MCA, Tower Hassle Testing $5 Policies

By JOHN SIPPET

LOS ANGELES - May a return be credited against past delinquency or merely against future purchases? Can an account take the 2% cash discount if payment is made more than 60 days after the month of the invoice?

MCA Records and Tower Records contest these important industry precedents in a Superior Court suit here. The litigation started as a delinquency suit, wherein the label accused the 3,000-store chain of owing $588,772 since August 1980 (Billboard, Dec. 13, 1980). In numerous court filings by both litigants since the early December MCA complaint, the simple naming of Tower by MCA has become a cause celebre.

MCA has filed a petition for a writ of attachment, which would apply to one or more of the local Tower stores' entire inventory because the Radio Solomon operated stores are delinquent. MCA wants the court to okay the liquidation of the Tower stores' inventory through a local marshal's sale.

MTS parent company of the Tower stores and primary defendant, counters that such a writ would temporarily put them out of business at least one location. Tower wants the court to order MCA to record a $486,571.44 return which was tendered to the plaintiff in August 1980, when MCA "terminated" Tower. MCA at that time and in subsequent filings recently holds its returns policy allows an account only the right to apply such credit against future purchases. MCA stresses that returns credits are utilized only for "exchange" of product.

Solomon and MCA locked horns in August last year over Tower's five-year-long policy of deducting 2% cash discounts when the label's... (Continued on page 10)

Eye TV Impact On Country Acts

By KIP KIRBY

NASHVILLE: The advent of the videodisk, the proven mass appeal factor of country music on television and the spreading popularity of cable TV will mean a tighter monitoring of the correlation between country performer's appearances and their record sales.

So say managers and record companies surveyed here, who indicate that the coming year will bring a much sharper awareness on their part of disk sales and concert attendance acts who frequently appear on the small screen.

The impressive ratings shares of networked and syndicated country music programs could be an indicator of the public's acceptance of these performers, and might very well bode favorably for country acts in the growing videodisk market.

If, as many project, record buyers of the coming decade will sit at home and order their catalog by merely pushing buttons on their TV sets, QUBE-style, then country may well be in the forefront, establishing a solid new market for its sales. The institution of interactive cable for marketing through home entertainment could prove country sales from rural areas to be an untapped resource.

It's expected that the burgeoning popularity of cable TV will bring additional exposure to these performers... (Continued on page 53)

Tape Levy? U.K. Hopeful

By PETER JONES

LONDON: Hopes that the U.K. government will endorse a levy on blank tape some time this year have been expressed by the record industry here, even as new estimates place potential losses from home taping rising to the rate of one million pounds ($2.4 million) a day by the end of 1981.

Publication of the long-awaited government paper on home taping is near, says John Deacon, director general of the British Phonographic Industry, and will give "new impetus to our fight to stem the debilitating effect home taping has on profitability."

While blank tape manufacturers have lobbied vigorously against a... (Continued on page 8)

Red Seals Via Teldec

By ALAN PENCHANSKY

CHICAGO - RCA Records is set to move into the audiophile market this winter, featuring a line of $15-29 list Red Seal digital recordings pressed for the label by Teldec in Germany.

The RCA decision has been disclosed to key U.S. classical dealers, although the label itself will neither confirm nor deny it.

The import pressing move promises to plant the Red Seal division firmly in the high end product field. Teldec's West German plant has been a main dealer for several U.S. audiophile labels.

While the first albums in this series are rumored for release in February or March, it's further... (Continued on page 72)

Industry Awaiting New Administration Priorities

By JEAN CALLAHAN

WASHINGTON: A new administration and a conservative 97th Congress take over in earnest now that Inaugural hoopla has settled down. The fate of issues affecting the music industry rests in their hands.

Budget and taxes are the principal concerns of the new administration. On the Hill, the prospect of legislation requiring broadcasters to pay performance royalties, to rewrite the Communications Act which regulates broadcasting, to exempt Fraternal and veterans organizations from paying performance royalties and to allow Small Business Administration loans to "opinion-maker" firms such as radio stations and record companies... (Continued on page 55)

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Management: Michael Brokaw/Kragen & Co.
LOS ANGELES—Spurred by current sales and radio success for its Mercury, Casablanca and Gap Band, the label is planning an even stronger black music roster. At the time of the 60% billing prediction, Polymag had not purchased Casablanca.

With the Casablanca deal, including Chocolate City, came Parliament, Starpoint, Lippins Inc., Parlettes, Cameo, Randy Brown, Four Tops and Edmund Silvers.

Polymag currently has 34 black artists under contract, but is reviewing its artists roster. According to Bill Haywood, vice president and public relations manager of the label, “Some of the acts who have not demonstrated a potential for major success will be examined closely.”

Haywood is spearheading the move to push the company’s acts to the forefront of black music sales. He emphasizes, however, that Polymag

(Continued on page 74)

In-Depth Marketing Data For Accounts Is Styx’s Sales Tool

By SAM SUTHERLAND

LOS ANGELES—The maximum album and single sales for Styx’s coming album, including its current concert tour. A&M Records is going by the book—a comprehensive cross-referencing and market research operation. The company is using marketing data for the album’s last album, and its associated national tour.

A&M is going to release an album by a group where you know they’ll be a huge predisposed audience. They can use this kind of better, better,” observes Reitman, who’s quick to separate effective market research from any exotic methods for sales analysis. “All you can do is take past history and project from that. And we’re fortunate with Styx in that they have three triple platinum LPs—if this new album were to go to that level, it will actually be the first group to achieve that consistency.”

Hence, the projects coordination.

(Continued on page 15)

CANNES—Whatever the future holds for the international music industry in 1981, MIDEM in its 15th incarnation, managed to maintain its customary brash and relentlessly bullish face as it opened here Friday (21).

Although the attendance seemed to be down from last year—at press time final statistics on participation were still unknown—a MIDEM official said that there is less evidence that general economic recession has injected a revised sense of purpose into MIDEM attendees.

Underneath the inevitable banter and public relations clichés, there was a determined commitment to do business and to fight the widespread music business slump with aggressive entrepreneurial ingenuity and headlined deals.

Signs early on also suggested a very much cost-conscious MIDEM, with no flamboyant shows of strength from the multinationals and thus far relatively little in the way of extravagant and frivolous publicity stunts.

To MIDEM regulars, who saw signs of a decline in the fact that for the first time in many years the auditorium in the Palais de Festivales is being used to present entertainment and is not now housing overspill stands accommodation. MIDEM chief Bernard Chevry says that a few stands more or less really makes no difference, no perceptible difference, to the continuing viability of MIDEM. Music publishers were once again the predominant participants, but there was also a significant number of importers and exporters and a substantial representation from the world of video.

That the destiny of the record industry is very much tied up with new video motion was reflected in the inauguration of MIDEM’s first awards for promotional tapes, which were due to be presented Tuesday (27).

Top prize for the best video clip was to be awarded to David Bowie for “Ashes To Ashes,” and the prize for the best international production was the Oberon disk. The “boosha” disk directed by Keith McMillan. The U.K. girl singer was also a winner of the prize for the best performance by an international artist, and the prize for the best scenarist went to B.A. Robertson, Scottish singer and comedian for “Sight’s 1975.”

However, the unofficial award for the first day at MIDEM went to Canada’s Veto Larrivée, head of Record Or Wheels, Toronto, who even before MIDEM had officially opened had clinched $75,000 worth of import business with companies of the U.K. and Holland.

Said Larrivée, “I have the impression that the participation at MIDEM of people dealing with finished product is even stronger today and while Canada has come in for much criticism for its cheap exports to Europe, the traffic is now beginning to go over the other way and I’m buying a great deal of product from clients who previously were making substantial imports from me.”

Iruolo said his company has already exported 7,000 Saga albums to Germany and has exclusive sales of the first album of CBS group Rough Trade a direct-to-disk recording which has now sold 100,000 copies in Canada at $20 a time.

Aside from the normal, hectic horse racing that was going on in MIDEM, there were early optimistic manifestations of the international music industry’s current preoccupation, as evidenced by the meeting of music publishers and international lawyers.

Full reports of these and other MIDEM matters will appear in Billboard next week.

MIDEM: See Revised Sense Of Purpose

By MIKE HENNESSEY

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Hence, the projects coordination.

(Continued on page 15)

Capitol Hits Classics Price

LOS ANGELES—Capitol last week raised its base list price on classics albums, LPs, from $9.98. Variably-priced multi-disc sets were also raised one dollar per disc. The new list prices on all albums in the Angel catalog, according to Dennis White, the label’s vice president of national sales.

Capitol has met with little consumer resistance to its first $9.98 single disc tops. Neil Diamond’s soundtrack to “The Jazz Singer.” The album is started in its sales week at number five on Billboard’s Top LPs & Tapes chart. White says there are no plans “at this point” for a second pop LP to come out at $9.98.

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CBS Is Reorganizing Product Management

NEW YORK—To strengthen its promotion and merchandising arm of radio, Columbia Records has put its product management, artist development, and publicity departments under one roof.

"Obviously radio is the most important promotion tool, but if there is an alternative way to break an act outside radio, whether through television, video, cable, tours, publicity, or merchandising, then we will do it," says Arma Ando, newly-appointed president of product management for Columbia Records (Billboard, Jan. 24).

Reporting to Ando are Hope Antman, vice president of publicity for Columbia Records; Barbara Cooke, East Coast director of merchandising for Columbia, who has the East Coast product management team reporting to her; and Ron Oberman, vice president of merchandising for the West Coast, who will report to Ando. In his previous position, Ando was vice president of artist development, and he will continue to run that department.

Ando reports to Joe Mansfield, vice president of marketing for Columbia. Ando's appointment and new duties are part of a marketing reorganization under way, according to Stan Monteiro, newly appointed vice president of label promotion (adjacent to Ando's) and work together on drawing up the total marketing plans for new releases.

The new department head is now part of his own plan to the marketing head there will be one person, namely himself. A subsequent move through all the marketing plans on a new release, especially with new and developing artists, says Ando. "I can hear from the press department on the act, from product management in as to how they will merchandise it, and from advertising. I will deal with artist development on tv, t appearances, and whatever else will be a part of the head of promotion and come up with the basic plan, that we can take to the head of marketing," continues Ando.

As it is becoming harder and harder to break new acts on radio, says Ando, so tv appearances, "sales gimmicks," and press ("tree print advertising") are becoming more and more important. In his new position Ando will be able to coordinate these functions, and at the same time interface with radio promotion.

Though Columbia will continue to sign and work on new artists, Ando sees a focus on "artist redevelopment," where the label will concentrate on signed artists who are still developing, or have been when they have a hit slip a bit. "Columbia has a wealth of artists who, with the right single and the right marketing, could go from 15,000 units to 50,000 units from gold to platinum," he says, citing such acts as Elvis Costello, Blue Oyster cult, the B-52s, Karla Bonoff, Judas Priest, and even Chicago.

Ando can't discount any artist who has had huge success and may now be under the gun. Because to take a new band now, and to give it a name and an image that Chicago has, is almost impossible," he says. "To condition the public to a new name is very, very difficult today, and sometimes it is easier to take an artist that has had that success and to renovate them."

Vidco, says Ando, is becoming an increasingly important tool for his department. "You have to ask yourself this question if you are in the position: whether it makes more sense to send a brand new band, whose performance abilities are still in question, into markets where they seem to be getting some airline and a retail activity? It is better to make a personal appearance before 200 or 300 people, or take that money and produce a good video clip?"

In conjunction with sales programs and ad buys, it may be a better... (Continued on page 7)

RELIGIOUS BROADCASTERS MEET IN D.C.

WASHINGTON—The National Religious Broadcasters is growing in number at a pace that parallels the shift to conservatism across the land. A record-breaking gathering of 4,000 attendees were scheduled to gather here for the annual convention opening Sunday (25).

And while the Rev. Jerry Falwell’s speech on Tuesday (17) is expected to be a hard hitting condemnation of "immorality in broadcasting," the NRB cannot be simply labeled as the Moral Majority on the march. NRB is a broadcasting group, concerned with freedom of speech on the airwaves. While many members may be appalled at drug and sex in rock songs (some NB members are using ASCAP and BMI on the grounds that their blanket licensees should not channel payments to writers of such songs). (Continued on page 52)
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RCA Vidisk, Player Ready

NEW YORK—RCA will begin shipping SelectaVision videodisks and players to its distributors next Monday (2) in preparation for the March 22 product launch.

The full list of titles in the initial 100 selections will be released to dealers on Feb. 25, says software chief Herb Schlosser, but the four-color consumer brochures are already printed.

The brochure, a single-poster-sized sheet which folds to the size of a business envelope, lists 100 titles divided into categories of entertainment. Although RCA has stressed that it will support its dealers with software, the brochure does contain an order blank enabling the consumer to purchase disks direct from RCA. A consumer who uses the order blank, however, must pay shipping and handling charges of over a dollar a disk.

"We always knew we'd have some direct marketing capability," says Schlosser, "for people who find it inconvenient to go to the store. But we're very low-key about it, and it's more expensive than buying disks through the dealer."

To Schlosser, the slick brochure is proof positive that RCA is ready to go. The company still refuses to release its inventory figures, however, but insists it is on target to sell two million disks in 1981.

Schlosser, who is executive vice president of RCA Corp. and former president of NBC, is in a unique position to look forward and backward at the changing video scene. In spite of the seemingly rapid development of the videodisk, he stresses that the project has been in the works for 10 years, and that it was only in 1979 that RCA adopted the CED format.

He recalls a meeting in that year when he, a chairman Edgar Griffiths dictated the requirements for a disk. "Griffiths said it had to play one hour per side, we had to have adequate software when we launched the product, and the player had to retail for under $400. Due to inflation, that figure in- creased to $500."

Software, he notes, is hard work, and still proves to be the biggest problem for RCA, as it is for the label.

(Continued on page 48)

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General News

GRAMMY RECORD NOMINEE

Christopher Cross: 'Sailing' A 15-Year Course Toward Fame

By PAUL GREIN

Editor's Note: This is the first of a five-part series focusing on the nominees for the Grammy for record of the year.

LOS ANGELES—Forget Grammy nominations; it's a wonder that Christopher Cross' "Sailing" was ever released as a single at all.

Cross had been sending demo tapes to Warner Bros. for several years, but received rejection slips with the same regularity that he now earns royalty checks. He was finally signed two years ago and has been an instant success in August 1979, only to be shelved for five months.

"Sailing" was only released as the second 45 from the LP when Michael McDonald's management suggested, "I Really Don't Know Anymore," on which he sang backup vocals to be issued as a single.

The long search for a single meant that Cross would have to promote the album almost single-handedly, which he did, and "Sailing" became an instant hit.

All three developments were crushing blows to Cross at the time, but, as he acknowledges, all three may have been beneficial to him in the long run.

Cross, 29, sent tapes to Warner Bros. in 1975 and 1977 that were rejected, before a third try in 1978 reversed his luck. "Both times I thought the people in A&R were complete idiots," he says, "but now looking back on it obviously they knew what they were doing. My writing wasn't quite mature enough.

Cross has a similar attitude about the shelving of his album in mid-1979. "You work for 15 years toward that kind of goal and even though you're dying to know what's going to happen, you're scared to death. It's like you want to go to the doctor to get it over with, but when they call and say they have to change your appointment, you're not really disappointed. It's sort of a relief."

According to Cross' producer, Michael Omartian, 35, the album's release was postponed for several reasons, not least of which was the fact that promotional budget for new acts were depleted in that summer of the Big Crash.

"A lot of people think that it was because they were intimidated by the press predictions of a new wave onslaught—everybody got a little gun-shy and said let's wait. It turned out to be a very wise decision. The album came out in January 1980 re-lease when nothing else was happening."

It's possible, of course, that the album would have quickly died if it had come out as planned when "My Sharona" fever was gripping the industry. By January, new wave as the next big thing had pretty much gone bust.

By the same token, it may have been a blessing in disguise when Michael McDonald's management balked at putting "I Really Don't Know Anymore" out as the follow-up to "Ride Like The Wind," on which he also appears. "They were concerned that he was becoming overexposed and had better cut back," says Omartian.

Both Cross and Omartian agree that it was the one-two punch of two vastly different records—the cyclonic "Ride Like The Wind" and the hypnotic "Sailing"—that made people stand up and take notice, that gave Cross an identity as another Dooneshy clone.

Cross' LP has now sold 2.4 million units in the U.S. and another... (Continued on page 72)
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General News

Continued from page 1
blank tape levy, urgent pleas in support of such a move by the BPI, the Mechanical Copyright Protection Society and other music industry bodies have been buttedress by unexpected support from consumer interests. The Consumers' Assn. here states, “If people whose talents and investment contribute to the making of records, sound or video, are deprived of income because the public copies the end product instead of buying it, it's not unreasonable that they should receive some financial compensation from those doing the copying.”

The one million pounds a day slimming prediction comes from the research division of the BPI, which reports that there are some 18 million people who have purchased blank tapes in Britain, an increase of around 3 million in the past year.

The increase in blank tape purchases is supported by the National Opinion Poll, which recently met to share statistical information with the BPI. Earlier, an NOP survey had been interpreted as indicating that record industry fears about the effect of home taping were exaggerated.

NOP research showed that nearly half the population (41%) buys blank cassettes and that the 15-24-year-old group bought most, 61% of the total.

John Barrie, managing director of the NOP, says, "We've looked at previous research now, and our new data suggests a significant increase in the purchasing of blank tapes, especially by young folk."

The BPI arrived at its "million-a-day loss" projection by assaying rates of home taping growth over the past two years. It points to losses of £228 million pounds (around $500 million) in 1979 and adds the estimated value, in terms of current consumer prices, for albums dubbed at home by new converts to home taping.

Deacon says, "There's no doubt that illegal copying takes place on a massive scale. The NOP report underlines a major reason why the record industry has suffered to a greater degree than many others during the recent recession. "The fact that more and more people are buying blank tapes is an indication that the music is more attractive as it never was, but record companies can't go on losing forever and unless there is some compensation it will be lost."

"Record companies will no longer be able to afford the huge investment necessary to develop artists of international appeal."

In its statement on home taping, the Consumers' Assn. admits that "a levy of some kind seems to be the only solution, not as a deterrent to copying, but as a means of ensuring payment for it. Since payment should, in fairness, be in proportion to the amount of copying done, a levy on blank tapes seems to be preferable to a levy on recorders."

The association cautions, however, that there should be some means of exempting certain categories of users, and that there should be stringent checks on the system to ensure that revenue, if any, is distributed and not excessive.

With respect to the anticipated government report, Chris Wright, chairman of BPI, says, "There are likely to be comments on a possible levy on tape recorders, too, and..."
LOS ANGELES—Seminars, product sessions, roundtable conferences and live performances keyed the MCA Records Group's annual convention Jan. 16-18 at the Sheraton Universal Hotel and Universal Studios here.

The purpose of the three-day meeting, which included all MCA personnel from the U.S. and Canada, was to discuss plans for 1981 as well as celebrate 1980, the best sales year in the company's history.

Featured in keynote speeches Saturday (17) were Shelly Berger, president and chief operating officer of MCA Inc.; Al Bergamo, president of MCA Distributing Corp.; and Bob Siner, president of MCA Records. Shenberg noted the growth of the records division in the last year, especially with the 1979 acquisition of ABC Records. Talking about the future, Shenberg touched upon what he called "realistic expectations" in the industry as well as seeing a closer relationship among music, video and film divisions here, he projected a stronger and more competitive music industry.

Berger reiterated the Saturday- day meeting for both records and distribution, reinforced the companies' financial success during 1980.

Siner elaborated on the essential cohesiveness of both divisions under the Records Group umbrella. He also pointed out that because of the effort within the Records Group, MCA Records' ranking among labels jumped from 17th in 1979 to sixth last year.

The convention kicked off with a cocktail party Friday (16) at the hotel's Universal City headquarters with MCA artists Olivia Newton-John, Bernadette Peters, Small Talk, Alicia Myers, Stig Carlsson and Donnie Iris also in attendance.

### RCA Records Has Strong Performance, Says Parent

NEW YORK—The RCA Records division turned in a "strong" performance in 1980, adding its RCA parent in achieving a new high in earnings for the fourth consecutive year.

It's corporate practice not to breakdown specific financial data for its divisions, but chairman Edgar H. Griffiths singled out the label, among other divisions, as turning in a "strong performance" in 1980. Griffiths noted that for sales and year for sales and earnings for the fourth quarter also set new records. It was noted that it was the first time that sales for any year in the company's 61-year history surpassed the $8 billion mark and that sales for any quarter exceeded the $2 billion level.

Net income for the full year rose 11% to a record $315.3 million, equal to $3.35 per common share, from $283.8 million, or $3.72 per share in 1979. Sales increased 7% to a new high of $8.01 billion from $7.45 billion.

Earnings for the three months ended Dec. 31, 1980 rose 13% reaching a new fourth quarter high of $79.1 million, or $6.42 per share, compared to $69.9 million or $5.26 per share in the same period a year earlier. Sales for the fourth quarter were at a new peak of $2.09 billion, an increase of 5% over $1.98 billion a year ago.

"New records were achieved in 1980," Griffiths said, "despite increased operating costs resulting from high interest rates and substantial expenditures for new facilities and development and in the new Select-AVision Video Disc project."

During an awards presentation, Jan Bozarth and Cheryl Gensh from RCA Records division, presented a plaque to Donnie Iris, winner of the salesperson of the year awards. Cleveland was named branch of the year followed by Baltimore and Houston.

Ed Keelan, Baltimore branch manager, was presented a plaque for video branch of the year. MCA Records honors went to Martha Thomas, Montclair, for promotion person of the year for black product; and jointly to Jay McDaniel, At- lanta and Gary Roenicke, Minnetonka for pop promotion. Frank Falise, with the company 11 years, was honored for meritorious service.

Conducting roundtable discussions were Pat Poppo, vice president of promotion, Sanford Raiss, vice president of product development, and Joan Bullard, vice president of press. George Lee, president of national credit, Dan Westbrook, vice president of manufacturing, and Wayar Tappan, director of depot operations hosted another roundtable session.

MCA Distributing held an independent labels concert at the Alfred Hitchcock-produced Disc Jockey Joe Chemay, debuting on Unirecords with "The Ripper The Finer" and Regency Records' Johnny Lee Stanley with music from his "Midnight Radio" LP.

Singer Denyse Roscnater, president of adk, and Jim Fogle- song, president of the Nashville divi- sion, traded barbs in an argument over the pop of rb, and country. Daniel Brasman, president of Backstreet/ MCA Records, offered up upcoming albums from Tom Petty and Nils Lofgren.

The convention ended with per- formances by Head First Records' Al Vizzutti/ Bunny Brunel Band at Donnie's long-awaited development and in the new Select-AVision Video Disc project.

### Market Quotations

#### Audiofidelity: 3rd Quarter Profit

NEW YORK—Audiofidelity Enterprises reported a net profit of $544,645 or 63 cents per share for the three months ended Dec. 31. This compares with a net loss of $8,072 or 2 cents per share in the third quarter of 1979. Revenues for the period were $1,699,050, compared to $1,217,147 in the previous period. The company is traded Over-the-Counter.

For the first nine months of 1980, the company reported a net profit of $407,297, or 37 cents per share compared to a net loss of $56,485 or 1.2 cents per share for the same period in 1979. Revenues were $1,985,475 as compared to $1,352,437.

Dan Pegliese, chairman of the company, attributed the improved performance to the third quarter's sales of the Christmas Promotions Division and the release of new products in November and December. He also said the company was in "various stages of active negotiations for the acquisition of several small record companies and their catalogs."

### Financial

#### MCA Celebrates '80, Charts '81

Close Ties Predicted For Music, Video, Film Divisions

By ED HARRISON

LOS ANGELES—Seminars, product sessions, roundtable conferences and live performances keyed the MCA Records Group's annual convention Jan. 16-18 at the Sheraton Universal Hotel and Universal Studios here.

The purpose of the three-day meeting, which included all MCA personnel from the U.S. and Canada, was to discuss plans for 1981 as well as celebrate 1980, the best sales year in the company's history.

Featured in keynote speeches Saturday (17) were Shelly Berger, president and chief operating officer of MCA Inc.; Al Bergamo, president of MCA Distributing Corp.; and Bob Siner, president of MCA Records. Shenberg noted the growth of the records division in the last year, especially with the 1979 acquisition of ABC Records. Talking about the future, Shenberg touched upon what he called "realistic expectations" in the industry as well as seeing a closer relationship among music, video and film divisions here, he projected a stronger and more competitive music industry.

Berger reiterated the Saturday- day meeting for both records and distribution, reinforced the companies' financial success during 1980.

Siner elaborated on the essential cohesiveness of both divisions under the Records Group umbrella. He also pointed out that because of the effort within the Records Group, MCA Records' ranking among labels jumped from 17th in 1979 to sixth last year.

The convention kicked off with a cocktail party Friday (16) at the hotel's Universal City headquarters with MCA artists Olivia Newton-John, Bernadette Peters, Small Talk, Alicia Myers, Stig Carlsson and Donnie Iris also in attendance.

### RCA Records Has Strong Performance, Says Parent

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It's corporate practice not to breakdown specific financial data for its divisions, but chairman Edgar H. Griffiths singled out the label, among other divisions, as turning in a "strong performance" in 1980. Griffiths noted that for sales and year for sales and earnings for the fourth quarter also set new records. It was noted that it was the first time that sales for any year in the company's 61-year history surpassed the $8 billion mark and that sales for any quarter exceeded the $2 billion level.

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**Plasmatics Melee In Milwaukee**

*Continued from page 4*

Swenson, who was hospitalized for a possible concussion, faces similar battery and resisting arrest charges. Plasmatics bass player John Beavoudieu, rodeo partner Cappadaca and a number of local fans were arrested earlier in the night and were not charged. Williams and Swenson are free on $2,000 bail each pending a March 10 court appearance.

The incident forced the band to postpone an appearance in Cleveland, but it played a scheduled date later in the week in Ann Arbor, and prepared to leave for a European concert tour this week. Peter Kolvak, assistant district attorney reviewing the case, says the March 10 court date was set to enable the band to make its concert commitments.

The incident followed by two nights the band's nationwide television debut on the "Fridays" ABC TV show. Widespread press reports about the tour had since given Williams, who has been described as "not interested about exposing a great group to being Harmony concert," led Milwaukee police to send undercover agents of the vice squad to monitor the performance.

"You get banned in Boston, but busted in Milwaukee," has been the repeated refrain of Williams. George Carlin was arrested onstage several years ago while performing his famous "seven words you can't say on television." Since then the law has been liberalized, but it is still illegal in the city for a performer to appear totally nude or engage in real or simulated sexual activity while playing a club that sells liquor. This does not apply to theatres, says handy Ruffalo, assistant city attorney.

Nudity was not a problem with the Plasmatics show, says Ruffalo. But, police said, Williams' suggestive stage movements with a sledge hammer and with her own body was enough to break the law in Milwaukee.

Members of the vice squad went backstage after the end of the show to pick up Williams, who, as a non-resident of the state, would have to be taken to the station house to be photographed, and fingerprinted, before being released. A resident of the city would have normally been issued a citation on the spot, says Ruffalo.

Swenson says that at that point he protested that there was no female officer present at the arrest, but, he says, Williams maintained that there was a violation there would be no body searches, and Williams would be quickly released.

By all accounts Williams then peacefully went with the police to the station. From there they continued by bus. Swenson says that "inside the van police began an aggressive body search and Williams attempted to defend herself." He says police pulled up her blouse and grabbed her breasts.

According to the police report, however, Williams was given a routine police search on the van, and then, while on the step of the van, hit and kicked one of the police officers. Williams, who faxed a police report given to Kolvak.

When contacted, Lawrence Murray, captain of the vice squad, refused to discuss the case.

According to Swenson, once the allowance of the police was finished, Williams on the icy ground and began to punch and kick her. When she was finally over, Swenson says he ran over only to help her, but was stopped by the police; who beat him unconscious with nightsticks, and he was never able to remember thinking that if they didn't stop soon it would be all over, and I would be dead. But they did go on, and two hours later I woke at the hospital," says Swenson.

According to police Swenson ran over and kicked a policeman in the face while he was subduing and handcuffing Williams. Swenson says he and Williams were held in jail for 30 hours before being freed on bail, "I thought I was done for, but I remember thinking that if they didn't stop soon it would be all over, and I would be dead. But they did go on, and two hours later I woke up in the hospital," says Swenson.

"We'll be deferel and irresponsibly making out. If such a thing can happen, it is that much more important that someone stands up against it," says Swenson.
ELOISE LAWS

"The Strength of a Woman"

Getting stronger every week...

from her New Album "ELOISE LAWS" on Liberty Records & Tapes.
We put it all together.

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GUARANTEED TO BRING YOU
LISTENING PLEASURE.

ON HER LATEST ALBUM
GUARANTEED

ON MCA RECORDS
A&M Offers In-Depth Marketing Data For Styx Tour

Continued from page 3

Joe Bressi
V.P. of Purchasing
Carmel Music Stores
North Canton, Ohio

Continued from page 8

A retail chain buyer goes on record... about ordering your product faster.

Keeping track of new releases is a problem in itself. But placing the order fast is just as important. We all know the first wave of retail action on an album is critical. I'm not about to let those customers go looking somewhere else.

"Trade ads do keep me posted on new releases and show me that the label is supporting the artist. That's why I make it my business to read the record ads as well as the charts. In fact, I frequently order the record from the ad itself.

"If there was just one thing I could get across to record advertisers, it would be this: Make the album number easier to find... and easier to read! You'd be surprised how often I'm slowed down, just trying to get that number copied down correctly!"

The Bottom Line:

Billboard ads move records. Clear ordering information moves them faster!
Gyongy, lekian (L.A.); Chart (L.A.); John Rathgar Praha 4 Hall, Radio Programming Editor; Radcliffe News 273-7040. Editorial Staff: Design, Correspondents: Handbook, Canada). Other Road.

Billboard® Publications Editor; Earl Manager of Publishers Graphics; Ann Haire, Frederick Holland-Scotland-19101. Editorial P.O. Box 19101. Editorial Staff: Ear Heard, Private Lynch, Publishing Editor Richard M. Norton, Assistant Editor George, Kapp, Reported, Taken—Utomumihon Bldg, 19-16 Jum- 

News, Broadcasting News, Broadcasting News. (Continued on page 67)

Letters To The Editor

Dear Sir:

The industry which is much given to innuendo, half-truths, illusion and the scunden masking fac- 

tics of consumer oriented rags like the Star and the Enquirer... it behoves the industry press to be 

accurate and non rumor mongering in its description of the on-stage attitudes of the great, the medium and the minor. I am speaking of the statement that Jimi Hendrix died of a heroin overdose.

Dear Sir:

I know of no other letter writer who has taken the time to completely refute a statement like the one made in the letter from Charles Roger, General Manager of Commercial Graphics, Art, Director of Planning & Market Development, Billboard Publications, Inc. An additional letter writer, Mr. Earl Borden, National Newsman, Washington, D.C., has also written to us regarding this matter.

Dear Sir:

We are indeed grateful for the efforts of those who have campaigned against the sale of heroin... However, there are many people, including myself, who feel that the industry press is underestimating the magnitude of this problem... It behoves the industry press to be accurate and non rumor mongering in its description of the on-stage attitudes of the great, the medium and the minor.

Dear Sir:

I am writing to correct the information presented in the last issue of Billboard. Jimi Hendrix did not die of a heroin overdose, but died of a drug overdose. It is my belief that the drug involved was a combination of heroin and another drug, possibly LSD. I am not making this statement lightly, but it is based on eyewitness accounts and medical evidence. I believe that the industry press should be careful in its reporting of such matters.

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We wish to congratulate our artists on their recent GRAMMY NOMINATIONS

**Best Gospel Performance — Contemporary/Inspirational**

ANDRAÉ CROUCH — It’s Gonna Rain (single)
produced by BILL MAXWELL & ANDRAÉ CROUCH

REBA RAMBO & DONY McGuire
The Lord’s Prayer (album)
featuring performances by
WALTER HAWKINS, TRAMAIN HAWKINS,
ANDRAÉ CROUCH, REBA RAMBO, B. J. THOMAS,
CYNTHIA CLAWSON, DONY McGuIRE, THE ARCHERS
produced by DONY McGuIRE

**Best Soul Gospel Performance — Contemporary**

TRAMAIN HAWKINS — Tramaine (album)
produced by WALTER HAWKINS

KRISTLE MURDEN — I Can’t Let Go (album)
produced by BILL MAXWELL & ANDRAÉ CROUCH
**Pacific Southwest Region**

**PRIME MOVORS**

- **DONNY ROHAN** - Donny & Marie (ABC-D) on KIDJ-FM 73.1
- **STEVE BURBANK** - Steve & Marie (ABC-D) on KIDJ-FM 73.1
- **DAN FOGELBERG** - Stand On Love (Atlantic)
- **TIERRA- Together** (Seagram) on KIDJ-FM 73.1

**TOP ADD ONS**

- **NEIL DIAMOND** - Hello Again (Capitol)
- **RANDY NEWMAN** - Hearts on Fire (Epic)
- **BRANDY STARRISH** - What Kind of Fool (Columbia)

**BREAKOUTS**

- **BRUCE SPRINGSTEEN** - Fado (Columbia)
- **LEROY SASTRE** - Living In A Fantasy (Motown)
- **ALAN PARSONS PROJECT** - Games People Play ( RCA)

**New West Region**

**PRIME MOVORS**

- **KEN REYNOLDS** - Runaway (Epic)
- **JEFFERSON STARSHIP** - Some Days You Win...Some Days You Don't ( Warner Bros.)
- **JACKSON BROWNE** - Running On the Night ( Asylum)
- **BOZ SCAGGS** - Jog On ( Warner Bros.)

**TOP ADD ONS**

- **DAN FOGELBERG** - Muscles and Jukeboxes ( Warner Bros.)
- **TIERRA- Together** (Seagram) on KIDJ-FM 73.1

**BREAKOUTS**

- **DOLLY PARTON** - Heart Is a Woman ( Warner Bros.)
- **JOHN LENNON** - Woman ( Warner Bros.)
- **BRUCE SPRINGSTEEN** - Fado (Columbia)
- **ALAN PARSONS PROJECT** - Games People Play ( RCA)

**North Central Region**

**PRIME MOVORS**

- **EMBRY PEARSON** - Keep On Loving You ( Warner Bros.)
- **JOHN FOGERTY** - Hang On For What It's Worth ( Warner Bros.)
- **BILLY JOE SHANNON** - On My Own ( Warner Bros.)

**TOP ADD ONS**

- **REX STARR** - Keep On Loving You ( Warner Bros.)
- **DAN FOGELBERG** - Muscles and Jukeboxes ( Warner Bros.)

**BREAKOUTS**

- **BARBRA STARRISH** - What Kind of Fool (Columbia)
- **BRUCE SPRINGSTEEN** - Fado (Columbia)
- **ALAN PARSONS PROJECT** - Games People Play ( RCA)

**Southwest Region**

**PRIME MOVORS**

- **EMBRY PEARSON** - Keep On Loving You ( Warner Bros.)
- **JOHN FOGERTY** - Hang On For What It's Worth ( Warner Bros.)
- **BILLY JOE SHANNON** - On My Own ( Warner Bros.)

**TOP ADD ONS**

- **REX STARR** - Keep On Loving You ( Warner Bros.)
- **DAN FOGELBERG** - Muscles and Jukeboxes ( Warner Bros.)

**BREAKOUTS**

- **BARBRA STARRISH** - What Kind of Fool (Columbia)
- **BRUCE SPRINGSTEEN** - Fado (Columbia)
- **ALAN PARSONS PROJECT** - Games People Play ( RCA)

**Northern Region**

**BREAKOUTS**

- **BRUCE SPRINGSTEEN** - Fado (Columbia)
- **LEROY SASTRE** - Living In A Fantasy (Motown)
- **ALAN PARSONS PROJECT** - Games People Play ( RCA)
The Single

9 to 5

BB 8 ** CB 7 ** RW 10 **
Breaker R&R 12-19-80

Going For The Gold

RONNIE MILSAP

The Single

SMOKY MOUNTAIN RAIN

BB 31 ** CB 33 ** RW 37 **
Breaker R&R 1-6-81

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Executive Producers:
Ronnie Milsap & Tom Collins

Produced and arranged by Mike Post
Associate Producer Gregg Perry

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"In pro hockey, the New York Rangers just took the lead over..."

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"I said I'd knock him out in the fifth (puff, puff) and I did it!"

"With three minutes, 42 seconds left in the game at the Kingdome, the Seahawks have just scored..."
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SOAR WITH THE EAGLE!
AND EDDIE RABBITT, JAN. 31!

Country music gets off to a soaring start on January 31. That's the night Eddie Rabbit opens the 1981 Silver Eagle Cross Country Music Tour.

The Silver Eagle, a series of 90 minute recorded live concerts, will be stopping every two weeks on ABC Radio Network stations all over the country. February 14, Merle Haggard will be the featured artist. Come fly with us!
KIQQ Lowers Age Target, Gains Point

By ED HARRISON

LOS ANGELES—Contemporary top 40 station KIQQ (96 FM), known to us as WWW-FM in the summertime, and recently changed to KIQQ-FM, has hit another milestone this summer. It's a key event in what has been a long-term strategic move by owner Mullins.

Since March, KIQQ has had a "pick of the week," chosen by Matthews and music director Jackie Bowland. The 40-track play list has been updated weekly, a major change from the station's past practice of having a fairly large amount of oldies not thought to be a station stronghold, and now, new records. "We can't wait for the next week," says Matthews. "We follow our own research. We have our own research, we have our own research." He says, "We follow our own research. We are the true top 40 station." Mullins, who has made the decision, has been called the "oldies" station.

The station's new annual report will show a healthy mix of hits from the mid-1970s to the mid-1980s, a move that has been designed to appeal to a broader audience. "We have always been the station for people who are looking for something different," says Matthews. "We have always been the station for people who are looking for something different." Mullins.

"KIQQ really serves a true purpose," says Matthews. "KIQQ really serves a true purpose." Mullins.

When it comes to the music, KIQQ has a strong base of fans, many of whom have followed the station's changes since the beginning.

In September,WWW-FM

PITTSBURGH—Contemporary top 40 WWSW-FM/AM, which is simulcasting its morning and afternoon drive programming, has moved to a WWSW-FM/AM simulcast, beginning Sept. 24, 1981, resulting in the loss of nine jobs, has drawn a protest from the AFTRA local.

The simulcast plan was initiated by WWSW general manager, Michael L. Walsh, who has made the decision to simulcast at both stations since coming here from WHAM-AM, Rochester, N.Y., last year.

Out are Charlie Warren, who did the morning drive show on the AM side. According to Ed Price, newsgathering director, "Wei" and Price, newsgathering director, "Wei" Warren was known to his listeners as 'Wei' Warren on WWSW and "Wei" Warren on WHAM.

In the past, the station's top 40 format has been the AM/FM format, and the AM side has been the "powerhouse", which has been a big factor in the station's success.

One of the station's strengths is the ability to attract new listeners in a short time, and the station's success in reaching them has been impressive. "We have always been the station for people who are looking for something different," says Matthews. "We have always been the station for people who are looking for something different." Mullins.

Nomination of Women in Music

WASHINGTON, D.C.—Women in music are making a move to be recognized. They have established the "Nomination of Women in Music" program to honor and recognize the contributions of women in the music industry.

The program, called "Nomination of Women in Music," was launched in 1981 by the National Association of Women in Music (NAWM). The program is designed to recognize the achievements of women in the music industry and to encourage more women to participate in the music business.

The Nomination of Women in Music program has established a special category for women in music, and the program has been accepted by many organizations in the music industry. The program has also been endorsed by many of the major music organizations, including the National Association of Broadcasters, the National Academy of Recording Arts and Sciences, and the National Association of Music Merchants.

The Nomination of Women in Music program has been successful in recognizing the achievements of women in the music industry, and the program has been widely accepted by the music industry. The program has been recognized by many organizations, and the program has been successful in attracting more women to participate in the music business.

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from claiming KGON-FM 5.8 KJJJ AM-FM combination market may year's Austin, Phoenix; top ARBITRONS OUT tion. BUFFALO, PHOENIX from it is is 4.7 It 2.3 in 7.6 in 0.5 in -AM 3.9 in 11.5. WLVS-FM is up to 2.6 from 2.8 up to 8.8 a year. AOR AM-FM stands at 6.0, down from 6.7 in the spring, but up from 3.6 a year. MOR WYSL-FM is up to 7.5 in the spring, but up from 1.6 a year. MEMPHIS—Although there are four stations with double digit share increases, the four go to AOR WXZ-FM, which has jumped up to 13.4 from 10.2 in the spring and 8.6 a year ago. The station jumped over black former disco outlet WHRK-FM, which is down to 11.1 from 12.6 in the spring, but up from 9.2 a year ago. Country WMC-A is up to 10.9 from 9.7 last spring and 8.8 a year ago. WMP-FM, which had dropped competitive to switch to country has a 4.2 up from 3.5 in the spring and 2.3 a year ago. Contemporary WHQ-AM is up to 4.8 from 3.8 in the spring, but this is down from 6.6 a year ago. Black WDAM-FM is down to 5.9 from 8.7 in the spring and 7.9 a year ago and black WLOK-FM is down to 4.7 from 6.7 in the spring and 5.8 a year ago.

SAN ANTONIO—Contemporary KTSA-AM has tightened its grip on first place in this market. The station has grown to a 10.7 share, up from 9.1 in the spring and 8.8 a year ago. In second place is contemporary KXTE-FM is up to 9.8 from 8.9 in the spring and 5.9 year ago. One of the best gainers in the market was country KJJJ-FM, which has jumped up to 8.9 from 3.4 in the spring 6.0 a year ago. Hard rocking progressive KMRK-FM has a 5.0 up from 4.2 in the spring and 4.1 a year ago. Ironically, the station has a new program director, Tim Spencer, who is softening the station’s sound and widening its appeal. Contemporary KITY-FM lost nearly half of its audience from a year ago. The station has a 4.4 down from 6.7 in the spring and 8.2 a year ago. Country KKYX-FM is down to 6.9 from 7.9 in the spring and 8.0 a year ago.

HARTrFO—AOR WQCN-FM shows a nice gain up from 6.6 in the spring and 3.9 a year ago. AOR WDRC-FM is down to 3.4 from 3.8 in the spring, but this is up from 2.4 a year ago. MOR WFTC AM continues to lead the market has grown to a 23.0, down slightly from 24.2 in the spring and 24.8 a year ago.

CHARLOTTHE—Country WSC- FM is closing in on traditional leader MOR WBT-FM. WSC-FM is up to 15.9 from 12.9 in the spring, but unchanged from its share a year ago. WBT-FM is up to 15.9 from 15.6 in the spring, but down from 17.2 it held a year ago. WROQ is up to 10.5 from 9.2 in the spring, but down from 11.1 a year ago. WROQ’s sister station, contemporary WAYS-AM is down to 8.3 from 9.7 in the spring and 10.4 a year ago. Black WGV-FM is down to 4.6 from 6.4 in the spring and 5.4 a year ago.

COLUMBUS—AOR WLYO-FM is the market leader here, with a 14.0 share, up from 12.5 in the spring and 12.7 a year ago. Close behind is MOR WTVN-FM with a 13.3 share, up from 10.0 in the spring, but down from 14.1 a year ago. Top 40 WNCI-FM is down to 11.1, down slightly from 11.6 in the spring and 11.4 a year ago. MOR WBNS-FM is down to 5.3 from 6.4 in the spring and 8.0 a year ago. Country WXTG-FM is up to 9.1 from 8.2 in the spring and 7.3 a year ago.

NEW HAVEN—Market leader contemporary WELI-FM is back up to 20.0 after dipping to 18.5 in the spring. AOR WOEL-FM has a 17.6 share. Top 40 WCLK-FM has a 10.7 share, down from 11.0 in the spring, but up from 8.3 in the spring and 2.6 a year ago. AOR WPLR-FM is up to 9.3 in the spring and 7.9 a year ago. Country WWIQ-FM is up dramatically to 8.2 from 44 in the spring and 1.6 a year ago.

DAYTON—AOR WUTE-FM jumped up to 11.4 from 9.3 in the spring and 8.1 a year ago. MOR WHIO-AM is still ahead with an 11.9 share, down from 12.6 in the spring and 15.4 a year ago. Contemporary WING-FM is up to 9.6 from 8.7 in the spring and 6.8 a year ago, while contemporary WYOD-FM is down to 3.3 from 7.0 in the spring and 3.2 a year ago. Country KJYP-FM is up to 4.7 from 9.2 in the spring and 6.6 a year ago. Black WDAM-FM is up to 8.8 from 7.5 in the spring and 5.6 a year ago.

RALEIGH—Contemporary WRAL-FM is up to 13.3 from 12.5 in the spring and 11.3 a year ago. MOR WPIT-FM is still the market leader with a 14.4 share, but this is down from 14.6 in the spring and 15.1 a year ago. AOR WQDRFM moves into the top level race with a 11.1 share, up from 9.3 in the spring and 10.8 a year ago. Country WTK-FM is up sharply to 7.8 from 5.8 in the spring and 4.1 a year ago. Black WDUR-FM is down to 5.7 from 7.3 in the spring, but this is up from 4.4 in the spring and 2.8 a year ago. Black WLLK-FM is back up with an 3.2 after being out of the book in the spring. AOR WNEC-FM had a 3.1 share. Black WSRC-FM is back down to 4.7 after riding up to 9.2 in the spring. AOR WTOC-FM has a 3.1 share.

SPRINGFIELD—WMAS-FM, which used to run a disco format has found more listeners with a “soft contemporary” feel. The station is up to 14.0 from 7.5 in the spring and 2.8 months ago. MOR sister station WMAS-FM is up to 11.7 in the spring, but up from 9.9 in the spring. Contemporary WHY-AM is up to 11.5 from 10.9 in the spring. Contemporary WHN-AM is down to 2.9 from 4.7 in the spring. Contemporary WAQY-FM (Continued on page 28)
April 26-29
Bristol Hotel Kempinski
Berlin, West Germany

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In Phoenix

FMers Ratings War Aids Local Musicians

By AL SENNA

PHOENIX—Arizona’s local musicians are reaping a bonanza from the long-standing ratings war being waged by a trio of AM stations – KXTH-FM, KKB-FM and KUPD-FM. The three stations are courting the local rock audience through special record albums designed to gain national exposure for the local groups.

KKB-FM released Album IV of its continuing “Arizona Soundz” series. The collection features performances by 13 local artists. It represents, says P.D. Jeff Satter, the latest “ongoing effort on the part of the station to achieve national attention for the local group.

The station released 10,000 copies of the album to local record dealers who retail them at $1.99 each. The station also sold 5,000 copies to record stores at a price of $1.50. Sales have been reported brisk: the first three volumes were sold-out.

The station hopes to sell 7,000 copies of the material, the album on-air as a perfect gift for tourists and as the disk out to record companies.

KKB also promotes concerts for the 13 lucky artists, and conducts album giveaways at the sessions.

A contest is held where local musicians are invited to send in taped performances. Satter says more than 300 responded this year, triple the number from last year. Satter and the staff sift through the material, conducting a “painstaking search” for the final list.

KKB-FM’s sister station—“modern music” counterpart KQJAM (AM)—also entered the picture by releasing 1,500 copies of its own low-priced local music disk.

Called 2XZ, the extended play 45 (as the station deems it) is available at seven retail outlets for a price of $1.50. It includes outer cover art, a lyric sheet, inner sleeve and an outlandish record label.

It features two songs by each of Phoenix’ most popular modern music groups: The Nervous and X Dreamz. Each album is numbered and later will be tied into station contests, with prizes such as ties and T-shirts.

Not to be outdone, rival rocker KUPD-FM has entered the album fray with its own offering: a 16-song local effort entitled “Dannm Straight: Phoenix’s Best New Rock ’80.”

Side 1 contains new wave material; side 2 features more traditional rock sounds. KUPD’s new wave sample was played on Air America’s “Dynamite Straight” show, heard on the KJQO-FM station.

KUPD also released the album containing the KJQO-FM station.

The album includes performances by new wave groups the Nervous, the Spell, the Unchance, Jack Aleya, Carmina, Sky Harbour and Cimron Topper. The rock side features tunes by Fax, Lory McDonald, Rampage, Ultrasound, Captain Trip, Cimro and other appearance by Sky Harbour.

KBB-FM’s “Arizona Soundz” show includes Blues Show (an especially popular local band), the Matts, Mitchell Band, Travelin’ Time, Tristan Fishman in Arizona Meets Orchestra, Dirty Pearl, Schoolboys, City Kids: Legend, the Tom’s Acid Band, Jim and the Tonic Band and White Noise. Several of the artists have appeared in earlier editions of “Arizona Soundz.”

DJs Seek N.J. FM license

CAPE MAY, N.J.—Two North Jersey DJs are trying to get Federal Communication Commission permission to operate a new FM radio station in the South Jersey resort area in seek of building an FM station here. The two are John A. of Delaware and Michael Soneleski, identified as president and secretary-treasurer of Educational FM Association. Mr. Soneleski and Soneleski currently spin records on WVRM-FM Hazlet, N.J.

Their FM application states the station would have a country format with music from all local and new would be a 3,000-watt at 105.6 on the FM band, and the proposed call letters WRU-MF.

The two DJs, who have no backers and are using their own money, did the marketing research to determine the feasibility, for the new station on their own. They estimated the first-year costs of operation at $82,000.

Goodphone Commentaries Distilling The Essence

By ALLEN B. SHAW

Goodphone Commentaries—"Nervous" was the offering of WCBL-FM’s "Dannm Straight: Phoenix’s Best New Rock ’80.

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## Polygram Records All Over the Charts

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<td><strong>Dr. Hook</strong></td>
<td>Album: RISING Single: Girls Can Get It</td>
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<td><strong>Statler Brothers</strong></td>
<td>Album: 10TH ANNIVERSARY Single: Don't Forget Yourself</td>
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<td>Album: GAP BAND II Single: Burn Rubber (Why You Wanna Hurt Me)</td>
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<td><strong>Parliament</strong></td>
<td>Album: TROMBIPULATION Single: Agony of Defeet</td>
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<td><strong>Johnny Russell</strong></td>
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<td>Album: 14 KARAT Single: Angel</td>
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<td>Album: NOTHIN' MATTERS AND WHAT IF IT DID Single: Ain't Even Done With The Night</td>
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<td><strong>Bar-Kays</strong></td>
<td>Album: AS ONE Single: Boogie Body Land</td>
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<td>Album: VISAGE LP cuts Moon Over Moscow / Tar</td>
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<td><strong>Mac Davis</strong></td>
<td>Album: TEXAS IN MY REAR VIEW MIRROR Single: Texas in My Rear View Mirror</td>
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<td><strong>Mac Davis</strong></td>
<td>Album: IT'S HARD TO BE HUMBLE</td>
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## Billboard Album Action

**Top Add Ons-National**

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POLYGRAM RECORDS.
A NEW RELEASE SOON TO BE ALL OVER THE CHARTS.
NEW YORK—What is being touted as the beginning of a year-long celebration of 60 years of commercial radio was kicked off by the International Radio & Television Society here.

At its annual luncheon meeting Wednesday (14), which is more often than not devoted to television activities, the organization assembled under direction of program chairman Jack Thayer, relatively the largest group of original personnel of past and present ever assembled.

The program was hosted by Bert Parks and Yvonne DeCarlo, who took turns introducing these personalities as audio tapes were played tracing radio's history.

This show was broadcast by WNEW-AM New York, of which Thayer is general manager, twice on Sunday (18).


Also honored for their roles in radio were actor Arnold Stang, comedians Henry Gibson and Kenny Delmar, bandleaders Lee Castle, Larry Elgart, Skitch Henderson, Charlie Spirides, Joe Taylor and George Kallas; and sportscaster Mel Allen and former NBC president Joe Culligan.


**Dick Hungate**, music director at WMMR-FM Philadelphia has moved over to WYSP-FM Philadelphia as a full-time program director, succeeding Rick Harris, who has left to become p.d. at WLRS-AM-FM Love Radio. Dick will have been with WYSP less than a year ago from WKQB-FM Nashville. Hungate worked the 10 a.m. shift on WMMR, has been given charge of coordinating and supervising WYSP-FM broadcasts and special programs.

**Kameelah Sharpe** has joined KDKO-AM Englewood, Colo., as a weekend personality. She joins the station from the Denver Weekly. Tanya Rae was recently introduced as Music Director at WBBM Balley School. She has also joined the weekend lineup. **Debbie Fradin** is the new music director at WMZQ-FM Washington.

**Nancy Reynolds**, former station manager at KJRT-FM, Tulsa, has been named vice president and general manager of KENO-AM Las Vegas. Bill Towner has been named production director and weekend personality at WYFR-FM Chicago. He Comes from WRIZ-AM Knoxville, Tenn., where he was operations director.

WNEW-AM p.d. Russ Knight back to work after treatment at Norwalk, Conn., hospital for treatment of diabetes. Majah, the man who bird on WRIF-FM Detroit morning drive show, is back to work after being stolen Jan. 1. Majah was being boarded in pet shop while morning drive jocks Jim Johnson and George Bailer were on the air. A police officer, resident returned the bird after hearing the theft. She said she saw the bird from a man on a street for $100.

**Janel Dolan** has been named music director at WJSA-FM Tulsa. John LaBelia and Mike Rhyner have been given the added duties of assistant program and programming assistant respectively. **Robert Klein**, who syndicates his own weekly show, taped the show on Saturday (17) in New York instead of the usual weekday session because the show was taped for the film "The Odds Get Even." from Columbia Pictures, in Miami. Guests on the show were goodbye Columbus, and David Byrne of Talking Heads. The audience for the show was brought to you on a giveaway on WNEW-FM, which carries the show.

Sharon Smith has been named national music coordinator for the Plough stations. She comes from Data Communications in Memphis where she was a consultant. Prior to that she was assistant to the program director and the radio department of the Asso. of Independent Radio Producers. **Ron White** has been named as p.d. at WGRD-AM-FM Grand Rapids, Mich., to devote full time to his consultation business. He will continue to consult WGRD.

Dean Tyler, new p.d. at WFLP-AM Philadelphia, was not let go as p.d. at KLIF-AM Dallas (Billboard, Jan. 14). In July, but was persuaded to stay longer at the station. According to KLIF general manager Harry Nelson, who was taken off an air shift, was offered a promotion job on another station, but joined KNUS-FM Dallas instead. Donnelly confirms that Mike Selig, who was given the KLIF lineup, has been given the morning drive slot on KPLX.

NBC's Network Source celebrated its first anniversary with a birthday party at the Rainbow room in Radio City Thursday (15). WNEW-AM New York jock Pete Formatole and New York University professor John Mills, co-authors of the book "Radio In The Television Age," were interviewed on the "Source Report" show which aired on Source Station Saturday (17) and Sunday (18). WTAR-AM Norfolk, Va., claims to have the longest running locally produced religious radio program in America, with the start of the 50th year of broadcasting programs to the local Methodist church.

Barbara Foley has been promoted to WSNI-Philadelphia program assistant. She continues to work her weekend show. The station recently changed to WSNI-FM. **Tom Mandel** has joined WFUN-AM Ashtabula, Ohio, as nighttime personality and host of "The Best of the Best." He succeeds Gene Ragdale, who has left the station after four years. Gabe also moves from afternoons to morning drive. Chris Cozort joins as midday personality. Charles Schwartz, former general manager of WCAU-AM, has joined the station as production manager. A President. The Philadelphia-based company owns and operates seven radio and two TV stations.

94 KMAFI in Honolulu returns to live programming, having spent much of its life re-adding of stereo jazz in the evenings. Joining the air-staff from 8 p.m. to midnight Saturday is Kit Beuret, a popular personality in the market. The entire lineup consists of Ron Tyler, 5:30-10 a.m.; Barbara Blake, 10 a.m. 3 p.m.; and Steve Hunter, 3 p.m.-8 p.m.

Bill Towner joins WYFR-FM as production director and weekend personality. Ralph Robinson joins KECF-FM Oklahoma City, as production director. **John Leiwinski** appointed promotion director at WRQG-O in Boston.

Ron Sacks is elevated to vice president of Radio Arts, a syndication and management firm, which is the new music director of KINT-FM. El Paso, Tex. She is the wife of Jim Zippo who formerly held that position.

**Frank Cody** named to the newly created position of production manager for Sandusky Newspapers Inc. The company owns KPBI-FM and WNOW-FM in Sandusky. He begins as program director, KDKB-FM and K15 (AM) Phoenix; KZAM-AM/FM Seattle, and pending FCC approval KWPW in Tucumcari. Cody will coordinate the stations overall programming effective Jan. 1.

McGuffey Lane "Long Time Lovin' You"—91

Charles Fox "Seasons"

Though "Seasons" is his first hit as a performer, Fox is no stranger to composing. He wrote his first motion picture score for "The Iron Horse" in 1967 which led to his doing the scores for such films as "Barbarella." "Goodbye Columbus" was one of the songs he wrote recently "9 To 5." "Oh God, Book II" and "Little Darlings."

To date he has received two Academy Award nominations in the best song category for "Richard's Window." He wrote the music for "The Other Side Of The Mountain" and "Ready To Take A Chance Again" (again, lyrics by Gimbel) which were recently "9 To 5." "Oh God, Book II" and "Little Darlings."

He has also composed classical works and helped design the Evergreen Recording Studios in Burbank, Calif. Fox got his start at the age of seven when he began playing the piano. He later studied at the Music and Art High School in New York, Columbia University's elec
FOR READING

Chi Symphony To Orchestra Hall

CHICAGO—The lion’s share of Chicago Symphony Orchestra recording work so far has been performed at Orchestra Hall.

For more than a month, the first choice of record producers was the highly reverberant Medinah Temple auditorium. But last week, London Records joined Deutche Gramophon in the move back to the dryer acoustics of Orchestra Hall.

Sessions Jan. 19 and 20 were London Records’ first at the concert hall and the first to be led by Sir Georg Solti. Initial reaction to the landmark move is highly enthusiastic. However, the shift is being termed “experimental,” and London also plans to record at Medinah Temple during its stay here.

The London digital sessions were produced by James Mallinson and engineered by James Lock. Performers included Bartok’s “Dance Suite” and “Concerto For Orchestra,” and the concert movement “Suite For The Birthday Of Prince Charles” by Sir Michael Tippett.

If London adopts the site permanently, more than three quarters of the orchestra’s recordings will have swung back to the 77-year-old hall. London and DG are the biggest bookers of CSO recording time.

BROOKLYN SYMPHONIA

Brooklyn Philharmonia

Brooklyn Philharmonia has made headlines in the jazz world this year, with the recent announcement that the orchestra will record with a jazz lineup for its new label, Beacon.

The orchestra’s first recording with jazz musicians will be a collaborative album with saxophonist Sonny Rollins, set to be released in the fall.

European Tour Slated

SALT LAKE CITY—The Utah Symphony will perform June 2-3 in Bergen, Norway, as a highlight of the annual Goya Festival.

Other concerts scheduled for the season include performances in Denmark, Belgium, Holland and West Germany with its new music director, Vassilis Karkazis. The trip, the fifth the Utah orchestra has made, is also included two concert appearances in the Trondheim in May-17.

Cooko, Regional Distributor, Closing

LOS ANGELES—Frank Cook Enterprises, a distributor of specialized independent labels, primarily classical, is closing the doors this month. Cooke and his wife, Tony, a full-time professional in the business, are moving to Venice Beach, where Frank Cooke will resume his professional singing and teaching career.

Starting in early 1974, the Cookos opened regional esoteric label distribution in suburban Sun Valley that eventually served accounts in 11 Western states and western Canada. Primary lines handled by Cooke included Desmar, Delos, Lyricound, Titanic, Towerhill, Cambridge, 1750 Ave, Protone, Pandora and Unicon.

In the future, most of these lines and several others will be handled by reps John Gerlach here and John Erling, Seattle. They will solicit orders which are shipped to downtown offices from the labels’ warehouses to the West.

While Pickwick is maintaining its mid-price Quintessence line, the Pro Arte series will continue a full-price classical catalog featuring material gleaned from Secon and now Harmonia Mundi, as well as other sources still to be negotiated, according to Don Johnson, vice president and general manager. Many items will be co-productions between Pro Arte and European partners.

The initial Harmonia Mundi digitals are due in April and will consist of two Mozart albums and one presenting the music of Schubert. These will consist of digital co-productions by Pro Arte and Seon issued in February and March offering a full program of the two groups for trumpets (one with an orchestra), a Schubert symphony and an orchestral package of two quartets.

Among early Pro Arte releases are several Secon titles originally released in the U.S. by ABC and later marketed by MCA. Rights to these packages were reassigned to Pickwick Pro Arte when the “inherited” Secon contact with MCA was voided.

Pro Arte digitals last at $12.98; other product is $18.98 per box.
DENVER—"It's maybe the most successful club of its size or kind in the country. One of the best in the world," says Barry Fey, managing partner of Rainbow Music Hall here, which celebrates its second anniversary Monday (26). McKay says this year's official celebration will be held Feb. 5-6 in association with the 38th Special. The band is planning to videotape its performance, he adds.

McKay claims that in the past two years there has been about 175 to 200 shows presented a year with 909 different artists booked. Overseas vice-president of Feyline Presents, Inc., the firm that operates the Rainbow, gives a more conservative estimate of 88.

Morris is the major person booking the club, but both McKay and Feyline president Barry Fey sometimes help out.

Some of the top names in the country have played here, says McKay, including Bob Dylan, Blondie, Pat Benatar (Fey points out Tom Petty) on down to a local band called the Kamikaze Kanes.

Morris makes the most positive statements about the club. He has the feeling that the impact of the recession, but not as bad as elsewhere. "Colorado's economy is holding up better than most parts of the country."

The club, he adds, has made a niche for themselves in Colorado by playing the Rainbow more than one block from Blackfoot and Pat Benatar.

There is no liquor served at the Rainbow, and with so many concerts are captivated by the style and quality of its movie house and still features a color film-to-motion picture, and entertainment are often Beyond the fact that it is a union's attorney, Bernard Walters. Therefore, it would not necessarily be a union's attorney, in keeping with the "Merv Griffin Show" and do a song. Instead, says Walters, when it is now with a love for "the dozen artists" is to have their own programs or specials. "These are not necessities for the many years but mid-level artists that would not necessarily have an opportunity like this," he says.

"Film, tv, records, and live performances are all booked into each other so that we can an "investment" into our television, entertainment and entertainment we are getting our radio acts white rock 'n roll clubs. "At those rock 'n roll clubs, we are buying them and are realizing that their customers are going to be able to see rock 'n roll in their parent form, which is "r & b," says Walters.

Arlington, N.J.—The Golden Nugget, the re-opening of the casino that has been getting by with canned music in both its main showroom and in its three lounges, has begun its union has held up its threatened picketing action.

Victor Marrandino, president of Local 661-708, says he has lifted the Dec. 1 deadline because there are indications that some progress has been made in the talks between the union's attorney, Bernard Katz, and Harry Greenberg, the Nugget's president.

Rather than take hasty action, Marrandino says he has the feeling that the union has held up its threatened picketing action.

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Benatar’s Best Shot—Right Down The Middle

LOS ANGELES—Pat Benatar has made it to the top by going down the middle—between pop and rock, old wave and new wave. She is at a base and now the broader singles audience.

“Let’s keep it to the top,” says the 27-year-old singer. “You can’t be loyal to either side. You want to have that single, but by the same token you realize album rock is the key to longevity. My singles are really my least favorite songs anyway.”

Still, the top 10 success of Benatar’s single “Shot” is the main reason her five-month-old album “Crimes Of Passion” is now booking in its third week at number two on Billboard’s Top LP’s & Tapes chart.

Benatar is excited about the long break, but also a little apprehensive. “It’s a pretty ominous thing,” she says. “There was a feeling of ‘how do we top this? ’” Once we passed number 10: ‘now you’re talking serious.’

The chart numbers are also impacting on Benatar’s upcoming concert plans. She is now preparing her band and set to do a three-month tour of the U.S. and Canada after the third album is released in June. “Everyone would like to go to huge venues,” she says, “but that’s too fast for me. I want to go slow. “You’re not looking at this being a small operation to an instant professional organization. You’re supposed to in the long run, you have to approach everything from that standpoint. Everyone goes through it, it’s all right.”

Benatar hopes to soften two aspects of her image: her toughness and her sexiness.

“I think people are finally starting to realize that I’m not this tough, horrible woman with a whip. I want to show a soft side; maybe sing a sad song, a wounded song, so people don’t think of me as this Fantasy of a Superwoman who doesn’t exist.”

As for her image as the sexy siren of rock, Benatar laments: “It becomes like an albatross around your neck. It gets in the way a lot of times. When I’m onstage, I’m not male or female. But I guess it’s just something you have to live with: it goes with the territory.”

While Benatar is now one of the hottest female rock singers in the business, she says: “I’m the only hard time gaining that acceptance. “Agents and record companies would say things like, ‘Janis Joplin died; give it up. ’” They say, ‘Why don’t you sing country-western? That’s a much safer break into.’ Or ‘Don’t wear so much makeup’ or ‘Why are you always wearing black boots?’ or ‘Your face is too cute to look tough.”

Benatar’s formal vocal training and background in cabaret has also impaired her early credibility as a rocker.

“They’d tell me my voice was too trained, too clean and had too much vibrato to sing rock. They’d always say, ‘You sing too good.’ I’ve never thought you had to sacrifice range or clarity to sing rock ’n’ roll. “For a few months I felt I might as well go back and study ‘La Traviata.’ But in the long run the rejection helped me to become so angry that I was even more motivated. By the time Chrysalis came along, I was ready to blow up guitarists onstage.

Benatar also encountered a fair amount of sexism when she started fronting local bands. “It was hard,” she remembers. “You were the chick singer and that was it. You dressed up. The band only good thing in their minds was that maybe afterwards you would go out with all of them.”

Mike Chapman, who produced three cuts on Benatar’s first LP, recently took a swipe at “Hit Me With Your Best Shot” while addressing the monthly meeting of the California Copyright Conference. “If that’s the best rock ’n’ roll can do then they need to be charged. It’s an off steep decline.”

“I think he’s right,” Benatar responds. “It’s a totally pop record. There are other songs on the album that have more depth but never get played, like ‘I’m Gonna Follow You’ or ‘Hold It For Children.’”

Benatar’s third album will be coproduced by Keith Olsen, who handled “Crimes Of Passion,” and Neil Geraldo, the singer’s lead guitarist and boyfriend. It will include a version of the Rascals’ “Just Like Me,” the latest in a string of Benatar covers of oldies by the Rascals, John Cougar, Smokie, Alan Parsons and Kate Bush.

“We’ll be taking a lot of chances on the album,” Benatar says. “It’s the same as with the Blondie album: whether you like it or hate it, you have to admit they went out of their way to try new things.”

While Benatar is wary of playing huge venues, she has no fear for small clubs. “I don’t like playing in less than 2,000-seater,” she says. “It’s usually too crowded and the lighting and sound are horrible. It’s great to be close, but you can still be alone in a 3,000-seater.”

“We still do college dates too. A lot of acts don’t do them anymore, but I like the audiences. Kids are great.”

Benatar’s 1981 tour will concentrate on the U.S. and Canada. The singer prefers to perform where she’s hot rather than in markets where she’s less established. So she’ll side-step Europe, where she played on her last two tours, as well as Australia and Japan, despite label requests for a visit.

Benatar will headline all dates, which she’s done since the beginning, even for about 20 opening gigs for such acts as David Werren, the Doobie Brothers and Eddie Money.

The singer has been booked for the past two years by Premier’s Barbary Skydell and managed for six years by New York-based Rick Newman. He’s guided her career since her days singing love songs and French songs in his club Catch A Rising Star.

While some singers (Steve Nick’s comes immediately to mind) have damaged their singing voices, Benatar claims it’s actually helped her. “For some strange reason it’s expanded my range. I only had 2½ octaves when I started singing rock; now I have 3½, I can do it without strain. You can use the same technique for rock ‘n’ roll as for opera. It took me a year to learn how to apply it.”

Benatar says a video will probably be taped on the next leg. Along the lines of Blondie’s “Eat To The Beat.”

“I’m interested in film,” Benatar says. “I love acting. We’re working looking now for screen projects for me. But I don’t want to do a rock ‘n’ roll movie. If I did a musical, it would have to be in another style.”

JONES’ STAR SHINES WITH MEMPHIS SHOWS

Continued from page 34

tremendous,” says Jones, stating that white sees somebody like playing at the Orpheum (located downtown). “It’s next to the subway system, where they have no apprehension about going there.”

These facts support Jones’ theory about the Memphis Market: “People here want to be entertained. They want good shows and well produced. The hit record does not mean as much here, although it is always important. Memphisians are more into what did he do or what did he look like. So it’s hard to break new acts in this market. People have to see them and form their own opinions. If they are good, people will go back and see them whether or not they have a hit record.”

“That’s why,” Jones continues. “We think the Nightly Gold Plaque shows will do well. It will give us a chance to get into some of the acts that don’t necessarily have hit records but people have grown to love and enjoy over the years— institutions like Jerry Butler, B.B. King and Joe Simon.”

According to Jones. “Memphis has never been overcommercialized as a concert market, so you can do anything you want to do here.” Satur- Night Live at the Orpheum is starting off with what he considers to be a neglected demographic market, the 25 and older black market, but Jones sees other possibilities. He says he even had whites come from Little Rock, Ark. to see Millie Jackson.

“It’s good entertainment,” Jones says, “people will come from everywhere.”

Star’s staff is small. “I do the advertising and handling promotion and production myself. Memphis is the major concentration and I have a good working relationship with the people in the community. They know how I like things done, and it keeps me turned into things.”

Gloria Jones refers to as “the boss,” is general manager, handling contracts and financing. She is also in charge of the in-house catering service.

“That’s something we got into out of necessity, because we couldn’t find anybody we could rely on.” Jones says, “It’s developed into a strong business.”

Jones was also instrumental in helping Nicholls to open Top Ticket, the only ticket outlet in the area catering to the black audience. Top Ticket and Star Entertainment are located in the same building at 2455 Elvis Presley Blvd. Nicholls says the agency also does well on other promotions citing good activity on the Stevie Wonder concert as an example. “I have no problem getting good seats. The Colosseum has been consistently full with me.”

Although Nicholls owns Top Ticket, Jones likes to assist her whenever possible. “When people come in to buy tickets, I say, ‘How did you like the last show? ’ or ‘Who do you want to see?’” Jones says. “You’d be surprised how effective it is as a selling tool if it’s used properly.”

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Talent Talk

The ongoing legal imbroglio stemming from the various contracts involving Terry Knight. Grand Funk Railroad and Capitol Records, that has dragged through the courts for over a year, is coming to an end shortly. A Federal court judge has ruled in favor of the band, and Knight has decided to settle the matter.

Knight has hired attorney Richard Klaw, and a settlement has been reached. The terms of the settlement are confidential, but it is expected that Knight will receive a substantial sum.

The legal battle began in January 1981 when Knight sued Capitol Records for breach of contract. Knight claimed that Capitol had failed to promote his band adequately and had not fulfilled its obligations under the contract.

Capitol denied the allegations and countersued, claiming that Knight had failed to perform his obligations under the contract. The case went to trial, and a jury found in favor of Knight.

In the settlement, Knight agreed to release Capitol from further legal action and to work on a new recording with the band. The recording will be released in the next few months.

Talent in Action

Los Angeles — Many Australians and New Zealanders have had their eyes on the Los Angeles music scene, hoping to break into the American market. This year, several Australian bands have signed with major record companies and released albums.

Producer Robert Margulies, who has worked with the Doors and the Byrds, and his associate Howard Siegel, have formed a new management/production company, Cavanagh Management. Cavanagh has managed bands such as the Eagles and Tom Petty and the Heartbreakers.

The company recently signed the San Francisco-based Pearl Harbour & the Explosions, a country rock band. The band's first album, "Outlaw," was released last year and has been well received.

In other news, the Australian rock band, the Flowers, has signed with Atlantic Records. The band's first album, "The Collection," was released last year and has been critically acclaimed.

LOS ANGELES — Mike Farris, who has been working with various bands and solo artists, has signed with the WEA publishing company. Farris has written songs for bands such as U2 and The Police.

In a related move, the WEA publishing company has signed a deal with the London-based record label, Island Records. The deal will allow WEA to publish music by Island artists in the United States.

Air Supply's Fans Request Register Beef

LOS ANGELES — Many Australians and New Zealanders have been wondering whether Air Supply has a new album coming out. Rumors have been circulating that the band is working on a new project, but no official announcement has been made.

According to a spokesperson for the band, "We are in the studio recording our new album, but we are not ready to announce anything yet. We are working on a very special project that we hope to release later this year."
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W e won’t, as an organization, ever be part of a multinational because that would mean the death of a spirit which I’ve fought for and defended for 20 years.’

THE FRANCIS DREYFUS PERSONAL PHILOSOPHY IS ESSENTIALLY FREE-RANGING. For instance, he doesn’t follow orthodox routes in chasing music business success. He plays hunches energetically and confidently, even when the rest of the industry thinks they’re crazily unworkable.

And if he feels boredom setting in (and he says it can happen even on a diet of triumph) then he switches direction and goes for something “difficult,” something challenging and new.

He encourages the same spirited creativity in his organization, which he keeps deliberately small. Dreyfus himself could never work within one of the multinational record companies because he believes they’re so big they dampen initiative and swallow up personal contacts.

So despite all the successes of the past decade or so, he keeps the Dreyfus organization staff down to around 16. He says: “They’re not just employees, but are my friends. My aim always has been to get everybody involved with what the others are doing. Each person is part of the action.”

The artist roster is also deliberately small. Dreyfus insists that each act gets maximum back-up from the company, especially in terms of publicity and promotion. He believes in seeking out new avenues of promotion. He sees no sense in just pushing out product to a multinational for distribution and “keeping the fingers crossed that something will happen.”

Dreyfus turnover was $20 million in 1979 and continues to build fast. His belief and philosophy that “small is right!” for his operation is therefore endorsed.

His story as a music addict goes back 32 years, to when he was eight, a regular browser through the record racks of the local Flea Market. His initial enthusiasm was for West Coast jazz, but also Dizzy Gillespie and others. “I discovered a whole new world in music,” he says.

At 15, he moved on to high school, taking over the organization of weekend parties. With 2,000 students on campus, there was plenty of scope for “pushing” his kind of music. “I wanted to develop a taste for modern jazz among my friends. But we were one-and-a-half hours from Paris, with no freeways then, and to us at that age Paris was literally another world.”

So he expanded his entrepreneurial flair and brought in jazz bands from Paris and used them in three separate clubs in his suburban base. “It was really a hobby,” he recalls. “The money we earned went into having a good time.”

He also found time to gain a degree in political science. Dreyfus built contacts in the music world. One put him on to a U.S. music publisher looking for a student-age trainee to help open up a French office, handle a cata og and learn the business in return for some pocket-money.

It was part of the Aberach operation. Dreyfus worked principally on the Ray Charles catalog for the French territory.

“But after six months, boredom set in, mainly over having to work office hours. Another problem was I was working for a boss who talked about hard business, not the music. I was a young guy whose head was in the clouds about the music, the sounds, and the excitement.”

An obvious step forward was to open his own company. He had the contacts and he nurtured a fervent belief that “if French artists wanted to find any success outside France, then they had to record original copyrights. If we had a big star, who could sing in English, then it was pointless having him just cover something say a Bobby Darin was singing.”

“The general habit in France was then to make cover recordings. I converted some important industry people to my ideas and so, at the age of 23, I found myself edging into an important position in the business.”

There were early copyrights from Johnny Hallyday, Sylvie Vartan, Petula Clark and Cliff Richard’s “Time In Between” was a very big success. “I pushed my ideas, tracked down new writers and explained to them that it was more interesting and creative for them to write original lyrics, not just adapt other copyrights. It wasn’t easy, because it was a new approach for France, but gradually we got material into the charts outside France.”

More success came through publishing the theme and

(Continued on page D-16)
THE DREYFUS STAFF

‘Everybody Knows What Everybody Else Is Doing’

DANIELLE FEUILLETAR
Personal assistant to Francis Dreyfus.

HELENE DREYFUS
Head of promotion and manufacturing.

BERNARD BEAUGENDRE
Head of promotion and public relations.

BERNARD DULAU
Head of sales and distribution.

‘One year, we found that about 25% of the total turnover was from claims which had been recovered by us; that is royalties due to us by SACEM but not paid. Obviously we attach a great deal of importance to this aspect of our administration.’

DANIELLE FEUILLETRAT IS PERSONAL ASSISTANT TO FRANCIS DREYFUS. In five years, she’s learned virtually all the administrative aspects of the corporate action.

Dreyfus sometimes says she actually runs the business. Danielle Feuillerat says that’s very nice of him, but says he makes all the big decisions and adds, “He tends to be a bit lazy, in that he finds the administrative work somewhat boring, so I try to do it for him.”

“It leaves him free to concentrate on major matters like maintaining contact with publishers and others important to our company.”

Feuillerat used to live in England, as student and part-time secretary and full-time record collector. “I loved all aspects of music. I wanted to work in a company like this, and this was my first job.

She deals with foreign catalogs and copyright owners, looks after the contract side of the business, copes with public relations aspects, farming out artists and song news to the media. She deals, too, with royalty statements.

Helene Dreyfus, Francis Dreyfus’ wife, deals with copyright society SACEM for French publishing matters, and Feuillerat works with her regarding royalty statements to send to all the original publishers.

“On records, we’re represented in Belgium, Benelux and Switzerland by two distributors. We sell them finished product. We’re represented in most of Europe by CBS international, and I deal with matters relating to them. It is a matter of noting quantities ordered, of marketing policies and maintaining information links.”

She also co-ordinates most other services, for Francis Dreyfus mainly prefers to work from his home on the phone in the mornings. Spells in the international department, then publishing and in royalty counting, plus promotional work in territories like Belgium and Switzerland, alongside France, have given her the necessary all-around business know-how.

One of the key developments in the build-up of Dreyfus

BERNARD BEAUGENDRE HEADS UP THE PRODUCT MANUFACTURING SIDE OF THE FRANCIS DREYFUS OPERATION. A former advertising agency executive, he reflects the Dreyfus preference for recruiting staffers from outside the record business so that they are not hamstringed by pre-conceived ideas or policies.

While Beaugendre doesn’t actually handle each of the individual production aspects, his responsibility is for the overall concept. He oversees cutting and pressing; from start to finish, it is Dreyfus policy to have one person knowing everything about each stage, following everything through.

“But obviously if I run into any problems in, say, the cutting stage then I call up Dreyfus and we discuss what’s happening.”

“Later I moved up to Paris, met up with Dreyfus and told him I didn’t know much about advertising but did want to work in the record business. For about four years I worked as assistant to his commercial director, then tried to get into the publishing side and then was asked to take over on promotion, starting with Jean Michel Jarre, then not particularly known as an artist.”

Dreyfus laid down the promotional policy, newspaper and media advertising first, then the radio and television stations, then news interviews. France’s key FM station at the time gave Jarre an initial boost, playing his record regularly but not announcing his name. Eventually listeners phoned in to find out who was making this electronic music.

Says Dulau: “While I was very keen to work in the record industry, I was equally anxious not to lose my individuality and personality. The truth is that the record industry reputation generally in France is poor because it is dull and many of the people are boring.”

“But working with Dreyfus meant freedom, especially in terms of devising new promotional systems; not just using a singer singing on tv but using the medium as an image builder.”

“I stopped working for this company, I’d quit the record business altogether because nowhere else could match our feeling and spirit.”

And anyway Christophe remains a favorite artist of Dulau: “He’s a great singer in the French style. His albums don’t just feature song after song after song, but (Continued on page D-20)
FRENCH CONNECTION!
FRIEND CONNECTION!

Disques Dreyfus are also distributed by CBS in Germany, Austria, Spain, Sweden, Norway, Denmark, Finland, Israel and Greece.
Mr music is melodic, and it is like a 40-minute song.'

Jean-Michel Jarre's early musical training, Classical Piano from the Age of Five, followed by courses in harmony and composition at the hal-
lowed Conservatoire de Paris, was geared to an orthodox career as a professional and "legitimate" musician.

But he spurned orthodoxy, as did Francis Dreyfus, who was later to set him on the road to international acclaim as an electronic keyboard artist. Together they created music for albums like "Oxygene" and "Equinoxx," music which was neither rock nor classical but somewhere in-
ventively in between.

Jean-Michel Jarre was born in Lyons in 1948 into a highly musical family. His father, Maurice Jarre, is one of
the great names among movie music men, including "Dr.
Zivago" and "Lawrence Of Arabia" among his presti-
gious soundtrack composer credits.

Though deeply into classical, somewhat restrictive, mu-

sic formats, Jean-Michel Jarre also played electric guitar with various nondescript bands in Paris.

Full-time studies in the Groupe de Recherches Musi-
cales, under the direction of Pierre Schaeffer, turned him
on to free-form music, to meetings with free-thinkers in
this field like Stockhausen and on to playing experi-
mentally on what was then the biggest synthesizer in Eu-

The most that traditional music form lost its appeal
for Jarre. He researched electronic music history, found it
went back to the 1930s and was much misunderstood,
and decided that he'd carve out his own niche in music by
creating the right electronic sounds to be fed through the
best of electronic hardware.

Jean-Jacques says: "My music is melodic, and it is like a 40-
minute song which is different from most pop music
forms. In days gone by, a composer used to write for a vil-
lage or place where he lived, not to suit a particular style.
Bach, for instance, made up pop-type songs every Sunday
for the local inhabitants."

"Now we can use the media to bring music to the whole
world, and my obsession has always been to bring a
really different kind of music to a big, wide public."

Jarre has said: "My music is melodic, and it is like a 40-
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Bach, for instance, made up pop-type songs every Sunday
for the local inhabitants."

"Now we can use the media to bring music to the whole
world, and my obsession has always been to bring a
really different kind of music to a big, wide public.

But "Oxygene" was the breakthrough. A work in six
movements, it was played by Jarre, using four types of
synthesizer, a farfisa organ, mellotron and a rhythm com-
puter. It was unorthodox to say the least and it needed the
essential unorthodoxy of a Dreyfus to be properly appre-
ciated.

Jarre learned about all the orthodox music form and tradi-
tion, then kicked that form out of shape and kicked the
traditions out of the window. Today he sees the videogram
as a revolution in entertainment comparable with the ad-
vent of the talkies and, later, TV. Sound and vision are al-
ready firmly linked in his plans.

Francis Dreyfus says of him: "He always astonishes me.
The sensitivity and maturity of his music are perfectly
suited to the leisure time of today."
After many years of faithful collaboration, FERBER Studios would like to express their gratitude to Franci’s Dreyfus for his continued support.
CHRISTOPHE

CHRISTOPHE IS BEST KNOWN, at international level and throughout France, for his recordings of his own composition “Aline.” The first version, out 15 years ago, sold 600,000 copies. The second, re-recorded and re-promoted, topped the 1.5 million mark.

The song has not only provided Christophe with wealth and a pension but it has become regarded as a kind of words-and-music matrimonial agency in France.

“More recently, though, I think I’ve found the reason. In our world now, shaken up by crisis after crisis and where there’s a need for dreams instead of nightmares, expressions of love provide an escape route. If the song means so much to so many, then I’m certainly not the one to knock it.”

And if “Aline” means happiness to the pop public, then it means approximately five million francs (so far) to Christophe. That’s $2.5 million.

Christophe’s real name is Daniel Bevilacqua. The recent album “Pas Vu Pas Pris,” with guest musicians such as Neil Larsen and Buzzy Feiten (who have worked with the likes of Bob Dylan, the Allman Brothers and Rickie Lee Jones), shows his current “musical direction.”

He was born (Fr day the 13th), October 1945, at Juvy-sur-Orge, in the Paris satellites. At 16, he started learning guitar, listening to all the U.S. blues and rock records he could find. His great heroes were Elvis Presley and John Lee Hooker.

Finding scholarship a bore, he started writing songs, made contacts, indulged his hobby of motor racing, and became a prime example of the “overnight star” with “Aline” in 1965. Other hits included “Les Marionettes” and “Excusez-Moi, M. Le Professeur.” For a couple of years he opted out of the music business, but returned in 1970.

In 1971, he was out with “Mali” and “Yes Passagers.” The following year he got back into the charts with “Oh Mon Amour,” more notably with “Main Dans La Main,” and released “Belle” and “Rock Monsieur.” In 1973, he met with Jean Michel Jarre and added lyrics to the Jarre music, producing “Les Parais Perdus,” “Le Mots Bleus.”

Best Selling Record in the UK

Based on a survey of records sold in the UK over the last twelve months, we can now announce the best selling record in the country – “Aline” by Christophe. This album has sold over 2 million copies in the UK alone, making it the best selling record of the year, and the most successful record of Christophe’s career to date.

And Thank You
From Everyone at Polygram Canada
THE FRENCH MUSIC BUSINESS HAS GOT ONE NAME

SHOW

And That Includes All French Speaking Countries In Europe (Belgium, Switzerland) and Outside (Quebec, Africa, French West Indies).

In France no true individual talent has emerged on the rock scene since Johnny Hallyday... so there's a gap to be filled...

Louis Deprestige was born in the Paris suburbs, near Juvisy. Son of a policeman, he left school at 16, went to work for a local pension fund organization and with his first pay check bought a pop singer's outfit and a good pair of boots.

With his second, he bought a guitar. A few months later, he went to live in La Rochelle, which he figured was a promising center for pop music, and started playing with his first rock band, Acide.

He says: "At the time, I sported bright red hair as part of the overall image. But unfortunately the authorities interrupted my career by sending me to a reform school in Rochefort because of something to do with certain prohibited substances."

When he finally emerged, suitably reformed, he returned to Paris and played with a group, the Mods, which he says: "Was either much in advance or much behind its time. But we played at the Chatel du Lac a week after the Sex Pistols and I met there the musicians of Asphalt Jungle, the first French punk group. This was an important meeting; they wanted musicians."

From there he played with Daniel Vermeille and with the Variations, before deciding to go for a solo career, shifting himself away for the best part of a year to ponder which musical direction he should take. Among the key sounds he assimilated were the U.K. bands of the 1960s, J.J. Cale, Tony Joe White and Vince Taylor, whom he recently had met.

Now Deprestige is one of the success stories in the Francis Dreyfus organization. Off-stage he has the appearance of a standard rocker, but he changes things around for his stage work. "It would be too easy to wear leather and Mexican boots. That would be too obvious. Instead I go for the ministerial suits and the patent leather pumps. But the energy generated is essentially rock 'n' roll, using seven musicians, including piano, saxophones and a percussionist."

His name? He says: "Well, it's partly ancient France and partly basic rock 'n' roll, and people can take it any way they wish. Louis is for Louis XIV, one of my great idols and apparently as megalomaniac as I am."

"The fact is that in France no true individual talent has emerged on the rock scene since Johnny Hallyday. There are no more stars since him, so there's a gap to be filled. Here I come."
HAPPY TO BE ASSOCIATED WITH
TWO OF THE MOST CREATIVE MUSIC-MAKERS
IN THE WORLD

Thank You
FRANCIS DREYFUS

Thank You
JEAN-MICHEL JARRE

YOUR FRIENDLY NEIGHBOURS IN GERMANY
DEUTSCHE GRAMMOPHON GESELLSCHAFT MBH

PolyGram Records is proud of its

American association with

Francis Dreyfus and Jean Michel Jarre.
1964 The first copyrights are acquired and the first direct hits are achieved. In this era of the extended play configuration in continental Europe, the new Dreyfus organization registers 300,000 unit sales of the Johnny Hallyday title “Pour Moi La Vie;” 300,000 sales on Sylvie Vartan’s “La La La;” and “Magic Roundabout,” on first release, touched the magic million mark.

1965 Petula Clark’s recording of “Un Mari Pour Un Bien;” or “You’re The One” in its English language title, hits No. 1 in 20 territories around the world, including the U.S. Cliff Richard’s “Time In Between” is a No. 1 in the U.K. “Magic Roundabout” comes out in a second EP format and spins to 800,000 unit sales.

1966 Sales of 800,000 on Johnny Hallyday’s most successful song, “Cheveux Longs, Idees Courtes.”

1967 Sylvie Vartan’s “Par Amour Par Pitié” produces sales of 3,000,000 and there is success, too, for Herve Vilard’s “Ma Campagne,” which is the soundtrack of the top-rated French television series “Sylvie Des Trois Omres.”

1968 It’s soundtrack year with Dreyfus handling “Les Secrets De La Mer Rouge,” ruffles for a top French tv series, along with the copyrights of soundtrack’s for six other French movie productions, including Alain Delon’s “Aude L’Am.”

1969 The year of the first foreign copyright deals, notably the representation in France of Lupus Music, headed up in London by Bryan Morrison, and including an average 300,000 sales of each of the Pink Floyd albums titled in France “Saucerful Of Secrets,” “More” and “Ummagumma.”

1970 A notable start to the new decade with a massive hit with the first record released on Francis Dreyfus’ newly-created fully-owned label: “Le Passager De La Pluie;” or “Rider On The Rain;” with soundtrack music by Francis Lai, the package selling more than 1.5 million album units at world level. And the year of Rare Bird’s “Sympathy;” covered in France, and Pink Floyd’s “Atom Heart Mother.”

1971 Signing of big representation deal with Chrysalis, U.K. independent set up by Terry Ellis and Chris Wright, which produced hit material from such bands as Procol Harum, Jethro Tull and Ten Years After.

1972 A big half-million seller through a cover version of Daniel Boone’s international hit “Beautiful Sunday;” with copyrights additionally coming from other Chrysalis artists and the Dreyfus copyright roster including David Bowie, Leo Sayer, Savoy Brown, Jackson Heights and Steeleye Span. Signing of Island Music copyrights produces more hit opportunities. And newly-signed recording and composing artist Christophe contributes an immediate hit with “Main Dans La Main,” which sold 500,000 singles in France, and also hit the German, Swiss and Benelux charts.

1973 Breakthrough year in France for most of the Island Records artists represented by Dreyfus, notably Traffic. Mott the Hoople, Sparks, Jimmy Cliff, and especially Cat Stevens, who had many of his songs covered in France, such as the Claude Francois adaptation of “Wild World” (which sold two million singles) and “Lady D’Arbainville.” The Free’s “All Right Now” was another huge seller. In domestic product terms, Christophe’s concept album (his first) “Les Paradies Perdus” went gold and he had sales of 400,000 on the single “Belle.”

1974 Joe Dassin covered Shepstone & Dibbens’ “Please Tell Her That I Said Hello;” singing in French, and it was a national million-seller, and another notable was the French cover of “I Got The Music In Me” (“J’ai La Musique En Moi”). Christophe’s second album “Les Mot Blues” sells 250,000 units and he follows with a single hit on “Senorita.”

1975 Rod Stewart’s “Sailin’” is covered in French by Joe Dassin and is another huge hit.

1976 A vintage year even by Dreyfus copyright-acquisition standards, product including the Genesis album “A Trick Of The Tail” and all War and Al Jarreau copyrights. Composer Jean-Michel Jarre produces French singer Patrick Juvet and, writing all lyrics, hits the French charts with “Mort Du Vif,” co-produced by Dreyfus.

1977 The release of the extraordinary Jean Michel Jarre debut album as a performer. “Oxygene,” and Dreyfus proclaims then, as he does today: “He was the first French artist to break all the frontiers of international communication.” But the year also marks the establishment of Al Jarreau as a “prestige performer” in France. Genesis hits big with the album “Wind And Wuthering” and the second Patrick Juvet album “Paris By Night,” again produced by Jean-Michel Jarre and co-published by Dreyfus, scores internationally through the single “Where Is My Woman?” (“Ou Sont Les Femmes”).

1978 The disco production “La Bionda,” created by the Italian La Bionda brothers for Milan-based Baby Records, goes gold in France via the Motors label. And in November Jean-Michel Jarre’s second album “Equinox” goes gold in advance of release in France.

1979 “Equinox” builds to overwhelming international success, going gold in 20 different territories and platinum (a million units sold) in France. Rickie Lee Jones, whose copyrights are newly acquired by Dreyfus, hits all top five radio charts. And a massive local success for Christophe with the re-release on Motors of his 15-years-old song “Alaine,” sales hitting the 1.5 million mark in France in just six months.

1980 With the Crusaders’ copyrights acquired by the end of 1979, there’s a big build-up of disco chart activity for “Street Life,” Al Jarreau’s “Never Giving Up,” a track from his latest album, hits the top five radio charts.
We are very proud to be associated with you

Les signes de votre succèş!

Dear Francis, just a little note to say Thanks.

THROUGH YOU WE’VE MADE JEAN-MICHEL JARRE BIG IN BRITAIN. POLYDOR LTD. UK, a PolyGram Company
The movie music for "More" was a milestone along the way, and Dreyfus worked all out to establish the Pretty Things in France. He went on to represent Island Music, through Lionel Conway, then Chrysalis, Charisma, mostly through compatibility with young U.K. executives, and what the French called "progressive music." He started to catch on.

"But it was just a bit routine. We got involved in the full promotion scene, organizing gigs and so on. Then we set up Motors, the first label for us. We signed one of the first independent distribution deals in France, but again it wasn’t easy, not in the French scene of 1970."

In the main, the multinationals wanted independent producers to sign to their own labels. But Dreyfus again backed his own hunch. A soundtrack for a Charles Bronson movie ("Rider In The Rain," alias "Le Passager de la Pluie," ) was the label’s first album, and it sold a million units, though didn’t score in the U.K.

At the same time, Dreyfus bought the contract of singer-songwriter Christophe. By 1973, he felt he’d really established a worthwhile record company. He had links with the likes of David Bowie, Cat Stevens, Free and Traf-

If French artists wanted to find any success outside France, then they had to record original copyrights. If we had a big star who could sing in English, then it was pointless having him just cover something . . .

But I still resent any boredom through routine. We decided to produce a concept album for Christophe, and we were the first company in France to do that. It wasn’t new in Britain, or North America, but it was a real innovation in France. We told Christophe that he’d feel good about it, extending his talent instead of just getting a top five hit single, then waiting four months and then coming out with another.

"He did it beautifully. That album remains a classic. It was a big event in French record history. And suddenly many of the new artists wanted to do the same kind of package."

Two landmark performances by Christophe at the Olympia in Paris created controversy. It meant spending a lot of money for just a couple of shows, but Dreyfus was looking for great reviews, a lot of interest, and the building of a legend. "The capacity of the Olympia for two shows is maybe 5,000—but I bet there are 100,000 people in France who claim they were there. It’s a kind of snob thing, but it worked. Those Christophe shows, just two, did the trick."

Then came Dreyfus’ meeting with Jean-Michel Jarre. "At that time he was a composer, with the same kind of student background as myself. But he had some tremendous musical ideas, and he’d been working a long time on synthesizers. I set up a really crazy contract with him. The idea was that I’d free him from any financial problems and just enable him to be himself as an artist.

"They said I was mad, because the guy wasn’t then an artist, and he had no hit records. Okay, I said, so I want to be one of the last great eccentrics of the French music industry.

Jarre helped on that Christophe concept, built an enviable reputation as a composer, started placing his copyrights with such top artists as Patrick Juvet. The release of Jarre’s first album, "Oxygene," in 1976, and then the follow-up "Equinoxe," proved Dreyfus’ point. "Now nobody
Disques

est heureux de participer aux nombreux succès de la Société Dreyfus par l’importance et la qualité de sa production.

Duplication cassettes

Dear Francis,

We are proud to be associated with Disques Dreyfus.

What can we say about Jean Michel Jarre’s albums: Oxygene and Equinoxe?

Fantastic!

Wishing you continued success,

POLYDOR BV HOLLAND
Dreyfus Philosophy

*Continued from page D-16*

can say anything against Jarre, and nobody talks about our crazy contract."

Dreyfus is accused of being "lucky" over Jarre. "We weren't lucky at all. We did a lot of hard work on him. We provided the basic concept. He didn't just come through on a passing fad or trend, otherwise nobody would know of him now. Instead, his third album is seen as a world-wide event."

Jarre highlighted his remarkable progress with an open-air show at the Place de la Concorde in Paris, attracting an estimated million people. The show was transferred to videocassette and that's big business now through all continental Europe. Says Dreyfus with enormous satisfaction: "He's only just starting. He can go still higher, because we can cross over with him to movies and stage. His success really established our company worldwide.

"I set up a really crazy contract with him (Jarre). The idea was that I'd free him from any financial problems and just enable him to be himself as an artist."

"We had a name as a publisher, especially for 'difficult' products, for specializing in so-called crazy music. But Jarre made people realize we really mattered as a record company."

As international links build, so Dreyfus has looked for affiliates and partners with "our kind of spirit." He says: "The idea is not to go for 5% or 7% of the market. Not that kind of hard business. We did have a $20 million turnover in 1979, and that was the industry's worst year in France. That was crazy, too. We had the No. 1 selling single, Christophe's re-release of his old song 'Aline'."

Sales of Jarre's two albums provide remarkable statistics. Half-a-million units were sold in six weeks in France after that open-air "special." Each of the LPs has sold 1.5 million in France alone. Worldwide total sales are around 15 million. Dreyfus still sells 1,000 copies of each album each day in France.

"We handle the marketing ideas our own way," says Dreyfus. "Polydor in the U.K. has run a big campaign on Jarre albums. As for Jarre, he invests a great deal of his money into his music."

"We know there's no point just handing over a tape to the multinational's and hoping it'll work. So Jarre's work doesn't end when he's wrapped up the recording. He then gets involved in the marketing, he gives interviews and promotional appearances, and he regards it rightly as being part of the overall creativity."

"That's the key philosophic aspect of our operation. Every- body is a part of the success."

"There are people in our business who don't understand why we don't sign deals, deals and more deals. I don't think we are tremendous businessmen. Some do, but I don't. We don't take notice of people who don't understand our methods. It's my life, and the lives of my friends who work in this company."

It is a highly-computerized operation, especially on the publishing side. Dreyfus likes to get an answer to questions at the time he poses them. "And none of the people working for me today came in from other music business companies. We're all people, all skin and bone. But the quality is that my people have no formalized ideas, no pre-conceived theories, about what should happen in a record company."

"The record industry in France has problems, it's not seen as particularly reputable business to be in. I think one of the reasons it carries such a high Value Added Tax on records (33 1/3%) is because people in the industry go to TV and radio and say such stupid babyish things that at a political level we're seen as a 'stinking' kind of industry, with no cultural pretensions."

"That's why it is important for me to find people who will really fit into the company. They can learn the vocabulary of the business later on, but first they have to be the right type of person. We have people who can do all the things others in the company can do. A secretary knows how to register a song with the copyright society SACEM, for instance. That's why I find it hard to put a specific title to what each person does."

He says vehemently: "What we don't want is the multination-al attitude. When we sign a catalog, we want all our people to say that's a great catalog, or at least talk it over, and then everybody gets immediately and totally involved."

The next big development area, Dreyfus says instantly, has got to be video. "Jean-Michel Jarre was really the first major French artist into the musical video field, but what we must have is full control over the whole project. We're looking for movie subjects, but we'll go frequently for the difficult titles, not just the ones that cost $10 million and are the predictable blockbusters."

For the Jarre videocassette material, one the Concorde performance and the other linked with the new album, Dreyfus organizes distribution through hi-fi shops and video clubs by mail order, as well as through regular dealers.

The hunch-playing and the planning never stop. "Yes, I am quite a dilettante, even now," says Dreyfus. "My view is that it's not enough just to create. You've got to make sure that the creativity is recognized by the greatest possible number of people."

"We're one of the top record companies in France, and the figures prove it. We're the top independent. But it is particularly satisfying to make such progress when you think of the enormous investments made by the big companies. They are not really record companies but record distributors, because most of them don't even have a creative team at work. We have to have creative teams and representation in the U.S. and U.K.

"We have to be permanently attuned to all material which is really new and creative. For me, to keep a distri-bution network running, to talk just about 'product' and 'obligatory viability' and on and on, to put everything on a young singer looking for a cover version, all that has no credibility for me, and I certainly don't intend to do it."

"Progressive creators—that sums it up, I think. The most exciting element in a creation is innovation. Jean- Michel Jarre always astonishes me. The sensitivity and maturity of his music are perfectly suited to the leisure time of today.

**"None of the people working for me today came in from other music business companies. We're all people, all skin and bone..."**

"I don't like the short-term project. I much prefer to take all the time I need to establish an artist. But I also hate the wait and see attitude. I hate the guys who tell you that so-and-so didn't sell because 'we didn't have any luck.'"

"When you produce something, you do it because you're convinced it is right and you have to do everything possible to make sure it is recognized. That's why, especially with Jarre, we control the basic elements of the music business industry."

Dreyfus has got over his momentary enthusiasm for setting himself up in, say, London, and recognizes Paris as his artistic and spiritual home. His dream situation remains to work in Paris, with maybe three or four artists. More than that and he would find it hard to be truly innovative. He insists there are not four artists in France of the international stature of Jean-Michel Jarre, "not according to my standards of criteria."

"And I say again that I could not work in a big record company atmosphere. The gravest sin is that of deceit and phoniness. With intellectual crooks, I'm always maled- levant."

"He's banking on a real build-up for Louis Depestre, one act he retained from a list of several hundred demonstration tapes and test pressings. "He's young, has a great rock'n'roll voice, is a real personality, and he writes lyrics in a style which is instantly identifiable."

Dreyfus retains his enthusiasm for jazz. He represents

(Continued on page D-21)
Thank you Francis Dreyfus...

JEAN-MICHEL JARRE
CHRISTOPHE
LOUIS DE PRESTIGE
MAXIM RAD

...and Bravo for your improving in the music field

OXYGENE
EQUINOXE
ALINE
LES PARADIS PERDUS

Adelaro
conception - composition - photogravure
41 rue laugier - 75017 Paris
(tél. 267.22.11/227.47.54)

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(tél. 227.49.85/622.38.03)

Congratulations!!

Francis Dreyfus Music
Jean Michel Jarre

Wishing you continued success!

From POLYDOR K.K., Japan
Bernard Dulau

Continued from page D-6

Our main aim is to develop the artist. But I think the multinationals have different aims. They don't seem to care much about the artist or the music.

Three or four artists is about right for the Dreyfus roster, says Hoppe. "We like to develop the artist. But I think the multinationals have different aims. They don't seem to care much about the artists or the music. Often, they don't even listen to the music. For them, it is a game. I don't understand that attitude, and it's hard to organize things precisely with them.

In fact, it's very hard in France to work up a good relationship with the multinationals.

Promotion on Jean-Michel Jarre was spread over a lot of TV shows. "TV appearances all have a sameness, but we looked for something different and secured on the news sector. Between all the problems of the political world, people like to have something fresh. So with Jean Michel we worked up a campaign for the Second and Third Channels.

"What matters is the special relationship with the artist, and with Dreyfus. He introduced me to good music. When you work with this kind of music and this kind of artist, you want to do both proud.

"Dreyfus has done it himself, building a company on the basis of his love of the music and his search for success."

Daniele Feuillerat

Continued from page D-6

organizational success, she says, has been the computation of the royalty department. "With regard to publishing royalty flow, we check every SACEM distribution and when we see a little missing, we claim the monies which haven't reached us.

"Very often, there's a lot of money involved, maybe because the SACEM computer 'forgot' to make a note. So we make a systematic check of the society's folios and distribution."

"One year, we found that about 25% of the total turnover was from claims which had been recovered by us; that is royalties due to us by SACEM but not paid. Obviously we attach a great deal of importance to this aspect of our administration."

Dreyfus uses an outside computer service, renting time, but insisting that every business item is detailed and put through.

Says Feuillerat: "We're all completely happy with the operation the size it is. The truth is that Francis Dreyfus does not like big companies, and I can understand why.

"We have our own difficulties in just dealing with some of the big companies. You talk to somebody and he's not concerned because it's not his specific job or area of activity. So you find you're wasting your time just because everyone is so departmental-conscious.

"Francis Dreyfus doesn't want his company to be like that. He prefers everybody to be concerned about the turnover and be involved in it. The best way, he says, is not to get too big, so that everybody knows what everybody else is doing."

MICHAEL HOPPE, DIRECTOR OF POLYDOR INTERNATIONAL'S POPULAR REPERTOIRE DIVISION IN HAMBURG, sees Francis Dreyfus as "certainly one of France's most go-ahead entrepreneurs."

He says he has the essential ingredients for success in that field, including "being totally original, working along individual lines, having a nose for successful projects and for being ahead of the field, even in new areas, as he's proved recently in video.

"He consistently keeps informed on the latest industry developments. Many record company executives are behind the times, especially around his age, but he keeps up. Jean-Michel Jarre is just one superb example of his strong commercial flair."

Hoppe finds Dreyfus essentially a person of "class" and says "His thinking is often philosophic, but he also can be tough and business-like. I think he despises vulgarity, yet the business has a connotation with a certain amount of vulgarity. He's very good with difficult and interesting people.

"For me, working with him is a distinct pleasure. I've spent many hours and days with him, and he's really a most interesting character."

Hoppe has special admiration for the Dreyfus work on commercializing Jarre in the electronic music field. "With Jarre, his talent is actually as strong as his looks, which is saying something. But when they got together to put on that amazing Place de la Concorde concert, Dreyfus managed to hack through a veritable maze of French bureaucracy. The resultant video production is very strong and shows their joint adventurousness.

"Soon Dreyfus and Jarre are going to Peking in China for a similar kind of event and I'm sure it'll go well. Who else but those two could really go there and make it happen?"

"Sure Dreyfus can be distinctly difficult but the fact is that his many qualities are precisely those qualities that make people successful in these hard times. But the one thing I'd always emphasize about him is his remarkable blend of philosophic thought and hard business ability."

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Pam and Tom

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262100 BILLBD G 43956 REDBU NL
Dreyfus Philosophy

Continued from page D-18

the Crusaders for sub-publishing only, which he says is the
No. 1 group in its area. He represents Al Jarreau, an artist
very much part of his dream future. Jarreau, especially in
the live show European scene, is fast building a big follow-
ing.

"I like the idea of continuing to develop a public taste
for good jazz, but I'm a realist in that I realize I can't ex-
pect a multinational to help me realize my personal
dream."

In jazz, too, the Dreyfus philosophy holds good: "Don't
have too much product, or you bore the people." Being
bored still horrifies him. He says, "The normal soon be-
comes boring. The difficult is what adds excitement.

"Every morning you have to expect to be astonished in
some way. Every day you've got to have something to fight
for. The actual growth rate doesn't have to be so high. Be
cause of our back catalog material, and the albums, we
don't, as a company, need to have an album in the chart,
or desperately need a hit in the publishing division be-
cause if we don't, we'd have to fire maybe 30 people,
which is the way it is for a multinational.

Sometimes there is a little frustration when we are
really looking to push something new, and we fight on for
months, and we feel we're banging our heads against a
brick wall. But at the heart of the matter, we want to be
recognized for our creativity and activity, not the wealth
of the company.

"We're not a multinational and we don't want to be one,
paying out huge advances. We're not putting everything
into establishing a specific share of the market, because
that's boring.

"Happiness for me is learning that despite our small
size there are some brilliant people out there who want to
work for us. It's satisfying to know that multinationals
want to go into partnership with us.

"But we won't, as an organization, ever be part of a
multinational because that would mean the death of a
spirit which I've fought for and defended for 20 years.

"I'm depressed that because of the economic situation
there are now less and less independents, because I am
sure the lifeblood of the record business comes from the
independents. The more emphasis which is placed on
the multinationals, the less the creativity we can expect.
That's in terms of artists and the music they create.

Continued from page D-18

S R B 0 1 3 = M S J 3 = H 3 2 =
A U S T R A L I A
FRANCIS DREYFUS
PARIS.

CONGRATULATIONS ON YOUR TREMENDOUS
SUPPORT TO JEAN MICHEL JARRE WHOSE
TALENTS HAVE FOUND GOLD IN AUSTRALIA
STOP.
ROSS BARLOW
POLYGRAM RECORDS AUSTRALIA

BRYAN MORRISON, HEAD OF LUPUS MUSIC IN
LONDON and a pioneer in many of the heavier and
more adventurous areas of British rock'n'roll, re-
calls that the first time he met Francis Dreyfus was
at a MIDEM industry get-together in Cannes, France.
He says: "I was in this little room down at the ex-
treme end of a corridor, and virtually everyone was
stopping about four doors away from my berth. Just
occasionally the odd European would poke his head
in, and ask what I'd got, and I'd play him my mate-
rial, which was Free, or Tyrannosaurus Rex, or Pink
Floyd. Most of them said 'what a load of rubbish,'
and disappeared again.

"But on the fifth day of MIDEM, this Frenchman
came in and asked what I had to offer, and I said I
had some product but that he wouldn't like it. Yet
the moment he heard it, he said that was good. That
was Dreyfus, and he was the first European I ever
met who honestly went crackers over the Floyd."

Morrison ended up returning to London with one
MIDEM deal, for the Lupus catalog with a French
publisher named Dreyfus. He says, "We started out
with him giving me a few thousand pounds up front,
but he was so keen that in the end I said forget the
advance, we'll change the percentage around and
you just go in there and graft hard for me. He did
just that.

"The fact is that he is a great biokie to do business
with. He has amazing ears, for a European, and he
gives what I'd call killer parties. He can be an awk-
ward son of a bitch. Getting too rich and being
highly successful, he's a lot busier than he was."

Morrison says that it was through his association
with Dreyfus that other people got involved with the
French operation. "People like Lionel Conway at Eu-
ropean would ask if I knew a French publisher,
and I'd mention Dreyfus, and so he got Cat Stevens
and the others. Dreyfus has handled all my material
right down the years, more recently the Jam, Secret
Affair, my Bee Gees material, and he is the kind of
character I look forward to dealing with over the years."

Credits: Editor: Eni Paige Assistant Editor Susan Peterson. Art: Bernie Rizos
Editorial coordination: Vivian Hernessey, European. Editorial Director: Peter Jones U.S.
News Editor.
Bernard Beaugendre

Continued from page D-6

a sleeve stands up to handling. Our view at Dreyfus is that the little details are very important.'

Beaugendre keeps an eye open for new manufacturing equipment or "inventions." He's in constant touch with different manufacturers, changing partners every so often, even if good original deals were struck. Sometimes we change because a new manufacturer has a new machine which is that much more efficient.

It's also part of his job to meet with new people coming into the French record industry. "They like to work with us. But we're always strict about the new cutting after the 50,000 limit is reached, and we don't make expense a problem."

After every 50,000 albums sent out, we make another cutting. Other companies say we're crazy, but it's not. Pressing experts are adamant that after 50,000 copies, the original matrix loses out in quality terms.'

The same philosophy applies to the Dreyfus attack on the video market. On the Jean Michel Jarre videocassette, Dreyfus and Beaugendre opted for a special, and highly costly, boxing system. "Everybody said we were crazy again, but it's an unbreakable box and our view is that the videocassette is a very expensive investment and we had to impress the consumer with a really nice presentation."

The Dreyfus rule is: "Don't treat the consumers as if they are underdeveloped people. Don't underestimate them." Beaugendre gets satisfaction out of reading media reviews in which the product quality is emphasized. "Even if you don't like the product, the presentation and quality can be appreciated."

And Francis Dreyfus comes in to say, "It's really good when you get a guy like Beaugendre who has caught the essential spirit of the company. He knows the quality of the music he hears first in the studio, then makes it the best he can in the manufacturing and in finished form, clear and unscratched."

ALAIN LEVY, PRESIDENT AND DIRECTOR-GENERAL CBS FRANCE, distributor of Dreyfus product, likens the Dreyfus operation to a "kind of French A&M Records, which means top quality product, limited releases and a high hit ratio in relation to the number of releases."

He says the records put out under the Dreyfus banner have "an interesting musical concept and are invariably ahead of their time, certainly as far as the French market is concerned. His company has been very successful but has also had some interesting failures with good artists for whom the time was perhaps not right."

Levy adds: "Francis Dreyfus himself is a good combination of music man and business man and a creator of trends rather than a follower. Like many interesting and highly independent people, he's either liked a lot or cordially disliked. Actually he's the only egomaniac, apart from myself, that I like."

He feels that Dreyfus can only exist outside the "orthodox system." He could never work for a big corporation because he doesn't approach problems by the usual route. "He's one of the most successful producers in France at the present time and the one I'd bet most heavily on to maintain success over the next three years. He's not only a talented producer, but also a very shrewd publisher."

Levy, who has known Dreyfus personally for around two and-a-half years, acknowledges that Dreyfus has changed distributors fairly often in the past but says that because both he and Dreyfus have a high regard for the integrity of the artist and the importance of serving the artists well, any difficulties that arise are normally quickly resolved.
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NEW YORK—Convinced that the concept of the independent label is an idea whose time has come again, John Luongo, head of Pavilion Records, is aggressively moving to develop his label into what he hopes will be a significant force in the music industry in 1981.

Luongo's label features the fast-rising rock group Sorrows, and the popular black group, Fantasy, whose single, "You're Too Late," is currently topping the dance music charts. He feels independent labels have many advantages over the majors. Not least among those is its ability to devote more time to the development of new artists, and to act as a buffer between the majors.

Pavilion, now two years old, is distributed by CBS Records. Under Luongo's guidance, it is actively pursuing the acquisition of new dance music artists in the R&B and rock fields. Luongo is deliberately seeking new and untried artists. He explains, "The industry cannot help to make the talents of the superstars indifferently." 

Luongo is no "Johnny-come- late" to the music business. During the course of his career which has its roots in the discotheque industry, he helped foster the careers of such artists as Dan Hartman, Jackie Moore, the Raes, the Jacksons, and Melba Moore. He has a track record of success, and this position has won him the respect and support of many influential people in the business.

His reputation for having an ear for hit material also played a significant role in converting CBS Records officials to sign a distribution deal with Luongo's fledgling label, even though, as he confesses, he went to them with no product, but a lot of ideas.

Luongo is happy with his association with CBS, and especially with Epic with which he works closely. He explains, "It is a young, aggressive company with a desire to succeed. It also has one of the best sales forces in the country, and the energy of the people who control the label is almost without parallel." He lauds Walter Yontkoff, Bruce Lundwall, Don Dempsey and Tony Martell, CBS' key executives, for working closely with him during the first two years of association with the label, and helping him to better comprehend the functioning of the corporate structure.

Because of this guidance and understanding, Pavilion was able to work with less successful acts such as its first artist, Canadian vocalist Barbara Walls, before moving on to Jimmy Maallen, the Philadelphia Leisure Lovers Ensemble and current acts Sorrows and Fantasy.

In gearing Pavilion for the expansion and success which he is convinced the future holds, Luongo has begun surrounding himself with colleagues and staff members whose musical expertise spans a broad spectrum of formats.

For instance, when he was ready to take the rock group Sorrows into the recording studio, he tapped the talents of Shet Talmey, producer of such acts as the Who, Kinks and David Bowie to work with his group. The result was a record which is getting play in clubs and on radio stations around the country.

Working with Luongo as his vice president and general manager is Jane Britten, a veteran of the discotheque industry who has worked at almost every level of the business, including promotion, chart, and as a deejay. Peter Napoleoni is Pavilion's head of A&R.

Luongo started his career as a spinner at the Rhinecense discotheque in Boston, and comes from the same mold that gave the disco industry such outstanding deejays as Cosmo Wyatt, Joey Carvello, Jimmy Fournier, the late Jimmy Stewart, and Dance Jacobs.

The Preston Records chief is proud of his disco roots, but at the same time admits that he does not want to pigeonhole his label into a restricted format. It is with this in mind that he is pursuing a wide range of recording artists.

(Continued on page 4)
ATLANTA
The Week
1. You're Too Late-Fantasy (12-inch)
2. Lover On Your Side-Patrice Rushen (12-inch)
3. Can I Talk To You-Peanut Butter-Chocolate (7-inch)
4. Leave The Game To J.C.-Connie Tyler (12-inch)
5. Born To Be You-Sunshine (12-inch)

DALLAS/HOUSTON
The Week
1. You're Too Late-Fantasy (12-inch)
2. Lover On Your Side-Patrice Rushen (12-inch)
3. Can I Talk To You-Peanut Butter-Chocolate (7-inch)
4. Leave The Game To J.C.-Connie Tyler (12-inch)
5. Born To Be You-Sunshine (12-inch)

NEW ORLEANS
The Week
1. You're Too Late-Fantasy (12-inch)
2. Lover On Your Side-Patrice Rushen (12-inch)
3. Can I Talk To You-Peanut Butter-Chocolate (7-inch)
4. Leave The Game To J.C.-Connie Tyler (12-inch)
5. Born To Be You-Sunshine (12-inch)

PITTSBURGH
The Week
1. You're Too Late-Fantasy (12-inch)
2. Lover On Your Side-Patrice Rushen (12-inch)
3. Can I Talk To You-Peanut Butter-Chocolate (7-inch)
4. Leave The Game To J.C.-Connie Tyler (12-inch)
5. Born To Be You-Sunshine (12-inch)

SAN FRANCISCO
The Week
1. You're Too Late-Fantasy (12-inch)
2. Lover On Your Side-Patrice Rushen (12-inch)
3. Can I Talk To You-Peanut Butter-Chocolate (7-inch)
4. Leave The Game To J.C.-Connie Tyler (12-inch)
5. Born To Be You-Sunshine (12-inch)

ANGER PATRON RAMS CAR INTO N.Y.C.
NEW YORK - Prism Records is grabbing its New York radio stations by the scruff of the neck (LP which will contain six cubs, two are bulls, one is a pop and another a mid-tempo reggae number titled, You're Too Late). Mr. Prism, head honcho who has made a major success this year with "Can I Fake The Feeling" and "No Way," is in the studio working on a new album, a deep, -big executive vice president of Prism, has signed a group called Lime. Its first release, "Love Me, " is produced by the LaFarras (of Kool & the Gang) to be announced shortly. This 12-inch platter is a Canadian import, the Prism label introduction builds with the deep keyboard and keyboard instrumentation that lead into vocals which convey a sense of spiraling and the argot. These vocalizations alternate from male and female leads and have a styling of a 1973 rock & roll style, although the disc is firmly in the disco genre. As the record progresses, the tempo increases with the lyrics and breaks. DJ's will not be disappointed.

BOSTON
The Week
1. You're Too Late-Fantasy (12-inch)
2. Lover On Your Side-Patrice Rushen (12-inch)
3. Can I Talk To You-Peanut Butter-Chocolate (7-inch)
4. Leave The Game To J.C.-Connie Tyler (12-inch)
5. Born To Be You-Sunshine (12-inch)

LOS ANGELES
The Week
1. You're Too Late-Fantasy (12-inch)
2. Lover On Your Side-Patrice Rushen (12-inch)
3. Can I Talk To You-Peanut Butter-Chocolate (7-inch)
4. Leave The Game To J.C.-Connie Tyler (12-inch)
5. Born To Be You-Sunshine (12-inch)

CHICAGO
The Week
1. You're Too Late-Fantasy (12-inch)
2. Lover On Your Side-Patrice Rushen (12-inch)
3. Can I Talk To You-Peanut Butter-Chocolate (7-inch)
4. Leave The Game To J.C.-Connie Tyler (12-inch)
5. Born To Be You-Sunshine (12-inch)

PHOENIX
The Week
1. You're Too Late-Fantasy (12-inch)
2. Lover On Your Side-Patrice Rushen (12-inch)
3. Can I Talk To You-Peanut Butter-Chocolate (7-inch)
4. Leave The Game To J.C.-Connie Tyler (12-inch)
5. Born To Be You-Sunshine (12-inch)

Compilied by telephone from Disco D.J. Top Audience Response Playlists representing key players in the 16 major U.S. Disco Action Markets. plus sales reports from key disco product retailers/one stops.

JANUARY 31, 1979

Billboard's Disco Action®

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Pavilion Policy: Find, Cultivate Unknown Artists

As unlikely as it may seem, Lucio's academic background is in civil engineering. He graduated from Northeastern University with a degree in the field. In 1960, he bought his first apartment building and decided at that point that he had to look around for other challenges.

During the course of his career, he has spent at several Boston clubs, worked closely with Ron Robin and Vince Peruzzi on the development of WBO-AM as one of the top disco radio stations in the country. He started his own magazine Nightfall as a "tool to help influence the record buying habits of people in the New England area."

He also earned top credits for himself as a promotion person with MK Dance Promotion Co. and as a remixer technician whose efforts have earned him several gold and platinum records.

Clubs Supported in French Chtif Fray

PARIS-French disco owners seemingly in a constant dispute over copyright royalties by the Sacs des Auteurs, Composants & Editeurs de Musique (SACEM), have found a new ally in the syndicate which looks after the interests of hotel chains here.

The disco association has long claimed that SACEM is monopoly and its imposition of payments is used in an arbitrary manner. The same line is being taken by the hotel association, also faced with royalty demands either in hotel discos or for use of Italian discos in the hotels.

The hotel syndicate includes 17 major chains, including the Meridien, an affiliate of Air France and therefore government-owned.

Bernard Westcumb, president of the hotel syndicate, has written to European Economic Community authorities charging that SACEM is a monopoly and asking for clarification of its status under current market regulations.

New York

Cherry Hill, N.J.-The New York Discotheque has helped raise more than $2,000 for Italian earthquake victims, according to Giuseppe Gambino, owner of the club.

Gambino donated the use of the room to the New Jersey chapter of the Order of Sons of Italy for the drive, and also contributed $1,000 to the fund. Another $1,000 came from club employees who donated part of their wages, and the rest was raised from the audience attending the event.

N.Y. Club Raises $2,000 For Italians

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Trendy Will Be Word at Buffalo's 'Arrow'

Continued from page 39

French Joli and Grace Jones are also well received, says Anzalone, who was recently elected vice president of the Buffalo N.Y. Disco Assn.

Formerly the Hibachi Room, which operated as the city's most popular disco bar for five years until competition closed its doors. Arrow is located at 274 Delaware Ave.

According to Grace, for three years the club, which is a four-foot step-down from the street, was purchased by Joseph, who was associated with the management of the exclusive Park Lane restaurant.

After buying the old Hotel Touraine, which now houses 80 apartment complexes, reveals Joseph. "So far we've had only one complaint, with many of the other tenants, some senior citizens, coming down to party with us."

Operating 4 p.m. through 4 a.m. every day, Arrow also contains extensive knotty pine work, black ceilings and six large portals looking into the dance floor from two sides.

A staff of eight, headed by assistant manager John McNeil, provides service. Joseph foresees Wednesdays, Fridays and Saturdays as busier nights which would enable facilities for lunch will be added in six weeks.

Me and My Arrow joins competing gay-friendly rivals, Mean, American and McArthur Park in the Buffalo market which supports a total of 15 major clubs. Nearby Niagara Falls has three major discos.

Billboard
JAZZ

Specialty Labels Are Thriving
Plenty Of Product Is Scheduled For Release In '81

By JOHN SIPPEN

CONCORD: Predicated on 1980 when business vaulted 34% over the prior year, Carl Jefferson now having divested himself of his auto agency in Concord, Calif., sees a banner year. He says more albums on all three of his series: Concord Jazz, Picante and Concerto. He is also considering his first digital reissue in 1981. At Coln is the first new exclusive channel of '81 for '81. Others can be expected, Jefferson states.

Jefferson has buttressed this marketing staff with Al Julian holding on as vice president, assisted by Bob Golden, specifically into art relations. Peter Levine, publicist, Central Park will, no doubt, be active.

Concord, a frontrunner in packaging its own players into working packages globally, will do even more in that direction, with Jefferson again going along as executive producer.

CHOICE: Jerry McDonald has first albums coming by Bruce Forman (split one), known for his work with Corky Cole. Lenny Popykin, tenor; and Adam Makowicz, Polish pianist recorded at a nine-foot grand in a Balmain studio. New York, McDonald, who split with Inner City last August, has found he can pull it alone and is working with Larry Sockell, national label rep based in Long Island.

From the West Coast, Bob Koester is now in the throes of reorganization aimed to put the veteran jazz/blues label back into the mainstream of business. He will have available the entire Delmark/Pearl catalog (about 300 albums) before his first 1981 release will include albums by Earl Hines and Wynon Kelly. He will anticipate a new Donald Byrd on Delmark soon after. He will record Chris Woods with Charles Fox in St. Louis before too long.

Koester spent 1980 rebuilding and enlarging his near-the-loop warehouse.

OMNISON: Revenue has convinced the Fred Waring organization to split its product off as an autonomous business entity in 1981. Begun as a showcase for its published copyrights, Voshio Inomata says the jazz-oriented label will release more product this year. John Catlett, an old partner in jazz albums has been the catalyst for this far. Gurtiuran Harry Lehey has been appointed and there will also anticipate a new Donald Byrd on Delmark soon after. He will record Chris Woods with Charles Fox in St. Louis before too long.

Koester spent 1980 rebuilding and enlarging his near-the-loop warehouse.

Sacramento Dixie Coming May 22-25

SACRAMENTO. The eighth annual Sacramento Dixieland Jubilee at St. Mary's High School's Memorial Day Weekend, May 22-25. Officials expect some 100,000 to attend. More than 500 bands will perform. Dixielanders will come from the U.K., Poland, Japan, Norway and as well as the U.S.

A NEW ALBUM BY CHICAGO'S PRINCESS OF SONG

GERALDINE de HAAS

Kafkin, Brown & McKinney have re-released a number of vintage composers and lyrists including J. L. Mollo and G. Clifton Bingham, Henry Clay Work, Stephen Foster and George Cooper. Charles Pratt and William Lingard, Francis Scott Key, John Howard Payne, Stephen Foster, Alfred Lee, George Leybourne, Frank Campbell, Septimus Winner, Barney Far-

Jazz

BROADWAY REVIEW

‘Hijinks’ Trivial Yet Fairly Entertaining

by RODOLFO J. JUAREZ

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Chairmen: Cy Leslie, Ira Moss, Toby Pieniek
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One Sponsored Table of Ten $3000, One Regular Table of Ten $2000, One Person $200
LAS VEGAS—An Ohio retailer interpreted the CES Car Audio Conference to rally industry leaders to publicize the delete radio option available to new car buyers.

“It's quit-pussyfooting around,” he said. The panel. He then identified himself as Sherman Brown of Dayton, Ohio, and claimed to do $1 million annually at retail. “The best thing you could do for the car sound aftermarket is jointly engage in advertising one word—delete!” he expounded.

The seminar, held Jan. 8, opened with a keynote address by Phil Christopher of the Audiovox Corporation. Christopher noted the explosive growth of the industry over the last 10 years, reaching to $1 billion annually at the wholesale level. “A significant part of our success,” he explained, “is the wide variety of products and the variety of choices. The market has become so sophisticated to the point that today a consumer will spend $500 or more to get the right system. We have the capability to supply products that will deliver sound comparable to home stereo systems. The product lines are more sophisticated.”

Praising the custom installer, Christopher said the car sound specialist was the leading retailer of products, with 22.5% of total retail activity, and offered consumers the greatest product selection.

Christopher touched on changing demographics, noting that the custom after-market buyer was breaking away from the traditional 18-35-year-old male. “Women have gained 10% in the marketplace,” he said, “and buyers are across the board from 18 to 60.”

Christopher did not encourage retailers to believe that competition from auto manufacturers would go away. “We have three problems that are as intense as ever. Manufacturers, both domestically and abroad, continue to believe the radio is a standard OEM feature and their private market. They continually change dash configurations to discourage after-market sales and continue to apply pressure on their own dealers to buy inventory fully loaded.

Specific problems were discussed by the manufacturer. Christopher said the delete option was “not working” with GM’s one million X-body cars sold last year and warned that the J-body coming in April 1981.

NEW HOME—U.S. JVC Corp. officials and the mayor of Elmwood Park, N.J., cut a huge ribbon celebrating the firm’s move to a new facility here last week. Senior vice president of U.S. JVC, F. Uchida, director of export administration, Victor Co. of Japan; and N. Sakoda, director and president of U.S. JVC Corp. The new facility occupies 176,000 square feet and serves 170 employees.

By TIM WALTER

LAS VEGAS—A graphic design approach to integrating advertising, store layout, point-of-purchase and manufacturing merchandising data, said ASR president John Christopher, is making the strongest emphasis of the Jan. 9 CES Retail Advertising and Promotion Workshop. John Christopher, president of Audiovox, has developed a series of slide presentations that offer a potential for upgrading him. The market response of Chris Schramm, formerly of Pacific Stereo, showed over 1,000 retailers how he developed a merchandising program that increased sales closings by 35%.

Schramm said the slides of a typical Pacific Stereo store before he began his program. Notable was the cluttered look, lots of stacks of boxes and hand-lettered price and sales signs. “In the case of Chris and his store, we found we changed our own personnel’s attitudes,” he noted. Schramm pointed out that the display stand of flexible tubing that could be used for hardware and accessories. “It’s a product that will sell through the theme throughout the store,” he said. “In the marketplace. Schramm developed a promotional Audio File kit. The package, with graphics compatible with both advertising and in-store displays, includes introductory audio accessories.

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Christopher did not encourage retailers to believe that competition from auto manufacturers would go away. “We have three problems that are as intense as ever. Manufacturers, both domestically and abroad, continue to believe the radio is a standard OEM feature and their private market. They continually change dash configurations to discourage after-market sales and continue to apply pressure on their own dealers to buy inventory fully loaded.

Specific problems were discussed by the manufacturer. Christopher said the delete option was “not working” with GM’s one million X-body cars sold last year and warned that the J-body coming in April 1981.

NEW HOME—U.S. JVC Corp. officials and the mayor of Elmwod Park, N.J., cut a huge ribbon celebrating the firm’s move to a new facility here last week. Senior vice president of U.S. JVC, F. Uchida, director of export administration, Victor Co. of Japan; and N. Sakoda, director and president of U.S. JVC Corp. The new facility occupies 176,000 square feet and serves 170 employees.

By TIM WALTER

LAS VEGAS—A graphic design approach to integrating advertising, store layout, point-of-purchase and manufacturing merchandising data, said ASR president John Christopher, is making the strongest emphasis of the Jan. 9 CES Retail Advertising and Promotion Workshop. John Christopher, president of Audiovox, has developed a series of slide presentations that offer a potential for upgrading him. The market response of Chris Schramm, formerly of Pacific Stereo, showed over 1,000 retailers how he developed a merchandising program that increased sales closings by 35%.

Schramm said the slides of a typical Pacific Stereo store before he began his program. Notable was the cluttered look, lots of stacks of boxes and hand-lettered price and sales signs. “In the case of Chris and his store, we found we changed our own personnel’s attitudes,” he noted. Schramm pointed out that the display stand of flexible tubing that could be used for hardware and accessories. “It’s a product that will sell through the theme throughout the store,” he said. “In the marketplace. Schramm developed a promotional Audio File kit. The package, with graphics compatible with both advertising and in-store displays, includes introductory audio accessories.

LAS VEGAS—An Ohio retailer interpreted the CES Car Audio Conference to rally industry leaders to publicize the delete radio option available to new car buyers.

“It's quit-pussyfooting around,” he said. The panel. He then identified himself as Sherman Brown of Dayton, Ohio, and claimed to do $1 million annually at retail. “The best thing you could do for the car sound aftermarket is jointly engage in advertising one word—delete!” he expounded.

The seminar, held Jan. 8, opened with a keynote address by Phil Christopher of the Audiovox Corporation. Christopher noted the explosive growth of the industry over the last 10 years, reaching to $1 billion annually at the wholesale level. “A significant part of our success,” he explained, “is the wide variety of products and the variety of choices. The market has become so sophisticated to the point that today a consumer will spend $500 or more to get the right system. We have the capability to supply products that will deliver sound comparable to home stereo systems. The product lines are more sophisticated.”

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Audiophile Recordings

REACHING FOR THE SKY—Chico Hamilton, Nautilus NR 13, distributed by Nautilus, $15.95 list.

The improvisational jazz of Nautilus well-served, most of all, the direct-to-disc process. Here the heightened sonic mesh will with the pre-recorded saxophone’s soaring, almost frantic jazz approach as sidemen C.J. McLone (bass), Marvin Hane (guitar), John Parell (drums), Bobby Levy (keyboards) and Fred Katz (cello) provide perfect support. At times, notably on opening track “One for Rhythm,” Hamilton’s plucking of hi-hat appears to be in the room with the listener. Later sales by Katz on “I Love To Sail The Sky” and Parcell on “Lady Love” (cello) provide beautiful support. My appeal limit of 10,000 earnings make it a real audiophile collector’s item.

EMPIRE Brass Quintet Encore—Digitoptical, distributed by Sine Qua Non Productions, $19.98 list.

This album doesn’t really come across as a selection of encore—is that, for the short crowd pleasers with particular emphasis on technical daring. Instead, there are two long suites: Gershwin’s “Porgy And Bess” and Bennett’s “West Side Story”—played rather conscientiously by the group, dominating the album. The digital production has realistic spatial character and typically sharp detailing. But there’s also a peculiarly “shocked” quality that dulls listening somewhat. The effect, perhaps a rubbing of sharp instrumental attacks, has been exhibited on earlier Digitoptical issues. The two recent encores—title’s “Paragon Rag” and Szwab’s “Washington Post March”—are the real grabbers. More tunes like these and more sonic bite would have produced a surer winner, specially given this excellent Boston-based group’s abilities.


Talens is steering along the intestate high way with the classical repertoire, a policy that’s helped assure their recent successes. Here we have the best known Dvorak symphony, a four movement, domestic treasure love that’s also one of the favorites of all 19th century orchestral works. Strong commercial acceptance could be in the offering. Reproduction is up to the best Telarc standards for superb presence matched with spatial realism and stretching impact. Telarc’s recent St. Louis symphony—for this disc and two others—has yielded one of the label’s best work to date. Dennis Schroeder (ten, band one) where the performance reaches a zenith in intensity. St. Louis Symphony’s work is truly admirable, one of the fastest rising orchestras anywhere.

HIS 12 GREATEST HITS—Neil Diamond, MCA/Dirk Disk Labs SHD61512/d, distributed by dts, $18 list.

Finally, you can be in $100 into a dts decoder add-on for your stereo before the benefits of the dts process can be mapped. But this audiophile excursion can be well worth the excursion. Basically this disc does everything dts says it can do. Surface noise is inaudible within dynamic range is dramatically better than any conventional analog disc. Musically it’s a potpourri of this superstar’s classic, earlier work with strong emphasis on acoustic and string elements in addition to Diamond’s rich vocal style. Combined with the dts dynamic range retention process and a high quality pressing, the collection is a true standout. This disc appeared earlier in a half speed mastered version on the Direct Disk Labs label. A legitimate “super” record.

RUMORS—Freewheel Mac, Nautilus NR 9, distributed by Nautilus, $14.95.

Anticipation for an audiophile version of this platinum smash has been heightened by problems Nautilus encountered along the way which led the label beyond half speed tech niques. A hybrid digital approach, which combines real time digital transfer with half-speed cutting, is in use here. One dividend is preservation of a lighter, better articulated bass—an important element in a band named for its rhythm section. High frequency information, from Lin- ley Buckner’s ringing guitar harmonics to Mick Fleetwood’s slytus cymbal work, is perfectly well Exchange, as are vocal nuances, and stereo imagery is good for a work by dependent on multi-channel techniques and signal proc essing. Surfaces are clean and quiet as they should be, given the higher ticket, and the original album’s popularity as well as sonic target brisk demand.

MINUTE BY MINUTE—The Double Brothers, Nautilus NR 18, distributed by Nautilus, $14.95 list.

Producer Templeman’s long standing use of higher tape speeds and immediate sonic finish make this one pop blockbuster difficult to improve, and this half-speed version thus yields its gains slowly. Unlike some half-speed transfers, though, the bass lines how to higher registers, minimizing any loss of punch, and the more naturalistic imagery affords a deeper glimpse into the band’s stylish charts. Lack of musical extension points, however, suggest this is one audiophile disk that will likely find a market more on the strength of its quality control and pre mier value than because of dramatic technological revelations.

Audiophile recordings for review should be sent to Alan Pochesky, Chicago; Jim McCullough and Sam Sutherland, Las Angeles; and Lee Hormel, N.Y.

Audiophile Conventional

‘Quique’ Aimed At Two Markets

By Jim McCullaugh

Los Angeles—Two year old Vise, Inc., an American record vinyl compound manufacturer located in nearby Santa Ana, Calif., has just com­ pleted a new formula aimed at both the audiophile and conventional record market.

The new compound—called "Quique"—is also meant, according to Vise president Alan M. Vise, to com­ pete with highly-touted foreign vin­ yls as the increased emphasis on better sounding discs industriwide continues to accelerate.

The new formula, acknowledges Vise, is more expensive than stand­ ard U.S. compounds that average approximately 50-55¢ per pound, but less than imported foreign vinyls that cost closer to $1 per pound plus duty.

Silver is hopeful growing demand for the product will increase produc­ tivity and thus lower cost. A pro­ posed East Coast Vise operation—eliminating transcontinental ship­ ping costs—could also make Eastern pressing plant customers more at­ tracted to the product.

Silver maintains that the superior characteristics of Quique are prima­ rily lower surface noises as well as more noticeable absence of "clicks" and "pops."

Experimentation with different resins and additives to the basic polyvinyl chloride were tried in de­ veloping Quique. Over a dozen for­ mulas were modified before the compound was improved, notes Silver.

Among those labels and pressing companies now using Quique, ac­ cording to Vise, are Allied, Capitol, RCA, Record Technology, Wake­ field, Monarch and Rainbow.

Record Technology, a Camarillo, Calif., based pressing company which numbers such audiophile la­ bel clients as Sheffield and Mobile Fidelity, has been using Quique for the past three months, indicates Bill Bauer, president. The plant has al­ ready pressed over 20 releases using the new compound.

Fleetwood Mac’s recent double live LP on Warner Bros. also utilizes Quique compound.

Good-bye, paper labels

By Jim McCullaugh

Los Angeles—Recording engineer, Jack Rouben, whose credits include the #1 single "Reunited," and Grammy winner, "I Will Survive," will move from Los Angeles to New York in February to accept a staff position at New York’s re­ knowned Hit Factory studios.

ENGINEER BITES THE BIG APPLE

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Californian Claims He Can ‘Unwrap’ Records

Los Angeles—Record Straight wants to see the record straight—literally. Just beginning operations in Palm Springs, Calif., the company claims its vice president Vincent Camodeco, can unwrap records.

Camodeco, also the inventor of the process, is tight-lipped about how the process works. He says, however, that a machine is involved which uses heat. The process can take six to 10 LPs per minute. Charge is $3 per LP.

With only four machines operational now, Camodeco points out the compa­ ny is not equipped to handle large volume. Initial emphasis will be as a serv­ ice to radio stations, libraries and collector.

"I don’t think we can save every record we get," he says, "but we can save a lot of them." He notes that a first machine was operational a year ago that and the process to date is working.

Camodeco, who says he numbers years in various facets of the audio in­ dustry, including studio engineering, maintains that records today are much more prone to warpage than their counterparts 20 and 30 years ago which were heavier in mass.

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SAN FRANCISCO — The San Francisco chapter of NARAS (National Association of Recording Artists & Scientists) has announced that its "First Annual Awards Gala," scheduled for Feb. 14 at the Great American Music Hall, will be held on the upcoming National Grammy Day. The event will be held at the Board of Music Hall, San Francisco, and will feature a variety of musical performances, including a performance by the Steve Miller Band. The gala will also feature a silent auction, where attendees can bid on items ranging from original artwork to signed recordings. Attendees will be able to purchase tickets in advance or at the door. For more information, please visit www.narassf.org or call (415) 555-1234.
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Videotape customers are no longer just looking at cost. Once they understand the value of our high grade VHS videotape, they’re willing to pay the premium price.

Since Maxell Epitaxial HG has been on the market, it has generated impressive high profit business. Dealers have found that they can easily sell their customers up when they explain why the new lower recording speeds require this better grade tape.

At Maxell, we understand the importance of educating the consumer on the needs of today’s new, more sophisticated hardware. When he understands why standard tape that performs well in the 2-hour mode doesn’t perform as well in the 4 and 6-hour modes, the more he’ll want to switch to high grade tape.

That’s why we’re offering dealers a comprehensive program on educating customers. This year Maxell will be conducting sessions for your sales staff on how to communicate the advantages of buying Maxell high grade tape. We’ll also help you build interest at point-of-purchase with exciting and informational in-store displays, merchandising aids and take-home brochures.

Right now Maxell is already offering the best profit picture in the videotape market. Educate your customer and you can make that picture even brighter.

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“9 TO 5” THE WORLD’S FIRST SIMULTANEOUS VIDEOCASSETTE AND FEATURE FILM RELEASE.

This is the event the video entertainment industry has been waiting for. And as you’d expect, Magnetic Video made it happen.

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“9 to 5: The advantage to you.

By breaking “9 to 5” to the home video entertainment market at the same time, we’re giving retailers a unique opportunity to capitalize on an enormous amount of publicity generated for “9 to 5” through talk shows, newspaper stories, studio advertising and word of mouth. Plus we’re backing up “9 to 5” with a major advertising effort in consumer “buff” publications. Just the thing to produce in-store traffic.

Magnetic Video. A leader from the start.

The simultaneous release of “9 to 5” is just one more example of the kind of foresight that’s made Magnetic Video a video entertainment leader. We began with the largest collection of quality titles in the industry, over 300 strong, featuring comedies, musicals, romance, westerns, mysteries and more. We’ve added to it every month with new hits like Alien, All That Jazz, The Fog, The Rose, and The Muppet Movie.

For the trade, we’ve led the way with national and dealer support advertising, merchandising and sales promotion.

That’s what’s made us an industry leader. And it’s new thinking like the release of “9 to 5” that’s going to keep us in that role. Providing true entertainment freedom anytime—anywhere.

For more information, call or write: Robert Cook, National Sales Manager, Dept. BC, Magnetic Video Corporation, Farmington Hills, Michigan 48024. (313) 476-2250.
Video

Island Records' Blackwell Eyes Video Mart

NEW YORK—Island Records' Chris Blackwell is hopeful of cutting a distribution deal with Warner Home Video for his film "Countryman," due to be completed by the summer. Blackwell met recently with WHV programming chief Carl DeSantis, and says Warner is "interested" in the project, but that the company cannot make a decision until it sees the film in its final form. Blackwell will release the film, which he is producing, simultaneously in theaters and on videocassette and disk. A group of independent investors put up the money for the production. "Countryman" is a feature film about a Jamaican hero, with a soundtrack by Bob Marley and the Wailers. Island Records is distributed by WEA, and Blackwell says he went to Warner because "I like working with them." If Warner Home Video does not agree to a deal, Blackwell says, "I guess I'll just have to do it myself."

"Simultaneous release makes a lot of sense," Blackwell continues. "There's no reason not to get all the mileage you can out of the advertising and promotion you do for a film. You should use it to promote the videocassette and the record at the same time."

Although the soundtrack contains no new material, Blackwell says the Marley cuts have been remixed for the movie. The album will also be released with the film.

"I'm not suddenly going to become a big filmmaker," says Blackwell. "But I do have another project planned. If the first couple of ventures are successful, I'll see. Making a film is a lot scarier than making an album."

The film is "a new thrust for Island," he says, "but I want to go in to the area of mixing sound and visuals in a way where the film industry has not. The songs in 'Countryman' are all part of the story."

"I've only gone to acts with a strong visual presence. But I don't believe a videodisk made up of a lot of songs strung together, or a live concert, is going to be successful. There has to be equal emphasis on the visual and musical aspects."

Blackwell does not feel that record companies should rush headlong into video, but he does believe that "most of the disposable income that's spent on home entertainment in the next few years will be spent on video."

Right now, he says, "video is more of a film company business than a record company business. Most of the large record companies have stopped performing their creative functions. They've become marketing, promotion and distribution companies."

This, he says, is reflected in the bands today. "How good a group was used to be considered by how many dates it could get. Now as soon as a group is signed by a label it stops performing. Everyone designs their material for a contract." "If someone opened a label in a small city," says Blackwell, "about the size of Cincinnati, he'd succeed. All he'd have to do is go to the clubs and see who was popular."

"The record business will be revitalized by the clubs. There could be a little group playing somewhere here tonight that could become really big."

GEORGE KOPP

RCA Readies

*Continued from page 45*

be sure that we're in for some very substantial changes. Whatever the industry is today, it will change. There will be refinements in the hardware and new sources of programming, especially from the music industry. "The trends we've been hearing about, such as the increased use of the television set, have already begun. TV use is now up to an average of 6.5 hours a day per set. A lot of it is due to the VCR and the video game. There's a lot more to come than the videodisk."

http://www.americanradiohistory.com
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<thead>
<tr>
<th>Week</th>
<th>Title</th>
<th>Artist</th>
<th>Chart Position</th>
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<td>I FEEL LIKE LOVING YOU AGAIN</td>
<td>I.L. D-metadata</td>
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<tr>
<td>35</td>
<td>I KEEP COMING BACK TRUE LIFE COUNTRY MUSIC</td>
<td>John Curb &amp; Ted Purvin</td>
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<td>34</td>
<td>WHO'S CHEATING WHO</td>
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<td>33</td>
<td>YOUR GOOD GIRLS GONNA</td>
<td>John Curb &amp; Ted Purvin</td>
<td>5</td>
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<tr>
<td>32</td>
<td>IF DRINKIN' DON'T KILL ME (Your Memory Will)</td>
<td>Jack Kelly &amp; Grayson</td>
<td>6</td>
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<tr>
<td>31</td>
<td>A LOST ONE'S NIGHT OUT</td>
<td>Jack Kelly &amp; Grayson</td>
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<td>TRUTH NINE AND HOLDING</td>
<td>Jack Kelly &amp; Grayson</td>
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<td>1111</td>
<td>Jack Kelly &amp; Grayson</td>
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<td>SILENT TREATMENT</td>
<td>Jack Kelly &amp; Grayson</td>
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<td>ANY WHICH WAY YOU CAN</td>
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<td>DON'T YOU EVER GET TIRED (OF HURTIN')</td>
<td>Jack Kelly &amp; Grayson</td>
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<td>HULLABLY GIN WITH THE BLUES</td>
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<td>KILLIN' TIME</td>
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<td>I DON'T KNOW WHERE</td>
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<td>YOU BETTER MOVE</td>
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<td>OH GEORGE NELSON and Johnny Pacheco</td>
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<td>CUP OF TEA</td>
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<td>GIVE ME TO LAST</td>
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<td>ANYTHING BUT YES</td>
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<td>SOMEBODY'S KNOCKIN'</td>
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<td>GUITAR MAN</td>
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<td>1</td>
<td>1111</td>
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* Stars are awarded to those products showing greatest audience and sales strength. ** Features are awarded to those products showing greatest upward movement on the current week's chart (Prime Movers). *** Recording Industry Association of America sells for sales of 1,000,000 units. (See indicated by *. † Recording Industry Association of America sells for sales of 2,000,000 units, indicated by †.)
Country music as well. Effective use of the small screen as a marketing tool reportedly sold more than 1.5 million Slim Whitman albums through the Suffolk Marketing Co. and resulted in Whitman’s signing with CBS. The company perceived the potential of country programming to gauge the country viewing audience’s buying power.

Once viewed with less enthusiasm by network executives than their coordinating counterparts, country music today is a hot, entity, evidenced by the mushrooming of country performers all over the tube. The past year alone has seen a tidal wave of specials, award shows and guest shots created for top country artists.

The broad-based appeal of country performers translates well both in terms of visual and audio formats, with the result that ratings for country specials run consistently high. The medium appears to be providing the music with what may turn out to be its biggest growth factor in history.

But ironically, industry awareness of its intrinsic marketing value still leaves many questions unanswered. What are the most cost-effective ways to utilize live performances on network TV? What about using video footage of an artist with an I.D tag for current catalog sales? And what happens to an act is booked on a major network program? Could a total promotion campaign be devised to ensure maximum exposure for artists who work the TV field on a regular basis and inserted into the appropriate programs?

Few think that country has fully realized its potential on TV. A CMA survey done last summer revealed that nearly 75% of local TV station managers who responded think that country programming is still growing. In the top 30 TV markets, a total of 60% of these key executives said that local country shows generally rate higher than other types of shows airing in similar time slots.

The television industry is a double-edged sword, say managers, booking agents and record company executives. The very ingredients that make country music a hit will be hard to recreate. It will affect artists’ personal appearances and live performances in ways that may turn out to be its biggest growth factor in history.

"We’ve moved thousands of dollars worth of concert dates to get one of our acts on a major network show that we felt was important," he says. "You reach more people in one night on television than in 300 concerts on the road. You’re dealing with audiences of millions instead of thousands. So, given the option between doing too much TV and not doing enough—well, I’d choose too much. Believe me, more exposure will let you know quickly enough when you’ve reached the saturation level."

Overall, of course, country music industry is pleased to be sharing the center spotlight today. But there is an underlying concern that country artists are being converted by TV into “personalities” rather than performers.

"Television can wear you out quickly if you aren’t careful," observes Stan Mores of the Scotti Brothers. "I’ve seen television wear away at even a top executive that way. "The viewer sees the beginning and we know the act is going to happen again. That’s why the setup is more important than the performance. "

"For every time we see Larry Gatlin on TV, there will have been 10 other offers that we turned down. You don’t see the Gatlins dancing and jumping around in skits—that kind of thing can be the kiss of death. And shouldn’t be brought on a show for their music and then turned into comedians."

American Television Group’s United Talent Agency booking Con Trinity and Lorett Lynn think that TV can be an effective way for country radio to cross over. They talked to Larry on the Saturday afternoon syndicated programs which are great for new acts.

Commenting on TV’s effect on record sales, Jay hesitates. "I’d have to say that I feel TV exposure helps in personal appearances and special events but not on record sales. In Loretta’s situation, TV has helped her career because it’s made her a personality. But I wouldn’t say that it’s helped her recording sales ... a look at the charts shows that she’s not going to top 10."

Jo Walker, executive director of the CMA, confesses to a concern centered around the question of developing talent. With country music—its talents—already proving good radio fare, network programmers will begin to look beyond the handful of major names that seem to turn up with re-cycled consistency on big-budget shows. Record companies were swift to correlate the relationship between notice after a major one-shot TV appearance is a jump in name and face identification. What you’ll notice after too much TV exposure is a flood of questions like ‘Why buy something you see on all the radio stations?"

The damage usually isn’t permanent. In the cases of Campbell, Davis, and Captain & Tennille, strong hits helped these acts regain their status on the charts.

"It still comes down to the songwriter," emphasizes Stan Mores. "Chances are an artist who’s doing a lot of TV work isn’t taking the time he needs to be devoting to his studio recording. People blame television when their recording careers go down the tubes, but it’s usually more than that."

Perhaps one of the most effective uses of a commercial tie-in with a country artist is Miller Beer’s new 60-second spot with Rabbit. The commercials open with Rabbit and his hand performing “I Love A Rainy Night” for half of the segment and a closeup of the Electra single as it is for the beer. Miller was so pleased with the finished spots that he rushed the piece onto national TV several weeks ahead of schedule.

Is there a “network country” TV program justified in terms of an artist’s career? In the case of superstar Crystal Gayle, not even Miller Beer’s enthusiastic executives think the answer is yes. Gayle’s first special came in over projected budget. "We, but we thought that it would go over the top and the money to do it right."

The result was an immediate huge boost for Gayle’s career, not only single at the time. “Talkin In Your Sleep,” which was a part of the medley and featured a winning close-up of the singer as she performed it), says Gadzimos: “We sensed that Crystal was ready for a starburst. We saw the result of her tv and it affected a lot of areas in her career.”

Ratings are another viewing area with an eye toward its total usefulness as a sales tool. There are a thousand different factors to consider with ratings—George Jones, Royce Wunsch, vice president of marketing for CBS Records/Nashville, points out, "We’re looking at the TV network as an instrument in our promotional campaigns. The TV network has a major impact on the music business and reaches 40 million people in three minutes—what’s the promotion. How do we choose to promote this as a label is what we have to look at."

If cable networks continue to shift off commercial network viewers, and music fans continue to watch Board This is a trend that is evident to Judy observers, it’s possible that the whole game of TV ratings and its overall impact on the music industry could be affected. It takes a look at the development of country artists in concert settings or perhaps creative video formats that are not currently used by rock acts like David Bowie and Blondie could become more viable.

"In five years," sums Wunsch, "major networks may only have half the audience they now have. So there are absolutes in dealing with television. Its impact as a marketing force is still unknown.”
NASHVILLE—An increase in air fares, coupled with the larger amounts of staging equipment and instruments country performers now carry, appear to be factors in what may be a resurgence of artists using custom buses for transport.

“Even with the high cost of gas, buses turn up to be more economical and convenient than flying,” says Jim Boatman, president of ShoBus in Nashville.

Boatman’s business is split between leasing and selling; although approximately 80% of the buses he leases go to rock acts, country artists comprise nearly 80% of his firm’s sales.

Concurs Milo Liggett, owner of Nashville-based Loch Raven which leases primarily to pop groups, “There’s been a steady increase in using buses in the past 10 years, with our business up between 10-15% over last year.”

Jimmy Klein, head of Nashville’s Klein Kustom Coach Inc, believes part of his 20% boost in business is because more new artists are looking into touring with their own buses.

Convenience, ease of scheduling and minimized motel costs are often cited advantages of traveling by bus.

Tillis Busy With Movie, TV Pilot

NASHVILLE—Elektra artist Mel Tillis is starting his new year off with a busy schedule of filming and performing.

In February, Tillis will appear with Pittsburgh Steeler quarterback Terry Bradshaw in a NBC television pilot, “Short Trackers.” Based on characters from the forthcoming film, “Cannonball!” the show features the misadventures of two Southern stock car drivers. Produced by Johnny Carson Entertainers, the film will take place in Atlanta.

“Cannonball!” which stars Burt Reynolds, Farrah Fawcett, Dean Martin, Sammy Davis Jr., Roger Moore, Bradshaw and Tillis, will be released nationally in June. Both the movie and the pilot are directed by Hal Needham, produced by Al Buddy and written by Brox Yates.

Most recently, Tillis performed on the two-hour inaugural celebration fied on ABC-TV and at the Inaugural Ball at the Museum of Natural History in Washington.

Nashville Jam Pulls 10,000 For 8-Hour Musical Speare

• Continued from page 37

Winters Brothers Band, Jimmy C. Newman, the Jordaires, the Marshall Tucker Band, and such newcomers of every Jam and of course, the Charlie Daniels Band itself, which played entirely acoustic.

An early highlight of the evening, however, was the appearance of Billy Joel, imported from New York for the occasion. The element of fan surprise was, unfortunately, nullified by Joel’s voice. Local television station had leaked the information the previous evening on a news break. Upon checking into the crowd’s reaction was charged with enthusiasm. Joel sat behind the piano for a rousing rendition of his hit “Just the Way You Are,” accompanied by Daniels and his band, before moving center stage for his version of the hit “Jailhouse Rock.”

If there was a noticeable difference between the two performances, it was the relaxed atmosphere, ease and organization of the event itself. There were no pauses between the musical numbers as each performer followed stage cues, no delays and no apparent sound problems hampering the energy of the show. The Jam was well-behaved and less rowdy than in other years, apparently preferring to focus back on the Jam instead and enjoy the music.

Six Tennessee radio stations carried the Volunteer Jam, and the West Coast disc-covered the entirety of Atlantic’s WLKS-AM. The concert was taped for a future broadcast by the DIR radio network, and 250 syndicated “King Biscuit” radio affiliates. And Epic Records plans to release a LP and VHS/Laserdisc package later this year as a companion to previous Jam albums.

As at previous Jam conferences preceding the 6 p.m. start of the Jam, Daniels talked about the traidon of the Jam, the surge in popularity of country music and his group’s current tour of Australia, New Zealand, Alaska and Hawaii. Accompanied by Joe Sullivan, his manager and president of Sound Seventy, Inc., and his recording engineer, John Boylan, Daniels indicated that his annual concert will continue to maintain a one-stop show when held in Nashville. He mentioned the possibility of moving the Jam to a proposed 20,000-seat facility now under consideration in Nashville to accommodate the tremendous demand for tickets.

Following the informal Jam session which always closes out the show, Daniels and his band threw a post Jam-party at the Hyatt Regency Hotel for hundreds of music industry executives and friends who wrenched on Texas toast and listened to a delayed-signal replay of the just-ended concert.

‘Eagle’ To Fly

NASHVILLE — DIR Broadcasting’s “Silver Eagle” syndicated radio series takes flight Saturday evening, Oct. 1, at more than 350 stations across the country.

The premiere of the new country radio series will feature a one-hour live performance by EddieRabbitt taped at the Roxy in Los Angeles.

Subsequent shows will feature Merle Haggard Feb. 14, taped at the Grand Ole Opry House in Nashville; Mel Tillis, Hank Williams Jr., Roy Acuff and Bobbie Bare and Lacy J. Dillon.

The shows will be hosted by air personality at Gilber of KHFFM in New York.

“With our success at the immediate response this series has received, we feel confident in bringing in a powerhouse host, President Bob Meyrowitz. "We put ‘King Biscuit Flower Hour’ on the air eight years ago, now currently 44 stations. ‘Silver Eagle’ is already per front to more than 350 stations, and we may be increasing the number of shows weekly much sooner than we originally anticipated.”
ALLEGED AVIS INFRINGED

NEW YORK—Ensign Music, a division of Paramount Pictures, has brought a copyright infringement suit here against Avis Inc., its parent Norton Simon Inc. and Barrett, Burton, Durstine & Osborn, the agents. The action, filed Dec. 24 in U.S. District Court, alleges infringement on the John Hartford song, “Gentle On My Mind,” as used in a current Avis jingle under the title of “It’s Knowing You Can Count On Us.”

The suit contends that B.A.D.A.O. requested a license to use “Gentle On My Mind” with its new lyric from Ensign, but the license was refused. Ensign asks the court to enjoin the defendants from using the alleged infringement and to determine damages within the provisions of the Copyright Law.

THE BEST OF THE BEST

Los Angeles Music Concept International, the 11-month-old publishing and record production firm headed by Steve Bedell, has expanded its catalog to close to 100 songs.

Bedell and his partner Evan Pace now have a stable of four staff writers: Dean Pitchford, a Grammy nominee this year for song of the year for “Fame”; Shawn Phillips, who had nine LPs on A&M and RCA; Patti Fisk, an artist on Warner Bros. and Scott Lipstick, who is being developed as a record act.

The firm doesn’t control publishing rights to “Fame” (it’s owned by MGM/Allied Music), but it does have Pitchford’s other work, including “Don’t Call It Love,” currently by Jin Carney, and “You,” by Michael Jackson. Both were cowritten with Tom Snow.

Music Concepts International also controls all the publishing in the Mountain Dew campaign, “I Wonder What You’re up to,” which features performances by the Temptations, Syreeta, Billy Preston and Jermaine Jackson. First single was the Temptations’ “Take Me Away.” Three songs for the film were written by Pitchford with Oscar winner Fred Karlin; two by Karlin with Norman Gimbel.

Jane Oliver has also cut two songs the firm controls by Kathy Wakefield and Stephen Schwartz: “Never Have I” and “Lady Fantasia.”

On the disk side, the firm is producing an LP by Chubby Checker which will include a remake of “The Twist” that Bedell says will be more heavily rock ’n’ roll-oriented.

Bedell also executive-produced a jazz fusion set by Italian artist Stefano Salsini, produced by Carl Stogel.

ADMIRAL LOWERY—Bill Lowery, left, president of the Lowery Music Group in Atlanta, receives an honorary admiralship in the U.S. Navy from Georgia’s Lt. Gov. Zell Miller. Lowery accepted the presentation but declined a tour of duty on the high seas.

WIDE WORLD STATES FIRST WORK

Geared primarily for the music education field, Wide World is located in Deerfield Beach, Fla. (phone) 717-421-8425.

“Alize,” based on Lewis Carroll’s “Through the Looking Glass” and “Alice In Wonderland,” is scored for soloist, chorus and four-hand piano with optional supplementary instrumental ensemble. The complete vocal score and related performance materials are now available through major educational music retailers.

ASCAP Directory

NEW YORK—The Fourth Edition of the ASCAP Biographical Dictionary, the first since 1966, is now available for purchase from the R.R. Bowker Co.

Published by Jacques Cattell Press, a subsidiary of R.R. Bowker Co., which in turn is a affiliate of the Xerox Co., the compendium contains career profiles and major works of over 8,000 composer and lyricist members of ASCAP. In addition, publisher members are listed alphabetically.

The book is available to the general public for $41.95, while ASCAP members have a special rate for $19. Checks should be made out to Jacques Cattell Press and sent to P.O. Box 2300, Tempe, Arizona 85282.

Music Concepts Catalog

Up To Almost 100 Songs

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Hall & Oates Cited
ATLANTA—Recording artists Daryl Hall and John Oates were presented recently with a special declaration award by the Atlanta chapter of the American Business Women's Association.
The award was given during a concert given by Hall and Oates on behalf of "Toys For Tots."
WEA HAS INCENTIVES, TOO
CBS U.K. Will Cut LP Dealer Price 12%
By JON JONES

LONDON—CBS Records U.K. is cutting the dealer price of all full-price albums by an average of 12% and will maintain the reduction for at least three months. WEA is also doing its bit to lift gloom in the depressed marketplace by unveiling a belated dealers incentive to stock new-act product by conjuring up sale-or-return

And both majors are seeking to increase catalog sales by switching LPs. But the artists mean much faster from full-price to a new mid-price category with a dealer price at £1.82 pounds (roughly $4.40).

Announcing its new set of competitive beat-the-dooms moves, CBS tucked in a solution to a long-standing dealer grumble. The company is so reduce the length of time its television-merchandised albums carry a reduced dealer price, instead of having to state, it will now revert to full trade rates just six months after initial release.

Basic aim of both sets of new trading conditions is to mix the growing menace of cheap parallel, of records, with the coming back into the shops and of making product generally more attractive to buy.

The CBS switch pricing on full-price product applies to all owned and licensed material, but not to that distributed on the original two-tier pricing structure goes in favor of a one-price policy (roughly $4.40).

The WEA and CBS new mid-price schemes start in March. In the latter company is planning a retailer "Frontline" "Nice Price" and supporting the sales drive with hefty advertising, mainly as retail displays.

Says John Mair, CBS sales director: "We are accelerating the process of shifting out old catalog. It's like the first album play. Dylan, Santana and so on into a mid-price area. We believe they still have a lot of life in them."

The first batch comprises 40 titles, with around 120 more to be available by the end of the year. Based on old recommended retail price levels, the $4.40 dealer price would produce a retail shop pricing of roughly $7.20. But dealers are set to free their own prices and most are expected to take the bigger margin available and not reduce retail prices.

Says Mair: "We've had to accept that records may be overpriced. And we have to be competitive to meet the challenge of imports from Europe and elsewhere."

During her CMS managing director, adds: "We can't prevent imports but we can be competitive. We hope the restructuring will tackle some of the problems we'll meet this year, but at the end of the day it's still all down to the strength of the artists."

In areas of dealer price cutbacks, CBS Records expects de-emphasizing which $5 returns and faults returns will be credited at the old prices. And once the changeover which full-price catalog items switched to mid-price will have original single sales and the mid-price senior director: "They are bargain and we certainly don't want to make them look too good.

We restructured its catalog prices to boost sales in April last year. Now comes the introduction of sales, clearances, and album signs and "selected" album product.

Mike Heaps, general sales manager, says: "We think the trade and the public have never been more aware of record prices than now. Our April cuts last year produced a 50% upturn in catalog sales. Now our aim is to carry on breaking new acts, and boosting potential of established artists."

RCA here has also switched some big-name product, including David Bowie's "Stage Fright" and "The Last Shadow Play" and albums by Average White Band and Lou Reed, into its mid-price category.

Latin Tour ‘Breaks New Ground’
Earth Wind & Fire Carves New Record, Concert Mart
By ROMAN KOZAK

NEW YORK—It was like an invasion," remembers Steve Dieter, executive vice president of creative operations for Latin America at CBS Records International recalling Earth Wind & Fire’s tour of Latin America late last year.

With a 50-man entourage and a 747-full of sound and light equipment, it was the most elaborately staged contemporary music tour ever attempted in Latin America, adds Dieter. The ambitious artists to Latin America by other rock artists have had mixed success (most notably, Bob Marley’s equipment was destroyed in a plane crash and he himself had to seek out of public with bodyguard, the tour was confiscated). EWF’s tour went off without a major hitch.

The 12-date tour in October and November visited six cities in Brazil, Argentina, and Mexico, with the band playing to over 10,000 fans in each city. Only in the seventh and last city on the itinerary, in Mexico City, there was a problem. The band could not play because a permit could not be obtained in time for a show at the Sport City Stadium.

But thanks to a year’s planning and $1 million investment, everything went smoothly, the local audiences, "never saw anything like it," the band’s catalog record sales were jump started, and the tour was paid back, and now EWF is looking of going back once more in the fall, says Steve Dieter, EWF president, and Ralph Fargnoli Management.

The concert tour was a joint venture between CBS Records of Latin America and CBS’s management company. CBS subsidiaries in the three countries selected the artists, manned the tour, and worked on promoting and publicizing the band and the shows. The management company worked on the actual logistics of the tour.

"It was exciting in breaking new ground, and in going into a market where things are still played fast and loose, and where things can be going smoothly, and suddenly turn around in a minute," says Ruffalo.

"It was exciting on a business level to go and pull together the promotion, the production, the support, and then hopefully to go on and develop a new record market and a new concert market. And you cannot separate the two," continues the manager.

"But in terms of EWF, it was also an artistic decision to go. We feel very clear about that. It was a tremendous public relations success. The message of what EWF is all about is important, in particular for the Third World, to let them know that this is a very human band."

In preparing for the tour, he adds, it took about 10 months of preliminary work, before he was sure such a tour could be possible. Both Dieter and Ruffalo cite such factors as the great differences involved, tour, production problems, inexperienced promoters.

(Continued on page 60)

Sydney Site Of Jazz Fest For Full Week
By GLEN A. BAKER

SYDNEY—Bussed by the success of their inaugural event, promoters Peter and Judy Ogg, New Zealand’s premier music impresario, is staging the second Sydney International Music Festival over the final weekend of the month.

The 1980 jazz fest featured Dave Brubeck, Herbie Mann, Les McCann, Toshiko Akiyoshi, Lew Tabackin, and several local artists.

Early in January, ticket sales were already showing a 30% increase on the previous year, indicating the large scale of promotion being employed. Much of this has been done by advertising, with a strong campaign through the major trade and 

Print media and small posters for the event, are designed to feature the ever-growing list of acts.

"The Festival will be on sale without faulties and with the largest number of acts," says Ogg, "and we are looking forward to the event, and getting the public have never been more aware of record prices than now. Our April cuts last year produced a 50% upturn in catalog sales. Now our aim is to carry on breaking new acts, and boosting potential of established artists."

RCA here has also switched some big-name product, including David Bowie’s "Stage Fright" and "The Last Shadow Play" and albums by Average White Band and Lou Reed, into its mid-price category.

BEATLES TALK ON CHARLY LP

LONDON—An LP of Beatles’ conversations, interviews with the band during in seconds of the U.S. in the mid-1960s, is out here on the Charly label. One side features none of John Lennon, the other all four group members.

When originally out, the album was available only on the radio stations for promotional purposes. As for a legions that Charly Records is "cashing in on the wealth of extra- tion," the company repays that a five week period for the material was initially marmalised more than a year ago.

The original sleeve is being used, with the fact that Lennon is dead. Cliff White—former artist manager for Charly U.K.—says: "This release is all four of the old ‘moppets’ is simply typical Beatlemania heyday lunacy. The only thing that Lennon is dead,斐

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(Continued on page 60)
Storyville Label Being Revived

STOCKHOLM — The legendary Storyville label, with its vast catalog of jazz and blues recordings, is being reactivated through Storyville Records AB, a Danish-Swedish partnership between Karl-Emil Knudsen, Danish-born founder of the label, and Gunnar Bergstroem, Dag Haeggqvist and Sven Lindholm, owners of the Swedish Sonet record company.

Storyville started as a label in 1952, and quickly built a reputation through jazz recordings by Chris Barber and Papa Bue’s Viking Jazz Band and through important blues albums by Bill Broonzy and Sonny Boy Williamson.

Now under the new partnership, DJR activities are handled by Knudsen in Copenhagen, from the Danish Sonet headquarters. Danish Sonet is a partnership between Knudsen and Sonet Sweden and it runs its own recording complex, Studio 39, in Copenhagen. International business administration for Storyville is handled by Dag Haeggqvist from the Swedish Sonet offices.

Apart from a large number of re-releases of albums by Louis Armstrong, Duke Ellington, Edmond Hall, George Lewis, Lee Konitz, Champion Jack Dupree and others, Storyville is tackling new recording projects: musicians featured including Benny Carter, Sir Roland Hanna, Teddy Wilson, Jeppe Thilo and Ernie Wilkins. Almost Big Band. Kenny Drew is associated with the label as producer.

ONE CASE TO COURT

Mexico Cracks Down On Record Pirates

MEXICO CITY — Antipiracy crackdowns are starting to take hold in Mexico, and prospects for further convictions and expanded legislation in 1981 look bright, especially in one of the country’s hotbeds for illegal musical reproduction, Tijuana, Baja California.

Reports have been coming into the Federal District from the northwestern border sector that one case is scheduled to go to the courts this month, while three others are being investigated. According to a survey made with three factions of the industry, EMMAC, the publishing association, AMPROFON, the major record manufacturers’ group, and CBS Mexico, one of the companies being hit the hardest in the counterfeiting traffic.

Based on evidence amassed by Mexican federal authorities in the latest Tijuana bust, it is alleged that Productores Industriales Zambada, S.A. violated the Ley De Derechos De Autores in preparing tape duplicating between Aug. 12, 1980 to Oct. 28, 1980.

The action, being prepared by the Viva Segunda de la Agency Ministerio Publica Federal, also names individuals.

Charges against the group, which was detained in jail following the arrests and confiscation of equipment and alleged illegally duplicated cassettes and cartridges shortly after the stipulated period, are being documented for prosecution. States the official government communiques received here by EMMAC and AMPROFON. All are free on bail at present.

Specific evidence against the company and all individual defendants is being detailed as to what songs, artists, composers, publishers and manufacturers are involved. The publishers, as well as the labels (the most badly affected being CBS) are assessing specific damages as to what is owed in royalties via the alleged sales.

Mexican laws are still not that strict in carrying out a stiff prison sentence. However, it’s understood that there is a strong likelihood all royalties in the specified case will be recouped.

The three other undisclosed investigations currently underway are expected to be completed shortly, according to Lic. Jose Bustillos of CBS here. As in the Zambada case, it was reported that the defendants had “authorization” for such duplication. Bustillos ruled out such a report as preposterous.

In the three separate investigations going on in Baja California and elsewhere, Bustillos would not comment on the matters other than.

(Continued on page 58)
Six-Man Committee Running EMI Mexico

By MARY FISHER

MEXICO CITY—Following the recent and sudden resignation of general director Roberto Lopez of EMI-Capitol Records, a special six-man committee to run the operation, effective Jan. 1. Move will last for a minimum period of 90 days or until permanent changes are made on or about April 1, 1981.

Antipiracy Moves

Continued from page 57
to say that “a conclusion on these will be reached very shortly.”

Line Juan Larque, legal adminis-
trator for AMPROFON, briefly con-
ferred in terms of the vast amount of investigation was being “thoroughly studied” and that the resultant ac-
tions would be positive.

Outgoing EMMAC president Jose Cruz of Beechwood and president-
elect Mario De Jesus of Enamla jointly agree that the only thing that war can be won is by getting the govern-
ment to understand the gravity of the situation and the invin-
ing of copyright laws. “To have such legislation carry irrevo-
able power and weight is the goal.”

Tape piracy in the country is esti-
ated to be running at around 10% of the gross sales figures in the country, with a variety of figures in the country at present runs close to eight billion pesos (more than $350 million) a year, growing at an annual rate of 20%.

A big stumbling block for the au-
thorities and the Mexican music ind-
ustry is that the major record pirates are discovered there is very little docu-
mented accounting so bring before the courts is difficult.

“It’s been a slow process thus far, but we’re dedicated in bringing about justice, especially with our product here at CBS,” concludes Bustillos who has been working closely with both AMPROFON and EMMAC.

U.K. Reversionaries

Decision: Assess Implications

Continued from page 10

ready under pressure because of the proliferation of split copyrights and short-term leasing and subpub-
lishing deals.

It is not just that the task is monu-
mumental but that the earnings on copyrights involved is also quite horrendously complex be-
cause it covers all aspects and condi-
tions of copyright and all manner of publishing agreements.

There are the songs with multiple authors whose lyrics and music may revert to the estates of their creators at different times, the songs whose revenues have been pre-empted by the fact that the American publisher and the foreign re-
newal rights under the U.S. Copy-
right Act of 1909 on a basis which covers everything and all condi-
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tions of copyright and all manner of publishing agreements.

There are the songs with multiple authors whose lyrics and music may revert to the estates of their creators at different times, the songs whose revenues have been pre-empted by the fact that the American publisher and the foreign renewal rights under the U.S. Copyright Act of 1909 on a basis which covers everything and all conditions of copyright and all manner of publishing agreements.

It is not just that the task is monu-
mumental but that the earnings on copyrights involved is also quite horrendously complex because it covers all aspects and condi-
tions of copyright and all manner of publishing agreements.
COPYRIGHTS, TOO

Broadcasting Getting Government Review

By DAVID FARRELL

TORONTO—The federal government of Canada is currently in the midst of a policy review which will eventually have major consequences for the record industry in this country.

The Copyright Act, last revised in 1921, has been under review since April of 1977, and a completion date for the new act is not expected to be finished before sometime in 1985.

Publishers in this country have been clamouring for an amendment to the current act, which could provide them with an increase over the current two cents per track mechanical rate, but so far the government has declined to adopt any temporary changes until the release of the final legislative paper.

At present, the review has produced 15 published papers that deal with various aspects of the Copyright Act revisions, which include intellectual properties.

Included are papers dealing with Canada’s international copyright relations under the Berne and Universal copyright conventions; performances rights for copyright sound; copyright, competition and Canadian culture and the impact of alternative copyright act import provisions; the mechanical reproduction of musical works in Canada; an economic analysis of a performer’s right; audio and video home taping; exceptions under the Canadian Copyright Act; and remedies and enforcement procedures for the act.

More recently, the Canadian Radio, Television and Telecommunications Commission announced its intention of reviewing its own Broadcast Act and the supplemental FM policy paper. To this end, the Commission is asking broadcasters to file comments on areas of its regulations and administrative practices which need to be updated, refined or better defined.

Examination of the policy falls into two main areas, FM and then the more comprehensive Broadcast Act. The Commission is asking broadcasters to consider the FM submissions first in order to regulate the flow of briefs submitted to its office.

Topics concerning FM radio fall into four basic categories: the appropriate description of station format; the form and content of the Promise of Performance; the suitability of definitions of the different subcategories (A/C, AOR, etc.); and the means to ensure that FM broadcasters present the maximum diversity of popular music.

DISKS HOME DELIVERED

TORONTO—Chepies Records & Tapes, based in this city, has taken the unusual step of advertising home shopping delivery service on phone-in disk orders.

It is believed to be the first time the service has been offered in the city and guarantees same day delivery on all orders in stock.

Chepies is a cut-rate store selling domestic and import disks and specially 45s and shares owners with Beaches Records & Tapes an import/export house located in the city.

Ads run from the novelty service were placed in the Toronto Sun newspaper tab.

Wing In West, Music Tribute

VANCOUVER—A western wing of the Canadian Academy of Recordings Arts and Sciences has been established with a five-man board of executives, and the first official business of the day is a tribute to west coast music.

Approximately 70 industry in the new chapter have been asked to submit nominations for what is essentially a regional version of the national Juno Awards.

The regional offshoot holds its first awards program for western Canada musicians and technicians at the Denman Place Inn Ballroom, Jan. 25.

Five categories on the ballot, including best group, album EP, single, independent release and best club act, are put to public vote with ballots reprinted in consumer publications. The remaining 17 categories are to be voted on by radio, record company, management and other related industry personnel, including the musicians themselves.

Beyond the awards program, the new chapter expects to organize industry forums, provide effective lobbying in government, and also to initiate bursaries to be made available to the chapter members.

One of the chief aims of the western chapter is to beef up membership in the national academy. At present, 65% of the membership is Ontario based, whereas about 34% of the remaining membership is based in the provinces of British Columbia, Alberta, Saskatchewan and Manitoba. The Maritime provinces to the east represent less than 2% of total membership.

Vancouver lawyer Roger Schiffer has volunteered to form a membership committee geared to drumming up industry support for CARAS. He works with John Taylor & Assoc. law firm.

Leading the way in the western nominations are Powder Blues and lyricist Tom Linvin, Doug & The Slugs, Loverboy, Pointed Sticks and the Young Canadians. Three of these five also have nominations in the Juno Awards, which is staged in Toronto on Feb. 5.

The executive for the western board is as follows: Sam Feldman, co-owner of the S.L. Feldman & Assoc. agency and manager of Trooper and Doug & The Slugs; Alison Glass, publicist and one time music director at CHQM-FM; Lynne Partridge, Vancouver manager of the Performing Rights Organization of Canada’s western office; Norm Perry, promoter and owner of Pepperidge Productions; and Sorelle Saidman, freelance journalist and publicist for the board’s activities.

Canada
BRITAIN
(Courtesy of All Music) As of 1/24/81
SINGLES
1 NEW 2000 LIGHT YEARS FROM THE SUN, Pink Floyd, RSO
2 NEW BAND ON THE RUN, John Lennon, Atco
3 NEW SING ME SOMETHING CLEAN, Paul McCartney, EMI
4 NEW LIVE AND LET LIVE, Wings, Capitol
5 NEW FLESH AND BLOOD, John Lennon, Elektra
6 NEW 2000 LIGHT YEARS FROM THE SUN, Pink Floyd, RSO
7 NEW BAND ON THE RUN, John Lennon, Atco
8 NEW SING ME SOMETHING CLEAN, Paul McCartney, EMI
9 NEW LIVE AND LET LIVE, Wings, Capitol
10 NEW SECRET, Wet, Atco
11 NEW TELSTAR, Scott Walker, Epic
12 NEW DOCTOR DOYLE, Glen Campbell, Capitol
13 NEW WASHING THE DISHES, Wings, Capitol
14 NEW I CAN'T STOP IT, The Beat, CBS
15 NEW PEOPLE ARE FAMOUS, Igor & Thegrooves, A&M
16 NEW BEANER SAYS IT ALL, Barry, Polydor
17 NEW 2000 LIGHT YEARS FROM THE SUN, Pink Floyd, RSO
18 NEW BAND ON THE RUN, John Lennon, Atco
19 NEW SING ME SOMETHING CLEAN, Paul McCartney, EMI
20 NEW LIVE AND LET LIVE, Wings, Capitol

CANADA
(Courtesy of All Music) As of 1/24/81
SINGLES
1 NEW (I JUST LIKE) STARTING OVER, John Lennon, Apple
2 NEW THE TIDE IS HIGH, Blende, Virgin
3 NEW PASSION, Rod Stewart, Warner
4 NEW TELL IT LIKE IT IS, Heat, CBS
5 NEW DO DO DO DO, De Do Da Da, De Do Da Da, Polydor
6 NEW FIGHTER, Steve, Virgin
7 NEW EVERY WOMAN IN THE World, Hilario, A&M
8 NEW I HEY NINETEEN, Steely Dan, MCA
9 NEW DAISY, David And2Catherine, Virgin
10 NEW THE WINNER TAKES IT ALL, Abba, Polydor
11 NEW I LOVE A RAINY NIGHT, Eddie Rabbitt, Capitol
12 NEW TURN ME LOOSE, Leronne, CBS
13 NEW LOOKING FOR GLUES, Robert Palmer, Island
14 NEW TAKE MAMA, Latched United, Virgin
15 NEW EVERYONE'S GOT TO LEARN SOMETHING, Kangas, Elektra
20 NEW WHIP IT, Dexy, Warner Bros.

ALBUMS
1 NEW A DOUBLE DANDY, John Lennon & Yoko One, Apple
2 NEW ZENYATTA MONDOCCA, Patty Loveless, A&M
3 NEW THE RIVER, Bruce Springsteen, Columbia
4 NEW GUILTY, Barry Strickland, Columbia
5 NEW THE ROCKS, Neil Young, Reprise
6 NEW THE LOS PALMAS 2, Madhav, Sun
7 NEW RAPID FIRE, Jimi Brown, RCA
40 NEW WE SHIET THE SHIER, Light of the World, Ensign

ALBUMS
1 NEW KINGS OF THE WILD FRONTIER, Adam & The Ants
2 NEW DOUBLE FANTASY, John Lennon & Yoko One, Geffen
3 NEW THE VERY BEST OF DAVID BOWIE, EMI
4 NEW GREATEST HITS, Dr. Hook, Capitol
5 NEW BAND ON THE RUN, Paul McCartney, Polydor
6 NEW GUY PUTS ON A NEW ALIAS, Barbra Streisand, CBS
7 NEW EAGLE, Rocky, Diamond Capitol
8 NEW WHO PAY THE LOS PALMAS 2, Madhav, Sun
9 NEW RAPID FIRE, Jimi Brown, RCA
10 NEW SHUT THE SHIER, Light of the World, Ensign

WEST GERMANY
(Courtesy of All Music) As of 1/24/81
SINGLES
1 NEW SUPER TRUBER, Abba, Polydor
2 NEW SUPER TRUBER, Abba, Polydor
3 NEW BAND ON THE RUN, John Lennon, Atco
4 NEW SING ME SOMETHING CLEAN, Paul McCartney, EMI
5 NEW LIVE AND LET LIVE, Wings, Capitol
6 NEW I CAN'T STOP IT, The Beat, CBS
7 NEW PEOPLE ARE FAMOUS, Igor & Thegrooves, A&M
8 NEW SECRET, Wet, Atco
9 NEW WASHING THE DISHES, Wings, Capitol
10 NEW TELSTAR, Scott Walker, Epic
11 NEW DOCTOR DOYLE, Glen Campbell, Capitol
12 NEW BAND ON THE RUN, John Lennon, Atco
13 NEW SING ME SOMETHING CLEAN, Paul McCartney, EMI
14 NEW LIVE AND LET LIVE, Wings, Capitol
15 NEW FLESH AND BLOOD, John Lennon, Elektra
16 NEW 2000 LIGHT YEARS FROM THE SUN, Pink Floyd, RSO
17 NEW BAND ON THE RUN, John Lennon, Atco
18 NEW SING ME SOMETHING CLEAN, Paul McCartney, EMI
19 NEW LIVE AND LET LIVE, Wings, Capitol
20 NEW BEANER SAYS IT ALL, Barry, Polydor

ALBUMS
1 NEW HIPPADARIS DER SCHUIMTETTE, Die Sirens, Columbia
2 NEW SUPER TRUBER, Abba, Polydor
3 NEW THE SUPER TRUBER, Abba, Polydor
4 NEW TELL ME WHAT YOU'RE THINKING, Toto, Warner
5 NEW FIGHTER, Steve, Virgin
6 NEW EVERY WOMAN IN THE World, Hilario, A&M
7 NEW I HEY NINETEEN, Steely Dan, MCA
8 NEW THE WINNER TAKES IT ALL, Abba, Polydor
9 NEW I'M NOT THAT A PARTY, Rovers, CBS
10 NEW SING ME SOMETHING CLEAN, Paul McCartney, EMI
11 NEW LIVE AND LET LIVE, Wings, Capitol
12 NEW PEOPLE ARE FAMOUS, Igor & Thegrooves, A&M
13 NEW SECRET, Wet, Atco
14 NEW WASHING THE DISHES, Wings, Capitol
15 NEW EVERYONE'S GOT TO LEARN SOMETHING, Kangas, Elektra
16 NEW WHIP IT, Dexy, Warner Bros.

LONDON—A new music paper devoted entirely to the London rock scene is launched Feb. 11 by Associated Newspapers subsidiary Girl About Town, under the name "Trax." Editor is ex-EMI and Warners employe Michael Jones, initial print order for the weekly tabloid is said to be in six figures. Radio, press and poster advertising will support the launch.

INTERNATIONAL
EWF's Latin Tour Coordination Office

**Continued from page 56**

generally lackadaisical attitude from business, and suspicion from the authorities as factitiously charges that American tours have proprietary

There were also problems with the sheer size and complexity of the equipment EWF uses. The sound and lighting needs strongly for a state of the art show are frequently not available locally, while at the same time the various governments have strict restrictions on what sort of equipment can be imported. And after the red tape was resolved, there was also always the question as to whether there was enough juice in the local power supply, so that the concert wouldn't black out the whole city.

"Each country was handled differ-

ently, but we were, in effect, the concert promoters," says Ruffalo. "We did that because what you expect from a contemporary music promoter in the U.S.-Europe-Japan, or Australia is not available here. There is no promoter on that level. They operate in a different environment that makes it hard to bring global acts up to speed.

EWF played at Sao Paulo, Belo Horizon, and Rio de Janeiro in Brazil, Guadalajara and Mexico City; and Buenos Aires in Ar-

gentina. Tickets were $31 each in Ar-

gentina and a little higher in Mexico;

and a little lower in Brazil," says Ruffalo blaming the shift in prices on artificially high currency exchange rates.

EWF sold out every seat, says Ruffalo, but as the tour began a sell-

out was by no means certain. The

group was not that popular in South

America, and CBS and EWF both had to promote the dates in front to ensure the tour's success.

In Brazil, for example, the band it-
self did some advance work via tele-
vision. "TV-Globe in Brazil has a 75% share, and was involved in bringing in the group," says Ruffalo. "We did satellite feeds from the U.S. with interviews from the rehearsal hall, so that by the time the band came people knew who was coming. Then we did a tv special with TV Globe. That was part of the promotion. It was shown about four weeks ago. The end result was not just to bring the group to Brazil, but to open up the market and record company promotions, so that local media were selling to the people within the context of the band's public relations.

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**Valente $$**

HAMBURG—According to a survey carried out by German financial magazine “Capital” here, Caterina Valente is the highest-paid of all German-language pop music acts, with a fee of $28,000 per bill-topping performance.

But running the list is the EMS-signed singer close to Udo Juergens (Ariola) who reflects the overall big increase in standard fees by picking up $25,000 a show, and he is followed by Mirille Mathieu (Ariola) and Hansa (EUMI) who both earn $20,000 a concert.

Next in the fee earning list include Adamo (Teldec), $18,000, Kurt Gold (Polydor), $14,000, Roberto Blanco (Jupiter), $12,000 and Morten Werner (Polydor), $9,000.

*Prime contributor to Ariola’s single strength in 1980 were Hansa artists, Boney M and Roland Kaiser, Rolf Klein意思是Armstetten and Arlo’s own Saragossa Band. In the LP charts the lead performers were again Boney M, the Alan Parsons Project on Arlo, and Bob Marley (Island) and Mick Kikk, Bremen.*

Acknowledging much of Ariola’s chart success is attributable to the strong international product, Dr. Kienzer says, “We are, however, very much encouraged by the success of Roland Kaiser and we are certainly looking in 1981 to build on this success. It shows that if you have the combination of a good German artist and a good song, the public will respond. Kaiser was six weeks on the single chart with a cover version of the Oliver Orions Italian “Santa Maria.”

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**Sydney Jazz**

*Continued from page 56...* 

ian audiences access to the highest quality musicians at an international level,” states Korda, “and to assist in the improvement of musical awareness in this city. We are very excited by the international music this year and have no doubts that the Sydney International Music Festival will become one of the world’s most prestigious jazz events.*

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**HOLAND**

(Courtesy Buma/Steim) As of 1/23/81

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**JANUARY 31, 1981**

**U.K. Decision**

*Continued from page 58* 

incomes for his publishing empire, the company admitted, he regards the reversionary rights clause as unsatisfactory in that it establishes a fixed payment per song and a royalty on the music of a song and its music.*

“It makes more sense to consider all songs as a single portfolio, all one creator as joint works. When you think how songs were written by two or more collaborators—with issues being exchanged on both music and lyrics—it’s very hard to regard words and music as having totally distinct and separate authorship,” he says.

The House of Lords ruling on reversionary rights will have in reper-ussions in all territories where copyright law is based on the 1911 British Act and the reversionary rights provision is included. These countries include Australia, New Zealand, Ireland, South Africa, and possibly several more. Bennetton says he does not anticipate any great difficulty in estab-lishing his claims in those additional territories.

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**Disk Honors Pardo**

**Madrid—**Juan Pardo, long-time popular singer, songwriter and producer in Spain, has been awarded a gold disk by his record company. His sales of his comeback single “Juan Mucho Mas Juan,” in the first three years, have reportedly sold 60,000 units in just six weeks. Pardo was leader of Los Buenos, Spain’s top group of the 50s.
MARVIN GAYE–In Our Lifetime, Tamla TM-73484. Presented by Marvin Gaye. This is Gaye's first album since "Here, My Dear" in 1978 (Motown scheduled a packaged album titled "The Complete Marvin Gaye," but never released it) and the first since his murder. Many were never sure that Gaye would survive the near-melodramatic "I Need a Hug" and "What's Going On." While "Sexuality," "Let's Get It On," and "I Heard It Through the Grapevine" served as Gaye's commercial recovery, this album is his most profound record. Gaye's voice is more resonant than ever, his lyrics more intimate, and his musical arrangements more complex. Gaye's voice is more resonant than ever, his lyrics more intimate, and his musical arrangements more complex. Gaye's voice is more resonant than ever, his lyrics more intimate, and his musical arrangements more complex.

62

MAYNARD & THE STREAMLINERS—In Our Lifetime, Tamla TM-73484. Presented by Maynard & The Streamliners. The group was formed in 1979 and this is their first album. The group is a South African band and their music is a blend of rock, soul, and reggae. The album features the singles "In Our Lifetime" and "I Don't Wanna Go Home." The group's sound is a mix of soulful vocals and energetic rhythms, with a focus on social and political issues.

FELTON—In Our Lifetime, Motown MOT-12342. Presented by Felton. This is Felton's first album since his debut in 1977. The album features the singles "In Our Lifetime," "The Love Of My Life," and "Do You Love Me." Felton's soulful vocals and smooth R&B sound are showcased throughout the album.

62

THE CRASH—In Our Lifetime, Epic/Epic/CBS 332739. Presented by The Crash. This is The Crash's second album since their debut in 1978. The album features the singles "In Our Lifetime," "I Want To Be" and "Do It Again." The band's sound is a mix of punk, new wave and alternative rock.

62

THE CLASH—In Our Lifetime, Epic/Epic/CBS 333373. Presented by The Clash. This is The Clash's third album since their debut in 1977. The album features the singles "In Our Lifetime," "London Calling," and "Train In Vain." The band's sound is a mix of punk, reggae and new wave.

62

RETAILERS—In Our Lifetime, Warner Bros. Records WB-12345. Presented by Retailers. This is Retailers' second album since their debut in 1978. The album features the singles "In Our Lifetime," "I Don't Care," and "The World's On Fire." The band's sound is a mix of punk, new wave and alternative rock.

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THE CRASH—In Our Lifetime, Epic/Epic/CBS 333393. Presented by The Crash. This is The Crash's third album since their debut in 1977. The album features the singles "In Our Lifetime," "London Calling," and "Train In Vain." The band's sound is a mix of punk, reggae and new wave.

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Publishers Must Upgrade Their Image—Chappell Chief

Hamburg—Publishers in West Germany must look to their public image, according to Chappell joint managing director Hans Hildebrand, responding to some militant songwriters here who claimed music publishers should not even be members of rights organization GEMA.

"Although one is not inclined to take these people seriously, they have caused great damage, and it is clear publishers must concentrate even more on public relations," Hildebrand says.

"We now work in many record companies. We have the most modern computer systems, and sensibly calculated offers. Hopefully we will resolve differences, and writers and international partners won't deteriorate any further, which can be prevented by the publishers themselves if they make self-sacrificial and sensibly calculated offers.

We had an eventful year in 1980," says Hildebrand, "with new wave taking over from disco and still promising a good deal nationally and internationally. A number of well-equipped new studios were set up, with advertisers spending money on this sort of image.

Though there's an upward trend now, and yet German productions achieved a much more international sort of image thanks to their being a great number of successful acts."

Now we are looking forward to the video boom, which is surely going to bring considerable additional revenues to both songwriters and publishers.

COLOGNE—A total 24 titles from Gerig Musik made the German charts in 1980, pushing the company from 10th place to number five in the annual points analysis of the ratings, and nearly half those titles were written or sung by people who'd never before had a hit in Germany.

Gerig chief executive Gunther Igner recently strengthened the national production and promotion department, for instance.

"I hope in the future there will be more appreciation by authors and record companies of what publishers do achieve, and also that TV and radio will be motivated to support German artists more than they have done in the past."

He still foresees a difficult decade ahead. "Blank cassettes are obviously a real problem, and I hope the levy will be resolved as quickly and satisfactorily as possible. Hopefully deals with national writers and international partners won't deteriorate any further, which can be prevented by the publishers themselves if they make self-sacrificial and sensibly calculated offers.

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Now we are looking forward to the video boom, which is surely going to bring considerable additional revenues to both songwriters and publishers.
January, 1981 is big news for RCA and Associated Labels because we’ve hit the new year at full stride with no less than five singles that are tearing up the radio airwaves.

Don McLean leads the pack with “Crying”—it’s been adding stations with no end in sight.

Dolly Parton’s "9 To 5" is as sure-fire as taxes, and the album is hot on the same track.

Then there’s Elvis…just as there always will be. The phenomenon of “The King” is realized once again with “Guitar Man.”

Ronnie Milsap’s latest outpouring is "Smoky Mountain Rain"—his first cross-over single.

Our premiere duo, Daryl Hall and John Oates, hot off the success of “You’ve Lost That Lovin’ Feeling,” follow with “Kiss On My List” and like all the above it’s generating enough excitement to light up a small city.

So, here we are…January, 1981…with a handful of sure winners and a page full of new product that we’re just as proud of.

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(Panorama)"

JAMES GALWAY
"James Galway Plays Stamitz" ARL1-3858

DON McLEAN
"Chain Lightning" BXLI-7756
(Millennium)"

"Artur Rubinstein"
ARL1-3850

"The Horowitz Concerts 1979/1980"
ARL1-3775

TOMMY DORSEY
AXM2-5573

DAVE & SUGAR
"Greatest Hits" AHI1-3915

"Rossini: L'ITALIANA IN ALGERI"
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THE NEW ELVIS ALBUM, GUITAR MAN. HOT! EXCITING! NEW!

Classic Elvis vocal performances captured and combined with new, contemporary music tracks prepared by long time friend and producer Felton Jarvis, bringing his music to a new generation.

Rock and Roll to GUITAR MAN, title track and hit country/pop single, originally written for Elvis by Jerry Reed and featuring Reed’s legendary, hot guitar licks; LOVIN’ ARMS; YOU ASKED ME TO; FADED LOVE; I’M MOVIN’ ON.

ELVIS...a new way...GUITAR MAN.
This is a computerized recapitulation of how labels, combined labels and corporations ranked on Billboard's charts during the period covered. Thus, these ratings represent share of chart action, and are not to be misunderstood for share of marketplace. The recap is prepared by the MPC Department based on Billboard's Chart Success Analysis Report.

**HOW THE TOP 10 LABELS SHARED:**

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<th>Rank</th>
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<th>No. Of Singles</th>
<th>Rank</th>
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*BY POINT OF DISTRIBUTION.
Peter Alexander
A La Carte
Gebrüder Blattschuss · Blondie
Boney M. · Bernhard Brink
The Buggles · Delegation
Charlie Dore · Dschinghis Khan
Katja Ebstein · Eruption · Marianne Faithfull
Michael Holm · Rupert Holmes · Al Hudson
Andrea Jürgens · Roland Kaiser · Amanda Lear
Lou + The Hollywood Bananas · Bob Marley
Kelly Marie · Tommi Ohrner · Orlando Riva Sound
Robert Palmer · The Alan Parsons Project
Wolfgang Petry · Chris Roberts
Mary Roos · Saragossa Band
Leo Sayer · Sky
Amii Stewart · The Teens
Stefan Waggershausen

Peter Alexander
Blondie · Boney M.
Angelo Branduardi
Adriano Celentano
Dschinghis Khan
Katja Ebstein · Marianne Faithfull
Ian Hunter · Jethro Tull · Andrea Jürgens
Udo Jürgens · Roland Kaiser · The Kinks
Amanda Lear · Manfred Mann's Earth Band
Bob Marley · Tommi Ohrner · Mike Oldfield
Sally Oldfield · Robert Palmer
The Alan Parsons Project · Sky
The Teens · Uriah Heep
Stefan Waggershausen
Wishbone Ash

Musikmarkt-
Single-Bestseller
of the year
1980
Ariola-Eurodisc
20,47 %
Market share of the
Top 75 Singles*

*Musikmarkt-
LP/MC-Bestseller
of the year
1980
Ariola-Eurodisc
16,78 %
Market share of the
Top 75 LP's*

*Source:
Der Musikmarkt
December 15, 1980

ARIOLA — The No.1-Hitmaker
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**Suggested List Price:** The suggested list price is an indication of the price at which the record was released. It is not necessarily the actual price paid by consumers. **LP/Compilation (Tracks):** The number of tracks on the LP or compilation. **Total LP/Compilation (Tracks):** The total number of tracks on the LP or compilation. **Suggested LP/Compilation Price:** The suggested price for the LP or compilation. **Last Week's Chart Position:** The artist's position in the previous week's chart. **This Week's Chart Position:** The artist's position in this week's chart.

*Values are rounded to the nearest whole number.*
**Industry Awaiting Priorities Under Reagan**

Continued from page 1

The Senate Communications Subcommittee, which will pick up the Communications Act rewrite it dropped from the schedule last week, will be filled by new chairman, Sen. Barry Goldwater (R-Ar). A former broadcaster, Goldwater is the Senate's ranking minority member on the marketplace control of the airwaves. at least for radio.

Also on the Subcommittee are Democrats Ernest Hollings of S.C., former chairman who also supports deregulation. Dan Inouye of Hawaii and Wendell Ford of Kentucky. Republican members are Goldwater, Harrison Williams of N.J., Robert Byrd of West Virginia, Carl Levin of Michigan, and Ted Stevens from Alaska and Larry Pressler from South Dakota. The line-up looks better than $282, the bipartisan bill to rewrite the 1934 Act which stalled last summer. This time the subcommittee is most knowledgeable about the issues and sympathetic to the broadcast business.

Senator Robert Dole (R-Kan), who introduced $283 in the 96th Congress, was defeated in the November election. Dole's passage of this bill to permit Small Business Administration loans and guaranteed loans to small business concerned companies and other “media firms.” Sants says that Congress will probably wait to see that ruling come down before re-introducing legislation.

A bill to exempt veterans’ and fraternal organizations from the sale or performance royalties, $208, was introduced into the 96th Congress by Chairman Hatfield, R-Ore. It passed out of Subcommittee into the full Senate Judiciary Committee but died a natural death there.

Zolotnik aide Daniel Fuchs says $208 will definitely be reintroduced in the 97th Congress. The Senate Subcommittee on improvements in the Judicay Machin- ery, which was not re-approved last year, has been disbanded and a new Judiciary Subcommittee must be formed. The Commerce Committee, which is an ex-officio member of the Senate Judiciary Committee. It is the only place the Senate Committee can be formed. The Senate Committee is an ex-officio member of the Senate Judiciary Committee.

The Senate Committee is currently drafting a new rule-making to redefine its present regulations concerning government financial assistance to small book publishers. It is interested in certain federal laws concerning small business, other than those concerning broadcast companies and other “media firms.”

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### TOP LPs & TAPE

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<th>Rate</th>
<th>Rank</th>
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<th>Label, Number (Psst Label)</th>
<th>Suggested List Prices</th>
<th>LP Contests</th>
<th>Soil LP</th>
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**Note:** The Top LPs & TAPE chart provides a snapshot of the most popular albums and tapes as ranked by Billboard magazine, which is a publication focused on the music industry. The chart reflects popularity at the time of publication and is not a definitive ranking of all music released.
**For The Record**

LOS ANGELES — Composer/conductor arrangeur Dominic Freniere formerly headed the music division of Paramount Studios and now 20th Century-Fox. As previously reported (Billboard, Jan. 24, 1981).

**InsideTrack**

**PolyGram R&B Sales Surging**

At the time of the Casablanca purchase, there were some strange goings on. However, Haywood suggests what he believes is the first major move from PolyGram East and Casablanca to promote his present staff.

The situation is not what he considers one of his most valued staffers, Jelly Busby, vice president of marketing, to embark on the West Coast to A&M Records. Although Haywood does not name Busby by name, he admits he has filled the slot.

Col. Corberg, last week, joined PolyGram R&B sales director, from CBS where he was managing director of the promotion department.

According to Haywood, his regional staff includes John Brown, based in New York, Marcia Mattin, Philadelphia; Gwen Franklin, Washington; Luther Terry, Atlanta; Brenda Smoot, Charlotte; Deke Arkins, Chicago, Ken Bell, Detroit; Willie Tucker, Los Angeles; Walter White, Nashville; Dan King, Dallas and Joe Lewis, Memphis.

**WMO, Montage Music Merge with Phillips’ TEC**

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**Red Seals Via Teldec**

**continued from page 1**

The first album released was the Schubert song cycle, "Winterreise," performed by Dietrich Fischer-Dieskau, who had been previously heard on RCA's classical division. An album by Canadian Brass, "Village Band," is said to be one of the first audiophile titles from RCA expected on the market. It contains arrangements of songs from opera popurri and other 19th century fare.

A number of domestically pressed digital albums, at $10.98 list, have been released by RCA. Plans are to have sold or reissue of the digital titles in import editions.

In the spring of 1980, CBS launched its Master disk audiophile LP and cassette line, which is being manufactured domestically.
Daryl Hall and John Oates add another hit single to their list from "Voices."

"Kiss On My List," their third and new single from their album.

Seven months ago Daryl Hall and John Oates released "Voices." Thus far, it has already given us two tremendous singles: "How Does It Feel To Be Back" and the classic, "You've Lost That Lovin' Feeling" which was a Top-3 National Airplay record.

Now this magnificent duo is going for a triple-play and judging by the reaction, it shows they've made it!
New Jimmy Buffett Album “Coconut Telegraph” has arrived.

A man for all reasons...
and his music is for all times...