing production and jingles com-
pay. With Spitfire’s “Wind-Up Girl” a first hit, Gun goes through Spartan for selling and distribution, with printing by Island.

Writer-producer Pierre Tubbs set up new label—Universal Recor-
d Record Co., with a first release, “Maybe Baby” by Cutter, followed by singles from Al Matthews, Wizz Jones and Lee Enfield, all going through Spartan.

Says Tubbs, “We’re running the label and our studio as a kind of ex-
periential shop work, on the basis that aces and label equally share all profits.”

Silent Records, bowing with “Two

Hears In Pain” by 15-year-old schoolgirl Janet Armstrong, is mak-
ing its product available through Rough Trade here, or by direct mail from its HQ.

Going through Spartan is the new Flax

Record, the trio from Seattle which charted with “Est La Vie” last year.


‘Dead’ Time Turned Into
(false) $ By ReelTime Studio Plan

LONDON — Small-time bands will be able to enjoy, at half-price, studio facilities normally taken up by major bands. If all the plans of a new company called ReelTime come to fruition here.

The idea was originated by Rich-

ard Ames, a freelance tour manager who has worked with Kate Bush, Wings, the Grateful Dead, Fleet-

wood Mac and Cockney Rebel.

His new company is liaising be-
tween, 20 major London recording studios which have occasional un-

Booked, or dead time, and bands on the look out for cheaper studio time.

Says Ames, “Our aim is to offer the same facilities available to top groups, but at short notice and at half price. Obviously, musicians al-

ready in the studio can take ad-

vantage of ReelTime, recording their own ideas in a good studio without a huge cash outlay.”

“Letting bands in cheap during dead time will generate more busi-

ness for the studio, and enable high standards of recording to be main-

tained, even during the current re-

cession.”

“Groups can put out more prod-

uct while keeping within the same budget. More product equals more profit.”

The system is that studios contact ReelTime, who in turn contact the band. They then contact ReelTime with the amount of studio time wanted, and their technical requirements, then Ames takes over the matching of supply with demand.

The company also organizes re-

hearsal time, instrument hire and professional session musicians.

By PETER JONES

GOLDEN EYE—German band leader James Last, center, is the happy recipient of a gold disc sales of his long album on Polydor, taking his tally of such gold awards to 158, at the last count. With Last is, left, Inge Schierholz of Deutsche Grammophon, Ham-

buhl, and John Woods, managing director of PolyGram, Ireland.

Import Licenses Cut Into Malawi’s Trade

NAIROBI—The markets in East and Central Africa have indicated different trends over the past few months, none more sharply than Rhodesia and Malawi.

The former is on the crest of a pre-

dependence wave, and one partic-

ular nationalist song sold more than 30,000 copies of the single in the first 30

week of release.

At the other end of the scale, how-

ever, there have been some serious setbacks in trade in Malawi. Up to the end of last year, Malawi had a small but regular trade with Kenya, South Africa and Rhodesia, importing music needs from these three countries.

Unlike most independent black states, Malawi’s balance of payments situ-

ation was always reasonably healthy.

With galloping inflation in all sup-

ply countries, the cost of imported goods has risen faster than the selling price of tea and tobacco—Malawi’s two principal exports—meaning that the country now has to be more careful about how it spends its money.

Import licensing procedures have now been introduced, and all sup-

plying countries were informed that marked decrease in sales to that area.

Another afflication in Malawi, and one that will grow with the lack of records, is that of piracy. Cassettes have never sold well, because piracy is so rampant and with restrictions on imports of music, this now will help pirates to put the final nail in the legitimate trade’s coffin.

Singapore still supplies much of the country’s stock, but there’s a growing sophistication in the local duplication, too.

PLAYBACK TIME—Paul McCartney greets British record retailers greeting at Birmingham’s opposite Lock club for a playback of his new solo album, “McCartney II.” Pictured here with Paul and Linda McCartney is John Bush, newly appointed managing director of EMI Records U.K.

Arrival Closure Due To Label Opposition?

MAY 24, 1980

By GLENN A. BAKER

SYDNEY—Insistent demands by certain major Australian record companies are thought to have led to the closure of the K-tel barkcarded label, ReelTirh.

Label manager Phil Israel re-

turned from a European business trip to find that his company had been ordered closed by K-tel Aus-

tralia’s managing director, Ken McDonald. He left his position exactly one year to the day after his appointment.

Arrival had been established by K-tel to operate as a non-budget la-

bel (Billboard, July 27, 1979) recording in that country’s performance which led to the closure.

The first year of operation had been uneventful, with just one single in the lower reaches of the top 40 here, by local artist Victoria Nicols.

However, insiders say it wasn’t the label’s performance which led to the closure.

The company was booted to a point where one particular company threatened to refuse release of its material to K-tel for television broadcasting purposes.

Ironically, one of K-tel’s motives for forming Arrival was the fact that companies were joining together to compile and tv-market chart collections (notably Festival, Poly-

gram, and WEA) in the traditional do-

main.

EMI and RCA (through 7 Rec-

ords) were actually going to tv indi-

videntally with budget compilations and K-tel’s prowess in this area ob-

viuously diminishing.

Despite the opposition of K-tel’s general manager Theo Tambakis, McDonald ordered the closure of Arrival—some observers saw as complying with record company demands, and enduring K-tel’s con-

structed to access major label repert-

ories.

Though no new product will be is-

sued on Arrival, distributor RCA will continue to sell off existing cata-

log items. There is a likelihood that Arrival will be used later by K-tel, like Impact and Lorus, as a label to carry budget tv specials.

Israel, a former EMI executive, has joined 7 Records as national marketing manager.

Major German Tours Slated

MUNCH—Local concert promo-

tion agency, Lippman & Rau, has announced German tours planned for the coming months by Led Zepp-
ellin, Santana and other major acts.

Santana embarks upon a short, seven-date tour from Thursday (22) in Vienna. Santana follows with nine dates in principal West Ger-

man cities, through June and July, while Roxy Music undertakes a more extensive program of 19 ap-

pearances over the same period.

Singer Al Jarreau is also on the road in June. Playing Stuttgart, Munich, Hamburg, Berlin and eight other towns.

Top local star Udo Jurgens has a major trek set for September and October, his second this year. More than 200,000 people attended the 76 concerts he played between January and April in West Germany, Austria and Switzerland, but ticket demand nevertheless far outstripped supply, prompting a further round of shows.

By JON TURMAN

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SO DO TV AWARDS

Battle Of The Bands Sparks Aussie Scene

BY GLENN A. BAKER

SYDNEY—Australiana music has been en vogue in the home and among recent events of significance.

Confectionery manufacturers Hoadleys have opened a new public installation of the 25M/14P/X5X radio network to re-establish the "National Battle of the Sound" competition, which it sponsored from 1965 to 1972.

During those years, the battle-of-the-bands type competition was considered the pinnacle of Australian rock success, with virtually every major professional band eagerly competing for a prize of cash and road trip to England.

A great many prominent Australian performers of the past five years were winners of the Hoadleys contest. Little River Band leader, Glenn Shorrock, won in 1966 as vocalist for the Twilight Beads.

Recently deceased AC/DC leader, Bon Scott, won in 1971 as vocalist for Fratruity And Sherbert, premier band of the ed to late '70s, gained a foothold to fame by winning in 1972.

As "hard" audiences of the early '70s began to take rock seriously, the structure of the "battle" became an anachronism, and was abandoned.

But eight years later, the pendulum has swung back, and the proliferation of new, young bands has made the proposal viable once more. The major difference this time around will be the non-participation of major league groups, who are winning their colors in battles on international charts instead.

The prize has also been trimmed rather severely—to a recording contract with Atlantic Records.

The second manifestation of the new level of activity here was the first annual ARIA awards, staged in Melbourne recently under the auspices of Countdown TV pop show and TV Week magazine.

Televised nationally, the function was well-attended by the industry, and local business, an endorsement in business catered with abandoned awards.

Some winners of the first set of awards were:
- Mi-Sex (best New talent, best single, most popular record).
- Little River Band (most popular group, best album, most outstanding achievement).
- Jon English (best male singer) and Christie Allen (best female singer).

QUESTIONS—Time—The three members of Britain's Police are interrogated by an Italian journalist after their recent concert in Milan, part of an extensive world tour through the East, Indian subcontinent and other traditional territories in Europe, the U.S. and Australasia.

Strike By Musicians Looms If BBC Cuts Go Through

LONDON—Unless the British Broadcasting Corp. withdraws letters of dismissal to 172 musicians involved in the five orchestras to be axed as part of the corporation's economy cuts, the Musicians' Union will go ahead with its planned strike action against the network from June 1.

And Aubrey Singer, managing director of BBC Radio, has already declared on air that the BBC would use recorded music if the strike went on.

He added that though there was still room for negotiation about economics, the decision to scrap the orchestras and sack those musicians was "irrevocable.

John Morton, general secretary of the Musicians' Union, is convinced that the orchestrakp staff are solidly behind the strike and that even guards' bands would refuse to play for on-air use. However, the ballot is being held this week with the hope of a May 16 final decision on action this is seen as mere formality.

The orchestra set for disbanding are the English Concert, the Northern Rats, the Northern Ireland Orchestra, the London Studio Players, and the BBC New Generation Orchestra.

But according to Richard Watson, chairman of the BBC Concert Orchestra, there is a general feeling in the remaining six orchestras and the 380 musicians involved could be next for the chop in economy interests.

Aubrey Singer has said that there may be private offers to support the axed orchestras, but these are in this region were "generous," adding to only an 8% cutback share.

But Watson says: "The reasons, we say, are not financial saving. The saving will be only £500,000 ($1 million). Our belief is that the reasons are political. The corporation finds it difficult to manage orchestras, and now has the idea of farming out that responsibility to outside interests."

Should the apparently unavoidable strike go ahead, this year's Promenade Concerts from the Royal Albert Hall, an annual highlight, will be among the first major events to suffer.

But Singer's claim is that the BBC has increased the cash to employ freelance musicians by some 30%, with music funds being set up and he feels there is still room for negotiation with the MU.

- The International Federation of Musicians, upon consultation with gigress here, has sharply criticized the BBC for its plan to axe classical and light orchestras.

The meeting also decided that if British musicians do strike as from June 1, as prompted by the Musicians Union as a protest, then member unions of IFM would "prevent, as far as possible, direct or indirect broadcasting by the BBC of performances by its members.

The congress, representing a total of 23 countries, decided the BBC cuts were "a betrayal of all that the corporation has represented in broadcasting as far as music is concerned. We call for the abandoning of these proposals, which would lower the network in the estimation of the music professions of the world, and so resume the honourable place it has occupied in the creation of broadcast music.

Batt Takes U.K. Honors

LONDON—Three awards for Mike Batt, including one for Art Garfunkel's treatment of his "Bright Eyes," and two for Bob Geldof, lead singer with the Boomtown Rats, were highlights of the presentation ceremony of the British Phonographic Industry awards. Composers and Authors, sponsored by the Performing Rights Society.

But, one of the music scene's outstanding all-rounders as composer, singer and actor, was picked up most performed work and best-seller "A side awards for "Bright Eyes," plus one for his "Caravans" as best film song, theme or score.

For Geldof, the awards came for his controversial "I Don't Like Mondays" single, as best pop song and outstanding British lyric.

A special award for outstanding services to British music went to Sir Robert Mayer, now 100 years old, and his trophy was collected by Performing Right Society general manager, Michael Forrener.

Ben Findon was named songwriter of the year, and another special award went to Paul McCartney, for his contributions to British music.

Among other song awards and winners were "The Logical Song" by Rick Davies and Roger Hodgson, named best song musically and lyrically; "We Don't Talk Anymore" by Alan Tarney, cited as international hit of the year; and "War Of The Worlds" by Jeff Wayne, named best instrumental or orchestra.

Life achievement accolades went to veteran songwriters E.Y. "Yip" Harburg, accepted by composer David Rose at the Grosvenor House Hotel ceremony here, and to Jimmy Kennedy, from Ireland.

International Briefs

- PARIS—According to the official bulletin of the French National Music Committee, the money-spinning importance of the annual Eurovision Song Contest is statistically beyond doubt. It estimates that between the 1956 and 1976, royalties earned in France totalled more than $400,000 on Eurovision entry recordings outside France. The winning song of this event, which started in 1956, has promoted the sale of more than 200 million records and tape in France. In monetary terms over the past 24 years, some $122 million has been generated by Eurovision recordings.

- ZURICH—The Swiss Radio Corp. is to organize its own series of rock concerts following its participation with coverage of existing festivals at Zschwil and Olen over the past couple of years. The new RSR program, "Sounds," extensively covered both events, but the Swiss, who produce their own independent label, Parole Records. His WA position has been filled by production whiz Mark Opitz, who has come to prominence as producer of Angel City over the past two years. Opitz is expected to spearhead a drive for an expanded local artist roster by WA, in keeping with a Burbank direction to foreign offices.

- AMSTERDAM—Small Dutch independent, DCR, is in financial trouble, and according to managing director Harm, some of its staff may lose their jobs. Without going into detail, he admits that there have been "considerable distribution difficulties" in recent months. The company may eventually wind up as a production house. During a recent interview with the Dutch right- wing association, STEMA, has alerted key industry bodies that no new recording company has been undertaken for DCR because of its current crisis.

- JOHANNESBURG—A complete impasse was achieved when he recently visited Johannesburg, in the state of South Africa, to attend the pre-, Australian performance of the stage production of "Evita," a highl-

ight of the Adelaide Festival of the Arts.

Stigwood, a native of Adelaide, retained strong ties to his homeland, but this was evidenced by his major co-venture into Australian filmmaking, splashing across the nation's headlines on the occasion.

Stigwood's partner in R&R Films is another Australian-born media magnate, Ruper Murdoch. The two have been close friends for some years.

R&R, which will be run out of Sydney under the leadership of former Paramount Pictures executive Francis O'Brien, it to inject $10 million annually into the fledgling Australian movie industry, with three features a year slated.

Stigwood revealed that he and Murdoch had concluded, after an in-depth study of all aspects of the country's film industry, that the major barrier to widespread success was the lack of "sustained sums of entrepreneurial risk capital." He further explained that the joint venture was intended to provide an investment fund for talented filmmakers.

Stigwood Tells Movie Plan

SYDNEY—RSO boss Robert Stigwood was received home as a conquering hero when he recently visited Adelaide, in the state of South Australia, to attend the pre-

inary Australian performance of the stage production of "Evita," a highl-

ight of the Adelaide Festival of the Arts.

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Album Choice

SYDNEY—Little River Band's concert set, "Backstage Pass," is being marketed to record buyers as either a double album or two single LPs.

The group's concert with the Adelade Symphony Orchestra was issued into one "Backstage Pass" single album. It has been followed by the 1980 issue of "Live In America," also a double album.

In the U.S., both these releases have been combined to form a double album. Both albums have been made available in the Australian market at the direction of manager at the direction of manager, Glenn Wheatley.

www.americanradiohistory.com
Small Labels Flourishing In Britain’s Music Market

Continued from page 67

Collier, explaining why the publishing firm is investing in new labels when record sales generally are low, says, “We had many hits through masters acquired via our writers. A year ago, it made sense to buy a master and place it with a major. A small override on a big hit, plus a publishing interest, made sense on a record that might sell up to one million units in the U.K. alone.

“Now it’s difficult to get such a sales figure, and there’s no other way makes sense. But a large profit on a small scale does. We’ve watched the success of small labels whose product has been rejected by the majors, and regretfully, we have to say that some of the big companies are out of touch with what the public wants.”

Cocteau, Badger, Feelgood and Flamingo are just four independent major labels operating in the U.K. market. Among other newcomers:


Mike Comerford and Alan Campbell, from Mansfield in the Midlands, are behind the new Rednet record label, with heavy metal band Wishful the first signing. Again, distribution is via Spartan.

Liberty United is distributing Modern Records product, which kicks off with “Runaway” by Quicksand and the Numbers, produced by Hugh Cornwell of the Stranglers.

Ray Dorset, former singer with Mungo Jerry, has also enlisted in the own-label growth industry, setting up Satellite Records with Peter Sullivan, drummer with the group. Debut from this label is “She Had To Go,” by the Insiders, a newly-formed band which features Dorset and Colin Earle, one-time pianist with Mungo Jerry. Also planned is an album of back-catalog Mungo Jerry tracks.

Performance Music, with a Z-car track studio Rock City Sound as its disposal, has set up Scratch Records and its first signing is Wings guitarist Denny Laine, soloing on “Japonesque Tears,” distributed by Pye in conjunction with Hammer Records. Brian Adams is managing director of Scratch.

New Leicester-based label S&T Recordings opened its campaign with a single by local band the Amber Squad, distribution through Red Rhino.

DATELINE: EUROPE

EUROPEAN RECORDING STUDIOS

A BILLBOARD SPECIAL ISSUE

ISSUE DATE: 26 JULY 1980
ADVERTISING DEADLINE: 27 JUNE 1980

ATTENTION: STUDIO OWNERS, PROFESSIONAL EQUIPMENT MANUFACTURERS, INSTRUMENT RENTAL FIRMS, STUDIO DESIGNERS AND SUPPLIERS, ANY AND ALL BUSINESSES SERVICING THE PROFESSIONAL AUDIO AND VIDEO RECORDING INDUSTRY.

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EUROPEAN RECORDING STUDIOS, A BILLBOARD SPECIAL ISSUE

ISSUE DATE: 26 JULY 1980
ADVERTISING DEADLINE: 27 JUNE 1980
STOCKHOLM—A two-week period of industrial unrest, involving more than a million people and marked by the shutting down almost entirely of Sweden throughout, hit the local record and music industry particularly hard.

Several major disk stores were forced to close, transport systems broke down, and radio programmers had to cancel concerts, and the television network broadcast only news.

International acts affected in- cluded Dr. Luke, the Steve Gibbons Band and Steenwopf, whose tours were called off or postponed.

And when, towards the end, industry workers in stock- and distribution rooms and distribution divisions were locked out, a Kniga record companies couldn’t deliver product.

Among those hardest hit were EMI, Electra and GDC. Only CBS, with more than 16 million units offered, was unaffected.

Goran Stenberg, president of dis- tribution company, GDC, which is co-polar, Sotan, Poly- Gram and WEA/Metronome, notes: “During the two weeks, we just couldn’t get records out to the shops. Our estimate is that the Swedish music business lost at least $1 million in sales, and 50% to 75% will never be recouped.”

The industrial conflict, started after talks between unions and employers broke down, most re- mitted in the latter two weeks than usual, and even CBS, functioning normally, reportedly “slow busi- ness.”

The unrest also hit the transport areas such as air cargo, so local com- panies didn’t receive spring season product.

The absence of tv proved less of a problem, as the broadcast product was less essential.

Roger Asplund writes: “It’s been a tough few years now, Melodía has released much licensed material, both classical, contemporary and rockabilly, but the West European label comes out in admittedly modest quantities, but expenses are more vital for music-hungry fans here.”

Some of the records change hands after several generations, are so bringing the music to many more potential listeners. Licensed product put out by Melodía in 1979 in- cluded Abba, Boney M. Paul Anka, Mireille Mathieu, Joe Dassin, Deniz Akay, Jimmy Barnes, Jefferson Airplane, Smokie, Silver Convention and Adri- ano Celentano.

Mikhail Shemelov, Susan-Kovitsusko director, who attended MIDEM in Cannes this year, belies 1979 “a crisis period for the music indus- try worldwide.”

“Disc is at the root of the prob- lem,” Shemelov says, “as big practically forced classical, jazz and pop out of the contemporary market to the Extremo, and stead up the pop- ularistic side of the music. Songwriters and musicians stopped tooting the horn. In pop and rock, we now have a real quality product. Now disco has gone and industry leaders need to find a way to survive the music indu- stry worldwide.”

But Soviskusko looks to over- widening world link. A new deal has been signed between the two, as big practically forced classical, jazz and pop out of the contemporary market to the Extremo, and stead up the pop- ularistic side of the music. Songwriters and musicians stopped tooting the horn. In pop and rock, we now have a real quality product. Now disco has gone and industry leaders need to find a way to survive the music indu- stry worldwide.”

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KUALA LUMPUR—EMI Singapore's superstar, Anna Sarawak, has become the first Singaporean to record outside her home base, in Germany.

The result is an album, “Ania,” featuring seven original tunes penned by a number of British and German songwriters, as well as cover versions: Alice Cooper’s “I Never Cry,” Michael Johnson’s “Bluer Than Blue,” and Charles chestnut, “Bluer Than Blue”, penned by Anastacia's superstar, Anita Sarawak.

Using Mushroom Records and its Tokyo offices, the multi-platinum artist, had a management stable which already included Renee Geyer. Since the formation of Cre-A-Pac, he has produced Meldrum and Hinch to his roster. Evans and Gudinski, apart from still controlling the exceptionally successful Mushroom Records, also operate Melbourne's leading night venue, Power Station, while Evans has become operator of a five-night-a-week club, Tramps.

Amateur Singing Contest

HONG KONG—The Asian Amateur Singing Contest was scheduled to hold its fifth annual contest on May 11.

The $40,000 contest (HK $70,000) is sponsored primarily by the organiser, Rediffusion Television, one of Hong Kong’s two independent television companies, and the contest is now being held in the new concert hall at Tsuen Wan, one of the many newly constructed satellite towns created to cope with the rapid growth in population here, and the influx of immigrants, legal and illegal.

Previous contests have caused questions to be asked about the true status of particular competitors, which has led that some previous winners have, in fact, been professionals.

Last year’s winner, Teresa Llamado, from Manila, was scheduled to compete again this year, she was involved in a train accident in Bandar Seri Begawan, Bangkok, Auckaland, Singapore, Seoul, Tokyo. Kuala Lumpur is naturally not an inviting place to be.

And among local contestants to ap- pear were Gary Ngan, and the runner-up in local finals, Michael Lee. Ngan was expected to repeat his winning number, “Evergreen,” and later a year of continuous broadcast, while response to the others is reported by Evans to be “incredibly strong.”

Up until 1978, Evans was an active personality on national radio and television, and had a management stable which already included Renee Geyer. Since the formation of Cre-A-Pac, he has produced Meldrum and Hinch to his roster. Evans and Gudinski, apart from still controlling the exceptionally successful Mushroom Records, also operate Melbourne's leading night venue, Power Station, while Evans has become operator of a five-night-a-week club, Tramps.

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Phonogram Speeds Issue Of Inauguration Album

AMSTERDAM—In one of the Dutch record industry’s fastest operations, Phonogram here made available a documentary album on the inauguration of Queen Beatrix just 48 hours after the event.

It started a day after Queen Julia formally announced her abdication from the throne, when Phonogram came to a firm agreement with the Dutch government to issue the ceremonial information service to produce an LP of the day-long event.

Weeks of detailed preparation followed. A jacket design was approved, then sleeves were printed and labels produced. In order to supply a visual memento of the event, the album will be printed in less than 24 hours, featuring a picture taken during the festivities in Amsterdam.

The ceremony was fully covered on radio and television throughout the Netherlands, and Phonogram picked up the radio service for the album.

In the company’s Wisselboulevard studios, producer Johanna Duller and engineer Henk Horsten approximately seven hours of cutting to reduce the recorded coverage to length of an LP. The job was completed around midnight on Tuesday, and the emphasis shifted to the Phonogram pressing plant in Bazel.

The first record was off the presses at 1 p.m. May 1, and the staff was rewarded with glasses of orange juice, a drik traditionally qualified by the Dutch on the occasion of royal festivities. The following day, 10,000 albums were shipped from the PolyGram, distribution center in Amsterdam.

Then, on May 6, Queen Beatrix declared herself wishing to receive a copy of the album as a souvenir, and producer Duller and Phonogram chief Willem Barents, who organized the project, which proceeds from the sale of the album go to a medical charity.

Greek Artists Uniting To Obtain Broadcast Monies

ATHENS—Using the rallying cry “Our voices must be heard, and not only on records,” Greek singers have formed a union-type collective to protest themselves from what they variously describe as “anxiety, financial insecurity, unprincipled businessmen and unequal foreign competition.”

The brainchild of EMI artist Harry Klyn, the so-called “Greek union of vocalists” has elected its first executive board and is already demanding better working conditions, social security and a fairer system of royalties distribution.

Insists Klyn: “We’re not talking about the 20 or 30 big and well-paid names in the business. We’re talking about the average singer who is struggling to survive under adverse conditions, when anxiety is a way of life and payment by no means assured.”

“Only a handful of top artists can make a comfortable living from recordings alone, and even they have to delve nightly into the club circuit as a bridge against fickle record market behavior,” Klyn says that circuit is “unhygienic” and claims many artists regrets working it as “soul-destroying.”

Main targets for the union are, he says: “Television, which has never paid us anything, and radio, which we actually have to pay. And of course there is piracy, that form of rampant banditry.”

EMI Greece says it is not worried that the singers’ movement might turn into a redoubtable anti-industry union. A spokesman says: “We’ve always given our artists the highest possible consideration and we’re sure Harry Klyn would be the first to agree.”

Dan Dare LP

LONDON—The sci-fi “Dan Dare” cartoon strip, which dates back to the ’30s, is being adapted here to make a television series by two U.K. writers, Gary Osborne and Lenn Labin, and there are plans for a spin-off strip.

Associated Television is backing the project, and several majors are reported to be bidding for the disk rights.

International Monteverdi Album Is Funded By U.K. Bank

By MIKE HENNESSEY

Meanwhile, WEA is planning a special promotion campaign for its Enigma label in July, when new reissues of Brian McInerney’s album “Ogden’s Nut Gone Flake” will be released. The label’s new English home has been painstakingly arranged after two years of study by professor of French Steven Duller of the Académie Monteverdiana.

To finance this unique recording, WEA invited Midland Bank Internaational to sponsor the production. In return for a contribution in excess of $100,000, Midland is receiving 5,000 copies of the double-album on a six-month exclusivity basis to offer as a gift to its clients and business associates.

Says Ian Walker, projects market manager of WEA U.K., “There is a growing trend to finance classical productions in this way. It is really a new concept of sustaining and developing a small classical catalog.”

The U.K. version was recorded last November in a London church under the direction of professors Stevens, and the production was arranged with the collaboration of the catalog’s music executive.

However, the actual catalog and promotions are in charge of the record company’s music executive.

Among the albums affected are Enigma and Nonesuch, both worked in Western Europe on the pressing plant is located.

The problem is that for companies like PolyGram, which has some 2,000 and 3,000 records per artist per year and specializing in repertoire of regional appeal, pressing deals are hard to find.

Says Jean Fouche, director of PolyGram: “The situation is extremely difficult. We have approached other companies to press our product but they are not interested in such small runs.”

And Michel Bachellet of SFPF Records says he is unable to meet the demands of local retailers for 52 of his titles.

The problem is all the more frustrating because it occurs at a time when because of the British government’s highly orchestrated campaign to promote the British chanson, certain foreign countries are losing more interest in the genuine French repertoire in which these small labels specialize.

Decca Catalog

PARIS—Barclay Records, the French independent in which PolyGram has a 40% share, is to distribute a “best of Europe” catalog in France. Sales director for the line will be Michel Baillan.

Although Decca has made some modest incursions into the classical market in the past—it once launched its own classical label and was, also, for some time a distributor of the EMI label—it has never had a really concerted effort to establish itself in the classical field.

With PolyGram and Polydor powerfully entrenched in the French classical market, Decca’s move for PolyGram to place the strongly classics-oriented Decca catalog with Barclay.

Before the PolyGram takeover, Decca repertoire in France was distributed by the now-defunct Softa company, part of the International Pelgrims Group.
Sire's Seymour Stein cites Toronto as vital city for the music

By DAVID FARRELL

TORONTO—A former rock journalist who has been getting “freebies” since the early ‘60s has turned his record collection into research and his own personal recollections into a money-making proposition.

Larry LeBlanc, a 40-year-old sometime stormy career as a music critic, feature writer and trade columnist, has put together a book about his own pre-1980s collection of 18,000 albums and equally massive library of research data and news clippings.

“My habit cost about $6,000 in 1978 and about $4,000 last year,” LeBlanc told Billboard. “I did it for my own enjoyment in magazines, books and vinyl.”

It started out quite innocently when he got fed up with walking through mountains of old magazines to research an upcoming publication. About four years ago, he hit upon the idea of compiling his extensive collection of British music papers and files about a dozen North American music magazines with collections with card indexes showing subject matter, page number and issue dates. Since then, a big corporation created a bank of 4,000 index cards to cover the range of artists (alive or dead) he’s researched data on, along with industry personnel profiles and record company dossiers.

The library, which covers much of the largest base area in his house here, is utilized by several daily music critics in this city and is also open to use for a fee by radio stations. Among network clients with contracts to glean information and music from his resource centre are the Canadian Broadcasting Corp., AM’s service and CBC’s television program, Canada AM.

Why would it cost to use with its files? LeBlanc says that Globa TV, for instance, decided to embark on a 50-rock program, to air this fall, and were bringing in some of the big names of the era such as John Lennon and Lesley Gore. They were ready to pay him, he realized that their records weren’t that easy to come by, or that collectors were charging (and getting) between $10 and $50 for the records on the original label.

“They called me up in a panic, we set a price and now the show is running along smoothly,” LeBlanc says with an obvious air of pride.

The record collection, arranged alphabetically, has some obscure and hard-to-find pieces in it. A radio station does a profile or interview with Billy Joel, for instance, suprise a lot of people by playing “How’s This for a Radios,” a late ‘60s band the singer recorded with for United Artists.

Then there is the fantasy album by Mötley Crüe, a band known today as the Little River Band; or how about a real roots recording by the Eagles, Amos Recordings—“Longbranch Pennywhistle” with Glenn Frey and J.D. Souther.

Aside from these fascinating moments for some of the latter day superstars, LeBlanc has a surprisingly good collection of curios by the likes of The Chipmunks, Bump Gum era surf, surf bands and fan club collectables. Not all of the collection is rock, however.

LeBlanc is currently compiling an album of Canadian humour and suggests that he may have created the largest comedy collection in the country. His classical library is several thousand albums strong, there is a sizable collection of Gospel and inspirational music on hand too. Sounds from the CBC, local cast recordings are well represented, as are the blues and bluegrass.

An earlier venture onto radio with his own show, “Backstage Pass,” earned rave reviews in the daily press and attracted a good show in the rating, but the magazine show was finally axed by station CILQ-FM here after three backroom disputes over the format.

LeBlanc says he would like to do live radio again, but in the meantime is quite interested in selling his data resources and writing the occasional in-depth piece on the music scene here.

Opinionated he is, too, which has created legal tangles with at least one major record company. On the subject of radio, especially F.M., he is critical to the point of verging on the caustic.

The Record

TORONTO—John Renbourne is one of the artists who has produced imminent from Bomb Records under its new distribution deal with Trans Canada.

The “New Music” (the noun spelling derived from the verb “to new music”) logo is a trendy computer style lettering and the program itself includes a “Bomb L.P.” section, with the promise to be used as an in-store sampler.

Compilation tracks from product derived from Warren Bros., Island, Beggars Banquet and Sire, the LP includes Talking Heads, Gary Numan, Buggles, Madness, Pearl Harbour & The Explosions, Ramones, M. Marianne Faithfull, The Undertones, B-52’s, Wire 154 and the Pretenders.

And why has Sire been so successful in creating credible sales here with the new wave where others have failed? Johnstone here at WEA either isn’t willing to say, or simply doesn’t know, but whatever the end result, Warner’s new wave artists are now solidly entrenched on the Canadian charts. “The willingness of these acts to tour in smaller venues has helped generate excitement and this is important.” Johnstone adds finally.

The performance is part of the “154” record label, a subsidiary of the recently formed “Bomb” company.

The in-store promotion is a key component of the deal since the record company is unable to release the acts it would prefer to.

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Penny DeHaven, Scatman Crothers and Clint Eastwood, all of whom perform in the movie. Also attending was Elektra’s Nashville vice president Jimmy Bowen who is spearheading the release of the album, and a string of singles, including “Bar Room Buddies” by Merle Haggard and Clint Eastwood that has already hit the Billboard country singles chart.

“The motion picture industry has discovered that country music is a valuable asset,” comments Bowen, whose previous Los Angeles background gave him additional insight into the potentialities of country music’s marriage with movies.

The trend goes back even further as country achieved significant box-office success with such films as “Nashville,” “Harper Valley PTA,” “W.W. And The Dixie Dancekings,” and “Ode To Billy Joe.” Then a powerful trio of movies opened the floodgates and proved the commercial viability of the mixture of movies and country music: “Smokey And The Bandit,” “Hooper” and “Every Which Way But Loose.”

Referring to the latter movie, Bruce Hinton, an independent Los Angeles promotion man, notes: “What you’re seeing now is the result of a phenomenon created by a film that came out of nowhere to become Warner Bros.’ third-largest grosser in history. Also out of the film came three No. 1 hits country singles and a best selling LP.”

“Every Which Way But Loose” earned Warner Bros. $50 million domestically and $68 million worldwide, and showcased the talents of Mel Tillis, Charlie Rich, Eddie Rabbitt and Phil Everly. Similarly to “Bronco Billy” the LP was produced by Snuff Garrett. “Every song on the ‘Bronco Billy’ album was written especially for the movie, except for ‘Stairs And Stripes Forever,’ ” notes Garrett.

Hinton, and fellow indie promoters Peter Svensden and Jan Rhodes also were involved in promotional aspects of the “Bronco Billy” kick-off in New Orleans.

“Urban Cowboy” is now being shown in private screenings. The $12 million budget film starring John Travolta, Mickey Gilley and Charlie Daniels was shot on location in Houston and Pasadena, Tex., by Paramount and is due for release soon. Travolta’s country-and-westernization is expected to boost the western wear style trends as well as the popularity of country music. Though it’s probably overshadowed to expect the same impact of the “Saturday Night Fever” disco rage, the movie should raise the country music/talent tandem to new heights.

“The Gambler” by Kenny Rogers, gained a huge audience in its recent CBS-TV airing, and many other projects are now in production. These include: “Honeysuckle Rose” (with early bullish reports on the strong acting talents of Willie Nelson); “Middle Age Crazy” starring Ann-Margret, and based on a song by Sonny Throckmorton and recorded by Jerry Lee Lewis; “Best Little Whorehouse In Texas” starring Burt Reynolds and Dolly Parton (Reynolds was one of the first visionaries to plug country music into the movies); “Any Which Way You Can” the sequel, with the same cast and same plans for soundtrack LP, as “Every Which Way But Loose.”

“Nine To Five” starring Jane Fonda, Lily Tomlin and Dolly Parton; “Smokey And The Bandit II” with Burt Reynolds, Jerry Reed and Don Williams; “Stand By Your Man,” a CBS-TV movie based on Tammy Wynette’s autobiography; and “Hard Country” with Tanya Tucker, Michael Murphy and Jan-Michael Vincent. Other known country-oriented productions on the planning board are “Take This Job And Shove It” based on a David Allan Coe song, recorded by Johnny Paycheck; “The Night The Lights Went Out In Georgia” based on Bobby Russell’s song; “Red Headed Stranger” based on the Willie Nelson concept album; “The Cowgirl And The Dandy” under options at Warner Bros., and based on the song by Bobby Goldsboro, recorded by Brenda Lee; “Teddy Bear” a spoof from the song by Dale Royal, Billy Joe Burnette, Tommy Hill and Red Sovine, recorded by Sovine; “Penny Annie” based on a song by Larry Gatlin, and Sugarfoot Rag,” an autobiography of guitar great Hank “Sugarfoot” Carland, produced by Charles Underwood and directed by Stephen Verona.

Where will the country music/movie spiral lead? “There’s no way to know how long this is going to continue,” says Sydney Pollack, director of “The Electric Horseman” and producer of “Honeysuckle Rose,” which makes its media debut in Austin, Tex., July 3. “We’re at the height of the boom now.”

Pollack believes the trend will level off after peaking: “There’ll be a bunch of imitations— I assume we’ll get an excess. Then these (country-oriented) movies will settle down and become a staple.”

Past success, present enthuilism and future plans insure that “Bronco Billy” will not be riding that range alone. Instead, he’ll be accompanied by a varied assortment of country cousins and urban cowboys.

Top Billing Grows, Restructuring

NASHVILLE—Top Billing, Inc. has undergone a restructuring program to underscore the firm’s recent growth into international booking and management.

With the agency’s expansion into the field of television, Kathy hoop, director of Top Billing’s creative services division, will be coordinating all tv activity for the company’s artist roster.

Added emphasis is being given to tour publicity, headed by Susan Roberts, especially in the area of major market radio, newspaper and magazine columns.

Rodney Goodman was recently added to the staff to coordinate all international publicity and public relations, gaining increased national coverage for Top Billing clients.

Senior vice president Andrea Smith will handle all corporate international activities for Top Billing.

Tulsa’s Mayfest A Cable Special

Tulsa’s Mayfest is a production of the Halsey Co., which will host some 30 U.S. and European acts. Halsey will serve as executive producer for the tv special.

Sheppard the Star

NASHVILLE— Warner Bros. artist T.G. Sheppard will be the featured performer on the 13th annual International Fan Club Organization show scheduled for Wednesday, July 11 in Nashville’s Municipal Auditorium, as a part of Fan Fair week.

Other artists to appear on the show include the Stamps, the Artist Cowboy Rhythm Band, Kelli Warren and Randy Barlow. Additional artists will be announced soon.

Nashville studio musicians including Tony Migloli, Ralph Childs, Clyde Brooks, Steve Chapman, Pete Bordonali, Hal Rugg and the Carol Lee Singers will comprise the IFCO staff band.

Loudilla Johnson serves as producer of the show with Joe Bob Barnhill as assistant producer.
ACADEMY OF COUNTRY MUSIC
1979 AWARDS NOMINATIONS

1. BASS
   - Tony Booth
   - Joe B. Mauldin
   - Lynn Stone
   - Steve Wariner

2. FIDDLE
   - Doug Arrington
   - Jimbo Mathus
   - Gordon Terry

3. DRUMS
   - Richie Albright
   - Lukehran
   - Frank Leon
   - George Manz

4. GUITAR
   - Vassar Clement
   - John Anderson
   - Billy Walker

5. KEYBOARD
   - Glen D. Hardin
   - John Hales
   - Tommy Pruss
   - Garnus "Pig" Robbins
   - Danny Stonestreet

6. STEEL GUITAR
   - Buddy Emmons
   - Jack Greene
   - Raspy Mooney

7. SPECIALTY INSTRUMENT
   - Danny Davis (Trumpet)
   - John Hartford (Banjo)
   - Larry Johnson (Lap Steel)
   - Charlie McCoy (Harmonica)
   - Smokey Rogers (Banjo)

8. BAND OF THE YEAR (TOURING)
   - Waylon Jennings
   - Willie Nelson
   - Willie Nelson (Texas Band)
   - The Waylors

9. BAND OF THE YEAR (NON-TOURING)
   - All Star Country
   - Country Sunshine
   - Jackson M.S.
   - Staff (Merle Haggard)
   - Rebel Playboys
   - Sound Company

10. KFDI RADIO, WICHITA, KS
    - Radio Station of the Year

11. KING EDWARD IV, ROANOKE, VA
    - Dancing Jockey of the Year

12. GILEY'S, PASADENA, TX
    - Country Night Club of the Year

13. TOP NEW FEMALE VOCALIST
    - Rosanne Cash
    - The Judds
    - Sylvia

14. TOP NEW MALE VOCALIST
    - John Anderson
    - Randy Travis
    - Alan Jackson

15. TOP VOCAL GROUP
    - Joe B. Mauldin / Helen Cornelius
    - Larry Gatlin & The Gatlin Brothers
    - Statler Brothers
    - Hee Haw

16. ALBUM OF THE YEAR
    - "All The Gold In California" (Loretta Lynn)
    - "Lady" (Kenny Rogers)
    - "Straight Ahead" (Larry Gatlin)
    - "Willie Sings Kris Kristofferson" (Willie Nelson)

17. TOP MALE VOCALIST
    - Melba Montgomery
    - Randy Travis
    - Charley Pride
    - Don Williams

18. TOP FEMALE VOCALIST
    - Crystal Gayle
    - Loretta Lynn
    - Brenda Lee
    - Dolly Parton

19. SINGLE RECORD OF THE YEAR
    - "I Still Believe In Me" (Kenny Rogers)
    - "Devil Went Down To Georgia" (Charlie Daniels Band)
    - "I Know You\\'re Still There (Mama\\'s Prayin')" (Loretta Lynn)
    - "A Night To Remember" (Dolly Parton)

20. ENTERTAINER OF THE YEAR
    - Crystal Gayle
    - John Anderson
    - Johnny Paycheck
    - Kenny Rogers

21. SONG OF THE YEAR
    - "All The Gold In California" (Kenny Rogers)
    - "I Still Believe In Me" (Kenny Rogers)
    - "You\\'re The Only One" (Dolly Parton)

22. COUNTRY MUSIC MOVIE OF THE YEAR
    - "Hearts Of The West" (Frankie Films)
    - "The Music Man" (MGM Pictures)
    - "Elvis" (20th Century Fox)
    - "Life Of The Party" (Living Legend
      (The EO Corporation)

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- BMI Award
- BMI Award

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Ad Deadline: JUNE 6, 1980
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Country Labels Do
Country Publishers Do
Country Broadcasters Do
Country Equipment and Sound Manufacturers Do

Cabin Fever is actually a Detroit-based band which has been selected as one of the 20 finalists in the upcoming Wild Turkey Jamboree of Country Music in Columbus, Tenn. What's really interesting is that Cabin Fever's sponsor for the competition is WWAM-FM in Cincinnati—the station picked the group over more than 100 other bands from its submitted tape, even though Cabin Fever has never played in that area! Nashville had a chance to preview Cabin Fever when it appeared at J. Austin's recently. The five-piece group proved that it certainly knows its country: members switch from rip-roaring Texas swing numbers like Bob Wills' "Butter Baby Boogie" to instrumental shuffle, then into a rapid-fire lightning fast bluegrass medley, then turn around and throw in a couple of country rockers to keep things moving. With two guitarists, a steel guitarist who handles leads like he wrote them, and driving bass and drum support, Cabin Fever showed that living in New England is no barrier to playing authentic country music. As Epic artist Johnny Paycheck also found out after the band opened for him at New York's Lone Star Cafe on the heels of its Nashville appearance!

The song from Barnes' Ovation was so good that for the second album, he asked Telly Savalas, who handled the piano and other strings, to write a song. He did. "Butter Baby Boogie" was one of the songs included on the album. The song was so good that for the second album, he asked Telly Savalas, who handled the piano and other strings, to write a song. He did. "Butter Baby Boogie" was one of the songs included on the album. The song was so good that for the second album, he asked Telly Savalas, who handled the piano and other strings, to write a song. He did. "Butter Baby Boogie" was one of the songs included on the album. The song was so good that for the second album, he asked Telly Savalas, who handled the piano and other strings, to write a song. He did. "Butter Baby Boogie" was one of the songs included on the album. The song was so good that for the second album, he asked Telly Savalas, who handled the piano and other strings, to write a song. He did. 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To those of our Music Family who received accolades on the occasion of The Fifteenth Annual Academy of Country Music Awards Show, we say congratulations, for these were your finest hours.

Entertainer of The Year
WILLIE NELSON

Song of The Year
"IT'S A CHEATIN' SITUATION"
MOE BANDY

Top Male Vocalist
LARRY GATLIN

Single Record of The Year
"ALL THE GOLD IN CALIFORNIA"
LARRY GATLIN & THE GATLIN BROTHERS BAND

Top Female Vocalist
CRYSTAL GAYLE

Album of The Year
"STRAIGHT AHEAD"
LARRY GATLIN & THE GATLIN BROTHERS BAND

Top New Female Vocalist
LACY J. DALTON

Band of The Year (Trending)
CHARLIE DANIELS BAND

Top New Male Vocalist
R. C. BANNON

Country Music
Movie of The Year
ELECTRIC HORSEMAN

Top Vocal Group
MOE BANDY/JOE STAMPLEY

CBS Records/The Nashville Family of Music

© 1980 CBS Inc.
RARE PAIR—Singer Bernadette Peters joins RCA’s Ray Stevens for a leukemia benefit radiothon sponsored by WIP-AM Radio in Philadelphia.

"Startin’ Over Again," in Dolly Parton’s case, means yet another No. 1 record on Billboard’s Hot Country Singles chart, while Don Williams’ “Good Ole Boys Like Me” slides into a staid position.

Jumping the longest span is Charles Pride with “You Win Again”—from 33 to 30. Then “Kaw-Liga” by Hank Williams Jr. jumps 21 places to a staid 59. Mickey Gilley moves an impressive span of 18 places to a staid 31. John Conlee jumps 16 spots to a 28 start, and Noc Band moves 14 places to a 36 start.

Other prime movers are—Kenny Rogers with King Curtis, Jeanne Pruett, Ronnie Milsap, the Kendalls, Crissy Lane, the Oak Ridge Boys, T.G. Sheppard, George Jones & Willie, Box Boys & Joe Stample, Tammy Wynette, Mel Tillis, Will Williams, Jerry Jeff Walker, Stoney Spence, Conway Twitty & Loretta Lynn, Merle Haggard & Clint Eastwood, Crystal Gayle and Red Steagall.

Chartpacer this week is Rex Allen Jr. with “I’m 70 and Up” coming on at 63. Other key adders are—Bellamy Brothers, Jacky Ward, the new duo of Glen Campbell and Rita Coolidge, Jerry Lee Lewis, Don King and Stoney Edwards.

Once again, Kenny Rogers slides into the No. 1 position on Billboard’s Hot Country LP chart with “Gidgonida.” Other prime movers are—Dolly Parton’s “Dolly Dolly Dolly,” “The Way I Am” by Merle Haggard, Hank Williams Jr.’s “Family Tradition.” “The Best Of Eddie Rabbit” and “Something’s Waiting” by Anne Murray.

Showing the strength of the tv and movie soundtrack requirements on country charts, “Dallas” by Floyd Cramer debuts this week with a staked 29 while “Urban Cowboy” enters the LP chart at a strong staked 35.

Cookie Relocates

NASHVILLE—Cookie Crumbles Promotions And Productions, which produces Johnny & Coat City Report and Spotlight, has moved. The new address is United Artists Tower, 50 Music Square W. Nashville 37203. Phone: (615) 329-9811

Songwriter Moves

NASHVILLE—Songwriter Mike Craig Johnson has moved his firm, Working Man Productions, to 45 Music Square W. Nashville as a staff writer for Gary S. Paxton and will work with Paxton on coproduction projects.
FROM THE CURRENT LP

HEART OF THE MATTER
BY THE KENDALLS

THE LATEST SMASH SINGLE
“I’M ALREADY BLUE”

THOSE BROWN EYES THAT ADORE YOU,
THEY’RE ALREADY RED… I SEE A
BLACK CLOUD FORMING JUST ABOVE MY HEAD,
I’M TURNING GREEN WITH JEALOUSY TO THINK OF HER AND YOU,
YOU HAVEN’T EVEN SAID GOOD-BYE, AND I’M ALREADY BLUE.

ovation RECORDS
1249 Waukegan Road  Glenview, Illinois 60025   312-729-7300   TWX 910-651-4686
NASHVILLE—This year’s Fan Fair celebration June 9-14 is shaping up as one of the largest in the event’s nine-year history—if advance registrations and any indicator of actual attendance.

Says Jerry Stroble, public relations director for the “Grand Ole Opry,” which annually cosponsors the week-long music hoops with the CMA: “We’re already running 10% ahead of our advance registrations for this year’s Fan Fair, and all 274 booths at Municipal Auditorium were snapped up immediately.”

The 1980 version of Fan Fair will feature in excess of 20 hours of live music, headlining more than 70 artists and songwriters from the country music community. And—for the first time this year’s Fan Fair will treat its registrants to two mixed label shows.

Acts already inked to appear on the six major label shows:


**RCA Records Show**, June 12 at 10 a.m.: Ronnie Milsap, Alabama Band, Steve Stine, Warner Bros., Dean Dillon.

**MCA Records Show**, June 12 at 3 p.m.: Barbara Mandrell, Conway Twitty, the Oak Ridge Boys, Brenda Lee.

**CBS Records Show**, June 13 at 10 a.m.: Janie Fricke, Don King, Louise Mandrell, R.C. Borchers, Mac Wiseman.

**Showplace Booths at Municipal Auditorium**, June 21 at the Playboy Club in Dallas.

- **NASHVILLE**—Nationwide Sound Distributors will promote and distribute product for two new record labels, Music America and O’Brien. Initially signed to Music America are Sissy Edwards and Tommy Collins. O’Brien’s roster includes Ernie Ashwood and Little Roy Wiggins. Both record companies have opened Nashville offices.

- **ONTARIO**—Canada—The “Willie Nelson” event concert June 28 at Rock Hill Park in Shubertown, Ohio, will be headlined by Leon Russell & New Grass Revival, Joe B. Sim, Tom Bresch, Myrna Lorrie, Nashville Swing Band, Cement City. The show is being staged by First Draw Productions, Inc. of Toronto.

- **NASHVILLE**—The International Bluegrass Alliance’s Southern Song Festival here has released the grand prize-winning song, “No Ordinary Friend” by songwriter Byron Gallimore of Purvey, Tenn.—on its little Giant label. The song is taken from Little Giant’s newest album, “Winners,” covering top selections from the 1979 songwriting competition.

- **NASHVILLE**—Brenda Lee will be the special guest star on Statler Brothers’ 11th annual Happy Birthday U.S.A. celebration July 3-4 at the Silver Dollar City Va. The fund raiser benefits local charities in the Statler’s hometown of Staunton. Last year’s event drew more than 40,000 people from 37 states and seven foreign countries. Lee and the Statlers will close the country music festival with a concert July 4 at 8:30 p.m.

- **BACKSTAGE** WEEKLY SERIES

**Anderson Hosting On Tube**

NASHVILLE—MCA artist Bill Anderson has been chosen to host a new syndicated television show called “Backstage At The Grand Ole Opry,” to set debut nationally this fall.

Packaged by Show Biz, Inc., the half-hour show will feature behind-the-scenes visits and informal conversations backstage at the Opry House with regular members of the “Grand Ole Opry,” along with musical performances from live “Opry” segments.

Additionally, the weekly program will feature a special guest artist who will also perform during the regular “Opry” broadcast. The pilot series of “Backstage At The Grand Ole Opry,” filmed earlier this year, showcases Farris Faye.

Anderson begins scheduled tapings in May for the series, marking the first time the “Grand Ole Opry” has ever been the site of a weekly television series of this scope and the first time in its backyard location will become a central portion of a televised production.

Bolstering his increased emphasis on TV and concert exposure, Anderson has signed with Tom Billings, Inc. in Nashville to handle his booking. The enterntainer recently made his “Tonight Show” debut with host Richard Dawson. He is also a frequent visitor to such spots as “Password Plus” and “Mike Douglas.”

KIRBY

3 PDs Tapped For Fan Club Fete

NASHVILLE—Radio programmers Jerry Adams of KFDI in Wichita, Bob Wagon of KSSS-AM in Colorado Springs and Chuck Morgan of WSM-AM in Nashville have been signed as emcees for the International Fan Club Organization’s 13th annual dinner and show, Wednesday, June 11, at Nashville’s Municipal Auditorium.
MEL TILLIS
YOUR BODY IS AN OUTLAW

First the single. Now the album.
(E-46628)
(6E-271)

Always Mel Tillis at his country best.

Produced by Jimmy Bowen
On Elektra Records and Tapes.

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ELEVATORS—Stuck-Up Kids (3:29); producer: Earl Mankey, writer: Kenneth; publisher: Arista/Vator ASCII. ARA.1551.

NATREH—Grow's Glass (3:26); producer: Jef Oxter; writer: Comedian; publisher: Panaxion ASCII. AAM 223.

SANTA ESMEUDITA—Don't Be Shy Tonight (3:39); producer: Nicky Skory; writer: N. Skorya; J. Grings; publisher: ASCII. ARA.1230.

JARRID—Havana (My Eyes) (3:34); producer: Barry Brown; writer: Barry Brown, Heath; publisher: Gary Brady, CAPPELL, 35CAPPELL.

HUSSEIN—Anon (4:03); producer: Michael Lloyd; writer: Bill Hudson, Martin, Beat Hudson, Brett Sudan; producer: London BMI. Elektra-Curb 4AE254A.


CHAP TROG—Every Thing You Do (3:26); producer: George Martin; writer: R. Nelson; publisher: Adult BMI. ASCAP 1385. 

FLIGHTWOOD MC—Sister Of The Moon (4:14); producer: Freehold Wood, Richard Dad, Ken Callit; writer: Steve Nichols, Freehold Wood, Rorero, Brus. WBIS 99590. Fourth single from the "Task" album is a hazy, Steve Nichols song that recital the flowing sound of "Moon." His ditzy vocal perfectly interprets the poetic charm of the song with Mac's efficient backing.

BROTHERS JOHN—Light Up The Night (3:46); producer: Tony Harrison, John, Billie Jean King; writer: George Jackson, Rod Tamper, publishers: State of The Arts/Brayguy ASCII. AAM 1278. "Thirty Students On 30 tours and this is the same in this. It is highly melodic, dancesurrounds riddles with a punchline, soaring feel.

KIM CARNES—More Love (3:40); producer: George Tobin; writer: W. Robertson; publisher: Epic BMI. ARAM 2955.

THE LONDON SYMPHONY ORCHESTRA—The March Of The Animals (2:45); producer: Howard Lieber; writer: George Martin; publisher: Hansa BMI. WBS 15004. Recommended.

FELIX CAVILLER—Good To Have Love Back (3:23); producer: Felix Cavilleri; writer: Felix Cavilleri; publisher: KJ ASCAP. Epic 16088 (CBS).


CARRIE UNDERWOOD—Mr. & Mrs. (3:30); writer: Carrie Underwood; publisher: Curb BMI. AAM 5769.

JOHN RIVERS—Romance (Give Me A Chance) (3:47); producer: John Rivers; writer: M. Martin; publisher: Rockwood BMI. BSS 9929.

RUSSA—Who Do You Think You Are? (3:20); producer: Paul Ralphazik; writer: Tullei, Steven, Whitscoti, Southworth; publisher: Peer-Southers/Suns BMI. Warner BMI WBS2 4549.

JOHN DENVER—Dancing With The Mountains (3:23); producer: Milton Olsen; writer: John Denver; publisher: Cherry Lane ASCII. ARA.1217.

PLAYER—It's For You (3:50); producer: Tony Peckstein, Peter Beckert; writer: P. Beckert; publisher: Big Stick BMI. Casablanca 02665.

RUSS BALLETT—On The Rebound (3:20); producer: Russ Ballad, John Stanley; writer: R. Ballad; publishers: April/ Rusball BMI. ASCAP 11899.

DAVID GATES—Can I Call You (3:47); producer: David Gates; writer: David Gates; publisher: Kapphua ASCII. Elektra 16086.

BILLY MULE—Silk & Swing (3:20); producer: Bert Maker, Randy Goodman; writer: K. Goodman, B. Maker; publishers: Chappell/Selmer/Musichack/Blue Quill ASCAP; United Art. UX 13494.

SURVIVOR—Bel Girl (3:44); producer: Reba Pate; writer: Reba Pate; publishers: United Artists BMI. ASCAP BBS 55776 (Atlantic).

DAVID LAYTON—No One (3:20); producer: Stu Cook; publisher: Stu Cook BMI. ASCAP 12835.

POPPY RAMBO—(Fell In Love) With A Girl (3:15); producer: Reba Pate; writer: Reba Pate; publishers: United Artists BMI. ASCAP 12835.

JERRY REYNOLDS—Take It Back (3:24); producer: William and Steve; writer: William and Steve; publisher: Street BMI. ASCAP 12929.

ARMS & THE DROWNED—Who Do You Think You Are? (3:20); producer: William and Steve; writer: William and Steve; publisher: Street BMI. ASCAP 12929.

JOHNNY DUNCAN—I Gonna Love You Tonight (My Dreams); producer: Billie Brinner; writer: W. Brinner; publisher: Cagehill/ASCAP. BMI 3505.

JOHNNY RIVERS—(You're) Gonna Make Me Wait (3:30); producer: Michael Lloyd; writer: Bill Hudson, Martin, Beat Hudson, Brett Sudan; publisher: London BMI. Elektra-Curb 4AE254A.

YOUNG SOUL,—(You're) Gonna Make Me Wait (3:30); producer: Harry Hosico; writer: H. Hosico; publishers: Arista/ AAM 2239.

BILLY WALKER & BARBARA FAIRCHILD—Let Me Be The One (3:30); writer: Edward Simpson; publisher: Goldie Music ASCII. PAB 1040.

TOM JONES—(Not) A Funk Love Song (3:53); writer: Barry White; publisher: Blackbird BMI. ASCAP 4121.

BILLY WALKER & BARBARA FAIRCHILD—Let Me Be The One (3:30); writer: Edward Simpson; publisher: Goldie Music ASCII. PAB 1040.

JIMMY O'BRIEN—Go Find That Love In My Mind! (3:53); writer: Wally Wade; publisher: P. Wade; publisher: P. Wade ASCAP. BMI 07556.

WILLIE NELSON—I Can't Help It (3:53); writer: Tom T. Hall; publisher: Elektra-Curb ASCAP. BMI 2153.

BILLY WALKER & BARBARA FAIRCHILD—How Can We Help (3:33); writer: Consultants; publisher: Writers ASCAP. BMI 35049.

BILLY WALKER & BARBARA FAIRCHILD—Let Me Be The One (3:30); writer: Edward Simpson; publisher: Goldie Music ASCII. PAB 1040.

TOM JONES—(Not) A Funk Love Song (3:53); writer: Barry White; publisher: Blackbird BMI. ASCAP 4121.

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Anti-Couterfeit Systems On Horizon

General News

Anti-Couterfeit Systems On Horizon

● Continued from page 1

take its own method of preventing its product from being ripped-off by counterfeiters by adopting a “super secretive” hard-to-detect production process which Michael Roshkind, vice chairman and chief operating officer of Motion Picture Owners Protective Co. will be “100% effective as a preventative measure against counterfeiters.”

The system reportedly involves computers and special electronic mechanisms which will automatically re-ject any unauthorized duplication of records and tapes. The system was conceived by the Owner Protection Co. from a formula devised by two graduates of the Massachusetts In-stitute of Technology. How does the system work? Roshkind won’t say.

“No one person, or combination of people, whether at Motion or the Owner Protection Co. will know the entire code so there is no way human frailty can break the system,” says Roshkind.

The system supposedly also con-tributes to tightening the American and “other specific advantages” which Roshkind says he is not free to disclose at present. The Motion/Motion system supposedly pin-points exact quantities and specific locations where the counterfeit product took place. How does this work? Roshkind won’t say.

“We Communications is developing a “true” anti-counterfeiting device, which Phil Roe, WMC vice president, “can talk about for good reason.” A committee headed by Stan Corryn, Warner Bros. executive vice pres-ident, is investigating the process.

The Warner Communications system. it’s been termed, is a “de-vice” which offers a positive identifi-ca-tion for its products, one Warner executives claims. What the system demands is itself “so secret the process and “device” that he says he is “sworn to secrecy.”

But Alice Wagner of the Warner Communications music committee has been bugged on the agency device first revealed at the recent 101st IMIC in Washington by Corryn at a panel on piracy. His comments appear on page 62 of the IMIC report in this issue.

Corryn’s comment: about: in-creased surveillance of the retail community with Warner Commmuni-cations “popping in on Mr. Retailer about is the very thing in mind of making sure we’re not getting screwed,” an indication that they have in mind the old intimidation and fear, WCI will be purpling its product. How does the Warner Communications music system work? No one will say.

But Phil Roe also notes that over-seas, the system also has made it difficult for counterfeiters to dupli-cate cassettes. How does that work? Here’s what will happen: The company is engraving the WEA logo into the plastic case and using different color codings for each product. The machine is not “preventative” but is a deterrent to counterfeiters duplicating WEA products. “Counterfeiting our prod-uct would require so many distinct items that it would make it more costly. But it’s just a deterrent,” he says.

CBS Records U.K. has been ex-pe-ring with modified cassette packaging to thwart counterfeiters. Library cases feature a doublefold sign mented into the plastic while the inlay card has special printing courtesy of a British banknote printer which cannot be duplicated by conventional methods (Bill-board, March 1980).

Today, some 30 devices have been studied and a few have been singled out for further consideration.

Jules Yarnell, special counsel to the RIAA, says that it’s not necessary to have a universal system—just an effective one.

Yarnell estimates there are at least six different systems being investi-gated by U.S. record companies. “I don’t think the studies are complete but they’re getting closer,” he states.

Earlier, RSO Records imple-mented using an additional chem-ical treatment process for its pack-aging which is invisible to the naked eye but supposedly allows the label to detect if product is legitimate. You can have something that works but is hard to detect. We’re studying everything and hopefully there will be enough systems to have choice on.”

One industry source believes that the ideal system is one which would make counterfeit product identi-fiable by both retailer and manufac-turer. The manufacturer would be able to check returns and the retailer insures its product is legitimate.

$3 Mil Casablanca Suit

By N.Y. Producer Moulton

LOS ANGELES—Disc pro-ducers Michael Moulton Productions of New York in ex-cess of $3 million in damages from Casablanca Records & Tapes Inc. have been filed in New York state court. The cas-es are being used to re-enumerate being heard in New York state court. The cas-es are being used to re-enumerate being heard in New York state court.

The exhibit filed with Federal Dis-trict Court here, Moulton and Casablanca agreed the label would turn over $70,000 an hour, plus the earning period of the term, with a first option fund-ing of $85,000 and a second option payment of $25,000 for the plaintif-f’s office maintenance.

The agreement provided the plaintiffs would waive sertification for each album provided, with half to be provided at the start of production and the remaining half to be paid off when the album was released. The amount rose to $40,000 at the one option period and $50,000 for each album in the second option term, per the con-tract.

Casablanca was committed to provide $18,000 monthly to the plaintiffs and was obligated to pay two independent promotion persons who would correlate their activities with the plaintiffs’ soundtracks.

The pleading alleges that Poly-Don’t’s Erke Schnabel told the plaintiffs’ attorney, Tobias Pierek, the contract was terminated March 1980. He offered $100,000 to the plaintiffs for the buyout.

The plaintiffs seek the return of the contract and the return of the unit, whether the court decide they be compen-sated property. The suit asks the court for a declaratory judgment, negotiating with any acts with whom Moulton has been professionally connected.

Execs Start Labels

● Continued from page 3

This heavy activity by these record industry veterans is also in sharp contrast to others, such as Jay Lasser, former Ariola boss, Mike Matti in, former Polydor Records chief, and Bill Gallagher, former Audio Fidelity executive who have yet to re-surface in the industry.

In Nashville...

AT THE TOP OF EVERYBODY’S CHART!

A MOTEIL DESIGNED FOR THE DEMANDS OF THE MUSICAL PROFESSIONAL

LOCATION: Right on Music Row, beside the Country Music Hall of Fame Studios, producers, record companies. all within walking distance!

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ALABAMA—My Home in Alabama, RCA RCL13644. Produced by Harold Studd. Larry McBride, Alabama sounding somewhere between country, southern and down-home, straight-ahead rock 'n' roll with a Southern flair, Alabama exudes the down-home feel with a spunky, upbeat feel. Their songs are about love, life and the American South.

Graham Parker and the Rumour—The Tip Escalator, Astra AKL1957. Produced by Jimmy Iovine. With each release, this dishy British rock singer becomes more polished and soulful, and this release could put him over the top as it contains all his best attributes. His belligerent lyrics and vocals are at top form and his band is light and crisp. Bruce Springsteen, who has been compared to him, and the Rolling Stones, who are fans of his, are among the many major artists who have praised him. Best cuts: "Stay In The Family," "The Last Day," "Down the Line," "The End of the World," "Get Off Your Rocker," "I Can't Stand It."
Gerry Rafferty

Snakes and Ladders

The NEW ALBUM

Produced by Hugh Murphy & Gerry Rafferty

On United Artists Records & Tapes
The Polydor Family raises the standard of listening.

Give the gift of music.

ISAAC HAYES / DON'T LET GO

PEACHES & HERB / TWICE THE FIRE

RICK, GOODMAN & BROWN

Write or call your Polygram Distribution office for displays or other promotion items.
A very movin’ experience.

Produced and written by Ashford and Simpson.

Featuring the new single "Landlord".

On Columbia Records and Tapes.

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PRESENTING THE DEBUT ALBUM FROM...

Shandi

DL-1-5001

"I have found the solution to the problem at hand. The problem is, what is rock 'n' roll music in its ultimate female form? The solution is Shandi. Her spontaneity and artistry are awe inspiring. Her personality and attitude are totally confusing. Her soul and her sensitivities are blind and gentle. Her contribution to all of our lives will be enormous."

The Commander

Shipping immediately, the first single

"NOBODY LOVES YOU BETTER"

DL-101

PRODUCED BY COMMANDER CHAPMAN
<table>
<thead>
<tr>
<th>Title/Artist</th>
<th>Writer(s)</th>
<th>Label &amp; Number (Distributing Label)</th>
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<tbody>
<tr>
<td>CALL ME—Blue Magic</td>
<td>S. Thompson, P. Mushett, D. Marcy, Chrysalis 2414</td>
<td>BYN/CH</td>
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<tr>
<td>FUNKY TOWN—Lo-Po</td>
<td>J. Onizuka, B. Gaiter, Capitol 4346</td>
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<td>LOST IN LOVE—Hearts</td>
<td>John Clikli, G. Holler, D. C. Fisher, G. Russell, Atlantic 3074</td>
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<td>NIGHT THING—Night Thing</td>
<td>For the R. Star Bells: (Carly Ratto &amp; Kenny Rogers), K. Cawes, Q. Ellington, BMI Artists 2135</td>
<td>FOR/ALCP</td>
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<tr>
<td>SEXY EYES—Dr. Hook</td>
<td>W. Toczleski, Capitol 42275</td>
<td>CLM/SLP</td>
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<td>BLACK JACK—Steve Lawrence, Capitol 42278</td>
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<td>RIDE LIKE THE WIND—Christopher Cross</td>
<td>D. Tumbusch, X. Schnee, WBM 45186</td>
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<td>CARS—Garynum</td>
<td>M. Stover, Atlantic 86601</td>
<td>BMI</td>
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<tr>
<td>AGAINST THE WIND—Bob &amp; Sugar</td>
<td>A. Green, Atlantic 3070</td>
<td>BMI</td>
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<td>THE ROSE—Bette Midler</td>
<td>(Paul A. Reubens), Warner Bros 3564</td>
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<td>COMING UP—Paul McCartney, WBM 11283</td>
<td>BMI</td>
<td>20 9</td>
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<td>BREAKDOWN BEFORE A SOGGY</td>
<td>C. Yonemoto, R. Maloney, BMI/COckaway</td>
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<td>BRASS IN POCKET—Porter Wagoner, WBM 45182 (Warner Bros.)</td>
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<td>ANOTHER BRICK IN THE WALL—from Pink Floyd</td>
<td>A. Palmer, Atlantic 2426</td>
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<td>LITTLE JEANNE—Chris John</td>
<td>S. Gerber, Atlantic 30727</td>
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<td>HOTELS—Don Faggin</td>
<td>C. Wexler, Atlantic 45191</td>
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<td>YOU MAY BE LIGHTNING—(Phil B. &amp; Dan)</td>
<td>J. Rohr, Atlantic 30727</td>
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<tr>
<td>STEAL AWAY—Robby Welch</td>
<td>(David McWilliams), Atlantic 30727</td>
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<td>SHE'S OUT OF MY LIFE—Michael Jackson</td>
<td>(Quincy Jones), T. Baker, Epic 93671</td>
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<td>LITTLE JINNIE—Chris John</td>
<td>S. Gerber, Atlantic 30727</td>
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<td>PULL IN THE VANE—Charlie Donner</td>
<td>Warner Bros 3564</td>
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<td>PILOT OF THE AIRWAYS—Charlie Donner</td>
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<td>LET'S GET SERIOUS—Jermaine Jackson</td>
<td>S. Gerber, Atlantic 30727</td>
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<td>WITH YOU</td>
<td>(Randy Jackson), S. Gerber, Atlantic 30727</td>
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<td>BORN AGAIN—Robby Welch &amp; Sammy</td>
<td>(David McWilliams), Atlantic 30727</td>
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<td>WONDERING WHERE THE LIONS ARE—Craig Locklin</td>
<td>(Marvin St Bernard), Larry Williams, BMI</td>
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<td>THE SEDUCTION—James Last Band</td>
<td>(Don Law, D. Lavey, Weezer), Polydor 2071</td>
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<td>67 2 CUP</td>
<td>(Michael Zager), S. Coates, Atlantic 3684</td>
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<td>SHOULD NEVER LOVE YOU</td>
<td>(Sandy Retro), Atlantic 30727</td>
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<td>1977</td>
<td>(Steven Tyler, Bruce Fairbairn)</td>
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<td>ME THE CLOCK—Smokie Robinson</td>
<td>(Robert Breithaupt, Red Sakuta), S. P. Bady, BMI</td>
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<td>34 3 HOLD ME</td>
<td>(Michael Zager), S. Coates, Atlantic 3684</td>
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<td>LADY—The Weapons</td>
<td>(Don Goelz &amp; The Weapons), M. Coolen, Solar 1128 (BSR)</td>
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<td>35 7 7</td>
<td>(Robert Breithaupt, Red Sakuta), S. P. Bady, BMI</td>
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<td>HEADED FOR A FALL—(Ray Charles)</td>
<td>(Ray Charles), Atlantic 3567</td>
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<td>I DON'T WANT TO WALK</td>
<td>(Stevie Wonder), Motown, Atlantic 30727</td>
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<tr>
<td>WE LIVE FOR LOVE—Pat Benatar</td>
<td>(Pat Benatar), Atlantic 30727</td>
<td>BMI</td>
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<tr>
<td>IT'S STILL ROCK AND ROLL TO ME—Billy Joel</td>
<td>(Billy Joel), Columbia 31537</td>
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<td>DON'T SAY GOODBYE—The Bay Brothers</td>
<td>(The Bay Brothers), E. F. Lee, Atlantic 30727</td>
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<td>LOVE STINKS—L. Bond, Atlantic 30727</td>
<td>BMI</td>
<td>44 41 41 9</td>
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<td>WE WERE MEANT TO BE LOVERS—(Bruce Francis), Sony, Philips, 20th Century 9964</td>
<td>BMI</td>
<td>46 8</td>
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<tr>
<td>TWILIGHT ZONE—Manhattan Transfer</td>
<td>(Stevie Wonder), Atlantic 30727</td>
<td>BMI</td>
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<tr>
<td>NEW ROMANCE—Spade Cooley</td>
<td>(Spade Cooley), Reprise, Atlantic 30727</td>
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<td>TWO PLACES AT THE SAME TIME—Lake Pyer &amp; Randy Robin</td>
<td>(Lake Pyer &amp; Randy Robin), Atlantic 30727</td>
<td>BMI</td>
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<tr>
<td>THEME FROM NEW YORK, NEW YORK—Frank Sinatra</td>
<td>(Ray Barretto), Reprise, Atlantic 30727</td>
<td>BMI</td>
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<td>DO RIGHT—Paul Dunn</td>
<td>(Paul &amp; Judy Dunn), Atlantic 30727</td>
<td>BMI</td>
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<td>SHINING STAR—Warwick</td>
<td>R. Jehovah, T. Whitmore, Reprise, Atlantic 30727</td>
<td>BMI</td>
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<tr>
<td>TIED OF TOEM THE LINE—Barney Kurey</td>
<td>(Sam See &amp; Bill Howes), R. Baruch, R. Coleman, Atlantic 30727</td>
<td>BMI</td>
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<tr>
<td>ANSWERING MACHINE—Robert Hayes</td>
<td>(Robert Hayes), Atlantic 30727</td>
<td>BMI</td>
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**STAR PERFORMERS:** Stars are awarded on the Hot 100 chart based on the following upward movement. 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions. 31-40 Upward movement of 8 positions. 41/40 Upward movement of 10 positions. When a title moves to its highest position in the 31-40 positions, it will also be highlighted.
<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Label, Number (Out. Label)</th>
<th>Price 1</th>
<th>Price 2</th>
<th>Price 3</th>
<th>Previous Chart Position</th>
<th>Current Chart Position</th>
<th>Label, Number (Out. Label)</th>
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<th>Price 2</th>
<th>Price 3</th>
<th>Previous Chart Position</th>
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<td><strong>MID MOVE</strong></td>
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<td><strong>LOW MOVE</strong></td>
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**NOTE:** Positions indicated by * are at the discretion of Billboard Magazine. When several stars appear, stars indicate that the particular LP has moved or stayed in the same position without the permission of the performer or artist.
MUSCLE SHOALS SEMINAR
Economy, New Media Timely Talk Topics
By KIP KIRBY

**MUSCLE SHOALS—From publishing to production, press to promotion, and marketing to management, record producer Muscle Shoals Records & Producers Semi- nar touched all phases of the industry.** Thursday through Friday at 15-17 at Joe Wheeler State Park.

Nearly 200 record industry members convened on this scenic resort loca- tion to participate in this year's semi- nar, entitled: "The Record Business In A Chang- ing Economy." Panels during the sessions addressed a variety of sub- jects. These included the growing role of independents in all aspects of the industry, the ongoing struggle to break new artists: the effec- tiveness of cable and satellite televi- sion as marketing tools for record sales; the burgeoning home video market; and ways to maintain crea- tivity in the current economical situ- ation.

The seminar officially opened Wednesday afternoon with a pres- entation by the Copyright Service Bureau, led by attorney Walter Ho- fer of the copyright law firm, Instant Replay, a video magazine for home entertainment systems, and attorney Michael Woodford also of Wishbone/Flying Colors.

In her opening speech, oberly commented that the "latest-fairest attitude of major record companies in jumping into the video recording field, waiting until the public clamors for product instead of leading the way into the field." She also noted that although the majors are concentrating their ef- forts on video, independent record- ers and acts with proven youth ap- peal, demographic studies show that the majority of the million-plus home video owners in this country are actually "upper-income people the younger generation who could care less about watching Blondie on video."

She further offered the suggestion that record companies also con- centrate efforts on producing video for their already strong appeal to the 18-49 age group. She concluded that "instead of spending $250,000 for an artist who lacks ap- peal for older audiences."

The final day's session extended the theme of "New Perspectives In A Changing Economy," with a six- man panel comprised of attorney Owen Sloane from Los Angeles,a representative of Community Services, a representative of Muzicane, Inc. of Nashville, Lynn Shultz, Nashville director of operations for EMI/UA, a representative of Halff & Hoke and Bobby Colomby.

**MORRIS WON'T RESTRUCTURE ATLANTIC**
Continued from page 4


**Tape One-Man Show**
NEW YORK—DRG Records plans to market a one-man-show CD and film called "Rock Me: To War" scheduled to open on Broadway later this month. Starring Eric Peter- son, the show is a one-man, one-room production. The show is being released by the label in an agreement with Canada's Tape- sies Records, which cut the show. Production will open at the Moscow Theatre, replacing the ill-fated "Happy New Year," built around songs by Cole Porter.

**General News**

**Closeup**

**Births**


Boe, Chele Lewlyn Hashim, to Cheryl and Charles Ward May 3 in San Francisco. Mother is studio ad- ministrator at Automation recording studio. Father is an entertainment in- dustry attorney.

Giri, Sara, to Charlotte and Jerry Shirley April 24 in New York. Father drums with Humble Pie.

Giri, Emily Lauren, to Robin Blair, songwriter, and her husband Barry Kohlin May 2 in Los Angeles. Kohlin is singer Robert Goulet's business partner.

Boy, Jason Ryan, to Denise and Jeffrey Webster May 12 in Los An- geles. Mother is a singer-dancer; fa- ther is an independent audiophile promoter/producer with En Pointe Pro- ductions.

**Marriages**

Lani Fisler, general manager of Sounds of the Future, to Randolph Mayer, musician, May 16 in Las Vegas.

Kathy Davis, project coordinator of Big Print Promotions, to Chet Hannon May 7 in Palos Verdes Es- tates. He is an executive chairman of Athena Artists and president of Big Print Promotions.

Arthur Levy, associate director of media services at Columbia Records in New York, to commercial artist Andrea Hayley May 9 in Queens, N.Y.

Gina Beasley to Alfred Watson April 19 in Cincinnati. They record for Warner Bros. under the name of Watson Beasley.

**Deaths**

Willie Johnson, 67, founder of the Golden West in Los Angeles and creator of "The Golden West Show," one of the few national radio shows to air more than 100 songs for RCA in the late 1930s and early 40s, in Los Angeles. He operated the legendary radio station JEKE through his Los Angeles Independent Stations, Inc. &r

Honors Newton

LAS VEGAS—Wayne Newton was honored Saturday (17) by the Univ. of Nevada at Las Vegas as he was presented with an honorary degree of Doctor of Fine Arts.

The presentation took place at commencement ceremonies at the Las Vegas Convention Center and is recognized by the Nevada State Board of Education to be constituted to the school and community.

Tape One-Man Show
NEW YORK—DRG Records plans to market a one-man-show CD and film called "Rock Me: To War" scheduled to open on Broadway later this month. Starring Eric Peterson, the show is a one-man one-room production. The show is being released by the label in an agreement with Canada’s Tapesies Records, which cut the show. Production will open at the Moscow Theatre, replacing the ill-fated “Happy New Year,” built around songs by Cole Porter.

**Business**

**Executive Turntable**
Continued from page 4

1977, Warren Say, one of the founders of High Fidelity Magazine and former president of the ABC Leisure Magazine Group, joins the Historical Trust Publishing Company as Pa., as publisher of the former major- ly video product engineering manager of Memcor Corp., named manager of the InterMagnetics technology and development group in Santa Mon- tana. Also at InterMagnetics, Natasha Vayner is now manager of the firm’s video project research group. Vayner was a research scientist at the Institute of Cinema Photography in Moscow. . . . Olson Sales becomes Northern Cali- fornia and Northern Nevada representative for MFRX Innovations Inc., an au- dio components firm. Sales will be based in Foster City, Calif. . . . Gordon Fauntherow now communication director for the Gemini Experience Record Pool in Philadelphia. He is a disk jockey at the Impulse Disco in Phila- delphia. . . . Two appointments at JBL in Northridge, Calif. . . . Ken Lopez joins as Western regional sales manager. He was manager of Don Wehr Music City in San Francisco, and John Robbin becomes OEM sales manager, a new post. He is a 20-year veteran of the pro and consumer electronic fields and has held posts with Superscope and U.S. Producer. . . . At Conceptual Entertainment in San Francisco, Ron Enterprises is the company’s new artist relations and publicity director. Warnken was an executive assistant at Conceptual while Nielsen was with Sylvester Management/Honey Produc- tion/Dwayne Masters Public Relations in Van Nuys, Calif., as an account executive. . . . Hendel Joel comes to the Press Office Ltd. in Los Angeles as West Coast operations director.

Performance Royalty Bill
Continued from page 1

would be split among the tens of thousands of musicians who per- form on records annually, finally submission. "We feel that the money among all these performers, I wonder is all this effort worth the trouble?"

Only Representatives Tom Raits- ba (R-RI) and Herbert Harris (D-VA) seemed to side with Dan- ison in support of a performance

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<tr>
<th>TOP LPs &amp; TAPE</th>
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Newton Hoping For Aladdin Turnaround

LAS VEGAS—Entertainer Wayne Newton and his manager Jay Stream formally signed a contract to buy the trouble-plagued Aladdin Hotel Sunday (11) as a first step to turn around the financially-burdened Strip facility.

Although no details have been released regarding the $105 million contract's language, it is believed that the entertainment policy will remain intact in force under the present management.

Reports have been circulating that new booking directions may include the signing of such Broadway musicals as "A Chorus Line" and "Annie" in the 7,500-seat Theatre for the Performing Arts. No decision has been reached yet regarding the 800-capacity Bagdad showroom which temporarily closes Monday (19) with Lola Falana and Rip Taylor as the last booking.

Court Reverses AFM Decision

LOS ANGELES—The California Court of Appeals has reversed a lower court ruling here which upheld a section of the new generator rights law that had been previously arbitrated by the American Federation of Musicians against rock concert promoter Bill Graham.

The Court reasoned that the AFM in-house arbitration procedure, which made the judgment, was without merit and would be unenforceable under state and Federal law.

The Court remanded the case to the Los Angeles Superior Court for appointment of a neutral arbitrator. Macklin Fleming, the acting presiding judge of the second appellate district, made the ruling.

A key issue in the case is a union's right to enforce contract provisions calling for such arbitration against non-union members.

The case dates back originally to 1973 when Graham contracted with artist Leon Russell and his booking agent, David Forest, to promote concerts at the Ontario Motor Speedway and the Oakland-Alameda County Stadium.

Litch-Polydor Deal

NEW YORK—Polydor Records has signed an agreement with London-based Zich Records to distribute its product worldwide, except in the U.K., France and Australia.

First release under the pact will be a single and LP by Sean Tyas, former member of Ducks Deluxe.

Huddles in bungalow five of the Beverly Hills Hotel last week among Michael Rodkin of Motown Industries and Charlie Koppelman and Bart Hendriks of The Entertainment Co. may have set the spark for the eventual bailout of the label's Jobete Music. Even if there's a handshaking on the deal, don't expect a negotiation of this magnitude to be finalized before several more months...

Midson International reportedly is shifting its base of operations to the West Coast. The company recently announced that it has stepped up its promotion, so LAX Records staff is helping out by working some Midson product. LAX is based in L.A.

Will any public concert do as well as the first one at the soon-to-open Crystal Cathedral, Garden Grove, Calif.? Beverly Sills' farewell concert last week generated more than $4 million. Contributions of $150,000 each per seat accumulated that amount. Dr. Robert Shuller, president of the Garden of the Seven Hills Church, has announced some time ago that the newly constructed facility will be utilized to stage concerts.

An era or more ends with the closing of the first-stop, Bill Rosen one-stop, Philadelphia. The Rosen family, brothers David and Harry, go back to 1947 when they got into jukebox and record wholesaling there. At one time Rosen were the strongest independent distributor in the area. It's understood that Harry Rosen's recent siege of poor health forced the demise of the one-stop, Bill "Rocky" Conti inked to do the soundtrack for MGM's "The Formula," which will star George C. Scott, Janet Leigh and Carroll O'Connor. Capitol Records recently petitioned the action be moved from its present Chapter XI posture to Chapter VII. The Chapter VII petition would probably take more quicker liquidation of the firm and its assets. Fellow creditors turned down the Capital proposal. Now there's hassle between the creditors and the creditors. Capitol again points out the firm previously was allied with the Sid Talmadge/Sam Ricklin operation. The contention is unconfirmed by the creditors. Jay Las- ter is reportedly writing a book of memoirs. He certainly has a frosty tale with stops at Decca, VeeJay, Dun- nell, etc.

Ken Glancy's Frau, Mulda, collaborating with Ettore Stratta, the independent record producer, in a cock- tail lounge in New York. He's using the favorite recipes of such as Frank Sinatra, John Denver, David Bowle, Steve Soundheim and many more. Frank Si- natra Jr., subs for a number of the Frank Sinatra Musical Performances. Awards are made Monday (2) at the UCLA campus. "Of Blue Eyes" is in Gotham City, di- recting and appearing in "The First Deadly Sin."

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Scorpions' new album, "Animal Magnetism," will attract huge crowds.

So will their American tour.

Produced by Dieter Dierks for Breeze Music

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THE SOUND TRACK

BANDS MAKE IT ROCK,
BUT THE ROADIES MAKE IT ROLL.

Side 1
Cheap Trick
"Everything Works If You Let It"
Pat Benatar
"You Better Run"
Joe Ely Band
"Brainlock"
Alice Cooper
"Road Rats"

Side 2
Teddy Pendergrass
"Can't We Try"
Eddie Rabbitt
"Drivin' My Life Away"
Stephen Bishop & Yvonne Elliman
"Your Precious Love"
Jay Ferguson
"A Man Needs A Woman"

Side 3
Styx
"Crystal Ball"
Sue Saad And The Next
"Double Yellow Line"
Blondie
"Ring Of Fire"
Alice Cooper
"Pain"

Side 4
Roy Orbison & Emmylou Harris
"That Lovin' You Feelin' Again"
Jerry Lee Lewis
"(Hot Damn) I'm A One Woman Man"
Hank Williams, Jr.
"The American Way"
Asleep At The Wheel
"Texas, Me And You"

Original Motion Picture Sound Track
An Alive Enterprise/Steve Wise Enterprise Production
On Warner Bros. Records & Tapes (5913-0145)