College Radio Energizes New Act Exposure

NEW YORK—As commercial radio turns more conservative, college radio continues to be a vital element in breaking new rock and jazz acts as well as other forms of music. Paradoxically, the growing reliance on oldies and current Top 40 hits on AOR and adult contemporary outlets comes after most labels trimmed their college promotion departments as a result of current fiscal year cutbacks.

In some major markets, such as New York, college radio provides one of the few outlets for exposure of avant-garde jazz and new wave product (Billboard Nov. 29, 1980).

By RICHARD M. NUSSE

In markets such as San Francisco, where new wave label owner Howie Klein surveyed 3,600 new wave concert and clubgoers, more than 50% of the crowd tunes to college outlets exclusively. "We sell more records in Illinois when we get airplay on WPGU-FM than we ever got on the Chicago stations," says Klein, who runs 415 Records in the Bay Area. WPGU is a full-time commercial outlet affiliated with the Univ. of Illinois.

The station is programmed by students and plays 40% new wave, with the remaining 60% devoted to jazz, heavy metal and classic rockers. In a six-county market of 300,000 listeners, the station racked up a 1.7% share of males 18 plus in the spring Arbitron book and a 12.8% share of adults 12 plus.

Another commercial college outlet that is a factor in the ratings is the various KDI-FM, Sacramento; KALX-FM, Berkeley and KUSF-FM in San Francisco. Another new wave, new jazz outlet with dubs is KTFR-FM in Los Altos Hills.

(Continued on page 16)
You get to the point where professional equipment makes a serious difference. Where anything less holds you back. And when that day comes, you're ready for Ramsa—the new sound reinforcement equipment from Panasonic Professional Audio Division.

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PROFESSIONAL AUDIO DIVISION
AMF Welcomes Lea Act Repeal

NEW YORK--The repeal of the 1946 Lea Act, expected to happen sometime next week, will have no immediate effect on the members of the American Federation of Musicians, says AFM president Victor Fuentes. “It’s too soon to tell what the impact will be,” he says. “Our prime concern was to remove the legislation from the books. It’s only the federal law of its type. The repeal is a great boost psychologically.”

The Lea Act, also known as the “Nabisco Petrolio” Act, was an executive order by President Franklin Roosevelt that banned strikes by musicians under threat of criminal prosecution. The order was in effect from 1936 to 1946 and led to the establishment of the Labor-Management Relations Act of 1947, which replaced the Lea Act.

The AFM has faced challenges in recent years, including the cancellation of live music due to the COVID-19 pandemic and the ongoing struggle for fair compensation for musicians.

N.Y. Robbers Ogle Bruce Springsteen’s Show ticket scalpers

NEW YORK—Investigators from the New York State Attorney General’s office, Madison Square Garden, promoter Ron Delsener, and from Bruce Springsteen’s management company, are all looking into allegations that thousands of tickets to Springsteen’s four SRO dates at the Garden have been diverted to scalpers and ticket brokers.

The $80,000 available tickets for the concern, two over the Thanksgiving weekend and two the week before Christmas, were sold via mail-order. But Nathan Reilly, spokesman for Attorney General Robert Abrams, has told the press that his office received a report of complaints from fans who said they mailed in applications and had not heard anything afterward. The Garden’s spokesperson, spokeswoman reassuring fans that all tickets will be available to the public.

The 100,000 remaining tickets for the concern were expected to be sold at the box office of the Garden. The scalpers, if caught, face confiscation of whatever tickets they have in their possession plus a fine determined by the court. There are no jail penalties.

70-Year-Old Charleston Saxophonist Helps Kill Lea Act

WASHINGTON—“We had God and the First Amendment on our side. You can’t beat that combination,” says Ted Grahite, 70-year-old president of the Charlestonians, W.Va., local of the American Federation of Musicians.

Grahite, who pays saxophone, is credited with leading the all last successful drive to repeal the 1946 law called the Lea Act. The act made it federal crime to pressure radio or television stations to use more studio musicians than they needed.

Grahite remembers when the Lea Act was introduced by Senator Caesar Petroff, then AFM president. It was in this year 1946, to test the Lea Act. Petroff’s conviction was reversed by an Illinois federal court judge who said the new law was unconstitutional. In 1947, the case went to the Supreme Court where the lower court decision was reversed and the conviction of an all last efforts, the Lea Act seemed destined to stay on the books.

“I waited 30 years and then I got tired of it,” Grahite explains why he formed the National Committee for the Repeal of the Lea Act in 1977 with the committee’s cochairman, Hank Amore, and the late Grahite.

Grahite went to the late John Rock (D-W.Va.) who introduced a bill to repeal the Lea Act into the House that year.

For years, the bill was stalled in the House Communications Subcommittee because the repeal of the Lea Act was opposed by other legislation which effected broadcast cross ownership, which the committee’s cochairman, Hank Amore, and the late Grahite.

Opposition to the repeal of the Lea Act was practically non existent. “We followed the bill’s progress and that was about it,” says David Markoe of the National Association of Broadcasters.

According to Filippetta, director of communications of BLM, who also works for the famous lighthouse, the Lea Act was expected to pass in the full House Oct. 1.

Under the guidance of Sen. Jenkins Randolph (D-W.Va.), the bill was expected to pass in the full House Oct. 1.

NAB, CES Work Around Vegas MGM Fire

LOS ANGELES—Despite the nightmarish fire that roared through the Las Vegas MGM Grand Hotel Nov. 21, two major trade shows affecting the entertainment business—the National Assn. of Broadcasters and the West Coast Consumer Electronics—do not appear to be affected in a major way.

The NAB convention was slated for the MGM Grand itself April 12-15, while the CES is scheduled for Jan. 8-11. CES, however, takes place at the Las Vegas Convention Center. Both events will draw approximately 50,000 visitors.

According to the NAB, contingencies planning for the convention are proceeding well. Convention events will be moved to the Dunes, Cesar Palace and the Aladdin hotels.

NAB members with reservations at the MGM Grand will be given first priority to be placed in these hotels, and the association says other hotels many be eventually designated for the convention as well. The association also reports that its members will be notified of all changes through its regular mailings.

The direct CES involvement with the MGM Grand was in terms of room accommodations. Typically the CES blocks approximately 66% of the hotel rooms in Las Vegas for its trade show. 2,000 of those at the MGM Grand.

Judy Novak, director of housing for the CES, says, “We are confident we’ll be able to accommodate everyone who had rooms booked for the MGM Grand Hotel. We were on a plane Sunday (23) night and met with the sales directors of all the hotels on Monday. We’ve already replaced 1,300 to 1,400 of the needed rooms.”

Assistance in preparing this story provided by Tim Walker and George Kopp.

Novak adds that in addition to the rooms, 150 suites and 46 functions rooms the MGM will be available for CES employees. “Replacing the functions,” she emphasizes, “is the least of our worries. The autos are going to be very tricky. There just aren’t enough.”

She adds that CES contacted all affected exhibitors and room holders by phone or telegram Nov. 21 to let them know that CES personnel were on their way to Las Vegas to solve the problem.

The affected “closed exhibitors,” she continues, “so if they could cut down on their requirements we were asked to hand out with the freeze on the blocks they hold for tour and travel groups while they made available other rooms if the rooms will actually be used.”

“We’ve even asked them to talk to the customs officers at the airport and hold for their better customers. We’ll be wrapping it up next week.”

Novak notes that the CES offices received calls “from probably half” of the reservation holders on the day of the fire as news of the nightmare blaze that killed 84 and eventually injured 500 spread across the country.

According to Curt Pickellet, director of communications of BLM, who also works for the famous lighthouse manufacturer’s trade shows activity. “At first I thought we would have to make some changes. But the CES is well organized. There won’t be any scrabbling. We have been told that there won’t be any problems in accommodating them. They have been able to pick up rooms at some of the smaller hotels in and around Las Vegas.”

BML said CES room reservations for the NAB conference are at the MGM Grand as well as the Las Vegas Hilton.
CANADIAN AWARD—PolyGram Canada presents Wizard Records and Air Supply with a platinum LP for its “Lost In Love” LP. At the ceremonies in Canada are: Derek Steele, Wizard Canada label manager; Tom Harrold, PolyGram Canada president; Robie Porter, Wizard executive director and Leo da Silva, PolyGram vice president.

WOMEN EXECs

LOS ANGELES—Fifty minority women executives from the music and broadcasting industries participated in the Black Music Assn.’s recent pilot career management program. The workshops were conducted by Elaine Carter of New York’s Elaine Carter Associates Inc. 

The workshops were designed to examine some of the key issues facing minority women in the areas of power, competition, men/women relationships and black/white relationships. Also stressed was how to pursue career goals in the corporate environment of the music and broadcasting industries.

Twenty-five women from each coast were selected to share in the Black Music Assn.’s new educational thrust, which was initiated when LeBaron Taylor was elected president of the organization.

Taylor, also a vice president at CBS Records, and Glenda Gracia, the association’s executive director, insist the program also is an effort to introduce a network of networking among women in the two industries.

Taylor notes that the success of

Ben Vereen Opens N.Y. Co. Affiliate

NEW YORK—Ben Vereen has opened a New York affiliate of his BAV Management firm, to be headed by Carl Griffin. Griffin, formerly with Jokebe Music in New York, will be assisted in all phases of the operation by Diane Gracen.

First artists signed by BAV are Bootcamp, a rock band, and singer-actress Alexi Komisar. Also under the BAV banner are two music publishing companies, Oui No Music (BMG) and Qatzar Music (ASCAP).

The New York offices are located at 1757 Broadway; telephone is (212) 586-8953.

Streisand Disks Dominate Global Charts

NEW YORK—Barbra Streisand is enjoying the biggest international hits of her career with the “Guilty” LP and “Woman In Love” single.

Apart from its chart-topping achievement in the U.S., the 45 has gone to No. 1 in Canada. Britain, Australia, Holland, Belgium, Israel, South Africa, Norway and Austria, and is in the top 10 in Germany, France, Sweden and New Zealand. Total worldwide sales are 2.5 million copies, claims CBS.

Streisand’s “Guilty” album has gone to the summit in Britain, Canada, Australia, Holland, Belgium. New Zealand, Sweden and, of course, the U.S. and is presently in the top 10 charts in Germany, Japan and France.

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Executive Tumble

Billboard is swinging its two key editorial posts from West to East with the appointment of Gerry Wood as editor and Adam White as managing editor, headquarters in New York, according to Lee Zito, publisher and vice president of the Billboard Publishing Co. The appointments are effective Jan. 1.

Zito as publisher and the associate publishers, sales director Tom Noonan and circulation director Bill Wardlow, will continue to base their operations in Los Angeles as they have been since the purchase of Los Angeles staff members.

Wood has been head of Billboard’s Nashville bureau for the past five years. Prior to joining the publication, he had been with ASCAP in Nashville. He succeeds Zito as publisher’s editor. White is billing editorial assistant and for the past three years coming from Music Week’s editorial staff in London. He replaces Eliot Tiegel who resigned last week after choosing to return in L.A.

In a statement, Zito says: “Gerry Wood and Adam White at Billboard’s helm will give the publication editorial leadership that combines new vigor and vision. I am proud of a staff that has within its midst persons of such high caliber who are endowed with the professionalism and industry know-how that allow us to continue our tradition of promotion from within its ranks.”

Record Companies

Fred Haasen joins WEA International in New York as senior vice president. Most recently he was president of Polydor USA, vice president of Polydor International and vice chairman of PolyGram Records. . . . Russ Regan takes over as West Coast vice president and general manager of PolyGram Record Operations. Based in Los Angeles, he was head of his own company, Utopia Productions. Previously, he had been president and publisher of Sound Publications, publisher of Parachute Records. . . . Marvin Saines steps into the post of executive vice president for the Moss Music Group in New York. Previously, he was head of CBS Masterworks. He intends to establish a full-price classical label to join the Moss Music Group’s labels.

Haasen . . . Regan . . . Saines

Marketing

Dennis Baglama takes over as store design director for the 28-store Licorice Pizza chain based in Glendale, Calif. He was a part-time store designer and later manager of the chain’s West Los Angeles store. Keeping him in the West L.A. outlet is Susan Van De Veyere, formerly assistant manager.

Publishing

Ann Murray is upped to vice president and general manager of publishing for Chrysalis Music in Los Angeles. She was general manager with Chrysalis Music and Anna Bridge is upped to corporate manager of the newly formed Flick City Music, Ltd. in Los Angeles. Bradford is a songwriting pitcher for “What the Beatles (I Want)” which was covered by the Beatles and Muddy Waters. Recently, she was ad man for Pepperell, a food company. Additionally, she is executive editor for Audio Media and is also associated with the Federation of the Music Industry. 

Saines . . . Chertoff

Mondays

John V. Roach is elected president and chief operating officer of Tandy Corp. in Ft. Worth. In August of 1979 he took over as vice president, his most recent post. Also at Tandy, Lewis F. Kornfeld is named vice chairman of Tandy’s Board of Directors (1980). He was corporate executive vice president and president of Radio Shack Division. John H. McDaniel, formerly vice president-controller of Radio Shack, is upped to senior vice president and controller of the corporation. In the Radio Shack division of Tandy, Bernard Appel and Robert Keno move into the slots of executive marketing and executive operating vice president, respectively. Appel was senior vice president of merchandising and advertising and Keno was U.S. store manager. Each is a division president. . . . Robert J. O’Neil shifts to become Harris/Saless Recordings of America’s senior vice president. COP Commodities, Canadian scientific equipment, and manufacturing, etc., affiliate of his.

Roach

(Checklist page 34)
**GARLAND JEFFREYS' "MATADOR" GOES GOLD IN EUROPE**

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**GARLAND'S NEXT ALBUM "ESCAPE ARTIST" OUT EARLY '81. WATCH FOR IT! ON EPIC RECORDS AND TAPES.**
Judge Given Confidential RIAA Papers

NEW YORK--In a dramatic courtroom confrontation, the Recording Industry Association of America agreed Wednesday (56) to turn over its confidential reports containing allegations of industry counterfeiting to a federal court judge who must now decide whether the documents are relevant to the defense in the Sam Goody case. However, further appeals are possible.

Goody and its two executives, charged with trafficking in counterfeit recordings, have fought a lengthy, costly legal battle to have the documents introduced as evidence that counterfeit goods were being traded throughout the industry, thereby bolstering its claim that it could have bought and sold such goods unknowingly.

Wednesday's court session was a classic showdown, with RIAA attorneys refusing to yield until the very last minute, when U.S. District Court Judge Thomas C. Platt was about to slap the trade group with another contempt citation.

The latest imbroglio centered around the interpretation of the recent decision by the court to keep fees as a separate issue.

Confidential reports contain-

The latest imbroglio centered around the interpretation of the recent decision by the court to keep fees as a separate issue. In any case, the court would inspect and then rule on the admissibility of the RIAA documents.

The RIAA wanted a guarantee (Continued on page 48)

Producers Agree To AFM Negotiation

By CARY DARLING

LOS ANGELES—Film producers have agreed to return to the negotiation table in the 18-week-old American Federation of Musicians strike, but the musicians have yet to agree to sit.

Though no one was available for comment from the AFM, federal negotiator Tim O'Sullivan believes the union wants someone from the national office in addition to the local office of the Federal Mediation and Conciliation Service as a mediator.

AFM president Victor Fuentesha has supposedly requested agency head Wayne Horvitz to sit in on the negotiations. However, Horvitz is due to leave office soon because he is a political appointee. Nick Fidiansan, who participated in the producers' talks in the recent actors strike, may assume Horvitz's place in these talks.

Further delay by the AFM could spell trouble for the AFM. "If they persist in saying they will not meet, it is possible the employers can file refusal to bargain charges with the National Labor Relations Board," says O'Sullivan. Yet he is hopeful it won't go that far. It is conceivable that in lieu of an agreement to meet from the AFM, O'Sullivan can call a meeting and see if the union shows up. If it doesn't then the producers would have firmer ground on which to file charges.

But filing charges doesn't get anybody back to work," continues O'Sullivan.

Musicians originally went out on strike Aug. 1, over the issue of pay-

Police Pondering An L.A. Murder

LOS ANGELES—Los Angeles police are attempting to determine whether the murder of attorney Richard Lorne Pierce, 38, Nov. 22 is connected to his alleged role in a phony fire sale and mail fraud in-

PolyGram's Coast Office Restructures

LOS ANGELES—PolyGram, Pro-USA continues its restruc-
turing. The latest move by David Braun, head of Pro-USA, is to bring in Russ Regan as the company's West Coast vice president and general manager. This appears to be a move de-
signed to focus more visibility on the company since the West Coast operation is primarily responsible for Casablanca. Under Regan's leadership Casablanca is expected to receive a major facelift.

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(Continued on page 32)
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**General News**

**Injunction Refused CBS Records Arm**

NEW YORK—An attempt by the Columbia Special Products Division of CBS Records to obtain a preliminary injunction against Roadshow Records (Billboard, Nov. 29, 1980) has been turned down by New York State Supreme Court Judge Margaret Taylor.

In the court action CBS seeks to stop Roadshow from marketing certain Sceptor Records titles which CBS acquired when it took over the stock of the bankrupt Springfield Records. Roadshow also has a claim on the titles.

**Florida Pirate**

- Continued from page 3

Edy pirated tapes were seized. He was later sentenced to five years in jail and appealed the conviction at that time.

The three-man Appeals Court held that federal preemption of sound recording copyright protection was not a factor in the case since Crow was “charged with dealing in stolen royalty rights and/or services, which belonged to various performers, not under federal copyright law, but under various private contracts.”

The court said the Florida law protects the contract rights of the artist to collect royalties for the sale of recordings regardless of the date of the fixation of the recording according to the RIAA’s interpretation.

**Singles Action Out**

LOS ANGELES—Due to last week’s holiday printing schedule we are unable to publish the normal 3½ pages of Radio Singles Action reports. The feature will be resumed in next week’s issue.

**WCI Antipiracy Stickers**

- Continued from page 1

“It is much better if an FBI agent or a RIAA agent can walk into a store and in five seconds know if the product is legitimate, than have to take it to the lab for analysis.”

Corryn also points out that the WCI system does not preclude its member record labels from developing and using their own systems.

Atlantic Records had used its own system earlier on the Rolling Stones’ “Emotional Rescue” LP. “We do not tell our labels what to do,” says Corryn.

Neither does he have any prediction as to when the system will come into full use, or even what the next release using the system will be.

“We are on a developmental game plan,” Corryn says. “But who knows whether the labels will fall off when exposed to the humidity of Bangkok. But I would not even tell my own mother as to what the next release with the stickers will be. I do not want to tell the counterfeiters anything that will help them, though I can conceive of nothing better than giving them nightmares.”

The special labels are believed to be affixed to the jackets at the pressing plants just before the albums are shrink-wrapped. The entire system is under WCI control, and there may be other secret identifying marks on the jackets and disks themselves.

“There are secret markings on dollar bills that enable the government to identify counterfeiters,” Corryn says. “The government will not tell you where they are and we certainly won’t tell where the marks on our bills are.”

The affixed label on the Abba LP is in the same location as a bar code would be. But Corryn says that when the bar code is adopted on all WEA product the affixed label will not obliterate it. He admits there may be some problems from the artistic side with yet another label stuck on, but he sees that as a minor situation.

**Borge On PBS**

CHICAGO — Victor Borge—Comedy In Music,” taped before live audiences in Chicago and Milwaukee, will be aired Thursday (4) by PBS-TV stations as part of the network’s “Stageout” series.

**AL COLLINS ACTIVE**

Purple Grotto Is Back On Airwaves

By ELIOT TIEGEL

LOS ANGELES—After a bit of a lull, COLLINS has resurrected his famous and unique “Purple Grotto” setting for a new radio program he is doing under that moniker.

Collins, formerly with KGOL-AM and KSFO-AM in San Francisco, is now broadcasting his “Purple Grotto” program midnight to 5 a.m. Thursday, Friday and Sunday on KKIS-AM and its sister KDFM-FM in Pittsburgh, Calif.

Collins first introduced his mythical “Purple Grotto” mood setting location on WNEW-AM in New York in 1952 and later used it as a setting for shows on WNEW-AM in New York, KSFO and KEST-AM in San Francisco.

The format of the program involves talk-chatter and a broad musical spectrum built around records on Collins’ extensive collection.

Collins, one of the first jazz broadcasters on AM radio, feels he’s playing “everything possible from jazz to country to offshore things.” He’s not playing any pop or rock material.

Collins and the people behind the newly formed “The Purple Beaux Network” plan to initially syndicate the program live via telephone in the a.m. slot in the Pacific Northwest, he says.

Collins had been a midnight-5 a.m. talk host on KGOL, the ABC owned station in San Francisco for five years before leaving four weeks ago. Pittsburgh is close to Collins’ home near Walnut Creek and Concord, Calif. KKIS plays music by Neil Diamond, Frank Sinatra, Tony Bennett and instrumentals during the daytime.

The “Purple Grotto” is an invention of Collins’ mind which has fascinated listeners in all the cities he has used it as a backdrop for his shows. The “grotto” is located “3½ stories below the main studio of the station.” It is here that Collins spins his records, tells his tales of offbeat fun and chat via phone with people calling in with comments about the world or anything on their minds.

Collins’ program, a theatre of the mind, involves its listeners with such regular characters as Harrison, the long-tailed purple, 180-year-old Tasmanian owl.

ABC Slows Its Home Video Plan

NEW YORK—ABC Video Enterprises is slowing down its entry into the home video market.

The decision is based on a study, apparently commissioned by ABC, that convinced management that the market for videodisks and cassettes would not grow as quickly as the company had previously thought. The study reportedly cost $1 million.

Home video was only one part of the story, the company says. So far ABC has not released details of findings of the survey, nor who conducted it.

ABC, which has announced ambitious plans for its Video Enterprises, including a tie-in with the

(Continued on page 10)

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Brazil TV Bows Antipiracy Drive

Araujo is optimistic about the law's prospect of passage in the Brazilian Congress. "We hope that it will be approved by the end of the year," he says. Record and tape sales in Brazil last year were estimated at $370 million, with the casette configuration responsible for approximately $81 million. But some 60% of the latter figure—$48 million—is reckoned to be pirate product, and it is the scale of this illegal trade that has spurred the Brazilian Asso of Record Producers to take action.

The TV Globo spots will warn consumers of the existence of pirate product and alert them to the poor quality of such material. Adds Araujo: "Our argument is that by buying pirate goods, consumers get a low quality product, that they are supporting criminals, and that they harm not only record companies, but also songwriters, artists, musicians and many others."

In tandem with the tv publicity, the association plans to create three antipiracy centers in Río de Janeiro, São Paulo and a northern city, probably Recife. Lawyers and detectives will work with local authorities to locate and apprehend pirate operators.

TV Globo also has offered 30 days' worth of free broadcast time to the Brazilian disk group in December, which will be used to promote records and tapes as gifts, to sell music as culture as well as entertainment. There will be four such tv spots daily throughout the month.

Fox Examining Plan For Common Stock Transaction

LOS ANGELES—20th Century Fox Film Corp. is studying the feasibility of a transaction in which it would distribute to its public shareholders cash and a direct ownership interest in certain of its assets in exchange for their shares of Fox common stock.

Fox states that such a transaction would result in greater recognition of the underlying value that Fox believes is inherent in its assets than has been historically reflected in the market price of its common stock.

Fox notes that the assets not distributed to its public shareholders would be purchased by a newly organized corporation owned by a group of investors including certain.

Santa Monica Spot Starts Jazz Series

LOS ANGELES—The Mayfair Music Hall in Santa Monica opens a Jazz Concert Series Monday (8) with the Blue Guitar band led by Mike Price.

Price is a regular in the Toshiko Akiyoshi/Lew Tabackin Jazz band.

SURE TIMES ARE TOUGH. SO IS CANCER

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AMC HUMANITARIAN AWARD DINNER NEW YORK HILTON HOTEL DECEMBER 13, 7PM.
Tribunal Eyes Cable & Jukebox Royalties

Continued from page 1
	on Assn. agreed in hearings Tuesday (25) that controversy exists regarding the distribution of jukebox royalties.

In the case of cable royalties there was less agreement. BMI's counsel Charles Duncan advised the Tribunal to declare a controversy immediately while ASCAP attorney Benjamin Zenko urged the Tribunal to defer its decision until an appeals court process is completed in this case.

The National Assn. of Broadcasters also advised deferring the decision while the Motion Picture Assn. of America wanted a controversy declared immediately.

The Tribunal voted unanimously to declare a controversy in the cable royalty distribution for 1979 but to wait until March 2, 1981, to publish this decision in the Federal Register. The delay said Commissioner Tom Brennan, will allow the Tribunal to finish its current flurry of year-end's work and will also encourage the parties involved to complete their appeal proceedings as expeditiously as possible.

The third and final agenda item for Tuesday's meeting was a petition from the Motion Picture Assn. and other program syndicators for the Tribunal to reconsider its October decision to stay distribution of 1978 cable royalties until the NAB can make a court appeal.

The Tribunal voted to nullify its October decision to stay distribution.

Suffolk County Court Upholds Piracy Law

NEW YORK--The Suffolk County Criminal Court in Hauppauge, N.Y., has upheld the constitutionality of the state's antipiracy law.

The constitutional challenge came from defendants M&R Records, Inc., Best Record Pressing Corp., International Picture Disc Corp. and Michael Ruskin, known as Charlie Greenberg, who stood under indictment for record piracy.

In moving for a dismissal of the indictment, the defendants claimed that the violations of the copyright law which they are charged are not preempted by the federal Copyright Law. The court ruled against the defendants.

RIP/KECA Songs To Creative Music

LOS ANGELES--The Creative Music Group here has acquired the RIP/KECA Music catalogs. Such standards as Jim Weatherly's "Midnight Train To Georgia," "Neither One Of Us" and "The Best Thing That Ever Happened" are part of the catalog.

The first steps in the Creative Music Group's exploitation will be a promotional flyer on Weatherly to producers, artists, managers and A&R personnel followed by a promo LP of the catalog's most coverable material.

Eagle Henley Held

LOS ANGELES--Don Henley, the 33-year-old drummer/vocalist of the Eagles, was arrested Nov. 21 at approximately 9 p.m. at his home in Sherman Oaks by Los Angeles police on suspicion of supplying a minor with cocaine.

Henley, who was taken into custody by members of the police force's sexually-exploited-child unit, was released the following morning after posting $5,000 bail. He is due in the Santa Monica County Municipal Court for arraignment Tuesday (21), says Detective William Duvin of the sexually-exploited child unit, Los Angeles police.

Two girls, 16 and 15, were also arrested, one on suspicion of prostitution and the other for allegedly being under the influence of drugs.

CBS Disks In '81

NEW YORK--CBS Video Enterprises videodisks will be ready for distribution in June 1981, but those disks will be manufactured by RCA Disks from the CBS pressing plant in Carrollton, Ga., will not be ready for shipping until mid-1982.

NO GAP--Bootsy Collins and his mother Nettie Collins dance to his new LP "Ultra Wave" proving that there's no generation gap here when it comes to dancing.

General News

We've wrapped up a great gift idea for you.

Up to 50% off selected Record Research sets.

Just in time for holiday gift-giving, we're offering you a choice of 4 great Record Research book/supplement sets for just $50.00 each. Or order 2 sets, and pay only $95.00. On certain sets, that's a saving of over 50%!

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This year, if you're buying for a record collector, program director, DJ, music enthusiast—or yourself—make your shopping easy with a Record Research book/supplement set—the last word in charted music and holiday gift-giving.

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Note: Pop supplements update both Pop Annual and Top Pop books. '78 and '79 Country and Soul supplements cover both singles and LPs charts.

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May we suggest that this year, in the true spirit of the season, you inform the people on your list that you have contributed, in their names, to the T.J. Martell Memorial Foundation.

The Martell Foundation is a charity that was founded and is totally supported by the music industry. All monies donated are used exclusively to research one of the most devastating diseases known to mankind, Leukemia. A disease that kills over 50,000 people a year.

It is the Foundation’s hope that with your help we will one day conquer this destructive disease.

Thank you. Your gift will mean so much to so many people.

The T.J. Martell Memorial Foundation
1370 Avenue of the Americas
New York, NY 10019
Telephone: (212) 245-1818

220 Beatles Songs Due In 2 Folios

NEW YORK—"The Complex Beatles," said to contain all the music and lyrics created by members of the Beatles, will be published in a two-volume edition next fall. A project of ATV Music and De-Lish Communications, it will offer 220 new sheet music arrangements by Milli Okun designed to be played along with the original Beatles recordings. The two volumes will be divided by two time segments, 1963-66 and 1967-70. Accompanying text and photographs will trace the musical history of the group and include a discography.

No list price has been determined as yet, according to Jeanne Sokol, who along with Stephanie Bennett founded the independent book publisher in 1973. She adds, however, that a prepublication offer next summer will have a lower selling price.

De-Lish has published such books as "Born To Run: The Bruce Springsteen Story" by Dave Marsh, "Blondie" by Lester Bangs, and "Kenny Rogers Gambler, Dreamer, Lover" by Martha Hume.

Claims Royalties Too Low

Harry Warren Sees '42nd Street' Gyp

By DAVE DEXTER, JR.

LOS ANGELES—The success of David Merrick’s production of "42nd Street" on Broadway is bringing no delight to 86-year-old Harry Warren, who composed the music for the show almost 50 years ago.

Warren alleges that his songs for the show, originally a Warner Bros. motion picture by the same title, were licensed to Merrick by Warner Bros. Publishing for an unfair 2% of the production’s weekly gross. As a result of the situation, Warren says he is receiving one-half of one percent rather than 2% of the gross as is customary.

Warren blames Warner Bros. Publishing for making a deal which he charges is grossly unfair to the writers. Lyrics are Al Dubin and Mort Dixon, both deceased. He has appealed to the Dramatists Guild for a hearing which could force Merrick to pay the standard royalty.

The Guild is expected to rule on the complaint no later than next week.

Warren’s Los Angeles attorneys are involved in the situation but no litigation is planned, at least until after the Guild makes a decision. Warren considered hiring pickets to work the theatre’s sidewalk but concluded that such action would only give Merrick additional publicity. The “42nd Street” show is the hottest—and most expensive—ticket in Manhattan.

Cherry Lane: ‘Pocket’ Series

NEW YORK—Cherry Lane Music seeks expansion of folio sales beyond traditional outlets with a new “pocket"-guitar series.

The debut pocketbook-sized addition is “Pocket Guitar," containing 100 songs with melody, chords and full lyrics arranged for an easy to medium-intermediate guitar player, as edited by Mike Okun. This will be followed shortly by a “Pocket Beatles." And books on John Denver and Kenny Rogers.

Lauren Keiser, president of Cherry Lane, estimates that the company can add as many as 20,000 retail accounts with the line, including drug stores and airports.

“This is a mass-market approach to print, bringing music into retail situations we’ve been locked out of before," explains Keiser. "We’ve always had a problem getting 9 by 12 or 8 by 11 stocked in mass-market locations.”

Keiser adds that he doesn’t expect to lose sales of larger print editions at the pocket line, since the former is usually kept for home use.

New York—“Rudolph The Red-Nosed Reindeer," now a mixture 31-year-old, continues its saga of Christmas past, present and future, as writer Johnny Marks startups to exploit a new "Rudolph" plus three other Marks holiday standards.

So far, notes Marks, who published his hits through St. Nicholas Music, more than 131 million records worldwide of "Rudolph" have been sold since 1949, when Gene Autry introduced the song on Columbia Records.

Autry’s performance alone has reportedly sold more than 12 million copies. So far, there are 500 recorded versions of the song.

Marks reports that more than 7 million copies of sheet music and 25 million copies of 140 different arrangements have been sold. Marks’ "Christmas Memory Phrase Lyric Book" is over the 4 million mark in sales.

In addition to his other songs, "Rockin’ Around The Christmas Tree," introduced by Brenda Lee (Decca) in 1956: "I Heard The Bells On Christmas Day," first done by Bing Crosby (Decca) in 1936 and "A Holly Jolly Christmas," a 1963 entry by Burl Ives (Decca), Marks will be working on perennial television showings of his songs. "Rudolph," starring Ives, plays its 17th season on CBS Dec. 3. 's 31st running special, and "Rudolph’s Shiny New Year," a Red Skelton annual, airs Dec. 14 on ABC.

Marks was recently inducted into the Songwriters Hall Of Fame.

TOP PROS: HARRINGTON, CHAPMAN

American Song Fest Winners Named

LOS ANGELES—Shawn Harrington and Allan Chapman were dubbed winners in the professional division at the American Song Festival, at the hands of judges Jay Byker, Gloria Gold and Tom Beck winners in the amateur division at the seventh annual American Song festival awards here Dec. 13 and 14.

Held at the Sheraton Universal hotel, the writers of each song split a $10,000 cash prize. Harrington and Chapman won for their easy listening song, “Goin’ Through The Motions.” Also up for the award were Mike Martin’s country tune “Somebody’s Linn To Someone,” Leslie Pearl’s open competition winner “You Made Me Teal, Stumble And Fall In Love” and Top 40 winner, “Look, Before You Love,” also by Pearl.

Byker, Gold and Beck won in the amateur category with a country song “Damn These Tears.” Against it were Steve Skovran’s Top 40 entry “Just Like In The Movies,” George W. Uetz’s competition “Music, Sex And Cookies,” Alan Hale’s folk entry “Gave A Care,” Bob Radliff’s easy listening “Throwing Away The Best Years” and Conforti Porter’s gospel-inspired “Take A Moment In The Morning.”

Marsha Graham won the nod for the best vocal performance on her "Perfect Lover." There were no other nominees in this category.

Berardis At Next AGAC’s Askapro

NEW YORK—The "Writer-To-Writer" Askapiro rap sessions sponsored by the American Guild of Authors & Composers continues Dec. 18 with Mike and Richard Berardi speaking on their writing techniques and demonstrating at the piano how they collaborate.

In addition to the monthly "Writer-To-Writer" progress other December Askapro sessions held meantime on Thursdays, include Carl Hunter, manager of Aretha Franklin (4) and Alvin Deutsch, a music publisher lawy.

Space can be reserved by calling (121) 757-8833.

Tribute To Copeland

NEW YORK—In tribute to Aaron Copland’s 80th birthday, ASCAP has established two scholarships of $1,000 each to students at the Berklin Music Center, Lenox, Mass., and the Aspen Music School, Aspen, Colo., by ASCAP board member/composer Morton Gould at special tributes to Copland earlier this month in Washington and New York.
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CANDY STRIPE FREE
I love the music publishing business. Not only has it carried my company and myself handsomely through these past two years of recession, but the future looks so bright as to be almost banal!

Don’t think this rosy outlook comes from too much wine and sprits. It springs from a sense of what is happening. And even more, from what’s about to happen in the publishing business.

I’ve even enjoyed the recession. It may well have brought a hole in the underpinnings of business either to their knees or back to their senses. This latter factor is at least amply confirmed by the enormous prices paid for music companies over the past 15 years.

No one treasures the value of copyrights more than my own. Many others have found a new lease on life, some relationship to profitability. Many large companies have transformed this business or already bought it, another big catch only to find the new asset could not meet its amortization costs. Just plain bad business is killing the business.

But back to the message and the positive attitude. Music uses are rising. And a recent check on various licenses (and other mechanical and print-originating rights) received from the music companies, I came to nice to see increases of more than 2,000%, (without a major acquisition catalog), in the last 18 months. This fact is not just interesting for “horribulizing” purposes, but as an indicator that music is in ever increasing demand.

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 It A Record, Commentary Editor, Billboard, 151 Broadway, New York, N.Y. 10036.

Radio would be a bit better off (and a lot better sounding) if we all stop playing games and get down to the business of playing good music, no matter what the boosters say. We don’t all like a music appreciation course any more.

Beverly Anne Music Director, KXNO, The San Francisco

Dear Sir:

I have a slight dilemma resulting from the impositions of what seem to be far too many catalogues. I am, of course, hearing something saying in Radio today about ‘black music’ and a catalogue to which I must confess I was bought a year by the Rolling Stones.

Today’s performance, bravura use of Top 40 not a high enough, must make a choice. While kids don’t to the AR stations and will never hear how music or straight or pol. music.

I urge Top programmers to hold the line on polarization. There are many listeners who enjoy a variety of different arenas.

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Radio Programming

WKLS ATLANTA PD

Alan Sneed’s Goals: Uniformity, Stability

By BILL KING

ATLANTA—You could hardly blame Alan Sneed if he didn’t bother to unpack his suitcases. When the veteran programmer arrived at WKLS-FM-AM (96 Rock) from a Nashville radio job in May, having succeeded Jerry Clark as program director at that station in as many years—a situation conducive to stability or consistency.

Programming radio stations has never been the most secure of professions. WOR’s performance during the 1960s is a case in point. The key to success was not only a good programmer but also a committed, well-funded station management. The superintendent of a major radio station is a daunting challenge today. The station manager is expected to be knowledgeable about all aspects of the industry, from engineering to advertising to finance. The station manager must also be able to communicate effectively with other departments, such as sales and programming. This makes it difficult for a programmer to stay on top of his game, even if he has a strong background in the business. In addition, the programmer must have a good understanding of the listener and how to best meet their needs.

But Sneed felt he was prepared for the challenge. He had worked at WKLS for two years, during which time he had helped to lead the station to a higher profile in the market. He was familiar with the station’s demographics and had a good understanding of the listener. He also had experience in programming other successful stations.

Another area he found interesting was working outside the promotion department. He believed that radio programming was more than just creating music for the airwaves. It was about creating a community within the station’s catchment area. He felt that was something he could do in his position at WKLS.

As a result, Sneed was confident that he could help the station achieve its goals. He was looking forward to the future with anticipation.

PERSONALITY STRESSED

WAIA Rides Adult Contemporary Plan To ‘Big Success’ in Florida

By SARA LANE

MIAMI—“I think the role of any consultant is to give the radio station a basis from which to work and then work the program director modifies it to fit the marketplace,” says Alan Anderson, the 33-year-old program director at WAIA FM and AM in sion, WIOD-AM.

Five years ago, Anderson joined the Cox Broadcasting System. At that time, he notes, WAIA-FM was somewhere between beautiful music and contemporary. It was a station that had been successful for years and was looking to move into a new demographic area.

“Then, the music wasn’t as consistent as it is today in a true adult contemporary station,” he says. “We don’t play an instrumental now just because it is an instrumental. We play them if it fits the market.”

Anderson utilizes Rossenell’s adult contemporary music service tailoring it to the market in that particular marketplace.

“There are certain artists in the South Florida area that are hotter here quicker than they would be in other parts of the country,” he says, pointing to the Bee Gees and Barbra Streisand as an example.

Anderson also studies Billboard’s charts as a guide to programming contemporary adult music. Until Anderson became program director at WAIA-FM, the station was fully automated and basically acoustical music as background programming. He feels his added personal- ility to the station.

“The company I worked for in Portland, Maine, bought WINZ-AM-FM in Miami and asked me to come down here to program both stations, ’ ” he recalls.

Musically, things didn’t work out for the AM station and when it was suggested that it go all news, Anderson was quick to agree.

He made the switch to WAIA/ WOOD starting off as a weekend announcer, then working his way to operations director and program director.

“I think it makes much easier for any programmer, regardless of the station’s format, to program to that target audience that he, indeed, lives himself,” Anderson comments.

He doesn’t believe that an audience listens to a contemporary adult station because of its content. “For us, the purpose of a com- any is to get an air of excitement on the sta- tion,” he says. “To make it look as something is happening, that’s we’re not dormant. But, we’re not making it our mainstay. Music is that.”

The twice a-year contests on WAIA are based on its music and currently a “WAIA Getaway” is in progress. It offers a week’s trip to one of four music cities: New York, Los Angeles, Nashville and Las Vegas plus $970 in travelers checks. Listeners are asked to enter the number of records by a specific artist played on one day. Barbra Streisand for Los Angeles, Billy Joel for New York; Kenny Rogers, Nashville; and Donna Warwick, Las Vegas.

Winners send in their ballots by mail and a winner is selected in a drawing. Runnersup receive every LP made by the artist in the contest who’s winning.

“Premise is important in a con- test,” Anderson notes. “Music is the main selling point and if you make sure the contest is based on music. In our demographics, traveling is not important. Giving away money is fine, but giving away trips is more appealing.”


Listeners’ Choices Named

NEW YORK—Elvis Presley, Kenny Rogers and Crystal Gayle all won in three different categories in the recent annual New York “Listeners’ Choice Award”.

Since the contest began Presley has usually been one of the top three winners in the male vocalist and entre- tainer of the year categories. In addition to winning in those categories this year, Presley was also a winner in the song of the year category for “That’s An Honky Tonk Angel.”

This is the third year that Kenny Rogers has been a winner in the male vocalist, entertainer and song of the year categories. Willow Nelson was chosen as the song of the year, followed by “It’s Like We Never Said Goodbye” and Johnny Lee’s “Looking For Love.”

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College Radio Movers Gain Clouds As "Way To Introduce New Act"

Alan Sneed's Goals

Continued from page 15

he's moved toward day-parting (different music for different times of the day) and away from the station's old "modular" sound (the same music 24 hours a day). WDFK's station manager, Larry "Brew" Manduke, says the station's largest audience changes with each day-part, he explained. "So we're going to play our multi-appeal music from 5 a.m. to 3 p.m. because that's when the broadest audience might tune in."

Of course, "mass appeal" on 96 Rock differs from "mass appeal" on a Top 40 station. "We'll play Linda Ronstadt or Al Stewart in the morning," he said. But Barry Manilow, Neil Sedaka and the Bee Gees also play, along with unhealthy amounts of Barry, Fred and even Paul Simon are out of the question. You have to be very careful in picking the music so that you don't alienate your audience, he said. We could probably pick up more women by playing those people, but we'd damage our credibility with our core audience. One of the things that makes a person tune in to any station is when it plays something that violates his expectations."

Sneed's strategies enable Sneed to "purposefully build the intensity on the station during the day. At 1 p.m., the music gets tighter, more up-tempo, all rock 'n' roll, all very familiar to our listeners. And at 7 p.m. we have the perfect mix. If you stay with music with really obvious rock 'n' roll, you have to be very careful."

Sneed selects the music he plays (25% live, 75% recorded albums) in consultation with music director Bob Bailey based on requests, new albums, awards and the recommendations of the Atlanta-based Burkhardt/Baums firm.

"It tends to be a little earlier on new acts and softer acts than a lot of Burkhardt/Baums stations," Sneed said. "But it's a little more of a power pop act that might be happening elsewhere because they've had very limited success in the Southeast. This part of the country is still oriented toward hard rock."

He'll play a hit single like Jackson Browne's "Take It Easy" or the Rolling Stones' "Emotional Rescue" up until "the Top 40 acts get to the point where they're saturating them out and then we'd back it up and ren and them and put them back into rotation."

Sneed considers WZGC-FM (Z-93) and WXQW-FM (Q-94) his primary competition, and the two lot-sets take on the strategy for both. "Z-93 is a formidable opponent," he said. "It's a really fine Top 40 station, and WXQW's real strong. And Q-94 is a well-programmed, very involved station that succeeds in bringing the most of things to a lot of different people."

It's a tight race between the three of them, with each station fairly evenly rated and even the 12-plus ratings. "That's our goal, to make 96 Rock the top-rated contemporary station in Atlanta."  

by Jack McDougal

San Francisco--The Western regional conference of the Intercollegiate Broadcasters' National Consultant has proposed a plan to present the best promotions for the 1980s and on relations between labels and college radio stations. "The plan is to encourage students to think about college stations and how they can work with those stations," said Richard Gosset, one of the event's main organizers. The plan will encourage students to think about college stations and how they can work with those stations. The plan will encourage students to work with college stations and how they can work with those stations.

The plan's goals will include encouraging students to work with college stations and how they can work with those stations. The plan will encourage students to work with college stations and how they can work with those stations.

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Radio Programming

AWARD WINNER—WHN-AM program director Ed Salamon presents two awards to Anne Murray for winning the fourth and fifth annual WHN Listeners’ Choice Awards in the female vocalist category. The presentation was made after Murray’s sold-out performance at Radio City Music Hall in New York.

Accident Investigated As Pittsburgh Outlets Change

By JOHN MEHNO

PITTSBURGH—For the third time in seven years, WKTQ-AM has been sold. Pending approval by the Federal Communications Commission, WKTQ will be sold to Philadelphia-based BENI, Inc. by Nationwide Broadcasting for a reported $3.5 million. In 1977, Nationwide purchased WKTY and WSJJ-AM from Cecil Hietel, who had bought the stations from NBC in 1973. BENI has indicated that it will program the stations to suit their format, which will be Country/Folk. The winning bid was $3.5 million.

In another Pittsburgh development, the FBI has been asked to assist in the investigation of vandalism which knocked WAMO-AM and WYJO-AM off the air for several days. A member of the station staff said the FBI was called in because the vandalism was so thorough that it was difficult to determine exactly what caused it.

In another development, WLS-FM New York has hired Harry Belafonte to handle the afternoon drive slot. He had been at WKTU-FM New York when the station rocketed to the top of the ratings with its hit format before joining WBLS. Doubleday Broadcasting president Gary Stevens, who used to be a WMCA-AM New York good guy, is moving back to New York to direct the six Doubleday stations.

NEW YORK—WWD-BM Philadephia operations director Sid Mark, who describes his “Sinatra Of Sinatra” show to give major market stations not only celebrated 25 years in the business Friday (21) at a bash at the Warwick Hotel here, but he also celebrated a new syndication association with Bonneville Broadcast Consultation. Mark and Bonneville have signed a deal to give the beautiful music of Sinatra and other pop artists worldwide rights to the show, which will now feature Frank Sinatra as a cohost from time to time.

 Sinatra, tied up with his new duties directing plans for President-elect Reagan’s inauguration, did not make the party. But a number of entertainers and local dignitaries did make the party. Mark, who did his regular “Friday With Frank” show as a remote from the hotel’s Elan Room, interviewed several of the guests on the air between spinning disks.

Mark began branching out from WWD-BM about a year ago when he signed up to do a Sinatra show live on NBC’s WNYN-FM New York. He then went on to do a New Year’s Eve special on Sinatra. “It was a Very Good Year,” for Mutual Broadcasting.

Forming his own syndication unit, Mark sold taped versions of his Sinatra show to KGML-AM Los Angeles, WGN-AM Providence and WHJ-AM Providence. It is this syndication operation that Bonneville will now take over.

WBL-FM New York DJ Mary Thomas is due to move to XLO-FM handling the afternoon drive slot.

Vox Jox

BY DOUG HALL

“Radio Ray” Bixler has been promoted to program director at WZ-CN-FM (Z-100) St. Louis. He moves up from doing afternoon drive on the station. WEEP-FM Pittsbugh p.d. Joel Raub, known as Jay Stevens on the air, moves himself into afternoon drive from mid days. He’s hired Alan Fair to co-host the noon to 3 p.m. slot. Fair comes from WVNY-AM Canton, Ohio.

WHLY-FM (Y-106) Orlando music director Bill Michaels has been promoted to assistant p.d. He will continue to handle his on-air and music director duties. Robert Hyland III has been appointed vice president in charge of CBS-FM stations, moving up from general manager of WCBS-AM New York. He’s been with CBS since 1968.

Ted “Ziggy” Ziegenbush has joined KLAV-AM Las Vegas as p.d.

Johnny Marks’ Classics

Rudolph the Red-Nosed Reindeer

131,000,000 Record Seller—Over 500 Versions

Brenda Lee

Rockin’ Around the Christmas Tree

Frank Sinatra

Bing Crosby

I Heard the Bells on Christmas Day

Eddy Arnold, Harry Belafonte, Kate Smith, Ed Ames, Ray Price, Burl Ives, Chet Atkins, Fred Waring, Bert Kaempfert, Living Voices, Lawrence Welk, Living Strings, etc.

Burles

Roll Over, Call It Christmas

TV Specials

Rudolph the Red-Nosed Reindeer

Burl Ives (Sound Track MCA)

Dec. 15

Rudolph’s Shiny New Year

Red Skelton

Dec. 14, ABC

Burl Ives

Roll Over, Call It Christmas

Washington—The National Assn. of Broadcasters radio code board reports that 98% of all commercial radio stations air less than 18 minutes of commercials per hour. The report was released at the board’s meeting Friday (3) in Scituate, Ariz., the new finding “dramatically reduces the amount of voluntary self-regulation and the elimination of Federal Communications Commission commercial time limits,” says Wayne Hudson, radio code board chairman and Plough Broadcasting president.

Bill Drake To Update Story Of Rock’n’Roll

LOS ANGELES—Bill Drake, co-founder with Gene Chenault in Drake-Chenault Enterprises, is preparing a new 19th version of his “History Of Rock’n’Roll.”

The original which premiered in 1969, consisted of 49 photographically constructed hours of the biggest in pop music dating back to the ‘50s and ran on more than 200 stations internationally.

The updated version is being prepared for a spring 1981 release.
Western Region

**TOP ADD-ONS:**
- REO SPEEDWAGON - Inevitably (Spaceland)
- BLONDIE - Autoamerican (Chrysalis)
- THE OUTLAWS - Don't Make Me Cry (Atlantic)
- BLONDIE - Autoamerican (Chrysalis)
- THE ALVIN LEE BAND - Free Fall (Atlantic)

**TOP REQUEST/AIRPLAY:**
- BRUCE SPRINGSTEEN - The River (Columbia)

**BREAKOUTS:**
- THE POLICE - "Pyramid Scheme" (Epic)
- ROD STEWART - "Foolish Behaviour" (WB)
- PAT BENATAR - "Come On" (Cypress)

Midwest Region

**TOP ADD-ONS:**
- REO SPEEDWAGON - Inevitably (Spaceland)
- BLONDIE - Autoamerican (Chrysalis)
- THE OUTLAWS - Don't Make Me Cry (Atlantic)
- BLONDIE - Autoamerican (Chrysalis)
- THE ALVIN LEE BAND - Free Fall (Atlantic)

**TOP REQUEST/AIRPLAY:**
- BRUCE SPRINGSTEEN - The River (Columbia)

**BREAKOUTS:**
- THE POLICE - "Pyramid Scheme" (Epic)
- ROD STEWART - "Foolish Behaviour" (WB)
- PAT BENATAR - "Come On" (Cypress)

Southeast Region

**TOP ADD-ONS:**
- REO SPEEDWAGON - Inevitably (Spaceland)
- BLONDIE - Autoamerican (Chrysalis)
- THE OUTLAWS - Don't Make Me Cry (Atlantic)
- BLONDIE - Autoamerican (Chrysalis)
- THE ALVIN LEE BAND - Free Fall (Atlantic)

**TOP REQUEST/AIRPLAY:**
- BRUCE SPRINGSTEEN - The River (Columbia)

**BREAKOUTS:**
- THE POLICE - "Pyramid Scheme" (Epic)
- ROD STEWART - "Foolish Behaviour" (WB)
- PAT BENATAR - "Come On" (Cypress)

Northeast Region

**TOP ADD-ONS:**
- REO SPEEDWAGON - Inevitably (Spaceland)
- BLONDIE - Autoamerican (Chrysalis)
- THE OUTLAWS - Don't Make Me Cry (Atlantic)
- BLONDIE - Autoamerican (Chrysalis)
- THE ALVIN LEE BAND - Free Fall (Atlantic)

**TOP REQUEST/AIRPLAY:**
- BRUCE SPRINGSTEEN - The River (Columbia)

**BREAKOUTS:**
- THE POLICE - "Pyramid Scheme" (Epic)
- ROD STEWART - "Foolish Behaviour" (WB)
- PAT BENATAR - "Come On" (Cypress)

**National Breakouts**
- ROY BUCHANAN - "My Babe" (Waterhouse)
- THE HITMEN - "I'm for the Feet" (Columbia)
- WEATHER REPORT - "Night Passage" (ARC/Columbia)
- JAN MATTHEWS - "Spot Of Inattention" (RDR)

**ADD-ONS:** The four key programs added at the radio stations listed, as determined by station personnel.

**TOP REQUESTS/AIRPLAY:** The four programs that received the greatest listener requests and airplay, as determined by station personnel.

**BREAKOUTS:** Billboard Classic Rock, summary of Add Ons and Requests/airplay to reflect the greatest product activity at the regional and national level.
PSYCHEDELIC FURS

"Psychedelic Furs" – 143

In 1977, as the music scene in England mushroomed with the fury of the punk movement, other sounds and styles were being explored. One of these was the avant-garde, progressive rock sounds of the Psychedelic Furs.

The group formed in 1977 with Richard Butler on vocals, Tim Butler on bass, Roger Morris on guitar and Duncan Kilburn on saxophone. John Ashton: the second guitarist, was added in 1978 and drummer Vince Bly came about in 1979.

The debut Columbia album, produced by engineer K. A. C. Muscat at Atco, has done Peter Gabriel, XTC and the Brains, rocketed into the British top 20 upon its release earlier this year.

In the U.S., the album is receiving extensive airplay on college and under-ground stations.

The Psychedelic Furs are managed by Anthony Atamanuik at Atman Arts, 1 Cathedral St., London SE1 England (01) 403-5071. There is no booking agent at this time.

JIMMY HALL

"Touch You" – 54

"Rock & soul, rhythm & roll" aficionado Jimmy Hall was brought up in Mobile, Ala., where he learned the fundamentals of music singing in the choir and as a soloist in a local Methodist Church.

Hall was so inspired by the black preachers (especially C.L. Franklin, Aretha’s father) he heard on a late-night gospel radio station that at one time he considered becoming a Methodist preacher. He was also so impressed by the call-and-response sermons he heard that he later incorporated elements of it into his live performances.

When he was in high school in the mid-1960s, Hall listened to English groups like the Rolling Stones and the Animals as well as soul and 12th Street artists such as Otis Redding, James Brown and Erma Thomas. After attending the University of Alabama for a short while Hall dropped out and formed a band called Fox, which eventually evolved into Wet Willie, a southern rock band. Hall played saxophone and handled lead vocals for the group.

Wet Willie recorded 10 albums between 1970 and 1979 and then called it quits. Hall recently recorded a solo album with producer Norbert Putman (Juan Baca, Jimmy Buffett, David Allan Coe) entitled "Touch You."

Hall is managed by Joe Sullivan at Sound Seventy, 210 25th Ave. North, Nashville, Tenn. 37203 at (615) 327-1771. He is booked by Anne Peterson at ATL, 887 Seventh Ave. New York, N.Y. 10019 at (212) 977-2300.

ROCKPILE

"Teacher, Teacher" – 64

Although Rockpile is currently on its fifth tour of the U.S. since 1977, the group had never recorded and released an album until "Seconds Of Pleasure," just recently released.

Dave Edmunds (guitar, vocals, piano) and C.L. Williams started a band called the Rockpile in South Wales when the two of them recorded a single and then an album, the latter called "Rockpile." He gathered a group of musicians together and toured, also using the name Rockpile, to support the LP. The group included drummer Terry Williams, who had been on the earlier Love Sculpture U.S. tour with Edmunds.

Williams had started in a band called the Concierges, then performed in jazz bands throughout the 60s. Before joining Edmunds he was in the Jesus band based in South Wales.

Rockpile helped to get England's pub rock movement off the ground as did other bands such as Brinsley Schwarz, of which Nick Lowe (bass vocals) was a member.

Before disbanding in 1975 Brinsley Schwarz had recorded a few albums, the last of which was produced by Edmunds. When the LP, "New Favours," was released Edmunds toured with the Brinsleys.

Shortly after the Brinsleys broke up Edmunds second solo album was released, he and Lowe began producing singles together at Rockfield Studios. In 1976 Lowe joined the newly launched Stiff Records label as an artist and producer (the Damned, Wreckless Eric, Elvis Costello).

Rockpile, consisting of Edmunds, Lowe, Williams and new member Billy Bremner (guitar, vocals), regrouped in the spring of 1977 for touring. Bremner was a top session guitarist in England, playing on sessions with everyone from Brenda Lee to Dusty Springfield to the Pink Fairies.

The group toured the U.S. again in 1978 (twice) and 1979, each time in support of either Edmunds’ or Lowe’s solo albums (Lowe signed to Columbia as a solo artist, releasing "Pure Pop For Now People" and "Labour Of Lust"). Rockpile was managed by Allen Frey of Aras Management, 157 W. 57th St., New York, N.Y. 10019 at (212) 489-1731. It is booked by Mark Zuzante at ICM, 50 W. 57th St., New York, N.Y. 10019 at (212) 556-5600.

LOS ANGELES–A major obstacle in the way of an all-around healthier pop music scene is the noticeable dearth of music journalists on the commercial airwaves around the nation.

Most disc jockeys today see themselves as much more than just show business figures—members of the music world itself—rather than as mere recording industry salesmen. They consider music just as entertaining.

The role has become part of the hype, as opposed to remaining intellectually separate from it. That separation in purpose and function.

Most music journalists have gravitated to the print medium. Ironically, a plethora of some of radio's numerous tip sheets indicates, for the most part, that radio programmers and air personalities are far more journalistically expressive about music in print than they are on the air.

Mike Harrison

Music Is News

Perhaps this syndrome is a holdover from the days of the rapidly departing mechanical age of programming in which the first commandment was: As Thou Shalt Shut Up And Play The Music.

The way I see it, if a disc jockey can construct a public segment of official FCC-approved "news" then so can music information.

At this point in time, the major tie is missing in the ongoing symbiotic relationship between record companies and music journalists—much to the detriment of each as the news connection.

This breach can be gapped not only by newsmakers and deejays collaborating, but by intelligent journalists with members of the music establishment also in attendance.

I've often pointed out that the wall (the imaginary not actually existing) between the rock, pop, jazz and adult contemporary stations around the nation should be torn down enthusiastically at least winter's next landmark Goodbye Symposium—not just to confer among themselves, but to integrate with the newsographers who make up those stations' news departments.

It's not like there's no interest in the part of the radio commentators, either. In the weekly radio news trade journal, Page Seven (a service of NewsScript) there are constant references and complaints about the frustrations today's new breed of culturally astute radio journalists have in their attempts to become more fully integrated into the mainstream of radio/record relations.

Such programs from leading rock, pop, jazz and adult contemporary stations around the nation show up enthusiastically at least winter's next landmark Goodbye Symposium—not just to confer among themselves, but to integrate with the newsographers who make up those stations' news departments.

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Talent Intensive Planning Behind 140 Dates On Styx’s 1981 Road Trip

LOS ANGELES—Derek Sutton, manager of Styx, has announced a 140-date North American tour and a pre-tour, four-part series of regional meetings at North American promoters, representatives of his Stardust Management and A&M.

According to Sutton, the meetings are to take place because "In this declining market, it is our job to maximize the impact of every dollar spent on advertising.

The tour, designed to support the new Styx album, "Paradise Theatre," scheduled for Jan. 13 release, will begin in Miami Jan. 16. The pre-tour meetings will take place in Los Angeles, Monday (1); Dallas, Tuesday (2); New York, Wednesday (3) and Chicago, Thursday (4).

Says Sutton: "We realized when examining the figures from last year’s tour that Styx concert appearances would require spending more than $1 million in advertising alone. With the economy the way it is, we must make total use of every dollar we spend.

"Jim Cahill, project director of Stardust Enterprises, conceived a four-part series in order to maximize the impact of every dollar spent on advertising and in increasing the image awareness for the band and climax in record sales as well.

"Participating in the meetings will be A&M's Zirkle, Cahill, Styx tour manager Pur Quin. Cahill has written and produced a series of radio spots which form a cohesive unit. Not only do they advertise the show and then later the album, but there are open spots which are custom designed to allow radio stations in their own market to incorporate the message. This will allow every station in any market to be a part of the Styx event.

"We are supplying stations with materials and it is up to them to customize these materials to their own and audience target. We will then cooperate with the stations in promoting the tour and both the station and the group achieve their own ends," says Sutton.

Zirkle's task will be to supervise the stations' use of all materials and cooperate with the local promoters to insure that the campaign is operating as conceptualized.

Notes Bob Restman, A&M's vice president of marketing services: "We will work with Stardust, concert promoters, and of course, our normal channels of sales and distribution in order to take full advantage of all the potential opportunities afforded."

7th Volunteer Jam Jan. 17

By KIP KIRBY

NASHVILLE — The Volunteer Jam began seven years ago as an informal, friendly musical get-together hosted by the Charlie Daniels Band. When the 1980 annual Volunteer Jam VII takes place at Municipal Auditorium Jan. 17, it will still emphasize friendliness but it won't be informal.

With crowds trekking to Nashville to pack the huge hall in SRO numbers each January, mail-order tickets snapped up within hours, and months of preparatory precision planning, the Volunteer Jam has evolved into a major event that lures performers and fans from all across the country.

Significantly, the Volunteer Jam (Continued on page 36)

Females Rock In The Nude

LOS ANGELES—Now comes the nude all-female rock band.

Ruby Tuesday and Pixie Winker are putting together a new group here Tuesday at the keyboards and Winker as singer. The coleaders also compose songs.

"Unlike most rock outfits," says Winker, "we have no worries. We've got problems and I am stressing musicianship more than looks. We won't be doing anything lewd on the stage. Our idea is to offer something a little different, both in appearance and sound."

The two young women admit it isn't easy finding band members who are qualified. "We are looking for a comedic lady," Winker notes. "maybe someone who weighs 300 pounds, is ugly and can sing and play well. That would give our band an extra added attraction. But we haven't found her yet."

A nude female group has never been heard of before. Tuesday and Winker say, and they think the time is now.

"We need a personal manager," says Tuesday, "and we need a good publicist. We have a few calls from guys who are interested, but how can they be competitive?" There are no nude performers on each artist tour. To that end the company sends tour accountants on major artist gauges. The company makes sure the money the act receives at each venue is correct and it checks the boxoffice receipts. "We're there because each contract with the hall is different," says Gefland.

At the end of the tour the tour accountant provides the act with a financial statement showing the gross

Moon Martin Craves Recognition

LOS ANGELES—In the U.S. Moon Martin is known songwriter with such artists as Robert Palmer, Mitchell of America, Mink De Ville and Rachel Sweet all covering his songs. In fact, Palmer's rendition of his "Bad Case of Loving You" was a top 15 hit in 1979. However, Martin wants to turn the tables and he be known for playing his own songs which he labels "decadent Chuck Berry."

Ironically, Martin does not consider himself a songwriter

Moon Martin was a top 15 hit in 1979. However, Martin wants to turn the tables and he be known for playing his own songs which he labels "decadent Chuck Berry.

I'm someone who plays rock'n'roll music. I've never written a song specifically for another person. It doesn't aggravate me though. I've had a lot of covers, especially in Europe."

The songs covered by other artists include "Acting Kind" and "Paid The Price" for Michelle Phillips, "Give Me A Chance" and "Dreamer" for Johnny Rivers. "I've Got A Reason To Believe" for Rachel Sweet plus "Rollin' Like A Barrel" for Mink DeVille. The latter became somewhat of an AOR hit for Milk DeVille.

Though his "Refrain" nudged in way into the top 30 in 1979, it is far from a household name here. However, his mix of a freewheeling 1950s feel with a 1970s outlook, has earned him a solid reputation in Europe. The Capitol artist has scored four times in Europe and has charted in several countries.

Kids don't have to be convinced by radio in Europe. Martin reasons, "Kids go to the clubs. I went over there and they were playing two or three of my songs. The kids like our songs. That surprised me a lot."

"The press is responsible for many sales in Europe. It's possible to get a tremendous amount of press."

CARY DARLING

BEHIND THE SCENES

Gelfand Explores Business Manager

BY JEAN WILLIAMS

LOS ANGELES—The most successful artist is one who has the ability and desire to be involved in the company of his band. A典型 example is Marshall Gefland of Berglund, Reinert & Feldman. The firm, one of the most prestigious and respected in the business, has a client roster that reads like a who's who in entertainment.

Gefland believes that an artist should shoulder responsibility for three or four persons who advise him—manager, agent, attorney, accountant and in the case of a touring band, the leader of the band.

He suggests that most in the industry are unaware of exactly what a business manager does. His firm has several departments including, investment (short and long-term), royalty compliance, business management, tax and bookkeeping.

In addition to working with the client, the firm works closely with the personal manager, agent, and attorney.

"What does an entertainment business manager do?"

According to Gefland, through the company's accounting division it collects and distributes money, makes sure what it collects is proper, pays the client's bills, most cases signs checks, looks up lawyers, and calls the bookkeeper, assistant controller and executive vice president of finances.

"In job as a manager, on a major tour, they monitor the act and see the book. That is their responsibility."

"Throughout the tour the act is responsible for the account, the manager and agent."

Regardless of the size of the tour the manager and agent are responsible for the manager's assistant les to do the technical stuff.

"For the manager, the agent and I are the housepeople."

"We've got the same problems because of the substantial growth in the industry in the last five years."

"In the last few years, we've seen the company also supplies its music clients with warrantees on the recording."

"We request that his clients not be named "because of the confidentiality involved."

Although the firm deals primarily with highly successful clients, Gefland is quick to note that the company also supplies its music clients with warrantees on the recording.

"It's fun to have successful clients, but it is also fun to help someone who comes in and is interested in the business."

Still, John Martin—what he achieves with his music is the reason he does the work. His company has the same problems as any tour, he says. He is quick to note that the company also supplies its music clients with warrantees on the recording. "I just want to work with someone different. It's fun to have different problems."

"We're interested in working with a manager and so forth."

Martin says that the problem in breaking through in the U.S., he maintains, is that his music is hard to define. "It's hard to classify what it is. In Europe, they call it classic rock 'n' roll, or rock 'n' roll. In the States it's not a problem when I play live in the U.S. If the songs are good enough, they'll be accepted."

"Somewhere along the line in his career, which began in the late 1960s, Martin got tagged as a singer of Stax/Watts/Darling songs."

"Stax/Watts/Darling was a label called Southwind. Martin, not tagged as a singer of Stax/Watts/Darling songs."

"Linda Ronstadt's "Silk Purse" in 1970 and a Del Shannon album in 1971 made him a "stereo musician."

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ATLANTA CITY--What are you doing New Year's Eve? Although it is in-house revues keeping the major show rooms lit at this resort's casino hotels, the spotlight will return to name performers for New Year's Eve. Five of the six hotels expect to be operating with the new year have lined up main attractions to help usher in '81.

Top pricing will be at Resorts International where Frank Sinatra will be the attraction at its Superstar Theatre, formally seating 1,700. The theatre will be set up to accommodate 500 couples for dinner, following with dancing and entertainment by singer Pia Zadora and comedian Pat Henry. Sinatra appears at 12:15 a.m. Cost per couple including a bottle of champagne is $250. For $150 a couple 500 couples will be able to attend a dinner-dance at Resorts' new Cotillion Ballroom from 9 p.m. to 1 a.m. with music by the Glenn Miller Orchestra led by Jimmy Henderson.

It's also $250 a couple at Ball's Park Place, with an open bar and buffet followed by a dinner, not including taxes and tips. Nine hundred couples will be accommodated in its ballroom decorated in the exotic sabe-striped style of New York's once-famous El Morocco club. Feature attraction will be Lionel Hampton and his orchestra.

A private party at Caesar's Boardwalk Regency with Dick Clark and his "Good Ol' Rock 'N Roll" revue, with select casino patrons in attendance, will be televised New Year's Eve by ABC-TV. For the general public, Neil Sedaka headlines in the Cabaret Theatre with tickets at $17.50 and $15 for the 8 and 11:30 p.m. show. The Brighton Hotel and Casino, which planned on also charging $125 per head for dinner and show starring Carol Channing in its Music Hall Cabaret, has dropped the dinner portion. It is now $60 per person for the show, dancing and champagne.

Harrah's Marina, the resort's first casino hotel expected to open this month located about a mile away from the Boardwalk, has booked Sanfier & Young plus the music of the Les & Larry Elgart Orchestra for New Year's Eve. The cost for the package has not been determined as yet.

Swedish pop group Abba is considering performing a free concert at the United Nations School in New York. The school is attended by 1,500 students from various countries. The foursome currently has no other tour plans.... Earth, Wind & Fire said to be opening the new Chicago Peaches Records outlet this month.... The Knack is in Los Angeles rehearsing material for its third album. The group has severed its relationship with Mike Chapman and no producer has been selected at this point. The Knack has written more than 30 songs for the new album which has a projected March finishing date.

Rick Nelson and Helen Reddy have joined a list of internationally known celebrities who have donated their autographed hand and footprints to benefit the Hollywood Arts Council, a Los Angeles community group. The prints remain on display with those of 30 other stars until an auction is held.... Buck Owens & the Hee Haw Gang, Chrisy Love, Bobby Bare, Sonny James, Dave & Sugar, T.G. Sheppard, Jimmie Frack, Johnny Duncan and Bill Anderson are among the country acts that will appear on the third "Weekend With The Stars" United Cerebral Palsy Telephone Jan. 17 and 18.

It's a bit late but Orange Records has released "John Lennon For President" by David Peel and the Super Apple Band. Chicago got its first look at Acuna's Run Boys when they played Tues. Nov. 22. Funk champs George Clinton and Bootsy Collins are producing their first new wave act. Gary Fabulous & Black Slax from Detroit.... "I Won't Be Twining This Christmas," a new single on Warner Bros., is the singing debut of Father Guido Sarducci, the comic who has made appearances on "Saturday Night Live" as the rock critic for the Vatican City newspaper. The flip side is "Pancakes MacArthur," the Italian version of "MacArthur Park."
Carol Connors and Billy Goldberg to write words and music for three songs for Goldberg's "American Gothic," tentatively set to air Jan. 16 on ABC-TV. In- terpretations of the songs by Evelyn Ar - briefs, Barbara Dickson, Cliff Richard, Judy Collins, The Animals, and The Hollies will be sold by Capitol Records.

Sylvia Woods, internationally known Celia crabb, to shelter Sayer and Rose for personal management.

Tony Peluso to Palmer/Ross and Co. Ltd. for management. Pat McKinney signs with Jerry West of Farris International Talent for personal management. A rock 'n' roll band based in Los Angeles, to Red Line Talent & Booking. Red Lines Talent & Booking will be booking the band. ... the Hoovers, formerly known as the Negatives, to Airstrip Records. ... Ronnie McDowell to Top Billing, Inc. in Nashville for booking and creative services. ... Rebecca "Taffy" McElroy to MCA in Nashville. Gospel act Lamp to Sparrow Rec - ords.

Michael Murphy to the Good Music Agency Inc. for bookings. ... Songwriter: Willie Phoenix to Woodside Music Publishing, Inc. Rock band Spider Kelly to Fred Fowler Management. The Mark-Aimend Band to Pacific Arts Recordings, Ltd. ... Live!, is scheduled for release Jan. 5.

Tommy Jennings to Dimension Records. Jennings previously recorded for Monrux. ... Country rock artist Devlin to Howard A. Knight for personal management. Jerrie Lark to Orlando Records. Doc Holiday and the Phoebe Allstars to 7 Records in Miami.

Composer Marvin Hamlish to Planet Records. First single is a hit. "Theme From 'Ordinary People'" (Pachabel Canon in D). Singer/songwriter McPhilough to Group? Music in Nashville for publishing.

Robert Altman to Goldmark's, Jannan to Matheson's, to West End Imports.

In Ritz Maximum capacity 54 to Many spend up pact when many small clubs be alive -type club. Where And they Most...
NEW YORK. An enervating disco operator in Quincy, Mass., has gotten around a local ordinance forbidding dancing in public places on the sabbath by opening his club to working women wanting to catch up on episodes of their favorite daytime television soap operas they have missed during the week. Instead of dances, which is taboo on Sundays, Carl Miranda, manager of the California disco in Quincy, offers video screenettes of several of the weekday episodes of such popular TV soap operas as “General Hospital” and packs his club with enthusiastic working women wanting to catch up on the missed shows.

The club attracts an estimated 700 women on any given Sunday. This breed of patron sits on the floor, eyes glued to giant sized screens, sipping seemingly endless glasses of icky and gin.

Miranda estimates that each woman spends an average of $12 on drinks during five straight hours of TV viewing. The overall Sunday revenue amounts to about the same that the club nets from its Saturday night business.

To promote the project, Miranda tries to get “stars” of the shows to make personal appearances. On a recent Sunday, Denise Alexach, who portrays Dr. Leslie Weber on “General Hospital,” made an appearance complete with police escort and was accompanied by the Quincy High School marching band. The club’s patrons were said to have reacted with enthusiasm.

The name is Meteor.

There is only one line of high quality disco light and sound equipment.

Disco Business Soaps Exhibited Every Sunday

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Song: "Save the Last Dance for Me". The label's new group, Free Expression, has updated this classic which stays close to the original with churning guitar tracks and a saxophone solo. Though under 5 minutes in length, a dramatic build is still created.

Some attention has been given to "Man for My Lady" by Sabata on TSGB Records (The Sound of Brooklyn). This 5:55 cut is moved by Tommy 1, Webb to and is available as a 12 inch 45 rpm. The floor dance potential is promising from the strong rhythm tracks that, at all times, get somewhat gassy. This first production by George Glen should see some deep action but a remix might be in order.

Zoom! Records must be given credit for the progressive approach to music evident in its latest 13 inch 37 rpm output of a group called Was (Not Was). "Wheel Me Out!" and the Nigerian, "Tludle Operator"... I mean Dad... "I Make Police... I can't Even Remember Who I Am" are written, arranged and produced by Don and Dino Win. This boundary breaking new music certainly gives more meaning to the term fusion music, as it is a combination of funk, jazz and beat edged rock & roll. A listen to this disk is in order as a written description cannot do it Justice. The impact is an adventure. Mixing credit goes to deejay Kalcrest, presently playing at Destiny's Studio 54 and Chromatone clubs.

Other noteworthy 12 inches that should not be overlooked include Shalamar's "Full of Fire" perfect from the current album "Three for Love." The group's winning harmonies combined with lush string arrangements continues its commercial affair. "Too Late Last Night" by Fantasy on Pamela comes across with catchy tracks that are fresh sounding and backed with stylish violin, piano and keyboard chords. This midtempo pleaser is backed with a stronger instrumental version.

### Billboard Hot Soul Singles

#### December 6, 1980

<table>
<thead>
<tr>
<th>Week</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Week</th>
<th>Title</th>
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<tr>
<td>1</td>
<td>4</td>
<td>SHINE ON-Ltd</td>
<td>R. Johnson</td>
<td>3</td>
<td>SHINE ON-Ltd</td>
<td>R. Johnson</td>
<td>3</td>
</tr>
<tr>
<td>3</td>
<td>12</td>
<td>CELEBRATION—/To Be Gay</td>
<td>M. Perdue</td>
<td>5</td>
<td>CELEBRATION—/To Be Gay</td>
<td>M. Perdue</td>
<td>5</td>
</tr>
<tr>
<td>4</td>
<td>16</td>
<td>LOVE THE—/Feel It</td>
<td>M. Brown</td>
<td>6</td>
<td>LOVE THE—/Feel It</td>
<td>M. Brown</td>
<td>6</td>
</tr>
<tr>
<td>5</td>
<td>20</td>
<td>OH! BOUNCE—/Bounce Me</td>
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<td>7</td>
<td>OH! BOUNCE—/Bounce Me</td>
<td>M. Jordan</td>
<td>7</td>
</tr>
<tr>
<td>6</td>
<td>24</td>
<td>HE'S MINE—/My Love</td>
<td>T. K. Smith</td>
<td>8</td>
<td>HE'S MINE—/My Love</td>
<td>T. K. Smith</td>
<td>8</td>
</tr>
<tr>
<td>7</td>
<td>28</td>
<td>CATCH ME—/How Can I</td>
<td>R. Johnson</td>
<td>9</td>
<td>CATCH ME—/How Can I</td>
<td>R. Johnson</td>
<td>9</td>
</tr>
<tr>
<td>8</td>
<td>32</td>
<td>I'M NOT LEARNING—/Don't Love You</td>
<td>R. Johnson</td>
<td>10</td>
<td>I'M NOT LEARNING—/Don't Love You</td>
<td>R. Johnson</td>
<td>10</td>
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<tr>
<td>9</td>
<td>36</td>
<td>GIVE ME—/When I'm Around</td>
<td>M. Morgan</td>
<td>11</td>
<td>GIVE ME—/When I'm Around</td>
<td>M. Morgan</td>
<td>11</td>
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<tr>
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<td>R. Johnson</td>
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<td>R. Johnson</td>
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<td>R. Johnson</td>
<td>13</td>
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<tr>
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<td>48</td>
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<td>R. Johnson</td>
<td>14</td>
<td>I'M NOT LEARNING—/Don't Love You</td>
<td>R. Johnson</td>
<td>14</td>
</tr>
</tbody>
</table>

**Notes:****

- **Top 40 Songs:** Listed by points awarded, with the number of points in parentheses.
- **Endings:** Song titles that appear on Top 40 charts more than once during a calendar week are indicated by an asterisk (*).
- **Longest Runners:** Songs that have been on the chart longest this year are indicated by a dagger (†).
- **New Entries:** Songs debuting on the chart are noted with an (N).
Florida Challenge For Jamaicans

Top Ranking Sounds Struggling For U.S. Recognition

BY SARA LANE

MIAMI—Top Ranking sounds, a label, manufacturing company and distributor moved its operations from Jamaica to Miami about a year ago after being in business in Kingston for three years, to a warehouse complex in Opa Locka.

Since then, the fledgling company, owned by the Mango recording group Inner Circle has been struggling to emerge in the U.S. market.

Headed by Ty Hutchinson, president, Bryan Maloney, vice president of marketing and promotion, and Ian Lewis, vice president and ad director, the Inner Circle’s roster of artists includes singer Dobby Dobson plus groups Force and Roots Uprising.

“We don’t want to be known only as a reggae company,” says Hutchinson. “We’re looking for artists in soul as well. We have some very good material on the horizon, and once you have a company headed by Jamaicans, it automatically is thought of as a pure reggae label.”

Top Ranking faces the problem of most reggae-oriented companies in getting its sounds into American outlets and gaining general acceptance. Hutchinson feels that lack of exposure in the news media and on the airwaves has hindered sales of what could be otherwise a popular music form. While groups, he notes, get more acceptance as the originators of the music with the exception of a handful of Jamaican artists such as Bob Marley and Peter Tosh, but even their acceptance is questionable.

“Reggae in its present form is acceptable to non-West Indians,” says Hutchinson, pointing to the success of the recording group, Police. “Basically, they are reggae using the typical reggae instrumentation—drum and guitar.”

Hutchinson feels the Jamaican artists are not getting the acclaim he believes they deserve in the U.S.

“A lot of people are scared of reggae. They don’t know enough about the music or its marijuana-oriented. But reggae speaks of needs, love and war. Reggae has a message.”

Hutchinson feels that with the success of Steve Wondee’s “Master Blaster” single, this first attempt to succeed, reggae may be getting the slot in the arm it needs. “Now deejay can see that reggae can cross over,” Hutchinson continues.

More visual and better press, proper marketing and packaging will assist in making reggae more popular to the masses, says Ian Lewis, who in his opinion, is being a principal in Top Ranking is also the bassist with Inner Circle.

“When a reggae band appears on a show such as “Saturday Night Live,” instead of letting them play one or two numbers, they should sit down and talk with the band and let the audience know exactly what the sounds are feeling and where they’re coming from.

“On most of our U.S. tour this year, we’ve done, the first question is how much marijuana I smoke. They never look at me as a person.”

Lewis would like interviewers to get across that reggae artists are people who are conscious of the entire world and aware of what’s going on around them.

“If everyone could play reggae in America it would become a craze and die out within a couple of years.”

Lewis pointed out that reggae has been an underground cult music which has its own followers here.

Lewis and Hutchinson agree that reggae is spreading in Europe much different. There, they says, kids are searching for new avenues to express their musical needs and have no hesitations in accepting new ideas in music.

“And it’s a constant penetration there into the cities. When one reggae artist leaves, another comes in.”

Lewis contends Europeans take time so listen to reggae product and expose it.

“To get a record on the BBC is difficult, yet reggae is mostly the music that’s at the top of the charts in London.”

By Hutchinson is willing to wait a year or so when he feels reggae will be accepted. He’s looking for a record company that is willing to invest into his artists and points to the fact that reggae is getting both more airplay and club play in the South Florida area.

Top Ranking with Specs Music Stores recently put out a series of reggae events in Dulles and Broward counties including the South Florida premiere of the Jamaican-made movie, “Robber.” In spite of promotions with Top Ranking officers and Roots Uprising, concerts and appearances by the local group being on-the-air record giveaways by Byron Joy of Top Ranking Product all helped put across the reggae sounds. And Hutchinson hopes to continue with this type of promotion on a regular basis.

Counterpoint

**Continued from page 26**

manager of the P.S. Recording studio, recently formed his own firm, Diamond Rock Productions.

He notes that he is presently in the studio putting the finishing touches on “Now & Forever,” a 14-year-old producer/writer/musician whose work includes most of the tunes on the L.P. “I could be a star in the States when he could possibly move into his brother’s highly successful organization.”

“I wanted to do something on my own. It was probably expected that I would work with my brother but I’m doing what I want to do.”

**Remember...we’re in communications, so let’s communicate.**

**Beal For ‘Fun’**

LOS ANGELES—Composer John Beal will score the music for the Universal movie “Fun House,” a Mac Neufeld Production directed by Tobe Hooper.


Prize presentations were made to Jim and Amy O’Neal for publishing Living Blues magazine, to WMC-FM and WMC-TV for promoting the contest through their station advertising, and to the PBS television series “Jumptap” for its programs on the blues.

The Blues Alley All Stars provided musical entertainment throughout the show with featured performances by Ben Cauley, Cindy Far, Joyce Cob, Mali Rayne II. Prince Cuba, Fred Sands, Tommy Robble, Ironingboard Sam and Rufus Thomas.

Thomas also hosted the show along with Joe Savarin, Marth Kuhn. David Porter and Eselle Axton.
Lexicon Distributing
Its Own Print Fare

By ROBYN WELLS

NASHVILLE—In a recent marketing move, Lexicon Music, Inc. announced that it will begin direct distribution of its printed music product Jan. 1. In addition, the firm has expanded its line to include accompanying cassettes.

Previously, Lexicon Music was distributed through Word, Inc. Word will continue to market the albums, cassettes and 8-tracks in the Light Records division of Lexicon.

In the international market, Word of Canada will continue to distribute both Lexicon and Lexicon product. Word U.K. will market the product in England, West Germany, Switzerland and Scandinavia.

Lexicon's first 24-accompaniment cassettes, called "Performance Tracks," were issued during November. Geared toward the Christian vocalist, the line ranges from tapes with a big band sound complete with full orchestration, to country contemporary and traditional gospel. One side of the cassette features the instrumental track, while the flip side carries the same arrangement with vocals.

According to Lexicon president Ralph Carmichael, the firm will continue to issue some 200 new songs annually, many with corresponding accompaniment tapes. Companion songbooks are also available. Tapes retail for $7.98 while songbooks go for $5.95.


In January, the new marketing procedures for the entire Lexicon line, including the new cassettes, will be introduced at the Seventh Annual National Christian Bookellers Association convention. Conferences will be held in San Diego, Ft. Worth, Atlanta, South Bend, Ind. and Hershey, Pa.

In addition to the accompaniment cassettes, the Lexicon line includes hymnals, sheet music, octavos, cantatas, musicals and choral and solo collections. To order Lexicon product call: (800) 423-5400. In California: (800) 382-3618.

Owens-Collins Aired Live In L.A.

LOS ANGELES—Spawar artist Jamie Owens-Collins, in conjunction with KBRT-AM, recently did a special live broadcast from New Life Christian Bookstore in Altamira, a northeast suburb.

More than 600 spectators attended the remote broadcast. First-timers received Owens-Collins' latest single, "I'm You." A drawing was held for copies of "Straight Ahead," the artist's new LP.

Gospel

Gospel Company Highlights

Bob MacKenzie, president of the New Benson Co., gives the key speech at the recent convention.

Stephanie Boosahda performs during the convention.

Gary Littleton, sales manager for the New Benson Co., left, presents Darrell Danielson with the salesman of the year award.

Bob and Jane Farrell, of Farrell & Farrell, entertain.

James Ward at work.

Gospel Scene

By SHARON ALLEN

Jeannie C. Riley is scheduled to kick off the month of December with a pre-Christmas tour of Saudi Arabia. The 11 day tour will be for the Arabian American Oil Co. This will be Riley's third overseas personal appearance in 1980.

Jesse Dixon is scheduled to entertain at the White House in mid-January for a conclusion dinner for the loser of the presidential election, then also for a dinner and celebration for the new President.

The Brothers celebrated their first anniversary as a newly formed trio with a banquet and concert. Guest artists of the evening were Danny Golett, the Robert Street Church of God Choir and New Down. The Brothers performed the concert in the Maidele Bible Supreme in Akron.

Don DiMucci, a rock-'n'-roll legend of the '60s, has released his first Christian album entitled "Inside Job." DiMucci's album ranges in style from rock and folk to MOR and blues.

One of the original members of the Statesmen Quartet and founder of the Imperials, Jake Hess is now one of the four members of the Messengers. Hess has reactivated his publishing company, and is looking for good material. His new album is scheduled to be released in early 1981.

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'80 Christmas Product
"Biggest And Broadest"

By ALAN PENCHANSKY

CHICAGO—U.S. classical record companies are expected to make $1 billion this Christmas—another big piece of the seasonal album sales pie with one of the biggest, broadest selections ever in recent years. These are among the best of the new classical holiday releases.

"La Fiesta De La Posada (The Festival Of The Inn)" by Dave Brubeck (CBS Masterwork, $14.95) is a colorful new addition to the choral repertory, inspired by Mexican holiday customs, Brubeck includes many folk references in his clear, attractive writing and the good digital recording sets forth voices and instruments with impressive detail. The half-hour program is complete, however, without the intrusion of Brubeck's jazz piano playing. The Brubeck and Brubeck the performer are at odds here.

"Nutcracker" and "Swan Lake," suites by Tchaikovsky, are arranged by the Israel Philharmonic (London, $10.98), is the first digital recording of the Russian masterpieces of music, presented throughout the U.S. at Christmas time. The engineers have gone the special extra mile to capture the full scale, flutes and harp leaping out of the orchestra into solo prominence. Zahn/Metlicow conducts.

"The Spirit Of Christmas" (Phillips, $9.98) kits 18 well-known melodies into a lavish instrumental spectacle. Arranger Peter Hope uses the richness of musical vocalizations, echoing Horns, harps, violins, perhaps even Mahler in parts of this continuous tapestry. The London Symphony Orchestra plays brilliantly under Colin Davis with the John Aldis Choo a beautiful addition on six selections. Very opulent.

"Messiah," by George Frideric Handel, performed on original instruments by the Academy Of Ancient Music (Argo, $23.94), reminds us that Handel styled this work on the model of the Italian opera for a not a holy oratorio laden with bombast and piuoso sentiment. The freshness of this conception and the vocal and instrumental singing peel away two centuries of interpretive crust and are likely to push all other competing versions out of picture. The engineers have captured it with letrer perfect clarity and spaciousness.

"Christmas Fanfare" (London, $10.98) is another holiday gift from the large Bach Choir of London and the Philip Jones Brass Ensemble in a recreation of the famous Royal Albert Hall Family Carol Concerts staged each Christmas by these performers. It's a digital recording with propoundly properous sound, capturing all the majesty of sound.

"Christmas With The King's Singers" (Moss Music Group, $7.98) warmly blends snarly arranged popular materials—"Have Yourself A Merry Little Christmas." "The Little Drummer Boy"—with traditional European carols to showcase the King's Singers' vocal variety and superb musicianship. Moss Music Group has 17 King's Singers' re-leases from farrance church polyphony to jazz. What Moss doesn't have is a quiet pressing without distortion in the climaxes.

"A Baroque Christmas," Amor Artis Choralis (MCA Westminster, $54.95), contains 16th-century arrangements with a collection of gems in a splen- did acoustical setting. The rich interplay of voices, brilliant sound on trumpets and piping pastoral oboes are a reminder that no age captured the season's spirit better than the Baroque. Complete texts and transcriptions are included.

"Piazzolla Domojingo And The Viola Choir Boys" (RCA, $8.98) is a rich tapestry of ragtime to tango with the Viola Choir Boys playing the tango and a big band. Sings a good variety of violas and prominent violins.

"Swingin' Swole's Christmas Album" (Phillips, $6.98) is a full of carols and of classical, the U.S. has a hard time conveying true Christmas spirit. That's because Ward Swingle's Swingle's first and most important style itself stems ultimately is not the formality off the holiday mood. These are performed here by the new Swingle Singers led with the group adheres to the utterly "carnal" concept. "Swingin' Bells" (Moss Music Group, $7.98) presents a new Swingle Singers group as vocally accomplished, however, more commercial.

"A Christmas Concert" (DCG, $9.98) is sung without accompaniment, the reader writes. "Christmas is an old-fashioned, sentimental experience that is hard to place into the music of the time, and this concert is an attempt to do that."

IMPORT SALES
Lagging Dollar Fails To Hinder Classics

By ISH HORNIZOW

NEW YORK — The lagging strength of the dollar as compared to key foreign currencies has failed to slow international record sales and Recording Industry Distributors' expansion plans.

If anything, the market for im- ported albums has expanded in recent months, insinuates Simulan Simunic, owner of the seven-year-old firm tuned just over the river from Manhattan.

Since it began concentrating on classical product this past July, International Book & Records has built up a active catalog of about 1,600 titles, and now looks upon this area of competence as its prime field of concentration.

With more than a dozen foreign labels already represented in its catalog, new alliances are currently being explored and additional labels are expected to be included shortly, says Simunic.

Nearly 300 stores are on the company's customary list and management is growing its expansion program to serve an estimated 500 retail outlets considering potentially signing with several import classical labels and records.

Simunic is quick to admit that at least part of his success is related directly to expansion is due to reduced import activity, in classics, by Peters International, which has in recent years a strenc on licensing foreign material for pressing and distribution under its own label.

Despite retail prices that reach as high as $14.98 for certain premium titles, Simunic believes that the sales of titles not available in li- censed domestic versions, or preferred by some collectors in their original version, will continue to maintain a healthy import traffic.

In this partnership, preference is given to artists who may have been overlooked by mainstream companies, or who have recently provided. With the help of Clyde Allen, a firm's classical director, however, emphasis is placed on bringing in titles that have found no license in the domestic market.

Labels well represented in the company's catalog include ECM af- filiates in the U.K., Germany, Sweden, Spain and France; RCA sub- sidiaries in the U.K., France and Italy; Fonè/Centra from Italy; Ar Polonia from Poland; Hapavox from Spain; and some PolyGram product, issued here with the approval of PolyGram Classics in the U.S.

Deal with Philips Norway is in the works, says Simunic, and talks are being held with Toshiba in Japan. A similar deal may lead to the import by International of digital product.

Soundtrack imports, particularly from the U.K., have been well under- mined, are making up a growing portion of the company's business, and continues in all categories, are being brought over in larger quantities.

Simunic says that a cassette catalog is being prepared or distribu- tion to retailers to supplement the currently available 110-page volume listing records.

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THANKS CHICAGO—Chicago Mayor Jane Byrne receives a plaque recognizing her support of the consumer electronics industry from Jack Wrayman, senior vice president, Electronic Industries Assn.'s Consumer Electronics Group. Byrne proclaimed Nov. 14-23 "Consumer Electronics Week" in connection with the Chicago Consumer Electronics Jubilee, taking place in stores throughout the area.

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NCER

NEW YORK—The 1981 Winter Consumer Electronics Show in Las Vegas will be the kickoff of the "Walkman wars." Two electronics firms, Craig and Sanyo, will introduce Walkman-like units at the $100 price point, and more companies may follow suit.

The portable stereo cassette player is one of the hottest new products on the consumer electronics scene. Sony's Walkman, the first such player to be marketed in the U.S., is being distributed at 150 stores. The list price is $199.

Craig player, dubbed SoundMan, wholesale at as low as $159 in stores. The price includes lightweight headphones, and an extra pair sells for a suggested $24.99.

Sanyo will introduce two models of its Sportster cassette player, at $200 and $199.95 suggested retail. The top model features Sanyo's AM/FM music system which automatically locates the beginning of each cut, in addition to several other features.

BASF BETTERS ITS
Performance Line

BEDFORD, Mass.—BASF Systems has improved the tape formulation used in its Performance Series line of cassettes. According to Mark Delafera, BASF marketing director, better specifications of the offered in three areas: headroom, distortion and signal uniformity. Performance Series cassettes are available in C-60 and C-90 lengths at suggested retail prices of $2.99 and $3.99.

Award Denon For
Its PCM Research

NEW YORK—Denon, the audio equipment manufacturing arm of Nippon Columbia in Tokyo, was awarded the "diplôme d'honneur technique" at the 10th annual Montréal Prix du Disque in September. The award was given in recognition of Denon's PCM research. Nippon Columbia is also opening four new recording studios at its Tokyo headquarters, which is celebrating its 70th anniversary.

TDK Given Patent

NEW YORK—TDK Electronics Corp. is being awarded a U.S. patent for its HD-11 universal Head Demagnetizer. This is the second patent to TDK this year. The other was to its HD-01 cassette Head Demagnetizer. The HD-11 carries a suggested retail price of $34.99.

Sharp Ads On TV

NEW YORK—Sharp Electronics will begin television advertising for its consumer video line. The company has chosen NBC's "Nightly News" as the vehicle for its campaign and will run the 30-second ads frequently during the holiday season. Sharp's agency is Foote, Lefkowitz & Ehren.

PHILADELPHIA—The Society Of Professional Audio Recording Studios, known in the industry as SPARS, has formed up exact details of its new membership structure. According to Murray Allen, president of SPARS and also president of Universal Recording Studios, Chicago.

A regular membership will now include those studios in business for at least two years and having at least one 24-track recording facility, and/or a state of the art disk mastering establishment and/or a facility providing audio for video/film with online capability of 24-channels. Membership dues for that group will be $1,000 per year.

An affiliate membership will now include other professional audio commercial recording facilities. Membership dues will be $300 per year.

An advisory associate membership will now include any company presently providing servicing and/or supplies for the recording industry, not qualified for membership in any of the regular or affiliate for membership in any of the regular or affiliate categories. Membership dues will be $520 per year.

An associate membership includes any company or individual presently engaged in or utilizing the services of the recording industry but not qualified for membership in the regular, affiliate or advisory categories. Membership dues will be $250 per year.

SPARS now consists of 37 members, primarily major recording studio facilities in the U.S. The new membership structure is expected to swell the ranks of the group in the next 12 months.

According to Allen, a drive to add new members is planned. In addition to formulating more professional seminars and other educational programs, the SPARS is working to increase its recording studio community.

Audio/Video Hookup Links
N.Y., L.A. General Public

LOS ANGELES—The Broadway department store in Century City here was the site of an unusual audio/video event in November called the "Hole-In-Space."

The experiment, announced beforehand, was to be the setting for an interactive sculpture "which connected an outdoor environment in New York with an indoor environment in Los Angeles."

A video camera and large screen projector were installed in a window at the Century City Broadway store while a similar setup was made at a window at Lincoln Center in New York.

Both cameras and projection screen faced out toward the sidewalk while the video projection filled the entire window space. An audio system was installed with microphones and speakers facing the street. The two window installations were connected via satellite so that a life sized "picture phone" situation was created through which people at both sides could see, hear and talk with those at the other site.

The project was produced by Kit Galloway and Sherrine Rahabinovitz of Mobile Image in conjunction with the Broadway department store chain.

The installation was completely unannounced to the general public and no identifying signs, written material or aids at the window sites offered any explanations.

It was only curious pedestrians who happened to be at both site locations that became part of the show.

Times of the hookups were 5-7 p.m. in L.A. and 8-10 p.m. in New York.

The spontaneous actions, reactions and interactions among the participants were recorded on separate video machines. The audio was also recorded.

All peripheral activity at both sites was also videotaped with the recorded videotapes slated to be edited into a document of the event.

Both Galloway and Rahabinovitz, video artists, work together under the name Mobile Image. Their work uses a range of communication technology and electronic imaging. They claim, as a team, to be involved in the pioneering of "active use of interactive satellite communication."

Impulsing System

NEW YORK—Audio, Inc is introducing the MF-46 Pulsing Impulsing System, which generates 50, 150 and 1000 Hz frequencies. The device is compatible with the majority of audio formats in use today, the company says. The manufacturer adds that the capability of triggering a four-digit counter, and other features. The impulsor is available for $1,295.

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DeCORDER}
Sound Business

Studio Track

LOS ANGELES--Kendun action. Kent Duncan is mastering a new Double Brothers single called "One Step Closer," produced by Ted Templeman and engineered by Jim Scanlon; Duncan also mastering Mickey Lane's new Ted Tocci- penned project. Jan Isaacson-engineered LP, Rufus producing itself for MCA with producer/engineer John Branan, assisted at the console by Ron Anthony; Norman Connors producing Jean Carne for Philadelphia International, Jackson's Schwartz at the console with Bob Wooten in-"Hercy" and Danny Resor producing Giants with Baker Display at the console, Terry Mosto-
tpletely.

Producer George Day completing work on Helena Springs at Clovis with Toby Scott mixing. Also those Catchy Hedges calling tracks with Freese producing and Dan Monroe-engineering. Monroe also handling the console and production for Max Wite for the Robert Hot Organization, Clay Rose assisting with engineering; and Dennis Michael producing tracks for Anna Roberts, Lee Saunders engineering, as assisted by Dana Bisher, Recently, Bruce Springsteen mixed his "The River" project at Clovis with Chuck Pethin and Toby Scott

At House Of Music, West Orange, N.J. The Bay City Rollers producing themselves for CBS International, Stephen Cicero composing; Roger Powell producing Powell and Styles with Charlie Conrad and Peter J. Reallouege behind the board, Dale Vignery producing an LP for Leon Bryant with Jim Bonenfant and Bobby Scott Cohan at the console, and Sal Soul Rec-ords group Aurora completing basic tracks, Steve Washington producing and Julian Robertson engineer-

The Big Fat Pet Class From Outer Space are recording a debut LP at Kingdom Sound, Sys-
set, N.Y. with producer Dave Dekker.

The Dillard's and Chuck Mitchell in at Sound Recorders, Omaha, Neb., Rodney Dillard and Steve Dahl producing, Jim Wheeler and Tom Bowers engineering.

At Manhattan's Celebration: engineer Mi-

Audiophile Records

STEAKIN', RITE OF SPRING--Cleveland Orchestra, Maazel. Telarc DG 20009, distrib-
uted by Auto-Technica, list $17.98

Few scores benefit as much from advanced digital technology as "Rite," with its jaunty, wide dynamic range, and abrupt shifts from sub-

SPACES--Herb Pfeifer, Sound 10/3 My-

This is an audiophile production from the ground up, music computer and recorded spe-
cifically to showcase the qualities of digital re-
production. Herb Pfeifer, composer and pianist and head of Minnesota's Sound RD studios, has brought together a big group of jazz, pop and symphony players for the effort and the planned musical variety offers quite a songbook of sound. Also the production is excellent in its clarity and use of stereo for interesting electroni-
classical effects. Some tracks, such as the side one opening "South Dakota State" are jazz, while others come close to classical. There are also touch of funk and some sections best de-
described as "electronic music." It's intended to be an exploration of new audio "spaces" and this concept is successfully carried out. Pack-
ing with little embellishing and especially com-
moused paintings reproduced, is very well done. Good prospects with audiophiles and in the larger market.

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Sony Ready On Mastering & Replication

Continued from page 9

Philips, completed last summer. Sony says, "Many other manufactur- ers will now ask us to do their disks," says the spokesman. He adds that Sony will produce disks for both the consumer and industrial mar- kets.

Sony itself will produce players for the industrial videodisk market but not for the consumer market. Its approach to the consumer product produc- tion, however, has led to some spec- ulation that Sony may indeed introduce a consumer optical player after the market expands.

Although the Laservision catalog from MCA Discovision amounts to about 170 titles, most retailers have only a fraction of those in stock. In New York, where the public is being bombarded with an advertising blitz promoting optical videodisks, many stores have fewer than 20 titles.

MCA's disks are replicated by Discovision Associates. Another fac- ility owned by 3M Corp. will also replicate Laservision disks using a different technology.

Although 3M has applied to join the Laservision Assn., the newly formed laser optical trade group, Sony has not.

L.A. Vidcassette Dupers On Line

LOS ANGELES—Video Assoc- iates becomes a new videocassette replication facility here.

Operational now, the lab will have the capacity to turn out 50,000 videocassette copies during 1981. VHS 30 Beta and 20 U-Matic slaves will be available.

In addition to duplication ser- vices, Video Associates will offer a Sony-401 editing system, and a Dis- tinction on-off line computerized editing system which is CMX compatible.

TIP: Fug, Sony and 3M tape stock will be used for videocassettes. Chairman and chief executive offi- cer is Robert D. White, former Franklin, while Don Andrews is vice president in charge of sales.

Programs Offered by L.A. Company For 1/4-Inch Units

LOS ANGELES—Home Theatre/Visual Concepts, Inc. will market prerecorded home video program- ming in the 1/4-inch system utilized in the Technicolor video player/recorder model 212.

The Technicolor player is a mini- ized VCR with a micro helical scanning system. Believed to be the smallest and lightest VCR marketed today, the unit is available in U.S. markets. Suggested retail for the product is approximately $1,000.

According to Al Landau, Home Theatre president, the programs will be priced substantially lower than prerecorded cassettes in the VHS or Beta formats and will be equal or lower in price than the optical or capacitance videodisks.

U.K. Video Rights Huddle Urges Hard Piracy Fight

LONDON—Video producers and copyright owners were criticized at the Novel Media Video Rights Con- ference held here Nov. 24-25 for not working hard enough to combat piracy.

Panelist Hugh Laddie, a U.K. at- torney, told delegates in the Piccadilly Hotel that British law gave them powerful rights but that little use had been made of them.

Referring generally to the owners of film material, Laddie said that they had talked much but had done "precious little" to prevent piracy. The longer pirates were allowed to operate, he added, the more money they made, and the harder piracy would be to tackle.

Fellow panelist Jim Bouras, Mo- tion Picture Assn. of America vice president, countered that film com- panies were committed to the fight, and that in their battle against pirates did more harm than good.

Another panelist, Martin Roberts, added that trying to eliminate piracy while the legitimate product wasn't even on the market was like trying to enforce prohibition, and would be no more successful.

One reason why pirate copies hit the market before legitimate product is available in home video form is the tangled rights problem. This provoked the comment from confer- ence chairman Anthony Slingsby: "Not only are we not sure how many angels can dance on the head of a pin, but the devil is running away with the pin cushion."

One Pass Teams In Joint Venture Action

SAN FRANCISCO—One Pass, Inc. and Video Production Services Corp. have formed a joint ven- ture video operation.

According to Steve Michelson, One Pass president, Video Production Services will base its computer editing and mobile production units at the One Pass offices in San Francisco's Chin Basin Building location in San Francisco.

The venture, he further notes, is to offer improved services to the adver- tising, commercial and industrial markets in California. One Pass is a full production company with post-production, produc- tion and studio facilities.

SONY VIDEO—Sony is making a "videojukebox" counter display from its magnetic tape division. The dis- play holds 30 pieces with product designation on the side.
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<thead>
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<th>TITLE-artist</th>
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<th>Last Week</th>
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<td>COUNTRY MUSIC—Randy Bachman</td>
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<td>ACAPULCO—Johnny Duncan</td>
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<td>GIRLS, WOMEN AND LADIES—Alma</td>
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<td>NOBODY IN HIS RIGHT MIND—Jeanie</td>
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The Acuff Rose Publishing Family would like to congratulate our writers on their award winning songs.

ASCAP AWARDS 1980
1. You’ve Got Those Eyes – Eddy Raven & David Powelson
2. Gone Away – Steve Collom
3. Kawliga – Fred Rose/Hank Williams
4. Dealin’ With The Devil – Eddy Raven
5. Sweet Mother Texas – Eddy Raven

BMI AWARDS 1980
1. Blue Bayou – Roy Orbison & Joe Melson
2. Then You Can Tell Me Goodbye – John D. Loudermilk
3. Sweet Memories – Mickey Newbury

And a special congratulations to Mickey Newbury for being inducted into the Songwriters Hall of Fame and Bob Jennings for being inducted into the Country Music Disc Jockey Hall of Fame.

We are proud of you.

Wesley Rose
NASHVILLE—Reporting its most successful year ever, Jim Reeves Enterprises will be breaking ground for its newest project, a $350,000 venture, within a week.

The firm plans to open a new Jim Reeves museum, record and tape retail outlet, and souvenir and gift shop, with the opening target date set for next spring.

The museum and retail operation are just two of the projects planned for 1981, according to Mary Reeves Davis, president of Jim Reeves Enterprises.

Two more Jim Reeves LPs will be released, and the country music explosion in the movie market will be tapped in two ways—marketing a videocassette version of the Jim Reeves motion picture "Kimberly Jan." and pursuing the life story of the late country music great in movie and/or book form.

Davis also cites "superb" reaction to Jim Reeves souvenir and under LPs and says, expect expansions in this area, both domestically and internationally. In the U.S. and Canada, the Reeves LPs are gaining significant sales success in such countries as Australia and England. The museum complex will be constructed in Nashville at Gallatin Road and Briley Parkway, a short distance from the major tourist attractions of Opryland U.S.A. and the Grand Ole Opry House. The Metro Nashville planning commission has given the green light for construction.

To be called the Jim Reeves Evergreen Place, the attraction will merge Tennessee history with musical history. The original structure, and a planned part of the complex, was built during George Washington's presidency by Thomas B. Craighead, founder of the institution which later became Nashville's Peabody College.

The museum will contain personal artifacts, gold records, the Reeves touring bus, and the transmitter and turntable Reeves used in his first job as a deejay on WORJ-AM, Henderson, Texas, starting in 1947. It will be set up to simulate the control room style of the late '40s and early '50s.

Another area will feature paintings, photographs and other Reeves memorabilia. The concepts of the museum will be expanded beyond Reeves to include other country music stars as well, such as Statler Brothers of Billings, Mont. has been commissioned to work on bronze busts of Hank Williams and Ernest Tubb, which will be displayed with the Reeves bronze that has already been completed.

The Reeves album projects include a show taped live at the "Opryland Opry," a Christmas album based on a network radio show broadcast live by Reeves from WSM-AM's studios C. Owen Bradley conducted the orchestra, and other artists will appear, including the Anita Kerr Singers, the backup group for the radio show.

Harry Jenkins is vice president of Jim Reeves Enterprises that also includes four publishing companies—Tuckalalee Music, Acclaim Music, Opryland Music and Mace Rec Music.

Smith Teams Up

NASHVILLE—Sammi Smith and members of the Nashville Superpickers have teamed up for concert appearances together. Smith and the Superpickers debuted their new show Nov. 8 at Jerry Lee Lewis' Printers Alley showcase club in Nashville. Smith's current single, "I Just Want To Be With You," was produced by Fricke, Jacky Ward and Phil Baugh of the Superpickers.

Fricken previews—Singer Janie Fricke launches into her new single, "Down To My Last Broken Heart," during the recent CBS network shows held at Nashville's Grand Ole Opry House.

25 Versions Of Single Released

NASHVILLE—Twenty-five versions of the same single are used to market "Third Down And Ten To Go," the first release on Denim & Lace Records.

Producer/coowner Jim Ed Norman of Nashville Sound, the producer of the song, which portrays a man getting over a love affair while watching the Pittsburgh Steelers game in each version, the Steelers are playing a different team in the National Football League. Distributors and radio stations are being shipped the version applicable to the team in their market.

Denim & Lace is headed by Stan Cornelius, former president of IBC Records.
Buddy, you know where I'm going when they let me out of here
Alabama could be heaven, if the Lord was there
When a man ain't got no freedom the time sure passes slow
Walter Jones had ten long years to go
Yess
It's been almost a year now since that last night in July
Walter hit the guard and jumped the fence
I had my rifle ready but I couldn't let it fly
I shot over his head and we ain't seen him since
Then last week the postman brought a letter to my door
Marked "No Return Address" and "No Reply"
It just said, "Nobody north of Birmingham is gonna see this boy again"
But if you're ever down our way, won't you drop by

Written by Charlie Daniels
© 1978 Hat Band Music and Salmone Music (BMI)
All Rights Reserved. Used by Permission

From the album:
Bobby Bare
Drunk & Crazy
Produced by Bobby Bare and Bill Rice
Drunk and Crazy Productions
On C Columbia Records.

Bobby Bare's new single, "WILLIE JONES," is breakin' out!

Chorus
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When a man ain't got no freedom the time sure passes slow
Walter Jones had ten long years to go
Yess
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Ken Keene Firm Expanding Again

NASHVILLE—Sea Cruise Productions is navigating new areas with the addition of Song Farm Music and SONG Crusader to its roster. Headed by Ken Keene, the firm handles record production, music publishing, performance rights and artist management. Song Farm Music is under the auspices of Nashville-based attorney Brian Coker as project manager of the firm. The first project for the company is an album by Penny & The Honky Cakes for only $20.

The Honky Cakes, whose name is derived from the song "Honky Tonk Women," recently recorded an album at the Keeta Music Co. studios in Nashville. The album, entitled "Hotel Honky," features Penny on vocals, guitar, and harmonica; Mike Donnelly on lead guitar; Dave Brown on bass; and Joe Lewis on drums. The album is scheduled for release in late May.

Card To Burns

NASHVILLE—The local chapter of NARAS recently took advantage of George Burns' presence at the Country Music Hall of Fame to present him with a NARAS membership card. On hand for the event was chapter president Don Butler, chapter executive director Francine Anderson, Nashville membership chairman Chet Doheri, and chapter treasurer Charlie Faulk, also a Burns' executive record producer.

Commented Butler: "It is a natural in keeping with Burns' newfound interest in country music that he be a member of the Nashville chapter since Nashville is the home of country music."

SUN CAKES PLUG OWEN

NASHVILLE—Selected radio industry programmers across the country are discovering they can have their cakes and eat them too. More than 100 country music stations have received personalized "anniversary cakes" messages from Sun Records for the new Jim Owens single "Ten Anniversary Presents." The cakes, which are in the stations' homes, were delivered to music directors and their staffs as a reminder of the anniversary cake that Sun Records purchased for the American Radio History Society, Inc., which is based in Nashville.

Toting in the lyrics, the cakes were personalized by the station's DJs and presented to the artists or their representatives, with some bakers cooking and delivering the cakes for only $6 while others charged $20 just for the delivery reaction. "It's just been knocking them dead," claimed an official instrumental in the promotion.

Wheeler's Reissue

NASHVILLE—"Deadly Earites and Lean Couches," the first album by the group of the same name, has been reissued on Wheeler Records.

The unforthcoming award for "most performed opening number" may well be deserved by a song titled "Nashville Tn. Heart." The song, written by Nashville writer and singer Johnnie Wright, whose crochet guitar David Gillon, seems to be a laudable country performer. Roy Clark used the song as his stage openers for over three years, and it also landed on the Strippe. "I really can't understand how the song still the hit list," he said. "It has been a real hit for me, but you wouldn't know it from the charts."
Finns Advance Against Piracy

Helsinki - The purposeful and extensive anti-piracy campaign being carried out by the record industry in Finland is paying off, one major recent event being the confiscation by police of 4,000 Singapore-produced albums, following a tip from a retailer here.

The drive, initiated by copyright society TEOSTO and by Asso-ja Kuvatallennusmuutaja, the Finnish division of the International Federation of Phonographic Producers and Videogrammers (IFPI), is also producing a law against importers and two distributors involved in Singapore imports.

Says Arno Alapuu, IFPI spokesmen: “Customs statistics show that some 10,000 albums have been recently imported into Finland from Singapore. So far we’ve only nabbed 40% of the total. Artists represented in the haul include Abba and U.K. group the Rubettes.”

According to Alapuu, the inflow of out-of-catalogue, a range of “dubious” material and direct imports in general has increased alarmingly in recent months with the fightback, the Finnish record industry is raising the question of “protectionalist duty” with the government.

“Around 55% of all imports are by now handled by certain UK record firms, chain-stores and other concerns, and the prices are staggeringly low,” says Alapuu.

Abuses Head Malay Agenda

By CHRISTIE LEO

KUALA LUMPUR - The Malaysian Assn. of Phonogram Producers and Distributors (MAPPD) will host its first major seminar at this city’s Regent Hotel Wednesday (12).

The attendance will exceed 100, including retailers and others closely aligned with the industry.

The closed-door session (admission is by invitation only) will discuss several pressing issues that the industry must confront to present the need to fully legitimize this piracy-plagued marketplace.

It is hoped that the seminar will enlighten many industries, particularly retailers, as to how piracy—if not curbed now—will eventually harm even this potentially lucrative market for both local and international record labels.

The five papers to be presented at the conference will deal with the production of records, this topic handled by Mrs. S.P. Beh, chairperson of the MAPPD and general manager of EMI, artistic development in its role in the industry, by Frankie Cheah, vice chairman of the MAPPD and general manager of Philips; the artist’s role in the music industry, by Sudarmi Ahamad, an EMI recording artist, and licensing, handled by the Straits Times entertainment head, Patrick Yeoh, and the Copyright Act and its effects, by Wong Sai Fong, who will represent the MAPPD’s counsel, V.L. Irlandan.

“Vanwarmer Visits Orient”

NEW YORK—Bevanwarmer embarks upon a three-venue, five-show promotional tour of Japan and Hong Kong from Tuesday (2). The trip, his first to those territories, is to boost his new album, “Terroir.”

The singer plays two 2,000-seat halls in Tokyo Fri.-Sat. (5-6), and will also undertake television and radio promotion chores, plus press interviews. Prior to his arrival, FM Tokyo airs Vanwarmer’s August concert on the Bottom Line, New York.

While in Hong Kong, the Beansville artist will play two concerts, and appear on to collect a gold award for local sales of its first album, “Warmer.”

Best distributed by CBS/Sony in both Japan and Hong Kong.

Accompanying Vanwarmer to be his country will be his producer, Brian Briggs, who will be playing guitar on the tour. Briggs is also a big dealer and is currently right with CBS/Sony be releasing his “Brian Damage” album later this month.

Vanwarmer has just completed a promotion tour of Europe, visiting Italy, Spain, Germany, Denmark, Holland, Britain and Portugal.

(Continued on page 10)

Chart Hype Spurs Code

LONDON—Stung by recent allegations in the media here about how the British phonographic industry has come up with a revised and toughened “code of practice” member record companies.

This latest and most determined effort of the chart (or chart) freaks comes first in a draft document which PARI members are now considering. Comprised of two sections, the document should be drawn up before Christmas for implementation as from the start of 1981.

An ultimate penalty for offending companies would be expulsion from the industry’s chart organization.

The new code is on a “secondary” basis, the hope being that independent inspectors will check out future allegations made by the chart freaks.

Philippines Increase Prices 8-14%, LPs Not Touched

MANILA—As anticipated, the Philippine Assn. of the Record Industry (PARI) raised record prices a few months ago in line with the expected increase in oil prices materialized last July.

The new rates, which took effect immediately after the general readjustment in wages, covered all products except albums. PARI members, which are among the highest rates than the PARI-approved prices.

PREDMAs, which are made up mostly of small non-consignment outlets throughout the country, have said that the PARI-approved prices.

Although prices are supposed to be uniform in all record outlets, the PARI has agreed to allow members to sell record prices, as long as they are up to the PARI-approved prices. PREDA, the Philippine record dealers association, has already come up with a revised and toughened “code of practice” member record companies.

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MEXICO CITY—Rock ‘n’ roll in Mexico still persists, but it is doubtful it will reach a loud crescendo in the Federal District, at least in the very near future.

Although Police opened and performed in the Mexican capital, they were in the 3,000-seater (cabaret-style theatre) of the Hotel de Mexico last Nov. 15, it was on a concert scale and, in a manner discouraging any possibilities of disturbances by the mass public.

The Police event, promoted through long-time New York/Mexico impresario Mario Olmos, had a flat ticket scale of 1,000 pesos (slightly over $40) for the show and buffet dinner. It met with the approval of the authorities.

But a little more than a week earlier, another rock concert, with Johnny Winter, found himself without a venue when officials in the nearby state of Morelos gave permission less than 48 hours prior to the performance.

The main reason which was given to promoters David Tame and Jorge Howard was reportedly to avoid any outbreak of drugs in an outdoor location.

Undaunted by the results of the authorities, the Winter music festival, which was scheduled for two successive nights, Nov. 7-8, which saw a clash between law enforcement officers and fans standing about ten in the area at the former Te- mexico Hacienda (below Cuernavaca), the Winter promoters went ahead and made arrangements for another site, further away from the Federal District.

SINGAPORE—The first public rock concert in Singapore took place recently in the port city of Tanjung, 82 miles southeast of Peking, and according to reports, the show was a success. An audience of about 2,400 Chinese of all ages flocked to the Singapore-built rock concert hall called the Cultural Palace, to watch Japanese group GegoDe. The show was considered one of the highlights of the second anniversary of the Sino-Japanese friendship treaty. Reports from the city indicated that "it’s just too good. But China will require a bit more time to really accept rock music."

TOKYO—Ambassadors to Japan from the U.S., Britain, and France, as well as top political and business leaders, were among the 900 guests who attended the opening celebrations Nov. 4 at the Club House 33, located in the second basement of the new Serina Village building in the city’s Roppongi area. The club is a joint enterprise of the American, English, French, Italian, and Spanish Productions, the largest talent agency in Japan, Kooki Yusin, general managers of which joint costs it at around $1.8 million, in addition to fixed charges, furnishings, and interior decorations. Local jazz singers will be performing at the club every night (it has a three-piece house band), and top names such as Sadao Watanabe, Terumasa Hino and Eiji Kitamura will appear at weekends as part of a “Club House 33” program which will be broadcast live over Radio Kanto.

December 6, 1980 Billboard
Rising Costs Shutter RCA Australia Plant

SYDNEY—RCA Australia has surprised its competitors and, indeed, the entire Australian music industry by completely dismantling all its record manufacturing and tape duplicating facilities.

Some 60 staff were laid off in the plant closure, which managing director Brian Smith insists was a local, not head office, decision.

The move comes in the middle of the traditional Christmas sales surge and at a time when RCA here is enjoying its best trading in almost five years.

It has thrown the industry into a degree of turmoil, as other plants struggle to help RCA fulfill seasonal stock requirements during their own slack period.

Smith’s decision apparently comes as a very fine and thus a preplanned modernization program for the 1968-built plant, which would have cost more than $300,000 and extended over the next five to four years.

“I just couldn’t justify spending that sort of money,” explains Smith, "in an industry that is as over facilitated as ours. There has been no unit growth in the last five years and the massive overload of a manufacturing plant is too great a burden to carry in such an economic climate.

“A good example is a load of fuel oil, which has risen from $30,000 to $90,000 in a short space of time.

This industry has to rationalize. It is simply ludicrous for a half-dozen companies to duplicate the same tasks. RCA has entered into a long-term agreement with EMI, whose fully automated plant is now in full operation. They are currently handling 90% of our pressing requirements.”

However, it is what EMI can’t handle is what is causing RCA current pains. It has farmed out for work to Art & Design in Melbourne and even RCA New Zealand.

Several Records, already overtaxed with its own work, has had to turn RCA down, thus contributing to a sense of a large stock dilemma which encompasses eight albums and up to 10 singles.

Smith insists that all 60 staff have been found new jobs, either at EMI or the nearby Ampex tape factory. “It would have been more practical for us to close down on Christmas Eve,” he said. “But my concern for the worker’s welfare came first and I believe we have even then sufficient time to beat next year’s school leavers into the work force. This aspect of the closure was, of course, the most painful.”

“What is not generally realized is that the Australian entertainment industry is renting space outside our headquarters to house stock and distribution facilities. Once the dismantling of the plant is completed, we will be able to center all our activities under the one roof and even have space to expand into video software.”

Olmos Promotes Police

"I didn’t receive too much from them on this one— and I really don’t intend to look for any of them in the future. Next on the agenda is Linda Carter, who besides being the ‘Wonder Woman’ of TV, is a Motoón artist—released locally by RCA, aside Olmos.”

A&M international vice president Jack Losmann, who led the contingent of label executives from his company and from CBS for the playdate, is nevertheless looking to change such thoughts for the future. "I would say there is room for more cooperation," he comments.

Olmos brought in heavy sound equipment from Audio Systems for the Police—and I will also have it here for future attractions (although none immediately rarely serious rock).” Besides Carter, others

Montreal—Despite a sluggish economy and a slump in record sales that have left many feeling there is little hope of pumping some big bucks into the Canadian record and video market.

The high-voltage, for the most part, are not putting all their eggs in one basket, but seem to be interested in diversifying. In addition to their entertainment market and several are entering the field with minimal I understand some of their lines. The money is real. However, there seem to be more new creative people in the music business in Canada than ever before, and they believe in developing talent and material. "The Sefet Music Division is one such company entering the field in a big way," notes[industry insider] as does minister Sefet, with interests in oil and commercial real estate, the music division is headed up by Paul Whiten, former A&R director for Capitol-EMI in Canada, and a director with the Balmuir Group before joining the new company.

Having already committed to spend more than $500,000 in high-class recordings over the next six to seven months, Sefet has now purchased RCA Canada and is going to establish a distribution company with a national sales force. The purchase includes Almada’s “Unknown Montreal Almada One-Up.”

Almada Corp. (Billboard Nov. 22, 1980), formed in 1984 by Aaron Lipsin and Marvin Drimer, has grown to become Canada’s largest import distributor, handling labels such as Folkways, Concert, Everest, and Inner City. During the past several years, Almada has expanded its catalog (with an eye to acquiring a large number of Canadian recordings, including the Juno Award winning kids’ disk for EMI records.

Joseph Sefet notes that the addition of Almada will greatly assist the fledgling company, which was officially opened in the end of June 1980.”

“RCA will be able to call on the skills of a national organization to promote and sell future Sefet Records product and so expand in our own distribution expertise,” says Sefet of the bay-out.

Almada is a new and enlarged warehouse in Montreal later in December. No price is mentioned, but the new company and Almada all existing staff is expected to stay, with the exception of coowner Marvin Drimer, who retires at the end of this year.

Falcon Records is another new label that is quickly building up a heavy force in the entertainment industry here. Operating as a low-key independent record company for the past year and releasing several well produced mainstream pop albums, Falcon has now inked distribution and marketing services with A&M. More importantly, the firm just jumped into the market for the Lakeshore Studio Complex, previously known as Studio Centre.

The Lakeshore stock is reported to be in excess of $1 million and, according to general manager Don Lubitz, is now being inked to an additional $4 million right away as part of its plan to up-grade the film studio to include 2 to 10-4 track audio studio.

“The upgrading is to include both telephone lines (with separate lines as well as room to accommodate dressing rooms for actors, electric, etc). The big expense is to be the two audio rooms, though. We are hiring for also on the line to the two 48-track, and are currently roughing up a piece of property that we can film and record in house concurrently in the complex.”

TORONTO—The Performing Rights Organization of Canada (PRO) has made official its intention to enter the field of mechanical rights collection for its affiliates outside the country.

The announcement, dated Nov. 15, was made by Jan Malajek, managing director of the rights organization.

He says that PRO has discussed the matter with representatives of the Music Publishers’ Assn. and the Canadian Mechanical Reproduction Rights Assn. and representatives of at least three foreign operated mechanical rights society functioning in Canada.

Malajek says that the board of directors of PRO Canada has decided to “establish a new division in his head office in Toronto—the Mechanical Rights Organization—headed by a long time and experienced staff member, Folvia Schiavao, to handle the collection of mechanical and or synchronization rights for territories outside of Canada.”

Services to be rendered by the new division are spelled out in four separate categories:

1) To receive mechanical royalties, in addition to public performance rights, from abroad from one source.

2) To receive the mechanical royalties without delay. Foreign mechanical societies pay their sister so- cieties the same prime amount to the same time as nationals. Malajek says.

3) To offer individual composers a type currently used. Malajek says, “It is in America represents interests of individual composers and songwriters in this area who have been mostly unpublished.”

4) To register, clarify, negotiate, etc., with foreign societies on behalf of the membership.

The service charge in the first year is 4% and is not subsidized by income generated from performing rights. Malajek says.

ROSE BLOSSOM—Bette Midler becomes the happy recipient of a platinum disk for sales (150,000 copies) of “The Rose” soundtrack in Canada. Making the presentation is WEA Canada’s executive vice president, Ross Reynolds.
Congratulations

EARTH WIND & FIRE and CHEAP TRICK

Both Recorded on the Emerald Isle of Montserrat, West Indies.

"FACES"
EARTH WIND & FIRE
Produced by MAURICE WHITE
Engineered by GEORGE MASSENBORG

"ALL SHOOK UP"
CHEAP TRICK
Produced by GEORGE MARTIN
Engineered by GEOFF EMERICK

FOR FURTHER INFORMATION CONTACT: JOHN BURGESS 01408 2355 OR
PATI NOLDER 016317 2758 IN LONDON; MICHELLE SLAGTER 212 242 2412 IN NEW YORK,
HARVEY SCHAPPES 213 876 0883 IN LOS ANGELES.

Air Studios Montserrat, P.O. Box 94, Montserrat, West Indies. Tel: 5658/7. Cables: Air Mont. Telex: 72
Canada

**Investment Planned For Canadian Mart**

*Continued from page 42*

by the protracted and ill-fated negotiations with Eramet for the London facilities—Guillette says that Brahms' record division has inked Henry Dew Records to the roster, a label owned by Ginette Reno, currently the biggest selling album artist in the province of Quebec.

Reno's last album, distributed by Trans-Canada, is reported to have sold over 300,000 copies in the province. Her next album ships in the beginning of December and, translated, is titled "Lucky That I'm Living."

Another burgeoning high-roller is Grand Entertainment, owned and operated by Thor Eason of the Eaton's department store chain, completely owned by the Eaton family, and Kenny Walker, who has interests in precious stones, among other things. Both men became involved in the entertainment industry in the late '60s, organizing and funding several hugely successful outdoor festivals.

Grand Entertainment plans to enter the home video business at a later date, but has started developing its Grand Records division. First signing was Nanu Koumoukhi whose album has gone platinum in Canada, with more than 100,000 units sold. According to president Kenny Walker, "We felt the time was right to offer a label specializing in adult contemporary music. Our intent is to sign a limited number of major artists with proven track records and give them the personal attention they aren't getting from the major companies who concentrate on the youth-oriented markets."

Marketing and distribution has been assigned to Capitol Records in Canada and Walker says that an extensive marketing undertaking is being set up in the U.S. with a national sales office in New York. Future plans, he advises, include the release of the mid-price line under the Baby Grand label logo.

West Germany

**German Firm Sets Up New Dutch Division**

**HAMBURG**—Rolf Baierle, managing director of Roba Musik here, is setting up a new Dutch operation, Roba Music Holland B.V. in Bussum, near the Netherlands' key radio and television center Hilversum.

The new division is located in the offices of Dutch-German production company TTR, of which Baierle is one of the three managing directors, along with Ruud Wijnants, former head of Dutch independent record company CNR, and Bart van der Laar, former chief of Carrett, Hamburgo.

Baierle started Roba Musik in Hamburg seven years ago and now the company is one of the best-known publishing outfits in West Germany. He's setting up the Dutch office "to get a better grip on the Benelux market."

One of the key advantages is that German composers, whose works have been used on Dutch records, won't have to wait so long to get their money. Apart from the speed, though, "they'll get more money because now we have a Dutch office," he can give a lower percentage to BUMA/STEMRA, the Dutch copyright organization." Marja Jacobs, secretary of TTR Productions, is handling the Dutch end of the Roba publishing operation. She has been involved in the royalties and contracts department of CNR Records. Two promotion people will be appointed to the publishing section in the new year.

Today, Baierle's Roba Musik handles publishing rights for German and Dutch composers such as Udo Lindenberg, Hans van Hemert, Piet Souer and Henk van Broekhoven. He also has back-catalog rights of Howard Carpendale, one of the most popular of German acts in recent years.

Baierle also has publishing rights of Filipino singer Freddy Aguilera, who recently hit European charts with "Anak." and Dutch acts such as "Luz," "W.C.N.," "Nick" McKenzie, Sommerset and Chip.

**Quinn Planning U.S. Tour**

**HAMBURG**—Freddy Quinn, a Polydor recording artist for the past 20 years with 15 gold disks to his credit, makes his début at Carnegie Hall, New York, on Dec. 23, climaxing a seven-city U.S. tour.

For Quinn, this is the highlight of a career that has taken in movies and stage successes alongside a constant run of hit recordings.

He played the Yul Brunner role in "The King And I" on stage in Germany, and was Futer Sylvestro in the London production of "Over The Rainbow."

And the singer has starred in a dozen important films in Germany, three of which have won "most successful film of the year" awards. The next move in his career was to extend what was already a very successful television reputation by a series of all-star productions, accompanied by long-time friend, the late Bert Kaempfert and his orchestra.

Last year, he was into yet another series, "It's Country Time," featuring U.S. talent. 1980 performers have included Johnny Cash, Emmylou Harris, the Kendalls and the Osborne Brothers.

Now he seeks his big breakthrough in the U.S. on the strength of vocal and linguistic talent: he speaks seven languages fluently, and sings in 14.

**TPA MEMENTO—PolyGram Record Services chief Karl Tuch, left, presents workers' council chairman Walter Berkhahn, right, with the 100 millionth musicassette produced at Hannover-Langenhagen, PolyGram's oldest and largest manufacturing plant. Dieter Soine, head of PRS manufacturing, and engineer August Borgoffte look on.**

**Quinn Planning U.S. Tour**

**MUNICH**—Ariola Records is enjoying a hot spell in the German charts at present, paced by the latest Alan Parsons Project album, "The Turn Of A Friendly Card," on Ariola. Disk has also stimulated catalog sales of Parsons' "Eve" and "Pyramid" albums.

Female singers Kelly Marie (PF7) and Amandia Lear (Ariola) are represented by their "Feel Like I'm In Love" and "Solomon Gideon" hits respectively, while Ariola-distributed Hansa acts Roland Kaiser and Boney M have strong sellers in "Santa Maria" and "Children of Paradise."

Reperoire under license from Island by Bob Marley and Robert Palmer is doing well, latter's act's "John And Mary" single and "Clueless" prompted by his recent nine-date tour.

Also on tour lately were Pat Benatar (Crysalis) who sold out halls in Munich, Wiesbaden and Hamburg, and Eric Burdon, whose long European trek takes in almost one dozen countries, promoting his debut Ariola album, "The Last Drive."

**Ariola Crowds German Charts**

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BARRY MANILOW—Barry, Arista AL5137. Produced by Barry Manilow. Ron Dante. Manilow confuses the expected big leg barn dance with a few surprises such as “This Is It” and a witty and Philadelphia-don’t-look-back bubblegum “I’ll Do Everything.” The former is written by Tomlin and the spunky “Bambina Triangle” that recalls “California Train” and their recent hits. The latter has numbers like “I’ll Do Everything For The Rain,” “Lovely To Be A Woman” in the form of a song. The lyric writing team of Brian Saussman & Jack Feldman, combined with Manilow’s music, are not on a par with the material. Manilow’s piano is tastefully backed by a cast of sessions musicians and vocalists who have played on many four-part songs. Best cuts: “I’ll Do Everything For The Rain,” “The Last Dusk,” “Lovely To Be A Woman.”

GILL SCOTT-HERON—Real Eyes, Arista AL5140. Produced by Gil Scott-Heron. Joe Bond, Roger Casal. Clark. Produced in all and out of tune by some of the greatest. Scott-Heron’s voice is so raw and unpolished, it’s nearly unrecognizable. Scott-Heron’s arrangements often make it appear with fiery rock and blues as “Disco Inferno.” This is Where The Happy People Go” and “The Revolution,” the Scott-Heron/Francis song. When the Triumphs sing their “Take 2 Love You,” the sound is more correct. Untranslated.

Country

VARIOUS ARTISTS—Bandstand, Epic 3E3161. Various Artists. Columbia/Epic has enjoyed a track record of capturing the current or previous country classics from its roster. This package continues the tradition with a selection of five listenable tunes spanning the last eight years. Though a few hits, basically, spotlighting popular tunes by Mickey Gilley, The Gatlin Brothers, and Tom T. Hall. Here are the hits.

Jazz

GEORGE BURNS—Burns George In Nashville, Mercury SRM15053. Produced by George Wein. Burns George. A well-crafted, tight knit recording of Burns George that is a bit of a bargain. Mainly Burns George with a song or two from others.

RUSSELL GARCIA—The Lead A Harmonious Life, Discovery DS1431. Produced by Albert Mars. Burns has been making records, sporadically, since the 1950s, here he employs six musicians to record ten songs for the old school. With its sound, the disc is well worth buying. It’s a good representation of Burns George's musical style.

EPs

AMY BOLTON—Collector’s Series Impacts 12 Records. Produced by beam & bond. Only 12 records in all. The disc contains a mixed version of “Do Me A Favor,” an old favorite and a change of name. Peel off the top of the disc to see the original, or to see the disc on a four-inch x four-inch grid. The disc is a perfect representation of Burns George's sound as recorded on the other side along with the other three compositions. The disc appears to be a sampler of the best of Burns George's talents as well as a showcase for the band's unique and harmonious blend of contemporary musical style. Best cuts: “Do Me A Favor,” “Fowl.”

www.americanradiohistory.com
SAN DIEGO—After being in existence for little over a year, World Records has become San Diego's largest independent record label and the only one getting nationwide distribution of its product.

And, note, the label owners Randy Fuelle and Rick Bohlman, product released on World has been reviewed and praised in several national music and trade magazines thanks to an aggressive promotional campaign launched by the label earlier this year that has also netted its product airplay in such cities as Los Angeles, Phoenix and Denver.

But the origins of World Records are, in industry standards, quite humble. The roots of the label go back to the mid-'70s, when Fuelle and Bohlman, both natives of Wisconsin, moved to California in search of work in the audio field.

The idea for World Records was born when a local rock radio station expressed an interest in airing a song a local band had recorded but needed a broader version of the song, preferably in record form, so it would have a hit. A recording was made and the song—"Sensitive Boy," the Peter Gabriel song—was released and sold worldwide. So for the next three years, the label was born and covered itself with many worldwide rockers. The label's focus is on developing new talent and getting it national distribution.

World Records offers the same services to its artists as a major label, and the artists are treated like major label artists. The label is run by Randy Fuelle and Rick Bohlman, who have been in the music business since the 1960s.

San Diego Christmas 1980

122 Christmas hits and seasonal songs in our Christmas Programming package. Available only to radio stations in mono or stereo, 25 Hz tonal spacing.

The idea for World Records was born when a local radio station expressed an interest in airing a song a local band had recorded but needed a broader version of the song, preferably in record form, so it could be a hit. A recording was made and the song—"Sensitive Boy," the Peter Gabriel song—was released and sold worldwide. So for the next three years, the label was born and covered itself with many worldwide rockers. The label's focus is on developing new talent and getting it national distribution.

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Continued from page 1

A campaign launch before then is not possible. Cohen says, because corporate budgets for 1981 have already been approved and accepted by labels, in particular, are still waiting out a decision of the Copyright Royalty Tribunal for a new mechanical rate.

The need for Gift Of Music Inc. is several avenues, the firm's approach to it "symbolically and structurally out of NARM solely into the hands of the industry and once and for all solidify the 'Gift Of Music' thrust."

The group's structure, termed a "mini-company" by Cohen, is to consist of a Gift Of Music advisory board, a council, consisting of decision makers from all areas of the industry.

Setting up to this report will be four advisory committees involving

school & instructions

California professional music industry

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Riaa gives judge confidential reports

The impasse was broken by government prosecutor John H. Jacobs, who offered a compromise. Finally, upon assurance that Platt would confidential, including the respect for the reissue, the RIAA agreed to comply, while adopting a legal strategy that argued for a major number of appeals for more of their documents. Platt also stated that Jacobs might ask to view the RIAA documents in order to help select ones on which to deal with the Goodly matter. Jacobs shrugged off the request, turning the judge's attention to the subpoenas issued last week requesting documents to the government with respect to conversations with label executives, the government and the RIAA.

The judge heard that many of the lawyers "are going to move to quash," the subpoenas on various grounds, including the possibility of an extension of the protective order and the sensitive nature of the conversations, which he said "fall somewhere between other criminal cases now underway."

"We’re extremely concerned about what’s at stake here," the judge said. The court in some cases these people are under indictment in other cases. Platt again referred to the probability of their appeal on the part results of the RIAA order and the advisability of the contested documents. "They’re creating problems the way we’re moving," he said.

Oral arguments on the subpoenas and other motions are set for Friday (5).

Jacobs, incidentally, told the court he believed the RIAA issue could be resolved in time to start the trial in late January or February.

www.americanradiohistory.com
| Week Ending Dec. 6, 1980 | Chart Bound | Title | Artist | Label & Number (Distributing Label) | Price | Sales | 3 | Stat
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<tr>
<td><strong>HOT 100</strong> (Publisher-Licensor)</td>
<td>All Out Of Love (Cherri-BMM-I-4076)</td>
<td>LADY-Faye Rogers</td>
<td>CMA, 1-4076</td>
<td>8</td>
<td>25</td>
<td>40</td>
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<td>Rock On</td>
<td>MICK JAGGER</td>
<td>ISLAND/EMI 47052</td>
<td>3</td>
<td>5</td>
<td>22</td>
<td>24</td>
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<td>Mother Nature</td>
<td>TINA TURNER</td>
<td>capitol 2080</td>
<td>3</td>
<td>12</td>
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<td>Paper Thin</td>
<td>ELTON JOHN</td>
<td>RCA 47047</td>
<td>3</td>
<td>8</td>
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<td>Love Me Or Leave Me</td>
<td>JIMMY CLIFF</td>
<td>CBS 2081</td>
<td>3</td>
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<td>THE OBSCURE</td>
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<td>3</td>
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<td>Can't Stop The Feeling (Pity Charlie)</td>
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<td>JOE SCARPIA</td>
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<td>So Good For Me</td>
<td>DIONNE WARWICK</td>
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<td>3</td>
<td>20</td>
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**Note:** Superstars are awarded to products showing greatest upward movement on the current week's chart (Prime Moves). Stars are awarded to products showing greatest sales and radio strength. # Recording Industry Assn. of America seal for sales of 1,000,000 units. (Seal indicated by #). A Recording Industry Assn. of America seal for sales of 2,000,000 units.
<table>
<thead>
<tr>
<th>WEEK</th>
<th>THE WEEK</th>
<th>ARTIST</th>
<th>Title</th>
<th>Label, Number (Disc, Label)</th>
<th>Suggested LP Prices</th>
<th>RPM Symbols</th>
<th>Suggested List Prices (LP, Cassettes, 8-Track)</th>
<th>RPM Symbols</th>
<th>Sale LP Prices</th>
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<td>DIRE STRAITS</td>
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<td>JACQUELINE BOND</td>
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**Notes:**
- Behind the titles are suggested list prices for LPs, cassettes, and 8-tracks.
- RPM Symbols indicate record sales performance.
- Billboard is a weekly music and entertainment magazine published by Billboard Publications, Inc. It covers the music industry, including sales, radio, and charts.
Rock'n Rolling
British 'Year Book' Published in U.S.

By ROMAN KOZAK

NEW YORK—"The Rock Year Book 1981!" has been published in Britain by Virgin Books, Ltd., a publishing arm of Virgin Records and by Decca Records in the U.S. According to Michael Gross, editor with Maxim Jakubowski, the 250-page paperback retail for $11.95, and has more than 450 pictures and 250 in color. It has charts reprinted from Billboard, and sections on the last year's news items, top records, acts, noteworthy rock, "aristocracy," reviews of major LPs and singles over the year, as well as reviews of rock films, rock films, rock publicaations and even record companies.

There are also articles on the major recording companies, tips about some promising acts for the future, a report on how records are produced and manufactured, pictures of the best and worst album covers of the year, reports on the major music conferences in Britain and the U.S., a story on digital recording, and lists of top venues, recording studios and radio stations in the U.S. and Britain.

Gross says he and Jakubowski, managing director of Virgin Books in London, started on the project in February and finished in August. Gross himself, New York-based writer with books on "Bob Dylan: An Illustrated History," "A Group of the Round Place In" to his credit, as well as numerous magazine articles.

The breezy and often opinionated book is not really made for the professional—though some of the lists are informative and the mini reviews interesting. But it does make for a good Christmas gift so interesting non-music persons, open minded enough to be offended by some of the language. Gross says there are plans to do a new edition of the book next year. But, he concedes, "like the music business itself, it all depends on the sales." To whom is the book most popular? he estimates, the book must sell at least 40,000 copies. Interestingly enough, the first printing is a number greater in Britain than in the U.S.

"Britain, though it is a smaller market, is more conined. And there are very few bookstores in the U.S. where you could find the book, and even if you could, the price would be around $20."

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In the last week of the year, the Casual Toes line saw a rush of sales as the holiday season ended. The Casual Toes line is a collection of casual footwear, including slippers, sandals, and flip flops, designed for comfort and style.

John Lennon & Yoko Ono: A renewed musical partnership.

Such is the case with "Double Fantasy," which Lennon, in recent interviews, says he began writing last year while he was writing this year's-year-old son, Sean. The songs he wrote he then played on the phone to his wife, Yoko, who wrote his own songs in reply.

This began a musical dialog reply, and that is the way the LP is structured. Lennon has one song, then Ono has one, all the way through. Since Lennon's songs open both sides of the LP, Ono gets the last word—twice—since two of her songs end it.

Thus the song, "Just Like" Starting Over, the big single hit, which begins the LP with three themes, like a doorbell, can be seen on the other hand as Lennon's call for a second honeymoon with his own wife, or everman's Everyman's call. But for that matter, it may be also a request by the artist, "the song, time for you for a long time, asking his forgotten audience to begin the musical romance anew.

And since both Ono and Lennon are personally addressed in two of the songs, it becomes quite obvious who the songs are about. But being personal makes the songs no less universal. While few of us live in the circumstances and have the opportunities of the Lenons, nevertheless, rock and fame may be they, may be too, LP than on any contemporary disk relieved in a long time.

Thus the song, "I Am" is the story of Yoko Ono has always been considered musically the woman. But considering some of her efforts of 15 years ago, on this LP she sounds positively tame. It may be she is getting more conservative.

Newfound admittance to the memories of the famous stars gives her a new lease on life with some of these LPs. The song is an electronic reverie which turns into hamadryads, and strange almost Eastern European in the vocals. The song turns into organic groans, making it all sound rather as if Lene Lovich of the Virginian Jazz Orchestra were scoring a porno film.

"Clean Up Time," with its refrain, "Clean Up Time, how do we do it," might sound like a call to revolution, except the hockey rhythm, and the violent guitar, and the stream which Lennon talks about being a housewarming.

"Happiness Is a Thing Called Something," could have been, and may yet be a perfect song for Lovich. It is just the kind of song, a hard demand for

IT'S RECORD TIME

Continued from page 6

a&l: elimination of the seven-inch single format in favor of a more diverse format. Suburban stations that carried a large number of jazz records were cut back in favor of other music formats.

Regan, former president of 20th Century-Fox and Parachute Records, takes over as chief executive of Frank Zappa's Tenth Record.

Bird, who reportedly had a three-year name on a "guitar" contract with PolyGram, moved into the president's slot when Neil Bogart vacated the position at the end of last month. Among Bird, with other Capella executives appear uncertain at this time—Al

PolyGram & Regan

Gate, also in the promotion department.

Irrelevantly, it was Brown who acted as Bird's attorney when Bird signed with his first record company, Bird Regan reportedly took over the West Coast reins of PRO-USA after a period of overtime to start a new label.

The Casablanca offices were closed last week for vacations.

Stevens Producing

LOS ANGELES—British record producer Guy Stevens is working on his first American recording project with the group Thin Ice.

In the past, Stevens has produced European rock 'n' roll bands, including Moni the Hopple, Free and the Clap's "London Calling." LP

Meanwhile, combined to 50 pages, and contains 50 pages of photos and diagrams. The book is available at bookstores throughout the country for $21.95.

Stevens, who has been producing records for over 25 years, is best known for his work with the Rolling Stones and the Who. He has also worked with Led Zeppelin, the Beatles, and numerous other bands. His production work includes the classic albums like "Let It Bleed," "Exile on Main Street," and "The Who’s Next."
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*Compiled from national retail stores and some hops to the Music Producers Council, Dept. of Rept. of Tractions, unless otherwise specified.*

Suggested List Prices:
- SLP: $13.98
- CLP: $7.98
- LP: $9.98
- 8 Track: $13.98

Note: Prices and availability may vary by location.
A possible affiliation for Dick Kline, who recently left Polydor as executive vice president, is with Radio Records, the independently distributed label based in Ft. Lauderdale, Fla. Label is releasing a Badfinger LP for release in January. Rumors about a discontinuation of CBS's 1966-old Mastercard audiophile series are flatly denied by Bob Campbell. CBS Mastercards market head, "We're committed to it; we're committed to this quality," he explains. It's been hinted that slow sales spell doom for the $15 digital classical and half-speed mastered pop series, even though Mastercards numbers are outstripping standard classic products, argues Campbell. He also denies that cassette decks will be dropped from the line and says a total of 1981 releases are being readied. One problem has been critics' mixed reaction to the series.

New Tape Package To Premiere In Dec.

LOS ANGELES--Arista, Chrysalis and CBS will inaugurate the new six by six tape package for the first week in December.

Blondie's "Autoamerican," Barry Manilow's "Harry," and Barbra Streisand's "Guilty" are set for debut product.

The six by six configuration will be tested in 500 retail accounts nationally, mutually decided upon by the three record companies in order to ascertain the most concise and accurate feedback. Consumer reaction will also be gauged through a questionnaire which will be inserted in eachsix by six package.

The special insert was prepared by Jerry Shulman, director of market research at CBS.

According to Martinovitch, vice president of merchandising at CBS, the questionnaire will show "that when properly merchandised, pre-recorded cassette sales are sure to increase."

Arista's Gordon Boston, vice president of sales and distribution, states: "We at Arista agree that the six by six will stimulate tape sales and we have increased our tape production beyond our normal quantities in order to meet the anticipated demand."

For the first time, the graphics utilized in the LP packaging will be as important in the marketing of tapes. Also, by nature of the larger size package, a full-page ad is expected to be curtailed.

States Stan Layson, vice president of sales at Chrysalis: "Current display fixtures have retarded tape sales. How can we expect the consumer to purchase tapes in an atmosphere where tapes are inaccessible and hidden from view?"

"The six by six package is designed to compete at a size contender to the album package."

Memphis Songwriters Hosting Social

MEMPHIS--The Memphis Songwriters Assoc. hosts a holiday social at P.O.T.S. Music Hall Tuesday (9) at 7:30 p.m. Ten new members have an opportunity to meet some of the professional writers in the area.

Jerry Hayes and Ronny Scaife, each of whom has been honored by the group as the Memphis songwriter of the year, will entertain and talk informally about the songs they have written.

Hayes won the award in 1978 for penning Charlie Rich's "Rollin' With The Flow" and Scaife won in 1979 for the success of Johnny Paycheck's "Me And The IRS" and seven other country songs that have charted.

After winning the title last year, Scaife collaborated with Hayes on "Men," which was recorded by Charly McClain and reached number six on Billboard's Hot Country singles chart.

Hayes' "Who's Cheatin' Who," is the title cut of McClain's latest album, and Scaife's "Counterfeit" is Mel McDaniel's new single.

Executive Turntable

* Continued from page 4

sion in Secaucus, N.J. Robert S. Marin is promoted to general counsel. He was an attorney of the New York City bar. As Sony Video Products Co. in New York, Robert E. King takes over as regional manager. He returns to Sony after being a regional manager with Hitachi. He spent six years with Sony going to Hitachi. Rick Gibson joins KLH Research and Development Corp. as national sales manager. He was at the Fisher Corp. as national sales manager for speakers and Midwest regional sales manager for all product categories.

Douglas C. Booth signs on as Western district industrial/professional sales manager. He was working in industrial video at Danmark Industries Inc.

Richard Sinatra shifts to Ampex Corp.'s audio video systems division in Redwood City, Calif., as marketing manager. He just returned from a two-year assignment as vice president and general manager in Europe, Africa and Middle East for Ampex International.

Ronnie Edmonds is named director of the Producer Group in New York. He was ad/programming assistant for Arista. Andy McKee, formerly head of publicity for Arista Records in New York, is now president of RAM Productions in Inc. in Brentwood.

Bette Rose joins Krages & Co. in Los Angeles as administrative assistant to Gordon Bennett, licensing and marketing vice president. She formerly worked at Bose in information science, management and research.
KANGEI SHIMASU*

Jiro Yanase, President, Yanase & Co. Ltd.
Kunihiko Murai, President, Alfa & Associates
and the other distinguished executives
from Yanase Corporation, Japan on their
arrival in Los Angeles in conjunction with the
inaugural ceremonies of Alfa Records, Inc.,
in their building at 1015 N. Fairfax Avenue,
Los Angeles, California 90046

Our Sincerest Congratulations to
the U.S. Alfa team:
Bob Fead, President and Chief Operating Officer
Pete Jones, Vice-President, Marketing
Bernie Grossman, Vice-President, Promotion
Lorne Saifer, Vice-President, Artist & Repertoire
Kevin Keogh, National Promotion Director
Roland Young, Director, Creative Services
Hide Katada, Administrative Assistant
Paula & Sally

*We Welcome You!

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6255 Sunset Blvd., Suite 714
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Delbert McClinton

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A Muscle Shoals Sound Production

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