Trade Questions Hikes

NEW YORK—Retailers and wholesalers will pass along new manufacturer price increases, declaring that they are forced to do so while wondering which increases will stick under soft business conditions.

Further, those queried in a national survey following the announced raises by PolyGram, WEA and Capitol (see adjacent story), raise other issues of concern. Although most tradesters insist that they’re “holding their own,” they report decreasing units sold on hit product, compensated to a major degree by extra effort on catalog product.

Impressed with the lineup of WEA’s new format that dominated radio stations, WEA’s recent survey (see adjacent story) shows PolyGram, WEA and Capitol blame spiralling costs for the shift away from hits into the ‘70s. According to the survey, this format, which formed the proverbial needle in a haystack, the survey shows.

FOLLOWING POLYGRAM HIKE

WEA, Capitol Raise LP Wholesale Prices

By JOHN SIPPEL & PAUL GREIN

LOS ANGELES—WEA has announced the first U.S. $1.69 list for singles and along with Capitol Records, independently notified accounts of album wholesale price increases of approximately 3% last week.

In addition, WEA disclosed Nonesuch’s list price is rising $1 per record to $5.98 and introduced its $9.98 midrange album series of 131 titles by 81 different acts.

The price increase of a 3% hike by PolyGram Distributing, WEA upped its album price to accounts 2.98. The Capitol album boom was 3.3%.

In addition to raising its wholesale price, Capitol increased the list prices on 67 of its packaged sets an average of $2 and as much as $3. The new prices are effective Sunday (1).

Both WEA and Capitol blame spiralling costs for the raised prices.

The general WEA album and Nonesuch list prices (Continued on page 53)

Midwest’s Top 40 Formats Fading

By ALAN PENCHANSKY

CHICAGO—While Top 40 was the music format that dominated radio from the late ‘50s into the ‘70s, a recent survey of Midwest stations shows support dwindling rapidly today. A pure Top 40 format soon may be as hard to locate in the Midwest as the proverbial needle in a haystack. The survey shows.

Reasons for the shift in format have been reiterated before, rise of the FM band and the related proliferation of specialized FM rock formats. Advancement in age of the huge “baby boom” generation which formed the pure Top 40 audience core and related pressures.

(Continued on page 23)

EMI U.K. Drops List Tag

By MIKE HENNESSEY

LONDON—EMI Records has become the first major to drop recommended retail prices in Britain, and is substituting instead what managing director John Bush calls “ordinary list prices.”

The EMI move is part of a package of changes affecting product prices to the trade and was scheduled to take effect Sunday (1).

Other U.K. record companies, including PolyGram and WEA, have announced similar intentions (Billboard, Dec. 15, 1979) but have yet to implement them.

(Continued on page 52)

See PBS-Home Video Link

By IS HORKOWITZ

NEW YORK—A strong recommendation that public broadcasting stake out a claim in the budding home video industry is made in a special report commissioned by the Carnegie Corp. of New York.

The study, made available Thursday (29), suggests that entry into the field be marked first via licensing appropriate program material to third parties for release on videodisk and/or videotape—then through the establishment of a distinct public broadcasting videotape label.

Finally, says the report, public broadcasting could create its own home video club to market software by mail-order and direct solicitation through retail outlets and related programming.

(Continued on page 36)
FROM OVER THE RAINBOW

MCA'S JUNE RELEASES

John Hiatt
Two Bit Monster

One Way Featuring Al Hudson
One Way Featuring Al Hudson

Tommy Knoppers
Bach

Ruggiero Ricci

MCA RECORDS AND TAPES

www.americanradiohistory.com
Owners of WCI Stock Told Firm Doing Well
Chairman Ross Speaks, Paints Bright Picture
By JEAN WILLIAMS

LOS ANGELES—Warner Communications Inc., holding its first West Coast annual stockholders meeting, voted in four new Class B directors for terms ending at WCI's 1983 annual meeting. The company also told stockholders that its music-record divisions are doing well financially.

New board members are David H. Horowitz of the president of the WCI, Caesar P. Kimmel, WCI’s executive vice president; J. Sch. B. Libowich, consultant to WCI and Edward Rosenthal, vice chairman of the WCI board.

Although he did not give individual breakdowns for WCI holdings, chairman Steven J. Ross did note, however, that the music publishing, recording and film companies are all holding up well financially.

Among WCI’s subsidiaries and divisions are Atlantic Records, Warner Bros. Records, Elektra/Asylum Records, Warner Bros. Pictures, WTB Television, Panavision Inc., WEACorp. and Warner Bros. Music, among others. Ross touched on WCI’s involvement in video, pointing out that the firm’s home video division is approaching that relatively new area cautiously.

Ross also addressed the question of Warner’s Qube TV system, noting the company is waiting for franchises. He indicated he expects the Qube system to eventually be in most cities. Among the cities presently with the system are Pittsburgh, Cincinnati and Houston.

Ross offered substantial financial background information, explaining that revenues for 1979 were more than $1 billion compared to 1961 when WCI became a public company. Revenues for 1979 were $17 million. Net income last year was $109 million compared to 1961 when income was $870,000. Earnings per share last year were $1.94. In 1961 earnings per share were 16 cents. Shareholders’ equity of approximately $4 million the first year soared to a total of $365 million by year-end 1979.

At the meeting stockholders voted to amend the firm’s certificate of incorporation, increasing from 40 million to 70 million the number of shares of common stock WCI shall be authorized to issue.

Ross announced that effective Wednesday Shares’ Value Up 10 Times Over 1974
(28) Bert Wasserman took over the post of executive vice president and chief operating officer of Warner Communications.

“Finally,” said Ross that to know this is of interest to all shareholders—the price of WCI stock today is 10 times the (eve) it was selling at at the close of business when the stock was listed on the New York Stock Exchange.

More than 150 persons attended the meeting at the Beverly Wilshire Hotel Wednesday (28).

FCC Extending Time For Arguments On FM Spacing
By JEAN CALLAHAN
WASHINGTON—If you were a high-power FM station would you want a number of low-power FM stations suddenly moving into what has been your exclusive neighborhood?

In simple terms that is the main question behind a Federal Communications Commission inquiry into proposals to create room for hundreds, possibly thousands, of additional stations on the FM dial.

The question is both technical and weighty that the FCC agreed Tuesday (27) to extend the time for comments on this proceeding. The Assn. for Broadcast Engineering Standards and the National Assn. of Broadcasters asked for the extension. Both organizations, as well as ABC, are preparing technical studies to present to the FCC in this complex ruling.

The FCC propositions, if adopted, would permit low-power stations of no more than 3 kw (the FCC calls them Class A stations) to operate on channels which have always been reserved for higher power stations of either 50 kw or 100 kw (the FCC calls these stations Class B and Class C, respectively).

The FCC plan also calls for creation of new classes and level-of-power stations to be known as Class B1 and Class C1. Class B stations, which have been limited to certain areas of the country would be allowed to move into new areas, but would still be restricted in parts of the Northeast and California.

The FCC is also considering a request from the National Telecommunication Information Administration of the Commerce Dept. to reduce the space between FM stations on the dial to consider diode FM signals as other methods to expand the number of FM stations.

The FCC has no intention of adding the channel spacing reduction proposal to the proceedings, but is still considering sticking on the use of directional antennas to the rulemaking underworld.

The two organizations, which got the FCC to extend the time for the inquiry, hope that the Commerce Dept. unit will be included to that (Continued on page 23)

Volcano Vacates Washington St. Discos
By RAYCLIFFE JOE
NEW YORK—Volcanic ash which destroys records, paucity of new product caused by a slowdown in deliveries and a fallout in club business because many people cannot get out of their houses to the disco. These are some of the problems facing the disco industry in areas of Washington state seriously affected by fallout from the recent eruptions of Mount St. Helens.

A bright spot, however, is the fact that Seattle, which miraculously re-managed virtually unaffected by the volcanic fallout, has blossomed into a disco boomtown.

According to Dana Andrews, head of the Electric Canyons Disco Record Pool, disco in Seattle is booming due to thousands of travelers being stranded in the city because of closed highways, and the clogging of other transport arteries.

The fallout from the volcano is also sparking new disco business from among Seattle residents whose jobs in outlying areas of the city have been affected by the eruptions.

Andrews is expecting the disco boom to last all summer “as tourists from all over the country and from as far away as Canada” swarm to the area in the hope of getting a closer look at the angry volcano. (Continued on page 51)

Retail Effects Slight From Card Limits
This story prepared by John Sippol in Los Angeles and Irving Lichtman in New York.

LOS ANGELES—President Jimmy Carter’s recent admission to consumers to limit credit card purchases has had little effect on record/space/accidents spending. U.S. retailers, contacted in a spot check last week, are seeing as yet no effects of Carter’s crack-down and some of last week which virtually prodded consumers to use credit card usage.

Some like D.J. Sound’s City, the 30-plus Northwest chain, Seattle, and Hollywood/Circles, the 15-store Phoenix chain don’t even do a breakdown of credit charge purchases.

“Minimal,” is the way Evan Lanki of DanJay Music in Denver, a franchisor of the 90-plus Budget Tapes & Records stores, describes the impact of the credit card warning. Paul David of the 80-plus Camels/Granepaine chain, North Canton, Ohio, numbers the notice of his chain is bought in this manner is down.

At the 21-store Harmony Hat chain, Washington, D.C., merchandising boss Clyde McElvene report a dip in use since last month and that “customers are back using them.”

In the 62 National Record Mart/Oasis stores, Jim Grimes finds a “7 to 8% decline in credit card usage at the register. Six to 8% of that chain’s purchases were previously made that way.”

A search of recent business tallies from the 47-store Hassidic/Raid Town/Sound Town chain out of Amarillo, Tex., by John Marma (Continued on page 52)

Rock Scene Turnaround: The Females Come On Big
By ED HARRISON
LOS ANGELES—The female voice, tough, rough and husky, sweet and innocent, last or tender, is being heard more frequently than ever from predominately male rock bands or as solo billed singers.

During the last eight months, there appears to be a mounting tide of female-referencing product. You are looking at the new wave of female vocalists, noticeable most among groups identified with new wave.

One reason given for the sudden proliferation of women singers is that for nearly the last 10 years the female rock’n’roller has been virtually absent, with the exception of Grace Slick with the Jefferson Airplane/Sitar, Janis Joplin and Big Brother & the Holding Company, the Sade-Turner,enny Ravan and Bonnie Bramlett.

Throughout the 60s and most of the 70s, women have been associated with the softer folk movement with basically the voice and acoustic guitar as essential ingredients.

Joni Mitchell, Carole King, Laura Nyro, Joan Baez, Jackie De Shannnon, Judy Collins, Carly Simon and even Linda Ronstadt were all successful catering to a predominant female audience while singing of love and relationships.

Notes Nicky Chinn, writer, producer and now Dreamland Records executive who is involved with Suzie Quaro, Pat Benatar, Spider and, more recently, the new rockers on the way. “As far as the emergence of female rock’n’roll, if anything is kept down long enough, it’s bound to emerge.

Females started to say ‘we’re not any less singers than the guys.’”

From a sociological viewpoint, Chinn says that females had little identity with female rock singers although males easily identified with them. “Now at rock concerts you get your mind set on many girls,” says Chinn. “It’s part of the equality thing all the time.”

While the female rock singers will be a fan— and out by the end of 1980. Feminist is being taken seriously. The fate of it’s a gimmick, it won’t work.”

In addition to the above mentioned acts that Chinn and partner Mike Chapman have been involved with, the duo’s upcoming releases will again feature women players (Continued on page 66)
FCC Trims Back Power Of Clear Channel Stations

WASHINGTON - The exclusivity of the 250,000 watt "chummy radio club" was broken Thursday (29) in a vote by the Federal Communications Commission. The FCC has taken back the clear station's power and added as many as 125 new one kw AM stations.

Most stations, while publicly protest ing the precedent set by the FCC, privately said they have accepted the FCC vote since all clear channel stations have 750 miles of protection and the FCC vote only applies to nighttime broadcasts since even these stations with 500 kw power can't broadcast beyond 750 miles during daylight hours.

An exception to this apathy is WSM-AM Nashville, the general manager Len Hensel, who has been fighting the cutback of clear channels for some time. Hensel reason that even this 750 mile limitation will cut off loyal listeners to WSM's "Grand Ole Opry," which Hensel says reaches listeners far into Canada, the upper Midwest and points west of Oklahoma City. Hensel promises to continue the fight after consulting with his lawyers.

Randy Charles Ferris defends the new 750 mile limitation with the reasoning that reception has been unreliable beyond 700 miles because of varying atmospheric conditions. "By protecting the clear channel stations from interference across a diameter of 1,400 to 1,500 miles, most people who now listen will continue to hear these broadcasts," Ferris says.

The many "Grand Ole Opry" fans who have written the FCC asking the commission to preserve the clear channel status of WSM will still be

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The Winters Brothers Band
Louisiana's LeRoux Dobie Gray
Rufus Thomas Grinderswitch
Henry Paul Band Papa John Creach

NEW YORK—This year's regional meetings of the National Assn. of Recording Merchandisers— to be held in 16 cities during August and September—will launch a "local chapter" concept.

In addition, the meets will implement the expansion of the NARM-initiated "Give The Gift Of Music" campaign at the grassroots level.

The local chapter concept was developed and approved for implementation at a recent NARM board of directors meeting in Dallas.

NARM stresses that by activating members at the chapter level it will accomplish a number of major objectives: to respond to local needs and encourage the active participation of more individuals.

The regions open Aug. 12 in Cleveland and move to Detroit on the 13th and to Chicago on the 15th.

The East Coast cities of Philadelphia, New York and Washington will be covered Aug. 19, 20, 22, respectively. It's back to the Midwest on Aug. 26 in Cincinnati and the 27th in St. Louis, with Nashville on Aug. 29.

For the West Coast, the September cities and dates are: Seattle (16), San Francisco (17), Los Angeles (18), while in the South the itinerary is: Dallas (23), Atlanta (25), Miami (26) and Boston (30).

Joe Cohen, NARM's executive vice president, pictures the regional's in 1980 as more important than in recent years. "Because of the necessity for integrating store level personnel into the gift-giving campaign."

According to Mickey Granberg, executive director, the local chapter approach was designed to create "greater visibility for smaller members, companies we can't obtain at our annual convention. It's been difficult to identify the potential for board membership at the local level."

At a future point, presidents of local chapters will be named.

NEW YORK—The Black Music Assn. and the PolyGram Corp. are hosting a delegation of nine students who will be participating in the organization's second annual conference June 26-29 in Washington.

"The purpose of this affair is to introduce young people who are in the areas of vital interest to the music industry such as law and business," says Sue Segal, director of PolyGram's corporate public relations. "We also want to make an introduction to the record industry and to the role black music is playing."

The students look for a recruitment specifically, he adds, "but an opportunity to interest qualified young people."

Louise West of the association's educational committee is coordinating the effort which consists of nine delegates from the fields of marketing, broadcasting, music and media studies.

They come from various colleges and universities, mostly in the East.

In addition, a trade group says the conference will feature a panel dubbed "The Importance Of Being Black in the Business Organization" which will include panelists from the three right societies.

Early speakers will be PolyGram Music is the panel chairman, and he says one of the areas to be covered is what the area organizations are doing to get more jukebox dollars.

NEW YORK—U.S. Pioneer is expected to support market entry of its optical videodisk system this July with increased advertising money through to the end of the year.

This estimate is offered by David Alsicht, chairman of Alsicht, Reitzfeld, Jackson & Solin, the ad agency working on Pioneer's account.

The agency chief predicts a $10 million ad budget for the disk system next year.

NEW YORK—City of Indianapolis metro transit buses are rolling down the highway to the sound of rock music.

Passengers enjoy stereo rock sounds as part of a special promotion staged together with the Karma Records chain and WFBQ-FM.

Karma marketing head John Valiant heads up the scheme from the retail end. Valiant says four metro buses equipped with 8-track players and three pairs of stereo speakers have been used in the 2-week-month campaign.

Concern on the part of the city that not enough young adults were using bus transportation led to the promotion. It offers free round-trip transportation to major Indianapolis area rock concerts with each of four Karma Records stores the point of departure and return.

According to Valiant, increased store publicity and fatten sales to a large extent profit to the chain.

The promotion has been run for six Indianapolis concerts beginning March 19. Last month's Nazareth concert also was serviced with the special buses.

Valiant says the four specially equipped vehicles have their stereo rigs tuned as they operate on the transit routes by day. Each bus can seat 44 persons.

"This puts the kids on the buses hopefully with the idea that they'll ride buses again at other times," explains Valiant.

Valiant says the Karma stores one hour before curtain and loading is on a first come first serve basis.

"At first there were empty seats," explains Valiant, "but word of mouth has spread and we're beginning to get more people than we can accommodate."

Closing time for the retail shop is generally 10 p.m., but Valiant says doors remain open to greet returning fans. Fares include special discount coupons on albums by performing groups and tapes by the same acts and bus transit.

Says Valiant: "Best of all it takes the loyal fan fresh from experiencing the new people and the new sounds, and it brings him right back to the record store."

NEW YORK—A High Court judge here has ruled that there is a copyright for musical arrangements of a composition which, in certain circumstances, may be distinct from the copyright of the composition itself.

At the end of an eight-day hearing of a case brought by Redwood Music Ltd. against Chappelli & Co., Ltd., Justice M. R. Frankel has dispositive the fact that copyright in the James Hanley composition, "Zing Went the Strings of My Heart," had reversion under the provisions of the 1911 U.K. Copyright Act to the estate of the composer in 1967, the copyright for the special arrangement of the song commissioned by Chappelli still belonged to Chappelli.

The judge argued that since Chappelli had been exploiting "the song and remitting royalties to the composer's estate without challenge for more than 10 years, there was an..."
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STEVE RUNNER, WLVQ: "Billy went in early 'cos it sounds so good. 'You Should Be High, Love' has everything: lyrics, production, power and a familiar sound a la Led Zeppelin. Just a great debut."

LES COOK, W-4: "Billy Squier has one of the best new LPs I've heard in quite a long time."

JOE McCABE, KYYS: "Billy Squier is a station favorite."

Includes The Single "You Should Be High, Love" - A Hit AOR Radio Cut.

REDBEARD, WZXR: "'You Should Be High, Love' has a riveting intro that commands attention."

ED DIMICELI, WQFM: "Billy Squier was added right out of the box; something we almost never do."

PAUL LEMIEUX, WAAF: "Billy Squier sounds hot on the air."

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Produced by Billy Squier & Eddy Offord
Recorded and Mixed at Eddy Offord Remote Studio, Woodstock, N.Y.
Superscope Asks Bank Debt Help

LOS ANGELES—Superscope Inc. reports it must obtain a favorable restructuring of its $57,300,000 domestic debt in order to stay in business.

According to its annual report, "the continuity of the business" is dependent upon the ability of Superscope to restructure its debt in favorable terms.

Chairman Joseph Tushinsky, in his shareholders' message, notes that the company is continuing discussions with its banks "which we hope will lead to an agreement."

Superscope has suffered losses the last two years, incurring net losses of $34,657,000 in 1979 and $15,5 million in 1978. The company's working capital declined last year to $174 million from $471 million in 1978. The company is reportedly talking to an unnamed prospective buyer to sell some of its foreign interests.

Franklin Mint

WASHINGTON—Franklin Communications, which has purchased 775,000 common shares of the Franklin Mint Corp., a company which has quietly gone into the specialty record business.

Warner buys into Franklin Mint Co.

WASHINGTON—Warner Communications has purchased 775,000 common shares of the Franklin Mint Corp., a company which has quietly gone into the specialty record business.

Warner saw the bought the shares for "investment purposes" in filing with the Securities and Exchange Commission.

Franklin Mint, which is known for its manufacture of coins, tokens and medals, has been operating a mail-order record company for several years, dealing in special edition classical and jazz packages. Its head office is Stan Warkop, president, and Video Club of America executive who operates out of the firm's Philadelphia headquarters.

Year-end results reflected the inclusion of four properties acquired subsequent to fiscal year 1979. These included WDAE-AM, Tampa-St. Petersburg, Fla.; OM Productions, WDCA-TV, Washington, D.C. and Worldvision Enterprises.

The new acquisitions added $44,000,000 to the net revenue for the year and about 64% of the increase in net revenues.

The acquisitions also resulted in $4,9 million to operating profit or about 49% of the operating profit increase for the year. Net revenues for the year tumbled $35,946,000, or a 41% increase over $137,668,000 in 1979. Operating profit for the year increased 20% to $39,991,000 from $49,579,000.

79% Income Drop Resulted By Filmways

LOS ANGELES—Filmways Inc.'s net income for its fiscal year which ended Feb. 29, 1980, declined 79% to $1,677,000 from $7,842,000 in the previous year.

Income per common share also declined by 85% to 24 cents from $1.35 in the prior year.

The full year figures, according to Richard L. Block, chairman and president, reflect the discontinuance of a major portion of the company's publishing operations, which had experienced losses in each fiscal quarter during this year.

The discontinued operations were responsible for a loss of $5,735,000, which is equivalent to 96 cents per common share.

Also included in the full year results is the recognition of an extraordinary credit arising out of settlement of certain investment tax credit litigation, which produced a benefit of $683,000 or 28 cents per share.

Revenues in the year, net of discontinued operations, advanced by 57% to $186,566,000 from $119,270,000.

Filmways fourth quarter result is a net loss of $6,731,000 versus net income of $1,075,000 in the same period a year ago.

Income per common share came to a loss of $3.07 compared with last year's profit of 24 cents.

Pay CBS Dividend

NEW YORK—CBS has declared a cash dividend of 70 cents per share on CBS common stock and 25 cents per share on CBS preference stock payable June 30 to stockholders of record May 30.

Market Quotations

Over-the-counter prices shown may or may not represent actual transactions. Retailers, there are a number of different quotation services, each with its own data and information contributed to Billboard by Douglas Vollmer, associate vice president, Los Angeles Register; Dean Sheehan, director, 4001 West Alvarez; Suite 100; Toluca Lake, Calif. 91071 (213) 239-3761; member New York Stock Exchange, Inc.

Financial

Los Angeles—Taft Broadcasting Co. reported highest financial results for the year ended March 31, 1980.

Company officials note that the record results were directly attributable to the high level of demand for broadcast advertising time, increased attendance at its Kings Island amusement park and high levels of television production and distribution activity.

The Broadcast group provided the largest dollar increase in operating profit with a 14% increase to $44,169,000 from $39,109,000 last year.

Radio revenues also achieved record levels of $4,700,000, a 28% increase over 1979's results. Television net revenues totaled $77.6 million, an increase of 23% over last year.

For the fourth quarter ended March 31, 1980, net earnings advanced 31% to $6,670,000 on net revenue growth of 42%.

Abkco-6 Month Revenues Rocket

NEW YORK—Abkco Industries reports revenues of $14,564,000 and profits of $3,014,046 for the six months ending March 31, 1980. That comes out to 6 cents a share.

Abkco's 100% increase compares to revenues of $3,990,963, and a loss of $121,042 or 9 cents a share in the same period for the previous year.

Operations for the second quarter ended March 31 resulted in a profit of $14,169,001 or 1 cent per share compared to a loss of $106,395 or 8 cents a share for the corresponding period last year.

Revenue for this quarter averaged $29,340,000 compared to $1,703,169 for the same period last year.

London Group's Profits Decrease

LONDON—A small drop in profits for the six months to Jan. 31, 1980, for Management Agencies & Music was expected by the directors, but the board now feels that the retail figures will prove "somewhat lower" than anticipated.

The actual drop for the half-year was to approximately $3.56 million, from $3.66 million in the previous year. Pre-tax profits for the full year 1979 reached $8,911 million.

Turnover, however, continues to rise, building to $71.2 million in the half-year ending Jan. 31, 1980, as against $22.8 million for the same period a year earlier.

The drop in profits is "seen as less than due to the expected fall in the contribution by film rentals and Engelbert Humperdinck to the thanecle of club owners to go along with the current situation on pinball machines and one-armed bandits, now a large part of MAM trading, and which have to be backed by increasingly expensive service vehicles."
“Strikes.” Last year’s release. Well past gold. This year’s release. Blackfoot’s Tomcattin.’ Both available on Atco Records and Tapes.
**Retail Roadies’ Goosing Warner Film Soundtrack**

**Los Angeles**—The double-disk Warner Bros. soundtrack to “Roadie” is being boosted by four “roadie”-themed promotions being run in 29 cities for eight cities beginning Monday (2).

The roadies are Sybil Brown, Walter Paas, Barbara Firstman, and Lynn Forman, four members of the staff of Macy Lineman, marketing, which is being tap-danced by Nice Pictures to hype the soundtrack.

If doing an on-the-spot-check the retailer has a “Roadie” display, he will get $50. If he does his LP he will get $50 and if both are evident he will get $150.


And “Carney” due June 25 stars Gary Busey, Jodie Foster and Robbie Robertson. Busey sings one tune on the album (“Man”; Roberta) and Robertson wrote three songs on the score. North Alex scored.

**MCA Executives Trek For Band**

**Los Angeles**—Key MCA Records and Distributing executives visited 22 cities this week on a promotional tour to play the debut album by the Rosington Collins band at the Los Angeles Convention Center. The new group personnel were introduced while guests were made aware of the group’s upcoming national tour.

The nucleus of the Rosington Collins band consists of former Lynyrd Skynyrd members Gary Rossington and Allen Collins with the remainder of the group comprised of younger and older and the present members and some new players. Participating in the journey were Allen Collins for MCA Distributing; Bob Siner, MCA Records president; Sam Passanano Sr., executive vice president of MCA Distributing; Neil Hanley, vice president of national accounts; John Burns, director of record promotion; Barry Rossenbert, vice president & Bob Osborne, associate director of album promotion; and for field operations: Santo Russo, vice president of product development; and Bob Rogers, vice president of national director of album promotion.

**Cohen Will Speak**

**New York**—Joe Cohen, executive vice president of the National Assn. of Recording Merchandisers, will host NARM’s “Gift of Music” campaign program and performing arts lodge meeting here Monday (2). All industries are invited to attend the presentation, to be held at the Sutton Place Synagogue starting at 7 p.m. The “Gift of Music” campaign was originally launched at the NARM convention in Las Vegas in March.

**Australian Fairlight Instrument Blends High Technology, Sound**

**Los Angeles**—The union of computers, digital technology and synthesized sound in one instrument has become a reality with the addition to the Fairlight CMI’s lineup of high technology. The instrument combines a number of electronic devices into a single unit that is capable of being controlled by a computer.

**Soundtrack LPS Surging: MCA Has Game**

**Los Angeles**—Reflecting the burgeoning interest in soundtracks and film divisions, MCA has six soundtracks either in release or imminent release. These are topped by “Yanada,” a single-disk 99c list LP featuring songs by Elton John and featuring Olivia Newton-John. John Farrar and ELO Jeff Lynne composed the music of the Universal film follows Aug. 8.

Robbie Flack is writing eight new tracks for his “Fact” LP and plans to record the version of the song on “Music with an Electric Sound,” which was produced by Least M. In “Cheech & Chong’s Next Movie,” will feature original music written by Mark Davies (“Car Wash” and “Which Way Is Up”) and performed by Ill. Rossington and Busey, cities of other recording companies.

**RIAA & NMPA Link On Survey**

**New York**—A new survey of home taping and its impact on the industry is again being jointly sponsored by the Recording Industry Assn. of America and the National Music Publishers Assn.

The survey, conducted by the Roper Organization last spring, was revealed in December. This time another survey, also conducted by Roper but analyze together, will be conducted by National Analysts, a division of Booz, Allen & Hamilton. In a “Mass Consumer” survey, a sample containing 1,040 individuals, PhD Stan Gortikov, president of the RIAA, “was to create a body of information which would not be more convincing than a snapshot. We want to know if the situation is stabilizing and changed and core tendencies in the early study.”

Gortikov says National Analysts will go on to a broader study.

**Alyane Spertel’s Job Is To Fill Key Jobs**

**New York**—The Smith Agency here has been helping the music industry, the last five years, and personnel specialist Alyane Spertel says the business is changing an extent that it’s not making its work any easier.

“You are jobs available,” admits Spertel, “if there aren’t the right people for those two.”

One of the problems, she believes, is that is a somewhat more corporately inclined, less emphasis and is being put on finding persons with a genuine interest in the music field. “It is a notion for individuals,” she says, “to find people who are qualified, most people who haven’t worked in the industry before think it’s all fun and games.”

“Not very encouraging,” she adds. “There is less emphasis on a desire to work in the industry and more of an emphasis on people who come from banks or any form of careers, people who do their job and don’t want to advance, or who don’t make waves.”

A familiarity with the nuances of the industries degrees, should be a plus, especially in vital areas such as royalty accounting.

The Smith Agency has said that the right person is needed to help organize plans for CBS Masters, work which will not be shipped until mid-June.

“Demand high For CBS Mastersound”

**New York**—CBS Records is holding off shipping its new Mastersound line to dealers because, the company says, response to the line has been so favorable the company needs more time to manufacture adequate quantity.

Upon the new audioscribe line was first announced (Billboard, May 17, 1980), it was expected that the eight titles, which include all the latest releases to date, would be rushed out to dealers at the end of May. Now, says Joe Dash, vice president and general manager of CBS Mastersound, they will not be shipped until mid-June.

“The demand was far ahead of anticipation,” says Dash. “What we expected would be a slow pickup into what was ordered initially. And rather than put any accounts on hold, or make partial shipments, we decided to hold up the shipments to everybody.”

Dash says the CBS Mastersound disks, to be listed at $14.89, include both classical and pop releases. The classical releases, mastered digitally, are: Stravinsky’s “Petrouchka” with Zubin Mehta and the Boston Symphony; Perlman’s “Classical Themes” with Richard Strauss’ tone poems conducted by Lorin Maazel with the Cleveland Orchestra, and the Shostakovich Fifth Symphony, with Leonard Bernstein and the New York Philharmonic. Also in the series a jazz LP by drummer Max Roach. All these will be released as high-quality cassettes. The pop releases are mastered at half speed and include “Born To Run” by Bruce Springsteen; “The Stranger” by Billy Joel; “Boston” by “Why You Were Here” by Pink Floyd.

The Smith Agency, which publishes itself “the music industry,” in the help wanted ads, received a fee from prospective job seekers.

“We’re a fee paid agency,” she says. “I won’t accept jobs not paid for by the company. I don’t get a fee unless they hire my person.”

Sometimes Spertel charges a flat rate on a “non-hire” basis in order to conduct an executive search. And then, she adds, she conducts business.

(Coordinated on page 56)
ON HIS OWN

WITH HIS NEW ALBUM

McCartney II

FEATURING "COMING UP."
AVAILABLE ON COLUMBIA RECORDS AND TAPES.
Hymn Publisher Expanding Base

PHOENIX — North American Liturgies Resources, a prominent liturgical and hymn music publisher, has moved into a 27,000 square foot base here.

President-founder Ray Bruno states the new facility built by the company more than doubles its prior space. The 1½-story structure is almost self-sufficient. In addition to executive and administration offices, there are complete art and camera segments, along with music editorial, sales and accounting. Art Meehan, a former independent CPA, has joined the firm as controller.

The firm has 50 employees. The only function being farmed out is commercial printing.

W与发展

PHILADELPHIA — The U.S. music print industry moved ahead in sales by 8%, with an annual volume estimated at $261 million, according to the American Music Conference.

This domestic gain compares to a volume of $241,600,000 in 1978.

According to the American Music Conference, the school music market remained stable despite declining pupil populations and school closings. This is partly attributed to the fact that while many schools have cut back on instrument purchases, they are still in the market for choral editions, which, of course, are not directly related to instruments.

Overall, the trade group reports that sales of sheet music of instrumental and instructional music, related sound modification equipment and printed music moved ahead in 1979 to $2,345,000,000.

The dollar advance was fueled by piano, which jumped 17% in 1979 to $345. A small drop in piano units shipped occurred during the last quarter when a plate shortage curtailed shipments and retailers maintained smaller inventories.

Guitar sales were up 7.5% over 1978, with electric guitars showing the greatest increase with a 13.5% advance in domestically made units and a 15% increase in foreign.

Total guitar sales were $280,300,000.

U.K. Court

Continued from page 6

undisclosed

He awarded costs to Chappell.

Commenting on the case, Jonathan Simon, a lawyer for Chappell, said: “We could not have hoped for a better result. We were able to persuade the court that the standard repertoire such as ‘Ziggy Stardust Or My Heart’ by composition had been plagiarized from the U.S. Copyright Act of 1976. The court decided that the agreement between the publishers was not enforceable.

The court also ruled in favor of the plaintiff, saying that there was no substantial similarity between the two works. The court ruled in favor of the plaintiff, saying that there was no substantial similarity between the two works.

The case is one small facet of the complex question of reversionary rights, which arises from a clause in the U.K. Copyright Act of 1911. This says that a copyright assigned by a composer to a U.K. publisher automatically reverts to his estate 25 years after his death, except in the case of specially commissioned or collective works, i.e., works by more than one author.

A test case is currently under consideration by the House of Lords to determine exactly what constitutes a collective work and how it may be defined more specifically, whether a song with lyrics by one person and music by another can be deemed as a collective work. A decision is expected shortly.

NMMA Manhattan Conclave June 24

NEW YORK — The National Marine Manufacturers Association’s annual spring conclave and membership meeting takes place June 24 at the Plaza Hotel here.

Executives from the trade group and Harry Fox Agency and various committee chairmen will report on the association’s and agency’s recent accomplishments, current projects and future forecasts. There’ll also be legal and legislative matters discussed.

Famous Profits Up; Credit Show Songs

BY IRV LICHTMAN

NEW YORK — Famous Music has been producing additional revenue in excess of $1,000,000 for the theatrical use of its copyrights.

This income is not for full scores, but for requests to use certain more copyrights in various theatrical productions,” explains Sid Herman, executive vice president to finance and administration.

One show, the current hit, “A Day in Hollywood/A Night in the Ukraine,” contains six Famous evergreens and is bringing in income of more than $20,000 a year, based on $75 weekly income for each song.

The songs are “Beyond the Blue Horizon,” “Thanks For the Memory,” “Lousie,” “Two Sleepy People,” “Cocktails For Two” and “Double Trouble.”

Herman points out that in addition to this “bonus” income the company benefits by being able to dictate to its writers that it’s aware of other areas of exploitation of songs besides recordings. “A lot of writers sometimes feel a publisher is asleep,” Herman adds.

Other present or recent use of Famous songs in theatrical projects include “Dream Lover” in “Dracula,” “Blues in the Night” in “The Best Little Whorehouse In Texas,” “That Old Black Magic” in “1940 Radio Hobo” and “Sleepy People.” In “Ain’t Misbehavin’,” shows “Mona Lisa” in “Song Night Of The City,” “Sing Young Thang” in “I Don’t Want To Walk Without You” in “Big Broadcast Of 1944.”

Also, “Rocie The Riveter” in “All Night Stroll” and material in two revues, “Styne On Styne,” a retrospective on Jule Styne songs current at New York’s St. Regis Hotel and Harry Warren songs in “Cheerful Little Lulet,” produced by Leonard Landau and currently playing in various dinner theatres.

In addition to these theatrical properties, Famous also has material in industrial shows and continues to reap income from commercial usage, including “Thanks For the Memory” for Texas and “Tangerine” for Huk-A-Poo Sportswear. Commercial income averages $30,000 to $50,000 in added revenue for such songs, reports Herman.

April-Blackwood Renews Bradley Pact

NEW YORK — With sales volume reportedly running 50% or more so far than the same period last year, April-Blackwood Publications has renewed its print distribution and sales through Bradley Publications.

The two-year deal, according to Rick Smith, vice president and general manager of April-Blackwood Music, thus extends a similar pact with Bradley when the print division was formed under Al Kugler two years ago.

In the offering under the new deal is the company’s most extensive folio catalog yet. The “Incredible 88 Pops” hit in 1975 with Bradley when the print division was started under Al Kugler two years ago.

In the offering under the new deal is the company’s most extensive folio catalog yet. The “Incredible 88 Songs” hit in 1975 with Bradley when the print division was formed under Al Kugler two years ago.

The catalog is made up of two large folios containing 88 songs of various compositions, including piano, vocal, big note piano and guitar. “To put out a folio of this size is indicative of the growth of our print division,” explains Smith, who adds the main folio will be marketed in about a month at a retail price of $8.98.

The print unit represents the catalog of Billy Joel, Dan Fogelberg, James Taylor, Ian Hunter, Kansas and ELO. Also, it handles print for the Frank Music catalog, acquired last year by Paul McCartney’s MPL from April-Blackwood.

ASCAP Adds TV & Film Workshops

NEW YORK — ASCAP, which has sponsored workshops in disco, theatre and jazz, adds television and film scoring when an eight-week course is unveiled June 10 at the society’s headquarters here.

Guided by Paul Chihara, the tv-film composer, the workshop will feature guest panelists from all phases of the industry, including composers, arrangers, producers and engineers.

Writers interested in participating in a critique of their works should send a set containing two original compositions and a resume to: ASCAP TV & Film Workshop,One Lincoln Plaza, New York, N.Y. 10023. Deadline for submission is June 6. Session are free and open to all, regardless of performing rights affiliation.

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MUSIC AND THE MOVIES

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A Billboard Spotlight

Issue date—August 2

Ad deadline—July 11

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On Motown Records and Tapes

PRODUCED BY BERNARD EDWARDS AND NILE RODGERS FOR THE CHIC ORGANIZATION, LTD.

Album remixed by Russ Streit and Diana Ross

www.americanradiohistory.com
No one wants to be the last one on the block to spot a trend, so here's a look at the front of the pack. To learn more, we can proclaim that the videodisk revolution is upon us. They warn that we'd better start swimming or we'll sink like a beanbag. Because after all, the videodisk has to be the sight and sound of the industry's future. Even Paul Revere ranted this new music medium on a recent, poorly conceived "20/20" segment that wrongly placed the future of the music industry in the hands of the videodisk.

Not so fast, gentle folk. We've all heard that one before. "Quod奄datur?" or "Last Tango In Soundworld?" Techno-advances in the arts are not rarefied musings on microprocessor activity. They're just distractions. Don't these new a/v machines have a pause button?

The future of the videodisk industry is probably rory, but its relevance to the music industry is highly speculative. Is there any serious question whether we should be so eager to grasp at the videodisk as a quick panacea for industry problems?

There will probably be significant impact on home entertainment over the next 10 years, and retailers and distributors of the hardware and software will suffer. But to spread the gospel of the videodisk as a major threat to the music industry is as premature to the brave new world of video is misleading and harmful.

'Masterful music trivialized by inadequate vignettes'

All hard evidence, and past history, points to the new visual medium making strong inroads in general interest education, and as a new dimension to pornographic films... but it's mainly music in the music.

Even the finest music synthesizers can't match the impact of "The Last Waltz"--don't nearly as well as the box of "classical" music. After all, animation as accompaniment to music has never taken hold.

When the video jockey (Scorpion) was introduced with great fanfare, few could have imagined the public with widespread appeal. The visual aspect--most of the viewers of the first video--will make this market hold up under repeated viewing. It is becoming. It is not what people want out of music when they listen at home.

When top record companies explicitly go in the front of the "20/20" cameras and solemnly proclaim to a nationwide audience that this is to be the "next step," what we feel their feelings are.

Music is now a business demanding a business framework. It's a business of which in some acts.

But the beginning of an innovating rock'n'roll renaissance there are enough new musical talents out there to keep us busy for the next several years. The excellence of Elvis Cost- nard, Graham Parker, the Clash, the Pretenders, the flowering of Michael Jackson, Tom Petty, Blondie, Angela Boffi; the continued creative energy of the Eagles, Pink Floyd, Elton John, the Isley Brothers, the Who, the Doobie Brothers, Steve Wonder and the Grateful Dead all but

To channel so much energy, so many resources, so much money, into a potential adjunct in the hope that it will lift us out of some imagined limbo is to risk a venture that speaks of panic and diversion, not creativity.

Here we are facing potentially dangerous serial price hikes which are likely to make running a record business very difficult to pass on to the public, and at the same time talking of going into our pockets to finance videodisks that will mean at least a 100% to 500% increase in album production costs that will have to be passed on to consumers.

The fact that, eventually, the video- disk with the right promotional package may prove as easy to manufacture as to market today's disk isn't the issue. The "programming costs" per project will work their way out of the crucial problem. So, where's the logic? If prices affect the music of the world, do we not expect to sell with music, perhaps, economically, in less time than we expected?

No one is saying that the Pink Floyd fan in Los Angeles, where the band doesn't appear live, won't buy a videodisk of "The Wall" to share with his friends in the rest of the world.

That artists like the Stones, Springsteen, Led Zeppelin, Sinatra, Marvin, and the Kinks don't have any artists who want to sell their work to the public, there are plenty of others who can use video as a meaningful extension for a certain act.

But how many artists are in that category? How many visual albums will the average person buy? At the moment, for some labels, most of their revenues are being faced with potentially dangerous serial price hikes, which are likely to make running a record business very difficult to pass on to the public, and at the same time talking of going into our pockets to finance videodisks that will mean at least a 100% to 500% increase in album production costs that will have to be passed on to consumers.

There's probably some validity to the theory that as movie, concert and sporting event prices soar, people will that music with some religious quality. But all this is a shaky base. Let's not be hasty. There are at least two probabilities that should be possible to enjoy your eyes shut. One of them is the camcorder.

Clive Davis is president of Arista Records.

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.
Macey Lipman Marketing Announces the Kickoff of the Only Annual Retail "Roadie" Tour! Our Giveaway Tour Will Coincide with the World Premiere of the UA Movie "Roadie" and the Release of the Warner Bros. Double Album Soundtrack.

Win Cold Cash
If you're a Record Retailer, here's all you have to do: When our Roadie drops in anytime between June 13 and June 30:
1. You win $50 if your "Roadie" exhibit is prominently displayed. (Just use available material from WEA or a little imagination.)
2. You win $50 if the "Roadie" album is playing in-store!
3. If your display is up and the record is playing when our roadie makes His or Her entrance, then it becomes a total of $150 on the spot! (Of course, rewards will be disbursed according to individual store policy.)

Special Bonus! BE ON THE LOOKOUT FOR OUR SATIN-JACKETED ROADIES: THEY MEAN MONEY!

Macey Lipman Marketing Roadies will tour 29 markets nationwide visiting a cross-section of retailers in the following cities, and surrounding suburbs:

Atlanta • Austin • Baltimore • Boston • Buffalo • Chicago • Cincinnati • Cleveland • Dallas • Denver • Detroit • Houston • Kansas City • Los Angeles • Miami • Milwaukee • Minneapolis • Nashville • New Orleans • New York • Philadelphia • Phoenix • Pittsburgh • Portland • San Diego • San Francisco • Seattle • St. Louis • Washington

For more information call Macey Lipman Marketing (213) 652-0818/659-9820 or call your local WEA Distributor. Contest void where prohibited.
**Top Add Ons-National**

<table>
<thead>
<tr>
<th>Add On</th>
<th>Product</th>
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<tbody>
<tr>
<td>BOB SEGER &amp; THE SILVER BULLET BAND</td>
<td>Against The Wind (Capitol)</td>
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<td>KROKUS</td>
<td>Metal Rendezvous (Arco)</td>
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<tr>
<td>BLACK SABBATH</td>
<td>Heaven And Hell (WB)</td>
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<td>VAN HALEN</td>
<td>Women And Children First (WB)</td>
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**Top Requests/Airplay-National**

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<tr>
<th>Request</th>
<th>Artist/Title</th>
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<tr>
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**National Breakouts**

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<th>Breakout</th>
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The document contains a list of music requests and airplay information, along with a chart of top add ons and national breakouts. It appears to be from a music industry publication, likely from a radio station, detailing the most requested songs and those that are gaining popularity.
Phonogram/Mercury proudly presents the extraordinary new album from Peter Gabriel.

Peter Gabriel is one of England's outstanding artists. With this Peter Gabriel Mercury release, we take this opportunity to welcome Charisma Records into Phonogram/Mercury's family for U.S. distribution.

Following this album, there will be Charisma acts released in the U.S. on the Charisma label through Phonogram/Mercury. And that means some exciting new music is on its way soon.
### Pacific Southwest Region

#### TOP ADD ONS - NATIONAL

<table>
<thead>
<tr>
<th>Artist/Group</th>
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<tr>
<td>Carole King</td>
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<td>Atlantic</td>
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<td>Blues Brothers</td>
<td>San Francisco</td>
<td>Capitol</td>
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<td>Kim Carnes</td>
<td>More Love (EMI)</td>
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#### PRIME MOVERS - NATIONAL

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<tr>
<td>BETTE MIDLER</td>
<td>The Rose (Atlantic)</td>
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#### BREAKOUTS - NATIONAL

- **Singles**:
  - **KROY**
  - **ECN**
  - **MCLJ**
  - **KXLA**

### Pacific Northwest Region

#### TOP ADD ONS - NATIONAL

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### Central Region

#### North Central Region

##### TOP ADD ONS

- **KROY**
- **ECN**
- **MCLJ**
- **KXLA**

##### PRIME MOVERS

- **BOB SEGER**
- **Gimme Some Lovin' (Atlantic)**
- **CHARLIE DANIELS BAND**

### Southwestern Region

#### TOP ADD ONS - NATIONAL

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<td>ELTON JOHN</td>
<td>Little Jeannie (MCA)</td>
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### Midwest Region

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### Southeastern Region

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### Southeastern Region

#### BREAKOUTS - NATIONAL

- **KROY**
- **ECN**
- **MCLJ**
- **KXLA**

### Southeastern Region

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#### Southeastern Region

##### BREAKOUTS

- **KROY**
- **ECN**
- **MCLJ**
- **KXLA**
He made a name for himself when the competition was toughest. He watched the contenders come. And he watched them go. Today, he's got the winning style, and the exciting new moves to keep him on top. Dave Mason is still The Champ.

Millie Jackson's "For Men Only." From the woman who knows them best.

Millie Jackson knows one way to a man's heart is through his ears. Her voice can softly, soulfully caress a beautiful lyric, then put out enough power to make the needle jump right out of the groove. And women love Millie Jackson, too. Especially when she rears back and speaks her piece. "For Men Only" is the title of Millie Jackson's new album. But no one can resist her unbelievable voice, her unstoppable personality and her outrageous way with the truth.

"FOR MEN ONLY" FEATURING THE SINGLE "DESPAIR" SP3011
MILLIE JACKSON'S NEW ALBUM ON SPRING RECORDS AND TAPES.
Produced by Millie Jackson and Brad Shapiro for Hetshoe Enterprises, Inc.
Radio Programming

RKO STATION BADDONS KIDS
N.Y. WXLO-FM Trims From Teens To Adult/Contemporary

BY DOUG HALL

NEW YORK—Radio stations cannot live by Arbitron numbers alone. Nor is it any more point-
edly apparent than at RKO's WXLO-FM here where the station has deliberately turned its back on the estimated more than one million teenagers who used to listen to it each week.

"We were the most listened to radio station by teenagers at one point," program director Don Kelly points out, "but the station was not successful financially."

The change has not been easy for Kelly or anyone associated with the station. Extensive research was con-
ducted by Bill Moyes' Research Group before a new direction for the station was decided upon. "We found there was room for a new adult contemporary station in the market," Kelly explains of the research.

The research also found that the station's former call letters, WOR-
FM, were fondly remembered by the 25 to 34-year-old age group, but the group could not specifically identify which type of music the station played in the 1960s, WOR-FM's heydays.

They couldn't identify it because the station played various formats and call letters over the years. Extensive research was conducted by Moyes which included focus groups' feedback on ad cam-
paigns of stations which shared the WOR-FM call letters, including WCBS-FM, WNY-FM, WTVM-FM, WABC-AM and WNBC-AM, all in New York.

Kelly said the change has not been easy because WXLO was the most strongly promoted station he had ever seen. "It was a lot easier when I made the change in Chi-
cago!" Before coming to New York Kelly had been program director of WFYR-FM Chicago, which he changed from an automated oldies station to a live adult contemporary. It was easier for him because WFYR did not have such a strong image in the market that had to be erased before building a new image.

To reposition WXLO Kelly "rotld the entire music library." And he got new jocks on the drive- 
period: "Our new program director is going to set the early morning and Monday and Wednesday programs after Mike Wade from KLIF-AM Dallas in the afternoons."

Kelly, who arrived in New York last July, approached the market with "no preconceived ideas. " I talked to a lot of people, heard a lot of music, and to cab drivers. I've brought no ideas from Chicago," he says. He notes that contemporary can include more country music in Chicago while in New York this format must have more ethnic and black ele-
ments.

"This market will accept a more contemporary format and not a more 1960's type of programming," he says, noting that his playlists lean more to Top 40 than easy listening. But the station is on Frank Sinatra's new single: "New York, New York." "It's a very big single in New York. I'm sure we can make enough albums to sell here. Sin-
atra's a local boy. It's an ethnic line. Things are also easier to keep the station from being predictable."

The station is also running a Sinatra contest.

"For the most part Kelly says his music "has minor differences be-
tween what is played on WABC and WNBC. The difference is in how it is packaged," he explains.

Kelly believes in playing his music (Continued on page 24)

Billboard photo by Chuck Pulin

Low Top 10 Airplay
Hurtting Record Sales

New York—Only 20% of Top 40 now plays rock's 'roll and that may be hurting record sales.

"But soft as these stations are, rock'n'roll is alive on AOR, radio and these records are selling," says Ed Hynes, vice president of national promotion at Columbia Records. "It's only fair to say that we have past the million level, to get to the double platinum, and so forth, you have no room for the oldies market."

It has resulted in AOR radio more actively looking for the teen market.

The changing "more soft" sound of radio should present no problems to Columbia, which releases the en-
tirely new line in 1960's, says Hynes. It really is a problem because the obvious push for a record comes from the record companies towards songs and artists that sell.

"Your push is toward product that will realize results, and rock'n'roll sells. Whatever you want to call it, artists from Pink Floyd, to Boz Scaggs, to Billy Joel make rock'n'roll records. Those are the big sellers. And then there are the newer artists, the Journeys, which took us three LPs to break." he continues.

Right now playlists are tightening on radio. But Hynes says he has seen this cycle of tighter and looser play-
lists "170 times in the last 12 years." The lists are as tight as they ever are going to be, says. From a record company point of view this should be good news, because constant rep-
lication sells records. But, he notes, the market is now so fragmented, with five or more stations in a mar-
ket each averaging about a three share, that much of the impact of tight rotation is lost.

Also, with a tight list is more difficult to break new acts and here the secondary markets are so important. "It is our primary way of breaking a record. If a record performs on the secondaries then you know you have something. And if it doesn't then you begin to wonder if maybe you should be promoting it to them elsewhere. But either way the secondaries are very valuable," says the executive.

Columbia Records president Ed Hynes, adds because they are the last of the free form stations, but they don't sell many records. Their programming is so free form that nothing is played often enough for an identity to be developed.

At the same time, the "teen orien-
ted" AOR stations are still loyal to play new wave material, though if (Continued on page 25)

Ed Harrison

Murray 'The K' Via Syndication

70 Stations Sign To Air Kaufman's New Series

By Ed Harrison

LOS ANGELES—"Murray "The K" Kauf-
man, who is returning to the airwaves for the first time since leaving New York's WKTU-

Among the stations signed to air the three-
hour weekly series are WCBS-FM, New York; KIRO, Seattle; KMEX, Los Angeles; WAAC-FM, Francisco; WASH-FM Washington, D.C.; KRLY-FM, Houston; KHOW-FM, Denver; KINGA-M, Atlanta; and KXAO-FM, Sac-
ramento.

Kaufman says that negotiations are under-
way with stations in Chicago, Detroit, Phil-
delphia, St. Louis and other major markets with more stations expected to be signed by the show's June 7 premier.

Kaufman contends that the show "will give people enough space to zero in on their own deja-vu.

Kaufman's other projects deal with "homer-
age ideas and big productions," which will make him the "most involved" he's been since trav-
ing the air.

In preparation is a Time/Life cable tele-
vision program which he expects to begin airing in September. The show will be around the artists Kaufman helped launch during the '60s such as the Rolling Stones, the Beatles, Mathis, the Who, The Stones, Who, Cream, Jimi Hendrix and others. Both film clips and some live interviews will be used. The series will be co-produced by 

Kaufman says a project is a yet untitled 30-minute music/interview show that will_zero in on the careers of artists Kaufman was associated with. Artists ranging from Bobby Darin to The Rolling Stones by the coming of age of FM and more will be featured.

Howard Brown, Cheech and Chong's man-
hance will independently pro-
duce the series, according to Kaufman, with a different cohort each show.

Kaufman is also in the midst of preparing "Two And A Half Minute World," a feature film for theatrical release in which he projects the next big era of music. Kaufman claims to have spent the last three years writing a script. He expects 25% of the film to be shot in Europe with financial backing from a European in-
vestment company.

And if that's not enough, Kaufman intends on supplementing his radio and film projects with tours of state fairs as part of different '60s packages, similar to his recent gig at Knott's Berry Farm here as a salute to the Beat-
es.

Kaufman says he will honor all commit-
ments he's made to radio stations supporting the Watermark series and will continue to do as many dates as long as they don't interfere with his other projects.

He states that he shied away from nostalgia shows until now because he felt that '60s nos-
talgia that was popular during the '70s "belonged to Alan Freed. Mine was the '60s Beatle era," claim Kaufman.
Midwest Stations Drifting Away From Long-Time Top 40 Formats

Continued from page 1

sare from advertisers to deliver audiences with average age skewed higher than the national 12-24 ele-
levered by Top 40.

aced with shrinking numbers in the traditional target age group and the negative connotations at Top 40 stations, "the audience is gone," says one of the Top 40 experts.

Morgan is the president of the Midwest Association of Top 40 Stations (MATS), which represents more than 250 Top 40 stations in the Midwest and Great Plains.

Morgan believes that Top 40 stations are losing their audience to other formats, such as adult contemporary and classic rock.

"The audience is gone," Morgan said. "They're getting older and younger stations are getting more.

Morgan noted that Top 40 stations have been losing listeners to other formats, such as adult contemporary and classic rock.

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Radio Programming

VOX JOX

By DOUG HALL

R&B-Top 40 Crossover Potent

Arista Vice President Richard Palmese Cites Impact

NEW YORK—Arista Records vice president of national promotion Richard Palmese says current trends in radio programming are helping him break records in many instances, particularly with R&B producers.

Palmese sees the expansion on Top-40 formats as a real plus in helping him crossover the label’s success to black acts, such as Raydio and GQ.

“When a record gets into the top 10 on the R&B charts,” he says, “that’s the time to get Top 40 to cross on it.”

This task is helped by the fact that R&B disks are often leaders in sales, a factor affecting Top 40 play as well as the ability to deliver the goods in time to cash in on airplay.

“As we all know the record business can turn on a dime,” Palmese says. “We can call the factory on a Tuesday when a record is breaking big and get ‘em out to the stores on Wednesday.”

This approach is typical of Arista’s marketing strategy,” he explains.

“Promotion has always operated that way,” he says. “We like to see a reorder pattern develop because it helps me pinpoint a hot market.

“It helps when I call a program director and say I’m projecting selling another 250,000 units in his market based on my reports,” he adds, “That way we’re not spending any body and it’ll grab you, it’s exciting and you’re not feeling anybody...

Credibility is a key factor in Palmese’s job.

“One Promotes only works if a program director believes you,” he says. “If you go down to hit product and hit promotion. You have to recognize the demographic needs of the station and present him with the record that’s best for him.

Palmese also avoids running a station with multiple calls. A former DJ himself (KSH-E FM in St. Louis, he knows what it’s like.

“You have to get six calls from the same label on a record,” he says. “That’s why I give my field people extra responsibility for their markets. We are all experts in cornering our own areas.

Palmese uses two basic approaches when he promotes a record.

“If I call out of court or in court,” he explains. “I can settle out of court when I deliver a record and as a programmer knows what it is and likes it immediately.

“I have to go to court when he needs convincing. That’s when I break out the sales figures and the demo breakdowns, showing him what other stations are on it and how it can help his format.

After garnering initial airplay, Palmese moves for increased rotation, particularly in Top 40 and AOR stations.

He agrees that Top 40 stations are moving back to the diverse mixture of pop, rock and R&B that helped them develop their traditional vital.

“Right now radio is adult-oriented,” he says. “It’s 25-plus with a lot of R&B, especially R&B, that’s flying out of the stores these days.

“Radio, Top 40 anyway, is going full circle,” he adds. “That’s the nature of the business. Everything comes around.

He sees the return of straightforward, heavy rock’n’roll on the horizon also.

“We look at stations like KWK-AM St. Louis and KUDP FM Phoenix that are pulling terrific numbers and they’re adding rock and breaking records,” he notes.

Palmese points to half a dozen other stations that are moving in that eclectic direction.

“It’s interesting to see what Top 40 will look like in six months,” he says.

Palmese is a firm believer in the value of researching a record before its release.

“That’s very important considering the way radio works today,” he continues. “I recommend the programmer with a new releases and say, factually, that this appeals to males 18-34, 34 females of another age group, or even that it appeals to blue-collar and save a lot of time and trouble for the programmer and youself.

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Radio Programming

Penalizing Stations
Opposed By Council

NEW YORK—The Arbitron Radio Advisory Council "strongly opposes" any attempt to penalize stations which don't cooperate in the rating service's plans for increased survey frequency involving more than 100 of the country's top markets.

Specifically, the council opposes any increased cost on stations which choose not to subscribe to additional reports instituted without the approval of a majority of subscribers in that market.

Council opinions are not binding on Arbitron decisions, although the service takes them into account in implementing its policies.

Arbitron's Radio AID Service also came under attack from the council, which feels it could be an effective aid to sales and programming needs, but in its present form has "severe limitations." Arbitron will be working with a "Goias" subcommittee to correct the problems with the accuracy of the raw diary data that is the AID base.

The council also asked Arbitron to make unused diaries available to clients after sampling periods. Arbitron will "most likely" comply with this request, although it has asked for additional time to study it.

Arbitron Uses Controversial Measurement

NEW YORK—Arbitron Radio will measure 111 markets this fall and will have 19 of these markets into Expanded Sample Frame methodology. Arbitron's sometimes controversial system of measuring listening in homes with uninsured phones.

When Expanded Frame Sample was introduced three years ago, a number of broadcasters opposed it claiming it would distort Arbitron reports. The system is now in 52 markets—covering all major ones.

Markets to be added to the methodology are: Riverside-San Bernardino-Ontario, Akron, Allentown-Bethheim-Easton, Syracuse, Richmond, Tulsa, Orlando, Charlotte-Gastonia, Springfield-Chicopee-Holyoke, Omaha-Council Bluffs, Grand Rapids, Greensville-Spanishburg, Youngstown-Warren, West Palm Beach-Boca Raton, Wilmington, Raleigh-Durham, Flint, Austin, and Fresno.

Added to the total fall list are Shreveport and Lancaster as well as 11 markets usually just measured in the spring, which have not opted to be measured twice a year.

Arbitron is now in the midst of measuring its 176 spring markets and will begin reporting on these results next month.

Holland Group Do 'Yearbook'

NEW YORK—The Holland Group has been licensed by Billboard Publications to produce and syndicate the 1980 edition of "Billboard's Yearbook," a year-end special.

The five-hour special was aired by more than 350 radio stations as well as by the American Forces Radio in 1979. The show, available in three formats—rock, country, and adult contemporary—reviews the year in music and news.

"We don't foresee any drastic changes in the program this year in terms of content," says Herb Holand, president of the Holland Group.

S.F. Firm Moves

SAN FRANCISCO—Contemporary Formats Co. has moved to Suite 301, Radio City Complex, 420 Taylor St., San Francisco. The phone numbers are (415) 788-4000 and (415) 359-7330.

Top 40's Effect On Sales

Continued from page 22

"It's in the grooves" they play it. However, they don't like the same "new wave," says Hynes. He contends that part of the problem may be that the new music may make some of the youth oriented radio people feel a bit old themselves.

But new wave or not, part of the frustration comes from the feeling that he has to work with so much music, and such a large part of it is good, that some of it just gets lost because there is just not enough time to work it.

A solution to that problem, which Columbia is muffling, says Hynes, is to terelease some worthy records if they get passed by. The problem is as much as Atlantic released the first Gary Numan LP, and A&M reviewed the "Message in a Bottle" single after it failed in the U.S., the first time around.

A possible candidate for second time around for Columbia is an LP by Dakota, which went to number one in Louisville, Ky., while stalling everywhere else.

At the moment Hynes has four national promotions that he is following, with some more slots that he has to fill. He also has six regional representatives and six local reps. Columbia tracks 180 AOR stations and 300 Top 40 stations, and "they are all important, they can all get the second or the fourth or the 50th station on a record."

In regard to radio stations playing complete albums uninterrupted, Hynes says Columbia is "obviously against it." But, he adds, part of the problem may be the manufacturers themselves, since the quality of the reprinted tape is not as good as that of some of the blank tape now available commercially. "Maybe we have to work to improve the quality of the tapes we sell," he says.

A related problem that is now cropping up is stations playing partial or complete runs of previously broadcast live concerts. Hynes says that since Columbia doesn't own those tapes it really has no position in the growing controversy.

"In this case I would rather that the manager be the heavy," he says, citing the letter sent by the attorneys for Bruce Springsteen to WPLJ-FM in New York warning the station against playing the Springsteen concert recorded in Cleveland.

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Crossover Productions Expanding

LOS ANGELES—Crossover Productions, a New York-based marketing/promotion/consulting firm, is expanding. The company recently opened a Detroit office headed by Chuck Young to handle the Midwest, says Warner LaRue, Crossover's director of West Coast operations.

In addition, notes LaRue, the firm has developed a new marketing report for those not requiring Crossover's full-line service.

“Our new marketing survey service deals with tracking a record and checking with retail record stores and radio stations to see if there’s movement on it. Based on the information we gather from dealers and other sources, we’re able to suggest time buys in addition to creating marketing campaigns for the product.”

“This service primarily is for clients who can’t afford the price of our marketing/promotion service or for those requiring only such service.” says LaRue.

(Ron Granger works with Scott in the New York office.)

Crossover, headed by Buddy Scoon, is celebrating its first anniversary, and, according to LaRue, “We have made inroads in one year.”

“For example,” he continues, “we have proven we’re capable of crossing over product, so we’re now able to sit with a label executive concerning projects and he will take our advice. He’s no longer just looking for us to promote records through radio.”


“Recently we began working as liaison between label and distributor, specifically with Dana Records. We have placed Dana with several distributors. All South in New Orleans, Reunited in Chicago, Hotline in Memphis and we’re working on a marketing campaign for Dana with Fred Hudson’s Embassy in St. Louis.”

— Debra Brown

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TV BOPPERS—The L.A. Boppers perform “Is This The Best (Bop Doo Wah)” on “Soul Train” which airs Saturday (7). The Mercury group will perform material from it’s debut LP.
Counterpoint

It's Gospel: Luminar To Debut Soon

By JEAN WILLIAMS

LOS ANGELES—Lexicon Music plans to unveil its new contemporary/traditional black gospel label, Luminar Records, in the fall. Although the new label will not be officially announced for some time yet, it is building a staff and signing acts.

Seven acts have been signed to Luminar Records, including Wintley Phipps, a classical gospel performer from Washington, Elaine Kelly from Berkeley, Calif., B.C.S. of Houston, Infinity from Oakland, New Bethel Church of God in Christ Choir, James Moore of Memphis and the Bill Sawyer Choir all of Chicago.

Luminar staffers include Gentry McCran, director of operations, Vicki Mack, formerly of RCA Records, national production coordinator, and Bill Cole ad director.

According to McCran, while Luminar will be a contemporary/traditional label, it will not compete with contemporary black acts in the Lexicon family of labels such as Andrae Crouch, nor will it compete with the traditional gospel roster of Savory Records.

"A lot of thought was given to this venture," says McCran. "We wanted to do something that is not being done. In other words, we want to fill a void that has existed in black gospel music.

"That's why we are signing acts like Wintley (Phipps), a classical gospel artist who has captured a wide audience beyond his traditional circle of fans. Luminar Records will release a much-needed Gospel album, Mervyn Mason and the Notables, and will issue a new album, "Thank You," by the Bill Sawyer Choir.

As for the label's release schedules, "We're looking to have the first album out in September. Following the first release, we will release one LP a month until each act has product in the marketplace. At that time we will rev our release schedules, he explains.

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Billboard SPECIAL WEEK Ending 7/6/80

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Club Harlem Summer Lineup Set

ATLANTIC CITY, N.J.—The two owners of the 45-year-old Club Harlem are looking for a banner summer with an array of talent originally signed for weekends.

With some dates still to be filled, the season opens with the Thyls (June 27-30), New York favorite to hold the crowd. In addition to having booked such acts as Steve Allen, the Blue Manhattans returning to the Irving Plaza rock disco Dr. Joe Project, Dave Mason and Jimmy Ruffin into some of the city’s other halls.

And Eberman claims his con- cert business has more than doubled over the last year. In addition to having booked Bob Segen, Frank Zappa, UFO, Mahogany Rush and the U.K. band Supertramp, Eberman will also be booking shows in the U.K. where the fourth straight year he has a summer booking exclusive. Last year he booked no less than 20 shows at that same venue.

“Talent as the simplest thing to have at our fingertips at the point where we’re getting all the acts that play L.A. We’re no longer being viewed as a saloon, but a rock club.”

One of the city’s most promising concert-promoting firms is Fahn, and the place that started it all, little more than two months. In that time, however, Mike Fahn and Bill Eberman of the Fahn Entertainment, Theatre, have booked Rachel Sweet, Chick Corea, Angel City, Dave Ma- son and the Joe Perry Project into that 629-seat former movie house.

“As we have been bringing in new talent we have brought in a lot of talent that have never been heard of in L.A.”

Seek Forum Talent

LOS ANGELES—Billboard’s In- ternational Talent Forum VI is set for the Sheraton Center in New York, Sept. 28. The forum is interested in showcasing acts should contact Jean Williams at Billboard, 3000 Westwood Blvd., Los Angeles, Calif. 90021. (213) 273-7040.

Carnes Correction

LOS ANGELES—Kim Carnes is managed by Michael Brokow of Kraken & Co., rather than the Kraken himself, as stated in a story in last week’s issue.

San Diego Feels Crunch, But Certain Promoters Prospering

MARC BERMAN THE LEADER

San Diego Feels Crunch, But Certain Promoters Prospering

By MAURIE ORODERKEN

SCRANTON, Pa.—"No money, no music" is the cry of members of Musicians Union Local 120 here. Union president Joanne Ward has told the City Council that there will be no music for the summer concerts sponsored by the city at the Roxy Park unless the city pays for last year’s concerts. The union matches the city in paying for the concerts, dollar for dollar.

Muller says the union was promised $10,000 for the summer concerts last year. But the money never was paid. The $3,000 was promised by the city to the Community Development Federal funds are available to pay for the concerts, but the performances are restricted to audiences of low- and moderate-income families.

Sacramento Booker Finds Fairs Profitable

By SHAWN HANLEY

LOS ANGELES—Betty Kaye, treasurer of Betty Kaye Productions, a Sacramento-based booking firm, claims rock acts now realize that fairs are a "very lucrative market." Fairs provide a cross section of teen and adult audiences, a fresh, more conducive environment for live entertainment and a place to sell records, she points out.

Recording tapes as well as other merchandise are sold at performances, so rock acts can come in and make anywhere from $5,000 to $10,000 in sales. And a lot of conventional facilities won’t permit that," she says.

Kaye has been packaging and producing fair entertainment since the founding of her self-named firm 34 years ago. And as her company goes nationwide under a new banner, Kaye observes the newest expansion in the fair industry is the emergence of rock acts.

Since fair managers are recognizing the need to reach out to younger audiences and as country crossover gains in popularity, more rock bands are being booked into this country and MOR territory, says Kaye. Last November she joined with two agencies to form Rene, a national fair booking agency.

Since the teaming with Don Rocco in Omaha and George Moll in Zanesville, Ohio, Kaye has cooperatively booked more than 800 fairs nationally. Individually, Betty Kaye Productions packages entertainment for California’s biggest fairs, and carries a wide clients-range from hypnotists to rock bands—on an exclusive basis.

The firm also buys non-exclus- ively from top talent agencies which now are selling an increasing amount of rock acts. So besides working with Merle Haggard, Bar- bara Mandrell and the Oak Ridgy Boys, Kaye has also booked rockers like Nick Gilder and the Babys.

Kaye reports that the annual Fourth Day Medium Winter Fair (this year it was expanded to 16 days) held in Impe- rial, Calif., always begins opening night with rock acts. The huge Cali- fornia State Fair now schedules in two nights of a rock or rockabilly act during a standard seven-day run of live entertainment.

Kaye relies heavily on Phyllis Parsons, the firm’s vice president based in her Lafayette, Calif., office, to keep her abreast of the top drawing rock acts, as Parsons solely books theaters, colleges and concerts.

Fairs were more closed to rock in the past, says Kaye, because conservative fair management was influenced by sensationalized media coverage perpetuating rock’s often stereotyped “bad boy” image. “You never read headlines about bands raising $300,000 for charity.” She believes fairgoers, however, have always wanted rock acts.

Another barrier has been expen- sive sound equipment requirements of rock acts. Fair managers have been unable to meet, according to Kaye, “Every rock act in the world has one thing in common: ‘I want to sound just like I do on record.’ And most of them have gotten to the point where they own their own sound companies. So when a fair manager buys them, he buys their sound companies along with them.”

“Many fair managers probably have their own rock acts too,” Kaye says. “‘That’s why we have to be very careful about what we book. ’”

At one time, Kaye recalls, “This expense was what terrified fair man-
gers.” This automatically added ex- pense can cost the fair from $5,000 to $10,000 for one act.

Rock acts should work out their deals so that both parties can reach an equitable agree- ment, she suggests.

As rock acts become more common- place, inroads are being made with rider arrangements, though Kaye concedes the fair “has tried it and failed.”

Running from March through November in the year in which 15,000 depending on the size of the grounds, fairs are invariably considered rock concerts, Kaye points out.

Most fairs charge $1 to $1.50 for admission to the fairgrounds, which offer exhibits and food stands.

The added grandstand charge, i.e., the price just to see the live at- tractions, has steadily increased from $5-7.

“An average ticket price for grounds and entertainment is about $7, which is quite a bargain compared to rock concert prices of $10-12,” Kaye says.

In those hard times, she concludes, more people, including rock fans, will be attracted by these savings.
LOS ANGELES—Waiter “Sonny” Anderson was buying big bands to perform at nearby Disneyland in Anaheim when most everyone else considered them dead. And now that the big bands are coming back into favor. Anderson is spending more money than ever before for the 1980 Disneyland summer season. A musician himself before he became a talent buyer 23 years ago, Anderson has lined up 11 of the nation’s most highly regarded dance aggregations with Woody Herman’s Young Thundering Herd starting it off June 14-21.

**Parade Of Disneyland’s Big Bands Led By Woody Herman**

By DAVE DEXTER JR.

“Herman is the ideal opening attraction for the series,” Anderson notes. “His group unflaggingly features a number of younger stars fresh out of the best music schools. Kids who play better—and are better musicians—than some of the big name sidemen of the ’40s.”

Fredred Martin follows Herman June 22-28. “Martin’s tenor sax and sweater approach will offer pleasant contrast to Herman,” Anderson says.

Then will come Louis Bellson, his drums and orchestra June 29-July 5, followed by Bob Coosby and his “best dixieland band in the land” July 6-12 with Eddie Miller’s tenor pipe and Nick Fatool on drums. The July 13-19 spot will be filled by Les Brown and his long-popular “Band of Renown,” organized originally back in 1936 when Brown was a saxophonist-clarinettist attending Duke Univ. in North Carolina.

Billy Vaughn then pops up out of retirement to provide entertainment July 20-26, a week before Les Elgart moves into Anaheim for the July 27-Aug. 2 assignment on the spacious Disneyland bandstand.

Aug. 3-16 will see the Glenn Miller orchestra fronted by Jimmy Henderson holding forth, followed Aug. 17-23 by the inimitable Lionel Hampton, his vibes and band, perhaps the most showmanly and rhythmically exciting of the entire slate.

Count Basie is in his mid-70s but he still is billed as the “kid from Red Bank.” That’s New Jersey, of course, where Basie was born shortly after the turn of the century and aspired to become a drummer. His celebrated crew is signed for the Aug. 24-29 period at Disneyland. The season will conclude with drummer Buddy Rich and combo Aug. 30-Sept. 3.

Anderson buys his bands from Willard Alexander in New York. However, he is very friendly and willny Pappy, West Coast representative of Associating Booking Corp., vibes player and drummer in his youth in nearby Glendale. Anderson never gave up his faith in the big bands. “They are coming back strong,” he says. “I’m not convinced they ever went away.” It is significant, too, that the thousands of patrons who support Disneyland’s big band programming are overwhelmingly youthful. Eight of 10 dancers are under 35, it’s reported. And those demographics may reveal something about the big bands’ future.

**Talent**

**Enter The Suite Life In L.A.**

**San Diego Scene**

- Continued from page 29

Kenzie, who are working a variety of establishments ranging from the tiny 100-seat Zebra Club to the 300-capacity North Park Lions Club and the 280-seat La Paloma Theatre.

Fraser, King, Edginton, McGee and McKenzie are simply new wave fans who, largely through trial-and-error methods, have learned about putting on shows, while Clawlow and Goodman are dance promoters starting to try their luck with new wave.

THOMAS K. ARNOLD
Disco Business

Soviets Smiling On Discotheques As ‘Cultural’

NEW YORK—Russian professionals involved with discos describe as “the upbringing of the generation” are encouraging the proliferation of discos because it provides a conduit through which the cultural level of that nation’s youth can be raised.

According to the Russian magazine, Sovetskaya Kul’tura, last year the Soviets established the first training school for disco deejays in Kiev, and an increasing number of disco seminars have been undertaken to give those involved with the Russian disco movement an opportunity to meet and exchange ideas and information.

As would be expected, discos in the U.S.S.R. differ radically from those in the West. Western discos are seen by the Soviets as being entirely capitalistic, which they consider a perversion of the Russian versions, though not entirely non-profit organizations are, in many instances, built around educational institutions, dormitories and officially sponsored clubs and “houses of culture.” Most do not permit smoking and/or drinking.

One Russian journalist who visited New York’s Studio 54 in its heyday, described it as having “the decor of a whorehouse where the odor of cocaine is stronger than alcohol and expensive perfume. America has a multimillion discothque industry that is founded on loneliness.”

From the standpoint of those who are not Russian enough for youth guidance, the ideal disco should provide not only entertainment but also should serve an educational function.

Consequently, most of these Soviet dance palaces mesh a program of dance music with slide shows, educational films, theatre productions and lectures. Efforts are also made to broaden the musical perspective of the clubs’ audiences by offering a mixed list of musical selections which include classical and jazz.

The political overtones in Russian discos is often strong, and at one inter-republican disco festival held in Kiev, one disco from Tashkent submitted a program devoted to the struggle of Western youth against racism and social oppression.

However, even the Soviets acknowledge their countrymen’s tastes to mesh politics with disco dancing does not sit too well with Russian youth. The Russian press is sad that “a considerable number of young Russians seem to prefer to sway to the rhythms of foreign tunes under the flicker of strobe lights than to be educated.”

By RADCLIFFE JOE

One disco operator in Penza describes the difficulty he has had in trying to introduce culture and politics into his club. He states that in- vitably the disc jockey will play Russian songs and listen, and goes outside to smoke, talk, or just wait around until the dance segment of the program begins.

According to Sovetskaya Kul’tura, apart from enjoying a good time, Soviet youths, clubs in the U.S.S.R. are also welcomed by pedagogues and the Russian government, which in that one Siberian town the crime figures dropped by about 30% during the opening of the disco.

Although, instills of their wide appeal as podiums of propaganda, discos in the Soviet Union are not without their problems. Because the drinking of alcohol is not allowed in Russian discos, many restaurant and conventional club managers are lukewarm about them, feeling, as Pravda, the official Soviet news agency puts it, such evenings are not profitable from the standpoint of earnings.

Financing a disco in the U.S.S.R. is also an often difficult undertaking and even after the money is raised and the club established, the acquisition of adequate musical programming can also be a hurdle. As pointed out in articles in both Pravda and Izvestia, the club is often forced to depend on record contributions from its youthful clientele in the creation of its music library.

Finding suitable light and sound equipment for the Russian club poses another problem for Soviet club operators. These features, taken for granted in Western discos, take what are usually basic rentals and be realized in Russia.

There are also those Soviet hardliners, concerned about the possible influence of Western music on Soviet youth, who would place a ban on the “foreign” records that find their way into the U.S.S.R., and into the nation’s clubs.

One Soviet cultural worker has grown frustrated with the idea of a disco as “the primitive music taken indiscriminately from foreign records.” He is also worried that by Russian discos have turned into nothing more than “lucrative dance enterprises,” and that “music, by outweighed cultural enrichment.”

Another Soviet cultural worker has complained that “the black market should not be allowed to dictate musical tastes. And increasingly the suggestion has been raised that Mikhailovsky, the Soviet cultural company, release a series of disco records.

There is also growing pressure for greater government control of Soviet clubs. V. Ershov, director of a Russian disco club, noted that although a disco is a “complicated, self-regulating organism, it still needs jurisdiction from the outside.”

He suggests that an existing list of rules governing the discos in the Soviet Union, Novosibirsk and Kiev could serve as a model for use in other towns.

“These, he states, "would provide general recommendations for disco activities and behavior leaving the final definition of norms to local trade union councils and cultural departments."

A Brodsky, another Soviet cultural worker, urges that a common approach to the disco phenomenon be worked out, noting that “they have spread on an unbelievable scale without supervision and visible assistance.”

He cites Soviet ministries of culture and education, as well as trade union committees and for falling down on the job of providing the needed guidance.

Lightworks Installs Lights Inside 3 New Operations

NEW YORK—Lightworks, the Philadelphia-based disco and theatrical lighting equipment company, has contracted to install more than $185,000 worth of lighting fixtures at three new discos in the past three months.

The clubs, a roller disco in Chicago, and two converted discos in Philadelphia and in Pine Bluff, Ark., are proof positive to Lightworks president, Peter Altman, that disco business in the U.S. is alive and growing.

The Chicago roller disco, a conversion of the old Rainbow arena, is a 4,500 square foot room operated by United Skateland on Cincinnati-based roller rink conglomerate.

According to Altman, the room’s operators have plunked down in excess of $75,000 just for the light show at the rink. In Philadelphia, a Philadelphia-based firm specializing in roller disco installations, and contracted by Lightworks, created a kaleidoscope of neons, scanners, tube lights, pin spots, Lightcab controllers, hand strobes, and what Altman describes as “a very innovative application of smoke.”

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Jon Randazzo Dead

By PAUL GREEN

LOS ANGELES—Jon Randazzo, one of the leading members of the Bay Area disco community, was found dead by a neighbor Monday (26) at the age of 30. Cause of death has not been released, though an autopsy was performed following the following morning.

Randazzo cofounded the 125-member Bay Area Disco DJs Assn., one of the nation’s largest pools, with John Hedges in March 1976. He held a variety of posts in the organization since its inception, ultimately becoming president in January 1979.

On Feb. 28, 1980, Randazzo lost the presidency in a general election to Nick Lygos. In the wake of that loss, George Ferron also resigned from the board. Five weeks later, Randazzo and Ferron formed a spinoff pool, T.O.P. 25, short for The Original Pool. Founding members also included Hedges and his partner Marty Blecan.

At the time, many in the industry viewed the creation of T.O.P. 25 as a walkout by the gay members of the Bay Area Disco DJs Assn. after they lost their power base in the pool. But in an interview (Billboard, April 19, 1980), Randazzo said other factors played a role.

It’s a matter of record that there has been ill feeling between the rival Bay Area pools. This is evident in an editorial contained in the weekly payroll listing issued by the Disco DJs Assn. the week before Randazzo’s death.

It alleges that the pool paid the previous office staff $3,045 in salaries for the period from Jan. 1, 1980, to Feb. 29, 1980. It further states that the current administration is “puffing off past debts” by not drawing any salaries. It also maintains that the pool’s staff has been paid a financial statement in more than a year.

Randazzo and Ferron were both spinners at DJs, formerly known as Toad Hall, a club on Castro St. in San Francisco. Randazzo had spun at another club, the City, until it switched to a rock format and he moved on several months ago.

Contacted last week by phone, Ferron said T.O.P. 25 would continue, with him alone at the helm. He added that Randazzo’s funeral would be in Florida, where his parents lived.

Billboard will honor Randazzo at its summit in New York July 14-17 with a special memorial award.

BAY AREA POOL EXEC & DJ

By PAUL GREEN

Technics—Technics is expanding the line of products it manufactures with the introduction of the Model SB-7 loudspeaker. A computer assisted design, the Model SB-7 features a threeway, three-speaker system with a bass reflex configuration. Each speaker also features an 11-inch cone. The woofer, 2½-inch tweeter, and a 4-inch mid-range speaker. Each speaker is said to be able to accommodate up to 90 watts of music.

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"I'm Alive"—ELO
"It's Still Rock and Roll to Me"—Billy Joel
"When I Wanted You"—Barry Manilow

These top singles are only the beginning of the biggest year in our history. They provide further evidence that April•Blackwood is the music publisher to watch, and listen to, today more than ever.

april-blackwood music
Music publishing has entered the '80s with realism—partly underscored by the mechanical royalty pinch of 1979—but with hardly diminished vitality. This vitality is generated by a traditional optimism among publishers that around the corner stands the writer or writer/artist of the next big song—perhaps the next new sound that will set the industry on its heels.

Yet, there is a more concrete litany of rosy expectations to acknowledge. Publishers with the financial wherewithal may finally lure those artist/writer catalogs that have been languishing—say these publishers—within the administrative control of accountants and lawyers. There is good reason to believe that such catalogs will be more readily available for a number of reasons. Financially, large advances are available to owners of these catalogs who may require a monetary infusion in order to expand their business interests. Further, they are beginning to realize the exploitation potential of their catalogs and recognize the need for a professional thrust in this area. Chappell Music, in fact, regards its publishing deal with Pink Floyd earlier this year as a financial bonanza.

Although new writer/artist catalog involvements offer new financial scope and exploitation, this is being coupled with greater regard for the individual songwriter and, importantly, the value of old copyrights penned when writers fueled virtually 100% of what was recorded.

To a far greater degree than ever before, contemporary artists who had "in house" writing talent are turning to the productivity of others, conceding that they can't write all the hits. For the publishers fortunate enough to have a strong catalog, they are also turning to the staples of early rock and their predecessors. One publisher who knows his contemporary performers, declares he finds it more difficult to identify them on radio since they are doing so many "outside" songs. And speaking of radio, FM is offering a greater degree of Top 40 programming, which puts priority on a song's simplicity and melody.

Reality, too, has its place in the creative aspects of publishing. (Continued on page 23)
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<td>ROLL ON BIG MAMA • I LOVE MY FRIEND</td>
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Creative Publishing: The Modern Day Songpluggers

The tune placement game may be more complicated than in the days of Tin Pan Alley and the competition a lot stiffer, but there's new life in the old art of songplugging. The demand for hit material in the record, film, television and advertising industries is growing and publishers are responding to the challenge with increasing sophistication and tenacity.

"There's a brand new aggressiveness in songplugging," asserts Dan Bourgeois, president of Bug Music Group, a relatively new but successful, rock-oriented publisher. "We use every conceivable way to pitch songs. My fantasy is to have an artist walk into a studio for a session and all of a sudden his engineer, manager, producer and girlfriend reach into their pockets, pull out a cassette of the same song and say, 'We've found a smash for you.' It's a real competitive area and there are so few who do record outside material."

"There's no one route to connecting those few to the right song. Today's crop of songpluggers have to know all the intricacies of the music industry pipeline and whether they should go through a particular a&r man here, or a producer or manager there or to the artists themselves."

"The biggest problem that any publisher faces is to know who is recording and when and the availability of the artist to accept outside material," declares Sam Trust, president of ATV. "We try and keep on top of that diligently."

"Songplugging as such where you go with your hat in hand and a demo in your bag is over. What you have to do is work closely with the label, have great insight into what the artist and producer want and be much more selective in casting songs."

"It's more than just taking tunes to an artist or producer," affirms Brenda Andrews, professional manager for Hondo Music. "Recently we've been having a lot of our writers collaborate with the producer or artist so that they have songs that are tailor-made for them rather than just plugging away. So many artists do write that if you only give tunes, you're not going to make it. You have to follow up and be involved."

Neil Lowy, vice president and general manager of Jobete, says: "You have to be more sophisticated today. Because of the majority of self-contained acts, we can't go after the album cuts or B-sides anymore. The only thing anyone wants to record is that potential hit and then after the session they have the luxury of deciding which will be the singles. So the song quality can only be great and a good demo is a necessity."

By RICK FORREST

The demo should show the song best, not necessarily a one dimensional demo pointed toward one particular act but one that shows what you have and what you visualize for the song.

The use of demos to pitch songs isn't new, but it is certainly being refined and improved. Not only do publishers regularly record their writer's new songs in high quality studios, they often make demos of old songs to update them for the contemporary market. ATV is currently updating the old rock standards of its recently acquired Venice catalog and Interworld Music is doing the same with its Jimi Hendrix catalog.

"Artists are weary of doing Hendrix's songs," explains Mike Stewart, president of Interworld. "They're afraid to compete with his versions. We did the demos to show his songs can be reproduced. By doing this, we got a big hit in France with 'Purple Haze.' This coming year is the 10th anniversary of Hendrix's death and I think a lot of artists are going to be doing his songs."

The old catalog is the lifeblood of most major publishers. Although an old tune is often as not covered because of an artist/producer decision, publishers actively and selectively court the use of catalog material.

"We are constantly re-evaluating our catalog," says Arthur Braun, American operations manager for Dick James. "We don't just sit back, hold onto the catalog and hope they do something. We look for songs that are right for the particular market at the time."

Jobete, with a large soul and pop catalog, has one of the most successful track records in old covers. "We always have old songs on the chart," states Lowy. "We probably had 15 covers last year of 'Dancing in the Streets.'" We get tremendous coverage and the way we do it is by putting together sampler albums. We have eight samplers of songs by writers, like the songs of Stevie Wonder, etc. and also a record of top 10 songs. We see people, producers, managers, film and TV advertisers. We develop ideas and find out what somebody has in mind."

Jobete's catalog of '60s soul has become one of best contemporary pop catalogs of the '80s. Among other things, the company's had three top 10 singles with Linda Ronstadt ("Tracks of My Tears," "Heat Wave" and "Ooh Baby, Baby") and the only outside material on the last two Rod Stewart albums.

(Continued on page P-12)

Rick Forrest is a freelance writer based in Los Angeles.

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One thing the songwriter needs is a friend. Fortunately, writers, and publishers, have some friends. Even more fortunately, they’re in high places.

Take Leonard Feist, for example. President of the National Music Publishers Assn., he’s quick to point out that NMPA’s primary present thrust is to lobby on the writer’s and publisher’s behalf before the Copyright Royalty Tribunal as it reviews mechanical royalties.

The New York-based group has issued an instructional book authored by Feist, titled “An Introduction To Popular Music Publishing In America.” The helpful guidebook can help writers and publishers save time, money and trouble, and avoid the pitfalls that are all too common in the business.

“Organizations Lend Helping Hands to Songwriters” by GERRY WOOD

It’s part of our continuing educational campaign to make people more familiar with publishing,” comments Feist. NMPA is planning its song awards program again, and is now nominating songs for the prestigious awards. A series of one-day mini-courses in music publishing provided some potent feedback. The sessions are being refined to eliminate some inherent problems, and should be staged again soon in various U.S. locations.

Feist’s organization wants to make certain that writers and publishers get every dollar that’s due. That involves a percentage royalty (“we’re looking for 5% at least”) from the Tribunal and action against copyright infringers wherever they may be, including schools. “We’re now in a program of surveillance which may lead to prosecution of some schools found to be knowingly and willfully infringing,” advises Feist.

Under the aegis of the NMPA is the Music Publishers Forum—a kind of a young Turk movement. Arthur Braun at Dick James Music in New York heads the New York forum series, Tim Wipperman of Warner Bros. Music is chairman of the Nashville forum, while Carol Casano of April/Blackwood Music chairs the Los Angeles sessions.

Each city conducts monthly meetings on such topics as foreign copyright, ASCAP, BMI, SESAC and record counterfeiting. A panel of experts expounds on the topics then field questions from the audience.

“We educate a lot of young publishers who might not deal with these issues every day,” comments Braun who terms the results of the seminars as “very successful.”

Braun says the forums will try to expand their depth this year and will set up subcommittees to conduct in-depth research before the seminars.

The performance rights organizations offer their members

(Continued on page P-24)
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Publishing and copyright controls have taken on strong new meanings in Canada over the past few years as collection agencies and related interest groups push hard to toughen up controls and increase the overall financial pie.

Perhaps one of the most unique aspects to Canadian publishing is its importance in the country's culture and national identity. The rationale spawns such controls was, simply put, that Canada was being blanketed by American cultural tastes. By establishing incen- tives and controls for Canadian interests to blossom the end result would not seem akin to the anti-pact between two countries. Jobs were created, incomes made possible and, more importantly, a feeling of identity could be created.

For publishers the 30% ruling was a godsend, although it was to take at least five more years before mechanical payments to Canadian artists would be substantially increased. It also became a tool abroad for selling Canadian copyrights, as evidenced by, say, Jane Oliver recording Gordon Lightfoot's "Weeping Willows, Cattails." The rendition is virtually guaran- teed airplay on adult contemporary formats across the country.

Copyright legislation in Canada is a hot topic of debate today, although the number of briefs submitted to the govern- ment in the past 12 months may have taken some of the wind out of the sails of those parties with interests at stake. Basic- ally the controls in place today (with little idea what a straight forward enough comment in light of the fact that the Copyright Act has had few alterations since enactment in 1924.

Currently, legislation provides 2 cents per copy royalty rate, a figure below that offered the artist in the U.S. and sig- nificantly lower than the amount offered in Europe. The Cana- dian Mechanical Reproduction Rights Agency (C.M.R.R.A.), this country's version of the Harry Fox Agency, is battling hard for an increase for its clients through brief submissions to the government, as are a number of publishing companies in this country. The C.M.R.R.A. is also taking the lead in industry- wide crack down on copyright abusers. Pre-recorded tape duplicators, significantly those involved in the syndication field, are now being challenged by the association which is seeking to levy a fee for song duplications.

Through the Canadian Recording Industry Assn., the Canadian Independent Producers Assn., and the music pub- lishers association, federal police are now watching a wallowing eye on record companies laying charges at a rate much higher than ever before. From a song marketing standpoint, Canadian publishers and songwriters are penetrating the international market- place with increasing success these days. Major publishers such as Chappell and ATV take an aggressive stance with ma- terial assigned to the Continent. ACH and ATV, publishers who hold licence rights, here holds an impressive and financially attractive portfolio, which includes Arista/Careers Music and Roger Cook Music for Canad- ia.

Brian Chater, administrator for ASC's publishing division here, is very much in the forefront of the new breed of music publishers in the business form and as an agiti- nation of creative music publishers on this side of the border, a subsidiary of the U.S. association recently pioneered by Billy Mappee.

Most active publishers here agree that there are too many lamer operators tying up copyrights and Chater's group is in the forefront of the struggle to stop it.

Copyright legislation being drafted is not likely to become law before late 1984: in the meantime the Canadian content legislation must take effect in January. A new stance is also making between the two performing rights organizations here—The Performing Rights Organization of Canada (PRO Can) and ACRS. Some argue the duplication of several financial cost that could be done without, thus one rights or- ganization, period.

Home taping may be kill- ing the record business, but it's not doing music publishers a lot of good either, and talk of software, leverage, hardware tax, govern- ment action and the like is as prevalent among Eu- ropean publishing firms as among their record com- pany counterparts.

Of course publishers are protected to some extent, in the sense that their performance income remains unaltered by either infor- mal domestic recording or full-blown commercial piracy. In countries like Austria and Italy, where there is a great deal of live music performed, pub- lisher earnings from performance and mechanical royalties split nearly 50/50, but in most European territories it's the mechanicals that make up the bulk of their income.

In Britain, for instance, where it has never really been the tradition to extract large amounts of money from live per- formance, mechanicals account for 80% of income, perform- ance rights only 20%. The situation in the U.K. is exacerbated by a law that has been in effect for over 30 years already, and which is about to be enforced on the writers, leaving 3% with which to meet running costs and make, if possible, a net profit.

Not surprisingly, U.K. publishers would like to see some- thing done about this situation. On the Continent, the preva- lent rate is 8% of retail, and it's the U.K. rate should be at least as high, though it's accepted that publically this may not be the right moment to start lobbying the case. Actually, pub- lishers haven't yet stopped kicking themselves for their fail- ure, in 1976, to present a convincing case to the Francis Com- mittee, which they blame on lack of funds needed to hire the best legal guns. Jonathan Simon of Chappell has described it as a catastrophe, and EMI's Ron White as the greatest single disappointment of the seventies.

All of which has made publishers in general, and Ron White in particular, all the more determined to see video royalty rates start off on the right foot. As president of the Music Pub- lishers' Assn. and vice-chairman of the Mechanical Rights Society, White has been deeply involved in the preliminary dis- cussions with individual videogram producers. These discus- sions led, in April, to the implementation of a sliding scale rate

| The World of Sound |

By DAVID FARRELL

Card which in practice, packaging allowances included, means producers pay little over 6% for music use and in some cases as little as 1% The 44% figure, even though the framework of mechanical royalties has never been honed in on the royalty action as they are now. Extended to audio, White observes, the principle could have interesting implications.

Nor is he keen on the U.S. solution to video uncertainty, whereby producers promise to meet royalty payments at a fu- ture date, dating on in the meantime with little idea what their overheads are. In his view it's essential to have a video rate card and essential to keep talks going between producers and rights owner. He welcomes moves by the British Pho- nographic Industry to set up a video offshoot, but doubts whether video producing companies outside the record indus- try will rush to join. Not everyone accepts the Canadian govern- ment right of the music business to sovereignly over video territory.

The confused U.K. state of play is fairly typical of Europe as a whole. Few countries have the video question sorted out. Ex- ceptions are France, where the line taken is that the video roy- alty should be equivalent to the ordinary audio royalty, which means an 8% flat rate, and West Germany, where mechanical and performing rights organizations GEMA has succeeded in implementing a hardline of 10% flat, regardless of music category.

The impact of video is largely in the future. Other problems of particular concern to music publishers are all too present. Here, too, is now an European consensus that something must be done about home taping, and still considerable doubt about what. With most audio tape equipment markets close to saturation, hardware levies will tap only the replace- ment market. Much more important in most eyes is a soft- ware tax, but governments generally are reluctant to grasp the nettle by implementing a measure that will clearly be pretty unpopular with the voting public.

Says White: "Publishers in all countries should be lobbying their governments, because this is a major problem to our in- dustry. I don't say it will destroy it, but if they don't make a decent living our creative writers are going to dig stumps for a living, and one can imagine the music industry as a whole con- tracting to the point where it's offering a far smaller range of product, where there's little or no investment, and where things are little like the pre-wars days."

Other problems troubling to publishers include photocopying of printed music, standardization of a host of mechanical, legis- lation, demand for rights from schools, amateur orchestras and the like throughout Europe, and little affected by unenforceable "codes of prac- tice" the absence of provision for records and sheet music in public lending right legislation, where it exists; and the ques- tion of copyright law. Attention to the copyright life to 70 years after death will be discussed at the meeting of the International Federation of Popular Music Publishers (of which White, man of many parts, is president) set for in Stockholm in May. Recent U.S. legislation, of course, extended the term from 28 to 50 years. In Europe 50 years has been standard for some time, but West Germany has been on 70 years already.

The 1978 split into separate organizations by the serious and popular sides of the publishing business seems generally to have been accomplished the serious or classical side having rather taken precedence before over the interests of the pop- ular publishers. Even so, any organization that meets only occa- sionally and has minimal funding faces an uphill struggle in motivating the interest of its members, particularly when those members are spread over a dozen time zones. Hence Sal Chait's idea to move the ISMPF base to Europe.

In some areas, prospects look bright. Major publishers like Chappell and EMI, who contribute both to national or- ganization and IFPI anti-piracy funds, have been greatly heartened by the inroads made on this parasitic disease, and the comparative mildness of the condition as it affects Europe. Gerry Odo of EMI reports there is now under-stand, the applause casualties among record industry com- panies and personnel over the last year have not been matched in the publishing field, where it is more feasible to cut overheads and still survive as a functioning operation. There's still little middle ground between the tiny two-man
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“创意出版社”继续从第3页

“在琳达的案件中，她是在绘制她的项目和音乐。一个项目会与她的音乐家的注意力
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就好了。一个可能真的丢失了很长时间。”

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“We have 10 to 15 picture deals at any one time,” says Lowy. “We look at scripts for projects and because of the range of our catalog, film producers and studios are contacting us all the time.”

Mighty Three publishing placed an MSFB tune in “Saturday Night Fever” and an OJ say “Looking for Mr. Goodbar” before founder Thom Bell scored the company’s first full R&B soundtrack. “The Fish That Saved Pittsburgh.”

“We are looking for another movie to score in the near future,” says William Lacy, a professional manager for Mighty Three. “We’re considering three or four films right now.”

On the tv side of the media coin, Dick James’ Elton John oldie, “Candle in the Wind,” will be the title song of a new motion picture on ABC in the fall. It will go from tv in the U.S. to theaters in Europe where the publisher is paid per performance as opposed to the single sync fee paid in American movie houses.

In a Marilyn (Mondale) film we’re also trying on behalf of the film company to get a major artist to do the song,” says Braun. “That way it will work for the film by giving it a strong title song, and for the song and artist so we can get a single.”

Jingles are a very profitable mainstream in the tv and radio fields and publishers are busy pitching their wares. Famous Music’s notable successes were pitching “Moon River” as the music for Lip Quencher and “Love Story” to Eastern Airlines. Mighty Three’s team of Gamble and Huff wrote the Budweiser theme and the company got Lou Rawls to sing it. Dick James’ people unsuccessfully pitched Al Stewart’s “Year of the Cat” hit for the Mercury car company “Sign of the Cat” jingle.

“It didn’t work out,” shrugs Braun, “but that’s the sort of twists we look for. We want to plug our songs into every available creative outlet.”

The new vigor in today’s song placement attitudes extends into radio promotion. Many publishers today work with the label to help start its songs. Most hire independent promo people, but a growing number maintain a permanent staff.

“We do radio promotion,” says Weik’s Horton. “Our attitude is that we hate to virtually die to get a record cut and then see it lost because it didn’t make it into some label’s priority structure.”

“A lot of companies that didn’t have promotion people now find it a necessary part of their business,” notes Gina Blan- der, who comprises April/Blackwood’s recently developed promotion department. “It is not enough for a song to be released. What if nobody works the song? We can’t break a record but we can supplement label efforts and even influence them by making the label aware that they have a potential hit.”

Promotion is of great concern to Victor Benedetto, head of CAM Production. Says Benedetto, “Music publishers today should fill the following roles: ad, production, and creative liaison with managers and agents. The marketing, advertising and selling of a record should be left to the record industry except for one area—promotion.” In keeping with his theory, Benedetto maintains a full time in house promotion department and uses independent promotion men for special projects.

If you’re a songplugging publisher of the ’80s is a varied breed, ranging from the publisher/producer companies such as The Entertainment Co., CAM and Perren-Vibes, which deliver the songs, artist and master tapes to the record companies and then go to help promote the disc, to companies like Bug Music, which aggressively administrates songwriter/artist copies, in all part of the emerging norm, the creative music publisher.

“The creative music publisher is involved in the exploitation and exposure of songs,” says Mazar, a founding member of the recently formed Organization of Creative Music Publishers (OOMP), “It’s involved in guiding the songwriter, assisting in promotion, getting the song into print, using the same song in other venues, spinning it off into greatest hits packages and generally expanding the profit ability of the song and developing the writer.

“It’s back to Tin Pan Alley,” Mazar says. “The music business started with the creative music publisher. It started with a guy hustling a song around, promoting the song, the artist and the record. And I think we’re getting back to that again.”
BEFORE BMI BEGAN BUSINESS IN 1940 ONLY 137 MUSIC PUBLISHERS HAD THE OPPORTUNITY TO SHARE IN PERFORMING RIGHTS INCOME.

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Oldies Still Goldies

By PAUL GREIN

- Neil Diamond, one of the top singer-songwriters of the past 15 years, releases a new album and, because he'd been too busy making a film to write, devotes half of the LP to oldies.
- Barry Manilow, the artist with the longest hit track record on Top 40 radio, issues his first oldie single, and rather than cutting a '60s Brill Building or Beatles hit, reaches all the way back to 1942 for "Don't Want To Walk Without You." The reason: it's his mother's favorite song.
- Even Bruce Springsteen, perhaps the most acclaimed rock writer/artist in the business, commits to wax three beloved trash hits by Mitch Ryder & the Detroit Wheels.

Those are just three signs that old songs never die—they just go away for awhile, to be revived anew if the timing, artist and arrangement are right.

No fewer than 50 old copyrights have made it back to the Hot 100 since January 1979 (see adjoining survey), though some of them took on decidedly new dressings in their remake versions.

The Motown classic "Money" resurfaced as a tongue-in-cheek rock sendup; Little Anthony & the Imperials' torch lament "Hurt So Bad" came back as a bruising rock ballad; ballads like "I'll Be Home For Christmas" and "MacArthur Park" (of all things) were set to a disco beat; and upbeat affairs like "One Fine Day" and "Up On The Roof" were slowed down to a sullen folkie pace by Rita Coolidge and James Taylor.

"More and more," comments Mel Bly, vice chairman of Warner Bros. Music, "an album will be turned in by an act and while the label won't reject it, it wil respond, "we don't have that clincher on here.' So they come to the publishers, who they wouldn't listen to in the first place, and we try to help them save the album."

Marvin Cane, president of Famous Music, adds: "I've always been exasperating of guys like Manilow or Diamond who are well-set financially and can afford to experiment, taking a great song and giving it their interpretation. They should show kids that they're not just into their own belly buttons and don't just record their own songs."

Cane has one lament: "There aren't too many active standard catalogs around anymore. Lawyers own them or artists buy them and bury them. But companies like Famous, Chappell, Screen Gems and Warner Bros. pay a lot of attention to their standard catalogs. A buck is a buck: you get the same 2 cents if it's an old song or a new one."

1979 was a great year for dusting off catalog—"Soul Man" was double dynamite for the Blues Brothers and Sam & Dave, who recorded it in 1967.

Cheap Trick re-did Fats Domino's "Ain't That A Shame" from 1955.

Linda Ronstadt reached back to 1965 for a remake of Smokey Robinson & the Miracles' "Doo Baby, Baby."

Don Oriolo, vice president and general manager of Inter-sound Music contends that media saturation in recent years and a common rock era consciousness have shrunk the concept of time as it relates to music. It's not that uncommon, he notes, for an act to reach back 25 years for a tune (as Cheap Trick did for "Aint That A Shame"), while fewer acts in 1955 would consider cutting a 1930 tune.

"We work all our titles as if they're new copyrights," says Oriolo. A 12-year-old kid today wasn't alive when the Beatles were happening. You can present a song as new every few years because you're dealing with a whole new audience."

Oriolo adds that Interworld's '50s titles are experiencing a revival because of interest piqued by the new music. "What we consider new wave," he says, "is really back to the roots of rock'n'roll. It's making people aware again of the music of 25 years ago."

The new music is also boosting Jobete's catalog, according to Jay Lowy, vice president and general manager, offsetting the decline in demand for Jobete oldies which disco in its hey-day had created.

"Jobete's music in the '60s," says Lowy, "was disco of the '70s. The disco period revived a lot of our tunes. But now we're finding the same thing happening, with new wave, with records like 'Money' by the Flying Lizards and Dwight Twilley and 'Tracks Of My Tears' by The Temptations.

(Continued on page P-18)
The following 50 titles are songs which made Billboard's Hot 100 between January 1979 and May 1980 and had been chart hits before for other artists. Remakes still on the chart as of May 10 are marked by an asterisk in the peak position column; the number there is the highest slot the disc had ever reached up to that point. Following each song is an analysis of the survey, which was compiled by Paul Green.

Holland Dozier Holland, the hottest hit-making team of the mid-60s, is still alive after the pack 15 years later with the most charted remakes. "I Can't Help Myself," and "Baby I Need Your Loving," both Four Tops hits originally, and "Haven't You Heard," a first hit for the Elgins, all returned to the Hot 100 in 1979-80.

Songwriters with two charted remivals in the past 16 months are Burt Bacharach & Hal David, Gerry Goffin & Carole King, David Porter & Isaac Hayes, Buddy Blue & James Cobb, Smokey Robinson, Steve Cropper and George Morton. Morton wrote the only song to have two charted remixes in the past year. "Remember (Walkin' In The Sand)," a top five hit for the Shangri-Las in 1964, and a mid-chart for both Louise Goffin and Aerosmith last year.

Linda Ronstadt is predictably the artist who has hit the Hot 100 with the most remixes in this period, charting with "Hurt So Bad." "Just One Look" and "Ooh Baby Baby." Bonnie Pointer, AMi Stewart, Santana and Barry Mannilow all reached back for two charted remixes.

The four Top leads in the year of originals that have been the most in the past year. In addition to the group's aforementioned Motown tunes, its 1974 Dunhill charter "One Chain (Don't Make No Prison)" was turned into a 1979 hit for Santana. Lambert & Potter wrote the tune and produced both groups' sessions.

Acts who watched two of their original hits chart again for new acts are Dionne Warwick, The Miracles, the Drifters, the Classics IV, Sam & Dave and the Shangri-Las.

The three oldest hits to be updated are 1942's "I Don't Want To Walk Without You" (Harry James/Barry Mannilow), 1955's "Ain't That A Shame" (Fats Domino, Cheap Trick) and 1958's "Don't Let Go" (Roy Hamilton/Issac Hayes).

The most recent are 1977's "I'll Believe You" (Dorothy Moore/Carpenters), 1976's "Love Ballad" (L.T.D./George Benson) and 1976's "Somewhere In Time" (The Helen Reddy/Barry Mannilow).

Screen Gems/EMI is the top oldies publisher, accounting for six of the 50 charted remixes. "One Fine Day" and "I'm Tired Of Waiting For Your Love." Two Motown industries publishing companies between them also have six titles. ASCAP-affiliated Jobete is represented by "Money," "Ooh Baby Baby" and "You've Really Got A Hold On Me." the latter two written by Smokey Robinson, while BMI-connected Stone Agate claims the three Holland Dozier Holland tunes.

Other publishers with two charted remixes are ASCAP's Jac/Blue Seas, ASCAP'S Birdies/Walden, BMI's East Memphis and BMI's Trio: Robert Mellin-Tender Tunes, which owns "Remember (Walkin' In The Sand).

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**Oldies Still Goldies**

*Continued from page P.16*

Jopite has also been served by the success of singles by Motown's Bonnie Pointer. Says Lowy: "A record like 'Heaven Must Have Sent You' (by the Elgins) was not as big as 'I Can't Help Myself' (by the Four Tops), but Bonnie's hit has helped make it a very important copyright."

Irwin Schuster, president of Chappell, acknowledges that producers often have to be sold on the idea of doing an oldie. "Most times a producer will be looking for something that's new," he says. "But there are two kinds of 'new.' A song like 'Neverless' may be new to Anne Murray's audience, just as 'September Song' may be new to Willie Nelson's following."

"There is always opposition to doing an old song," says Schuster, "whether it's from 1972 or 1942. You have to show them, push them and send out samplers."

Chappell recently pressed more than 1,000 copies of two double-disk sets containing snippets of its top copyrights. They're useful, Schuster says, both to get songs recorded and placed in ads, films and TV projects. Chappell's songs now being revived via national TV spots include "I'm Gonna Wash That Man (Gray) Right Out Of My Hair," a Rodgers & Hammerstein evergreen currently used by Loving Care; and "Make (Bake) Someone Happy," a chestnut by Julie Styne, Betty Comden and Adolph Green, recently picked up by Betty Crocker.

Ron Dante, who's coproduced all of Barry Manilow's albums, says that it was hearing "I Don't Want To Walk Without You" around the house when he was growing up that made Manilow want to cut the tune for his current "One Voice" LP. It's likely the second oldie the singer has recorded, following "My Baby Loves Me," a Holland-Dozier-Holland tune which was a hit for Martha & the Vandellas.

"We wanted to modernize it and give it a whole new arrangement," Dante says. "We tried updating all the changes but it sounded terrible. The melody just didn't sound right with other chords underneath it. So we wound up using all of Julie Styne's changes and just gave it a shuffle and a couple extra key changes."

One of the most interesting cover situations is with Arista's G.Q., which has a hit with Billy Stewart's "I Do Love You" on its first album and is now hot on the charts with another song from the Stewart catalog, "Sitting In The Park."

"When we were putting our first album together," says keyboardist Herb Laney, "we were looking for a nostalgia-type tune to do. We chose Billy, because at that time nobody had become involved with his tunes."

"Billy had a percussive way of singing; he chopped words in a style similar to our lead singer Rhim LeBlanc. So we sat down with his old 45's and picked them apart and tried to make them fit our sound. We kept the same intro and stuck closely to the melody, but varied the harmony and turned one or two phrases our way."

Lanie says G.Q. will probably cut another oldie on its next album but it will most likely turn to a new source of material.

Given that the sources of material for 1979-80 remakes have already ranged from T. Rex to Harry James and from the Monkees to Led Zeppelin, the group and others like it have rich variety of tunes to choose from.

In the three weeks since Billboard's special survey listing the 50 remakes to crack the Hot 100 in 1979-80 went to press (see page 17), six more oldies have jumped on the Hot 100. And several of these songs are true warhorses, having been chart hits four, five and even six times in the rock era.

Mickey Gilley's "Stand By Me" on Epic is the sixth version of that classic to hit the Hot 100. The tune, by Leiber & Stoller and Ben E. King, is best known as a number four hit for King on Ato on in 1961.

Gilley's version on Full Moon/Asylum is the first single from the "Urban Cowboy" soundtrack. The song is published by BMI's Rightsong/Trio/ADT.

The Spinners' "Cupid" is the fifth rendition of that Sam Cooke chestnut to hit the charts. Cooke had a number 17 hit with it on RCA in 1961.

The Spinners' version on Atlantic is done in a medley with Michael Zager's "I've Loved You For A Long Time," just as "Working My Way Back To You," the group's previous hit, was blended with a bit of original material, "Forgive Me Girl."

"Cupid" is published by BMI's Kags/Sumac.

The Blues Brothers, also on Atlantic, return to the oldies mill that by tackling "Gimme Some Lovin'" the rock classic by Stevie Winwood, Muff Winwood and Spencer Davis.

The tune, published by BMI's Island Music, hit number seven in 1967 for the Spencer Davis Group on UA.

Another tune to hit the charts for the fourth time in the last few weeks is "One Fine Day" by Carole King and Jerry Goffin. The song reached number five for the Chiffons on Laurier in 1963, number 66 for Rita Coolidge on A&M in 1979.

King's own version of the song on Capitol cracking the charts on the heels of Coolidge's hit makes "One Fine Day" one of only two oldies to have received two charted remakes in 1979-80. The other: "Remember (Walkin' In The Sand)."

The Tourists' "I Only Want To Be With You" on Epic is the third version of that song to dent the chart. It's been a number 12 hit twice: for Dusty Springfield on Philips in 1964 and for the Bay City Rollers on Arista in 1976. The song, written by Hawker and Raymonde, is published by ASCAP's Chappell.

Kim Gannon's "More Love" on EMI-America is the second rendering of that Smokey Robinson tune to hit the pop charts. Robinson & the Miracles took the tune to number 23 in 1967 for Tamla. ASCAP's Jopite publishes.
According to Hackinson, Columbia's top folios include "Damn the Torpedos" ($7.95), "Evolution" ($7.95), "Jackrabbit Slim" ($7.95), "Secret Life of Plants" ($8.95), and "You Light Up My Life and Star Wars Plus 24 Solid Gold Hits" ($3.95 to $5.95, depending on arrangement). In mid-April, Hackinson says, Columbia's sheets covered more than 30% of Billboard's "Hot 100."

In instructional music sales, Hackinson reports a brisk market for the Dan Coates (piano) and Mark Laub (organ) series. Now in its ninth year of business, Columbia has developed several outlets, among them record clubs, record stores, full-line music stores, and bookstores. Columbia's advertising director Robb Murchison says his company is trying to develop music publications particularly suited to the bookstore market.

Steve Cotler, general manager for Big 3 Music, says sales are up 20% over last year. He estimates, though, that only about 4% of that jump is due to higher cover prices. "We've increased cover prices by about $1 on our new books," he says. The economy, he adds, has not cut down on the number of units being published. "We're just as active as ever."

Describing Big 3 as "basically a mixed folio company," Cotler says "we're looking for melodic songs that have lasting value—we want to put our songs into many books." Big 3's big sellers range from "Eat to the Beat" ($6.95) to "The Legit Fake Book" (525). Hot sheets include "Call Me," the Blonde hit, and Debbie Boone's "Are You On The Road To Lavin' Me Again."

Cotler says that his company has tripled its promotional budget, "We're spending much more on in-store activity and working more closely with dealers and jobbers." When the record companies of "Annie" played Phoenix and Philadelphia, Cotler explains, Big 3 had salesmen in those cities two weeks in advance of the play's opening to set up posters and window displays to feature the accompanying printed music. Stores which carry the Big 3 line are provided with bag stuffers and counter circulars.

Sales are "holding up" at Theodore Presser, according to company president Arnold Brodo. And that's pretty good, he thinks, considering the fact that last year's sales were helped mightily by the unexpected success of "Music Box Dancer."

Brodo declines to single out particular bestsellers this year. "It's a mix. We've got several good folios going." Brodo says his company is looking into the prospects of publishing specialty music books. One already underway will be issued to celebrate the 150th anniversary of the Mormon Church.

As Brodo sees it, inflation is making some inroads into the print business. "Everything is going up as it comes up for reprint. And we're in the process of examining the practice of keeping salesmen on the road. I would guess we'll put a lot more emphasis on phone selling."

Because 1 is an old and established firm—dating back to 1783—Presser is concerned with preserving what Brodo calls "serious music. "There are, he maintains, "very few serious publishers left. We look for music that makes some contribution. We publish scores for serious quartets and operas because we think they must be captured. "Educational music is a significant part of Presser's sales. Distributor Ron Ravitz has a slightly more dyspeptic view of the print business than the publishers he serves. As president of Controlled Sheet Music and Music of the Month, Ravitz is involved in providing print to both full-line music stores and to music racks in department stores. "Our volume remains about the same this year as last, but we showed an increase—largely because of the huge increase in cover prices."

Ravitz says it's common for the price of a book to jump from $4.95 to $7.95 or from $6.95 to $10.95. "Even though the times are inflationary, I think it's been done in our industry," he adds.

Lamenting what he perceives as a decline in quality of movie music, Ravitz says he found nothing encouraging in this year's Academy Award nominees for best song. "There's nothing strong like there used to be when it could carry you for a whole year." He says the trend is away from disco music, but that there are a "lot of calls" for old titles.

Ravitz is encouraged by the size of the educational market. (Continued on page P-22)
Behind every great songwriter is a great publisher.

We have both.

ASCAP
We've Always Had The Greats
Continued from page P-20

He maintains there is a conflict of interest between full-time distributors and publishers who act as their own distributors in certain areas. "It's still a very strong part of the business. More publishers are doing it now."

Ravitz was one of the founders of Music Jobbers of America last year. The group's purpose is to promote the print music industry by bringing together retailers, jobbers, and publishers. According to Linda Press, sales manager for Controlled Sheet Music and MJA's industry relations adviser, the association is currently conducting a membership drive. Columbia Pictures Publications, she notes, recently joined.

Press says MJA has plans for coop advertising campaigns and for sponsoring market research. The group will hold its annual meeting in Chicago in June. George Biello, of Charles Dumont & Sons, is the group's president.

(The Music Jobbers of America's mailing address is P.O. Box 2810, Cherry Hill, N.J. 08034.)

The retailers of sheet and folio music surveyed seem basically satisfied with the direction their business is taking.

Margaret Rusher is the print music buyer for C&S Music, a three-store chain in Ft. Worth. Although her stores carry no records, tapes, or blank tapes, Rusher says print music sales are up. "Country music is coming up again. Disco is going down."

She says that print buying isn't peculiar to any age group since her stores stock everything from pop to old standards. She says jobbers generally provide better service than publishers.

Charles Staley buys music for the mammoth Woolworth-Woolco chain. He reports that sales are up 40% this year and attributes it to a combination of higher prices, more units sold, and more stores involved in the selling. He says the individual stores have not enlarged their display areas for sheets and folios.

Any promotion of these musical wares, Staley says, he leaves to the distributors. He adds that he is satisfied with the service he gets from distributors and that returns are not a major problem.

All told, the print music business in America appears to be in an enviable good state of economic health.
Music Publishing

Continued from page P-1

ing. This is, as Chuck Kaye, president of Irving/Almo Rondor puts it, the "integration" of writers of differing publishing entities. The thesis here is that despite the need to split the publishing pie, this can lead to better songs at a time when the throwaway album cut can no longer face up to the economic necessity of making every session count.

Publishers today, of course, are no strangers to split copyrights—the newer wrinkle is they are coming about as a result of creative needs, not merely the desire of writers to maintain a share of publishers' 50% income stake in a song.

Economically, many publishers are finally mapping the rewards of their international scope—some of whom have spent years developing this area for what they correctly project as a key area of income. A case in point is United Artists Music, which now claims its international business represents 50% of its income; and one of the reasons Warner Bros. Music met the challenge of the U.S. mechanical dip—averaging 15% to 25% in 1979—was its strength abroad, represented by a 50% increase in performance income last year. Famous Music, too, claims its global gross equals domestic income.

Other aspects of publishing well-being can be uncovered in sheet music and folios and the marmouth usage of established copyrights as singles. Challenging, though, as far as print is concerned is to reverse a slacking in "easy-play" folios which has asen particularly in the organ field. Easy-play has apparently failed to make the consumer continue with his musical education. Thus far, it has apparently not been stimulating enough.

The '80s! Fresh new exposure of music through videotape and videodisk. The likely birth of a true digital recording. The power of music, as someone put it, to "give hope to our dreams and soften our disappointments." They all point to the continuing demand of what music publishing has to offer.

Irv Lichtman is Billboard's Publishing Editor.

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- Frank Farian, Reyun and Far Musicverlag for
  OCEANS OF FANTASY
- Pierre Ketterer, Johnny Reimar and Lutelly Publishing for
  JULI SMOLEIFLAND
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- Layla Moline, R. and Ray Stevens Music for
  I'M IN LOVE ALL OVER AGAIN
- Ralph Siegel, Ferhat Neunecker, K. Fessman and Ritt von Meister for
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Copyright Conventions

Copyright conventions are instruments whereby international protection of creative works are organized.

This is a general roundup of the status involving four copyright conventions: the Berne Convention, the Universal Copyright Convention, the Rome Convention, and the Geneva Convention of Piracy. All data is as of Jan. 1, 1980.

In some instances, particularly with the Berne Union members, exhaustive footnotes are available. A source for detailed information on world publishing organizations is the Con-\n

Other sources of information and background include "This Business of Music," Billboard Publications, Inc., chapter 32 and various appendixes, the Director General of the United Na-

tions Educational, Scientific and Cultural Organization, and the U.S. Copyright Office, Library


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Still another convention not mentioned in the above chart is the one relating to satellite transmitted program-carrying signals convened in Brussels, May 21, 1974. Contraclung nations, deposit date and entry into force: for the five members: German Federal Republic (5-25-79), Kenya (6-7-79); Mexico (6-18-76); Portugal (6-25-79); Nicaragua (12-1-7-5-25-79); Yugoslavia (12-29-79 / 6-25-79).

Governing bodies and intergovernmental committees: **BERNE UNION**

On January 1, 1980, the membership of the governing bodies of the Berne Union:

- **Assembly:** Australia, Austria, Bahamas, Belgium, Benin, Brazil, Bulgaria, Cameroon, Canada, Central African Republic, Chad, Chile, Congo, Costa Rica, Denmark, Egypt, Fiji, Finland, France, Gabon, German Democratic Republic, Germany (Federal Republic of), Greece, Holy See, Hungary, India, Ireland, Israel, Italy, Ivory Coast, Japan, Libya, Arab Jamihiya, Liechtenstein, Luxembourg, Mali, Malta, Mauritania, Mexico, Monaco, Morocco, Netherlands, Ni-

g, Norway, Pakistan, Portugal, Romania, Senegal, South Africa, Spain, Sri Lanka, Suriname, Sweden, Switzerland, Togo, United States, United Volta, Uruguay, Uruguay, Yugoslavia, Zaire (90).

- **Conference of Representatives:** Argentina, Cyprus, Czechoslovakia, Iceland, Lebanon, Madagascar, New Zealand, Philippines, Poland, Portugal, Romania, Senegal, Slovakia, Yugoslavia, Zaire (90).

- **Executive Committee:** ORDINARY MEMBERS: Austria, Belgium, Canada, Germany, Hong Kong, Hungary, Ireland, Israel, Kenya, Lebanon, Liechtenstein, Luxembourg, Malta, Mauritania, Mexico, Monaco, Morocco, Netherlands, Ni-

g, Norway, Pakistan, Portugal, Romania, Senegal, South Africa, Spain, Sri Lanka, Suriname, Sweden, Switzerland, Togo, United States, United Volta, Uruguay, Uruguay, Yugoslavia, Zaire (90).

- **ASSOCIATE MEMBERS:** Argentina, Czechoslovakia, Turkey (3).

**UNIVERSAL**

The three Protocols annexed to the Convention were ratified, accepted or acceded to separately; they concern: (1) the application of the Convention to the works of stateless persons and refugees, (2) the application of the Convention to the works of certain intergovernmental organizations, and (3) the effective date of instruments of ratification or acceptance of or accession to the Convention. For detailed information, see the Copyright Bulletin, quarterly review published by Unesco.

On January 1, 1980, the membership of the Universal Intergovernmental Committee established by Article XI of the Convention: Algeria, Australia, Brazil, Costa Rica, France, Germany (Federal Republic of), India, Israel, Japan, Mexico, Netherlands, Senegal, Soviet Union, Sweden, Tunisia, United Kingdom, United States of America, Yugoslavia (18).

**ROME**

On January 1, 1980, the membership of the Inter-governmental Committee established under Article 32 of the Rome Convention: Austria, Brazil, Colombia, Czechoslovakia, Denmark, Ecuador, Fiji, Mexico, Niger, Paraguay, Sweden, United Kingdom (12).
**Organizations Send**

Continued from page P-24

that also receives the close attention of Alan Becker of BMI, New York.

From its million performance songs that garner extra pay and royalties for its writer and publisher members, BMI strives to give extra credence and cash to its exceptional songs written by exceptional writers and published by exceptional publishers, not necessarily in that order.

Similar to such ASCAP stalwarts as Gerald Marks who car-

ouge the college circuit, BMI sends its top officials out into the arcane environment of academia.

BMI’s president Ed Crumer teaches at New York Univ. and

the New School For Social Research. Russ Sanjek, the vener-

able and knowledgeable public relations chief of BMI, is on

the board of the Institute of Black Music Studies at Fisk Univ.

in Nashville, and has lectured at Yale, Columbia, Vanderbilt

and Belmont. Other BMI biggies are quick to join the speaking

brigade.

SESC also sends out its best to the seminar circuit. Among

the favorites are Vincent Candilora, East Coast director of affil.

iation; Rick Weiser, director of West Coast operations; and

Dianne Petty, director of country music in Nashville.

In the last year, SESAC started its Society of University

Composer Awards, presenting two awards, with two more

planned for this fall.

And SESAC’s awards boost country music greats in Nashi-

ville each October.

Then there’s the National Academy of Popular Music,

headed by Sammy Cahn. The 11-year old organization votes

to honor a distinguished career, to bestow a number of hon-

ors to those in the industry, to keep up the momentum.

Nashville Songwriters Assn. International is another organi-

zation that has gone from workshops to Washington on be-

half of songwriters. A weekly workshop brings together song-

writers who have made it and those who haven’t.

A self-critique is immediately requested, teaching the value

of re-writing (a lost science to many haggling writers). Then

the writers learn how to present their material, and them-

selves, to a publisher.

The 1,500-member NSAI claims writers and publishers from

as near as Tennessee and as far away as Taiwan. It has

taken its seminars away from Nashville into such locales as

Kansas City where it merged a radio station, moderator, three

writers of differing styles, representatives of the three per-

formance rights organizations and Maggie Cavender, execu-

tive director of the group, in a stimulating songwriting semi-

nar.

The Nashville organization sponsors an annual hall of fame

banquet and its songwriter achievement awards that spotlight

the best in old and new talents. Cavender insists the future

is bright: “The younger people are coming in dedicated to

their craft and totally aware of what they must go through

to be successful—and they’re sticking with it.”

A clear, bright house of creativity. A good name for Songwriters

Resources and Services in Los Angeles. It’s not a household

word, and plans to correct that condition by initiating an in-

dustry fund-raising drive to inform the music business of its

existence. Growth, possibly enlarged quarters and more com-

prehensive coverage is desired by this organization that would

also like to see an eventual coalition of songwriter groups.

Regular meetings in Los Angeles and San Francisco are bol-

stered by periodic sessions in Atlanta, Nashville, Monterey

and Santa Cruz.

Besides the 3,500 forum members nationwide, SRS, founded

by Helen King, also registers songs for less than half the

price of a U.S. copyright. “We try to de-mystify the busi-

ness,” explains Billy James, project coordinator. For the $30

fee, “they buy our brains.” A good going price for gray matter.

Forums, workshops, one-on-one counseling and legal pan-

els are further SRS projects.

Among the scores of regional songwriter groups stands tall

the Atlanta Songwriters Assn. One of that group’s latest ven-

tures was a song evaluation workshop. Songwriters gained

the opportunity to have their original works critiqued by such

song pros as Len Chandler and John Braheny, co-founders

of the Alternative Chorus Songwriters Showcase and Doug

Thieie, president of Songwriters Resources and Services.

The newest major group to take up the banner of publishers

could become one of the biggest, judging from the caliber of

names on its steering committees. They represent some of

the giant names of the American publishing industry.

“Our main purpose is one of education,” states Herb Eise-

man, president of 20th Century Fox Music Publishing Group,

a member of the steering committee for the Organization

of Creative Music Publishers.

Established last fall by a group of publishers who “felt the

shocking influence that creative music publishers have had

on the music business,” the organization is a face of the “file

drawer publishing companies” that seem to feel that the pub-

lisher’s only function is administrating the copyrights.

States an informative letter from the group: “Authors and

composers are being kept from reaching their greatest poten-

tial by ‘collectors’ who at the same time are not performing

the functions done daily by a creative music publisher.”

The members of the steering committee, monthly seminars open

to members and the industry at large, media publicity of the

meetings and an organization newsletter are the initial

thrusts of the Organization of Creative Music Publishers. The

benefits should go far beyond writers and publishers if the po-

tential of the group lives up to its promise.

The new organization is typical of the active, enthusiastic,

experienced combination of cause and creativity that a wide

range of publisher—and writer-oriented groups are utilizing

to enhance the future of those who write and publish songs.

Europe

Continued from page P-8

Europe concerns existing on occasional hits, and the giant

company dominates the market. A lack of a strong enemy has

left publishers with little to do in the latter, case computerization offers a way of containing staff levels. If you have around 250,000 songs it makes sense to put the ti-

tles on computer and the contracts on microfilm.

New names continue to emerge in the publishing world, but

there is no parallel to the astonishing proliferation of tiny in-

dependent record labels in Britain and elsewhere that has

been such a feature of the music industry in recent times.

Partly this is a question of size. A label can be set up, score a hit, and start making money in the space of a few

weeks; for a new publisher with its first hit, it will be months

before it sees any return in its own territory, maybe as much

as two years before it sees any benefit from other European

countries. Nor is it easy for such a publisher to achieve sudden

musical recognition; unless it has brought writers along, it

must first go out and acquire some catalog.

Though there has been a very slight swing back to catalog,

the tradition of performer/composer established nearly 20

years ago with the Beatles and Dylan continues to make life

difficult for publishers, who put their faith in good songs and

good songwriters but can’t place them with recording acts

who play all their own material. Fortunately for the non-per-

forming songwriter, the general proliferation of media has

opened up new avenues of exploitation. EMI Music Publish-

ing, for instance, has a background music library of 360 al-

bums which has proved a huge money earner and is in proc-

ess of expansion. Many television themes, steadily lucrative

for their authors, come from it. TV and radio commercials of-

fer similar opportunities. Printed music has also become once

again a worthwhile source of revenue, largely thanks to the

enterprise of specialized distributors like Music Sales.

Publishers used to be stigmatized as glorified collection

agents. In the eighties it is the creative companies that will

survive best in a fragmented and unpredictable music mar-

ket; those who deal in songwriting acts, work their cata-

logs energetically, and in general fulfill their role as keepers

of songwriting talent and its creations.
HIT after HIT
we come up GOLD

The Mighty Three Music Group

"You'll never forget our tunes"

ADMINISTRATORS FOR
MIGHTY THREE MUSIC

ASSORTED MUSIC  BELLBOY MUSIC  DOWNSTAIRS MUSIC  RAZOR SHARP MUSIC

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www.americanradiohistory.com
Concord Jazz Label Now Active With Classical LPs

CHICAGO—Concord Jazz Inc. is expanding its reach into the classical field with the upcoming 98-album series called Concord Concerto. The jazz label hopes to interest classical and jazz fans in a new contemporary classical repertoire in a market niche.

Concerto artists Laurendo Almeida, guitar, and Bad Shank, flute, are featured performers in the debut release called "Concerto. Two performers operate in both the jazz and classical realms.

"First Concerto For Guitar And Orchestra," by Almeida, was recorded with the Los Angeles Orches-
stra de Camera. Almeida is the artist. The album includes a modern guitar-orchestra concerto by Brazilian composer Radames Gnai-
tali and Almeida's "Lobiana" arrangement for guitar and orchestra.

Shank and pianist Bill Mays are heard in "Explorations 1985," including Mays' five-movement suite for flute and piano and transcriptions of pieces by Debussy, Bach, Ravel, Scarlatti and others.

Concord president Carl Jefferson says he's shooting for "consistently good catalog items." A followup re-
lease of classical material is pur-
posely scheduled for October.

SYDNEY—Classics and classical-
related releases are enjoying a rare season of substantial success in the Australian marketplace.

Sparks sensation of the year is the flavoured release "Galway," which recently entered the national top 20 with a local RCA compilation, "The Junes Galway Collection." This has been assisted by a na-
tional television campaign by RCA, which "borrowed" the performer during a government-run concert tour of Australia.

The release has achieved exception-
al success in the national capital of Canberra, where it's been placed at number one and number two on charts of the two commercial radio stations in the city. In Sydney, it actually peaked at number five on the chart.

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tali and Almeida's "Lobiana" arrange-
ment for guitar and orchestra.

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lease of classical material is pur-
posely scheduled for October.
Carnegie Study Urges PBS Into Home Video Licensing, Label, Club Seen Feasible

The proposals for a cable web and moves into home video are seen to carry considerable weight in view of their auspices. The Carnegie Corp. proved a seminal force in the creation of the Corp. for Public Broadcasting in the 1960s, and its influence has remained significant through the years, in large part through major funding efforts. The report sees the early 1980s as a "transition period of extraordinary competition" for home video in the areas of technical formats, rights to product and distribution arrangements. The acquisition of clear rights to home video exploitation of program properties remains one of the more knotty problems to be solved as the industry develops, says the report. It urges that such rights be obtained earlier wherever possible, although it admits that is often not now possible in view of all those demanding some income participation. It ticks off a list of potential collaborators, among them actors, writers, directors, musicians and publishers, any one of whom might withhold clearance and so block release of a product. One current technique to cope with the clearance problem, notes the study, is to ignore the most troublesome areas, release the product in the home video market and rely on subsequent litigation to achieve settlements.

However, some major producing public tv stations, such as WNET and WCBH, are already checking program inventories to learn what clearances are still needed, the report notes. They are also said to be "actively investigating" copyright owner and union attitudes toward clearances, inhibited somewhat at this time by concern that negotiations for seemingly commercial uses could impact adversely on current favorable agreements for broadcast.

In general, the report advises that public stations get home video rights for programs upon acquisition for broadcast. This might be accomplished by means of such programs as "Great Performances," which are felt to have great potential for videodisc or cassette, says the commission study. The report predicts eventual dominance of the videodisk over the videocassette for lower cost, relative ease of manufacture and superior picture and sound.

Original programming will assume a more important role as the market develops and the report cites industry predictions that some 50% of videodisk sales will be of musical programs within five to 10 years. Consumers, it suggests, will be willing to pay the additional charge to add the visual experience to the audio even if the videodisk is watched only a few times. The factor of repetitiveness for the stereo sound will be leveraged against that of audio records, it is claimed.

The Carnegie study points to the "enormous resources" of public broadcasting in merchandising products over the air and by mail-order as a basis for a self-contained marketing structure for videodisks. A home video club would become a viable approach to distribution once the industry moves into a more mature state, the study indicates.

It points out that three million persons are now members of local public broadcasting organizations, a ready base for marketing videodisks derived from public broadcasting sources and carrying an appropriate public broadcasting label.

In the early stages of development, when program material is licensed to outside firms, the report urges that licensing be non-exclusive and limited to relatively short time periods so that deals may reviewed after "some periods."

The 274-page report, "Keeping Pace With The New Television," was prepared for the Carnegie Corp. by staffs Sheila Mahony, Nick Demarino and Robert Stengel.

SUN MIX—Don Mac, national promotion manager black music, Capitol Records, glances at the clearance chart on video records last week. His concern included mishandling of the group's fifth LP. Shown from the left are: Dr. Cecil Hale, Capitol's divisional svp and president, black music; Byrd; Mac; and Beau Ray Fleming, Sun's manager/corporate public affairs worked out. The marketing services department of the Electronics Industries Assn's consumer electronics group.

First quarter 1980 imports of phonographs only were 211,295 units, an increase of 226.1% above the 64,804 units brought into the U.S. during the comparable period last year.

Imports of phonograph combinations amounted to 446,705 units, down 24.3% from 589,967 units imported in the same period of 1979. Impornts of record players, changers and turntables were 1,079,760 units in the first quarter of 1980, a decrease of 30.5% from 1,558,791 units landed in the same interval a year ago.

(Continued on page 37)
Sound Business/Video

GERMANS CHOOSE ALABAMA LOCATION

NEW YORK — German-based Agfa-Gevauet Inc., one of the largest producers of high-quality cassette bulk tape in the world, will build a magnetic tape plant in Huntsville, Ala., with the operation to begin by the end of 1982.

The new subsidiary, to be known as Agfa Tape Inc., represents an investment of $25 million in the first stage alone, and will provide some 60,000 square feet of floor space and employment for more than 100 persons.

By ROMAN KOZAK

The plant, the first of its kind for Agfa in this country, will produce both audio and videotape. Initially the plant will produce audio cassette tapes for duplicators, and half-inch videotapes for OEM and duplicator use, as well as for videogadgets.

Plant capacity is expected to vary, but it should produce more than 200 million square feet of finished product per year. Production is expected to begin with the slitting and packaging of master rolls imported from Germany. Then the plant will work on coating operations, injection molding and the assembly of blank videocassettes.

Agfa makes audio and videotapes for both the professional and home market. It is currently working to introduce videocassettes for the Beta format and the new Philips/Grundig V-2000 system, which has not yet been introduced in the U.S.

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.

OTARI

Introducing the second-generation 64:1 duplicating system.

OTARI DP-7000

Free Videocassette Offer By 3M Co.

LOS ANGELES—3M Co. is offering a free videocassette to consumers who buy six Scotch brand Beta or VHS format videocassettes from retailers from June 2 through Sept. 15. The move is designed to increase store traffic and move out stock inventory without reducing profit.

To encourage retailers to participate in the project, 3M is offering special promotional allowances on the initial videocassette promotion orders between June 2 to July 15. Retailers can also take advantage of a 5% co-op advertising allowance once they opt to join the promotion.

U.S. Imports Drop

* Continued from page 36

Audio tape recorder/player imports were 3,990,504 units in the first quarter of 1980, a gain of 17.9% over 3,383,932 units landed in the U.S. in the same period of 1979. Videotape recorder/player (color and monochrome) imports of 207,197 units in the first quarter of 1980 increased 81.6% over 114,073 units brought into the U.S. in the same quarter last year.

SPARS TACKLES VIDEO

Subjects Firmed For June 17-19 Seminar

NEW YORK — The Society of Professional Audio Recording Studios (SPARS) has firmed up its "Audio Recording For Video" seminar scheduled June 17-19 at the Hilton Hotel here.

This working seminar proposes to examine all audio aspects of the video production sequence. An audio/video sync workshop, videocassette showcase and videotape demonstrations by major system proponents are among the features on the program.

Individual seminars include:

"Video recombinator" by Bob Stone of the Record Plant in Los Angeles.

"Video Showcase" will feature well-known video specialists who will present examples of their recent video activities and discuss programming considerations. Moderator will be Hamilton Brosious, Audio/Video Associates, Stamford, Conn.

"Forecasts '80" will have Warner-Alexis officials discuss "QBIC," the two-way cable television system; 3M economist John McDevitt dealing with the industry economy; and a roundtable discussion of the audio industry future. Moderator will be Don Frey, vice president and general manager of A&R Studios, N.Y.

"Audio Video Sync Workshop" is intended as an informative session to acquaint attendees with sync techniques. Moderator will be Bob Liflin, Regent Sound Studios, N.Y.

Audio Tape/Video tape recorder/player imports jumped 9.5% to 1,383,932 units in the first quarter of 1980, compared to the year-ago period when 1,273,589 units were landed in the U.S.
MUSIC ON VIDEOCASSETTE

VCL In U.K. Building Catalog

By NICK ROBERTSHAW

LONDON—While U.K. record companies with few exceptions continue to move slowly on video programming, independent producers such as London-based firm VCL are steadily building their catalogs of music on video cassette. Latest releases from the company include live concerts by three major acts: the Boomtown Rats, the Average White Band and Black Sabbath. The Average White Band program, a half-hour release shot at the Rainbow on the band’s recent U.K. tour, was an in-house project directed by Mike Mansfield and will be available early in June. The other two releases, already in stores, are one-hour programs acquired from Martin Baker Productions.

A striking feature of these VCL cassettes is the price differential between formats. Cost in VHS and Beta is $45 for the 30-minute program, $53 for the one-hour. Value Added Tax included. But in the Philips 1700 system, costs are $78 and $91, respectively. Production director Andy Ordonez explains: “The production costs four Philips are generally much higher, it’s as simple as that. There’s a higher failure rate, in the first place, and in the second the volume of sales is so low. Maybe it will be different once the new Philips 2000 machines get going.”

Continuing confusion over video royalties has not deterred VCL from a release program now running at about two videocassettes a month. Says Ordonez: “It is difficult, because at the moment it’s not a case of clearing each tape individually, but of clearing each song individually. Basically it’s up to the publishers what rate we pay, and they more or less think of a figure.”

“No two figures are the same, it seems. On the other hand, the publishers are aware that they will deter music if they make things too expensive, and I think they must be under some pressure from the record companies as well.”

Not does VCL subscribe to the school of thought that says producers might as well wait for the imminent takeover of the market by the videodisk. “My feeling is there’s no point holding your breath waiting for the disk to arrive, whenever that’s going to be. Far better to make a start, get some experience, build up the operation.”

VCL has done that to some effect. Its product goes through more than 400 retail outlets in Britain, both in store and record stores, and is available throughout Europe, the Middle East, Australasia, and South America.

RECORDER MAKING—Capitol’s Louisiana Le Roux wraps up sessions for a third LP at Cherokee Studios, Los Angeles. Shown, standing left to right, are Bruce E. Garfield, national director of talent acquisition for the label; Rupert Perry, vice president of a&r for Capitol; Le Roux members Leon “Bacon” Medica, Bobby Campo and Tony Haseldon; and Con Merten, Cherokee manager. Shown, sitting left to right, are engineer Jeremy Smith and producer Jai Winding.

German Video Meet
Bares Bullish Sales

● Continued from page 8

hardware and software at severely cut price levels.

Video, the industry clearly feels in Germany, will only be lucrative if the market is kept in tow by the video specialist dealers. Industry leaders say they won’t decide on any one system for at least five years, because first they have to recoup development costs.

Market research unveiled here points to the typical video buyer has a monthly income in Germany of more than $1,900 and with increasing leisure time. Last year, this sector bought $80 million worth of super 8 m.m.film programs. Best selling material on film and video are adventure films, westerns and sci fi, and there is a sizable following for music content product. exemplified by Boney M., or the Fischer Choir.

Alois Schurtel, program director of the Second Germany tv channel, said here that the three government controlled channels had three times as much programming today as they had 10 years ago. Last year they presented a total 600 films.

German video experts expect sales of around five million videocassettes.

Electronic Reps Elect Joe Austin

PHILADELPHIA—Joe H. Austin, of Austin Associates, Welling- born, N.J., was elected president of the Mid Atlantic Chapter of the Electronics Representatives Assn. for the coming year.

Other officers include Gene L. Williams, Williams Associates, Hud- donfield, N.J., vice president; Don- ald A. Friesen, Jadelectronic Associates, Birchrunville, Pa., secretary; and James J. Faby, Faby Marketing, Marlton, N.J., treasurer.

Serving also as group vice presidents and Board members are Wil- liam R. Sylvester, of L.D. Lowrey Inc., Bromall, Pa.; for components and materials; Milton Dienes, A & T Sales, King of Prussia, Pa.; for consumer products, Richard S. Paus, Paus Associates, Langhorne, Pa.; for members services; and John P. Ken- nedy, Martin Associates, Ardmore, Pa., for technical products.

The delegates from the chapter to the national organization will be John T. Stimson, Stinson Associates, Wynnewood, Pa.; and alternate John S. Wurtz, Manreps, Inc., And- more, Pa., George F. Sandell, of Kirk-Sandell, Inc., Fort Wash- ington, Pa., the outgoing president, moves up as chairman of the board.

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Sound Business/Video
LOS ANGELES—Smita Pacjac has had Edwin Starr producing carefree Busker for Uni. This is a release of a 12-track LP, with the Mark II, the saxophone and the conical. Also, there, Mike Stewart producing Marvin Gaye's release for 20th Century Fox Records. Reelsound new single with producer Greg Landau and Jackson Brown wrapping up another studio session on Broad's next Elektra/Laymen LP at Record One... Roy Thomas Baker working with the Cars at Cher- okee... Steve Miller is planning his next PolyGram LP at Capitol Stu- dios... Dr. Cecil Hume the executive producer, group manager Byron Berlin coproducing, with manager Ray Kennedy, and Charles Fox the executive producer. Moi Martin also in at Capitol recording a new LP with his band the Rivers, Martin, and Warren Dewey co-produc- ing. 

Bernie Larsen working at Elektra at the studio's chief engineer Dave Beden at the con- vention... Action at Westlake sees Tree Of Heaven many new productions... Tom Vicari engineering, Peter McCann produc- ing Framme's Side By Side; Eric Maczaus engineering, and Duke producing Seaweed for AMC, Vicari engineering along with assistance from Eric Zelner.

Recall at Michael Zerbe recording engi- neer; Brian Gardner mastering the "Can't Stop The Music" LP for Casablanca. Here is a look at some of the new LPs and singles... Generous Koppers the engineer, George Duke's new self-producing LP on Epic, Vicari engineering, and Kenny Nolan's new single for Co- blance... Brian Wilson has mastered the new Beach Boys' soundtrack LP, and Cafe Brown And His Wild Romance's new LP for Arista/Records. Ten on 'em the producer. In the studio, Robbie Krieger and Paul McCartney have been completing Air Supply's big LP "Lost In Love," while Nasim is producing Mer- ritt Engineers for Elektra.

Mastering actively at Kingdom Jim Sotiriou cutting the new James Anthony Carimbach produced Commodores LP for Motown as well as "The Empire Strikes Back" soundtrack; and John Goldfrap cutting the Mike Picker produced Heart single "Brile Le Strange," as well as Walter Egan's new CBS Ever Marley produced LP. Herman Cregg engineered the new CBS album Aladina Dyer there, Jackson Schwartz engi- neering along with assistant Neil Zoliner.

The Eagles working at 39th Street Produc- ing, a new 24-track LP at Electric City Studios. Ed Stain- lem producing with Rick Schnieder at the board. West-Sea Recording Studios, Honolulu, recently took delivery of an MCA 24 multi- track and Totally Acid, according to Donna Al- sere Freeman, manager. Studio action has included Eclips & Egnere's new live LP cut at the Ameri- cans using Sea West's remote track, rock group Straw finished a new LP with Rick Repper at the board. Keer producer Australian band Flushingman's new LP, and Keer working on Marie Gaye's upcoming LP for Motown.

Tappan Joe artist Joanne Bocchis returns to Strawberries, N.Y., to begin work on a new LP, Jack James producing, Joe Kargman engineering, and Strawberries Eddie Coma serving as assistant engineer. Filippe Wym producing at Super Box Recording, Portland, Ore. For Uncle Ion Records, Wym co-producing with George Clinton. Badlands Cleve Santella recording a digital LP at the Automatt, San Francisco. David Rubinson producing Hertie Kanonov is contributing keyboards and arranging. The Charlie Daniels Band is laying LP tracks for Epic at Woodland Sound Studios in Wash- ington. Producer is John Boulton, with engineer Paul Gross and assistant Ross Martel. Barry Goodenow, lead guitarist for Bon Jovi, is completing his first solo album for Epic. Bon Jovi overseeing project, with Grappel and Martel behind the boards. MCA artist Brenda Lee working on a new LP with producer Don Schaffer and engi- neers Lee Ladd and Rick McCollister. Ten Celotilles producing Barbara Mandrell's new MCA LP, engineered by Danny Hill and McCollister.

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COVER STORY

Country: Smithsonian Going For More Music—And LP

By ROBYN WELLS

Smithsonian Going For More Music—And LP

Smithsonian Collection of Classic Jazz, which has reportedly sold more than 200,000 record sets.

Closter is enthusiastic over the role the Smithsonian plays in highlighting the cultural impact country music has on American heritage. He cites the Tom T. Hall concert of this past season’s "Tribute To Great Country Music Songwriters" series, which was attended by a contingent of visiting Chinese diplomats.

Closter is currently working in conjunction with Carl Scheele, curator of the museum’s popular entertainment collection on a possible archive of country music items.

“We’re not looking to compete with the Country Music Hall of Fame,” he explains. “We’re looking for what is appropriate to collect in country music in terms of American heritage.”

NASHVILLE—Marty Robbins and Larry Gatlin have swept the field of nominees vying for top honors in the upcoming Music City News Cover Awards, to be telecast live nationally June 9 from the Opry House.

Gatlin is a finalist in all but six of the 15 categories, while Gatlin follows with six of his own nominations. Robbins is up for this year’s male artist, songwriter, musician, comedy act, single and album of the year. Gatlin is competing for male artist, songwriter, musician and single of the year. Additionally, both artist’s bands are in the running for top vocal group and band of the year honors.

Kenny Rogers is a triple nominee in the three categories for which he won awards in 1979: male artist, duet (with partner Dotte West) and single of the year. Rogers is also nominated for album and tv program of the year honors.

The Statler Brothers will be trying to make it 10 in a row as they vie for the vocal group of the year award, an honor the group has scored for the previous nine consecutive seasons in this competition. The Statler are also up for the vocal group and album of the year awards, while the Statler Brothers Cowboy Symphony Orchestra is nominated for band of the year. Barbara Mandrell (who ended Loretta Lynn’s 12-year winning streak in the female artist of the year category) is once again a finalist, as well as the only female nominee in the musician of the year classification.

Lynn is up for duet of the year with her singing partner Conway Twitty, while Twitty is competing for female artist and songwriter of the year honors.

Other multiple nominees include T.G. Sheppard (most promising male artist and single of the year), Emmylou Harris (female vocalist and album of the year), Moe Bandy (most promising male vocalist and duet of the year with Joe Stampley), Charlie Daniels (musician and band of the year), and Don Williams (male artist and songwriter of the year).


Ward’s Out!

Jacky Ward’s fastest moving single ever, “Save Your Heart For Me.”

Country Singles

Billboard 42

(Continued on page 44)

The popularity of the country music package has led the Smithsonian Collection of Recording, the museum’s record label, into preparing a classic country music package, scheduled for fall release. This eight-record set, produced from archival recordings, will be comprised of approximately 144 releases, encompassing great country artists from 1920-1979.

Included in the package will be a 60-80 page booklet, with liner notes by Dr. Bill Malone of Tulane Univ., a foreword by James R. Morris, director of the division of performing arts, and an introduction by legendary guitarist Chet Atkins.

According to Cynthia Highbinder, the label’s director, the Smithsonian Collection of Recording is now seeking permission to use releases from such country greats as the Coon Creek Girls, Gene Autry, Roy Acuff, Woody Guthrie, Grandpa Jones, Little Jimmy Dickens, Patsy Cline, Chet Atkins, Porter Wagoner, Bobby Bare, Dolly Parton and Loretta Lynn.

Retail price of the package, available for purchase solely through the Smithsonian museum shop, will be $53.95, plus postage. Highbinder feels that this country music package will rival the popularity of the label’s first release, the 1973 "Smithsonian Collection of Classic Jazz," which has reportedly sold more than 200,000 record sets.

Closter is enthusiastic over the role the Smithsonian plays in highlighting the cultural impact country music has on American heritage. He cites the Tom T. Hall concert of this past season’s "Tribute To Great Country Music Songwriters" series, which was attended by a contingent of visiting Chinese diplomats.

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Cover Award Nominations Swept By Robbins, Gatlin

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JAMBOREE DUET—Jim Ed Brown and Helen Cornelius entertain at Wheeling, W. Va. popular "Jamboree U.S.A."

By KIP KIRBY

Nashville welcomed Canadian songstress Anne Murray with open arms when she came here to own a special concert with the Nashville Symphony. Staged at the Opry House, the evening was a huge success, with thousands of fans including members attending the show and paga back-stage party hosted by Capitol Records following her performance. Murray, a Gold Star artist, was an opening show tonight, featuring several stunning outfits from the sweetheart label. Among others in attendance were Ronnie Dunn, Billee Catlin, Bill Anderson and Ann's producer, Jim Ed Brown, who is spending much of his time in Nashville these days.

Speaking of standing ovations, Owen's surprise at Hollywood's special concert with the Nashville Symphony, celebrating their 10th successful year of entertainment in Nashville.

Riders in the Sky are the featured guests of honor for a special "Salute To Texas" being held at the Country Music Association's annual gala on June 11. This event marks the first time Riders Director Don Edwards has been asked to attend an official event with the Texas roots Orchestra who will perform in the event.

Brian Collins has been on the road through the Long Lines State recently, presenting his new show, "Oo Poo Pah Doo" Collins, incidentally, is the brother of the popular "Hello Beautiful" show and this tour has drawn critical acclaim for the songs and the LP, making</p>
Jazz

The recording artist is listed as "Jeanne and Tony." The text describes a music event titled "Santana On 1st S.F. Digital LP." The content includes promotional text and mentions of artists and album releases.

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Country

The text includes mentions of RCA artists Sylva, left, and Raizle Bailey, right, join forces in Los Angeles to tape a session with host Harry Newman for the Armed Forces Radio Network.

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Cover Award Nominations

Swett By Robbins, Galin

In the race for single of the year are "All Around Cowboy" (Marty Robbins), "All The Gold In Califor- nia" (Larry Gatlin), "Coward Of The County" (Kenny Rogers), "How To Be A Country Star" (the Statler Brothers) and "Last Chem- ical's Waltz" (T.G. Sheppard).

Ballot nominees include Marty Robbins' "All Around Cowboy," "Blue Kentucky Girl" by Emmylou Harris, "Kenny" by Kenny Rogers, Ernest Tubbs' "The Legend And The Legacy" and "The Originals" by the Statler Brothers.

Gospel group honors will go to nominee from a field that includes the Blackwood Brothers, the Carter Family, Lulu Roman, J.D. Sumner and the Stamps and B.J. Thomas.

The Music City News Cover Awards are the only country awards voted totally by fans and presented on national tv. The program is produced by Jim Owens Productions and distributed by Multimedia Productions, Inc., Nashville, Tenn.

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Hampton Songs LP

NEW YORK—Concord Jazz Records market this summer an album, "A Salute To Lionel Hampton," which consists of first re- cords for a number of compositions and the latest compositions penned by Hampton and others.

The album, cut by Ruby Fisher, who also co-authored some of the instru- ments, at Soundmills in New York, features pianist Ellis Larkins and vocalist Tony Middleton.

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RCA FORCES—RCA artists Sylva, left, and Raizle Bailey, right, join forces in Los Angeles to tape a show with host Harry Newman for the Armed Forces Radio Network.

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Success, Success: Devadip Carlos Santana and Herbie Hancock are pleased over their just completed first digital LP, "Swing Of Delight," cut at the Auto- matic in Matts Springfield.
LONDON—Two different albums by Johnny Logan, the Irish singer who won the 1980 Eurovision Song Contest with "What's Another Year," are available in the U.K. at present, but these are different labels but virtually the same in content—except that one doesn't have the trophy-winning track.

This situation has evolved through complex negotiations involving unexpected success in the contest. That success has boosted "What's Another Year" to international chart heights throughout Europe (Billboard, May 31, 1980).

The artist was signed to Release Records in Ireland prior to the Eurovision triumph. After his win, the label shipped out an album entitled "What's Another Year," to the tune of 5,000 copies in the first week.

Release has exclusive rights in Ireland to the Eurovision winner and is expected to release his latest effort, "One Night Stand." Sales there are reportedly past the 70,000 mark.

The Release album contains 11 tracks, nine of which have been leased to Pye Records in Britain. The two missing are the Eurovision title and the flipside, to which are added two Eurotracks. Replacement tracks for the Pye album are "In London" and "Pleased. Please. Please."

Meanwhile, the Release album which does contain "What's Another Year" is available in Britain, and the company has formed an exclusive import deal with Spartan.

Both the Release and Pye albums feature sticker boosting Logan as "Eurovision 1980 winner." but only the former contains the conquest triumph.

For its part, Epic Records expects to follow its worldwide deal for "What's Another Year" with another 45, but the company's newly recorded album by Logan may not be available until October.

Background to the confusion is that Release Records signed Logan in 1977. Then Robertson-Danovitz, a freelance producer, met with the artist and recorded several sides with him in London.

First was issued in April, 1978, entitled "No, I Don't Want To Fall In Love," followed six weeks later by "Living For Loving." Next on the Logan schedule came "Angelina," written by Laran Hurley in Dublin, issued November, 1979, and then—immediately prior to the Eurovision contest—came "Sad Little Woman."

But these singles, according to Release Records, Michael Clerkin, sold only some 370 units, including promotional copies. Logan, responders say, was a joint venture between Release and Robertson Danovitz, was seen as a bigger seller inside Ireland rather than in that market.

Clerkin says, "When Logan sang 'What's Another Year,' we approached him, his manager, Tommy Hayden Enterprises, suggested it should be 'Somebody Else's World' and we'd spend around $2,000 on each of his earlier singles, and we wanted to get a break on money."

From this, Spider agreed to produce Logan in Ireland and license product to Release as appropriate. Clerkin says, CBS/Pye after Eurovision with a view to licensing 11 tracks for an album, but the deal collapsed and Danovitz made a deal with Pye for the nine tracks, not including the Eurovision hit. This album also is planned for Spain, Portugal and Scandinavia.

CBS, says Clerkin, turned down Logan's list of tracks which included Gene Klahn, vice president of marketing, Columbia Video Systems, of Highland Park, Ill.; Ewin G. Layhew, director, Film Security Office, Motion Picture Assn. of America of Hollywood; and Martin Roberts, publisher of Video- cassettes.

For the U.K., there was Garry Pownall, of EMI Audiovisual Services Ltd., and from Japan came Akse Dam (Television Digests) and Shozo Kawai (Sony).

Following the event, Bild and Ton, Interfunk and Ruefa set up a Logan Video Institute which will reportedly up to sales of 910,000, and Johnny Logan's Eurovision winner, "What's Another Year," at 130,000 sales.

**Filipino Firm Sparks Life Into EP Format**

MANILA—A four-month-old record outfit called Hit Music Enterprises has started to shake the music scene by marketing a novel update of an old idea: extended plays.

Packaging four versions of current hits in one EP, Lex Ason, 24-year-old sole proprietor of Hit Music Enterprise, is banking on a slightly higher price than regular 45s.

"It's an idea geared towards giving consumers more for their money," he says, referring to the present-day difficulties of the most local recording companies in encouraging the public to invest its money in records.

"Unlike 45s, you don't only buy the A side of my EP. One of my releases, for instance, contains 'Bare,' 'Still,' " Ason says.

**MASH' Smash: Ten Years Old**

LONDON—This week's No. 1 in Britain, "Theme From MASH" by the Mash, is a ten-year-old recording powered to the top chart summit by consistent airplay on Sunday morning in the British Broadcasting Corp's Radio 1 pop channel.

"Theme From MASH" was first released in the U.K., by CBS in 1970, when it failed to spark any chart action. The disk was subsequently deleted, and lapsed dormant until BBC deejay Noel Edmonds began spinning it regularly on his weekend Radio 1 show earlier this year.

Audience research confirmed to theyme so strong that CBS was eventually forced to re-release the 45, at which point it began to sell at a rate of 5,000 copies a day—and leaped to No. 1 in four weeks.

The ultimate reason is that though Edmunds' BBC show is almost single-handedly responsible for the hit, the Radio 1 channel has been reluctant to add "Theme From MASH" to its regular playlist. There's thought to be a "slightanimosity" among some BBC executives over the tune's subtitle, "Suicide Is Painless."

Another irony? The "MASH" television series has long been a favorite on British TV, which airs the theme every time the show is broadcast, once a week.

**Video Confab Heats Optimistic Forecasts**

JUNE 30, 1980, BILLBOARD

**WEA Australia: Catalog $ Cuts**

SYDNEY—"The eyes of Burbank are upon us," quips Paul Turner, managing director of WEA Australia, referring to careful parent company monitoring of his pioneering "service" catalog unit director.

On May 1, WEA re-priced 98 steady sellers at $6.99, $1 below normal list price. Turner says WEA in liaison with solid in-store promotion, including flyers, posters and hanging signage, will steadily feature a logo mark beside black letters, "LP," on a yellow background within a black circle.

"Titles will include 'Get It,' Randy Newman's 'Little Criminals,' the Eagles' 'On The Border' and Donavon's 'In Disguise,'" says Gary Wright's "Dream Weaver," Van Morrison's "A Period Of Transition," and Frank Sinatra's "No One Does It Better.

Turner says, "Jargons are being kicked off from the premium price, and is more interested in creating business by gauging the perceptions of the buyer against his competitors. "I began to be fed by buyer resistance," he adds.

Turner has declared "war upon retailers who are pricing all his company's product at $8.99, and is considering a media campaign to warn consumers of what he terms a "blatant rip-off by unscrupulous dealers."

One oft-written outline in the Sydney suburb of Parramatta was presented with the artwork of a pair of ad alerting consumers to its pricing practices. Under the threat of having the ad placed in local publications, the culprit has desisted.

"WEA has yet to implement a cut-price line in America," says Turner. "What happens here will have a lot to do with what steps are taken over there and, perhaps, in other countries."

(Edited note: WEA's British company trimmed prices on all its catalog titles in April, effectively cutting about $2.00 off suggested list in a move to boost sales and blunt competition from parallel imports.)

**Reflector Launch**

HAMBURG—Metronome Records has launched a new label, Reflector, for German rock talent. A major promotion drive accompanied the launch.

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http://www.americanradiohistory.com
PARIS—Despite reports to the contrary, the disco business in France continues to go strong, and so, does the long-running controversy with copyright society SACEM over the payment of performing rights.

At the last count, there were some 3,932 disputes in this country, so that the vast majoritiy of which—about 70%—have signed agreements representing around 70% of them have signed agreements with the society. However, the remaining independent discos also have contracts.

In fact, so about four in every 10 are currently involved in legal action, including many of the best-known of the Palace. France's most famous disco.

Court decisions are slow in coming, and in the situation generally remains constant.

Some venues have withheld payment, pending a clear ruling. Some have been ordered to pay in advance of a final decision. SACEM says 84 decisions have recognized its rights.

Several venues have paid, and after a clear ruling. Some have been ordered to pay in advance of a final decision. SACEM says 84 decisions have recognized its rights.

SACEM refuses to accept that its action is abusive, and argues that the only working system to ensure uniform rates on a percentage basis for the entire system.

Rights collected from discos have increased every year, but the revenue is not, on the other hand, in coming from other music services sources has been badly hit in France in the last few years. In 1965, there were 1,317 dance halls with orchestras. Now there are 449. In 1965, 303,000 weekend dances with bands were organized in France. Last year, there were 186,000.

The copyright society is anxious not to turn the controversy into a public controversy, and does not dispute that SACEM oppo-

Nightclub figure Regis, who runs the New Jimmy's, said 90% of all discos played in Britain were in American or SACEM. SACEM acted like a tax collector: it demanded 40 times as much as a similar establishment in the United States, and paid for the use of the same music.

The controversy shows no sign of dying down, and indeed the attack on SACEM director general Jean Luc Tournier, have been very personal in tone, and users of SACEM and various critics have given the dispute wide publicity.

The point is that discos need to follow the French law in the light of this progress. In France, they use more than 30,000 people, quite clearly becomes the most important industries that have grown up to supply them. One demand is for SACEM to be nationalized.

U.S. Involvement by Sporadic Discs

LONDON—Public Eye Enter-
prises, the British promotion com-
pany that introduced Sporad-
ian mail-outs to deejays last year, is now looking into new U.S. acts to feature in the scheme. The discs combine television advertising jingles with the band's own music, new, unaged bands. Costs are borne by the sponsor: all that's re-
quired from the acts is studio-quality demo material.

Promotions executive Glenn Simpson reports strong sponsor re-

type, particularly since his firm hit the point idea of approaching advertising agencies directly, and now they feel that they have originated all the bright ideas themselves.

Two most successful projects to date have involved Wrigleys and Foster Grant. In the first case, 1,300-1,500 deejays, together with 50,000 give-away flexi-discs and back-up supplies of stickers, T-shirts and indeed gum. In the second, 500 sporadis-
s were distributed to deejays who were offered free sunglasses on applic-

Simpson intends to limit sponsor-

discs to one a month, with each disc lasting 1 minute. He also has plans to give the deejays a 25% profit from the sale of each disc.

Launched in May with soundtrack trailers of the movie “Good Guys Wear Black” on 7-inch disks, the project works on the same lines as Sporadiscs; deejays receiving the disc have to sell it to an audience with a good chance of buying it. The project continues, will be the much-talked-about “Breaking Glass.”

Pan American's man in London, also looking to put a Sporadisc field on Public Eye's bread-and-butter disco promotion account, has set up a new program for the week, the company reaches 500 leading deejays with new U.K. records of their choice for record companies of about $1400.

“we could do exactly the same thing for U.S. companies on imports and similar things,” says Pain- 

7-inch disks, if we can get a buzz going on the first disc. So when it reaches 10% of the audience, it increases sales, creates interest in international releases, makes it easier to sell the disk in this country, and also makes a nice international link for our DBs.”
Sugarhill Hit Brings Covers In Philippines

MANILA—Eight different versions of the Sugarhill Gang's "Rapper's Delight" have surfaced here following the rapid sales success of the original disk.

Two of the versions are straight covers done by studio bands like Special Edition and Disco Machine, both of which are distributed by Octo-Arts and Alpha, respectively. The rest are translations in the dialect but the music is still called "Choy's Good Time"—as in the Sugarhill Gang's hit.

Another locale of WEA's two local versions of the song is topping the sales of the original disk in several Metro Manila record outlets. Re- 

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comedian Green, the local 

recap disk has reportedly sold between 60,000 to 70,000 copies in its first three weeks of release.

Other local versions are by Vico's 

Fred Panopio, Dyna's Irie Arelano, 

Alpha's Tatzu Babay and Octo-Arts' Vicente Dalfacion.

Tito Ty, marketing and promo 

tions vice president of the 

record company, Inc., local distributor of the Sugarhill label, claims that "Rapper's 

Delight" has now covered the 

100,000 sales mark and continues to sell well despite the competition. Dyna, which also holds the rights to the PolyGram labels, has likewise released the Fatback Band's "King Tim III" under its own label.

To make hay while the going is good, Dyna has acquired the rights to a New York-based Sugarhill Records, and the first release will be "Delic 

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able at any music store, according to BIM leader, Bobby Henry.

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CBS has implemented a 3% rise, and AZ has increased average prices 3.2% (singles) and 6% (albums). RCA is putting 3.2% on its 45s, but

only 1% on albums by top-selling artists.

Barclay price rises range between 3% and 6% on new albums, with the exception of Polygram, which has increased its prices by 5% on selected acts.

Musidisc and Pathé increased prices within the 3% to 10% range at the start of April. If record sales continue to fall—and they dipped 20% last year, com 

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July Festival

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Salvini Sees A Role For Indies
Former Ricordi Exec Joins Curci-Carosello Operation

By DANIELE CAROLI

MILAN—There's little future today for record labels set up single-handedly by independent producers. If you believe Lucio Salvini, newly appointed partner in Italy's Curci-Carosello company, he does have the potential for "independent, medium-sized companies" to survive in adverse market conditions, yet flexible enough to meet that market's demands.

Salvini speaks from a wealth of industry experience, having been with Dischi Ricordi for 18 years, most recently as general manager.

"Now a deal with Giuseppe Gravitto Ricci, who has stock control of Curci, takes him into a responsible role with a company whose record product is handled by Ricordi's distribution arm in Italy. He'll be head- ing up its disk division and affiliated publishing interests."

Continues Salvini: "Record companies which expand too fast must eventually come to rely upon outside creativity. It's at this stage, between the majors and the independent producers, that there's a whole new and viable field of opportunity."

"This field needs a flexible organization which utilizes the services of the majors, and which can concentrate on promotion and marketing to give the independent producer all the necessary attention and help."

Salvini sees Carosello developing in two directions, one with a selective number of highly creative and commercial artists, the other with deals arranged with independent producers, even on a record-by-record basis.

"And he's looking for more license deals from foreign sources. "I'm not thinking of the major catalogs, of course, but I know many production entities abroad that have realized that entrusting just one company with product involves some real risks. They're looking for new solutions to this dilemma."

"When those producers are placing their repertoire country by country, they must choose either to license to a multinational for a lot of money, or arrange single deals in each marketplace with companies which can do the best job."

Salvini's departure from Ricordi is "amicable," and comes at a time when the company is strong in sales and profits. "When I joined Ricordi, its turnover was less than one-tenth of what it is today. I feel I contributed to that growth."

"There were license deals with A&M, Buddah and Vanguard from the U.S., and the WEA lines were united for the first time in Italy under Ricordi. United Artists and MCA came later, as did deals with U.K. labels like Chrysalis, Island, Bronze and the French firms such as Vogue and Barclay. Top Italian acts signed during Salvidi's time included Giorgio Moroder, Spada and Susanna."

"But it's the future which counts, not the past," stresses Salvini. "This isn't the first time that the Italian music industry has had to contend with a trading slump, although it seems likely that the international recession isn't having that strong an effect on Italy."

"But impact more consumers every year, but should recession halt that growth, our industry can cope with a marketplace of limited size because we've behaved more wisely than some foreign countries."

"At this stage, between the majors and the independents, you can ignore the difficulties ahead. New promotion channels have opened up with local radio stations. Retail outlets are beginning to commercial pressure and to the market demand for musical products, which the so-called RAI network couldn't satisfy."

But, Salvini says, the industry must get used to producing less, and supporting that which it does release better than before. "We've got a same release level as leading foreign markets, but overall sales are much lower. The formation of license channels by affiliated companies has made things worse in this respect, as licensing deals previously acted as a kind of filter for foreign product."

"Now there are too many records competing at the same time in the marketplace, though we must admit that today's consumer is better informed about what's on sale than ever before."

Salvini is mindful of problems which RCA's retail outlet chain, and perhaps 1,000 dealers regularly selling albums, and some 1,500 offering singles. "It's a restricted and rigid distribution network which takes up some of the sales slack, which doesn't give much scope for growth."

"Rackjobbing gets no space for commercial reasons, as the discount which makes it possible is already available to department stores."

"What our industry most needs is a long-term development policy behind which everyone can rally. Unfortunately, at the moment, we don't act as one even when it comes to matters of minor significance."
Virgin Opens French Unit

PARIS—Virgin Records is setting up its own operation in France as of July 1, under the direction of former Polydor France general manager Patrick Zelnik, who has been handling the label for Polydor.

The office will be housed in the same building as Philippe Constantin’s Cloutreau Musique, the publishing operation affiliated with Virgin’s catalog in France. It will be purply financed by Cloutreau.

In the past six years, Virgin has enjoyed considerable success in France. The first Mike Oldfield album, “Tubular Bells,” went platinum for Polydor in 1974, sold more than 250,000 and the new wave group Motors has sold 400,000 singles here.

Coincident with the opening of the French office, Virgin will switch distribution in France to Bibel, Eurodisc, the Ariola company. As well as promoting U.K.-pro-

BOOMTOWN JAM—“Rockin’”T肇are is the Boomtown Rats, appearing at the Vancouver Gardens during a recent tour. Those whose “Fine Art Of Surfacing” album is platinum in that market, was joined at one point by Steve Jones and Paul Cook of the now-defunct Sex Pistols.

VICTORIA—Broadcasters should help, says Robertson

TORONTO—Adult contemporary CFRB-AM here held its position as the number one station in Canada, according to the Canadian Radio Bureau of Broadcast Measurements rating book, with roller CHUM-AM in second and CFME-AM in third. CFME’s listeners behind in second place.

Most stations lost slightly in total circulation, and the top five stations in the country all held their positions over the fall book. The most significant gain was handed to CKOC, an AM rocker in the Hamilton market outside of Toronto, which jumped from an 11 point to an eight with a total circulation just over 600,000.

AM stations held down the top eight positions. CHUM-FM, Toronto, ranked number one in the FM’s surveyed with a circulation of 602,000, followed closely by CHOM-FM, Montreal, with 601,000-plus listeners. Middle of the road CKTFM, Toronto, placed third with 583,000 listeners and the beautiful music format of CHUM-FM, Toronto, ranked fourth with 542,000-plus.

Interestingly, matching Arbitron reports with those filed by BBM in Canada, reveals that CHUM-FM comes in at sixth place in a tally of album rock stations in North America, just behind WRIF, Detroit, with a cumulative audience of 300,000, while CHOM-FM comes in at number seven, outdoing WSPY, Philadelphia, with its 488,400 and Toronto rocker CILO-FM jumps two points in rank to 16 in Canada with a Spring cume of 490,000.

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Promote Kids’ Records For $49

TORONTO—Children’s records continue to be an attractive line for record companies, particularly if they have some kind of Canadian theme or hook that can be used in the marketing or promotional strategies to place the discs in the stores.

A&M delivered three gold and one platinum to the Philadelphia children’s records here last year. Raffi Caeveckian started up his own label, Raffi, Trouble For Records, but pacted with A&M in Canada in 1979.

A professional musician since 1972, Raffi was persuaded by friends to try his hand as a performer in nursery schools. The challenge of entertaining infant audiences and in November, 1976 he bowed $4,000 from a bank to make his first album, “Singable Songs For The Very Young.”

“A new record is a bit of a departure from the others. The other three centered on the ideas of singable songs. With this one I tried to entertain the child and awaken his need for envionmental awareness and nature appreciation,” he says.

A&M has scheduled its release in August. Meanwhile, the singer/per- formers has been doing sell-out business in Canada, and MCA Canada’s general manager, Scott Richards, watched the proliferation of children’s records last year, and did not want to be left out.

In November, he scratched, eventually settling on a package entitled “The Body Works.”

The plushly packaged gatefold contains all the usual constructional photos and progress chart, plus the record.

The pop-oriented pop sound, all original, produced and composed by William Skolnik at Sounds International, a division of the TV Ontario studio in the city. Among the catchy tune titles is “The Health Hustle,” a term adopted by the public school system in the province for daily exercise routines in the classroom.

In addition to selling the album through TV Ontario and targeting a campaign of sorts through the schools, the record company, of course, wants to be heard. The single is being offered to schools free of charge in order to give parents a chance to see whether or not the album is something that is best suited to their children.

A&M has also distributed to the major radio networks, but reaction so far has been mixed.

Dompierre LP

TORONTO—PolyGram Canada has just released a Deutsche Grammophon recording which marks a milestone. Canadian Frank Dompierre with the Montreal Symphony Orchestra.

The pop-oriented work was recorded at Salle Claude Champagne in Montreal last December, with technical and engineers brought in from Germany for the project.

HOME TAPING ISSUE

BROADCASTERS SHOULD HELP, SAYS ROBERTSON

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www.americanradiohistory.com

FOREIGNER and Ian Hunter have been announced as headline attractions at the second annual "Edmonton Sirius," at the Commonwealth Stadium here June 29. Promoters of the show include the lead guitarist of the Eagles, Don Felder and Martin Melhuish, along with Lucien Richard.
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WEA And Capitol Lifting Price

Continued from page 1:

price increases are effective June 30. The Capitol deal was effective June 1.

The new WEA middle tier price $9.98 series is being introduced on a one-time basis at a 19% discount effective June 1. That quantity of the one-shot order cannot exceed two times the customers purchases in the respective reporting period. Back orders on the discount program will be carried through June 27.

Wholesale base prices for $1.29 and $1.49 list singles remain at 65 cents and 75 cents, respectively, with a $1.69 list price for the new $1.69 list singles. The $1.69 price rise occurs in 23 different numerical series on the labels WEA carries.

Capitol sent its customers notice of the 3.3% wholesale price boost effective June 1 on May 23, according to Dennis White, marketing vice president.

The buy-in period extends from the date of receipt until the date the new price structure takes effect. A canvass of accounts payable indicates they had heard rumors of the price spiral, but had received no marked program cards.

Under the new Capitol wholesale prices, $7.98 list price will range from $4.27 to $4.67, with 88.9% list prices ranging from $4.53 to $4.78 wholesale. Asked if Capitol will emulate WEA’s singles price elevation, White responded: “Not right now.”

A comparison of the 1979 and 1980 WEA wholesale price schedule shows the following WEA album base prices:

<table>
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<th>Year</th>
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<tbody>
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<td>Discount</td>
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<td>Maximum</td>
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<tr>
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In order to achieve the top retail 7% volume discount in 1978, an account had to do more than $204,000 in business. While in 1980 the figure is $280,000.

The WEA graduated annual volume discount, based on retail sales, are:

- $30,000 to $74,999, 1%
- $75,000 to $139,999, 1.5%
- $140,000 to $279,999, 2%
- $280,000 and over, 3%

The discount applied to wholesale (rack and one-stop) remains at 9%.

Horowitz Swept Over Fourth Date

By RICHARD M. NUSSEr

NEW YORK—Rock stars appear to be making only a transitory lull in their efforts to tag excentric riders onto their contracts. Pianist Vladimir Horowitz, being sued by Capitol in the U.S. Supreme Court here after allegedly demannging grey sole, fresh flowers, a silver thimble, and breakfast in the hotel's room when he asked for a cheaper room. Capo
tor says the rider, who is a former Beatles business interests.

The group itself broke up 10 years ago, Beatles records are still selling briskly around the world, and Beatles songs are constantly being recorded. Apple in London has no comment on the proposed sale. But Richard De Palma, Capitol's office manager in New York, confirms that Lennon is selling his share in the group. Should the sale be approved, future royalties on Lennon-written Beatle compositions, the share may be worth millions of dollars. De Palma will not say how much Lennon is asking.

Make an offer, and I will pass it on,” he says.

But, says De Palma, it would be “premature to speculate as to the proposed sale means an end to Len

nion’s involvement with music.

Since the high profile full-page ads in the New York Times and the Los Angeles Times almost two years ago, Lennon has been out of the public eye, moving to a farm in upstate New York. Conversations he had with some of the bandmates, notably CBS, last year have reportedly fallen through.

However, Apple has been busy in recent months, filing a suit to prevent the filming of the popular “Beatlemania” stage show.

• • •

“The freebird flies again,” pro

ounced Atlantic promoter Alex Go
dey and, from his Tha
gle and the Tha
gle’s mechanical
square American flag and a sizable security force when he tours U.S.

The band’s debut LP, “Anytime, Anyplace, Anywhere,” will be re

telled by RCA Records, and the band plays a tour of mostly me

sized halls in mid-June.

The band’s musical sources, the band will play new material on its concert appearances, except for the encore, which will feature a large instrumental nu

ley of Skynyrd songs performed as a tribute to the band members killed in a plane crash two years ago.

Former ‘60s activist and current all-American rocker Benny Mar

dared Mardonia, “We are ready for it. We are taking a serious approach.

And if I cross paths with Elvis Costello, the school is out, I will like to have a one-to-one

conversation with the boy, and would like for my crew and band and to get a feel for his bank and arena. It is ought to be an exciting summer out there.”

And we thought it was just music.

Any student of new wave can trace its roots to the music made by the Stooges, the ’60s Detroit band led by Iggy Pop, then called Laya Stooge. Now Elektra Records is re

leasing the first two, and only two Stooges LP’s, “The Stooges,” and “Funhouse.” (both long out of print) as a single LP, containing such songs as “Funhouse,” “I Wanna Be Your Dog,” “Irrlicht” and “1969.”

Unfortunately for U.S. rock affi
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EMI-U.K. Dropping List

Continued from page 1:

EMI’s introduction of ordinary list prices suggests an interim step before abandoning list pricing com

pletely. But Bush makes it clear that “the system of a recommended retail price has had no real bearing on the actual retail price a song sells for to the public. We have decided to give dealers the freedom to fix their own retail prices,” according to mar

ket conditions.

The ordinary list prices are lower than the midprice band retail price on standard and midprice pop rec

ords and tapes. There are no changes in the price of singles or other former standard or classical albums and tapes.

The EMI move is thought bound to be the British Phonographic Industry’s decision from list pricing, though the matter of how mechanical royalties will be managed in the future is of prime concern to the country’s Mechanical Copyright Protection Society.

But this body and the British Phonographic Industry are now discussing means of solving the problem.

Card Limits Don’t Affect Retail Price

Continued from page 3:

The band’s debut LP, “Anytime, Anyplace, Anywhere” will be re

telled by RCA Records, and the band plays a tour of mostly me

sized halls in mid-June.

The band’s musical sources, the band will play new material on its concert appearances, except for the encore, which will feature a large instrumental nu

ley of Skynyrd songs performed as a tribute to the band members killed in a plane crash two years ago.

Former ‘60s activist and current all-American rocker Benny Mar

dared Mardonia, “We are ready for it. We are taking a serious approach.

And if I cross paths with Elvis Costello, the school is out, I will like to have a one-to-one

conversation with the boy, and would like for my crew and band and to get a feel for his bank and arena. It is ought to be an exciting summer out there.”

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HEADED BY JOE PORRELLO
Cleveland Company Will Launch Label

CLEVELAND—Our Gang Enter-
ertainment Co. has announced an opera-
tion through an agreement for manu-
facture and distribution with Mirus Music, alter-
ning itself Mirus Music.

Our Gang Entertainment is a recently
launched enterprise headed by Joe Porrello, presi-
dent and record division head for Belkin-
Maduri, a leading concert promotion and
management and distribution firm.

This agreement to manufacture and dis-
tribution publishing divisions in part of Our Gang Enter-

According to Porrello, Our Gang Entertain-
ment’s debut release will be an album by Johny Barrie, a
Northeastern Ohio band. Other acts signed by the company are Faucus,
from St. Louis, and the Phones, J.B. Ritchie and the Liquid
Chrome Band, all Chicago area
bands.

Ler Graziato, former Chicago
NARAS chapter president and
member of the defunct rock group
American Breed, will serve as vice
president in charge of artist develop-
ment.

Porrello, who splits from Belkin-
Maduri in 1975, comments that in
signing decisions often are being
postponed indefinitely at major la-
bors, which led to the decision to
launch a label operation, Porrello
has been involved independently
in developing bands for the past three
years.

Says Porrello: “We’re a total de-
vlopment company. If we think an
artist merits a network set up by
Miras Music.

Other executives are Ken De
Geronimo, coordinator of artist de-
velopments at Geronimo, trea-
turer, controller. Roger Hatfield, sta-
taff producer, and Porrello, vice
president, general manager.

Manhattan Has New Blues Room

NEW YORK—Chillie’s, a popu-
lar Broadway theatre district res-
aurant, has opened a blues and torch
room believed to have been in
New York since the 1950s.

Coinciding with the opening, the
room’s managers have launched an
extensive search for top blues and

S8.49. to $5.98

Cleveland Company Will Launch Label

M-80 Records

GOSPEL AWARD—John Sturdvant, left, of the Gospel Music Assn., presents a
plaque to Jay S. Lowy, president of the National Academy of Recording Arts
& Sciences, in appreciation of the support given by NARAS to gospel music.

M-80 Records Records Out Of Stage Idea

LOS ANGELES—M-80 Records, a new label, actually is an outgrowth
of an idea for a Broadway musical. Brian Morin, the music financial
executive, began developing the idea for a new wave stage show in 1977. While
looking for a musical collaborator, he met Mark Hoffman, lead singer
for the Los Angeles-based Rabbid. Introductions were made with the musical,
Moriaty decided to form his own label after unsuccessfully trying to get Rabbid placed with
other firms.

M-80 has just released its first al-
bum, “Lips And Other New Ways”
by Rabbid with distribution being handled by independents. The play,
“Hard Times,” has been produced with set design for August.

3 Topline Acts On Audiophile Release

LOS ANGELES—Mobile Fidel-
ity Sound Lab releasing original master recording versions of albums by
Eric Clapton, Emerson, Lake & Park and Melissa Manchester.

These albums are limited edition, state-of-the-art audiophile press-
ing. Each is transferred from the original master tapes recorded by the artists and custom pressed on
imported vinyl.

The latest releases are Clapton’s
“Slow Hand,” Emerson, Lake &
Palmer’s “Pictures At An Exhibi-
tion” and Manchester’s “Melissa.”

Musical Theatre Encyclopedia

Originally published in a hard-
cover version in 1976, this paper-
back edition is an update of reference
guide to more than 2,000 perform-
ners, writers, directors, productions
from the musical stage, both in
New York and London.

Green, the foremost annotator in this area, has augmented it with in-
teresting notes on many of the
casts. For the Top Yo’ Hands,” the
Gerwin song from “Oh, Kay!
Green’s notes here, the story.
Dietz wrote the verse, while
Gerwin’s brother, Ira, is
ponsible for the music. And there’s nu-
mer, too, as Green describes “As
Long As He Needs Me” from “Oli-
ed” as “machoistic tenacity
owed by Georgia Brown.”

IRV LICHTMAN
IT'S MUSIC...
IT'S DANCING...
IT'S ENTERTAINMENT...

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.

You’re Part of It: You know about the profit potential and you know that Billboard’s International Disco Forum 8 is the place to discuss your concerns and plot your strategies.

AGENDA TOPICS:

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

How Disco DJ’s are coping with fusion.

Radio panel composed of key radio personnel from R&B, Rock and AOR stations.

Marketing panel including retailing and merchandising composed of leading record label marketing specialists in the areas of R&B, Rock, and AOR product.

Promotion panel composed of leading label and independent promotional personnel handling R&B, Rock, and AOR product.

Panel dealing with development of live talent in clubs, auditoriums, arenas, including staging, sound & light, booking, ticket scalping, promotion and advertising, etc.

Print media effect on record sales, particularly as it applies to Disco composed of panelists on music reviews, performance critics, and other printed media panelists.

Mixing techniques panel.

The importance of independent labels in the changing Disco music scene.

The importance of import labels in today’s Disco marketplace.

Please note: These are not the only topics we will have.

GROUP RATE: FOR EVERY 12 REGISTRANTS, THE 13TH WILL BE FREE.
Billboards International Disco Forum 8  
July 14-17, 1980/New York Sheraton Centre

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Increase Your Dollar Share of the  
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Billboard's Disco Forum 8 delivers the decision-making audience you need to reach... over 5,000 past customers and new prospects from all over the world.

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- Specific Mailings to Your Key Accounts
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Insure Your Space Today:
The majority of Disco VII exhibitors have already picked up their space options for BILLBOARD'S DISCO 8. The time is now to reserve the space best-suited for your needs whether it be disco-related merchandise or a sound and light display.

There's no better opportunity to display and sell your products:
- Disco Owners and Managers from the U.S. and Abroad
- Disco Club Franchisers
- Major Hotel Chains Involved in Discos
- Restauranters Expanding Into Disco
- Disco Entertainment Distributors
- Disco Roller Rink Owners & Operators
- Disco & Radio Deejays
- Disco Purchasing Agents
- Disco Financial & Marketing Consultants
- Entrepreneurs, Businesspeople and Investors Breaking Into the Disco Market

FOR EXHIBITOR INFORMATION PLEASE CONTACT:  
Fred Fausta, Billboard Disco 8  
Expocon Management Associates  
115 New Canaan Avenue  
Norwalk, Connecticut 06850  
203/847-3857

BILLBOARD'S INTERNATIONAL DISCO FORUM 8, July 14-17, The New York Sheraton Centre... your address for four solid days of problem-solving with the best Disco minds in the business and four hot nights with the best Disco entertainment in the party-capital of the world.

Include yourself in the $7 billion dollar industry. Register today and include yourself in the One Disco Forum where the decisions for tomorrow are made.

Registration Form

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Billboard's International Disco Forum 8  
9000 Sunset Boulevard  
Los Angeles, California 90069

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 (please check):
- $315 REGULAR RATE for the following registrant categories:
  - Club Owners/Managers/Franchisers, Record Company Personnel, Equipment Manufacturers, Exhibitors, Promotion and Marketing, Managers, Artists and Radio Personnel.
- $235 for Disco DJ's, Disco Forum Panelists, Students, Military, Spouses.

Name(s) ________________________________  1st Name for Badge ________________________________

Title(s) ________________________________  Phone ________________________________

Company/Disco ________________________________  Address ________________________________

City ________________________________  State ____________ Zip ____________ Country ________

You may charge your Disco Forum 8 Registration if you wish:  
- Master Charge  
- Diners Club  
- American Express  
- Bank Americard/Visa

Credit Card Number ________________________________  Expiration Date ________________________________

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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.

Contact for more information:  
Fred Fausta, Billboard Disco 8  
E-mail: fausta@expocon.com  
Phone: 203/847-3857

www.americanradiohistory.com
For Young people today enter a job and have they the hope they’ve been promised.”-Soul

“Perhaps it’s much a wordy-mouth business.”-Soul
-
“Soul must be maintained.”-Soul

“Everything must be done, and everyone knows me. I don’t worship. Mostly companies call me or I’m recruted to the company I’ve worked with before.”-Soul

“Your people today enter a job and have they the hope they’ve been promised.”-Soul

“While an executive wants some workers who are not interested in the company’s long-term loyalty, for you can do your company’s work with success.”-Soul

“Tell that the truth that the executive business, according to Sperle, is “basically a low-paying industry, compared to other industries, except for the higher brackets.”-Soul

Sperle takes exception to a recent Billboard story (May 17, 1970) that refers to a Los Angeles firm as the industry’s sole placement service. As she notes, it is, in addition to the Smith Agency, Corporate Careers of White Plains, N.Y., also services the music trade and is the trade’s veteran industrialist Mort Hoffman.
BOZ SCAGGS—Live (4:09); producer: Bill Schnee; writers: B. Scaggs, R. Foster, B. Schnee, ASCAP/Foster/Freeds. 1971 Columbia. SC 46945. This second single from Scaggs’ 1973 album is a classic rock hit, featuring the singer’s soulful voice and a soulful arrangement.

SMOKY ROBINSON—Mean Old World (4:08); writer: Smokey Robinson; producer: Smokey Robinson; label: Motown. SM 89244. "Mean Old World" is a soul ballad written by Smokey Robinson, featuring the singer’s emotive vocals and a simple piano accompaniment.

BILLY PRESTON—Go Breaking My Heart (3:57); producer: Larry Dunn, Lenny White; label: Warner Bros. 1979. This single is from Billy Preston’s 1979 album "Go Breaking My Heart" and features his distinctive keyboard playing and soulful vocals.

DEE DEE BRACKER—Don’t Let It Go To Waste (3:56); producer: Nick的孩子, writer: Dee Dee Bracker; label: De-Lite. "Don’t Let It Go To Waste" is a soulful ballad written by Dee Dee Bracker, featuring her powerful vocals and a smooth production.

MARTYN WILSON—Too Tired (3:45); writer: Martyn Wilson; producers: Frank Dycus, Gold Star. "Too Tired" is a soulful track written by Martyn Wilson, featuring his soulful vocals and a driving rhythm.

BRADY JAMES—She Can’t Go Back (3:43); writer: Brady James; producer: Frank Dycus; label: Warner Bros. "She Can’t Go Back" is a soulful ballad with catchy hooks and smooth production.

DANIELLE—Let’s Have a Party Tonight (3:36); producer: Rudy Caldwell; label: Capitol. "Let’s Have a Party Tonight" is a lively dance track written by Danielle, featuring her catchy vocals and a driving rhythm.

JEFF KEEGH—Goodbye Don’t Come Easy (3:32); writer: Jeff Keeg; producer: Terry P. "Goodbye Don’t Come Easy" is a soulful ballad written and produced by Terry P, featuring Jeff Keeg’s soulful vocals and a smooth production.


did not scan