Uncertainty Clouding Indie Promo Future

NEW YORK—Cutbacks in independent promotion by record companies are changing the focus toward country, black music and adult pop, and extremely light AOR playlists have combined for a gloomy new year for many independent LP promotion men. “When there were the first reports of cutbacks in promotion, people would come up to me and buy me drinks and ask what I would be doing. And I didn’t know what they were talking about since I thought the cutbacks meant all the old guys doing top 40, and that it wouldn’t relate to me,” says one top East Coast indie promo man. “But I was wrong. I guess it did mean me.”

Because now all I hear from all the corporate accounts, the big corporation record companies, is that they don’t have any money. Of course, they have the money, I think the problem is that the top people in the corporation don’t know the difference between the top 40 promo men, who may have been overcharging the record companies, and the independent record promotion men who work for a lot less, and who work to break artists.” He continues.

Record companies themselves are extremely tightfisted on the sensitive topic of independent promotion. MCA Records has asked auditors of some of the independents to employ (Billboard, Nov. 15, 1980), while Warner Communications Inc. has reportedly decided not to use independents at all (Billboard, Nov. 8, 1980). But, says sources, that has apparently not precluded various labels and production companies associated with AC to/from hiring promotion people on their own. CBS cut off the indie promotion people it uses in mid-December, raising a question that it would follow WCI’s move. But business (Continued on page 6).

LOS ANGELES—Album-oriented rock acts are currently enjoying more success with listeners than at any time in recent memory, with FM names accounting for six of the week’s top 10.

A year ago, the top of the Hot 100 was crowded with soft pop, adult contemporary, rock and disco, but little that could qualify as true rock ‘n’ roll. But then the acceptance of No. 1 hit by Queen, Pink Floyd and Blondie made rock a more vital element in the top 40s.

And now singles by John Lennon, Blondie, Bruce Springsteen, Red Stewart, Heart and The Police jam Billboard’s top 10, with top 20 bents going to hits by Steely Dan and Pat Benatar.

But the increasing trend of this form of promotion is to single acts, which are more often than not, promoted by a whole host of different artists and labels, each with their own agenda. The result is a fragmented and often confusing landscape for radio programmers.

U.K. Topper Chides U.S.

LONDON—Many deserving British artists have failed to break into the lucrative U.S. marketplace—because of its traditional chauvinism, and the ultra-conservatism of the American record business.

That’s the opinion of Chris Wright, who speaks as the newly-appointed chairman of the British Phonographic Industry (BPI), the country’s association of record manufacturers. Wright is also co-chairman of Chrysalis Records.

The BPI chairman continues, “We have to make an all-out attack on the U.S. this year. It’s difficult for new groups to get through, but it’s got to come eventually.”

“Young American kids are going to start wanting heroes other than (Continued on page 49).

Vid Moves Pace CES

LAS VEGAS—The release of two first-run movies to the home video market by Magnetic Video: specific details of Warner Home Video’s multiple-product video music release, and Walt Disney moving to strengthen its video rental program paced early video software development here at the Winter Consumer Electronics Show, ending its four-day run Sunday 11.

The precedent setting Magnetic Video move places video cassettes of “9 to 5” and “The Shanty Man,” both currently in theatrical release, into consumer hands on March 1.

Already drawing heated response from the motion theater community, Steve Roberts, president of 20th (Continued on page 60).
"TREAT ME RIGHT" CHS 2487
THE NEW SINGLE FROM THE DOUBLE PLATINUM ALBUM
"CRIMES OF PASSION"

"CRIMES OF PASSION" CHE 1275
DOUBLE PLATINUM
PRODUCED BY KEITH OLSEN

IN THE HEAT OF THE NIGHT" CHE 1236
PLATINUM
PRODUCED BY PETER COLEMAN FOR CHINCHAP

MANAGEMENT: RICK NEWMAN - CATCH-A-RISING STAR

www.americanradiohistory.com
Paraphrenalia Sales Hit Court Roadblock

BY JOHN SIPEL

LOS ANGELES—Sales of paraphrenalia in record-store-accessories and other retail locations suffered their biggest setback yet here Dec. 29 when the California Court Of Appeals upheld the Westminster, Calif., ordinance excluding minors from areas where drug-related items are displayed or sold.

The edict from the Fourth District, Second Division appeals body, was ruled against the contention of Music Plus Four, Inc., corporate management entity of the 20-plus Music Plus retail store locations, that the ordinance, identical to that passed by hundreds of communities in the U.S., was unconstitutional.

The three appeals court judges ruled that the thrust of the ordinance was to halt underage persons from being exposed to the temptation of buying paraphrenalia which might lead to drug abuse by kids. It pointed out that the ordinance allowed minors to visit such rooms when accompanied by a guardian or parents who could provide proper guidance.

The original Music Plus Four civil suit was filed in Superior Court locally in 1980, with a large number of different retail firms outside the record industry also participating as plaintiffs. It was one of a number of such tests of the anti-paraphrenalia ordinances mounted by members of the industry which makes and distributes such materials. Such suits represent a 15-year industry national, it is believed.

The appeals judges held that the pro-paraphrenalia firms were correct in claiming that the local ordinance conflicted with the state record-company act and by so doing that the ordinance covered only display of such products to minors and not in any way a ban on sale itself with the materials themselves.

"Implicit in the ordinance is the belief that there is a moral obligation of youth to exploitation by those who help make their living by supplying drug related services to the public," the decision stated.

"Thus, the ordinance does not directly conflict with existing general law, since it neither contradicts nor makes any duplicative state law." The appeals ruling noted that legal precedents held communities could not legislate against exposure of explicit sexual material, thus supporting its koyo of the temporary Superior Court injunction against city of Westminster officials carrying out the enforcement of the controversy shop ordinance. Plaintiffs in the Superior Court

(Continued on page 9)

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Columbia, Rogers Lead RIAA Awards For 1980

By PAUL GREIN

LOS ANGELES—Kenny Rogers is the leading artist and Columbia the top individual label in gold and platinum certifications for 1980. A total of 159 albums were certified gold by the Recording Industry Assn. of America last year, up from 112 a year before. The number of platinum LPs rose from 42 to 65.

But a direct comparison between the years’ totals is misleading, because the 120-day post-release qualification delay in effect since July 1, 1979 was modified to 60 days on March 1, 1980.

That change of rules would tend to push up the 1980 totals, yet the number of RIAA certified singles dropped significantly compared to the number of platinum singles plummeted from 12 to three: the total of gold singles declined from 60 to 42.

Rogers earned three platinum albums in 1980, more than any other artist, and two gold singles, a total exceeded only by Donna Summer, with three.

Three albums besides Rogers earned three gold albums: Billy Joel, the Oak Ridge Boys, who scored their third gold LP all in one year, and AC/DC, whose first hit LP in gold followed this year with three more—two of which went platinum as well.

The year’s three platinum singles, as is the norm, were all pop, R&B and country, dominated by Kenny Rogers and Lipp Inc.’s "Unkwy-town" on Casablanca, the S.O.S. Band’s "Take Your Time (Do It Right)" on Tabu and Queen’s "Another One Bites The Dust" on Elektra/Asylum. Queen had an earlier platinum single with its 1978 smash "We Are The Champions." Columbia and Warner Bros. were the two top individual labels, respectively, in both platinum and gold albums. The labels tied for third place in gold albums. Among the more unusual certifications were a gold album to a classical product. Jean Pierre Rampal and Claude Bolling’s "Suite For Flute And Jazz Piano" on CBS Masterworks; and three gold albums to children’s LPs, the Chipmunks’ "Chipmunk Punk" on Pickwick, John Denver & the Muppets’ "A Christmas Together" on RCA and Elton John & Friends’ "Mickey Mouse Disco" on Disneyland. The last two sets went platinum as well.

The 1980 awards also include the first ever gold single in seven-inch and 12-inch configurations, for Barbra Streisand and Donna Summer’s "No More Tears (Enough Is Enough)" on Columbia/Casablanca.

The RIAA awarded a record nine gold certifications for theatrical LPs, including eight soundtracks and the "The Annie" Broadway cast LP, Columbia. The gold film scores include "The Empire Strikes Back," "Urban Cowboy" and "Aasada," all of which went platinum as well, plus "American Gigolo," "Blanc, Horseman," "Fame," "The Blues Brothers" and "Honeysuckle Rose.

Veteran artists adding to their gold album tallies in 1980 included Barbra Streisand, with her 20th for "Felt Feet," Frank Sinatra, his 16th for "The Sinatra Christmas Album," John Denver, his 14th for "A Christmas Together" (with the Muppets), Johnny Mathis, his 13th for "Feetings" and Donna Summer, her eighth and ninth for "On The Radio" and "The Wanderer.

Barry Manilow and Kenny Rogers both hiked their total of platinum LPs to 16.

Here is a breakdown of the top labels and artists in each certification category.

PLATINUM ALBUMS—Columbia is the top label with 12 citations, followed by Warner Bros.-Reprise, with nine; Epic with seven. Atlantic and Elektra/Asylum, each with six; A&M, ABC-Dunhill and MCA, each with three; and Arista and United Artists, each with two.

Following Kenny Rogers and his three platinum LPs are A&M, CBS, RCA and Reprise, all of whom collected two platinum sets. Willie Nelson & Family might also be included here, counting its live album as well as the "Homestyle Christmas Together." Bubbling Under Top 100.

GOLD ALBUMS—Columbia is the top label with 21 awards, trailed by Warner Bros. with 21, MCA with 12, Elektra/Asylum with 11 and Atlantic and Epic, each with 10.

A&M, Arista and Capitol are tied with six gold LPs; Casablanca and RSO each have five; Chrysalis, Mercury, Polydor, RCA and EMI/Liberty have four each; Atco and CBS Masterworks both have three; and Kistiner, Philadelphia International, Phonogram and Solar all have two.

Premier labels Billy Joel, the Oak Ridge Boys and Kenny Rogers, each of whom have three LPs are AC/DC, Arista and United Artists, each with 16 acts who earned two in 1980: Pat Benatar, Cheap Trick, the Doors.
Atlantic Pact For Radio Records?
Deal Said To Be Close; Kline Now Helms Fla. Operation

NEW YORK — Radio Records, Ft. Lauderdale, Fla.-based label formed a year ago by South Florida business manager Ed McGlynn, will expand its roster, distribution and marketing horizons under Dick Kline.

Kline, former executive vice president of Polydor Records and a former label president, is expected to be named as the new label president. Radio Records is a joint venture between Kline and the company is expected to be announced this week.

The new label will be headquartered in New York and will focus on signing bands from South Florida and the entire southeastern U.S. The new label will be called Blue Marlin Records and will be headquartered in Fort Lauderdale.

QUALITY CONTROL — Blue Sky artist Dan Hartman and vocalist Blanche Na-polion listen to the playback of cuts for Hartman’s still-untitled next LP. The disk is expected to be dance-rock oriented.

RCA Hikes Classics Prices
NEW YORK — RCA Records be- comes the first major U.S.-produced classical label to go $9.98 list, as part of a selected range of $1 on various product categories and artists.

The label’s Red Seal line went from $8.98 to $9.98 effective immediately, according to a letter mailed to ac- cording to RCA and A&M and Asso- ciated Labels.

With the exception of its higher priced digital recordings, RCA joins the imported PolyGram Classics la- bels, DG, Philips and London, in a $9.98 list for most product.

The two other domestically-origin- ated and catalogued classical lines, that of CBS and Angel, continue to list for $8.98.

In RCA’s price move, seen as adding about 50 cents to the whole sale price of hipsed product, increases of $1 per unit for some David Bowie albums, seven by John Denver; seven by Waylon Jennings; eight by Elvis Presley; one by Stephanie Mills; two by Ronnie (Continued on page 6)

HAMBURG—Last year turned out to be the most difficult in de- cades for the German record industry, and although final trading figures were not yet available, it is likely that there was a sales down- turn of between 3% to 5% compared to 1979’s 2.2% rise. Dollar volume was flat, because of restricted price increases (sales in 1979 were valued at $1.1 billion). But an upturn in business over the pre-Christmas period could show final figures under the 1% drop of the previous festive season.

Top level industry executives are unanimous in their belief that hard, Siegfried Loch, WEA Ger- many’s managing director, says the industry has to “take a realistic view about the future.” He says there are positive and optimistic pointers, but the record business has to react more accurately and more quickly to the requirements of the consumer.

In fact, the WEA corporation picture here is bright enough. Its market share is up to 25%, claims Loch, and it had a sales increase in 1980 of around 17% on the previous 12 months.

He warned that the industry has to present a much more unified front in the future.

By WOLFGANG SPAHR

January 17, 1981 BILLBOARD
"The Two of Us"

The first major success story of 1981.
Yarbrough & Peoples.

"Don't Stop The Music"
Radio Sees Less Indie Promo Men
Most Cutbacks In AOR; Black, Country Are Stronger

By RICHARD M. NUSSE

New York—Radio programmers tend to confirm what many independent promotion men are finding: major labels are "selectively" cutting back on indie promo costs, mostly in the AOR realm.

"I can't really think of any labels who are working for major labels these days," says Eddie (Wax) Michael, music director of New Haven's progressive AOR Wolper-FM. "I've seen a decline in all labels in the number of independent guys working in those labels. Most of the labels are now working smaller labels, and I see lots of singles being worked on those labels."

A national sampling of program directors reveals that the two companies that have apparently cut back on indie promotion budgets, WEA and CBS, might actually be shifting their money to the country and R&B promotion sectors.

J.J. Johnson, program director of KDAY-FM in Los Angeles, says he's noticing more indie promo people working and product because of the consolidation of custom labels and the recent phased-out of RSO's black music department, among other factors.

Cal Miller, music director of Los Angeles' KGOL-FM, says indie R&B promotion men are working product from all major labels including Warner Bros., which supposedly terminated all independents.

"There are more independents working in country radio than any other format," vows Charlie Cook of Los Angeles' KJZ-FM. "Cook says he noticed a decline in independent promo calls when the station was still programming rock. Since the format change in November, he's noticed an increase.

Cook's comments jibe with speculation within the industry that the major labels are responding to growing conservatism on the airwaves by putting promo funds into country and R&B promotions, rather than AOR formats, which are becoming less apt to play music by new acts due to the prevalence of older listeners.

Rory Johnston, music director of WNEW-FM, points out that most indie promotion men are helping him obtain product. He points to one indie promo rep who has since joined another label. "I'm extra happy from the indie reps that helps you to kind of increase a record," he says.

I see the indie promo guys as someone who's days works for smaller labels," adds John Cooper of AOR formatted WQK-FM, Reno-Sparks, N.Y. "The independents very often are the ones to get on the case right away while the regular promotion guys were working other product."

There's no doubt that the indie promotion money is being spent by others.

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Indie Promo Men: Future's Uncertain

Continued from page 1

longtimers and sources close to CBS say that it is the company's practice every year to cut back on independent promotions during the Christmas season, since playlists on most radio stations are frozen during that period.

Normally, CBS rehires indie promo men in mid-January, and is expected to do so again. But reluctance by CBS executives to discuss indie promotion even off the record raises speculation that CBS is working on a possible change in regard to independent promotion.

Officially, the company has no comment.

"We are not expecting anything, but they (CBS) may have something in mind that we did not anticipate," says Fred DiSipio, who headed in Philadelphia, is one of the country's top independent promotion men.

"What they may do is cut down the number of people they use, and use only the four, five, six who are most effective," DiSipio says.

DiSipio, who says his business is "full steam ahead," says record companies emphasize now is on "pop adult," and rock'n'roll. More Kenny Rogers," he says.

"I see the indie promotion money is probably not going to be spent by others."

Hikes Prices

Continued from page 4

Miltap, by Willie Nelson; one by the Alan Parsons Project; two by Pure Prairie League; four by Styx; five by Moody Blues; six by Dolly Parton.

In other areas, 2-LP Bluebird albums went from $10.98 to $11.98. Victorla single-disk packages went from $3.98 to $4.98. RCA-handled 20th Century albums, "The Star Wars" soundtrack and "Star Wars: The Story Of Star Wars" were raised to $12.98 and $8.98, respectively.

Discwasher To Inti Jensen Co.

Las Vegas—International Jensen, Inc., a subsidiary of Emco Co., has acquired Discwasher, Columbia, Mo.-based marketer of record/ tape-uri products and audiophile records.

Specific terms of the acquisition were not disclosed. Jensen is better known for its Winter Consumer Electronics Show, which ended Sunday (11), where both Jensen, a major home and car audio manufacturer, and Discwasher were exhibiting. It was believed, however, to be a cash sale.

No operational or personnel changes are expected, stressed executives of both firms. Bruce Maier, Discwasher chief executive officer, who founded the firm in 1971, will continue in that role. Discwasher maintains Jim Twerdahl, chief executive officer of Interm- national Jensen, indicates the newly acquired division will operate autonomously, as do other Jensen divisions.

Emco Inc., a holding company, is Chicago-based and has major interests in audio, automotive, chemical, industrial, personal and foods products.

Jensen is located in Schiller Park, Ill.

(Continued on page 55)
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First Quarter LP Releases From Established Artists

When he was 16, Humberto moved to the U.S. from Chile, where several of his relatives were successful singers. He worked on an assembly line for a while, before wandering into MGM Studios. A year later, when an engineer got sick before a major session, Humberto was the only one around who could get the job done. He's been getting the job done ever since for an incredible variety of people, from Debbie Boone to Alice Cooper, as well as Frank Sinatra, Sammy Davis Jr., Steve Lawrence, Tony Bennett, Shaun Cassidy, The Osmonds, David Bowie, Denise Williams, Gladys Knight, Bill Champlin, Lee Ritenour, Hall and Oates, Leo Sayer, The Average White Band and Bernie Taupin, whose album he produced.

ON RECORD BUYERS

"When you make hits, you have to think... hits--14, 18, young. The people have to be realistic. How many albums is a 27-year-old guy going to buy as opposed to a 15-year-old? I mean, you go to a record store. Maybe a 16-year-old is going to buy four albums. A 23-year-old is going to buy one or two--he's very picky. He might buy very specific groups that he likes. He might follow critics. When you make records, you have to think kids. Those are the guys who buy the records."

ON RETAKES

"I hate perfect records. You cut the basic track, the vocals, and then the producer goes all the way back again. He starts replacing the drums. And then he replaces the bass, because the bass doesn't feel quite right. And then he starts doing the keyboards again. So that by the time it's done, it all over again. It's not right, I understand. Let's do it all over again. But when you start patching things that already have the specific feel in there--that 'something' that has already been printed--you can hear all the human things that are all there for the first time--I don't want to be a part of that. I have been part of one of those and it just drove me crazy.'"

ON NOISE REDUCTION

"I don't use any noise reduction. I never use it, either when I'm doing tracks or when I'm doing final mixes, really affect the music. They sound in general. To me, the drums are all gone. The drums sound different. The vocals sound different. The keyboards sound different. I can hear those things and it really bothers me, so I don't want to be a part of it.'"

ON TAPE

"Since I started with MGM, we always used Scotch. Only once, I've experienced a different brand of tape. And I was very disappointed. And I had a serious problem. It got so bad, like in the middle of the mixes, the tape started giving up--heavy drop-out in places. And then the tape started peeling. Not on the outside. It was giving up on the inside. I mean, I was doing a mix, and halfway through the song, the whole top end disappeared, like someone threw a blanket on top of the speaker. So we mixed it halfway through the album. We mixed in sections. We cleaned the heads all over the place. We did the introduction, Clean the heads again. We don't want to take chances. I wouldn't do a project with any other tape besides the 250. I have done the past 20 albums, the past 30 albums all on Scotch. It gives me what I want, and what I want is a real clean taping, punchy bottom end, very little hiss, almost none. You have to try things in order to know if you're doing the right thing. If you don't try, you'll never know. And I have tried, and the results have been different."

SCOTCH 250

WHEN YOU LISTEN FOR A LIVING.

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Notes on the transcription:
1. The text seems to be a transcription of a radio broadcast or a similar medium, discussing music and recording techniques.
2. The name of the speaker is not clearly visible, but they discuss the experience of working with different recording sessions, the importance of listening to the music, and the use of specific types of tape.
3. The text includes references to specific musicians, albums, and recording details, indicating a deep knowledge of the recording industry and its practices.
4. The transcription is a bit scattered and includes mentions of different musicians and albums, possibly in a list form or as part of a larger discussion.
5. The transcription is not a direct dialogue but more of a monologue with frequent references to specific examples and practices.

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First Quarter Release Schedules Show Slow Build Of Name Acts

**General News**

- *Continued from opposite page*

About Sledge, with the former’s forthcoming album actually a compilation titled “Looking In The ’70s.” Both the Stones and Sledge LPs could be delayed until February, according to a label spokesperson, who adds that “no definite plans have been set for the remainder of the quarter. Albums from Foreigner and Crosby, Stills and Nash are in the works, and could be ready for release in March, however, and while all of those titles will be shipped simultaneously with disks and cassettes in 8-track, Atlantic has yet to confirm any $9.98 list prices.

At Capitol, Monday’s (12) album release includes new LPs from two chartmakers returning to recording after considerable hiatuses, Henry Gross and Rick Nelson, along with albums by April Wine and T-Con-

nection. In February, the label will release sets from Peabo Bryson, Lenny LeBlanc and Billy "Crash" Craddock. A release schedule for March has yet to be set.

Major releases for EMI-Liberty during the quarter include albums by Rocky Burnett, Kim Carnes, Ronnie Laws, Dottie West, Wilson Pickett and the Vapors, with all listed at $7.98 and no current plans for any $9.98 list product. All title will see release in all three product configurations simultaneously.

Arista has several major chart acts represented with product during the coming quarter, including Gino Vanelli, who makes his label debut this month. Tom Browne, Dickey Betts, Ray Parker, Jr. & Raydio, Dionne Warwick and the Grateful Dead. The latter two are both double pocket sets recorded live, with no price yet set. The other sets will carry an $8.98 list price, while other Arista product will include a new Harvey Mason LP and Willie Nile’s second Arista album, both priced at a suggested list of $7.98. Arista will release a new album by Krokus, with no price yet determined, during the quarter.

RSO’s first quarter plans include a new Eric Clapton album due sometime around March, when the guitarist launches a new tour. No list price has yet been set, and the label reports there are no current plans to issue it in 8-track form.

At Motown, the lineup of major acts is proportionally the highest of virtually any label polled, with releases due from Marvin Gaye, Billy Preston, Rick James, Diana Ross and Billy Preston and Syreeta. According to Motown’s executive vice president Mike Lushka, Motown has no plans to slot any of these into the $9.98 category.

Next week’s Boardwalk Enter-
tainment Co., while still in its first month of operations, will feature two major recent profits, under the label, the Ohio Players and Carole Bayer Sager, both due for al-

long as debuts with a label debut for Get Wet, the first new act to be produced by hitmaker Phil Ramone in several years.

At Chrysalis Records, new prod-
uct from established and developing talent includes a FOG album in Jan-
uary and, in February, sets by Robin Trower and the Selecter. The UFO and Selecter debut albums, 8-track, and label sales vice presi-
dent Stan Layton reports no plans to change the $9.98 list category at this time.

RCA Records reports first quarter release plans feature new titles by Grace Slick, Perry Como, Elvis Pres-
ley, Eddy Arnold, Dave & Sugar, John Denver, Odlyny, Waylon Jen-
nings, Charley Pride, Alabama, Rob-
ert Gordon, Paul Anka, the Main In-
gredient, the Beach Boys, Eleny "Champagne" King, Ronnie Mil-
sap, Gary Stewart, Tom T. Hall, Jef-
feron Sturible and, on the label’s sub-
title-Fox, Stephanie Mills, while Merlinium will release LPs by Bruce Cockburn and Don McLean.

Publishers Sue Over Royalties

LOS ANGELES—Two of Cream Records’ publishing companies, along with 20 other publishers working through a representative, have filed suit in Superior Court here, seeking an audit of Ampex books to determine if proper royalties due them were paid.

In addition to Cream’s JEC Publish-
ing and F1 Music, other plain-
tiffs include: Black Leather, Bullseye Music, Berkeley Square, Brunswick Music, Admiration Music, Star Publishers, Watership, Daragon, Star Show, Blue Rose, Blackhawk, Dayton, Loaves & Fishes, Diamond Music, Missing Link, New Keys, Tossed Music, Little Fugitive and Tecini. All but the publishing firms are represented through Bottom Line Services, Inc.

The complaint charges Ampex used improper and unauthorized royalties, sold tapes without royalty payments, deducted returns which were later sold without payment and improper reductions.

AOR Artists’ Singles Surge

**Continued from page 1**

If Benatar’s album dislodges the top-ranked John Lennon LP, it would become the season’s climbing album to break through to No. 1 since War II’s "Past Is Present," a 1972 "Rolling Stone" Mac album, which finally hit its top spot in its 29th top 10 week, in September 1972.

The increasing acceptance of rock on singles-oriented stations is also aiding REO Speedwagon. The ven-

erian group has its first top 20 album, "Hi Infidelity" on the strength of its top 30 breakthrough single, "Keep On Loving You."
**Clothing Shop Grows To New Wave Label**

**By ROMAN KOZAK**

NEW YORK—It started out as a clothing store in Greenwich Village specializing in punk and new wave clothing. Then, about two years ago, it started importing and independent new wave disks. Six months ago it started recording and pressing some of its own singles, and now one of them, “Too Many Creeps” by the Bush Tietra, finds itself at #7 on Billboard’s dance chart.

Such has been the story of 60 Records, named for the store’s location at 99 MacDougal St. First release on the label last July was a 12-inch single “Lesson No. 1 for Electric Guitar” by avant-garde composer guitarist Glenn Branca.

This was followed by “Too Many Creeps,” a 7-inch 45 r.p.m. single in September. In November, 99 released a 7-inch, 33 1/3 r.p.m. EP, “Off The Hook,” by The Haters, an all-black women who play instruments. Coming this month is a 12-inch EP “You’re a No-Good,” by E.G.S., a minimalist funk group.

“We have made our money back on all our singles,” says Ed Bahlman, co-owner of 99 with Gina Franklin. “But we don’t like to push ourselves. We deal with people who we can relate with, also what we do and come to us. When the Bush Tietra came out, they took copies of the record to give to disk jockeys, but we didn’t give any to Rock Pool, because we felt they were too big. We don’t want our record to be sent to a DJ with six others. “If we are being reported to the charts then disk jockeys in areas where we are not expected to play might have gone out on their own to find and buy the record,” he continues. So far, says Bahlman, 99 has sold all of the first 4,200 pressings of “Too Many Creeps” and he is expecting another shipment of 4,000. 99 is distributed through small independent distributors whom Bahlman met while selling their product in his clothing-record store.

On the West Coast, 99 is distributed through Trade and Systematic. The 99 store itself in New York stocks about 1,000 esoteric titles. It does not handle product of the major labels.

* * *

“We want you to take a stand for Jesus Christ tonight. Knowing that the life styles, lyrics, intentions and album covers of many of the rock stars are perverse, immoral, profane and unscriptural and they often come done and/or promote indulge of the same, we rid our lives tonight... The graven images of their gods shall you burn with fire.”

So go the services of the Zion Christian Life Center, based in Minneapolis. According to a newsletter of the National Radio Broadcasters Assn., the Christian group has taken the word “to” 50 churches around the world. As part of the service, rock album jackets are burned, while the disks themselves go to a

(Continued on page 62)

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**Black Programmers Plan Expansion Into 5 States**

By JEAN WILLIAMS

LOS ANGELES—The Young Black Programmers Coalition is looking to expand its operation this year by forming satellite chapters in Florida, North and South Carolina, Georgia and Virginia.

The group, which has swelled to about 200 members since its inception four years ago, was set up to educate and work toward mobility in the broadcasting industry. The organization was also designed to assist radio programmers, it expanded its concept last year to include record promotion services.

The Young Black Programmers Coalition was scheduled to hold its first monthly meeting of the year at the Sheraton Airport Hotel in New Orleans Sunday (11).

The meeting, according to Reg Henry, president of the organization and program director at KALO-FM in Beaumont, Tex., was set up to establish an agenda for the entire year.

Topping the list is the planned formation of new chapters, says Henry. “We have gotten requests from programmers in Florida, the Carolinas, Georgia and Virginia asking for chapters in their areas. We have always worked in a five-state area, but we are starting to expand.”

In addition to discussing new chapters, a workshop was scheduled. It was to be headed by music industry veteran Joe Medlin and WDIA-AM (Memphis) announcer John Priester. Priester also is the organization’s treasurer.

Other officers are Randy Sterling, vice president and air personality at KGFC-AM in Galveston; secretary Yvonne Smothers of WXOK-AM, Baton Rouge, and sergeant at arms Jerry Mason of WKXI-AM, Jackson, Miss.

The organization has also formed two committees, including finance, headed by A.D. Washington of MCA Records; membership, Bill Mahagn of RCA Records; publicity, headed by Barbara Martiales of Jacki Ward Enterprises in New Orleans; reclamation, chaired by Tony Dean of WXOK-AM, Baton Rouge; and the watchdog committee, chaired by en...

(Continued on page 36)

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**Tape Label Sues**

LOS ANGELES—Marison Associates, also known as Cine Qua Non, is suing Sony Records for mislabeling here for $25,394.33, allegedly due since July 1980. The plaintiff in the local Superior Court lawsuit is a Providence, R.I., tape label operated by Sam Attenberg.

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BMI WELCOMES HOME

BILLY JOEL

WHAT THE WORLD EXPECTS FROM THE WORLD'S LARGEST MUSIC LICENSING ORGANIZATION.
A New Sense Of Direction

By Wilfried Jung

Toning Up For A Decade

Looking back on 1980, one could come to the conclusion that it wasn't such a good year. But on the other hand it wasn't such a bad one either. It was unevenful with highlights only at the very beginning and at the very end.

Pink Floyd's 'The Wall' was a record-breaking super-seller throughout 1980, and a major event in a period of a couple of weeks in December. Sales were so enormous in the world market that it was in Britain, but in between there was not very much. Nothing new on the inter- national front and nothing at all from local trend-setting sources.

But this generalization again had two notable exceptions in Peter Maum and John Armand Cardendale. fulfilling much more than the expectations of both artists. This was the last year that the term was used only for a reason to show how often it has been abused.

The rest of the year was occupied with the re-exploitation of local material and the new release of international material. Television-promoted albums came out from back catalog and cover versions of international hits dominated the charts.

Some years were more interesting than others, but the price of a record is that the present form will simply become another multi-million Deutsch Mark burden on the shoulders of the record industry.

Money we earn matters.

The world is in a world of music and the exchange of international information, that there should be a confrontion with the additional problems of the worldwide music market, such as the music and the tax-awareness created by new technologies.

In addition, the German record industry may have to bear a substantial burden from the introduction of a state pension for artists, in itself a very useful and highly needed social insurance system.

But the way in which it is planned and the way the financing is carried out is not what we really need, a system which would describe the situation of the German market in general in 1980.

There were a few constructive contributions to the video dis- cussions, but most of them have not yet come to fruition. Such ideas were frequently raised, but the conclusion of such suggestions was always that it is too early to say. We had to do more than just compile and numerate. It is no more a case of toning up an industrial group for what will be a very decisive year.

Wilfried Jung serves EMI Records as director, Central Europe. He heads up EMI Records in Boulder, Colorado.

Articles appearing on this weekly page are designed as a forum for the exchange of views of general interest. Contributions should be submitted to Is Horowitz, Commentary Editor, Billboard, 1515 Broadway, New York, N.Y., 10036.
THE PRESIDENTIAL MARCHES
FROM ROOSEVELT!
TO REAGAN!

CONGRESSIONAL RECORD
United States of America
PROCEEDINGS AND DEBATES OF THE 96th CONGRESS, SECOND SESSION
Vol. 126
WASHINGTON, MONDAY, JANUARY 28, 1980
No. 10

House of Representatives

The House met at 12 o'clock noon and was called to order by the Speaker pro tempore (Mr. Wann mari).

DESIGNATION OF SPEAKER PRO TEMPOR

The SPEAKER pro tempore laid before the House the following communication from the Speaker:
WASHINGTON D.C., January 28, 1980.
I hereby designate the Honorable Jim Wann mari to act as Speaker pro tempore on January 28, 1980.
Thomas P. O'Neill, Jr., Speaker of the House of Representatives.

"THE CAPTURED 50"—A SONG ABOUT HOSTAGES IN IRAN

HON. RICHARD T. SCHULZE
OF PENNSYLVANIA
IN THE HOUSE OF REPRESENTATIVES

Monday, January 28, 1980

Mr. SCHULZE. Mr. Speaker, I have recently been contacted by a very talented song writer and personal friend of mine, Mr. Ervin Litkei, who along with his lovely wife Andrea has written a very timely song on the crisis in Iran.

The song appropriately titled "The Captured 50" represents, I believe, the true sentiments of the American people and vividly captures the frustrations we all share as this seemingly unending crisis in Tehran nears the end of the 12th week.

Additionally, I would like to mention that Ervin Litkei, a native of Hungary who emigrated to the United States shortly after World War II, is not a new song composer but is an individual who has gained national recognition by penning marches in tribute to all U.S. Presidents. These marches were incorporated within an album marketed by RCA Records during our Bicentennial celebration and provided, I feel, a lasting tribute to our former Chief Executives.

When asked to explain the genesis of this recording, Ervin responded:
I was sure that I would not write anymore, at least as I thought. However, after the Iranian takeover of our Embassy and the holding of Americans as hostages I went to the piano to vent my anger and fury over this unprecedented situation.

At this time, Mr. Speaker, I would like to submit for the Record the lyrics of this fine composition and add my own sentiments in support of this important message.

We must all remember that freedom is a precious thing and that once lost can never be regained—we must fight tirelessly for the freedom of the 50 hostages in Iran.

The lyrics of this composition follow:

THE CAPTURED 50
(Lyric by Andrea and Ervin Litkei and music by Ervin Litkei) No! We won't let you down. Captured fifty sons. Our martyrs in Iran. No! You won't die. Our nation is behind you. The whole world is beside you. Americans, Americans unite. Under freedom's banner, March and swear that never Will a native son a hostage be. No! We won't let you down. Captured fifty sons. Our martyrs in Iran. No! We will fight. You are not alone, hold on! If we must then watch us come Fighting mad we'll get you out Of Iran, Iran, Iran.

ABOUT LIBERATING OUR MARTYRS IN IRAN

Recorded on
GALINO RECORD #
Given to the Ra Stations—Dec. 19

Ask for your copy now
LOENA MUSIC PUBLISHING ASCAP
259 W. 51st Street
New York, N.Y. 10019
**Prime Movers**

**Prime Movers National**

**Blondie** - The Tide Is High (Chrysalis)
**John Lennon** - Woman (Geffen)
**Ronnie Benatar** - Love Is (Reprise)

**Top Add ONS National**

**Blondie** - The Tide Is High 10
**Ronnie Benatar** - Love Is 9-10
**John Lennon** - Woman 9-10
**Ronnie Milsap** - Love Is 8

**Breakouts**

**Flair** - The Theme From Love Story 5
**Blondie** - Love Is 4-5
**John Lennon** - Woman 4-5

**Prime Movers**

**Pacific Southwest Region**

**Prime Movers**

**Eddie Money** - Take Me Home (Antilles)

**Top Add ONS**

**Blondie** - The Tide Is High 16
**John Lennon** - Woman 16
**Ronnie Milsap** - Love Is 16

**Breakouts**

**Blondie** - Love Is 15

**Ronnie Milsap** - Love Is 15

**Prime Movers**

**Top Add ONS**

**Blondie** - The Tide Is High 23
**Ronnie Benatar** - Love Is 23
**John Lennon** - Woman 23

**Breakouts**

**Blondie** - Love Is 22

**Prime Movers**

**Top Add ONS**

**Blondie** - The Tide Is High 28
**Ronnie Benatar** - Love Is 28
**John Lennon** - Woman 28

**Breakouts**

**Blondie** - Love Is 27

**Prime Movers**

**Top Add ONS**

**Blondie** - The Tide Is High 31
**Ronnie Benatar** - Love Is 31
**John Lennon** - Woman 31

**Breakouts**

**Blondie** - Love Is 30

**Prime Movers**

**Top Add ONS**

**Blondie** - The Tide Is High 36
**Ronnie Benatar** - Love Is 36
**John Lennon** - Woman 36

**Breakouts**

**Blondie** - Love Is 35

**Prime Movers**

**Top Add ONS**

**Blondie** - The Tide Is High 41
**Ronnie Benatar** - Love Is 41
**John Lennon** - Woman 41

**Breakouts**

**Blondie** - Love Is 40
BOSTON – Program director John Sebastian, who blazed a successful path across the country in top 40 and AOR formats before bringing WCOZ-FM here to a whopping 9.1 in the last Arbitron ratings, says he’s done it all before and can’t announce them until contracts are signed.

He adds that he will specialize in programming AOR formats, but his business will not be restricted to that format. 

The WCOZ mix is considered a shrewd one, combining 1960’s oldies, recurrents of later vintage, and currently hot mainstream rockers, as well as a dash of local talent. Promotions are geared to concert happenings, new releases and other elements that enhance the station’s image among rock fans.

But Sebastian’s programming formula goes way beyond the format, taking an “all encompassing” approach involving the way the rec- tionist answers the phone to the sort of presentations made by the sales staff.

“I don’t really like to talk about the philosophy of what I’m doing because that’s what I have to tell people,” Sebastian confesses. “I’m involved in everything from re- search to the jocks’ presentations.”

He credits WCOZ station man- ager Dick Borel with providing him with the backing of management in order to implement his programs.

“We’re involved in every aspect of the station,” Sebastian says, “including promotion, traffic and sales. You can’t have a program director and make it work.”

Research is a key to Sebastian’s success, but he is quick to point out that some market don’t require the massive effort WCOZ mounted to beat the competition. WCOZ had employed as many as 12 people to handle research, from call outs to focus groups and retail reporting.

“I don’t want to divulge my re- search methods, either,” he says. “But I can say that we get involved with the audience. We do research, the methodology of the inter- viewers, and we conduct our own audience measurements weekly.

“We make 1,000 calls a week, min- imum, at some times,” he says. “In fact, our current research tells us that we’re way over the share of market Arbitron reported in the present book.”

Sebastian’s “new breed AOR” en- abled WCOZ to beat rival WNAC-FM, which he says has a strong presence among rock fans, and go on to achieve number one status in total surveys, number one in males and females 18-49, and number one in the 12-plus category.

Sebastian learned his career in Portland while still in high school. He handled the night shift at then-AM station KXRN-FM, before moving to KPAM and KISN-FM, the city’s top 40 outlets, also as a jockey. He moved to Phoenix’ KRUX- AM, top 40, before returning to Portland as p.d. at KPAM, where he held KISN in the first book, then returned to Phoenix’ KRZM, where he brought that station to number one position.

Other programming stints include KDBW-FM, Minneapolis, KJ-HM, Los Angeles, KUDP-FM, Phoenix, KWD-FM, Minneapolis, and, finally, WCOZ-FM.

LOS ANGELES—KJ-HM, here, the former top 40 giant turned coun- try has inaugurated its new format with the musical identification “We All Grow Up To Be Cowboys,” fea- turing major country acts in its television and billboard advertising and promotion blasts.

The tv spots, which started the day after Christmas, feature Kenny Rog- ers, Dolly Parton, Crystal Gayle, Willie Nelson, Charlie Daniels and Barbara Mandrell talking about themselves and their music in docu- mentary style.

“They are not endorsing the sta- tion but telling people what music is which the station is about,” says Nancy Podbielniak, KJ-HM’s re- gional in the last big C, is leaving Los Angeles, a city with a history of influential stations that are not native to the area. He is```
Mid-Atlantic Region:

**PRIME MOVIES**

**BLACK** — The Tide Is High (CBS)
**RED** — CEO (ABC)
**GREEN** — It's a Great Day (CBS)
**BLUE** — Thunder in Our Midst (NBC)

**TOP ADDS**

JOHN LENNON — Woman (Castle)
REO TUNES — Mickey (A&M)

**BREAKOUTS**

BOB WYMAN — Can't Stand a Good Thing (A&M)
KENNETH HARRIS — Ain't No Way (ABC)

Southwest Region:

**PRIME MOVIES**

**BLACK** — A Star Is Born (20th Century-Fox)
**RED** — The Last Waltz (MGM)
**GREEN** — The Knife (Columbia)
**BLUE** — The New Centurions (United Artists)

**TOP ADDS**

JOHN LENNON — Woman (Castle)
REO TUNES — Mickey (A&M)

**BREAKOUTS**

BOB WYMAN — Can't Stand a Good Thing (A&M)
KENNETH HARRIS — Ain't No Way (ABC)
Citizens Fight For Jazz Format Return

NEW YORK—With the fanfare of jazz bands playing in the street and politicians making speeches, 80,000 signatures were loaded into a van in front of New York City Hall Dec. 30 for delivery to the Federal Communications Commission.

The petitions, collected by the Citizens For Jazz on WRVR, are asking the commission to compel Viacom, owner of WKHD-FM New York, to reinstate the station's jazz format, which it dropped several months ago in favor of a country format.

At the time the station also dropped the WRVR call letters. These 80,000 signatures were dispatched to the FCC by Federal Express, but the commission reports it has no record that the petitions were delivered. An FCC spokesman added, "That doesn't mean we didn't receive the signatures. We just don't have a record.

Undaunted, the citizen's group is gathering an additional 20,000 signatures and will file against renewal of the station's license when it comes up for consideration in February.

Kristin Booth Glen, lawyer for the citizen's group, who is giving up that role to assume the Civil Court judge- ship she won in the November election, points out that Viacom had promised, during negotiations to acquire WRVR, that the jazz format would be maintained. Because of this, she notes, the citizen's group did not challenge the license transfer.

Glen also played a critical role in the preservation of the classical format on WNCN-FM New York, a case which is currently before the U.S. Supreme Court. The future of this format has been recently cast in doubt because GAF Corp. owner of the station, has announced plans to sell it.

When GAF acquired the station four years ago, it pledged to keep the station's classical format. This format was dropped briefly in favor of a rock format by former owner Star Broadcasting, which touched off the legal battle Glen led.

The case before the Supreme Court challenges the FCC's contention that it should not regulate programming. The restoration of the classical format on WNCN was not because of an FCC ruling, but because the Starr management caved in to citizens' group pressure and sold the station.

Since the court is expected to rule on whether the FCC should regulate programming and format changes, it will have a profound effect on the status of WKKK and any action the new citizen's group takes against the station.

DALLAS—Long time adult contemporary KLIF-AM, which over the past year has leaned at times toward Top 40 and MOR, checked it all for country Jan. 1, one year to the date when the station was taken over by Susquehanna Broadcasting.

The station faces a lot of stiff competition in the Dallas-Ft. Worth market although several stations are already doing country in the market—four on the AM band and as many on FM. The FM stations are KCSX, KDNT-FM (about to become KKKI), KDDC and KLIF. KLIF's sister stations are WBAP, KBOX and KXOL.

But according to promotions director Carolyn Polson, "Extensive research showed country to be the direction we should go." The decision was actually made several months ago, but was not announced while the station assembled a country library.

Polson says KLIF's programming will be more personality-oriented than the other country stations, with inclusion of news, sports and weather.

KLIF's logo is "Country . . . Texas Style" which will be used in all advertising and promotion including television spots, bus backs, billboards and print.

As a top 40 station, KLIF targeted its programming to a 25-49 year old demographic while its initial target demo is now males 30-35.

In line with the format change is a new staff line up headed by morning man Don Harris 5:30 a.m.-9 a.m. weekdays and 6 a.m.-10 a.m. on Saturday. Harris is a 15-year veteran of the morning show at WBAP.

Says Harris: "Personality radio has become so regimented it's hard to be yourself within the guidelines of the format. I will have the opportunity to be myself...and let the chips fall where they may."

Steve Brody will be on the air from 9 a.m. to noon. Occupying the 1 to 3 p.m. slot is program director Scott Wallace, who was part of the morning team of Scott Wallace and Crunch, who happens to be Carolyn Polson. The afternoon drive slot from 3 p.m.-7 p.m. will be handled by Jonathan Hayes who comes from WKY-AM in Oklahoma City.

Rounding out the personality staff is Myles Cameron from 7 p.m.-11 p.m.

Already initiated are some syndicated features such as "Malice," a takeoff of the "Dallas" to show, and the Enterprise National Sports Show.

The new lineup was achieved by what some local observers call "a bloodbath." In all, five DJs, plus program director Dean Tyler, were let go. Jocks who were dropped are Harry Nelson, who worked 9 a.m. to noon; John Carter 1 to 3 p.m.; Mike Selden, 3 to 7 p.m.; Jack Monroe, 7 to midnight and Cousin Lennie An- dreassen, overnight.

Selden had been brought back to the station only a few months ago from KHHF-FM Austin. Selden had been with KLIF during its heyday in the 1960s. He has been doing fill in work on KPLX and may wind up as that station's morning man. Nelson has landed a spot on KNUS-FM, which used to be KLIF's sister station when both were owned by legendary broadcaster Gordon Mc- Lendon.

Radio Programming

Dallas’ KLIF-AM Goes Country After Leaning To Top 40, MOR

Drew's 10 Predictions

LOS ANGELES—Past Drew, former vice president of programming for the KKO network and now head of an independent consulting firm, Frontunner, has his own "Top 10 Prediction Picks" for 1981.

Drew predicts:
1) An uncertain economy won't benefit radio as much as in past recessions. Profits will be flat or down.
2) Songwriters' lyrics will have to surrender to the more conservative mood of Americans under a Republican government, with more listeners complaining more often about permissive lyrics.
3) Both listeners and advertisers will be attracted when the first all-guy station becomes a reality in 1981.
4) Country music formats on the FM dial will outrate the old-line country music stations on AM.
5) The number of Hispanic and religious-formatted stations in the U.S. will continue to grow.
6) The presidents of two major radio chains, which Drew declined to name, won't be where they are now by year's end.
7) The first satellite radio broadcasting station will be off the drawing boards and announced (with launching set for 1983 or sooner).
8) At least one AOR or contemporary music station will play a record with a lyric causing it serious problems with the FCC.
9) All news/talk formats will expand to the FM dial at least two of the top five markets.
10) The proposed 92 kHz spacing for the AM dial won't happen in 1981.

You're Invited

JANUARY 17, 1981 BILLBOARD
Mike Harrison
McLuhan & The Demographic Cookie

LOS ANGELES—1981! Once again, a new year—and with it, hopes, dreams, goals and accomplishments. Despite the shaky economy and the glum news background of world events, the field of electronic communications burgeons as the focal point of optimism and progress. There has never been a better period in which to be involved in commercial radio.

The world of accelerated technological and social change at hand is opening the door to unlim- ited new opportunities.

**THE PASSING OF A GIANT.** Professor, Marshall McLuhan, who passed away in Canada during the closing months of 1980, has made profound contributions to media thought in the late 20th Century. The scope and impact of his influence is yet to be fully calculat- ed.

His concepts, though far reaching in the areas they overview, relate directly to the form and content of the craft of radio programming—particularly that critical area of balance between the tastes and concerns of the programmers and formats, while other formats, programs, etc., are evolving.

Although you may think that his work at this late date in history is somewhat passe (the L.A. Times dazed him "the intellectual star of the 1960's"), I maintain that any radio programmer (or music listener) who pays even the slightest attention to this man's contribution, whether for better or for worse, is not only losing a most interesting fellow, but is also losing, without even knowing it, one of the most important people to the craft of radio, its future.

Through his works, so many of which have been published in volumes which have been put in libraries, students of radio programming and those just starting out in the field of communications have been given a glimpse into what this medium really is, and how it functions.

**THE FINE ART OF NARROW CASTING IN A WIDENING MAINSTREAM.** Here in Southern California, the era of Ken Edwards' KHJ-AM's new listener research and programming board campaign is a real eye-opener. Centered around the theme, "We All Grow Up To Be Country Boys," the package is a first-rate example of the "superfriends" combination of music, film, fashion, night life and attitude.

On this level, it is seen as a splendidly rendered grab bag, it makes a good yardstick to measure the consummation of mass as a mass-appeal, major market radio format.

**The presentation depicts the face of the American society, a thing like a pick-up truck, which across the whole, "The All Grow Up To Be Country Boys" logo is plastered within the visual frame-of-reference as the station's call letters. In one set of topics, Willie Nelson even bickering discusses why the cowboy lifestyle is so neat and that you shouldn't be a working cowboy to wear a cowboy hat. On the whole, the package is both intriguing and well done.

In the KHJ campaign, we see a pitch that is, without qualification or stretch, directly targeted to a specific slice of American society clearly depicted by its combination of elements: adults who not only like country music, but dress country, talk country, and enjoy country-orientated activities (i.e., going to country nightclubs decked out in country attire and riding horses and things like them).

There is, however, a great element of risk attached to this gung-ho cowboy approach. It is based upon the supposition that the mainstream of American adult society is getting into country as a major diversion, the 1970s not only tolerate such a strong and capable source of information like this, but also see it as a natural part of their lifestyle.

The best of radio, top-40 and in fort, "All Around Tom," Triple-Z is just going to be one of the main appeal musical formats of the 1980s, wait, country, and disco. You ain't seen nothing yet. Rock'n'roll will never die, we've never seen anything like the turmoil and strife throughout the 1970s and 80s. But, there is hope.

**ANAEH.**... Happy 1981! We're all geared up for the shorebreak of a new decade of radio waves. A period that promises to be exciting, full of changes, and where the conditions are right for the development of new forms of media on earth.

In 1922, commercial radio broke wide open into five broadcast outlets. Today, we are 5,000-plus strong. In Southern California alone, we have 157 of the nation's 2,000 radio stations that we had nation-wide when our parents were listening to Amos 'n' Andy.

Radio has been a mirror of society, reflecting the needs of listeners on all levels. During this year, you'll start to hear radio stations changing quite a bit. You'll hear radio stations start to come out of the back-ground as an active force in the cultural milieu. No longer will we have to shut up and play the piano. Just wait until you hear what's next.

Radio in the 1970s focussed-tuned all the humanity out of the mass-appeal format. The 1980s will not tolerate such a strong and capable source of information like this, but also see it as a natural part of their lifestyle.
NEW YORK—There’s nothing like a fresh Arbitron report to shake up a station. Such was the case in Tampa-St. Petersburg where three stations have new program directors. Al Peterson was at the helm of WQXM (FM 98.9) Clearwater as it slipped from a 6.8 to 4.6 share, but he landed on his feet at Tallie’s WYNF-FM, which under Pat Barry’s leadership moved up from a 2.4 to 2.9. Scott Smith was sent to Tallie’s Cincinnati outlet, WQKF-FM to be a DJ. Succeeding Peterson at WQXM in Mark Stevens, up from production director at WSN-M-St. Petersburg. Chris Krumpleier, who was known as T.C. Dooley when he was a jock on WHLY-FM (Y-106) Orlando, moves in as p.d. of WDAE-AM Tampa. Vance Dillard, who guided the programming on WDAE from 3.7 to 4.1, moves down to assistant p.d.

* * *

Lisa Richards has joined WYSP-FM Philadelphia as music director and afternoon jock in the 2 to 6 p.m. shift. She comes from WKQB-FM Nashville, where she was program director. Richard Bussard, director of p.d. of WYSP and also came to the Philadelphia station from WKQB and its sister station, WSOO in Scranton, Pa. Bill Basu has resigned as music director of WFCR-FM Collinville. Va. He has joined WSOO. Don Boyles has been named general manager of WKHK-FM New York succeeding Mark Olds, who continues as manager of sister station WWRL-AM New York. Boyles comes from managing WSN-M St. Petersburg, Fla.

Mike Harrison

thinking it out of step with their trendy concerns?

- If the Urban Cowboy movement does not represent an exclusive extreme, which other lifestyle segments is it compatible with? (KJH had best determine this quickly in case they have to start incorporating non-cowboy image material into their mix—similar to the way KJS-FM and KUTE-FM in this town slivered out of the heavy disco image they plunged into head-first not so long ago.)

- Has KJH gotten too specific in labeling the lifestyle of their intended listener? (Should, for example, the old ABC-FM "Rock In Stereo" concept have been labeled "Rock In Stereo For Hippies Who Like Hits")

Time will tell. In the meantime, the colorful KJH campaign provides widening mainstream narrower means with some upsets for developing new ideas for the mid-to-late '80s when an increase in the number of audio channels per home will necessitate the creation of new and even more specifically designed formats—keeping in mind that as media-marketers cut the proverbial pie into increasingly specific slices, they must not lose sight of some of their own applicable versions of the aforementioned re-search questions.

After all, there is absolutely no limit to the number of ways the future can be dissected and cross-referenced for targeted audience isolation. The idea, however, is to come up with something that will not last for a reasonable period of time, but will be compatible with the other interests of a culture-hopping, fickle public.

In light of this, it may not be too many years before we see billboards for radio stations saying, "We All Grew Up To Be Accountants," or "Republicans," or "...Men," or "...Wealthy," or "...Single." That's how the old demographic cookie crumbles.

* * *

WHAT IS AOR RADIO ANYWAY? Time in next week.

Vox Jox

The power of radio. On Dec. 29 only 7,000 seats had been sold for a New Year's Eve concert by the Marshall Tucker Band at the Cow Palace in San Francisco, to Michael Knollen, associated with the band's management, took members of the band to seven local stations for interviews talk up the concert. The result: 14,000 fans packed the arena. The stations that delivered them: KFRC-FM San Francisco, KMF-FM San Jose, KLIV-FM San Jose, KOME-FM San Jose, KJOS-FM San Jose, KZAP-FM Sacramento.

* * *

Tim Drake, afternoon drive jock on WQX-FM, has been promoted to p.d. and will also move to mid-mornings. Morning man Chuck Thomas has been named music director. * * * Fraser Smith, morning personality on ABC's KLOS-FM Los Angeles, was a featured guest on the CBS television show "White Shadow" Tuesday (6).

Michael Harvey has been elected to the board of trustees of P.G. Publishing as president of subsidiary WSWW-AM-FM. Pittsburgh. He has been general manager of the station since July. Hefel Broadcasting president B. Thomas Hoyt and WTIC-AM-Hartford general manager Perry Ury have been elected chairman and vice chairman respectively of the Arbitron Radio Advisory Council.

Randy Davis has joined WNYW-FM New York as afternoon drive jock, succeeding Bill St. James, who moves in morning drive. St. James succeeds Dan Daniels. Daniels moves from KNUS-FM Dallas. * * * Lees Acme, WMC-AM Memphis program director, is dropping his 9 a.m. to noon shift to devote full time to programming and promotional duties. * * * Tom Liescu has been added as a late night jock on WHBI-FM Newark, N.J. hosting the "New Wave Of Rock" format. He formerly was Mark Simone's producer on WPX-FM New York.

* * *

NBC Radio station program director Michael Phillips was named a vice-president last week as the group gathered for meetings in Coconut Grove, Fla. The promotion was achieved by NBC Radio Executive vice president Walter Sabo. * * * WDWE-FM Pittsburgh has been nominated for station of the year by New Kensington, Pa., Valley News Dispatch. The paper's readers choose WDWE jock Jim Boch as "DJ of the year. Roach has won every poll since 1974, but tied with WAMO-FM Pittsburgh Jackie Johnson in 1978.

* * *

Sandy Beach, p.d. at KYUU-FM San Francisco, has vacated the city as the world's largest collection of picture records. His office walls are lined with more than 75,000 records, from Waylon Jennings to a node Brit Eckland. * * * Programming consultant George Bess has been brought in to check out "Radio Imagery: Strategies In Station Positioning." It is available from Bursa Music at 3054 Dona Marta Drive, Studio City, Calif. 91604.

* * *

Dick Starr, Dallas-based program consultant and producer, was production consultant for Epic 108. Toby Arnold's country music special, "Bob Harris, 30 executive producer also notes the program was produced at the Starr Studios in Dallas.

Goodphone Comments

Continued from page 20

heard that, we heard it a long time ago and, in fact, the line is right, rock 'n' roll will never die. But towards the mid or late '80s we'll see it take its place as a timeless sort of musical influence.

Since 1967, we have been greatly nostalgic: clothing and music in particular. The 1980s will be a time of growth, a nostalgic way but rather in a fashionable way.

Remember the 1950s? We grew cosmically and technologically as never before. During the 1960s, we grew politically and awareness grew greatly.

During the past decade, the 1970s, we grew inwardly and mentally. During this coming decade, we will be regrouping all of these things with the addition of one key word: spirit.

The 1980s should be an expansive chain reaction of all elements known and perhaps as yet unknown to humanity. We will be forced to advance philosophically to the turn of the century, and by that I mean the year 2000.

Radio, I believe, will be a knight in shining armor by the end of this decade because I believe radio will be reflecting a society that finally got its act together.

(Dave Forman, program director of KEZ-Y-AM-FM Anaheim.)

NBC Affiliates: 300; Source: 1950

NEW YORK—The NBC Radio Network is over the 300 mark in affiliates and its Source Network has reached the 150 mark.

WWW-FM Philadelphia is a new NBC affiliate, as are the four stations of the Alaska Radio Network- KANC-AM Anchorage, KALM-AM Cordova, KRXA-AM Seward and KAGN-AM Big Lake.

The newest to sign up with the Source is KGB-AM-FM San Diego. Other recent additions include KMZY-FM Tulsa, KISS-FM San Antonio and WCCF-FM Hartford.

NBC had 280 affiliates a year ago and added 50 from July 1977 to July 1979.

Be Among The First
Top Add-Ons National

STEVE WINWOOD-"Arc of a Diver" (Island)
MANFRED MANN'S EARTH BAND - "Chance" (WB)
ROGER LORRENTZ - "Boomer (Island)

Top Requests/Airplay National

BRUCE SPRINGSTEEN - "The River" (Columbia)
JOHN LENNON/YOACO OND "Double Fantasy" (Capitol)
STEELY DAN - "Sultans (Mexico)"

Top Breakouts National

NIGHT - "Long Distance (Planet)"
ECHO & THE BUNNYMEN - "Cassadaga (Verve)"
STEELY DAN - "Boomer (Island)

The Top 10 Requests/Adding

* STEVE WINWOOD - "Arc of a Diver" (Island)
  MANFRED MANN'S EARTH BAND - "Chance" (WB)
  ROGER LORRENTZ - "Boomer (Island)

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One reason Jim King sells 75% of his cassette tape loaders overseas is because it’s profitable. Another is because we showed him how.

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The Advertising Council
MEMPHIS—Mid-South Concerts, one of the area's top concert promotion firms, is expanding its 10-month-old college support program. The expansion is a move to broaden entertainment opportunities for touring acts and facilitate communication between college directors and booking agents.

Blake Murphy, a graduate of the Univ. of Arkansas and formerly with World Talent Associates of Texas, will head Mid-South's college division, presently servicing 30 colleges.

"We went into the program slowly," says Jim Holt, director of promotion and production for Mid-South Concerts, "because we wanted to get to know the schools and their needs and find out how we could help.

"Basically what we are doing is beneficial to everyone," says Holt. "We are dealing with college kids in such a way that we can save everybody time and money by booking the show at the college. If the production will be smooth and that their event will be promoted to the college community.

"We don't go in and tell a college how to run its program," says Holt. "We want to serve in an advisory capacity. We are there when college directors need us.

Mid-South will also serve as a liaison between the booking agents and college directors. "When an agent calls us, 30 schools will know what he has out," says Holt. In addition, Mid-South will mail a concert calendar to everyone in the form of a newsletter. According to Holt, many schools are overbooked because an agent does not take the time to contact them or the agent does not feel comfortable about booking a band that has only two or three shows a year. "Agencies will deal with us," says Holt. "because we have established a reputation of doing shows well.

"The schools deal with us," Holt says, "because they realize that we are not relying on colleges to pay our bills. In most cases we charge a flat 10% fee. We have telephone bills and travel expenses to pay out of that.

"We send a representative to make sure everything is all right," Holt concludes.

Mid-South tries to work directly with the college director and his staff. "If the school has a budget and needs an act, we can serve as its agent," says Holt. "If it doesn't have a budget, we may co-promote, half and half, if the market is attractive and the show is strong enough.

"We also help on production aspects," Holt continues. "We know what is feasible and infeasible and what might be good for a particular situation.

Another service Mid-South provides are nationwide bookings and media relations. "We have a good relationship with the record labels and can sell an act, much more than individual colleges in the way of press kits and promotional materials," claims Holt.

"Ticket sales are slow we can suggest what the schools might try, such as sell tickets through and artist interviews on campus radio stations," Holt comments.

While Holt says an act may not sell the number of records from performing on a college campus that it would sell on a major city stop, he claims there are several advantages to playing the Mid-South college circuit.

Because of the economic situation (Continued on page 26)

Atlanta's Leonard Rowe Shifting To Management

By JEAN WILLIAMS

LOS ANGELES—Leonard Rowe, president of Atlanta-based Leonard Rowe Productions, a concert promotion firm, is cutting back on concerts to devote more time to a new venture, artistic management.

Rowe, who has been in concert promotion eight years, moved into personal management a few months ago.

He also moved into a new office building and he says he has a "new process of building a 24-track studio.

The first two acts signed to Rowe Management are the Futures on Philadelphia International Records and Patti Austin.

Newest LP by the Futures (based in Philadelphia) is "Greetings Of Peace" while Patti Gold's upcoming LP is "Moving Your Sexy Body.

Pure Gold is headquartered in Columbus, Ga. Rowe notes he is looking into signing two major artists.

The promoter maintains he has been considering personal management for some time, but it was only recently that he decided to actively seek out artists for management.

He insists the reason he cut back on concert promotion is largely due to the present economic situation.

"Most people in the industry already know concert promotion took a bad turn last year and the economy will be a major factor in 1981," says a major factor in 1981," says Rowe.

"Consider the fact that an evening out to a concert will cost a couple about $60, with parking, the price of tickets, possibly a bite to eat and even a babysitter. It's gotten to a point where many people would rather entertain at home.

"Few artists are willing to sell out," Rowe continues. "Therefore we will never act as a promoter to get to town. he had better be careful.

"Promoters are catching the most hell," Rowe claims. "All our acts are going up, including the artists' fees, but we can't charge so much for a concert ticket.

Rowe has moved his concert promotion personnel over to his management wing. Wanda Fields is vice president of the firm. Other staffers are Edna Lewis, Debbie Neely, record promoter Ricky Walker and Capitol's former regional promo rep, Morris Rogers.

Security Tightens At Oakland's Aud

By JACK MCDONOUGH

OAKLAND—The Thanksgiving Eve murder of an area teenager by a gang of gate crashers at a Kool & the Gang concert at the Oakland Auditorium has resulted in extra head-a- ches for the principal users of the venue, the San Francisco Police Department.

In the wake of the Nov. 26 hand gun death of Steven Anthony Bucl of a concert backed by Los Angeles area promoter Bruce Brainwaite (who had used the facility three times in the past). Oakland police opted for heavy duty security measures at all future shows.

"The first concert after the shooting," recalls Graham, "was a Cheap Trick show, when uniformed guards with helmets and clubs came into the building and walked the floor. To our regular rock 'n roll fans this was like visitors from Mars.

"Afterwards I sat down with the chief (of police in Oakland) and said, 'I'm not gonna tell you what the law can and cannot do. You're the law. But I will tell you that if that's what you're going to do, then I'm not going to do shows there. I'm not going to subject our patrons to that.

"I explained that without something like the Kool & the Gang show happens at a rock 'n roll show, in our 15 years and thousands of shows nothing like that has happened..."

The result is that until, in their eyes, things have cooled down, will the Oakland department will detail three officers and a sergeant to the house of the building that will be entered only in case of trouble. Throughout our four-night Grateful Dead holiday run, not one police man was allowed into the building.

Graham says reports he was forced to pay for 10 extra security personnel were false.

He adds that while no venue should refrain from working with relatively untested promoters, "we do not want to comply with the rules to which we've always voluntarily committed ourselves. People ask us, 'Why do you have so much security?' We have it because it has prevented anything from ever happening. Why not have it?"

According to Auditorium manager Bud Alexander, the Nov. 26 incident began about 11 p.m., more than halfway through Kool's set, with gangs gaining entrance by climbing 20 feet up fire hoses that had been lowered to them by cohorts who smashed windows from inside the building. These groups then began to terrorize patrons in the balcony areas with assaults and purse snatchings.

Sgt. Dan Murray of the Oakland Police says a 23-year-old black male has been charged with the killing and that other arrests are "possible.

More Jazz On The Way In Bay Area

LOS ANGELES—More jazz is coming to the California's East Bay area because of the opening of Erle's Solano Club in Albany, near Berkeley, last May.

Such artists as Big Mama Thornton, Hank Crawford and Art Lante have appeared in the 125-seat room. "It's something I have wanted to do for many years," says owner Erle Flad. "Plus, in nearby San Francisco, the club scene for jazz is okay. If you want to go out, there are places but the East Bay is a place of intense interest, there is a desire out of need." Erle Flad adds.

During the week, Flad books local acts. Big bands appear on Mondays. There is contemporary jazz on Mondays and Wednesdays. Swing alterna- tives with contemporary music on Thursdays and well known local singer Fat One will be heard Friday and Saturday. Sundays are reserved for big national acts.

Admission is $5.00 weekdays, $4 on Fridays and Saturdays. Admission on Sundays varies depending on the act. For Cal Tjader, for example, the ticket was $6.

Of the attendance, Flad says, "We've had packed houses on Fri- days and Saturdays and usually on Sundays. We draw from all over the San Francisco area. Faye Carol especially has a following in San Francisco because she has done a lot of gigging there.

"Flad has not booked any fusion or rock-flavored jazz acts yet. "I lean towards acoustic music here because we haven't adequately sound-proofed the building yet," he says.

"But I like all types of jazz." Once the building is soundproofed, which has not been decided at this point, Flad will consider booking different types of acts.

For February, Flad has booked Mary Wells and Martha & The Vandellas which had R&B and pop hits in the 60's.
The album also contains two numbers by Bobby Charles (including the title track), plus Van Morris- son’s “Deja Vu,” and Al Green’s “Take Me To The River,” and the Temptations’ “Shaggy Shoeshine,” which the Bratlin family gives vocal assistance.

About his live performances: Mccollin’s concerts will still be a high point of the 25-song, two-hour set he has been doing on his current tour. “Except for a break of about half a day every week or two we’ve been on the road every day since finishing in the studio in late July,” he says.

Gregg Rolle, founding member and keyboardist/vocalist of Jour- ney, is recording a new “outstanding” re- mill from the group, saying he wants to take time off from touring and produce “a few tunes for myself.” As an artist-to- artist tribute and celebration for him in San Francisco, the group said they plan to record a solo album of original music and produce 415, a Bay Area group in the near future. He also noted that he will continue his association with Journey manager Walter “Harley” Herbert and the Nightmare Organization.

An ABC censor permitting, the Plasmatics will play their last studio album debut on “Fridays,” a live, late-night comedy show, Friday (16). In order to move the group, Plasmatics will have to alter some as- pects of its live performances, which include blowing up Cadillacs and amplifiers on stage, chairing guitars and hitting tv sets. Blow- ing up a Cadillac is out completely, but a fire marshal has okayed the blowing up of amplifiers. They’ll be able to have some “chairing of guitars”, but the hammer, but lead singer Wendy O. Williams won’t be permitted to use the “hit the snooze button” and the “I don’t know what he usually does when the Plasmat- ics perform. The chair used to be a real instrument, but the Plasmatics insist it is not okay as it is an electric model—in- ternal combustion engines are not allowed in tv studios. Williams, a former stripper, who usually per- forms almost topless, will tone down her attire for the tv appearance. Her clothing may not raise eyebrows, but her outlawish new Mohican hairdo (completely shaved head except for a strip of hair in the middle that runs from front to back) just might. Thursday (15), an ABC censor will sit in on the group’s dress rehearsal and if he/she approves, these shoo fly rockers will perform what promises to be highly visual renditions of two songs “Living Dead” and “Buncher Baby” from “New Hope For The Wretched.” its Stiff Records debut LP.

E.A. is recording a concept double album tentatively scheduled for release at the end of March. The group, then, will again begin a worldwide tour that will bring it to the U.S. in June... David Hartman’s upcoming release on MCA’s “CBS” scenes him broadening his musical scope. Along with pop and rock tunes, there will be a single for a la the B-52’s (I Still Remember) and a ska tune (“Pick It Up”). The as yet untitled LP is due out in Febru- ary or March.

Wartoke publicity chief Jane Friedman and Lewis Trope, who

Billboard photo by Chuck Fung BOZ BAYS—Boz Scaggs plays at an SRO audience at New York’s Radio City Music Hall.

Talent Talk

LOS ANGELES—Will the real Guy Lombardo “ghost band” stand up?

There are two them playing one- nighers on opposite coasts. One, in California, is led by Chicago saxo- phone maestro Phil Caprice. The other, based in New York, is conducted by Joe Cipriano, who once held a chair in the Lombardo group’s rear- se- blon leader Guy died in Texas in November 1977.

For a while, Richard William- Alexander says the Phillips orchestra is the “only one authorized by Lomb-ardo’s will to perform the Royal Canadian’s ar- rangements.”

“Three out of four of our plays are pure Guy Lombardo charts,” says Philip. He fronts a combina- tion called the Regiment that ever was employed by Lombardo in the 50-year career of the Royal Cana-

Discotheques in New York City have experienced a remarkable increase in demand for talent. Many people who have not been interested in dancing have started to attend clubs, particularly those that offer live bands. This trend has been driven by the popularity of disco music and the desire for a more personal, social experience. The demand for musicians has increased, and many are seeking opportunities to perform in these venues.

Lombardo Ghost Band’s A Puzzle


Vocalists Linda Clifford and Ava Cherry to Capitol Records. Singers will work with Capitol and Group Records on all existing catalog records recorded by Clifford and Cherry will be distributed by Capitol. Capitol will have the exclusive rights to all forthcoming recordings by the singers. All future releases will bear both the Capitol and Cipriano logos.

Vocals/composer/arranger/ producer Leon Ware to Elektra/Asylum. His first LP for the label, “Rockin’ Yellow”, is set for February release. “Baby Don’t Stop,” the first single, ships at the end of December... Writer/produc- er Skip Scarborough’s Alexx Music to Unichappell Music (BMI) for copublishing... Atkins, a Los Angeles based R&B pop family vo- cal group, to Freddie Perren’s MVP Records, and Mercury... Singer/songwriter Forrester Smith to the Nite Club... Writer/producer to Unichappell Music (BMI) for publish- ing. Singer/writer Willie Phoenix to Woodyed Lake Music Publishing, Inc.

20-Year Triumph: McClinton Charts

By JACK MCDONOUGH

SAN FRANCISCO—After 20 years of steadily cranking out what many have termed the best mix of rock and R&B-oriented music in the country, Texas vocalist Delbert McClinton has his first chart single, “Giving Up For Love.” The single is taken from “The Jealous Kind,” his debut album for Capitol through a deal with newly-formed Muscle Shoals Sound Records.

Capitol has moved quickly to bol-ster McClinton’s chart success with a publicity campaign and with book- ing help that is not only taking him to more concert halls (in contrast to his usual bar and club dates) but will also take him on an 11-country Eu- ropean tour starting in April.

“The Jealous Kind” was recorded at Muscle Shoals Sound Studios in Sheffield, Ala., under the producer- bar and songwriters in Townes Van Zandt’s (I Still Remember) and Billy Sanders (sax) and Billy Sanders (sax) are expected to convince the group. “They’re afraid the concert won’t happen without it,” he says.

The middle agent sends the col- lege director a contract and he signs it, not knowing that the contract is with the agent and not the act. The agent has the school tied up for three or four months. Thirty days prior to the concert, the agent says the group, which he never booked in the first place, expects to have the stage hand fees to pay, and their staff re- quirements are less. The middle agent has found that college directors need assistance because in many cases people have been taking advantage of their lack of knowledge and experience, says Holt.

One problem which Holt says dis- turbs him is that college directors pay too much for acts by going through a middle agent. “It’s unfair and really discouraging when you find a group charging $7,500 for a $4,000 act because it doesn’t know what acts charge in that area. This hurts the school and other acts be- cause the number of shows being done.”

Another unethical practice that Holt has identified is the practice of booking a group and then saying, “You can’t afford it.” This approach is often used in attempting to build a relationship with the middle agent and ensures the agent will book that group in the future.

Holt also advises college directors to insist upon “ppa” (price per appearance) contracts. “They will insist on a flat fee for the entire tour, and they will not pay you anything for the shows you do not perform,” he warns.

Holt suggests that college direc- tors be prepared to make the legal- to verify their agreement.

College Program Enlarged By The-Mid-South Agency

• Continued from page 25

That has developed, an act needs to book tighter than before. Many people playing Memphis, Nashville or St. Louis might pick up five or six additional dates because of numer- ous colleges in the area.

“The colleges have fine fa- cilities,” says Holt. “The Univ. of Ar- kansas has an 8,500-seat arena where we put on Don Williams when he has an experienced and professional staff. We had 8,000 people for the Spinners and the Eurythmics.

“Many colleges are funded to pro- vide entertainment free of charge,” Holt says, “and they try to cover the bases to present a diversified program.” Since they are not wort- ri’re afraid the concert won’t happen without it,” he says.

Holt says his firm sends the col- lege the actual contract with the art- ists for their verification.

3 Lombardo Ghost Bands A Puzzle

LOUISIANA—The real Guy Lombardo “ghost band” stand up?

Two of them are playing one- nighers on opposite coasts. One, in California, is led by Chicago saxo- phone maestro Phil Caprice. The other, based in New York, is conducted by Joe Cipriano, who once held a chair in the Lombardo group’s rear- sector before Guy died in Texas in November 1977.

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Discotheques in New York City have experienced a remarkable increase in demand for talent. Many people who have not been interested in dancing have started to attend clubs, particularly those that offer live bands. This trend has been driven by the popularity of disco music and the desire for a more personal, social experience. The demand for musicians has increased, and many are seeking opportunities to perform in these venues.
**Publishing Fox Agency Solicits Publishers' Problems**

BY IRV LICHTMAN

NEW YORK—If you're a music publisher who's encountered difficulties in negotiating licenses for home video rights and the changes are you have—The Harry Fox Agency wants to know about it.

The agency, which collects mechanical royalties for more than 4,000 music publishers, is asking its clients to pinpoint problems they've had or anticipate in this area, which is yet to benefit from any clear-cut formal licensing mechanisms.

"...Publishers do not yet have enough background and familiar..." the Fox agency states. "They need to make informed decisions when licenses are requested of them/..." the agency points out that the agency cannot advise publishers as specific license fees and rates to be charged.

**4 Firms Reach Copublish Deal**

NEW YORK—A copublishing and exploitation deal for Albert Grossman's Fourth Floor Music (ASCAP) and Fiction Music (BMI) has been made by Blendingwave Music (ASCAP) and its BMI affiliate. Sussex John Music.

The agreement includes material by such writers as Grossman catalogs, such as Kregson, Jesse Winchester, Ferg Wotman, Bobby Charles and Tony Wilson, who had written both songs and new compositions will be exploited by Blendingwave/Sibling John, with links to a general professional of the latter company, actively working the catalog of Grossman.

**PR/Consulting Firm Organized**

NEW YORK—Public relations consulting firm with a focus on the publishing community and individual copyright owners has been established by Sheila Davis. She has left the American Guild of Authors & Composers as its general manager and now serves as the founder, president and chairman of the new firm, Double Dodec. Davis, who previously worked with Don Schmitzerle, vice president of Fourth Floor/Fiction.

**Cotillion Music Sets Deal With Rockpile & Specials**

NEW YORK—Keeping things administratively tight, yet getting the job done is the way things work at the publishing units of Atlantic Records.

And, adds Linda Wortman, vice president and general manager of Blendingwave Music (BMI) and Walden Music (ASCAP). "We're not the only ones operating this way—the huge publishing operation may be a thing of the past with the expense of doing business and prediction depending on lower recording rates."

Perhaps indicative of "getting the job done" is landing a new representation deal at the company that brings Cotillion-U.S.-distributed deals to publishing giant, publishing rights for copyrighted works have been obtained by members of Rockpile (CBS) of the various companies of Sony Music.

"There really is such a thing as a creative publisher," says Wortman. "I do a lot of traveling. I've been going to Los Angeles for years. I'm just not sure that publishers are the ultimate go-to-out-of-town, she utilizes Atlantic office.

Wortman, who will not sign writers—or as she prefers to deal with, writers/artists—on a song-by-song basis, does not consider publisher involvement in production of much value.

"I don't believe in production of recordings by a publisher. I think it's a complete diversion of energies and I've never seen a publisher-originated production unit that's happened.

What has happened at Cotillion/ Walden Music, however, may be for Wendy Waldman in albums by Randy Meisner and Albert Hammond, the lyric for a title song for Orson's upcoming "Spinx," with George Benson performing. She's also written material with Jesse Colin Young and Kim Carnes. Other writer/artists on staff include Andy Goldsworthy, Jimmy Rivas and Michael Walden.

Wortman is assistant in professional activities by Barry Offitzer, who like Wortman, works out of Atlantic's offices in New York.

**KILLEN BUYS STAPP STOCK**

NASHVILLE—Buddy Kilien, president of Tree International, has purchased the outstanding stock shares of the firm's late founder, Jack Stupp, to become the sole stockholder in the publishing giant.

Kilien, who owned 40% of Tree at the time of Stupp's death last year, has bought the remaining 60% interest in the firm under the long-standing terms of an existing buy-sell agreement between the two owners. Kilien will now serve as chief executive officer and president of Tree.

He first joined Tree in 1953, and was named president of the burgeoning publishing enterprise in 1974, when it moved up to chairman of the board.

**SOUNDWAVE SESSION—Songwriter Martin Charnin joins fellow workout Jonathan Holtzman, host of a recent "Ask-A-Pro" session conducted recently in New York by the American Guild of Authors/Composers.**

**GET JOB DONE**

**BATTLE OF THE BANDS**

**COLUMBIA FOLIO**

NEW YORK—Columbia Pictures Publications launches in 1981 folio release schedule with four new releases. In addition, there's one re-"Somewhere Over the Rainbow" ($8.95). "Cats" ($9.95). "The Best of Anne Murray" ($8.95).

The four newcomers are "Steel" ($12.95). "Tiger in Drag!" ($9.95). "Golden Solo" for flute, trumpet, clarinet, alto sax, tenor sax and trombone ($5.95 each). "Das Count Me Out to" ($5.95). "Little Max—Sunshine-Vocal!" ($25).
A day in the life of Charles Oppelman

Charles Koppelman and Martin Bandier have lunch with attorney Ina Meibach, representing Janis Ian.

Koppelman, in his office, ponders his next move.

Master builder Sam Lefrak visits Koppelman’s office.

By ROMAN KOZAK

EW YORK—A long awaited deal financially comes through. A new label is born. Charles Koppelman, the president of the Entertainment Co., who has guided the careers of such artists as Barbra Streisand, Dolly Parton, Glen Campbell, Engelbert Humperdinck and a host of others, will be having more than a typical day, on this Indian Summer day in November.

Koppelman’s business day this Friday morning begins with a 10:00 a.m. strategy meeting at his office on 57Th St. Koppelman has an agreement in principle to buy Jobete Music, Motown’s publishing arm. He is already mapping the global strategy for his prospective acquisition.

Sitting around Koppelman’s modern T-shaped desk are Martin Bandier, his partner and executive vice president; Howard Siegel, an attorney negotiating the Jobete deal; and David Gottler, Koppelman’s accountant. Joining the group later is Josee Biris, director of publishing administration. He is looking for subpublishers around the world. Since the international publishing for Koppelman Music, Bandee Music, and Wes Farrell Music also come free in 1981, Koppelman has a hefty package of publishing goodies to dispense around the world.

“We have to come up with a list,” says Koppelman. “The catalogs are coming free from RCA, and we have to start focusing on Jobete. We have to go from country to country and put a list (of prospective subpublishers) together.”

“Having a list means nothing,” observes Bandier. “It’s who we know. To have a name does not mean a thing.”

“The key for us is to know if they are stable,” says Koppelman. “Will we get paid?”

“You may not get paid as much with a large company, but you can police your accounts better if you go with one big company rather than territory by territory,” remarks Siegel, the attorney.

Koppelman decides that he still wants a list of publishers, country by country. In the list, he wants information as to how solvent each company is and whether it is affiliated with a local record or production company.

“How do we decide what is our first choice?” asks Bandier.

“I want to go to Europe two weeks before MIDEM and camp out in London. I have a feeling if we work now, make a comprehensive list, then cable those companies, we will know before MIDEM,” says Koppelman. “It would be nice if we had a first choice before MIDEM, make a fair deal, and then hold MIDEM for further conversations.”

It is decided that the lists should be made as soon as possible, and then the deals can be made even before MIDEM. The international industry meeting and marketplace could then become a “cushion” where the final details could be hammered out.

“We are talking about $50 million in assets. In many cases that may dwarf the existing companies,” points Koppelman. “But putting dollars aside, what do you think of making CBS a partner in this?”

Koppelman does a lot of business with CBS—he has two appointments with CBS Records chief Walter Yetnikoff for later in the day—and it is always good to do business with people you know, Koppelman is told. Also CBS has been looking to become a major force in publishing for a long time, and this would make it among the top publishers in the world.

“The ultimate question is, how would this benefit us? And in the end it comes down to the bucks,” says Koppelman.

A few minutes later, the meeting breaks up, and Koppelman signs some papers given to him by Gottler without reading them. “Here’s a man who trusts his accountant,” jokes the lawyer.

Finding subpublishers around the world is something that will occupy Koppelman’s time again later in the day. But now his priority is a meeting with Gary Klein, senior vice president of A&R for the Entertainment Co., Klein is also the producer of Glen Campbell’s next LP, and he tells Koppelman that they have come up with a title for it: “It’s The World Gone Crazy.”

 Appearing on that LP will be Tanya Tucker, and Koppelman reminds Klein to make sure that there will be no problem in using her name and likeness on it. Single off the LP will be “I Don’t Want To Know Your Name,” and Klein informs Koppelman that they are not certain about a saxophone break in the song. Some are finding it disturbing, Koppelman plays the tape of the song.

“I want you to remix, you know that instrument all by itself, the keyboards, maybe you can bring it up,” suggests Koppelman as the song ends. He also likes the title of the LP, “Do we tell Capitol?” he asks. Then he plays an Engelbert Humperdinck song he is working on, and a new Janis Ian composition.

As the music plays, Martin Bandier comes in. “Herold No- veck from Jobete just called and he said that within a week or 10 days we can…,” and he panhandles the signing of a contract.

“I have chills,” Koppelman gasps. The deal he has been working since the spring at long last has come through. He’s gotten it on tape. “This wasn’t planned or rehearsed,” he assures the reporter, recovering his aplomb in a few seconds.

The music continues while Koppelman fields a spate of phone calls, moving to his couch on the other end of the office, behind two suspended speakers. Arriving at this time is Gary Portnoy, one of about 20 songwriters Koppelman is working for him at the Entertainment Co.

“We always like to have Barbra’s standup at the piano to intimidate them. They can think that they are writing for her,” Koppelman jokes as Portnoy moves a Streisand standup off the piano stool to play his new song.

“If you should keep Roberta Flack in mind for this,” suggests Koppelman.

“It try to write for particular artists, but once I start, the song tends to go its own way,” replies Portnoy.

At noon Koppelman and Bandier have a meeting at the CBS Building with Walter Yetnikoff, president of the CBS Records Group, Dick Asher, his deputy president, and Mike Stewart, new head of publishing for CBS. However, after a few minutes of pleasantness, the journalists are ushered out so the executives can get down to some “hardball negotiations,” on a possible worldwide subpublishing deal with CBS.

Koppelman’s chauffeured car awaits him when the meeting ends, and back at his building he saves time by taking the service elevator from the garage to his office. He comments along the way that there are certain advantages to having as a partner Sam Lefrak, master New York builder in whose suite of offices the Entertainment Co. has its headquarters.

Waiting at the office for Koppelman is Fred DiSipio, independent Philadelphia promotion man. The two men talk rec- ords. Koppelman wants the “Guilty” single to make No. 1 at Christmas. The album, he says, though not at Time No. 1, is selling 300,000 units every five days. Koppelman predicts the LP will return on the top 10 this week.

DiSipio tells Koppelman that he is working on a label deal for Wayne Newton, maybe to be distributed by CBS. Koppelman replies that just this morning he heard what would be a perfect song for Newton.

“Wayne would be easy,” I would have no problem. He just needs the right product. And you can promote it,” Koppelman tells DiSipio.

“We’ll see,” replies the promo man.

The meeting with DiSipio doesn’t take too long because Koppelman and Bandier have a lunchtime appointment with Ina Meibach, lawyer and representative for Janis Ian. Lunch is at an Italian Restaurant across 56th St. On the way, Bandier expresses reservations over the meeting with CBS. Someone there seemed reluctant to deal, he says. “Don’t worry about it, they are just very serious over there,” says Koppelman. “But Walter (Yentikoff) is as straight as an arrow and he wants to do the deal.”

Meibach is a little late for lunch and as the two men wait for her, Koppelman says that after lunch he wants to visit Thea Zavin at the building to “pump her brain” on overseas publishing. Bandier suggests that maybe Zavin could be approached to collect overseas royalties from the other national performing rights societies, but he is not sure if Zavin can collect ASCAP publishing royalties this way.

By 1:20 lunch is complete, and between orders to the waiter, talk soon turns to Janis Ian’s next LP, for which the Entertainment Co. will be the executive producer. Ian’s recent LPs have been “too expensive” and Bandier suggests an incentive scheme, where Ian would get to keep everything left over if she gets the LP made for less than $100,000, excluding the producers’ fees.

A sticking point develops when Meibach informs Koppelman that Ian wants coproducer credits on the LP. Koppelman does not think it is a very good idea. But he is diplomatically about it.

“She puts in the effort, and acts as the coproducer, in effect, then she deserves the credit,” says Koppelman. “But she is the artist, and an artist normally puts in an input with the producer, the composer, the arranger, and the engineer. But that doesn’t make the artist the producer, and it doesn’t mean the artist should get producer’s credit.”

“My view is that she is a remarkably talented songwriter and singer. But she has yet to prove she is a remarkably tal- ented producer, arranger or engineer. I don’t think she has the right to say, ‘I am the coproducer.’ She is the artist. It is hard to be the pitcher and catcher at the same time.”

“Can she extend herself to that,” replies Meibach. “I’ve talked to her, and it is very important to her. She wants to pro- duce other artists in the future and a credit as coproducer is important for that.”

“I don’t want this to be a major roadblock,” repeats Koppelman. “If she contributes and becomes the coproducer then she deserves the credit. But if we give her license upfront, she may contribute too much. Maybe we don’t want her at the fi- nal mix when we add the sweeteners.”

Meibach tells Koppelman that she will talk to Ian but Koppelman himself may have to convince her. “That’s part of my job,” he says.

Meibach reminds Koppelman that should the LP go gold, Koppelman could get Ian’s publishing for Europe.
"I want half the copyright," he tells her. "Obviously we would elevate the outstanding advances. We would trade you dollars for copyrights any day. I just want a way where we can get half the copyrights if we do the job we are supposed to do."

"It's going to be easy to do this deal," promises Meibach. "You have always treated Janis' songs with great attention. You have the ability to bring out the best in her."

"Remember when I had the CBS publishing convention in Milan," says Koppelman who headed worldwide publishing at CBS before he started the Entertainment Co. about five years ago. "In the closed meeting, I hammered at Janis' songs. I think that contributed in Europe, where they are tremendously loyal to her.

Changing the topic, Meibach asks what Koppelman thinks about WEA no longer using independent promotion people. "It got out of hand. If Warner Bros. paid them this much," says Koppelman laying a fork on the table, "then Columbia said 'what do we have to do to make them work for us? We will have to pay them this much';" he adds laying a knife and spoon atop each other to make a longer graph then the fork. "And then Capitol said 'We have to pay them that much,'" he says extending an extra line of knives and forks.

"We use independent promotion, and all I know is we get them to work for us without exorbitant fees. But it will be interesting to see what will happen when Warners' records start falling in the charts," adds Koppelman.

Lunch ends with Koppelman lighting another one of the 10 or so thick, long and expensive cigars that he smokes every day. But he doesn't really smoke them. He uses a cigar as a prop, and, as he admits, a "pacifier." He takes a few puffs on the cigar in the restaurant, but throws it out before getting into the car.

On the way to BMI, Bandier calls the office from the car, to remind them that the publishing deal on Michael Smitherman is "coterminous" with the recording deal the singer-songwriter has with Epic. Bandier describes the deal as a "pig saw purse.

At Thea Zavin's office at BMI, Koppelman tells her that he is looking for a "master list" of European publishers.

Zavin tells him that BMI's international expert is out on that day, but such a list would be prepared. She says it is possible for BMI to collect overseas royalties from national performance rights societies, but not if they are ASCAP ("Most of Jupiter's copyrights are ASCAP," notes Bandier.) But she says it is also slower to go through BMI this way, though possibly safer.

Koppelman says the first thing he is looking for is financial stability for any overseas publishers.

"There is always the chance of not seeing anything after the initial advance," says Zavin about overseas publishing companies. "But now U.S. companies are more sophisticated and mobile.

"Mobile is the word," replies Koppelman. "You can now get out there and grab them by the lapels, and ask for a statement.

Koppelman and Bandier are happy with the meeting, though disappointed that BMI doesn't hand out ASCAP's overseas royalties. "When we get the list, she will probably come back to us with the best choices," says Koppelman.

On the drive back to the office, Bandier tells Koppelman that there is one final problem in the Jolte deal. Gordy wants Motown to guarantee the legitimacy of all the copyrights, not himself personally. Bandier says Gordy's own commitment. But Koppelman feels it could be worked out if Gordy could assure an ultimate liability in case all appeals to Motown are exhausted.

"I am the eternal optimist in this company, and Marty is the pessimist. He always assumes the worst will happen. That way we balance each other out," notes Koppelman after the walk to his office. The car was left in a traffic jam. Koppelman signs a few checks, lights yet another cigar, and talks about his business.

The Entertainment Co., he says, is basically a production company with its own staff of producers and 20 inhouse writers. It works for record companies in putting together packages, or signs artists first and then places them.

"Right now we are recording Engelbert for Epic; we are working on the Dillman Band for RCA; we are screening material for Michael Smotherman. There is Janis Ian for Columbia and Glen Campbell for Capitol. (Staff producer) David Walford is recording a Paul Rose for RCA. We are going into the studio with Livingston Taylor. There is always a constant flow. We have just agreed to agree with Roberta Flack.

"We work from the very beginning. Listening to a song, casting that song, arranging the song, working with the production, and then making sure the record company works it," says Koppelman. Some of the big hits that have come out of the Entertainment Co. have been "Southern Nights," by Glen Campbell, "Here We Come Again," by Dolly Parton. "Take Me Home," by Cher. "Superman," "No More Tears." and now. "Guilt," by Barbra Streisand.

At 4:00 p.m., Koppelman has what he calls a social visit and a "productive visit," with David Braun, the new head of PolyGram. Koppelman does not have many dealings with PolyGram, and on the way to the building he nearly gets lost. This he tells Braun.

"We believe in keeping a low profile here," jokes Braun. "This is a very tidy company. We don't believe in cluttering up the charts.

The meeting is before the recent shakeup in PolyGram which has seen many of its top executives leave, and Braun is reluctant to talk about his plans for the company on the record. "It would scare a helluva lot of people here," he says. Nevertheless, he does talk about what he plans his focus to be.

"I intend to be involved with artists and with guys like you," he tells Koppelman, in reply to Koppelman's complaint that he never hears from anybody at PolyGram. The problem in PolyGram and in the industry overall, says Braun, is that record companies are geared too much toward promotion toward what radio will play, and consequently, "They are cloning mediocrity. I am sure Jac Holzman didn't give two hoots about whether Judy Collins would ever get on the radio when he first recorded her," says Braun.

"Once the artists start doing what they want to do, and not what the promotion departments want them to do, then we will have good music again," he continues. And to prove what he has in mind he takes Koppelman to the office of Bob Shen wood, president of Mercury Records, where he plays him a tape of "I Love You After All Those Years," a slow ballad sung by Mickey Newberry. Koppelman expresses interest in developing the project and Braun gives him a copy of the tape.

At 5:00 p.m., Martin Bandier is waiting for Koppelman in the reception area in front of Walter Yetnikoff's office at CBS. They make a long distance call—Yetnikoff's secretary jokingly giving Bandier the dialing instructions as if he were a schoolboy— to Artie Mogull in Los Angeles, congratulating him on his wedding the next day.

Koppelman also calls Sam Lefrak. "You are pretty doolie these days," observes Yetnikoff, who has just ended another meeting. "You never checked in when you worked for Olive."

Apparently someone at CBS gave Jon Peters, Streisand's manager, misleading information as to some overseas sales of "Guilty," and now Peters is repeatedly calling Koppelman. Yetnikoff promises to straighten it out.

"What does he do, count every record that is sold?" Yetni koff adds jokingly. "He counts every one and says, 'hey I made a nickel on that.' And Barbra stands there behind him, saying 'Yeah, and I made $1,250."

But as Koppelman, Bandier and Yetnikoff put their feet up on Yetnikoff's coffee table, the conversation shifts to a possible label for Koppelman. For such a label, Yetnikoff says he would want distribution in Canada, and Australia.

Koppelman offers Yetnikoff a partnership in the label, and the publishing of any new artists developed by that label. "If we go overseas I'd do it, if I have Europe," says Yetnikoff, jokingly.

"No, but suppose a publishing partnership on artists on the label in the U.S.?" replies Koppelman. "Done," says Yet ni koff.

"Another record company," says Koppelman, as he and Yetnikoff shake hands.

A few minutes later, going down the elevator at the CBS building Bandier turns to Koppelman and says, "I'm not sure, but did we just make a deal?"

"Yes," says Koppelman.

Back at his office Koppelman checks on his calls with Linda Gerrity, his assistant, and then Richard Lefrak, Sam Lefrak's son drops by. While Koppelman plays a Michael Smotherman tape, in comes Sam Lefrak himself. "I build cities. I drill for oil," he says during a 15-minute monologue.

"American popular music is more respected abroad than the State Department," he says, explaining why he would want to get involved in something that would be very small potatoes for him. He also says he was always a pop music fan. When the Beatles first came to America, he took his children to the airport to see them. Now his daughter is married to Martin Bandier.

"Well, it's late on a Friday afternoon, who else can I still bother today?" says Koppelman, a bit later, going through the football schedule and looking at betting possibilities. "Oh I know, I can still call Gary Klein," dialing the producer's number.

His last bit of business for the day is to ask Klein if he is interested in listening to the Newberry tape he got from Braun. After that it is back home to Long Island, no doubt playing tapes of new songs on the way.
Hall & Oates File Suit In Cable TV, Vidiaplate Dispute

LOS ANGELES—Daryl Hall and John Oates have filed suit in Federal District Court here to halt sale of a home videocassette and cable television showing of an Agora Ballroom concert performed in December, 1979.

The artists are hammering with Frank Touchton, president of Touchton Visual Records and Creative Image Productions, Anaheim, whom they accuse of failing to allow them artistic approval and pay them fully for their services.

The plaintiff’s allege they verbally agreed to deal with the defendant, in which they were to get a $50,000 non-refundable advance against a $250,000 payor造成了魅力。Touch, in reply to the court, claims he worked out a deal with the act’s manager. Thomas D. Matosia of Champlin Entertainment, wherein they would get $12,500 out front with the remainder coming from producer split and a $250 videocassette royalty.

Hall and Oates also contend Touch and his firms were given the right to sell the 57-minute concert to Simon, which syndicated the gig to a number of major market cable TV firms. Touch claims the plaintiffs co-produced Simon and the act was paid $19,000 by the syndicator.

The plaintiffs allege they are being damaged by the videocassette’s contents, which stress their older hit song musical court, that he edited out only two songs, both of which never made the cuts.

Platinum Management Group launched by Laura Dahms. Sha-

Jerry Masucci and Manolito Lec-

MUNN—Moon Martin, second from left, meets with key Capitol exec-

MOON MULLIN—Moon Martin, second from left, meets with key Capitol executives following his final show at the Country Club in Reseda, Calif. Chatting, from left, are president of creative services, Bruce Garfield, national director of talent acquisition; and Helmst Fiet, vice president of international operations.

Showcases Begin Again

MEMPHIS—The local chapter of the Recording Academy of Recording

D. Matosia of Champlin Entertainment, wherein they would get $12,500 out front with the remainder coming from producer split and a $250 videocassette royalty.

Hall and Oates also contended the plaintiffs never gave the right to sell the 57-minute concert to Simon, which syndicated the gig to a number of major market cable TV firms. Touch claims the plaintiffs co-produced Simon and the act was paid $19,000 by the syndicator.

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NEW YORK—There is another movement afoot to form a nationwide association of mobile disco operators. The plan, still in its formative stages, is being spearheaded by F. Craig Whitaker, of Whitaker Brothers Enterprises, of Boston, Pa.\footnote{Kahn, Henry. "Band In Paris impersonates Lipps Inc."} Unlike previous attempts to solidify U.S. mobile operators into a cohesive group with solid bargaining muscle (there have been at least two aborted attempts in the past), Whitaker is approaching his plan with caution.

Initially, his aim is to create a loosely-structured organization through newsletters and regional meetings. Later, a more concerted effort will be made to weave the group into a more closely-knit association governed by a board of directors and paying dues, which will in turn be used to improve standards and enhance the image of the mobile operator in the eyes of the rest of the industry.

Whitaker’s enthusiasm for the project is bolstered by response to a survey sent to hundreds of mobile operators across the country several months ago. In his questionnaire, Whitaker asked mobile operators whether they would be interested in:

- A national organization;
- Regional meetings;
- A regular newsletter;
- How often they should communicate with each other;
- How far would mobiles be willing to travel for regional meetings;
- Duration of average meetings;
- If a national organization were formed, should it be operated with full-time, part-time or volunteer staff;
- How much would mobile operators be willing to contribute annually to a national organization;
- How should the publication of a newsletter be approached; if it should have a paid publisher, an in-house staff, or a volunteer group of workers; and
- How much would mobiles be willing to contribute annually to the publishing costs of a newsletter.

Based on the response to the survey, “there is a hardcore of mobile entertainers whose livelihood depends on mobile disco entertainment, and who are committed to the further development of the industry.” He adds, “The consensus is that this development can only be enhanced by better communication among mobile entertainers.”

Whitaker notes that based on the response to the survey, “there is immediate need for a comprehensive newsletter to this segment of the industry; and series of regional meetings should be structured soon to explore ideas for the possible formation of a regional organization that, in the future, could evolve into a strong national group.” In his next cautious step toward the eventual structuring of a national mobile operators association, Whitaker is petitioning mobile operators to write him a letter detailing the kinds of articles they would like to see in a newsletter: the possible goals of regional and national organizations; and a suggested agenda for an initial meeting.

Whitaker also urges mobiles to try to recruit at least 10 other operators in their region to be a part of the proposed group, and to use their discretion in choosing new members, inviting only those with professional attitudes and serious intentions.

If the national mobile operators association ever gets off the ground, it will probably be based along the by-laws of the Florida Assn. of Mobile Entertainment (FAME) a regional organization formed in 1979 by Florida-based mobile operator, Steve Pollack.

Membership in FAME is open “to all firms engaged in the mobile entertainment business.”

- Applications must be made to the membership committee and signed by the principal shareholder of the applicant firm.
- Each applicant firm must be endorsed by one member and endorsed by two others.
- Qualifications for membership must be determined by the membership committee.

(Continued on page 39)
### Billboard's Disco Action

#### Discos in Action

**ATLANTA**
- 1. **10** Your Place or Mine (2-12-inch)
- 2. **6** Action Markets
- 3. **5** Rushen
- 4. **4** Rushen
- 5. **3** Rushen
- 6. **2** Rushen
- 7. **1** Rushen

**DALLAS/HOUSTON**
- 1. **10** On the Roof of Your House
- 2. **6** George Clinton & Parliament
- 3. **5** George Clinton & Parliament
- 4. **4** George Clinton & Parliament
- 5. **3** George Clinton & Parliament
- 6. **2** George Clinton & Parliament
- 7. **1** George Clinton & Parliament

**NEW ORLEANS**
- 1. **10** Never You Gonna Give Me Up (2-12-inch)
- 2. **6** Never You Gonna Give Me Up (2-12-inch)
- 3. **5** Never You Gonna Give Me Up (2-12-inch)
- 4. **4** Never You Gonna Give Me Up (2-12-inch)
- 5. **3** Never You Gonna Give Me Up (2-12-inch)
- 6. **2** Never You Gonna Give Me Up (2-12-inch)
- 7. **1** Never You Gonna Give Me Up (2-12-inch)

**PITTSBURGH**
- 1. **10** We Are Family
- 2. **6** We Are Family
- 3. **5** We Are Family
- 4. **4** We Are Family
- 5. **3** We Are Family
- 6. **2** We Are Family
- 7. **1** We Are Family

### BALT/WASHINGTON

- 1. **10** All My Love (2-12-inch)
- 2. **9** You're Too Late (Fantasy-12-inch)
- 3. **8** You've Got To Be Dancing (Mississippi-12-inch)
- 4. **7** You've Got To Be Dancing (Mississippi-12-inch)
- 5. **6** You've Got To Be Dancing (Mississippi-12-inch)
- 6. **5** You've Got To Be Dancing (Mississippi-12-inch)
- 7. **4** You've Got To Be Dancing (Mississippi-12-inch)

### BOSTON

- 1. **10** Celebration
- 2. **9** You Too Late-Fantasy (12-inch)
- 3. **8** You To Late-Fantasy (12-inch)
- 4. **7** You To Late-Fantasy (12-inch)
- 5. **6** You To Late-Fantasy (12-inch)
- 6. **5** You To Late-Fantasy (12-inch)
- 7. **4** You To Late-Fantasy (12-inch)

### DETROIT

- 1. **10** New Orleans
- 2. **9** New Orleans
- 3. **8** New Orleans
- 4. **7** New Orleans
- 5. **6** New Orleans
- 6. **5** New Orleans
- 7. **4** New Orleans

### LOS ANGELES

- 1. **10** Never You Gonna Give Me Up (2-12-inch)
- 2. **9** Never You Gonna Give Me Up (2-12-inch)
- 3. **8** Never You Gonna Give Me Up (2-12-inch)
- 4. **7** Never You Gonna Give Me Up (2-12-inch)
- 5. **6** Never You Gonna Give Me Up (2-12-inch)
- 6. **5** Never You Gonna Give Me Up (2-12-inch)
- 7. **4** Never You Gonna Give Me Up (2-12-inch)

### PHILADELPHIA

- 1. **10** Celebration
- 2. **9** Celebration
- 3. **8** Celebration
- 4. **7** Celebration
- 5. **6** Celebration
- 6. **5** Celebration
- 7. **4** Celebration

### MIAMI

- 1. **10** Celebration
- 2. **9** Celebration
- 3. **8** Celebration
- 4. **7** Celebration
- 5. **6** Celebration
- 6. **5** Celebration
- 7. **4** Celebration

### PHOENIX

- 1. **10** Girl's Just Wanna Have Fun (2-12-inch)
- 2. **9** Girl's Just Wanna Have Fun (2-12-inch)
- 3. **8** Girl's Just Wanna Have Fun (2-12-inch)
- 4. **7** Girl's Just Wanna Have Fun (2-12-inch)
- 5. **6** Girl's Just Wanna Have Fun (2-12-inch)
- 6. **5** Girl's Just Wanna Have Fun (2-12-inch)
- 7. **4** Girl's Just Wanna Have Fun (2-12-inch)

### MONTREAL

- 1. **10** It's A Man's Man's World
- 2. **9** It's A Man's Man's World
- 3. **8** It's A Man's Man's World
- 4. **7** It's A Man's Man's World
- 5. **6** It's A Man's Man's World
- 6. **5** It's A Man's Man's World
- 7. **4** It's A Man's Man's World

### Discomix

**INTEREST SHOWN IN NATIONAL ORGANIZATION FOR MOBILE OPERATORS**

- Continued from page 37

- The organization's Board of Governors will form the membership.
- Members to the organization must be voted in by a three-fourths majority vote of the membership at its regular meeting of the organization.
- Resignation from membership can only be done by the ousted member.
- The Board of Governors reserves the right to term members of anyone found guilty of acts prejudicial to the organization.
- Any member who has charged occupation with altering the terms of agreement governing his membership.

Provisions are also made in the FAME by-laws for honorary membership.

Other articles in FAME's by-laws deal with the election and duties of the Board of Governors, the election and duties of regulatory officials, nominating procedures for prospective membership to the association, the frequency, place and procedures of meetings, amendment and seal of the organization.
BOOK REVIEW

Hank Williams Biography Destined For Controversy

LOS ANGELES—The most candid, unexpurgated book to be written about a country music luminary will now create a blizzard of controversy when it is published in February by Simon and Schuster.

Chet Flippo of Rolling Stone magazine is the author of the forthcoming $13.95 hardback entry, a new biography of the late Hank Williams titled "Your Cheatin' Heart."

Flippo flippantly flips through the birth, life and death of the talented composer and singer via 282 pages of hard-hitting prose, much of it peppered with obscenities, profanities and startling first person quotes from Williams, his mother Lilly, his wife Audrey and numerous others who played a part in Williams' uniquely dramatic career.

Born dirt poor, Williams had a spina bifida occulta in one of his sacral segments of the lower spine which pained him constantly. He received no medical treatment for the condition, which was described by Flippo as a "giant schizophrenia." He was a big, strong, rawboned Southern woman who stood right at six feet barefoot and weighed in just over 200 pounds, with a steely gaze and a good right hook.

She dominated her son's life, almost inhumanly. It was a short life, of course. Hank was only 29 in 1953 when he succumbed to a lethal combination of alcohol and drugs while on tour.

Mom Lilly and wife Audrey deoected each other and cunningly vied to acquire Williams' earnings for their own use. Hank was a simple man, a fanatical believer in God and His power. He loved dogs and adored his son Hank Jr., tenderly calling him "Boophead." For a decade, he unfailingly carried the latest issue of Billboard, rolled up in a rear pocket of his trousers, so he could keep accurate track of the position of his records on the charts.

But Williams' life seemed designed for a tragic ending from the time of his birth in Alabama. Flippo mentions, not without irony, that on the day he died his hit on the Billboard country chart was one of his original tunes, "I'll Never Get Out Of This World Alive.

The author's careful research is obvious; he had access to the private papers of Williams' first wife and interviewordered scores of persons, both inside and outside the industry, who knew the singer. Yet, it's difficult to believe that the innumerable first person quotes that permeate the book can be completely verbatim. Literary license, after all, has its limitations.

Still, the book comes off as immensely readable, and is sure to become a best seller, certain to create a cyclonic reaction within and outside the music business. Particularly in Nashville.

'Volunteer Jam' Art Poster Issued

NASHVILLE—Sound Seven Productions has issued a collectors' edition "Volunteer Jam VII" poster painted by artist Paul Harmon. The commemorative "rock 'n' roll" art poster is available by mail order from Sound Seven Productions, Inc., 22015th Ave. N., Nashville, Tenn. 37203. Price of the poster is $7.

Looking for that Exceptional Home?

You are going to love yourself in the morning and every morning from now on in this recently completed Magnificent French Contemporary Home belonging to one of Nashville's most successful songwriters. Offering complete privacy—10 minutes from Music Row. Completely custom in every detail, 30 ft. water fall in atrium, 1200 sq. ft. in Master Bedroom Suite, unbelievable kitchen and 6 fireplaces. $400,000 range. REALTORS—BETTY BERNOW—352-6430 SUSAN LITTLE—252-5583
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There are no cities on the horizon for the Allman Brothers. "I've got a feeling we're on the rise," says singer-guitarist Duane Allman. "I can see things happening." The band's latest album, "At Fillmore East," is already a hit, and the group is planning a tour to support it. Allman, who sang lead on "I Want To Take My Time," says the band is "on a roll now."

Producer of the Week: Peter Wolf, MCA

Wolf is busy with the J. Geils Band, but he's also working on a new solo album for MCA. The project is still in the early stages, but Wolf says he's "very excited about it." He's also working on a film version of "The Warriors," a novel by Buzz Battista. Wolf says he's "very excited about the possibilities."
The country conversation takes on signs of lightning in 1981. A Miami Veterans Hospital patient claims he can hear country music playing inside his head. He has been shipped from an old war wound may be acting as the source. And the recent issue of "Cosmopolitan magazine" article, James Garner is quoted as saying that his favorite way of relaxing is "listening to country music."

The Miller Beer folks were so impressed with the performance they taped on Eddie Rabbitt and his band saying "Eddie Rabbitt is a Raving Nut!" that the company decided to launch Rabbitt's television commercials earlier than planned. The spots began airing from New York's Skyline Bowl, and they're also scheduled to run during the AFC-NFC playoff games as well as the Superbowl.

Singer John Anderson's "plain and simple" brand of country has been featured recently in a number of national publications, including "People," "Village Voice," and "Us." Anderson's becomes a genuine country star to many music media elitists. Meanwhile, Warner Bros. labelmate Gail Davies celebrated the release of her newest album, "I'll Be There" (also self-produced, as was "The Game") by signing a management deal with John Dousman. Hopefully this will mean more free Airplay for Gail and her group in the coming months, as well as additional work to country fans who might have wondered what ever happened to red-haired songstress Kathy Mulligan who broke her neck in a horse-riding accident a few years ago. And it's only a few months since Gail gave birth to her first child. Thanks, Gail. You did it all with style.

September's "All Time Country Hits" included a couple of winners. Ferris Williams' "Midnight" was the number one song for the fourth straight month, while "Lonely Saturday Night" by The Oak Ridge Boys was the number one duet for the second month in a row. This is the twenty-eighth monthly chart of this series, which has appeared in Billboard since January, 1974.

The guitar-strummed swimming pool formerly owned by Webb Pierce (which was operated as a tourist attraction on Nashville's Music Row) has been bought by Jack Spence. Spence owns the adjoining Spence Music Complex and says he purchased the pool as a way of getting rid of the 'complex' left over from the site's operation. He plans to turn the site into something that "people on Music Row can be proud of."

When Dolly Parton's new movie, "9 to 5," premiered in Manhattan, Parton was almost—but not quite—upstaged by guest David Bowie. Lila Dish and producer Lorne Michaels. However, the partying was taken to a "New York Times," which included Dolly's fashion tips to "dine in" Miss Parton's "through pants to make a small parachute."
Hey Felton

I made a bet...

I bet the wife all my guitar picks
That you're already
overdubbing the Angels!

Luv,

Us
**Cable Growth Benefitting N.Y. Audio-Video Studio**

NEW YORK—The growth of cable television and that medium’s ever-increasing demand for programing is spurring the appearance of new audio-video studios here and creating unprecedented opportunities for unknown bands to get exposure.

One of the newest spaces is Hi-Five Studios on Manhattan’s West Side, opened officially Jan. 1 by owner Moogy Klingman. Klingman’s cable to music show, “Manhattan Alley,” ran for 1/2 years from 1979 to 1980, and with cable now everywhere and in Los Angeles starting next month.

“The show includes original pieces done in our studio as well as pieces supplied by the record companies,” Klingman says. Among the unsigned acts Klingman will air this year are the Major Thinkers, Tina Peele, Joan Jett, the Peter Galway Revue and his own band, Home Box.

“Our big aim is to turn our main studio into a club atmosphere,” says Klingman. “This offers far better results than going into a club with video equipment. You have the opportunity for better sound and better shots without sacrificing the immediacy of a live audience.”

Hi-Five boasts two studios in its 4,000 sq. ft area. The main studio has 16-track audio facilities with the option of 32 tracks. It also has a remote camera booth and a shooting balcony. The smaller room, equipped for 8-track sound, is described by Klingman as “perfect for folk talk shows.”

“Essentially we can offer a group the chance to make a videotape with good audio for the same money it might paysomeplace else just to make an audio tape,” says Klingman. “This year will see the beginning of cable’s having a real impact on the music scene. Record executives aren’t going to have to wait around a club until two in the morning any more to see a new act.”

Klingman says that when “Manhattan Alley” returns it will have more regular time slots, and that it will be a part of a broader music package. “We’ve made a deal with David Jove, the producer of ‘New Wave Theater’ in LA. The idea is to set up a kind of music network. The first 24-hour entertainment cable networks will get underway in 1981, and we’ll really see cable becoming more like radio.”

The deal with Jove, says Klingman, will be a boon to record executives, as they will be able to preview unsigned acts from both coasts. Although Klingman has no rating figures for his show, he estimates that in the New York market it is seen by 50,000 to 100,000 viewers.

**GEORGE KOPP**

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**Memphis’ Small Lyn-Lou Studio Can Boast Strong Ratio Of Hits**

By ROSE CLAYTON

MEMPHIS—“I guess what we do is the only country (music) that comes out of here,” says Larry Rogers from his studio control room.

“We don’t try to copy what they do in Nashville. Ours is a little thing all in one. We just come in and cut the best record we can. It’s evolved into this, and people call it country.”

Rogers has owned his studio here since 1970, and despite the fact that people call it Lyn-Lou, he has “never got around to naming it.”

Recently Rogers’ time is divided equally between homes and offices both in Memphis, where he attempts to merge the best of both worlds into his musical endeavors.

Before country music enjoyed such a broad base, Rogers had a hit on Casabone for Stax called “Black Hands, White Conchos,” cut “Free- dom Train” on James Carr and collected several awards for the Bill Black Combo. He also engineered a jazz album as drummer Jack McDuff that stayed on the charts “almost forever.”

But now, according to Rogers, “Country radio has come to play what we do.” Two records currently receiving a lot of airplay are Charlie McClain’s “Who’s Cheatin’ Who” and Mel McDaniel’s “Countryfied.”

These new isolated country successes, however, McClain has had numerous Rogers’ cut records to chart, as have R.C. Bannon, and Shylo. Rick Nelson’s “Dream Lover,” which did well on the Adult Contemporary chart, was a number six country record.

Rogers, born in Corinth, Miss., came to Memphis in 1966 after graduating from Ole Miss because the “music was here.” He signed with the Bill Black Combo for weekend gigs, playing piano, guitar, trumpet, or bass, “whatever was needed,” and ran errands for Black during the week.

About four months later, Black passed away and his family hired Rogers to engineer his brother Mike’s Music Inc., publishing firm. He and guitarist Bob Tucker eventually bought all the stock of the organization, including the Bill Black Combo name and Black’s upright bass that was later sold to Louie Louie Ventures.

Two years earlier, Rogers returned to the studio and went as an engineer for Mercury Records, which had just opened up in Nashville. Two years later, he became an engineer and director for a small record company but left him say “when my paychecks started bouncing.”

After a couple of months, Rogers managed to see Bill Sherrill at CBS Records. “I told him who I was and that I thought I could cut records.” Rogers then achieved what everyone was looking for something for him and I did. About four months later, he called and said he wanted to bring me to Nashville, but he didn’t need me to sit up there and do what he was doing. It made sense for me to come to Nashville.”

So, Rogers retired in 1975 and began assembling his rhythm section because “that’s what had always been done in Memphis.”

His group includes: Perry “Dumpy” York on drums and Ronny Scate on guitar, both members of Shylo. Malcolm Gray on bass, a former band member with Stax member, the Silver City Band; keyboardist Carl Marsh; and guitarist Bobby Neal, lead guitarist of Rick Nelson’s Stony Cranby Band.

Rogers’ modest red-brick studio, which he owns with Leon Sides and J.E. Roberts Jr., bears no identifying name on the exterior. Actually it is a converted grocery store with a 12 by 12-foot control room “where the meat-cutting room used to be.”

In 1975, A&R Records transferred Bill Black’s original studio, which was still and is, among the finest recording studio in the country. It is currently a converted grocery store with a 12 by 12-foot control room “where the meat-cutting room used to be.”

In 1980, A&R Records has transplanted from Bill Black’s original studio, which was still and is, a fur- niture store at a block ofodds down Chelsea Ave. About a year and a half ago, Rogers purchased an Ampex MX-100 tape recorder and all of his equipment. The amplifiers are by McIntosh and monitors are Altec A-7’s.

The 24 by 30-foot studio is characteristic of rock-and-roll studios, in that they are all different. In this studio, there is an authentic bar’s chair, skated by the lead vocalist’s microphone, and a hanging traffic light that signals when a session is taking place.

“People ask me all the time which I like best. Memphis or Nashville.”

(Continued on page 45)
3 Ardent Studios Hum In Memphis

By ROSE CLAYTON

MEMPHIS—Less than three months after the completion of its third studio, Ardent Recordings, Inc. is operating close to full capacity, round-the-clock, seven days a week.

"It's surprising that we would find ourselves in this situation so soon after opening," says John Fry, owner of Ardent. "The new addition has increased our flexibility, as well as our capacity, allowing us not only to extend our hours, but to serve more clients in the same period of time."

Service has always been Ardent's prime product. Originating as a rental studio in 1966, Ardent deviated from the pattern set by other studios here which were used for their own productions and rented as a side line.

Fry's investment in the studio rather than in independent projects has resulted in Ardent's becoming the city's finest state-of-the-art recording facility. With 11,000 square feet and three studios under one roof, Ardent is the largest studio in the Mid-South.

Fry explains that each of the studios represents a different level of competency with rate structures equivalent to the job being performed. Dave Rasmussen, Ardent's studio manager, and Fry counsel with each client to determine the best method of producing his project.

"Those who choose the studio appropriate to their needs save themselves a lot of money," says Rasmussen.

Studio A, a 25 by 50 by 16-foot room, is used for laying tracks, studio B, 23 by 20 by 16-feet, for producing custom jobs and demos, and the new studio C, 25 by 35 by 14 feet, for overdubbing and mixing.

The primary benefit gained by adding the 18 by 25 by 10-foot control room C is a MCI 542 console (42 in/35 out) with automated mix-down capabilities.

Engineer William C. Brown, who mixed the first project in Studio C (the Bar-Kays' recently released "As One") album for Mercury, says, "It's 100% better. You get a true sound and have very little room for error."

Bill Ham, who produces Texas

based ZZ Top and Point Blank at Ardent says: "It's a fine studio. You look for a place where you can get the right sound and be treated right. That's the exact reason we came here."

Control rooms A and B, each 16 by 25 by 10 feet are equipped with a Spectra Sonic 24-track console. All three control rooms have a monitoring system consisting of JBL 4350's, JBL 4311's. Bausch. Audixons, and Auratones are available as a secondary monitoring system.

There are three MCI JH 1624 24-track recorders; a J 256 16-track; three MCI JH 110 2-track; a J 259 2-track; two MCI 288 2-track and three Scully 280 2-track machines.

All multi-tracks are equipped with Dolby A and all rooms are tuned with UREI filters and a BAK spectrum analyzer. A MCI SMPTE synchronizer is also available.

The echo, reverb, and delay system includes three EMT 140's, three acoustic chambers, two H949 harmonizers, and Lexicon, Allison, Eventide, Marshall, and ADR equipment.

BGW and Crown amplifiers are in each studio, as well as an assortment of other outboard equipment. Limiters and compressors are Neve dbx, ADR, Fairchild, UA and ATR, Neve, Orban, ADR and Pulse equalizers, and Repef and ADR noise gates.

Ardent also has a Newmann-equipped mastering facility with a VMS 70 lathe and Zuma digital computer. According to Fry the mastering department does about as much business as one of the studios. Larry Nix, who masters for Ardent, feels the room is a "time saver" and "convenience," another way that they can better serve their clients.

Clients who have been served by Ardent include ZZ Top, the Bar-Kays, Parliament-Funkadelic, Shaun Cassidy, Cheap Trick, Led Zeppelin, the Commodores, Isaac Hayes, Leon Russell, Roy Clark, Joe Simpson, Amazing Rhythm Aces, Bootsy's Rubber Band, Anita Ward, Point Blank, Porta Wagoner, Deene LaRelle, and DeCarmo and Key.

By ROSE CLAYTON

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BGW and Crown amplifiers are in each studio, as well as an assortment of other outboard equipment. Limiters and compressors are Neve dbx, ADR, Fairchild, UA and EMT, Neve, Orban, ADR and Pulse equalizers, and Repef and ADR noise gates.

Ardent also has a Newmann-equipped mastering facility with a VMS 70 lathe and Zuma digital computer. According to Fry the mastering department does about as much business as one of the studios. Larry Nix, who masters for Ardent, feels the room is a "time saver" and "convenience," another way that they can better serve their clients.

Clients who have been served by Ardent include ZZ Top, the Bar-Kays, Parliament-Funkadelic, Shaun Cassidy, Cheap Trick, Led Zeppelin, the Commodores, Isaac Hayes, Leon Russell, Roy Clark, Joe Simpson, Amazing Rhythm Aces, Bootsy's Rubber Band, Anita Ward, Point Blank, Porta Wagoner, Deene LaRelle, and DeCarmo and Key.

Lyn-Lou: Strong Ratio Of Hits

Continued from page 44

Ardent's "Colorado Cool Aid" and "Me and the I.R.S.," written by Thomas, Scalise, and Scalise's parents: Clarice Rich cut Jerry Hayes' Every inspired "Rollin' With The Flow"; Scaife, Hayes, and Rogers have co-penned many chart songs for McClain and Shylo; and Marty Robbins had a hit on "Touch Me With Magic."

What appears to pleases Rogers is the most in the success rate of records cut in his studio. "Most producers cut between 20 to 40 records a year, and I usually cut 9 or 10; so, their odds of having a hit record are greater. The percentage of what we've cut, even from the beginning has always been good," Rogers says hoping that the best is still to come.

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Sound Business

Cotton Row Recording To Cut Both Songs & Jingles

By ROSE CLAYTON

MEMPHIS—Ward Archer, Jr. has opened Cotton Row Recording, a 16-track studio and in-house production company here that plans to record and produce mid-south artists to shop to major record labels.

“We intend to serve two basic customers,” says Archer, who owns and operates the studio with his associate Nikos Lyra, an engineer/producer from Greece. “In addition to producing our own acts,” Archer says, “we will produce radio and television soundtracks for commercial customers.”

Archer has produced award-winning jingles for the U.S. Borax Corp., Shell Oil, Chevrolet, and others but admits he “loves records best.”

Cotton Row was acoustically designed by Phase Audio of Memphis under the supervision of Stephen Durr and Associates of Nashville. The main room is 32’ x 20’ x 12’ and features a live and dead end. Two large isolation booths facilitate live recording.

A 18’ x 20’ control room features an Audition 501, (24/16 out) console. Tape recorders include an Ampex MM-1200 16-track with V50 and remote; (2) Otari MX-5050, 2-tracks; and a Technics cassette deck. Monitor amplifiers are BGW 250’s and BGW 100’s. Speakers include an Electro Voice Sentry III, bi-amped with Audio Arts crossovers JBL 4311 and Auritones. The studio playback is Electro Voice Sentry V’s.

There is a Lexicon Prime Ten digital delay echo system and an AGX BX-10 reverb. Other outboard equipment includes White equalizers for the monitors, UREI graphic eq, dbx stereo and mono compressors; dbx 208 16-track noise reduction, and Syntaxis phasers and flangers, dbx 155 2-track noise reduction, and Syntaxis noise gates.

“We are very much in the rental business,” says Archer. “We have an excellent rhythm section and singers are available.”

Instruments available for use include a 6 ft. grand piano, a Fender Rhodes piano, Gretsch drums, a Schecter base and Mesa-boogie amp.

Other extra features that clients might find attractive are a lounge area with a ping-pong table and a swimming pool. Several restaurants are within walking distance of the mid-town studio, located at 1903 Madison Avenue.

Rates are $50 to $75 an hour with block rates upon request.

For The Record

LOS ANGELES—A story in last week’s Billboard Video Music Conference Coverage incorrectly quoted Sherry Goldsher, director, video/ film operations, Elektra/Asylum.

She originally indicated that the label “is looking toward the day when video airplay will be as important as radio airplay,” and not that she felt the label was ready as concerned about video airplay as much as radio airplay.


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Video

VIDEO MUSIC—Artist Randy Hansen, right, does what many other recording artists may be doing in the near future: checking a video monitor for visual music playback. Seated is producer Kim Demster, who heads up VAMP, Video And Music Productions, San Francisco.

7 New Releases From Warner Home Video

NEW YORK—New Music releases and the film, “The Sting,” are among Warner Home Video’s January videocassette titles. Among the seven titles Warner will issue then are “One Trick Pony,” starring Paul Simon and “Honeysuckle Rose,” starring Willie Nelson. Other titles include “Tom Hare,” starring Steve McQueen, “Magnum Force,” with Clint Eastwood, “Oh God, Book II,” “Crybaby” and “The Space Movie.”

In addition the company says it has acquired the worldwide video cassette marketing rights to several new movies from New World Pictures. These films include “Amarcord,” “Cries and Whispers” and “Small Change.

Nine movies will be released in January.

RCA Acquires Pink Floyd Film

NEW YORK—RCA Select-a-Vision videos has acquired the rights to “Pink Floyd At Pompeii,” a companion document-lyric concert film made in 1972.

The documentary material includes footage of the group recording the “Dark Side of the Moon” album.

Says RCA staff vice president Seth Willenson: “The film has been one of the biggest successes on the midnight movie circuit. It incorporates a lot of experimental video material to accompany the music. Pink Floyd is a good group for this medium, because it has demonstrated staying power. Its fans span a large age differential.”

Rights were acquired from Rener Moritz Productions in Germany, and the film was directed by Adrian Mahen. The release date has not yet been set. Willenson says.

‘There’ On Vintaage

NEW YORK—CBS Video Enterprises has released “Being There” on videocassette. This is the first release under the CBS-Lorimar Productions licensing agreement signed last fall. Other Lorimar titles in the agreement include “Cruising,” “Carney” and “Cabaret.”
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Industry Chief Bemoans Failure Of British Acts In U.S. Marketplace

Continued from page 1

We have to sell our records and tapes to a market ready and willing, though perhaps not always able, to buy what we’re selling.”

But Wright agrees that the one factor the industry can’t determine is the economy. He used to go along with the theory that blank-taping was the major problem, and the recession the lesser problem.

“Yet in countries with booming economies, sales are enormous, and Norway is a good example. It’s currently a very rich country and record sales there are booming. “Deep down inside, I’m convinced things are going to improve. There’s no reason for us to be afraid if the economy starts bottoming out and improving. We won’t be left without a market. People like buying records. More and more people have the hardware. It’s up to us to approach, aggressively, the market through the new technology.”

Though optimistic about the future, if it is accurately attacked. Wright does see continuing problems over imports and U.S. cutouts flowing into the U.K. “The import problem is due to the strength of the pound sterling, the weakness of the U.S. dollar and the extra weakness of the Canadian dollar. Hopefully, though, the pound will settle at a lower level.”

“All the same, we have to control our licenses and companies in other countries. We don’t benefit if selling is cheap in Canada if the U.K. company faces big problems as a result! We must have control, both at inter-company levels and with licenses.”

“For cutouts, U.S. companies are cutting out everything, even key major artists, and there’s not much we can do about it. But if cutouts didn’t exist, our volume turnover would increase substantially.”

1st Half 1980 Dutch Turnover Down 31%

By WILLEM HOOS

AMSTEDAM—Statistics from trade organization NPPV, the Dutch branch of IFPI, indicate industry turnover in the first half of 1980 was a hefty 31% down on the previous year’s levels, evidence that world-wide recession has hit Holland as hard as any territory.

Industry leaders expect year-end figures to show the downturn taken over 1980 as a whole was only around 15%, but they are still deeply pessimistic about trading prospects in the short term at least.

NPPV managing director Leo Boudewijns cites the increase in home taping as a prime cause. “In 1979, our survey shows 47 million hours of music were copied. That means a great loss for the industry, the equivalent of 70 million albums unsold.

“We are starting to lobby the government, but it will be a complicated business, because Holland has not even ratified the Rome Convention.”

Boudewijns also observes: “Record buyers in the 12-15 age range caused a major part of the loss in sales, and this correlates with the catalog areas that suffered most, especially Anglo-American material.”

WEA Holland managing director Ben Bunders says company results were better than he had expected in 1980, and follows others in pointing out that the exceptionally prosperous period of 1977-8 produced unrealistically high hopes.

“The economic situation is crucial,” he says—“Holland has 300,000 unemployed—but he is hoping trade will stabilize in 1981. The company began marketing video software in November, with 15 movie titles that sold 4,000 units in six weeks, and will be looking for growing turnover from the new source.

At CBS Holland, managing director Koss De Vreeze takes the view that records are losing their image as leisure market products, and says it would be very bad to stop the process. In response, the company is turning to middle class purchasers, whom research shows are still willing to buy records regularly. A campaign dubbed “Feels So Good” has been running since last fall and will continue to midsummer, with publicity in middle class publications and the avidly aimed of selling as much quality product to middle-class people in that social class as possible.

Meanwhile, to keep a grip on local repertoire, CBS has signed deals with production unit A&R Records, and with Dutch-language producer Ad Verkroesen. Back catalog is to be reactivated and cost-cutting measures are to be introduced, this being hardly the moment for price increases.

Phonogram Holland has come up with a six-week plan of promotions and link-ups on the production side, to squeeze as much profit from 1981 as possible. But managing director William Barents does not expect it to be a better year than 1980 for the industry as a whole. The absence of a major musical fashion he sees as a continuing problem.

Nico Van Riemen, newly appointed managing director of Polydor Holland, believes media coverage of home radio channels, especially in areas of absence of a major musical fashion he sees as a continuing problem.

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“C90, I think it was, that is the national pop-oriented radio channel, did too little last year to promote records that had strong chart potential. He hopes to keep turnover at 1980 levels, or even increase it 5-10%.

The reason? “We hope to sign a deal before the end of January to acquire Dutch distribution rights of an internationally known major label.”

Nico Geusebroek, managing director at EMI Holland, shares the general views and adds a rider on home taping. “It worries me that acts like Blondie flat with the house tapers by supporting the sale of

Surprise Sign—Ian “Molly” Meldrum, right, host of the “Countdown” TV rock show in Australia, appears in a happy mood after being surprised with a six-foot high wooden sign, delivered to his doorstep by Rodney Woods, left, press representative from Mushroom Records. Meldrum wanted a list in writing of Mushroom artists who wished to appear on his show.

NEAR TERM DIM

STAND B-165 MIDEM ’81

It’s shocking but true! There were labels that didn’t suffer the downturn of the late 70’s! Labels like CONTEMPORARY, GOOD TIME JAZZ, FIRST AMERICAN, CRYSTAL CLEAR, CENTURY, TREND, DISCOVERY, EDIGSA, CHERRY PIE, BAINBRIDGE, UNICORN, CARA, GRAMAVISION. They did it with artists who have survived time and trends and whose music will always have a market. They did it by aiming toward consumers who continue to support their favorite artists and who insist on high-quality, state-of-the-art recordings. And they did it with the help of David Hubert and Associates... consulting in the classical tradition.

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Hong Kong: Is Eye Of Liquor License Storm

HONG KONG—A storm in a China teacup has blown up here in recent weeks over the failure to grant a liquor license to Hong Kong's most popular (and, some say, only real) discotheque, the lively Disco Disco.

Liquor licensing in Hong Kong is in the hands of a committee of worthy citizens. On police complaints, a renewal of the license was at last withheld, and a temporary liquor license granted. The Licensing Board hoped, then, to allow a further temporary license, but found itself without the power to do so. On Nov. 6, Disco Disco ceased to serve alcoholic refreshment to its many customers.

Disco Disco, on legal advice, appealed to the High Court, which has agreed to consider the appeal in due course. The High Court has the power to instruct the Licensing Board to reconsider its initial decision.

Meanwhile, it seems that an individual, rather than a committee, has the power to grant a temporary liquor license. This is the Director of Trade, Industry and Customs, a Government official with no previous experience of matters of this kind.

Disco Disco is run by Gordon Huthart. Of British origin, but American by later education, Huthart has the rare quality of fluency in both Cantonese and English, and an ability to gauge the needs of a disco in Hong Kong.

While he likes customers to be presentable, his approach is essentially an unusually democratic one. Visitors from the relatively undeveloped hinterland of Hong Kong, the so-called New Territories, rub shoulders with some of the area's better known personalities.

The lack of a liquor license has had relatively little effect on business. The drinking of hard liquor is not synonymous with entertainment in Chinese society, although some foreign customers may have been deterred. It has, however, meant rethinking the discotheque's Friday champagne night, which attracted the more aspiring members of society here.

The withholding of a liquor license from Disco Disco is a symptom of something much more disturbing in Hong Kong, and comes at a time when the most startling revelations (Continued on page 51).

U.K. Label Chief Touts The Blues

Red Lightnin' Imports Artist Tours, Exports Albums

- Continued from page 36

date—to make a little money," says Shertser.

Red Lightnin's albums are priced around $10. bowlish by British standards. Shertser likes to feel he is giving good value and has even put out 10-inch releases sooner than a short-weight 12-inch. And with 60% to 70% of the label's sales coming from overseas markets, where record prices are markedly cheaper, it's not feasible, as other exporting labels have found, to increase the selling price haphazardly.

Among the strongest of these overseas markets is the U.S., where Shanachie on the East Coast and City Hall Records on the West Coast have imported disks. "It's very strange," says Shertser. "We even export to America what's available there already. Maybe they like our pressings."

Also important are West Germany, where Teldec distributes, and Sweden, where Shertser has nothing but praise for Amigo—"very good, really hip." Similar deals occur over the other main markets. Exporters like Caroline, Non-Stop and Windspiel help from the U.K.

In Britain itself, the releases, custom-pressed by Allied/Saga, are distributed by Lightning, Rough Trade and Red Rhino, among others. The label services them with phone shots every month, which can take sales volume from $1,200 to $9,500 a week at their most effective.

Shertser has some complaints about distribution. "What bugs me is that the records were in the shops, people would buy them...But people would buy them...But he's happier with media exposure. Consumer papers do review the records, BBC Radio programs do play them. We spend as much on promotion as a major might. What we can't afford is advertising. Of course. But I don't feel ads are such a good deal. People won't be pushed unless maybe it's one of the big blanket jobs.

Shertser says the number of records he can release is restricted by the problem of cash flow. There are 20 LPs sitting on his shelves waiting to go, among them Bud's Guy, Junior Wells and Bill Wyman at Montreux, and a one-day session arranged by Red Lightnin' with the rhythm section of the Crusaders when they were here on tour, featuring the great guitarist James Cotton.

Nevertheless, there are now 45 titles in the catalog. A recent success was "Red Lightnin's Wake Up This Morning And Found Myself Dead," which sold nearly 7,000 copies in two weeks, and is on street-level bust without even a mention on "a large blues jam. A few tracks have been bootlegged in the past. We've had to junket various people."

Red Lightnin' has put out a number of singles, some, like the Propellers' "Dumb Bastards Theme," on a subsidiary label Carpe-Verve, reserved for "silly things" that might conflict with the specialist image. For a year, Shertser has been involved with the widely praised Split Rivet, believing one can't further the cause of blues music just by reselling '50s recordings. "You've got to present a work..., maybe even uncommercial...debut acts. If a record's good, it's sure to sell 1,000-1,500 and so long as costs are minimal you can afford it just..."
SALES GROW

Greeks Grab Jazz—Both Recorded, Live

ATHENS—As the tastes of record buyers and concert-goers gradually become more sophisticated, jazz in Greece is taking on a welcome new lease of life.

In the latter half of 1980, eight major international jazz artists played to standing-room-only audiences in Athens. That's development which would have been inconceivable even two years ago when jazz was accepted as a commercial write-off.

The concerts have inspired Greece's homegrown jazzmen to step out and think big. For instance, Sphinks, the first Greek jazz ensemble ever to record, has now logged sales of 3,500 of its independent label, Improvisation. A follow-up LP has just hit the marketplace.

Until last year, sales of albums by even the international jazz greats rarely topped 200, while the jazz share of the total record market stayed well below the 5% mark. But, starting in 1980, a steady trickle of jazz artists made first tentative forays into Greek territory, to be followed by more with enthusiasm in packed venues.

The Greek government, anxious to raise general cultural standards, now that the nation has formally joined the European Economic Community, is encouraging independent promoters to organize jazz concerts.

After prestigious starters by Ella Fitzgerald and Ray Charles in 1979, there came Chick Corea, Sam Rivers, Dave Holland, Pat Metheny, Dizzy Gillespie, Frank Foster, Milt Jackson and Dexter Gordon. In each case there was overbooking reported, with scores of disappointed ticketholders turned away.

Of the big record companies, EMI Greece is trying to align the jazz revivals with consumer tastes by promoting "ethnic jazz," notably by Kyriakos Sfetas, a pianist working with ERT radio, Greek radio and television network.

Completing the ethnic effort is a weekly radio show featuring a vast, unnamed ensemble that improvises on Greek folk themes, a group made up of members of the ERT light music orchestra.

Then, last October, Greece's first professional jazz festival got off the ground, thanks to Kostas Yannoulapoulos, publisher of "Jazz" magazine. Bandered "Praxis Jazz 80," the festival featured the Leo Smith Trio, Sam Rivers, Peter Brötzmann, John L. Drury, Sphinks and another local ensemble, the Minas Alexides Quartet.

The attendant proliferation of local jazz groups, in fact, has raised the number of jazz clubs in Athens from one to four in the past year.

Jacques Menahem, Gramaphon's publicity chief here, says of the festival: "After we've reached a saturation point with pop and rock, and there's just nothing new any more, up comes jazz as a more mature alternative. And listeners here are certainly becoming more mature.

Incidently, Menahem hosts a weekly radio show on jazz and is reckoned to own Greece's biggest jazz record collection.

Distribution Pact Signed

EDMONTON—Locally based Stony Plain Records has signed a national distribution agreement with RCA for the catalog which currently includes 35 album titles.

The five-year-old company is one of the most eclectic and established western Canadian independents, controlled by Holger Petersen, Alvin Jakes and Tommy Banks.

Catalog titles include a number of Canadian-priced albums from the U.S. based Flying Fish library, to which Stony Plain holds the license in Canada. Among these artists are Loudon Wainwright III, Vasco Clements, Mason Williams and guitarist Amos Garrett.

It's all part of the growth of the Canadian music business.

FM ROCKERS GAIN RATINGS

TORONTO—The latest Bureau of Broadcast Measurement (BBM) ratings released for the fall survey show FM rock formats gaining the largest share of listenership, with local station CHUM-FM and CILQ-FM topping the ratings, and CHUM holding a 70,000 person lead over its competitor.

The biggest gain shown in the local book was held by CILQ-FM which gained 113,500 listeners over the previous fall book, making it the second largest FM station in the country, topping CHFI and CKFM in Toronto, and all English and French FM stations elsewhere in Canada.

New April Wine LP Due Out This Month

MONTREAL—The most successful act to emerge from Canada in the past year, April Wine, is set to release its 13th album in Canada this month, its third on international release on Capitol.

"The Nature Of The Beast" is the first April Wine album to be waxed outside the country, recorded in a twelve week stretch at the Manor Studio and mixed at Trident Studios in the U.K. with production co-handled by Wine frontman Myles Goodwyn and British engineer-producer Mike Stone.

According to guitarist and long-time band member Gary Moffett, the international success for the band in the past year must now be capitalized upon. To this end, April Wine has set out a grueling tour schedule for itself.

"We've started off the new year with a few media interviews in Canada, then we fly directly to Britain for three weeks to play a few shows, but primarily to tape a complete video of the new album with us playing live throughout. We can then chop and edit the tape for promotional release with the singles we cut from the album."

After Britain, Wine is back in the U.S. for a month of touring and then more dates, this time in Germany and back to Britain for a 10-city headlining tour.

The first single from the new album marks the first ballad the band has released in more than three years.

(Taken from page 50)

TAXI DEBUTS

TORONTO—Smile Records' president Dave Couts has formed a new division known as Taxi Records, which will focus on artists and domestic sales.

The debut release on Taxi Records is a local rock band guitar player Johnny Lovekin's debut, "Set The Night On Fire."

Independent Labels Keep Popping Up in Australia

By GLENN BAKER

SYDNEY—The proliferation of new independent Australian record labels, tied to progresses in the country's archaic laws on homosexuality.

The alleged suicide of an ex-patriate police inspector last year has brought, according to considerable public protest, a Commission of Inquiry into the circumstances of the case.

This has led to considerable public knowledge of the activities of the police Special Investigations Unit set up, it seems, to investigate the occurrence of homosexual practices both involving members of the public services and private citizens.

To some extent Disco disco, with its relatively innocuous "Boys Will Be Boys" night, and its lack of discrimination on grounds of race, age, sex, sexuality or anything else, seems to have fallen foul of the authorities. Huthart, however, is not a man to be beaten and, as a person of independent means, is well able to make full use of the facilities that the law allows him.

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Canada

April Wine’s 13th Album Scheduled For This Month

"Greatest Hits" Canadian anthology.

With such a vigorous touring schedule, it would seem that a quick financial return would be evident, but Moffatt claims the only place the band makes money touring is in Canada.

"In Europe, it costs us," he says. "It is a hard thing to explain, but one needs to tour over there to get exposure and with the slump in the markets, especially in Britain, it is almost impossible to make one’s money back. I was told that if we sold out every seat in every house on our British tour this year, we’d only lose $45,000.

But, he explains, "in the long run it does pay to break or at least make an impressionable name on the continent. It seems to carry some special significance to promoters and radio programmers in the U.S."

In Canada, he feels the band is secure, but Moffatt says he has mixed feelings about the Canadian content regulations which ensure local music is given radio exposure.

"I think in the old days the regulations helped new bands, but that was when the industry was young. I’m not sure that it serves any purpose today. I mean, if a radio station wants to avoid playing new music, they are going to do it, even with the regulations.

Canadian dates for the band are expected late summer.

Hamburg—Aggressive marketing of hardware by German radio and television stations has so confused dealers that it is virtually impossible to make one’s money back. I was told that if we sold out every seat in every house on our British tour this year, we’d only lose $45,000.

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ROSE ROYCE—Golden Track, Whitleaf 3512 (Warner Bros.): Produced by Norman Whitfield and others, who mix changes, namely Richie Furay’s replacement of long time frontman Dewey Martin on drums. The band member was killed by a hit-and-run driver in 1974 and replaced by Joe Perry. From the title track, a smooth ballad, to “Don’t Let Me Be Lonely” — two tracks you’ve heard a million times before — and “I Wanna Make It With You,” Rose Royce has given you plenty of time to savour the concoction of music. — Bill Fralic, Philadelphia Inquirer

COUNTRY

DAVE DAVIES—It’s All There, Warner Bros. BSX3069. Produced by Dave Davies. A triple threat songwriter-producer-director, Davies proves with this album that she’s an unusual talent. Her vision is for the folk rock of the sixties and sevenities, with a whole new range of emotions, melodies, and lyrics. Often Davies has been described as a “country singer,” but this is a misnomer. Davies is a true artist who has a unique talent for capturing the longing, the loneliness, the joy, and the sorrow of the human experience. — Dick Hyman, The New York Times

BUDDY GUY—Live at Legends, From Chicago to the World, CBS 46955. Produced by Robert Stassin. Guy is a master of the blues, and this album captures his raw, unfiltered, soulful voice. The tracks include classics like “Let Me Love You” and “Soulfood,” as well as some lesser-known songs that showcase the depth of Guy’s talent. — Michael Mayer, Rolling Stone

ALBY COODER—Borderline, Warner Bros. Warner Bros. BSX499. Produced by Ry Cooder. Cooder is best known as a bluesman, but he has also been a prolific songwriter and record producer. This album features some of his most amazing work, including covers of classic blues songs and original compositions. — Jon Pareles, The New York Times

MANNY MARRIOTT’S LANDMARK—Chance, Warner Bros. BSX4381. Produced by Manfred Mann. Mann is a master of the blues, and his band’s music is soulful and heart-wrenching. The album features some of his most famous songs, including “Chains of Love” and “I Can’t Help Myself.” — David Gates, Rolling Stone

THE BAND—The Last Waltz, Warner Bros. BSX4478. Produced by The Band. The Band was one of the most influential folk rock bands of the 1960s and 1970s. This album features some of their most famous songs, including “The Last Waltz” and “The Night They Drove Old Dixie Down.” — Robert Christgau, The Village Voice

BYRON BERLINE—Byron Berline & The L.F.D. Fiddle Band, Sugar Hill SH3178. Produced by Byron Berline. Berline is a master of the fiddle, and this album features some of his most amazing work, including covers of classic country songs and original compositions. — John Mooney, Down Home Records

JOE BYRD—Ain’t A Man—A Tape For Earl Scruggs, Sugar Hill SH3175. Produced by Carl Jackson. Scruggs’ best compositions and cuts are lovingly re-created in this album, which captures the spirit of the music. — John Mooney, Down Home Records

L ROY BUCCON—My Babe, Waterhouse, Waterhouse 12. Produced by Roy Buchanan. Buchanan played some of the most incredible guitar music of all time. This album features some of his most famous songs, including “I Am the King” and “You Don’t Have to Be a Man to Dance.” — John Mooney, Down Home Records

JAZZ

TIM MANN—The Mantovani Orchestra—Mantovani, The Legend, Audiolab ABM2001. Produced by Bert Segit and Tomy O’Neill. Mantovani was a master of the light, swingin’ kind of music that made the band famous. This album features some of his most famous songs, including “The Continental” and “Party Doll.” — John Mooney, Down Home Records

STYY—Paradise Theatre, A&M SP7213. Produced by Styx. Styx is one of those great bands that you either love or hate. This album features some of their most famous songs, including “The Best of Times” and “Too Much Time on My Hands.” — John Mooney, Down Home Records

KEVIN MCFARLIN—Kevin McFarlin, Liberty LPL1666. Produced by Kevin McFarlin. McFarlin is a master of the blues, and his band’s music is soulful and heart-wrenching. The album features some of his most famous songs, including “Chains of Love” and “I Can’t Help Myself.” — David Gates, Rolling Stone

SOUTH SHORE—Shoreline, Elektra 6E303. Produced by Tangerine and Bella. This album features some of the band’s most famous songs, including “The Best of Times” and “Two Places at Once.” — John Mooney, Down Home Records

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FELTON JARVIS
1934-1981

That man is a success who has lived well, laughed often and loved much; who has gained the respect of intelligent men and the love of children; who has filled his niche and accomplished his task; who leaves the world better than he found it... who looked for the best in others and gave the best he had.

ROBERT LOUIS STEVENSON

We'll miss you.

RCA RECORDS
Music Masters Label Debuts Next Month

By IS HOROWITZ

STERN TRIBUTE—Superstar colleagues join with Isaac Stern to celebrate the violinist’s 60th birthday by collaborating in a nationally televised concert and simultaneously recording with the New York Philharmonic last fall. CBS Masters will release the disc during next month, backed by a heavy marketing and promotion campaign. In a last hurrah before going on stage at Carnegie Hall, are, from left, Pinchas Zukerman, Itzhak Perlman, Zubin Mehta and Stern.

Music Masters Label Debuts Next Month

Chicagobased Music Masters Label will release next month its first new retail tape, which is billed as a new retail tape with a fresh, new sound.

The label, which was formed last year by veteran music industry executive Richard Stern, is a new venture in the music business. The label was created to provide a platform for new and emerging artists and to offer a fresh, new sound to the music industry.

The label's first release is a new recording by the British band The Beatles, which is a live performance of their classic song, “Help!” The recording was made during the band's North American tour in 1965.

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Video Developments

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Deaths

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www.americanradiohistory.com

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<table>
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<tr>
<th>Title</th>
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<th>Date</th>
<th>Format</th>
<th>Artist</th>
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<th>Number</th>
<th>Country</th>
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**TOP LPs & TAPE**

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<th>TITLE</th>
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<td>Anytime Anyplace Anywhere</td>
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Metal Microcassette Decks in Production

By GEORGE KOPP

LAS VEGAS—The hi-fi microcassette may finally be a reality, and hardware manufacturers are close to finishing the last design that will follow. Fisher Corp., which showed a hi-fi microcassette deck in prototype at last year’s Consumer Electronics Show, exhibited its production models at this year’s show.

The company has three units in all, two portables and one home deck, and all are metal compatible. Fisher will market the unit with a changer.

Other blank tape suppliers may be viewing the micro format as a viable one. Sony showed a C-60 metal microcassette here, which carries a suggested retail price of $8. This component will come with a tape that records on its conventional metal cassette.

TDK also had a C-60 metal microcassette on display, but in prototype form only. TDK said that the format will be a reality, probably by the end of the year.

Key Role Set For Adams At New Publishing Outfit

By IVY LICHTMAN

NEW YORK—Stanley Adams, president of ASCAP from 1959 to 1980, will play a key role in Largo Music Enterprises, an entertainment company whose day-to-day operations will be helmed by Norman Weiser, who has himself left a licensing organization, SESAC, as president to join the company (Billboard, Dec. 27, 1980).

In addition to Weiser, vice president and general manager, Adams, Largo’s executive roster includes Gary Robbins, professional director, and Don Love, creative director. Robbins is the son of Buddy Robbins, veteran music publishing executive who, in 1959, was ASCAP’s president from 1956 to 1980, and was the lyricist of such standards as “Till There Was You,” “Almost Like Being in Love,” “Old Devil Moon,” and “Lover Man,” among other things. Joining Long as chief of sales is Henry Berline, senior catalog and standard catalog coordinator.

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